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SEPTEMBER 18, 2000

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NO. 1 CLEAR CHANNEL TOPS 1,000

AMs and FMs, that is; Top 25 now control 23% of nation's radio outlets.

» PAGE 50

RETURN OF FAIRNESS?

FCC Chairman Kennard may revive broadcast content rules.

» PAGE 5

POLS TURN UP THE HEAT

Congress, FTC, FCC and candidates target marketing of violent media to teens.

» PAGE 14

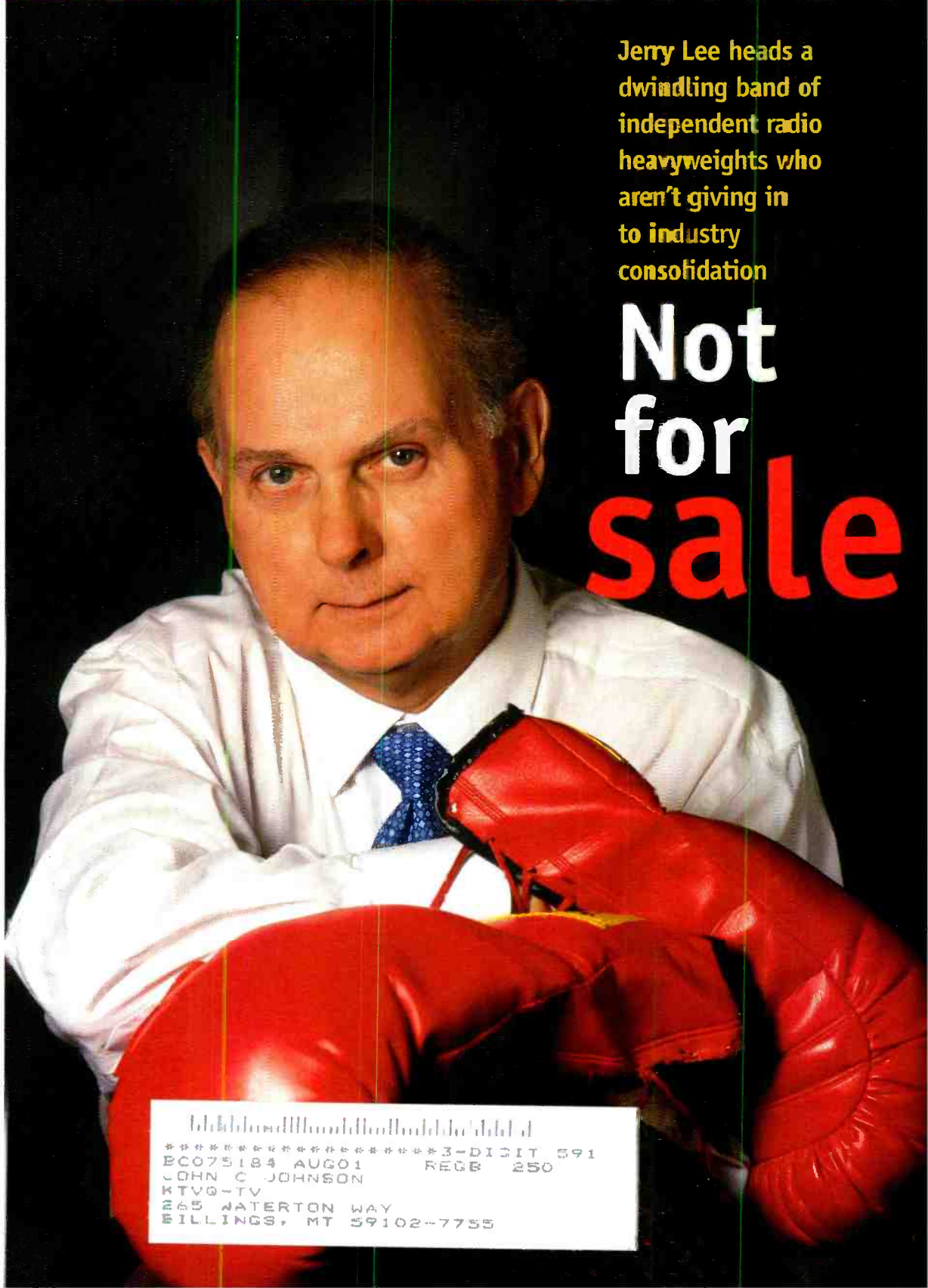
THE ANTI-OLYMPICS

Cable networks plan to counterprogram Sydney games with special fare.

» PAGE 22

Jerry Lee heads a dwindling band of independent radio heavyweights who aren't giving in to industry consolidation

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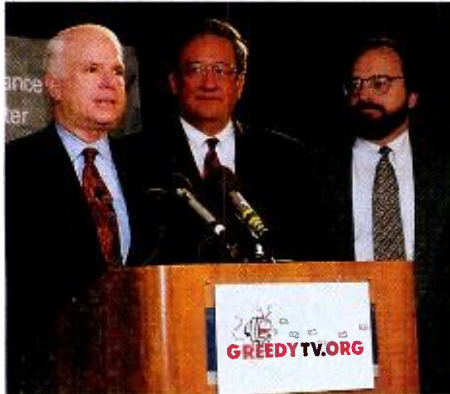
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Top of the Week September 18, 2000



FAIRNESS REVISITED

FCC chairman considers reviving the doctrine that requires broadcasters to air opposing views. » 5

SCOLDING BROADCASTERS

GreedyTV.org identifies TV stations it says profit from political advertising without offering free airtime. » 6

TAKING ACTION

FCC defines "cable-ready" TV sets, toughens kids-TV rules. » 12

TENSION AT AT&T

Liberty Media's Malone pushes AT&T chief Armstrong to restructure the media giant. » 10

HOW OLD IS THE AUDIENCE?

Networks review policies on movie ads in light of FTC report on marketing violence to children. » 14

TALKING TOUGH

Candidates, Congress and the FTC weigh in on the entertainment industry and violence. » 16

BLASTING HOLLYWOOD

FTC says violent entertainment is routinely advertised on TV shows kids are likely to watch. » 19



Programming

Targeting the non-sports fan Cable counters Olympics programming. » 22

Not the same old faces A voting change is credited with boosting the number of first-time Emmy winners. » 25

Art and the peacock NBC unveils marketing campaign for the "sophisticated adult." » 29

Business

Consolidating CBS merges management, backrooms of duopoly stations. » 36

Crystal ball PricewaterhouseCoopers to publish global media forecast. » 36

Advertising

Buying time BuyMedia.com purchases sales-software supplier Tapscan. » 40

Interactive Media

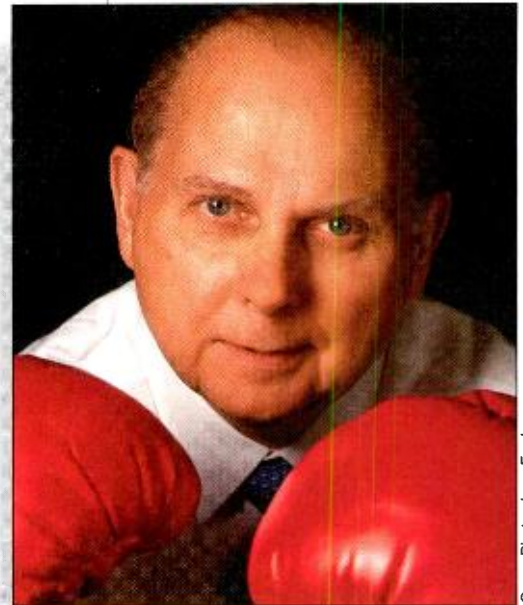
Fee flap Copyright ruling could have radio stations paying for Net simulcasts. » 42

Technology

Satellite streaming Ex-IBM VP Bill Moses heads PanAmSat's new Internet venture. » 46

Integrating news editing Avid acquires video-server manufacturer Pluto. » 47

Souping up set-tops New C-Cube chip supports firewire and PVR functions. » 48



Cover Photo: Joan Ford

COVER STORY

HOLDING OUT

A vanishing breed WBEB's Jerry Lee and six other radio-station owners who guard their independence. » 64

SPECIAL REPORT

Top 25 Radio Groups Led by Clear Channel with its 1,000 AMs and FMs, they control 23% of radio stations. » 50

Airtime	85
B&C Eye	4
Bednarski's Column	20
Broadcast Ratings	34
Cable Ratings	33
Changing Hands	39
Classifieds	76
Common Ground	44
Editorials	86
Facetime	72
Fates & Fortunes	73
Fifth Estater	75
Financial Wrap-Up	12
Station Break	30
Syndication Ratings	32
Two Cents	84



BC EYE

PROGRAMMING

Rekindling Shandling

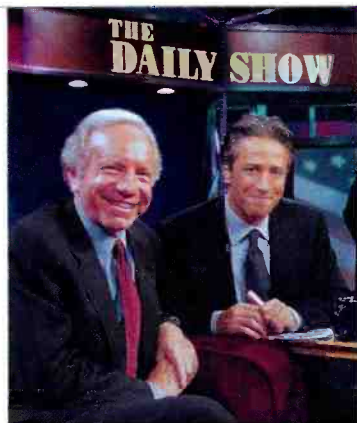
Garry Shandling's references to his stint on *The Larry Sanders Show* during his Emmy-hosting duties were funny, but they could also prove profitable. Columbia TriStar is again shopping the off-HBO sitcom. "We've had the property for a while [production ended two years ago]," said a studio source. "But with his renewed visibility and the real good job he did on the Emmys, the timing seems appropriate." What could depress pricing is the blue language. A cleaner version was shot, but the language was part of what made the show believable. Ninety-one half-hour episodes are available. Comedy Central and E! are interested.



TECHNOLOGY

Datacasting or bust

Though not making headlines, several datacasting ventures formed last spring continue to make progress. iBlast, a coalition of large station groups, is installing equipment at its network operations center in Los Angeles in preparation for its launch late this year. The Broadcasters' Digital Cooperative, a collection of station groups, signed up a new member last week, Modesto, Calif.-based Sainte Partners. And SpectraRep, formed by BIA Financial Network, is seeking partnerships with hardware suppliers and technology firms to provide equipment and content management to customers.



PROGRAMMING

Scrambling for Lieberman

It's not a real journalism operation, but some news sensibility crept into Comedy Central's *The Daily Show*. The show scored a coup in the late-night wars by getting VP candidate Joe Lieberman to appear with Jon Stewart. The producers taped the interview last Thursday with plans to hold it until this Wednesday. Hello! Then they discovered that Lieberman planned to appear on *Conan O'Brien* that day. *Daily Show* producers immediately bumped actor Ryan Phillippe to put Lieberman on ahead of *Conan*.

Clashing commissioners

Relations between FCC Commissioner Gloria Tristani and her colleagues were a little tense last week, after she requested several late-hour changes to proposals and rules the commissioners planned to approve at its Thursday meeting. Most annoying was a last-minute request to postpone a high-profile cable open-access inquiry. Tristani had wanted a month delay so it could be released with the agency's decision on the America Online-Time Warner merger. Reluctantly, Chairman Kennard agreed to a two-week postponement. Tristani's colleagues were also angered by her other last-minute changes to proposals, which caused a half-hour delay in the meeting's opening and led to two recesses. Said Commissioner Susan Ness: "I would ask that ... Commissioner Tristani do her best to circulate any edits well in advance of the two-week period."

REAL TO REAL

You want more reality. Well, ready or not, here comes UPN. Among a slew of reality pilots: *Temptation Manor*, from Renegade Entertainment, which follows three young couples at a luxury resort. The catch: Each trades partners for a day—and night, UPN has also ordered a pilot for *Getaway*, a reality project from producer Paul Stojanovich. The concept is controlled car chases. Contestants will attempt to outrun faux cops in deserted towns.

ARAFAT PICKS CARTOON NET

CNN's new chief news executive Eason Jordan earned his stripes on CNN's international side, where, he likes to joke, he learned that even controversial leaders have their human sides. He once met with Yasser Arafat in Tunis, shortly before he was going to move his headquarters to Gaza. While chit-chatting, Arafat confided, "When I get stressed out, I like to watch *Tom & Jerry*" off the Cartoon Network satellite feed. Jordan told Arafat it would be impossible to downlink the channel in Gaza. "Well, then, that settles it," he told Jordan, "I won't move." (He did anyway.)

It's Alive!

FCC chairman weighs reviving Fairness Doctrine, which was killed in 1987; may break deadlock on right-of-reply rule

By Bill McConnell

The Fairness Doctrine, that long-dead canon of broadcast industry oversight, could come roaring back to life.

Until last week, that prospect appeared little more than a two-line plank in the Democratic platform. But last week, the country's top communications regulator confirmed he is giving serious consideration to reviving the defunct government policy, which obligated stations to air programs on controversial issues and make time for opposing views.

FCC sources said Chairman William Kennard is leaning toward reviving the doctrine, but his office said he has not made a decision.

Kennard decided to reconsider the doctrine after jumping into the fray over agency rules requiring a right of reply to broadcast personal attacks and political editorials.

The rules were an outgrowth of the Fairness Doctrine and are its only remnants still in force. They are also the subject of a years-long challenge by broadcast groups.

The federal appeals court in Washington last summer allowed the FCC to keep personal attack/political editorial rules on the books for now. To retain them permanently, the FCC would have to justify their existence.

The National Association of Broadcasters and the Radio-Television News Directors Association argue that the rules should have been eliminated with the

demise of the Fairness Doctrine in 1987.

In July, the appeals court ordered the FCC to provide its justification for retaining the rules by Sept. 29.

One big roadblock, however, has been a 2-2 deadlock caused by Kennard's past decision to recuse himself from the issue. Kennard has long cited a conflict of interest: He helped prepare initial legal attacks on the rules when he was counsel for the National Association of Broadcasters.

With the deadline looming, Kennard was said to be looking for a reason to end his recusal and join fellow Democratic commissioners backing the rules.

His options: either declaring the 1987 decision to dump the Fairness Doctrine a mistake or backing the FCC's current legal argument that the personal attack/political editorial rules can exist independent of the Fairness Doctrine. (A third choice, of course, would be to vote to end the rules.)

The prospect of a revived Fairness Doctrine alarmed broadcast industry officials. They say stations are doing a good job of covering public affairs and that the right-of-reply rules cause stations to avoid taking editorial stands on important community issues. Even worse: Cable, Internet, and print news outlets don't face these restrictions.

"In an era of 24-hour news channels, it doesn't make sense to treat broadcasters differently," said Greg Schmidt, lobbyist for LIN Television.

'Sending Bozo the Clown to the hospital and covering it on the news is a perfectly fine thing to do but does not fulfill their duty.'

—Andrew Schwartzman
Media Access Project



Once NAB counsel, FCC Chairman Kennard helped devise legal attacks on the rules.

Stations already face sufficient market pressure to provide fair and balanced coverage, added Belo Corp.'s Mike McCarthy. "The vast majority of television stations today are competing to be first- or second-rated in their market, and local news is one of the chief ways they compete for viewers and revenues," he said. "The only way they can win is to have high standards and deliver valuable information."

But Media Access Project's Andrew Schwartzman countered that stations have increasingly backed away from coverage of important local issues since the Fairness Doctrine was dropped.

"A very large number of broadcasters have stopped doing any news and public-affairs programming and have tried to fulfill their obligation to the public interest with various public-service activities," he said. "Sending Bozo the Clown to the hospital and covering it on the news is a perfectly fine thing to do but does not fulfill their duty."

The Fairness Doctrine's demise came about under the tenure of Republican FCC Chairman Dennis Patrick. Under pressure from a federal court order, the commission declared the doctrine unconstitutional in 1987. ■

IN BRIEF

DEBATES SET

Al Gore and George W. Bush agreed last week to square off three times in October (Oct. 3, Oct. 11 and Oct. 17), adopting the schedule proposed by the Commission on Presidential Debates. The VP candidates will debate Oct. 5. All will be 9-11 p.m. NBC executives said the schedule will not affect their fall lineups. CBS and ABC will have to make adjustments.

RAT HUNTING

Two Democratic Senators—Ron Wyden (Ore.) and John Breaux (La.)—have asked the FCC to investigate allegations that the Bush campaign produced a “subliminal” ad attacking Al Gore. The ad, aired in 33 markets during the first week of September, momentarily displayed the word “RATS” during criticism of Gore’s prescription-drug proposal. The FCC says subliminal advertising is intended to deceive and “inconsistent” with a broadcasters’ public-interest obligations.

NBC GIVES AFFILS TIME FOR LOCAL ELECTIONS

It’s not finalized yet, but NBC News plans to give affiliates up to 16 minutes every hour during election-night coverage to update viewers on local elections, reports Jack Sander, head of Belo’s broadcasting division and chairman of the NBC affiliate board. The updates would come in six- to eight-minute windows every half-hour, Sander reports. CBS and ABC haven’t laid out their plans, but Sander said he has inquired and expects some news from them in the next 10 to 14 days.

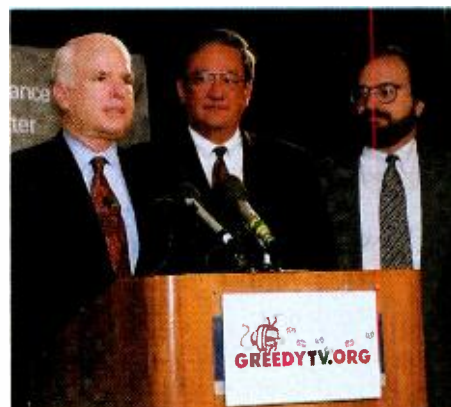
GreedyTV.org targets stations

McCain backs Web site meant to ‘shame’ broadcasters into giving time to campaigns

By Paige Albinia

Broadcasters stand to reap hundreds of billions of dollars in revenues from political advertising this year, says Paul Taylor, executive director of the Alliance for Better Campaigns. That’s reason enough why they should give free airtime to politicians for their campaigns, he says.

“Broadcasters are arrogant, greedy and profiteering on democracy,” Taylor said at a



Arizona Republican Sen. John McCain (l), pushes broadcasters to give politicians TV time, while Interfaith Alliance Executive Director Rev. C. Welton Gaddy (c) and Sierra Club political director Dan Weiss look on approvingly.

Washington press conference. “They are thumbing their noses at the public interest.”

Taylor has taken his efforts to get broadcasters to devote five minutes a night to political discourse up a notch with the launch of a Web site, GreedyTV.org. The site tries to shame broadcasters into giving free time by listing how many campaign dollars they are taking in.

The worst offender, according to the site, is ABC’s KABC-TV Los Angeles, which has accepted almost \$10.5 million in political advertising so far this year.

The site also identifies 42 TV stations—“the Good Guys”—for offering free time. That group includes fourth-highest political-profiteer Hearst-Argyle. But Taylor laments that this group comprises only 3% of the broadcast industry.

Sen. John McCain (R-Ariz.), appearing at the press conference, endorsed the site. “The broadcasters of America are not fulfilling their duties under the public-interest clause they agreed to when they received their licenses,” McCain said. “Broadcasters are so greedy that they don’t want to sacrifice one moment of time to the public interest.”

McCain vowed to “do everything in my power to make free airtime a part of campaign-finance reform when [Congress] comes back next year.” Al Gore has pledged to make campaign-finance reform and free airtime a priority, if he wins the White House. ■

TV’s political take

Campaign ad dollars collected by top TV groups so far this year

Ownership	Political Ad Revenue	Number of Ads
ABC	\$33,312,474	18,417
NBC	\$23,495,089	15,819
CBS/Paramount	\$22,979,854	16,890
Hearst-Argyle	\$11,201,935	19,854
Gannett	\$10,598,884	15,433
A.H. Belo Corp.	\$ 9,532,745	14,682
Fox	\$ 9,219,273	14,532
Cox Broadcasting	\$ 6,843,394	8,273
Young Broadcasting	\$ 5,627,659	5,553
Scripps	\$ 5,604,845	6,842
Sinclair	\$ 5,439,036	16,818
Tribune	\$ 4,571,507	4,310
Post-Newsweek	\$ 4,400,654	4,521
Fisher Broadcasting	\$ 3,953,319	6,122
LIN Television	\$ 3,616,649	6,759
Meredith Broadcasting	\$ 3,027,690	5,516
McGraw-Hill	\$ 2,840,637	4,121
Sunbeam	\$ 2,654,312	1,580
Imes Communications	\$ 2,371,765	4,676
Hubbard	\$ 2,328,434	5,375
Dispatch	\$ 2,245,265	2,685
Midwest	\$ 2,206,615	2,852
Allbritton	\$ 2,144,300	3,455
Granite	\$ 2,005,208	4,895
The New York Times Co.	\$ 1,995,054	5,148

Source: Alliance for Better Campaigns

FCC gets down and digital

Defines cable-ready sets, which won't have to receive over-air signals; OKs copy-blocking standard; toughens kids-TV rules

By Bill McConnell

The U.S. Copyright Office will now address the debate over copy protection for digital programming, the FCC having approved (last week) a copy-blocking technology being pushed by the cable industry and Hollywood.

Motion-picture-industry officials, who insist on the right to limit how many times a digital program can be copied and viewed, praised the FCC and predicted that the Copyright Office would support Hollywood.

In its Sept. 14 meeting, the FCC also stepped in to spell out how DTV manufacturers must describe the features of their sets. Both moves are considered essential for finally bringing to market digital sets that work with cable and high-quality digital movies.

Broadcasters and equipment makers complained that the FCC moves would dampen consumer demand for digital sets. "The FCC appears to have done little to hasten the delivery of interoperable digital television sets to store shelves," said Eddie Fritts, president of the National Association of Broadcasters.

Under FCC-mandated labels, there will be three designations for DTV sets that must be included on TVs. Functions listed under the labels must be included in owners' manuals for each set:

"Digital Cable Ready 1"—capable of carrying basic cable programming without a set-top box but unable to utilize interactive features.

"Digital Cable Ready 2"—includes the two-way "firewire" connection needed for interactive services.

"Digital Cable Ready 3"—allows interac-

tive services without requiring set-top box or "firewire" connections.

But Fritts said none of the sets would be required to receive over-the-air signals—either analog or digital. Nor do the FCC rules spell out technical specifications needed to complete the advanced "Digital Cable Ready 3" sets expected to fuel demand for digital services.

FCC officials countered that the labels are the last step needed for set-makers to begin making basic-cable-compatible DTVs. To make sure specifications for more-sophisticated DTV sets stay on track, the FCC will require cable industry and equipment makers to report on the status of negotiations by Oct. 31. Subsequent updates will be required every six months. The agency also is holding out the threat of additional rules if the industries move too slowly.

Equipment makers warn that consumers may lose their traditional home recording rights by giving cable and Hollywood their way. But again, FCC officials say little will change from the analog, where pay-per-view movies are not free of copy protections.

A Copyright Office official said the agency will soon list what types of content are exempt from digital copy protections, but how to deal with cable content appears not to be under consideration. To decide the issue, either Hollywood or equipment makers will probably have to ask for a ruling, he said.

TV stations could face tougher kids-programming requirements as they roll out interactive and multicast digital programming, under proposals unveiled by federal regulators last week.

Also at the meeting last week, the FCC

The FCC appears to have done little to hasten the delivery of interoperable digital television sets to store shelves.

—Eddie Fritts, NAB

MINORITY PUSH

FCC Chairman William Kennard last week told the National Association of Black-Owned Broadcasters that the FCC will soon release several studies demonstrating that minorities are underrepresented in the media.

The data will be used to buttress Kennard's effort to revive the minority-recruiting rules struck down by a federal court in 1998. The FCC will defend its new recruiting rules at a federal court hearing Sept. 29.

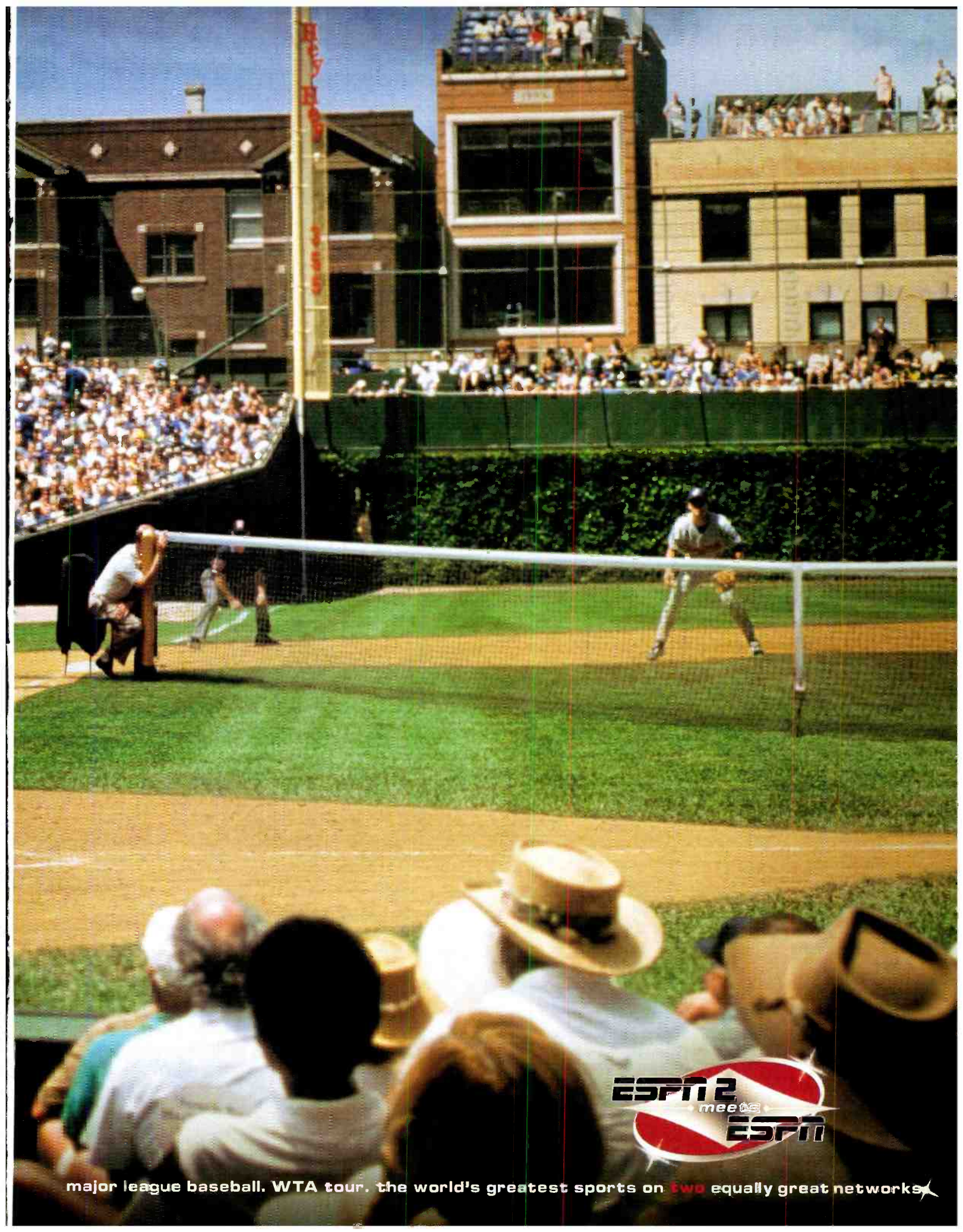
The studies also will be used to build congressional support for reviving a tax break for media owners that sell to minorities.

LOBBYING FOR LPFM

Citizens' groups are asking senators to kill legislation that would derail the FCC's low-power-radio plan. Sen. Rod Grams (R-Minn.) and seven others have introduced a bill that would allow the FCC to roll out LPFM stations but only if they are four channels away from full-power stations. The bill, which mirrors House legislation that passed last spring, would require the FCC to run interference tests in nine markets for LPFM stations that are three channels away from full-power stations.

The Consumers Union and other LPFM advocates have called the bill a "false compromise pushed by the broadcast lobby." They favor a bill sponsored by Sens. John McCain (R-Ariz.) and Bob Kerrey (D-Neb.) that would allow the service to roll out nationwide but would require the FCC to shut down any LPFM station that interferes with a full-power station.





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IN BRIEF

AD SUBTRACTION

Local advertisers Luxor Las Vegas Resort and Casino, Brinks Home Security, New Jersey Senate candidate Jon Corzine and International House of Pancakes have pulled their spots from the *Dr. Laura* TV show. Most had been unaware that they were advertising in *Dr. Laura*.

An IHOP spokesman said, "When we learned that our advertisement did appear in the show in the Los Angeles market, we notified our media buyers to place the show on a 'do not advertise' list."

A KCBS-TV Los Angeles spokeswoman said, "The [number] of people pulling spots has been negligible; it's not been a problem on the bottom line."

FOX THROWS MLB TALKS A CURVE

Fox and Major League Baseball are mulling a new deal that would give Fox the entire national-broadcast package for the next rights cycle. Currently, Fox and NBC have separate packages.

Sources said the talks heated up earlier this week. Fox and MLB declined comment. NBC is still in the hunt, although one source said its enthusiasm is tempered both by baseball's asking price and its acquisition of rights to NASCAR auto racing.

Separately, the NBC affiliate board urged NBC executives at a recent meeting "not to overreach in their negotiations" for baseball, said Jack Sander, head of Belo's broadcast division and chairman of the NBC affiliate board. The economics, based on reported numbers, aren't very good, he added.

began the first formal process in establishing public-interest obligations for digital TV stations.

For kids TV, the FCC is considering whether the mandate of three hours of weekly educational programming and limits on advertising during kids TV hours now imposed on analog broadcasts should be extended to all digital programming.

Specifically, the FCC is considering whether:

- Kids TV mandates should apply only to free broadcast services or also to pay services.
- The amount of required programming increases if stations multicast several channels.
- Preemption rights allowing stations to reschedule kids shows during sport and news coverage should be eliminated for multicasters.

■ Ad limits should be applied to pay programs.

■ Interactive advertising to kids should be restricted.

■ Stations should be barred from promoting violent or "age-inappropriate" products during children's shows.

The commission also decided to require stations to update their children's programming reports quarterly rather than annually. The reports also will be required to spell out how often programs in the three-hour "core" are preempted, their rescheduling practices, and efforts used to notify parents of preemptions.

In addition, the FCC asked for comment on plans to require posting for children's programming reports on the Web. ■

Break up AT&T?

John Malone urges restructuring to boost stock price

By John M. Higgins

Suspense is building among AT&T watchers over a board meeting this week in which Liberty Media Chairman John Malone is expected to press his case for restructuring the company.

Malone is publicly and privately pushing AT&T Chairman Michael Armstrong to shuffle the company's assets in an attempt to boost its sagging stock price. The price has dropped about 50% since November, dragging with it the value of the 33 million-share portfolio Malone received pursuant to AT&T's takeover of MSO Tele-Communications Inc. He has sold or given away about 25% of those shares for \$444 million but has watched the remaining stock drop in value from \$1.5 billion to about \$744 million.

Malone, the consummate financial engineer, hates falling stock prices even more than he hates paying taxes. The company's largest individual shareholder, he has been grousing

for months that Armstrong needs to restructure the company, suggesting such moves as spinning off divisions, separating the cable business from the rest of the company, and shedding the sluggish long-distance unit.

AT&T directors are scheduled to meet on Thursday for an annual strategic review of the company's operations. The tension is so high that traders boosted AT&T's stock price last Wednesday on a flimsy rumor that Armstrong was being ousted and replaced by Malone.

Industry executives expect a lot of frank talk during the two-day meeting. "John has an agenda," said one Wall Street executive close to Malone, "and he's campaigning for a change."

Armstrong is countering with an effort to stay the course. Yes, long distance is a problem business, but that's why he has made his \$100 billion push into cable. The second-quarter earnings snag at the business-services unit was a short-term hiccup, his supporters argue. ■

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Highest prime rating of any basic cable network year-to-date, with or without wrestling.

No wonder USA Network has been number one in prime for the past decade.*



FINANCIAL WRAP-UP

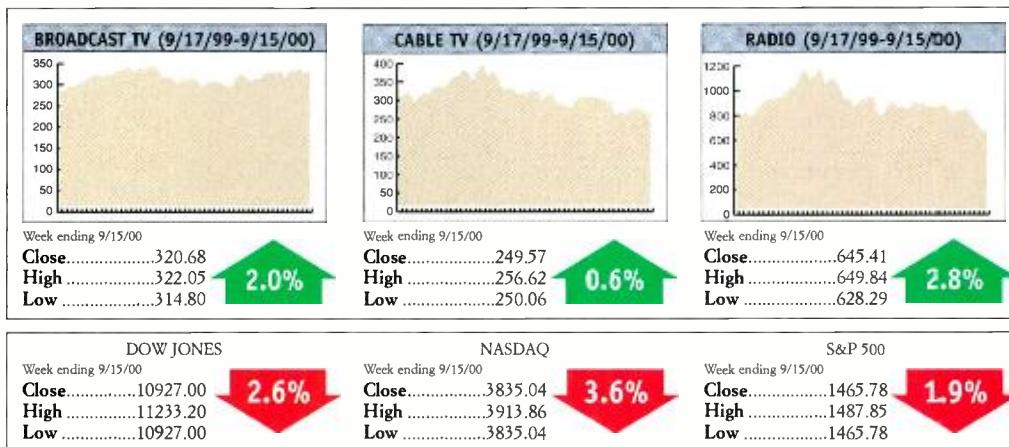
Week of September 11 - 15

WINNERS

	9/15	% change
Spanish Best	\$12.75	24.39
Univision Comm	\$44.13	23.43
Unapix Ent	\$0.75	20.00
Granite Best	\$5.38	10.26
Entercom Comm	\$37.88	9.98

LOSERS

	9/15	% change
Liberty Satellite	\$10.09	(17.81)
Antec Corp	\$26.06	(15.76)
Mediacom Comm	\$13.44	(13.66)
British Sky Best	\$95.00	(6.86)
Cumulus Media	\$5.97	(6.37)



Nets get more real

NBC rides a rocket to reality; CBS heads around the world

By Joe Schlosser

One reality series will get there by rocket, another perhaps by mule, but both are headed for the small screen next season.

After negotiations with all Big Four networks, *Survivor* producer Mark Burnett is taking his ambitious reality project, *Destination Mir*, to NBC for a mere \$40 million and a share of the ad revenue. NBC, which missed out on the reality gold rush, had been desperately seeking the next big reality project. Fox thought the show was coming its way, but Burnett's desire for a piece of the ad pie did not sit well with News Corp. Chairman Rupert Murdoch, sources say.

CBS countered with another new reality project of its own, *Race Around the World*. The series, which is slated for next summer, will send eight couples (husband/wife, brother/sister, father/daughter, other/other) on a trek through 11 cities around the world in 30 days. The show is produced by movie director Jerry Bruckheimer and former *Cops* producer Bertram Van Munster. It will require contestants to overcome three obstacles in each city. The eight

couples will be on very "strict" budgets and will have to fend for themselves in many instances, including travel arrangements, CBS executives say.

Destination Mir, which will send one contestant to Russia's Mir space station after a grueling competition at the Russian training facility Star City, will air on NBC next fall. It will be a weekly series of 13 to 15 episodes, including the finale in which three finalists will be suited up for space and one chosen to ride in a Soyuz spacecraft to the station. NBC will then follow the contestant into space nightly in prime time. Are NBC executives afraid of what could happen?

"Well, of course," says NBC Entertainment President Garth Ancier, who approved the project. "All of the shows Mark does involve a fair amount of risk. The fact is, no one is pretending it is not risky. It is air travel. It is inherently risky. But the Russians do have a good track record in launching rockets ... about the same as NASA's, I'm told."

Regardless, contestants will be signing all kinds of legal waivers, and a few insurance policies will be taken out. ■

'Twinkied' news

"I am no longer sure that, when I go out there and do my job, it'll even see the light of air, if the experience of my network colleagues is anything to go by," said CNN foreign correspondent Christiane Amanpour.

Those reporters, she said in her keynote to the Radio-Television News Directors convention in Minneapolis last week, have sent their stories from some of the world's worst places "only to frequently find them killed back in New York because of some fascinating new twist that's been found on, I don't know, killer Twinkies or Fergie getting fat. I have always thought it morally unacceptable to kill stories that people have risked their lives to get."

Amanpour, whose speech would be memorable just for her reference to "hocus-pocus-focus groups," blamed what she considers the overemphasis on profit. "The moneymen have decided over the last several years to eviscerate us. ... God forbid, money should be spent on pursuing quality."

Her entreaty to "give us more money" drew a spontaneous burst of applause. "We are not dinosaurs. We are the frontier. You have mastered the hardware. We are the software, and that will never change."

—Dan Trigolet

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The scarlet R

With \$1.4 billion in box-office ad bucks on the line, networks jump to defend, revamp movie ad policies

By Steve McClellan

TV networks last week scrambled to deflect criticism and avoid the loss of movie advertising revenue. They were responding to a Federal Trade Commission report that condemned movie studios for marketing their violent R-rated films to teens and warned the networks not to be a party to it.

It's the younger-skewing networks—including The WB, UPN, MTV, Fox, Comedy Central—where the potential impact is greatest. Fox, WB, MTV and Comedy Central defended their current practices. UPN and its parent, Viacom, declined comment.

Movie advertising is big business. The major studios spent \$1.4 billion to advertise movies on TV in 1999, according to Competitive Media Reporting. Unknown is how much of that promoted R-rated films, the target of the FTC report.

The report declared that networks should not air R-rated film ads in shows where 35% or more of the audience is under 18. In prime time, according to the Nielsen Media Research data for May, UPN was the only one of the six broadcast networks to average a 35% kid-teen audience across the 8-9 p.m. hour, although WB was close at 32%. MTV far surpassed that mark, with a combined 44% kid-teen audience across prime time. From 8 to 11 p.m., UPN averaged a 33% kid-teen comp, followed by 31% for WB and 20% for Fox. CBS and NBC average about 8%, and ABC about 13%.

'It just seems ...predictable, political saber-rattling before the elections.'

—A network executive

The report prompted policy reviews throughout the TV industry and changes at both ABC and NBC. Disney-owned ABC vowed not to air commercials for R-rated movies before 9 p.m. It also introduced last Friday a new public-service-announcement campaign designed to combat youth violence. NBC pledged not to accept advertising for R-rated films for any program on its schedule where children make up 30% or more of the audience.

Competitors ridiculed both the ABC and NBC policy revisions. "Doing it by time period is the stupidest way to go," said one competitor. "We're no longer living in an age where kids are watching at 8 but not at 9."

Another network executive scoffed at



Castle Rock's *Bait* was among the R-rated films advertised on TV last week. Castle Rock is a Time Warner company.

NBC's statement as a non-event because no Big Four series in prime comes close to a 30%-kids audience.

For CBS, the issue is largely moot because it doesn't reach many youngsters in prime time. Indeed, the FTC report didn't even mention CBS, the oldest-skewing net-

Major studio spending on TV, radio

The following chart represents dollar expenditures, in millions, on television and radio advertising by eight motion picture companies in 1999, according to figures compiled by Competitive Media Reporting.

Company	Net. TV	Spot TV	Syn. TV	Cable TV	National spot radio	Total
DreamWorks	40.1	22.9	1.7	9.0	2.00	75.7
Paramount Pictures	65.4	50.2	32.5	45.0	5.70	198.8
20th Century Fox	60.3	33.1	9.3	25.6	1.50	130.0
Universal Studios	132.0	32.2	13.1	33.3	1.20	212.0
Sony Pictures Entertainment	89.1	48.2	15.2	29.0	8.30	190.0
Time Warner*	154.3	70.0	23.7	36.0	4.40	288.5
MGM/UA	21.6	18.6	1.8	5.2	0.17	47.5
Walt Disney Co.**	145.2	77.1	18.8	47.2	11.3	300.0
Totals	708.3	352.5	116.4	230.4	34.7	1,442.3

*Includes Warner Bros. and New Line Cinema
**Includes Buena Vista and Miramax Films

Shooting Marbles

Academics picketed the Golden Marble Awards, which honor the best in children's advertising, last Thursday in New York. "It's wrong to reward creativity when it is used to manipulate children," said organizer Susan Linn, Ed.D., Harvard Medical School.

Among picketers' demands are a White House conference on the effects of marketing on children; funding from the National Institute of Health for research on the consequences of marketing to children; a ban on advertising harmful products to children; federal regulation of toy-based marketing practices; uniform age-based ratings for TV; and making schools advertising-free zones.

This protest came on the heels of a report published by Statistical Research Inc. that found almost half of all children ages 8 to 17 have no adult governing their TV viewing. "Parents have to be responsible too," said Shelley Middlebrook, senior VP and group publisher of Brunico Communications Inc., which created the Golden Marble Awards. —Nancy Cotmull

work of the Big Four.

MTV's own research shows that its total-day audience is 46.8% kids and teens. The percentage drops to 44.1% in prime time.

"We do accept commercials for R-rated movies," said an MTV spokeswoman. "We have in the past 'dayparted' R-rated commercials [to avoid younger audiences], but we don't do it all the time."

Commercials airing on MTV get reviewed by standards and practices, although there is not a written set of standards per se on what spots are acceptable.

A WB spokesman said, "We are very proud of our track record of responsibility from day one. We have always tried to live up to being family friendly. Thus, on shows like *7th Heaven*, *Sister, Sister*, and *Sabrina, the Teenage Witch*—things that are clearly family shows—we have never run an R-rated-movie trailer, and we never will."

As for R-rated ads that might appear in shows before 9 p.m. and reach many kids, blame the parents, not the network, the WB spokesman said. All such shows have appropriate parental warnings. "The wording changes on different shows, but those shows are not geared for kids."

Bashing the entertainment industry during election campaigns is a time-honored tradition, and many industry executives believe the issue will fade once the voting

booths close on Nov. 7.

"Any kind of controls over our First Amendment rights just seems absurd," said one network executive. "It just seems typical, predictable, political saber-rattling before the elections, and, ultimately, I think it's going to be harmless."

But some TV and movie executives think the FTC has a point. "The studios were incredibly stupid for test-marketing 13-year-olds R-rated movies," says a senior-level network TV executive.

One studio president agreed. "The FTC is right. To a large degree, we as an industry need to be more responsible. And I think you are starting to see people stand up and acknowledge that. TV gets rolled in, in terms of what kinds of advertising broadcast networks are going to accept and when. They won't get away scot-free, and that's the way it should be."

A Fox spokesman says trailers for R-rated movies are probably the most carefully scrutinized of all spots that go on the network's air. While audience composition is a factor, it's not a hard-and-fast rule. "Generally speaking, we don't run R-rated spots in family programming like *The Simpsons* and *Malcolm in the Middle*," the spokesman said. "But we have plenty of shows that are appropriate for R-rated trailers that movie companies want to buy into." Three examples: *The X-Files*, *Ally McBeal* and *Police Videos*.

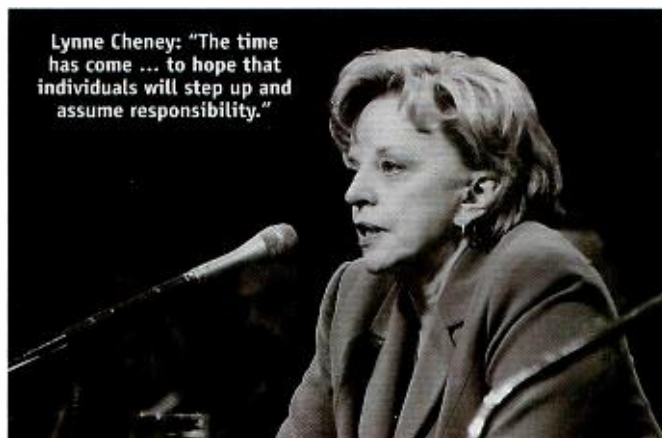
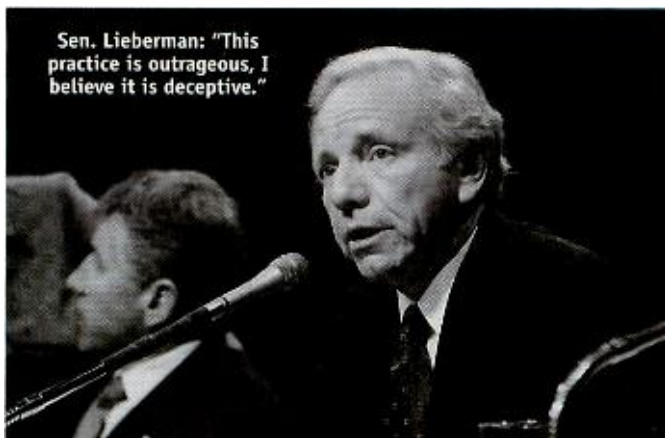
At Comedy Central, a spokesman said the network gets a lot of movie business, "but we're an adult network. Eighty percent of our audience is 18 to 49." —With reporting by Deborah McAdams, Joe Schlosser and Susanne Ault

DGA says revamp ratings

Responding to the Federal Trade Commission report on violence marketing, The Directors Guild of America has called for an overhaul of the Motion Picture Association of America's TV/movie ratings system.

The DGA also called for the film industry to devise a "code of conduct" for marketing films. "The DGA and its members understand the concerns of parents regarding violence in the media. Indeed, many of us are parents and grandparents ourselves," said DGA President Jack Shea at a press conference last week. "We believe in freedom of speech and expression as social values of the highest order. At the same time, as responsible members of the community, we believe that there are steps we as an industry can take to ensure that our movies are seen only by the audiences for whom they are intended."

Part of the DGA plan is to come up with a "more useful" ratings system that would allow parents and consumers the "most detailed" information on films or TV shows. "The DGA and its members are pleased that the FTC Commission Report recognizes that the First Amendment requires that creative decisions about content be left to artists and their distributors," a DGA statement said. —Joe Schlosser



Media take a pounding

FTC report on violence marketing spurs tough talk from candidates, Congress and FCC

By Paige Albinak

Sparked by a Federal Trade Commission report and fueled by campaign rhetoric, violence in movies, music and videogames was hot topic No. 1 in Washington last week, too hot for many in Hollywood to handle.

The FTC's report, released at the beginning of the week, said media companies target violent products squarely at kids, even though they label those products for adults, 17 or older. By the end of the week, the White House, the FCC and Congress had all publicly scolded the entertainment industry for the underage selling.

The issue even popped up in the middle of the presidential election, as Democrats Al Gore and Joe Lieberman along with Lynne Cheney, the wife of Republican vice-presidential candidate Dick Cheney, slammed the media.

The drums started beating Aug. 26, when the *Washington Post* learned that the Federal Trade Commission was ready to release a report, commissioned after the Columbine shootings, that found movie studios, record companies and videogame makers guilty of marketing their violent wares to kids via TV

and other media. It also reported that the Senate Commerce Committee planned a hearing on the issue. After some initial hesitance, Lieberman decided two weeks ago to testify, raising the stakes considerably.

Last Monday, when the FTC released the report, *The New York Times* ran a well-timed interview with Gore in which he shook his finger at the industry. Gore continued in that vein all day, first in an appearance on *The Oprah Winfrey Show* and later during a town-hall meeting.

Gore gave the entertainment industry six months to "clean up its act" and chided it for "surreptitiously advertising under parents' radar screens. That's just plain wrong." If entertainment companies don't fall in line, Gore said, he plans to call on the FTC to pursue a lawsuit against companies for unfair and deceptive advertising. FTC Chairman Robert Pitofsky backed Gore up on that pledge during his Monday press conference and, later in the week, at the six-hour Senate Commerce Committee hearing.

The country's top Democrats—the Clintons—also took the opportunity to flog Hollywood during one of Hillary Clinton's New York Senate campaign appearances.

"So [the entertainment companies say] 'here's my rating system, here's what I hope the parents will act on. And while the parents aren't looking, I'm going to beam this advertising in and hope they'll come anyway,'" President Clinton said at the Jewish Community Center in Westchester County, N.Y. "The American people will give the entertainment industry a period to fix this, but something has to be done."

George W. Bush had little to say on the issue but did call Gore a "hypocrite" for taking money from Hollywood while simultaneously bashing its marketing practices. The entertainment industry has raised some \$13 million for Democrats at last count, and that's not including the estimated \$5 million tally from Thursday night's Radio City Music Hall extravaganza hosted by Miramax's Harvey Weinstein.

But other Republicans made sure they were in on the action. The Republicans' second-most recognizable face, Sen. John McCain (R-Ariz.), ran last week's hearing. Besides finding their marketing practices "obscene," McCain was incensed at the failure of any movie-studio executive to appear at his hearing, while finding plenty of time

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MEDIAVIOLENCE

to hold Democratic fundraisers. Motion Picture Association President Jack Valenti tried to explain their absences by saying they were busy, but McCain wasn't buying.

"I can only conclude the industry was too ashamed of, or unable to defend, their marketing practices. Their hubris is stunning and serves to underscore the lack of corporate responsibility so strikingly apparent in this report."

Undaunted, McCain scheduled another hearing, just for them, in two weeks. There was no word at press time on who would accept the invitation.

Another prominent Republican, Lynne Cheney, testified before the McCain committee. Cheney, who is also former chair of the National Endowment for the Arts, opposes regulation but wants to focus on shaming individual artists and companies into good behavior. "The time has come, I think, to quit issuing blanket denouncements, to zero in with a bill of particulars, and to hope that individuals will step up and assume responsibility," she said.

But Lieberman's appearance at the hearing, albeit brief, got the most attention. And it was framed in campaign rhetoric. "This practice is outrageous, I believe it is deceptive, and I hope it will stop," Lieberman said. Then he echoed Gore with what he believes needs to happen next.

"Vice President Gore and I have demanded an immediate cease-fire in the marketing of adult-rated products to children. And that is why we have challenged the entertainment industry to develop uniform codes of responsibility to enforce this policy, just as the FTC has recommended, with real, self-enforced sanctions for offending companies."

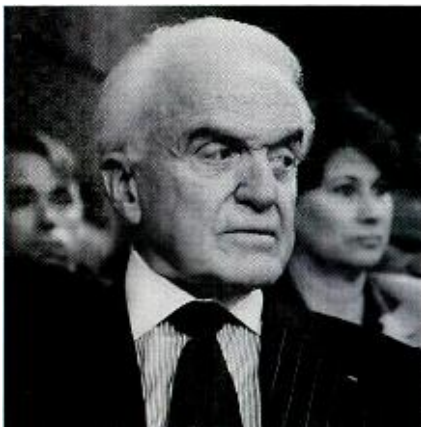
Once Lieberman left the building, members of Congress jockeyed to get their two cents in.

Senate Judiciary Committee Chairman Orrin Hatch (R-Utah) focused on the politics of the issue.

"What about the role of politicians, who

seem to want to have it both ways? What kind of signal is being sent to the creative community, when politicians have one hand clutched in righteous indignation over the prevalence of sex and violence in our nation's entertainment and yet the other hand is wide open, palm up, in permanent solicitation of money and credibility from Hollywood's most glamorous?" Hatch plans to hold his own hearing this Wednesday.

Also on Wednesday, the Senate Commerce Committee will vote on a bill sponsored by Sen. Fritz Hollings (D-S.C.) that



MPAA's Valenti: "I don't think that we ought to target any kid under 17 for R-rated movies."

confines violent TV programming to late hours. McCain expects that the committee will pass the bill and then the full Senate will block it. Hollings attempted to get this same bill passed last spring, but it failed 60-39.

Sen. John Breaux (D-La.) has threatened to append language to a tax bill that would cost companies their tax deduction for ads targeting inappropriate products to children. When Breaux tried to get a feel for the industry's take on such a measure, most in the industry ducked, except Recording Industry Association President Hilary Rosen, who said, "In a simple word, no, I would not support it."

Meanwhile, on the Senate floor that day, Sen. Rick Santorum (R-Pa.), on behalf of Republican leadership, tried to bring up a

measure that would have required the entertainment industry to adopt a uniform ratings system, but he was blocked by Democrats.

Finally, FCC Chairman William Kennard last week said he also plans hearings next month on kids TV in connection with public-interest obligations for digital television. Kennard endorsed four senators' calls—including McCain and Lieberman—for a voluntary code of conduct for broadcasters.

While Kennard's two Democratic colleagues backed his plan to examine marketing practices, Republicans on the panel said it is anything but a good idea. Commissioner Harold Furchtgott-Roth called it a "sign of defeat" and lack of faith in "American values of free markets, choice and judgment of Americans."

Commissioner Michael Powell complained that there is "no empirical evidence of a widespread problem" and it's too soon to impose new limits on DTV anyway.

Policymakers acknowledge that the entertainment industry already has made strides toward correcting its marketing practices. The record companies said they will revise their ratings to be clearer, and retailers said they will crack down on selling mature-rated games to kids. The movie industry admitted freely that some of the practices the FTC discovered are despicable, such as including 11-year-olds in focus groups on R-rated movies. And ABC and NBC said they will restrict times when they air spots for R-rated movies.

"I don't think that we ought to target any kid under 17 for R-rated movies," Valenti said. He didn't offer a solution but flew out to California to meet with studio heads last Thursday.

Ultimately, filmmakers and videogame makers may face no real consequences for trying to sell *Scream 3* to kids innocently enjoying their *Buffy*, *the Vampire Slayer* and *Xena: Warrior Princess*, but, in the meantime, Tinseltown's going to spend some uncomfortable time in the spotlight. ■



FTC Chairman Robert Pitofsky, releasing a report on promoting violent products to kids, kicked off a week of media bashing.

Hollywood in the hot seat

FTC report blasts the film industry for targeting kids with ads for R-rated movies

By Paige Albiniaik

Movie studios routinely advertise R-rated movies in TV programs and on cable channels that kids are most likely to watch, the Federal Trade Commission said last week, releasing a study on media marketing prompted by last year's Columbine shootings.

"A central question the Commission was asked to address in this study is whether violent entertainment products are being marketed to children," the report said. "With respect to the film industry, the answer is plainly 'yes.'"

It's a practice some lawmakers have tried to compare to the marketing of tobacco products, but the movie industry has responded that the law does not forbid kids from seeing R-rated movies. As long as kids are accompanied by an adult, they can go see any movie except those rated NC-17. No movies rated higher than R have been released in the past year, the FTC said last week.

'Marketing Violent Entertainment to Children': An excerpt from the FTC report

The Commission found that despite the variations in the three industries' [movies, music, electronic games] systems, the outcome is consistent: Individual companies in each industry routinely market to children the very products that have the industries' own parental warnings or ratings with age restrictions due to their violent content.

Indeed, for many of these products, the Commission found evidence of marketing and media plans that expressly target children under 17. In addition, the companies' marketing and media plans showed strategies to promote and advertise their products in the media outlets most likely to reach children under 17, including those television programs ranked as the "most popular" with the under-17 age group, such as *Xena: Warrior Princess*, *South Park* and *Buffy, the Vampire Slayer*.

Since the President requested this study over than a year ago, each of the industries reviewed has taken positive steps to address the concerns. Nevertheless, the Commission believes that all three should take additional action to enhance their self-regulatory efforts.

The report called for the industries to establish or expand codes that prohibit target marketing to children and impose sanctions for violations; increase compliance at the retail level; and increase parental understanding of the ratings and labels.

The Commission emphasizes that its review and publication of this Report, and its proposals to improve self-regulation, are not designed to regulate or even influence the content of movies, music lyrics or electronic games. The First Amendment generally requires that creative decisions about content be left to artists and their distributors.

That means it's not illegal to include ads for R rated motion pictures in TV shows that target a teen demographic, said Jack Valenti, president of the Motion Picture Association, responding to the study. The FTC report found that ads for such movies are routinely found during such shows as *Xena Warrior Princess*, *Buffy, the Vampire Slayer*, *WWF Wrestling* and *South Park*.

"This plan showed that *Xena: Warrior Princess*—used in advertising for virtually every R-rated movie the Commission examined—was as popular with children ages 6 to 11 as it was with males 12 to 17."

And as for channels, MTV was by far the most popular, in some cases receiving 50% of a movie studio's TV ad budget, the report found.

But Valenti pointed out last week that nearly 80% of the audiences that watch *Xena* and *South Park* are 18 and over.

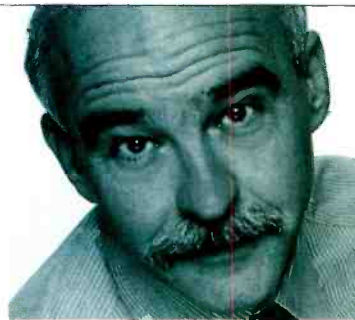
"The reality is that, in a TV/cable/satellite landscape avalanched with available pro-

gramming," he said, "it is well nigh impossible to exile young viewers from any of it."

Record companies and videogame makers also were accused of inappropriately marketing to kids, but those industries use very little TV advertising to do so. Record companies do, however, expose kids to the music they are promoting, mainly through three cable-TV music channels—MTV, BET and The Box—and often artists who have released mature-rated recordings appear on programs that air after school and in early prime time.

Still, the FTC acknowledged that exposure to violence does not guarantee a kid will be more violent, but pointed to studies suggesting that it increases the chances.

The Commission said it has no interest in being a censor. "Self-regulation by these industries is especially important, considering the First Amendment protections that prohibit government regulation of content in most instances." ■



Too hot for cool medium

After about an hour of provoking grotesque arguments between semi-literates, Jerry Springer generally wraps up his show with a kind of epilogue that tries to make sense of what we've just witnessed. "So while it is good to love your brother," he might say, "some siblings take that advice far too literally for their own good, with tragic results."

But mainly, the television mode is not to make a point at all. Most of the misfits who provide the rolling stock of daytime television talk aren't chastised by the hosts as much as they are hooted at or, in some cases during sweeps, beaten up by the audience.

Television is cool like that, in the McLuhan sense of the word; its stars are aloof and distant. But Dr. Laura Schlessinger, a star of radio whose daytime television show premiered last week, is not "medium cool" like that at all.

On radio, talk-show hosts have to provoke callers to call, but, heck, they've got three or four hours to fill. They're loaded with big ideas, or better be. If you've ever gotten into a cross-country con-

versation with a stranger on a plane and suddenly heard yourself giving an extreme opinion even you didn't know you had, well, that's what I think most radio talk-show hosts do every day. A talk radio show is like a bad baseball game: three or four hours of nothing, a few minutes of action.

Fact is, radio hosts get known for their extreme opinions. Radio talk is derived from the premise that the host is coming from somewhere. Rush Limbaugh is a windbag full of right-wing rhetoric whose television show couldn't catch on because, I think, it's somehow too in-your-face for the medium.

(I also think arch conserva-

tives are accustomed to being shoved off on to strange venues like AM radio, a little like a secret club.)

And it's not just conservative knuckleheads who fail on television. Danny Bonaduce might have been a Partridge, but he had a later career as a darned funny guy on the radio. When he took his act to television, however, his talk show tanked.

So did Rick

Dees', a radio host so innocuous that it would have seemed likely his blandness could have been easily adapted to television. Nope. Radio guys (and Schlessinger) are too accustomed to *being* their own show to ever let one develop around them.

On daytime, it doesn't work like that. On lots of talk shows, the host is nearly irrelevant. Last week, for example, Maury Povich did a show on women with phobias about household pets and spent an hour thrusting kittens and dogs at women who freaked at their sight. It would have been just as good if it had been done on Jenny Jones' show.

Firm moralizing hardly ever works with talk hosts on television, I'd say, and it's probably not going to start with Schlessinger's new show. Last week, I watched three days' worth of *Dr. Laura*, but it was only the third show—about mothers who choose to work rather than stay at home with their kids—that got Schlessinger's righteous motor running.

It's not that Dr. Laura has some qualms or misgivings about leaving children in day care. No, no. That's

the sort of wishy-washy stuff that other daytime hosts might say.

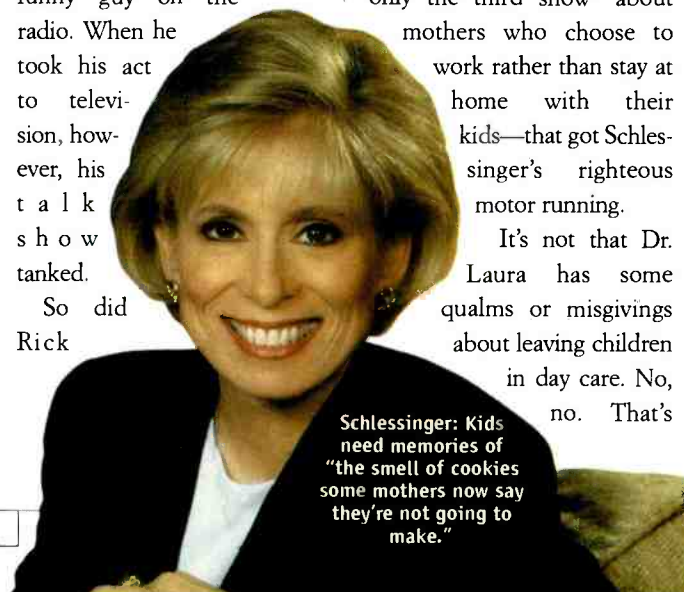
She said no mother would do it "unless you are a really crummy person." When *Dr. Laura* presented a child-development expert who tried to at least make a sympathetic case for day care, Dr. Laura listened but didn't bite. Kids, she said, need the memories of "the smell of cookies some mothers now say they're not going to make." Jeez.

So she's not for me, or for many millions of others who find her point of view so absolutely rigid. Gays, as the whole world must know by now, have protested the show, and good for them. And some advertisers are apparently staying away, too.

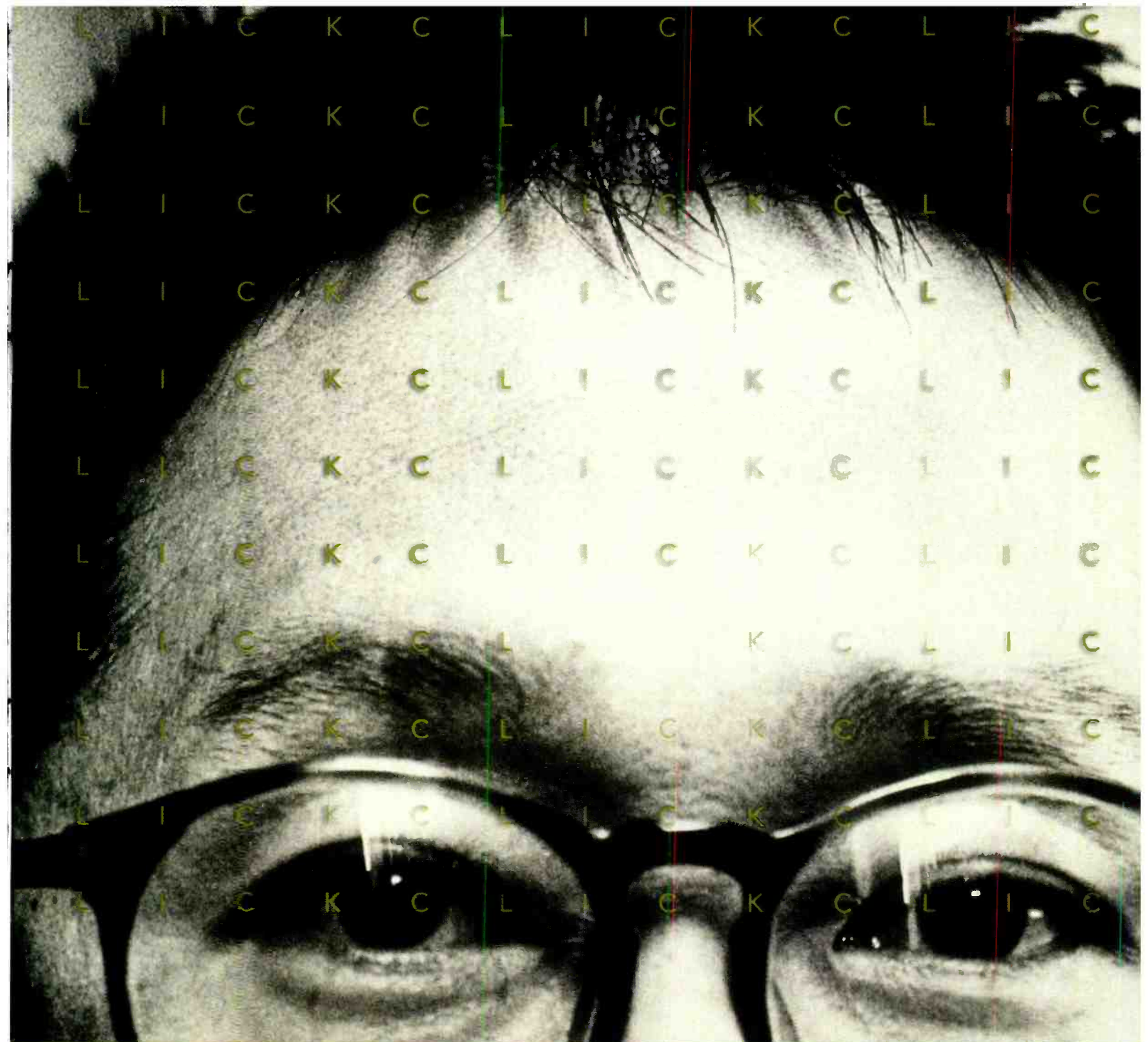
But the plain fact is that, right or wrong or nutty or just severe, Schlessinger has a point of view, and in the long run on daytime television, that may be enough to doom her.

Radio needs to create hot personalities because the average listener doesn't hang around for long. But on television, that edge creates the uncomfortable feeling of being lectured to by an extremely crabby aunt. ■

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Schlessinger: Kids need memories of "the smell of cookies some mothers now say they're not going to make."



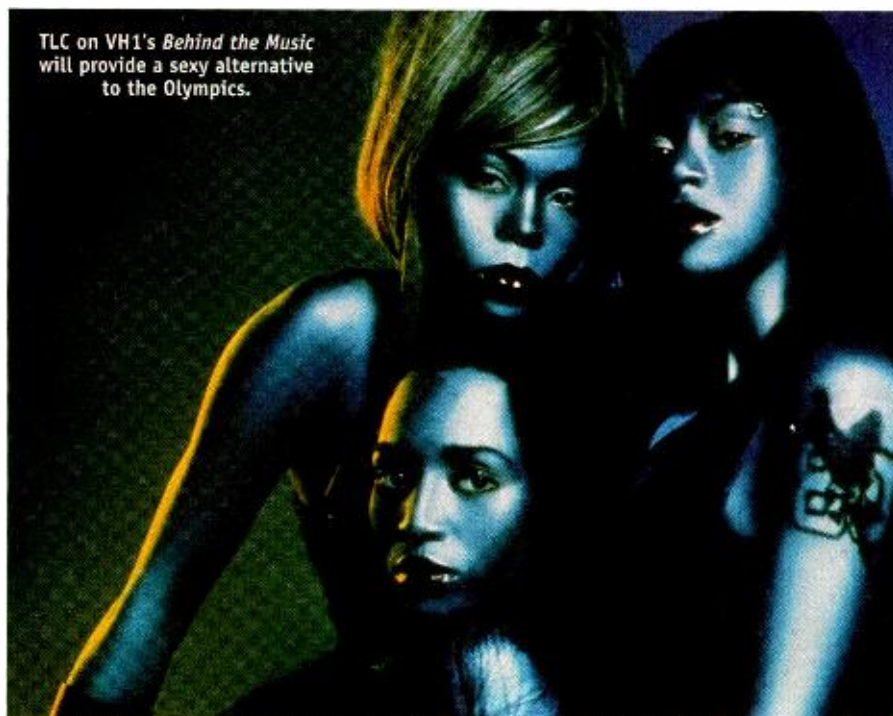
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Programming



What Olympics?

Some cable networks to vie for eyes via counterprogramming

By Deborah D. McAdams

Months of sweating, strategizing and planning go into preparing for the Olympics, to say nothing of what the athletes do. TV networks bend over backwards to avoid, complement or compete with the Olympics, particularly this year with 400 hours of the games on NBC, CNBC and MSNBC smack in the middle of broadcast's fall premiere season (Sept. 13-Oct.1).

Broadcast networks are holding their goods until the games are over, but a handful of cable networks are going after the people who aren't riveted by the thrill of victory and the agony of defeat.

"We're definitely not lying low," said Jeff Gaspin, executive vice president of programming and production at VH1. In fact, the network is staging its biggest

TV/Internet convergence play yet on the last Friday of the Olympics. During prime time on Sept. 29, VH1 will air five pilots and ask viewers to vote online for the one they want to see made into a series. Dubbed *VH1 Feedback*, Gaspin likens the event to one big on-air focus group.

None of the pilots breaks with the VH1 tradition of making a show out of every conceivable occurrence in the music business, but there are a couple of ambitious standouts. One is *Reunion*, in which VH1 searches out former band members and reunites them for one evening. The other is *Break.Through*, VH1's version of *Star Search*, with viewers voting online for the artist who should get the big break of having his or her video played on the network. The remaining three pilots include *Fish n' Clips*, a sort of *Mystery Theater 2000* take-

off with two animated fish hosting a music video show; *Radical Recuts*, featuring music videos intercut with footage from, say, a cop car chase or a '50s movie; and *EveryNight*, yet another attempt at music news, this time from a club on Los Angeles' Sunset Boulevard.

Gaspin isn't the only programmer going up against the Olympians. VH1 sister net MTV outfitted six people with body cams, locked them in a prison in West Virginia and scared the devil out of them to create *Fear*. Brian Graden, president of programming for MTV, likened the one-time stunt show to *Survivor* but without the head games. "We let their own psychology freak them out," said Graden.

Fear appears Thursday, Sept. 21, at 8 p.m. Four nights later at the same hour, Graden will counterprogram the Olympics with a different type of fear in the form of *Choose or Lose Town Hall Meeting* with presidential candidate Al Gore. Then, on the final Sunday of the Olympics, MTV will premiere its first prime time programming block.



THIS WEEK IN

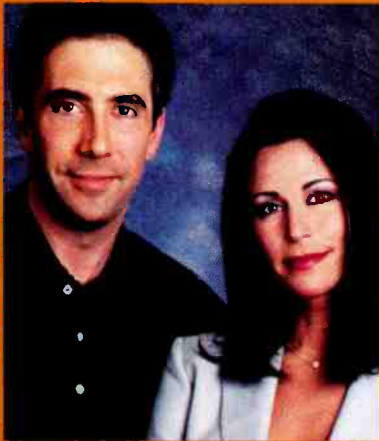
1965

**TV SHOW "GET SMART"
PREMIERES.**

1979

**WOMEN IN CABLE
IS FORMED.**

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IN BRIEF

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The debut of sitcoms *The Hughleys* and *Girlfriends* Sept. 11 helped give UPN its best Monday-night ratings in more than 2½ years. The network's two-hour comedy block averaged a 3.3 rating/5 share and 5.3 million viewers, according to Nielsen Media Research.

The Hughleys, which moved to UPN from ABC, brought with it UPN's best-ever female teen ratings in the 9 p.m. ET/PT time slot, averaging a 6.3/25.

It also scored its highest ratings in more than 5½ years among total teens at a 4.7/15. In addition, new Monday-night sitcom *Girlfriends* was strong out of the blocks, recording the network's best-ever female-teen ratings in the 9:30 p.m. time slot with a 5.9/22.

STRONG MEDICINE EARNS STRONG RATINGS

Strong Medicine, Lifetime's new Sunday-night drama, is the highest-rated new series launched this year in prime time on ad-supported cable. The show—produced by Whoopie Goldberg—about two contentious female doctors running a women's clinic, is averaging a 2.0 after the first seven episodes.

Titled *Jackass Sunday*, the block features its namesake program about skateboard hotdogs, plus new episodes of *Celebrity Death Match* and *Senseless Acts of Video*.

Throwing premieres up against the Olympics may seem gutsy, but it isn't a huge gamble for networks like MTV and VH1, which draw twentysomethings. Olympics viewers are mostly 35 to 55 years old, with slightly more of them being male than the average prime time audience. "It's certainly not everybody," said Tim Brooks, senior vice president of research at Lifetime. "Remember, about 80% of the country isn't watching."

Even so, Lifetime was the only one of the 10 largest cable networks that didn't sink in ratings during the 1996 games in Atlanta. Back then, when the summer games were actually played during the summer, Lifetime ran a marathon of miniseries throughout the events. "We were up 21%. We averaged a 1.7 during the Olympics, vs. an average of 1.4," Brooks said.

So guess what Lifetime's doing this year? Try *Deliberate Stranger*, *Blind Faith*, *Texas Justice*, *Cruel Doubt* and about 20 more mini-series, starting at 7 p.m. during the week and

at midday on the weekends. "We don't believe we can beat the Olympics, but we're going after our women," said Steve Warner, vice president of planning and acquisitions.

With the minor exception of a few Australian themes here and there, the other major cable networks—Discovery, USA, ESPN, and the Turners—are sticking to their usual agenda.



Yusef Islam (formerly called Cat Stevens) appears in the anniversary special of VH1's *Behind the Music*.

"We're not doing anything special, but we'll be there for people who get tired of the Olympics," said Ed Hersh, vice president of documentary programming for A&E, which offered a couple of Olympics-related programs last

week to capitalize on the pre-Games buzz. "We just think it's a time when, if people are dialing around, we'll provide an alternative."

The Elián González Story is Fox Family's one major premiere during the Olympics. The made-for-TV biopic of the little Cuban refugee premieres Sunday, Sept. 17, at 8 p.m., and repeats three more times during the games.

"The way you compete with the Olympics is not by trying something different but to do what you do best," said Lifetime's Warner. "The Olympics is 400 hours. You're not going to watch the Olympics for 400 hours." ■

THE ORIGINAL IS THE
#1 TALK
REACHING Y

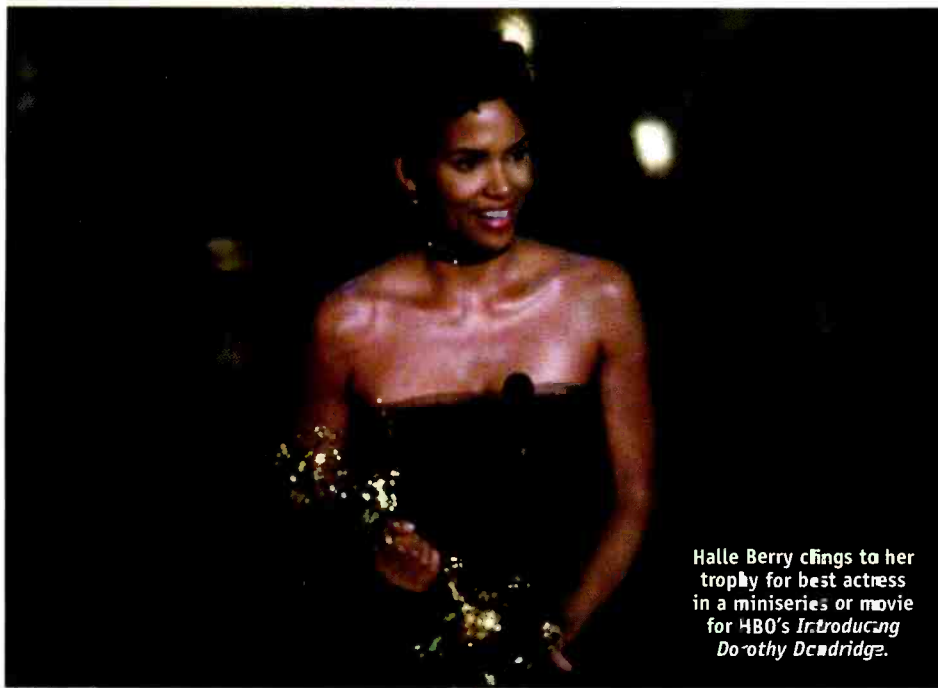
IN BRIEF

THANKS TO EMMY, REGIS AND DENNIS

Monday Night Football, *The Emmy Awards* and *Who Wants to Be a Millionaire?* led ABC to its largest weekly summer audience in more than four years and helped it to another weekly victory.

ABC dominated the week ended Sept. 10, averaging 12.4 million viewers; CBS had 8.3 million, followed by NBC, 7.9 million, and Fox, 7.0 million. ABC had seven of the top 10 most-watched shows of the week, including *Monday Night Football's* season-premiere 23 million viewers. *Millionaire's* Tuesday, Sept. 5, episode was the most-watched show of the week, averaging 23.3 million viewers—topping both *Monday Night Football* and ABC's telecast of the Emmy Awards. The Emmys averaged 21.9 million viewers.

For the week, ABC averaged a 4.6 rating in adults 18-49, followed by Fox's 3.1 rating and NBC's and CBS' 2.9 each. UPN again topped The WB in both total viewers and adults 18-49. UPN, which unveiled a number of new series, averaged 3.9 million viewers and a 1.6 rating in adults 18-49. The WB drew 2.5 million and a 1.1 rating.



Halle Berry clings to her trophy for best actress in a miniseries or movie for HBO's *Introducing Dorothy Dandridge*.

New kids on the dais

Emmy honors more first-timers; voting change cited

By Susanne Ault

Fresh faces hogged the limelight, and the statues, at the Emmy awards last week. Emmy voters fell all over themselves honoring NBC freshman *The West Wing*. It won awards for best drama, writing (Aaron Sorkin and Rick Cleveland), directing (Thomas Schlamme) and two supporting-cast members (Allison Janney and Richard Schiff). Critics have been saying "hail to the chief" to it all season.

The best-comedy nod and two supporting-acting wins (Megan Mullally and Sean Hayes)

for NBC sophomore show *Will & Grace* weren't real surprises either. But these represented seven first-time wins from an organization often ridiculed for picking the same people year after year. In fact, half of the 26 prime time winners this year were first-timers.

This "What, no *Frasier*?" factor was being attributed to the changed Emmy process, in which voters screen the nominees at home vs. having to go to a hotel for a screening. That change doubled the number of last year's volunteers to 3,000.

"The larger the pool of people participat-

SHOW YOUNG ADULT WOMEN...

Programming

And the winners are...

Best Drama
The West Wing
Actor in a Drama

 James Gandolfini, *The Sopranos*
Actress in a Drama

 Sela Ward, *Once and Again*
Supporting Actor in a Drama

 Richard Schiff, *The West Wing*
Supporting Actress in a Drama

 Allison Janney, *The West Wing*
Writing in a Drama

 Rick Cleveland, Aaron Sorkin, *The West Wing*, "In Excelsis Deo"

Directing in a Drama

 Thomas Schlamme, *The West Wing*, pilot

Best Comedy
Will & Grace
Actor in a Comedy

 Michael J. Fox, *Spin City*
Actress in a Comedy

 Patricia Heaton, *Everybody Loves Raymond*
Supporting Actor in a Comedy

 Sean Hayes, *Will & Grace*
Supporting Actress in a Comedy

 Megan Mullally, *Will & Grace*
Writing in a Comedy

 Linwood Boomer, *Malcolm in the Middle*, pilot

Directing in a Comedy

 Todd Holland, *Malcolm in the Middle*, pilot

Best Variety, Music or Comedy Series
Late Show With David Letterman
Individual Performance In a Variety or Music Program

 Eddie Izzard, *Eddie Izzard: Dress to Kill*
Writing for a Variety, Music or Comedy Program

 Eddie Izzard, *Eddie Izzard: Dress to Kill*
Directing for a Variety or Music Program

 Louis J. Horvitz, *72nd Annual Academy Awards*
Best Variety, Music or Comedy Special
Saturday Night Live: The 25th Anniversary Special
Best Miniseries
The Corner
Actor in a Miniseries or Movie

 Jack Lemmon, *Oprah Winfrey Presents: Tuesdays With Morrie*
Actress in a Miniseries or Movie

 Halle Berry, *Introducing Dorothy Dandridge*
Supporting Actor in a Miniseries or Movie

 Hank Azaria, *Oprah Winfrey Presents: Tuesdays With Morrie*
Supporting Actress in a Miniseries or Movie

 Vanessa Redgrave, *If These Walls Could Talk 2*
Writing for a Miniseries or Movie

 David Simon, David Mills, *The Corner*
Directing for a Miniseries or Movie

 Charles S. Dutton, *The Corner*
Best Made-for-Television Movie
Oprah Winfrey Presents: Tuesdays With Morrie
Guest Actor, Comedy

 Bruce Willis, *Friends*
Guest Actress, Comedy

 Jean Smart, *Frasier*

ing in the process, the more likely it is that no particular fan base will control the voting," explains Academy of Television Arts and Sciences CEO and Chairman Meryl Marshall. "It's more democratic."

The new voting procedures are no longer considered an experiment, at least for the prime time categories. "Overall," she says, "I think that there was a great sense of connection for everybody. People felt more vested in the outcomes because more of them had been involved in the voting."

Viewers certainly seemed to like it. Emmy averaged 21.9 million viewers and an 8.8 rating/21 share in adults 18-49 on ABC. An estimated 46 million viewers watched part or all of the Emmys. It was the highest-rated Emmy telecast since at least 1986, when Nielsen began reporting total-viewer figures. In adults 18-49, the Emmys scored an 8.7 rating/21 share in adults 18-49—the highest average in the demo in six years. Compared with last year's Primetime Emmys on Fox, the telecast was up 23% in viewers and 16% in adults 18-49.

One concern about the new voting rule had been that the picks would be too mainstream, but Marshall seems joyous that the choices "were not obvious," such as the two wins for flamboyant British comic Eddie Izzard for writing and individual performance in a variety, music or comedy program.

That's all fine and dandy, but what about the second-straight *Sopranos* snub? Here's

**THE ORIGINAL
OVER LEAD-INS
ANY OTHER**

NEW YORK GETS STYLE

Time Warner Cable of Manhattan will air a sneak preview of Style —sister channel of E!

Entertainment—during Fashion Week, Friday, Sept. 15, through Friday, Sept. 23, starting at 6 a.m.

The Style sneak preview will be on ch. 35 on Time Warner Cable in New York City. Supermodel Paulina Porzikova will host the week, which kicks off Style's just closed deal to become the network of record for New York City's biggest fashion events. "This is the fashion equivalent of the Olympics for us," said Mindy Herman, E! Networks president.

Style's 10-year deal with the Council of Fashion Designers of America and fashion organization 7th on Sixth gives the network unlimited access to the shows of Fashion Week, when top designers roll out their spring and fall collections, and, beginning in 2001, Style will have exclusive coverage of the events. This fall's Fashion Week-athon will run Sept. 15-23, from 8 to 10 p.m. ET, 5 to 7 p.m. PT. In addition, E! will do a nightly half-hour show devoted to Fashion Week, which will air Monday-Friday, Sept. 18-22, at 7 p.m. (ET/PT), with a one-hour wrap-up report slated for Saturday, Sept. 23.

a show that has drawn more critical praise than any in recent memory, including *The West Wing*, and that arguably should have been helped by ATAS' cozying up to younger series. But, with 18 nominations, it hit only a single high note: best actor in a drama for James Gandolfini.

Maybe [voters] wanted something positive. Or maybe people just want to vote for network series still," he said backstage.

However, an HBO source doesn't see any bias against cable.

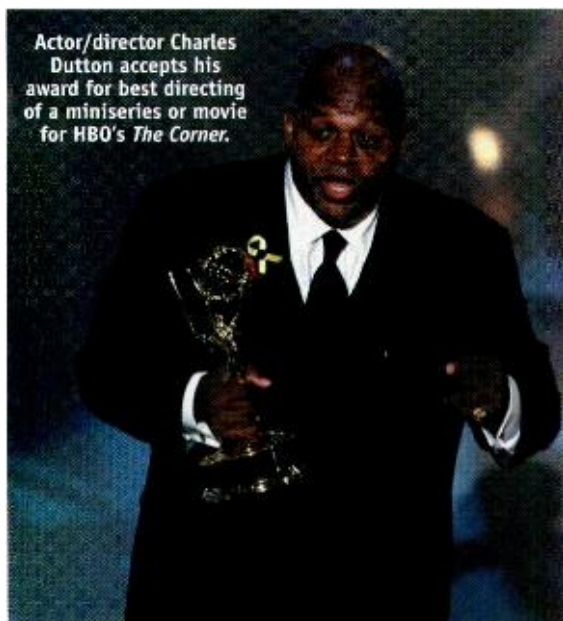
"I think we've come a long way. We're relatively new with original series," says the source. "It's amazing we've come this far, considering we're not available in every home."

Counting both the Sept. 10 televised awards and the Creative Arts honors handed out Aug. 26, HBO racked up 20 Emmys total, a close second to NBC (23) and way ahead of ABC (15), Fox (11) and CBS (7).

Marshall says HBO's *The Corner*, which bagged best miniseries, best writing for a miniseries and a directing win (for Charles S. Dutton), did not have a leg up over the networks in terms of resources "but it had an edge [dealing with drugs and poverty] and it did great things."

Diversity, or the perceived lack of it, made an appearance at the Emmy awards, with Chris Rock pointing to the minority-less best supporting actress in a comedy category. Then there was the song parody lampooning, not for the first time, the lily-white cast of *Friends*. African-Americans Dutton and Halle Berry (best actress in a miniseries) did go home with statues, but minority advocates saw room for improvement.

"It starts with whether you have people to be nominated," says Karen Narasaki, execu-



Actor/director Charles Dutton accepts his award for best directing of a miniseries or movie for HBO's *The Corner*.

One suggestion was that it was a politically correct vote for high-mindedness over the very violent *Sopranos*. But others have speculated that it was a pro-broadcast bias, with voters not yet ready to give the award to a 13-episode cable series fueled by higher production values over a 22-episode network series on a cheaper budget. Gandolfini recognized both possibilities.

"I wished we had done a little better," he said. "*Sopranos* deals with violence and drugs.

**INCREASES
BETTER THAN
TALK SHOW...**

Programming

IN BRIEF

THAT'S SUSAN, SIR!

The list of prime time opportunities for *Survivor* contestants continues to grow. Susan Hawk will be a guest star on one of the first episodes of NBC's new sitcom *DAG*. She will play a no-nonsense drill instructor.

(In the same episode, which is scheduled to air during the November sweeps, Robin *Forgive or Forget* Givens will also be making a guest appearance.)

A quartet from *Survivor*—Jenna Lewis, Joel Klug, Sean Kenniff and Gervase Peterson—is set for a guest appearance in an episode of CBS' *Nash Bridges*.

FOOTBALL IS VERY, VERY GOOD TO ESPN

ESPN's NFL *Sunday Night Football* Dallas-Arizona game scored a 9.0 cable rating/7.2 million households. ESPN's final-round coverage of the Bell Canadian Open on the same Sunday (Sept. 10, from 5 to 7 p.m.) averaged a 3.5 rating/2.7 million households, making it the most-viewed golf program in ESPN's history. The telecast featured Tiger Woods winning and becoming the first player since 1971 to win the U.S. Open, the British Open and the Canadian Open in the same year.

tive director of the National Asian Pacific-American Legal Consortium. "If you're still not hiring the minority talent, then that's what the Emmys will reflect." Bringing *The West Wing* back to Earth some, Narasaki notes that the actors playing the White House's top people "are all white and mostly male, and that's not reflective of reality today."

With Asian-American Norman Mineta our current Secretary of Commerce, she says, "I wouldn't want *The West Wing* to be complacent and think they don't have work to do in providing opportunities for minority actors or writers."

NAACP spokesman John White agrees but notes, "We're still more concerned about getting [diverse] programs on the air than worrying about getting any awards."

Admittedly, "we have mountains to climb," says Marshall, who points out that August's Creative Arts awards, honoring mostly technical achievement, "had a lot more diversity represented in the nominations and winners."

Currently, ATAS has "something on the drawing board" that would beef up diversity in TV, says Marshall, but she would not elaborate. ATAS already has an internship program that provides minorities and others a foot in the door.

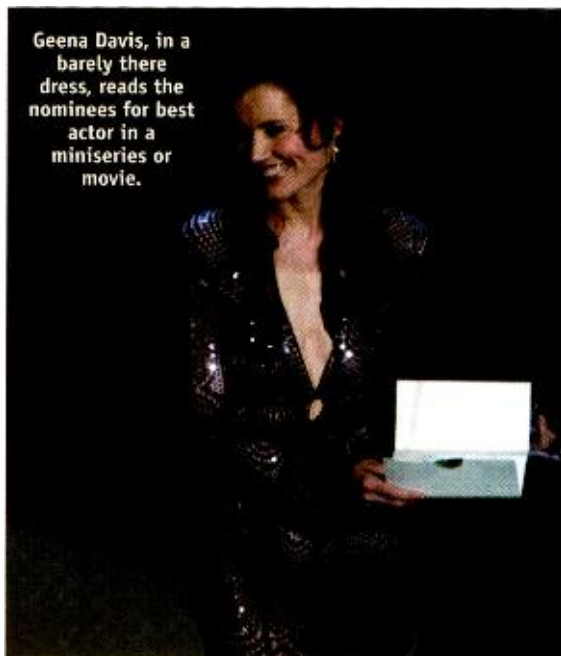
The new reality shows got plenty of attention during the Emmy telecast, including an opening lampooning the final episode of

Survivor. But is there room for such shows on the dais come award time?

Right now, those efforts are placed in the non-fiction category, which are recognized during the Creative Arts ceremony (PBS' *American Masters* won this time out).

Survivor's producers could compete as best

Geena Davis, in a barely there dress, reads the nominees for best actor in a miniseries or movie.



drama, "but that would be tough," according to Marshall.

That said, however, "there will continue to be board discussions. *Survivor* is a new phenomenon, and it's a very interesting format."

For what it's worth: More *Survivors* showed up at the *Entertainment Tonight*-sponsored post-Emmy bash in Beverly Hills than actual actors. ■

THE IS #1 IN NY



Think Pablo Peacockso

Arty new 'whole life' NBC campaign aims to say 'sophisticated adult,' marketers explain

By Joe Schlosser

The marketing executives behind NBC's Must See TV slogan have come up with a new "whole life" marketing campaign: Smart Art.

It's not a slogan but the code name for the new graphics and promotional look that will be unveiled this week with NBC's Olympic coverage.

The Must See TV moniker isn't going anywhere, and the famed peacock is still preening—in fact, it's the centerpiece of the campaign, designed to bring one look across all the network's dayparts.

"We have images here that could go up very nicely in the Guggenheim Museum," says NBC Agency President John Miller of the new promotional campaign. Miller, Executive Vice President and Creative Director Vince Manze were the team behind Must See TV's 1993 launch, and they're leading the charge with Smart Art.

The look is hip and multilayered and features many of the network's stars in settings bordering on the surreal. While ABC has gone with a yellow theme, the six original colors of the NBC peacock will be spread across each promotional spot, and the peacock itself will be seen in varying forms. Black-and-white video will be mixed with



Smart Art graphics will provide a consistent look across all the network's dayparts.

color and graphics for an almost 3-D feel.

Then there are the six female dancers, dubbed "The Peacock Girls," with umbrellas in classic NBC peacock hues.

"The network exists 24 hours a day, and it has multiple dayparts," says Miller. "One of the things that we have always been eager to try to do is to have a series of looks that made it more an NBC feel, and we're doing that this year.

Miller and Manze, whose division over-

sees creative needs for CNBC, MSNBC, NBC and the network's Internet interests, say NBC needed a distinct overall look.

"Some graphics say smart adult," says Manze. "Others say smart children, like a Nickelodeon. We have tried to come up with a graphics package that says sophisticated adult. It's what our programming is. Look at *Will & Grace*, *The West Wing*, and on and on."

Creative executives at NBC spent three weeks in New York this summer shooting various background shots in Central Park, on Wall Street and even in Yonkers.

The bumpers (five-second ads within shows—for example, "You are watching *Will & Grace* on NBC") and sweepers (spots between shows—for instance, "Coming up next on *Frasier*, Daphne goes crazy") will have a similar look but with subtle differences. Spots for comedies will be lighter, with a white "branding bar" that says the name of the show and its time slot. Dramas, such as *Law & Order*, will be darker with nighttime backgrounds, and many will use time-lapse photography.

With Olympics coverage as a billboard and Emmys aplenty to promote, the network's new fall lineup could have a promotional leg up on the competition. ■

ORIGINAL
AT 5PM...

StationBreak

BY DAN TRIGOBUFF

LIBEL JUDGMENT REVERSED IN KENTUCKY

A Kentucky appeals court has reversed a \$3 million judgment against WHAS-TV Louisville over its coverage of a 1994 amusement-park accident. Although the court agreed with a jury that one of three statements at issue was libelous, there was no way of knowing how the jury factored the three reports into its original verdict.

In an early report, the station offered witnesses who said that a Kentucky Kingdom ride was dangerous and said that state inspectors agreed. Inspectors denied that they had made such a comment, although, Belo attorney John L. Tate noted, the ride had been shut down by inspectors who also ordered alterations. But the appeals court said the station's continuing to report that inspectors found the ride too dangerous after the state's chief inspector pronounced the ride basically safe met the standard of malice necessary for a libel judgement.

Other aspects of the station's reporting did not

demonstrate malice, the court found, and because the court could not determine how much of the judgment—originally \$4 million but reduced—was intended to apply to the finding that was affirmed, “we must reverse,” the court said.

The case was remanded for a new trial, in which Belo intends to contest the one finding against it. The station was changing hands from the Providence Journal Co. during the reports, and the theme park is now owned by Six Flags, although the original plaintiffs remain parties to the suit.

SPRING-BREAK SUIT

WTVF-TV Nashville's controversial series on the excesses of Spring Break has led to lawsuits by two young women who claim the series portrayed them in a false light. The women were taped by a friend in Panama City, Fla., who provided the tape to the station. At issue, said News Director Mike Cutler, “are four seconds of video at the beginning of one story in an eight-part series. The copy never said who they were or that they

were doing anything illicit.”

The series did allege that young people on break engaged in distasteful and illegal acts, and the plaintiffs say their presence in the series subjected them to ridicule.

NEW ND FOR WUSA

WUSA(TV) Washington last week dropped News Director Paul Irwin and brought Dave Roberts up from Gannett sister station WXIA-TV Atlanta to replace him. Roberts is the third person to hold the job in the past two years. Mike Cavender preceded Irwin.

Roberts has been credited with major improvements at WXIA-TV. He briefly left the Atlanta station in 1999 after three years there to become news director at Scripps Howard-owned WXYZ-TV Detroit but returned to his old job before it was filled.

Irwin—a longtime news executive at WRC-TV, where WUSA General Manager Dick Reingold was once news director—had been recruited in March 1999 from the University of Maryland, where he was pursuing a degree in education.

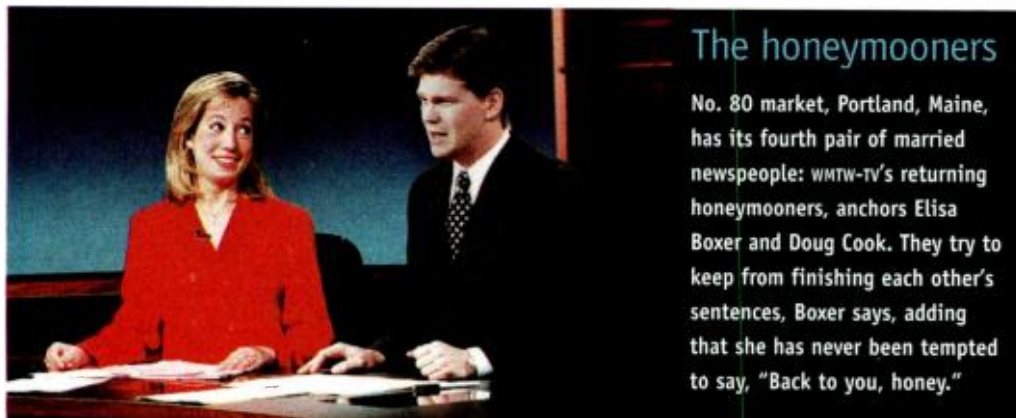
TASTE OF VICTORY

KCBS-TV Los Angeles was a big winner in the Associated Press' annual Broadcast Awards, taking two national prizes for its undercover investigation into unsafe food-handling practices at Southern California supermarkets. The series, “Shop at Your Own Risk,” was chosen Best Television Enterprise Reporting and received AP's Award of Excellence as “the most compelling entry from all categories.”

It's the second year in a row that the CBS-owned station has won both awards. Last year, the station followed up on its headline-grabbing series on unhealthy restaurant practices by showing health inspectors soliciting bribes to subsidize lavish lifestyles.

Also winning an AP award, for Spot News Coverage, was Denver's KCNC-TV, for a compilation of its coverage of the Columbine High School horror. “In the wake of the tragedy,” AP said in presenting the award, “reporters and photographers were able to capture the range of emotions and the human side of the story.”

AP was scheduled to present the awards last Friday night in Minneapolis at the Radio-Television News Directors Association annual convention.



The honeymooners

No. 80 market, Portland, Maine, has its fourth pair of married newspeople: WMTW-TV's returning honeymooners, anchors Elisa Boxer and Doug Cook. They try to keep from finishing each other's sentences, Boxer says, adding that she has never been tempted to say, “Back to you, honey.”

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

THE ORIGINAL IS STILL THE BEST!

Riordan



the **r**
5 pm
franchise



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TELEVISION
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A SONY PICTURES ENTERTAINMENT COMPANY

The Leader In Young Adult Programming.™

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SyndicationWatch

The Doctor is finally in

The premiere of the much-talked-about *Dr. Laura* topped the debuts of last week's syndicated strips.

She jumped 10% from her opening-day weighted metered-market average to a 2.2 rating/7 share Tuesday, according to Nielsen Media Research. But her two-day average was still 13% off the year-ago time period average (2.4/8) and 16% off her averaged lead-in (2.5/9).

By organizing protests, "we probably helped her ratings," laments John Aravosis, spokesman for the Web site StopDrLaura.com

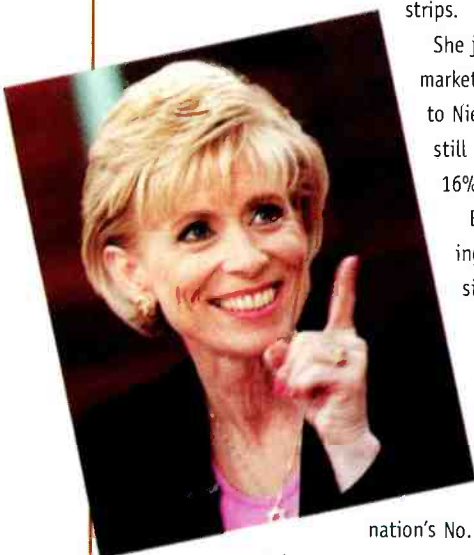
The controversy didn't provide a big bump in some top markets. Granted, *Dr. Laura's* second episode was up 63% on WCBS-TV New York, but that was from a 0.8/2 (to a 1.3/4). And it wasn't enough of a jump to move it out of sixth place in the time period.

But things were looking up early on in the nation's No. 2 market, Los Angeles, where *Dr. Laura* was up 44%

to a 2.3/6 on its second day. That bumped her up from fifth to third in the time period, tying with KNBC-TV's *Rosie O'Donnell*. *Dr. Laura* continues to gain on her *Guiding Light* (0.9/3) lead-in on the station, by a whopping 155% on Tuesday.

As far as outpacing the premieres of other syndicated strips, *Dr. Laura* on Monday topped Columbia TriStar's *Judge Hatchett* (1.8/6), King World's *Curtis Court* (1.3/5) and Buena Vista's talk series *Housecalls* (1.1/4). Younger-skewing court entry *Judge Hatchett* fell 14% from its year-ago time-period average (2.2/7) and 14% from its lead-in (2.0/7). But *Hatchett* was still Columbia TriStar's highest-rated debut for a first-run strip, beating *Ricki Lake* (1.7/6). And it was the best of the bunch in terms of Monday's syndicated debuts in New York (2.5/10), Los Angeles (2.2/8) and Chicago (3.1/10), the nation's top three markets.

Judge-with-a-heart *Curtis Court*, although down 17% from its time-period average (1.5/6), did hold on to its lead-in average. On-the-road relationship strip *Housecalls* fared the poorest, dropping 33% from both its time period (1.7/6) and lead-in (1.6/6). —Susanne Ault



TOP 20 SHOWS

Rank	Program	HH	HH
		AA	GAA
1.	Wheel of Fortune	9.3	9.3
2.	Jeopardy	7.7	7.7
3.	Judge Judy	6.6	9.2
4.	Friends	5.5	6.3
5.	Oprah Winfrey	5.5	5.6
6.	Entertainment Tonight	5.4	5.5
7.	Seinfeld	5.0	5.0
8.	Frasier	4.5	4.9
9.	Wheel of Fortune (wknd)	4.1	4.1
10.	Hollywood Squares	3.8	3.8
11.	Judge Joe Brown	3.7	4.7
12.	Drew Carey	3.7	4.2
13.	Jerry Springer	3.6	4.0
14.	Maury	3.5	3.6
15.	Extra	3.4	3.5
16.	X-Files	3.3	3.6
17.	Friends (wknd)	3.2	3.6
18.	3rd Rock From the Sun	3.2	3.4
19.	Live With Regis	3.2	3.2
20.	Divorce Court	3.1	4.1

TOP TALK SHOWS

Rank	Program	HH	HH
		AA	GAA
1.	Oprah Winfrey	5.5	5.6
2.	Jerry Springer	3.6	4.0
3.	Maury	3.5	3.6
4.	Live With Regis	3.2	3.2
5.	Sally	2.9	3.0

According to Nielsen Media Research Syndication Service Ranking Report Aug. 28-Sept. 3, 2000

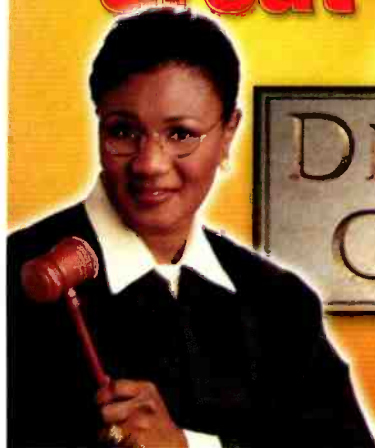
HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

One Nielsen rating = 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States.

N/A = Not available

Great Year 2 Year Growth!



Season 1 vs. Season 2

37%

Debut Week

3.0

Week of 8/30/99

4.1

Week of 8/18/00



Source: NSS, Explorer, as dated. HH AA Rtg

Cable Ratings

CABLE'S TOP 20

Following are the top 20 basic cable programs for the week of Sept. 4-10, ranked by ratings. Cable rating is coverage area rating within each basic cable network's universe. U.S. rating is of 100.6 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Ratings Cable	U.S.	HHs (000)	Cable Share
1	NFL/Cowboys vs. Cardinals	ESPN	Sun	8:28P	190	9.0	6.6	14.1	7163
2	2000 Video Music Awards	MTV	Thu	8:00P	189	8.7	3.9	13.8	6624
3	2000 VMA Post Show	MTV	Thu	11:09P	21	5.2	3.8	10.8	3928
4	NFL Prime Time	ESPN	Sun	7:30P	58	4.7	3.3	7.8	3729
5	WWF Entertainment	USA	Mon	11:00P	60	4.2	3.1	7.9	3344
5	WWF Entertainment	USA	Mon	12:00A	66	4.2	3.0	11.5	3321
7	WCW Monday Nitro Live!	TNT	Mon	9:00P	60	4.0	2.8	5.8	3170
8	Rugrats	NICK	Sat	9:30A	30	3.5	2.8	11.3	2747
9	PGA Golf/Canadian Open	ESPN	Sun	5:01P	119	3.4	2.7	6.5	2744
9	NASCAR/Monte Carlo 400	ESPN	Sat	7:30P	206	3.4	2.5	6.3	2720
9	Rugrats	NICK	Sat	9:00A	30	3.4	2.5	11.4	2709
9	Premiere Premiere	TOON	Fri	9:00P	30	3.4	2.4	5.8	2232
13	Rugrats	NICK	Sun	9:30P	30	3.2	2.4	9.8	2533
13	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.2	2.4	4.9	2513
15	NFL Sportscenter	ESPN	Sun	11:38P	90	3.1	2.3	8.2	2484
15	2000 VMA Opening Act	MTV	Thu	6:30P	90	3.1	2.3	6.0	2378
17	Spongebob	NICK	Sat	10:00A	30	3.0	2.3	9.4	2374
17	Law & Order marathon	AEN	Mon	7:00P	60	3.0	2.3	5.2	2351
17	Rocket Power	NICK	Sat	8:30A	30	3.0	2.2	10.7	2345
17	Dexters Laboratory	TOON	Fri	9:30P	30	3.0	1.9	5.0	1978

DEMO TRACKER: W 18 - 34

Following are the top 10 basic cable programs by demographic for the week of Sept. 4-10, ranked by ratings. Source: Fox Family Channel.

Rank	Program	Network	Day	Time	Duration	Ratings Cable	U.S.	HHs (000)	Cable Share
1	2000 Video Music Awards	MTV	Thu	8:00P	189	9	6.8	2067	25
2	2000 VMA Post Show	MTV	Thu	11:09P	21	6.4	4.8	1466	23.3
3	Real World IX	MTV	Tue	10:00P	30	3.8	2.8	862	11
4	WWF Entertainment	USA	Mon	12:00A	66	3.1	2.4	742	14.6
5	NFL Regular Season	ESPN	Sun	8:28P	190	3	2.3	704	8.4
5	WWF Entertainment	USA	Mon	11:00P	60	3	2.3	710	10.1
7	"Grease"	TBS	Mon	8:05P	140	2.7	2.1	644	7.5
7	Facts of Life	NICK	Tue	10:30P	30	2.7	2.1	627	8.7
9	2000 Video Music Awards	MTV	Sat	1:30P	188	2.6	1.9	592	13.6
9	"Father of the Bride II"	TNT	Sat	6:00P	120	2.6	2	620	11.6



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SEPT. 4-10 Broadcast network prime time ratings according to Nielsen Media Research

Week 51	abc	CBS	NBC	FOX	UPN	WB
	13.0/22	6.0/10	6.5/10	2.9/5	2.9/5	1.8/3
MONDAY	8:00 10. 20/20 Downtown 8.0/14	46. Big Brother 5.4/9	38. Mysterious Ways 5.7/9	88. Ally McBeal 2.7/5	86. Moesha 2.8/5	90. 7th Heaven 2.2/4
		52. King of Queens 4.9/8			83. The Parkers 3.1/5	
	9:00 2. NFL Monday Night Football—Denver Broncos vs. St. Louis Rams 15.3/27	14. Ev Lvs Raymnd 7.6/12	10. Law & Order 8.0/12	84. Ally McBeal 3.0/5	85. Moesha 2.9/4	113. Roswell 1.4/2
	9:30	22. Becker 6.9/11			86. The Parkers 2.8/4	
10:00	41. Family Law 5.5/9		35. Third Watch 5.8/10			
10:30						
	9.2/15	6.0/10	6.3/10	3.9/6	1.7/3	2.1/3
TUESDAY	8:00 1. Who Wants to Be a Millionaire? 15.7/26	41. Big Brother 5.5/9	75. 3rd Rock fr/Sun 3.7/6	60. That '70s Show 4.6/8	106. Moesha 1.6/3	91. Buffy the Vampire Slayer 2.1/4
	8:30	79. Ladies Man 3.4/5	68. 3rd Rock fr/Sun 4.1/7	68. Titus 4.1/7	109. Grown-Ups 1.5/2	
	9:00 8. Dharma & Greg 8.3/13	19. 60 Minutes II 7.1/12	21. Frasier 7.0/11	75. Family Guy 3.7/6	100. Malcolm & Eddie 1.7/3	94. Angel 2.0/3
	9:30 39. Norm 5.6/9		23. Just Shoot Me 6.8/11	82. The PJs 3.2/5	95. Malcolm & Eddie 1.8/3	
10:00	52. NYPD Blue 4.9/8	26. Judging Amy 6.5/11	9. Dateline NBC 8.1/14			
10:30						
	6.1/9	7.8/13	7.8/13	4.8/8	1.8/3	1.7/3
WEDNESDAY	8:00 68. Two Guys, A Girl 4.1/7	12. Big Brother 7.9/14	17. Dateline NBC 7.2/13	66. King of the Hill 4.2/8	95. 7 Days 1.8/3	95. Dawson's Creek 1.8/3
	8:30 72. Norm 3.9/7			73. Family Guy 3.8/6		
	9:00 32. Drew Carey 6.1/10	13. CBS Wednesday Movie—To Face Her Past 7.7/13	15. West Wing 7.3/12	41. Guinness World Records 5.5/9	95. Star Trek: Voyager 1.8/3	109. Roswell 1.5/2
	9:30 39. Spin City 5.6/9					
10:00	41. Hopkins 24/7 5.5/10		7. Law & Order 9.0/15			
10:30						
	9.1/15	4.5/8	6.4/11	3.6/6	4.7/8	1.9/3
THURSDAY	8:00 71. Whose Line Is It 4.0/7	46. Big Brother 5.4/10	19. Friends 7.1/13			
	8:30 50. Whose Line Is It 5.0/8	62. King of Queens 4.5/7	25. Will & Grace 6.7/11	78. Fox Thursday Night Movie—Dead Presidents 3.5/6	59. WWF Smackdown! 4.7/8	100. Charmed 1.7/3
	9:00 4. Who Wants to Be a Millionaire? 13.5/21	73. Diagnosis Murder 3.8/6	26. Will & Grace 6.5/10			91. Charmed 2.1/3
	9:30		52. Just Shoot Me 4.9/8			
10:00	6. Vanished 9.1/16	55. 48 Hours 4.8/8	26. ER 6.5/11			
10:30						
	4.5/8	4.8/9	5.6/10	2.6/5	1.6/3	1.4/3
FRIDAY	8:00 81. Boy Meets World 3.3/6	55. Big Brother 4.8/10	50. Providence 5.0/10			
	8:30	64. Candid Camera 4.4/8		89. 2000 Teen Choice Awards 2.6/5	119. The Strip 1.5/3	106. Baby Blues 1.6/3
	9:00 77. Making the Band 3.6/7	60. JAG 4.6/8	34. Dateline NBC 5.9/11			106. The PJs 1.6/3
	9:30 66. Making the Band 4.2/7				100. Secret Agent Man 1.7/3	123. Popular 1.2/2
10:00	30. 20/20 6.4/12	49. Nash Bridges 5.1/9	35. Law & Order: Special Victims Unit 5.8/11			
10:30						
	4.2/8	5.8/11	3.0/6	5.4/10	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 102.2 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	
SATURDAY	8:00	(NR) U.S. Open Tennis 6.4/13	79. NBC Saturday Night Movie—The Brady Bunch Movie 3.4/6	55. Cops 4.8/10		
	8:30	64. ABC College Football 4.4/9		35. Cops 5.8/11		
	9:00			41. AMW: America Fights Back 5.5/10		
	9:30	15. CBS Saturday Movie—Sleepless in Seattle 7.3/14	91. Hispanic Heritage Awards 2.1/4			
10:00						
10:30						
	12.2/20	6.5/11	4.9/8	8.1/13		1.6/3
SUNDAY	7:00 33. Countdown to Emmy 2000 6.0/11	17. 60 Minutes 7.2/13	48. Dateline NBC 5.0/9	(NR) NFL Game 2 14.5/27		118. Jamie Foxx 1.3/2
	7:30					109. For Your Love 1.5/3
	8:00		26. Touched by an Angel 6.5/10			95. Steve Harvey 1.8/3
	8:30			55. NBC Sunday Night Movie—City Hall 4.8/7	23. Fox Movie Special—Speed 6.8/11	100. The PJs* 1.7/3
9:00	3. 52nd Annual Emmy Awards 14.2/23	31. CBS Sunday Movie—Under Siege 6.3/10			100. Jamie Foxx 1.7/3	
9:30					100. For Your Love 1.7/3	
10:00						
10:30						
WEEK AVG	8.4/14	5.9/11	5.7/10	4.7/8	2.5/4	1.7/3
S-T-D AVG	8.6/15	8.0/14	7.8/13	5.4/9	2.5/4	2.3/4

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It's synergy time for CBS

Station group consolidates management, facilities, back offices of duopoly stations

By Steve McClellan

CBS is merging operations in the six markets in which it now owns two stations. In five of the markets, the so-called duopoly stations will be housed under one roof. And in four, one general manager will run both stations.

Many of the back-office functions will be consolidated, resulting in the loss of dozens of jobs through layoffs, buyouts and attrition. In most markets, for example, one finance department will serve both stations. Officials declined to say how many positions will be lost.

Only one general manager is leaving as a result of the reorganization—David Tynan, who ran the UPN station in Dallas, KTXA. Brian Jones, who runs KTVT-TV, the CBS station there, will now oversee both stations. Plans to move KTXA into KTVT-TV headquarters are now being worked out.

The consolidation had been expected since May, when Viacom folded its Paramount Stations Group into the CBS Television Stations Division, under President John Severino. Paramount Stations head Tony Cassara resigned and subsequently joined Chartwell Partners, a Los Angeles investment company.

"When we put these stations together, tremendous opportunities presented themselves," says CBS Television CEO Leslie Moonves. "This is the first step in realizing those opportunities."

In Detroit, Mike Dunlop, the general manager of UPN affiliate WKBD(TV), will control the CBS station WWJ(TV). Detroit has been one of the weakest links in the CBS distribution chain since the defection of the New World Station group six years ago.

The station averages about a 7 share of audience (sign-on to sign-off). And WKBD,

'When we put these stations together, tremendous opportunities presented themselves.'

—Leslie Moonves,
CBS Television

the UPN station, frequently doubles WWJ-TV's ratings in the key demographics.

Kevin Cuddihy, station manager at WWJ-TV, will continue to serve in that post, reporting to Dunlop. Cuddihy will oversee the WWJ sales staff. Plans to move both stations into a single facility are in the works.

In Boston, Ed Goldman, who runs WBZ-TV (CBS) will also oversee WSBK-TV (UPN). The GM slot at WSBK-TV has been vacant since Walter DeHaven left earlier this year

for the CBS-owned station in Chicago, WBBM-TV. Staff and facilities at both stations will be combined at WBZ-TV headquarters.

In Pittsburgh, Gary Couzen, who runs KDKA-TV, the CBS station, will also oversee WNPA (UPN). Kevin O'Kane, who had oversight of both WNPA and the UPN station in Philadelphia, WPSG, will now focus full time on the latter. Staff and facilities in Pittsburgh will be combined at KDKA-TV.

Two GMs will continue to run the UPN and CBS stations in Philadelphia. Marcellus Alexander will handle KYW-TV, while O'Kane operates WPSG, although the staff and facilities will be combined at KYW-TV.

In Miami, the two stations will continue to be run independently by their managers, Steve Mauldin at WFOR-TV (CBS) and Bill Ballard at WBFS-TV (UPN). The stations will remain at their current locations. ■

The gospel according to...

PricewaterhouseCoopers challenges VS&A in crystal-ball biz

By Steve McClellan

When media executives want detailed sales and profit projections for sectors within their industry, they turn to the latest forecast of Veronis Suhler & Associates (VS&A).

But starting this week, they will have another place to turn. PricewaterhouseCoopers, the huge (150,000 employees worldwide) New York-based professional services firm, will issue its first annual Global Entertainment and Media Outlook report, looking ahead to 2004.

The report is a direct challenge to VS&A, the New York-based media invest-

ment banker and consultant, and its Communications Industry Forecast, the most recent edition of which came out in July and also looked ahead to 2004.

















The two efforts cover much of the same ground, including broadcasting, cable, film, the Internet, recorded music and various branches of publishing. Also, both look ahead in five-year increments while providing historical data going back 10 years or more.

Wilkofsky Gruen Associates, the economics-research firm that provided most of the data for the VS&A forecast for 14 years, jumped ship at the end of last year to work

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 \$872,900,000 Initial Public Offering August 2000 Joint Lead Manager	 \$260,000,000 Convertible Preferred HIGH TIDES™ July 2000 Sole Bookrunner	 \$255,200,000 Follow-on Offering June 2000 Joint Bookrunner	 \$350,000,000 Follow-on Offering March 2000 Sole Bookrunner
 \$106,200,000 Initial Public Offering February 2000 Sole Bookrunner	 \$260,100,000 Follow-on Offering February 2000 Sole Bookrunner	 \$259,400,000 Follow-on Offering November 1999 Co-manager	 \$1,000,000,000 Convertible Debt November 1999 Co-manager
 \$347,800,000 Follow-on Offering November 1999 Sole Bookrunner	 \$264,500,000 Follow-on Offering October 1999 Co-manager	 \$125,000,000 Convertible Preferred HIGH TIDES™ September 1999 Sole Bookrunner	 \$315,000,000 Follow-on Offering September 1999 Sole Bookrunner
 \$336,400,000 Follow-on Offering June 1999 Sole Bookrunner	 \$122,500,000 Follow-on Offering June 1999 Sole Bookrunner	 \$1,506,100,000 Follow-on Offering May 1999 Co-manager	 \$171,600,000 Initial Public Offering May 1999 Sole Bookrunner
 \$306,600,000 Initial Public Offering January 1999 Sole Bookrunner			

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Broadcast deregulation, truth be told, didn't transform broadcasting. The companies that took advantage of it did. And no one has helped those companies do that better than Credit Suisse First Boston. Working closely with the industry's leading innovators, we've raised more than \$2.8 billion in radio broadcasting equity offerings since January 1999, far exceeding any other investment bank. But more importantly, we continue to support our clients long after the deals are completed. And that's one thing deregulation will never change. **CREDIT SUISSE FIRST BOSTON.**

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Business

with PwC. The Publishing & Media Group, New York, has replaced Wilkofsky & Gruen as the outside research firm for the VS&A report.

Perhaps the biggest difference between the two forecasts is that the PwC report covers Europe and Asia as well as the U.S. But starting next year, VS&A will publish a separate international forecast, according to Leo Kivijar, VS&A's in-house economist who oversees all research for the firm's reports.

PwC is releasing its forecast at its annual

media conference in New York this week. "I thought we were at the point in the maturity of our entertainment and media practice that we ought to step out and provide a forecast," says Kevin Carton, who heads that practice.

Executives at both companies acknowledge that the reports are as valuable from a public-relations standpoint as they are for the data they contain.

"It's part of our market-position strategy," says Carton, a 33-year PwC veteran. "If you don't stay out in front, people ask,

'Where are they?'"

"Two or three years from now, this will be the bible," says Carton of PwC's forecast. As for VS&A's report, he says, "we're going to beat 'em up. This is not an inexpensive exercise. Veronis Suhler kind of does it. But we did it big time."

Counters Kivijar: "We own the brand. If you go to the major CEOs and strategists at most media companies, you'll find our book. It's known and widely accepted because it's accurate. Last year's forecast was within plus or minus 3%." ■



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Changing Hands

TVS

WMUR-TV Manchester, N.H./Boston

Price: \$185 million (B&C, Sept. 11)

Buyer: Hearst-Argyle Television Inc., New York (Robert Marbut, chairman/co-CEO; David Barrett, president/co-CEO); owns/manages 26 TVs, including WCVB-TV Boston

Seller: Imes Communications, Columbus, Miss. (Frank Imes, president); owns WCBI-TV Columbus/Tupelo/West Point, Miss., and WBOY-TV Clarksburg/Weston, W.Va.

Facilities: Ch. 9, 282 kW visual, 33.5 kW aural, ant. 1,030 ft.

Affiliation: ABC

WBNG-TV Binghamton, N.Y.; WLYH-TV Lancaster/Harrisburg and WTAJ-TV Altoona/Johnstown, Pa., and WOWK-TV Huntington/Charleston, W.Va.

Price: \$96 million

Buyer: SJL Communications LP, Montecito, Calif. (George D. Lilly, president); owns KSBY(TV) San Luis Obispo/Santa Barbara, Calif., and WICU-TV Erie, Pa.

Seller: Gateway Communications Inc., Hackensack, N.J. (Harry J. Delaney, president); no other broadcast interests

Facilities: WBNG-TV: ch. 12, 166 kW visual, 18.2 kW aural, ant. 1,210 ft.; WLYH-TV: ch. 15, 1,050 kW visual, 210 kW aural, ant. 1,361 ft.; WTAJ-TV: ch. 10, 214 kW visual, 21.9 kW aural, ant. 1,110 ft.; WOWK-TV: ch. 13, 141 kW visual, 26.3 kW aural, ant. 1,269 ft.

Affiliations: All CBS except WLYH-TV: UPN. Note: Clear Channel

Communications Inc. (see first Combo item) operates WLYH-TV under LMA

Broker: Deutsche Banc Alex. Brown (buyer)

COMBOS

KSLY-FM San Luis Obispo, KURQ(FM) (formerly KQJZ) Grover Beach/San Luis Obispo, KSTT-FM Los Osos/Baywood Park/San Luis Obispo, KSMA(AM)-KSNI-FM and KXFM(FM) Santa

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	\$281,000,000 2
Combos	\$45,000,000 1
FMs	\$0 0
AMs	\$0 0
Total	\$326,000,000 3
SO FAR IN 2000	
TV/Radio	\$2,133,450 1
TVs	\$7,367,202,139 46
Combos	\$7,821,408,067 157
FMs	\$1,161,402,598 210
AMs	\$288,015,415 152
Total	\$16,640,161,669 566

Maria/San Luis Obispo, KHIS(AM)-KKXX-FM and KRAB(FM) Bakersfield, KDFO(FM) and KKDJ(FM)

Delano/Bakersfield, Calif., and construction permit for KSMY(FM) (formerly KAKV) Lompoc/San Luis Obispo, Calif.

Price: \$45 million cash (includes \$100,000 noncompete agreement)

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, chairman. Clear Channel Radio); owns/is buying 19 TVs

and 900 other radio stations

Seller: Mondosphere Broadcasting Inc., Fresno, Calif. (Clifford N. Burnstein and Peter D. Mensch, co-owners); owns one other AM and five other FMs

Facilities: KSLY-FM: 96.1 MHz, 5.6 kW, ant. 1,410 ft.; KURQ: 107.3 MHz, 4.2 kW, ant. 807 ft.; KSTT-FM: 101.3 MHz, 4.86 kW, ant. 1,506 ft.; KSMA: 1240 kHz, 1 kW; KSNI-FM: 102.5 MHz, 17.5 kW, ant. 775 ft.; KXFM: 99.1 MHz, 1.8 kW, ant. 1,905 ft.; KHIS: 800 kHz, 250 W day, 21 W night; KKXX-FM: 96.5 MHz, 50 kW, ant. 550 ft.; KRAB: 106.1 MHz, 25 kW, ant. 410 ft.; KDFO: 98.5 MHz, 50 kW, ant. 499 ft.; KKDJ: 105.3 MHz, 50 kW, ant. 547 ft.; KSMY: 106.7 MHz, 1.65 kW, ant. 1,237 ft.

Formats: KSLY-FM: AC; KURQ: jazz; KSTT-FM: soft AC; KSMA: news/talk; KSNI-FM: contemporary country; KXFM: oldies; KHIS: religion; KKXX-FM: CHR; KRAB: AOR; KDFO: smooth jazz; KKDJ: CHR

Correction

The seller's name was incorrect in the Sept. 4 item about the \$4 million sale of the construction permit for a new TV in Logan/Salt Lake City, Utah. The correct seller is Logan Ch. 12 LLC.

—Compiled by Alisa Holmes and Elizabeth A. Rathbun


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Big move for BuyMedia

Online ad-buy facilitator's purchase of Tapscan gives it access to 800 TV stations

By Richard Tedesco

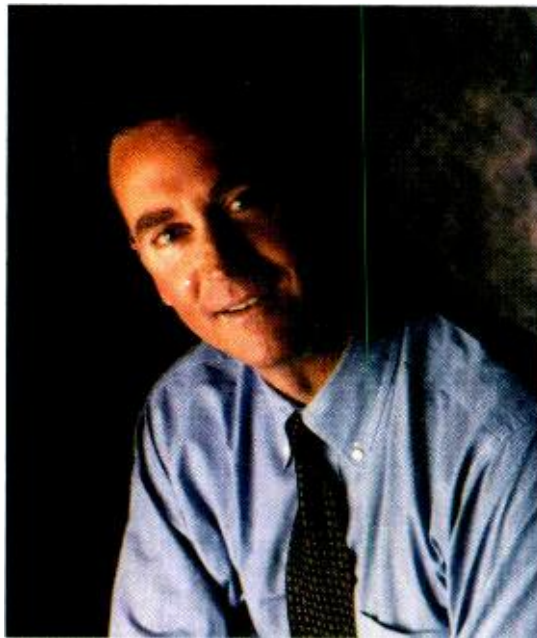
BuyMedia.com hopes to hit the big time in the TV and radio time-buying business with a buy of its own.

Acquisition of Birmingham, Ala.-based Tapscan will enable the privately held BuyMedia to tap into the 800 TV stations and 180 cable systems using the respective broadcast and cable versions of the supplier's sales-presentation software for ad availability.

Ad buyers will be able to access information about individual markets, station ratings and ad availability, according to BuyMedia founder and CEO Mike Jackson. "They're going to be able to analyze what's best for their client," he says, noting that electronic buying "eliminates all of the rekeying of data that buyers and sellers do."

BuyMedia is backing its play with money from Internet Capital Group, which has given the Burlingame, Calif., Web firm \$20 million in financing, following a \$45 million infusion in January. In April, BuyMedia used some of that capital to acquire Marketron, whose software is used for electronic ad buys in the radio business. Jackson won't say what the Marketron or Tapscan purchases cost, but says BuyMedia's business could soar from \$500 million in electronic-media billing facilitated this year to as much as \$15 billion next year.

The company makes its money from the licensing fees stations pay for its software, based on their size, along with a transaction fee for ad buys it enables. And Jackson



BuyMedia CEO Mike Jackson sees recent acquisitions as a significant step toward electronic buying.

draws a distinction between BuyMedia and other online sites, such as AdOutlet and AdAuction, which enable stations to post inventory for bidding.

Catamount Broadcast Group President and CEO Raymond Johns says using BuyMedia at its CBS affiliates in Fargo, N.D., Twin Falls, Idaho, and Chico-Redding, Calif., helps supplement sales: "It's small potatoes compared to the other revenues we bring in. But we've gotten orders we might not otherwise have gotten."

Industry observers say sales through online TV and radio ad outlets are all small potatoes at present. "There's a big disconnect between the hopes of online media brokers and the realities of the media-buying marketplace," says Yankee Group analyst Steve Von der Haar,

describing the inventory being sold as "remnant space."

BuyMedia and other online outlets are up against entrenched Madison Avenue media-buying practices that depend on personal interactions, according to Von der Haar, who says replacing personal relationships with software is a "scary concept" to ad buyers. "Madison Avenue has been very reluctant to move any significant sort of inventory to this selling format."

But Jackson argues that BuyMedia is simply trying to facilitate media buys by expediting the buying process with its technology. He sees the integration of Tapscan and Marketron under one umbrella as a significant step toward providing front- and back-end systems to push electronic buying. BuyMedia has approached New York-based Donovan Data Systems about integrating its presentation software, according to Jackson, who says the Television Bureau of Advertising ought to work with his company on its electronic-data-invoice initiative.

"What TVB is going to need is to make sure EDI is compatible with [Tapscan's] TV Scan," says Jackson. "EDI will be a reality when we release our product."

TVB President Chris Rohrs says the Tapscan acquisition gives BuyMedia entrée to a number of TV stations. But he already expects "dramatic" enhancements that will transform EDI into a full-bore buying tool next year.

Although he foresees an evolution toward an electronic marketplace, Rohrs points out that it's a small piece of the pie for the near term: "The [electronic] inventory that's evolved from radio and TV is far more limited, and of a distressed nature." ■



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IN BRIEF

LESS IS LESS FOR TEENS

New research from Media Metrix and Jupiter Communications says that, on average, teenagers spend less time online than adults, averaging 303 minutes per month, while adults average 728 per month. Adults ages 18-34 spend 656 minutes while 35-49-year-olds spend 804. Copies of the report are available at www.jup.com.

FYI AT CNN

CNN Interactive has launched CNNfyi.com, a news and educational-resource site for students and teachers. The site will provide youth-tailored news and information from around the world, educator-designed classroom and homework materials, and integrated content from other education companies, such as Riverdeep Interactive Learning, Harcourt and HighWired.com.

TO THE MOON

CartoonNetwork.com is looking to take its child visitors to a new place with Cartoon Orbit. The online community will allow children to collect digital cartoon-character icons, play with them, trade them and chat about them.

The sound of silence

Copyright ruling could make radio stations pay for Net simulcasts

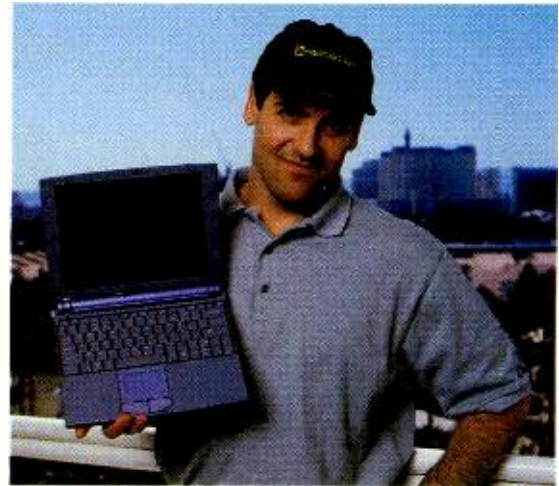
By Ken Kerschbaumer

The Internet has opened up a number of highly publicized issues concerning distribution of copyrighted material, and a pending ruling from the U.S. Copyright Office could bring radio stations that simulcast on the Internet into the fracas.

The ruling is in response to a petition by the Recording Industry Association of America (RIAA) asking broadcasters that make their over-the-air signal available on the Internet to pay licensing fees to owners of the sound recording (a.k.a. record companies). Radio stations currently pay fees only to the holder of the song's copyright, not to the holder of the recording copyright. Those fees, paid to ASCAP and BMI, are in the neighborhood of \$300 million per year.

"Section 114 of the Copyright Act has an exemption for broadcasters, and it's clear it covers over-the-air transmission," says Bill Roberts, senior counsel, U.S. Copyright Office. "The issue is whether the same exemption covers when a broadcast station puts its signal over the Internet."

The potential problems between the RIAA and broadcasters could disrupt what has been



Mark Cuban says the fees being sought by the RIAA for Webcasting could be a death sentence.

a long, successful marriage. Radio stations play the music for free, and record companies provide it for free. Radio sells advertising, record companies sell records.

"There's never been a performance-rights fee for broadcasters because Congress recognized that, were it not for our stations' playing this music, there would be no compensation to the record companies," says NAB spokesman Dennis Wharton. "When Eminem gets a song played on the radio station, it encourages people to go out and buy the CD, and that money goes right to the bot-

MAKE THIRTY SECONDS PERFO

IN BRIEF

tom line of the recording companies. So this is obviously an attempt by them to generate more revenue that we don't think was ever intended to be produced."

RIAA executives were unavailable for comment.

The ruling by the Copyright Office is only part of the strain between the NAB and the RIAA. In response to RIAA's petition, the NAB filed a lawsuit against the RIAA in the federal court for the Southern District of New York to uphold the exemption. Wharton says NAB believes that the court will uphold the exemption, but there has been little movement on the action since June.

If the radio stations lose exempt status, they'll have to do one of two things. Option one is to apply for compulsory-license status. The problem there is that, to receive such status, they need to meet nine conditions, including no pre-announcing of songs and a limit on the number of cuts that can be played by one artist in a given period. The other option is to negotiate with individual record companies for each song played.

"If radio stations aren't exempt, it would be difficult for them to comply with the nine conditions needed for the compulsory license," says Benjamin Ivins, NAB senior associate general counsel, intellectual property and international legal affairs. "That would mean that each radio station would have to negotiate

with every record company for every sound recording that it would want to play."

According to Ivins, a number of radio broadcasters filed last year to be eligible for the compulsory license in case they lose the exemption.

Compulsory-license fees could be retroactive to the date when the stations began streaming the over-the-air broadcast. The size of those fees is still to be decided and would be set by the Copyright Office in an upcoming proceeding, Roberts says.

Wharton points out that broadcasters already pay more than \$300 million each year to copyright organizations, such as ASCAP and BMI, which distribute the funds to

composers rather than to recording companies. "This would constitute a double billing to broadcasters. That's why Congress has always exempted us."

Mark Cuban, president and chairman of the board at Broadcast.com, believes there's no way that radio stations should pay. "The Net is just an extension of their signal. The transport of that signal should be irrelevant."

He describes the fees the RIAA is already trying to charge Webcasters as "ludicrous," explaining that some proposals equate to a CPM of \$90 hourly. "It's the equivalent of a death sentence for the Webcasting industry. The RIAA knows it. I've told them so, but they don't care." ■

The Net is just an extension of their signal. The transport of that signal should be irrelevant.'

—Mark Cuban, Broadcast.com

IVT LEASES DEN'S DEN

Interactive Video Technologies (IVT), a video-application service provider, is leasing the 6,100-square-foot production center formerly operated by Digital Entertainment Network (DEN). The Marina Del Ray, Calif., facility will be used by IVT as a development and research center for interactive video products. It will be equipped with such things as a blue screen, which IVT will use as a component of its VideoHost application that integrates a video personality with synchronized interactive content and e-commerce.

PLATFORM FROM WORLDGATE

CableWare 2000SM is an open-standard middleware platform that WorldGate believes will allow new interactive applications to be brought to the current generation of digital cable set-top boxes. According to WorldGate, it provides cable operators and content developers with an open software environment that can be deployed on current 2000-class digital boxes. It doesn't require extensive cable headend equipment or additional headend deployment as the number of set-tops grows.

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RM LIKE TWO MINUTES.

Promotion, not research

Web-site polls are not a dependable gauge of opinion

In this most political of seasons, you may be tempted to post polls on your station's Web site. There are many questions you could ask: "Gore or Bush?" This senatorial candidate or that? "Should Bobby Knight have been fired?"

But Alison Schafer, an assistant professor of journalism at American University in Washington, cautions that Internet polls aren't "research." They are "promotions."

"TV stations' polls are thought to be 'unscientific,'" says Schafer, who has 11 years experience in local and bureau-based TV news. "I think that's the point: They're not meant to mimic Gallup; they're meant to provide viewers/Web-site users with a sense of being counted, of being important.

"The polls are another way to promo the station, which leads to more-fundamental questions about how news is being defined on the Web," she continues. "I think the Web-site polls are stations saying, 'We care about you. We're not really sure this poll reflects

reality—heck, polls change all the time anyway—but we're interested in you and what YOU think."

She advises, "Stations should promote Web-site polls as a viewer's chance to weigh in."

But, she cautions, don't think they are anywhere near an accurate reading of the electoral sentiments in your metro area. Heck, they are not even a dependable gauge of the electoral sentiments of your viewership.

Seemingly programmed from birth with the empiricism gene, "regular" pollsters hate online polls. Don't talk to them about your online polls' "promotional" value. In their view, just the fact that you dare to call a Web-based survey a (shhhh) *poll*

besmirches a sacred concept.

"The whole practice is not respectable," huffs Warren Mitofsky, president of polling organization Mitofsky International, New York, and a member of the Polling Review Board of the National Council on Public Polls, Hackensack, N.J. "Do not do Web-based surveys. They are misleading."

For pros like Mitofsky, it is a matter of principle. "Surveys should be held to the same standard [of] reliability as other news broadcasts by these news organizations," he maintains.

"If I cannot talk [stations] out of using Web surveys," he says, "then, after they say [on their Web site] that they are not scientific, they should also say, 'The opinions expressed in this poll

do not represent the collective views of our community.'" (The world *necessarily* seems to be missing from Mitofsky's vocabulary.)

He maintains that stations that offer such disclaimers still go on to "discuss the results as though they were generalizing to the community."

Consider yourself scolded.

**They are stations
[telling viewers];
"We're interested in
what you think."**

—Alison Schafer, American University

But you are going to poll anyway, right?

"As a promotional tool, Web-site polls are great," says Schafer. "Only people with time and interest do them, and they in turn feel loved and important. That's what's good about the Net: Stations' polls are tailored to those who care; the rest of us can ignore them."

"The rest of us" refers to a pretty large chunk of your viewership. Experts have long said that the primary contributor to online polling inaccuracy is the digital divide: Not every potential respondent to a phone poll has Internet access. With Internet penetration passing 60% of

adults in some markets, though, that notion is starting to lose some of its relevance.

It seems that there's a deeper flaw in online polls: There's likely to be a disproportionate number of "true believers" in the respondent base.

Harris Poll Chairman Humphrey Taylor says that, while it is true that those who are on the Internet and will fill out a poll are likely to be younger and more educated than your overall viewership, the main biases are "behavioral and attitudinal."

By "behavioral," Taylor means that, because responding to a poll requires an element of action, results skew toward "doers." "Attitudinal" suggests a tilt toward those with "slightly more cynicism and skepticism" than the general public at large.

"We're just beginning to learn to statistically correct for these biases," Taylor told me recently. "We need to apply demographic weights and propensity weights."

If you still have your heart set on doing online polling, he suggests a "0 to 10, strongly disagree to strongly agree" model. In such surveys, people lean toward responding somewhere in the middle, somewhat muting the skeptical-responder bias. ■

Russell Shaw is a veteran Internet and broadcast-industry author/journalist based in Portland, Ore., and can be reached by e-mail at russellshaw@delphi.com. His column appears regularly.

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Bringing Community Service Home

Moses leads new PanAmSat venture

Former Big Blue VP heads Internet streaming company

By Glen Dickson

Continuing its quest for new Internet-related revenue, satellite operator PanAmSat Corp. has hired a well-connected IBM executive to head its NET/36 streaming venture.

Bill Moses has joined the Greenwich, Conn.-based company as senior vice president of PanAmSat and president of NET/36, the Internet content-distribution business launched in March. He comes to PanAmSat after serving as VP of broadband services at IBM, where he co-authored Big Blue's digital-media strategy and helped launch the PGA.com and NHL.com Web properties.

Now he is charged with growing NET/36, which will use PanAmSat's extensive space capacity to bypass traditional Internet bottlenecks. Although such companies as iBeam, Akamai and Vyvx are pursuing the use of satellites to deliver high-

speed Internet content, PanAmSat has the advantage of its robust satellite system. It has dedicated 24 Ku-band transponders worldwide to NET/36 and has also pledged to spend \$250 million over the next two years on IP-based ground equipment, such as servers that will receive the satellite content at local headends.

Moses became interested in satellite Internet distribution while at IBM. "One of the things I was trying to get IBM to focus on was distribution to the edge of the network, since it played into a number of IBM's strengths, such as storage and media management."

He had been closely following the progress of NET/36 and its competitors.

"The company's approach made a lot of sense to me," says Moses. "Hughes [81% owner of PanAmSat] knows how to build a company, and they know the risk of capital and assets required. If you look at where

our competitors are in terms of burn rate, we stand in a really good position. We have a strong corporate parent that actually owns the assets that are able to fly over the Internet congestion. Unlike the competition, we're not going to go out and fight for transponder leases."

So far, NET/36 has signed a last-mile deal with US West and is currently testing seven POPs (points of presence) passing 150,000 US West customers. Several other deals with cable and/or DSL providers are in the works. But what NET/36 really needs to do, says Moses, is convince content owners that satellites are an efficient way to deliver high-quality content to cable modem and DSL customers.

"In order to make this really attractive," he explains, "we need to convince the content owners that this new technology is going to enable them to create incremental revenue streams."

To that end, NET/36 is already hiring "some really sharp content people." Moses will also look to leverage his contacts at television networks and studios. Before his broadband post at IBM, he was vice president of broadcast cable and sports for their Global Telecommunications and Media division. In that position, he oversaw the creation of asset-management and spot-delivery systems for such customers as CBS and The WB.

Earlier, Moses had been senior vice president of worldwide distribution and new media for the NFL. ■



Moses: "One of the things I was trying to get IBM to focus on was distribution to the edge of the network."

AIRBOURNE OR ONLINE

... WE HAVE YOUR SOLUTIONS

Pluto in Avid's orbit

Acquisition allows creation of integrated server/editing system

By **Glen Dickson**

Nonlinear-editing giant Avid Technology has stopped taking chances on video-server vendors and simply bought its own. With its acquisition of Pluto Technologies, announced at last week's International Broadcasting Convention in Amsterdam, Avid can offer an integrated digital-newsroom system to broadcast customers.

Tewksbury, Mass.-based Avid has always incorporated video servers in its concept of the digital newsroom, where material is stored on hard disk and randomly accessed by journalists and editors using Avid's nonlinear editing software. The firm originally worked with SGI and has since partnered with Grass Valley Group and Pluto to integrate its NewsCutter nonlinear editor with their servers. In September 1998, Avid also entered into a joint venture with Grass Valley (then Tektronix's Video and Networking Division) in which the two companies combined their competing newsroom computer systems, AvidNews and NewStar, into one company called Avstar (that company changed its name to iNEWS last month).

But those partnerships have had their pitfalls. Early Avid digital-newsroom installations in the mid-'90s had networking problems that left Avid and SGI pointing fingers and had customers wondering whom to call for a fix.

Then in March, Grass Valley Group acquired Avid competitor Vibrant Technologies and announced that it would focus its news-editing efforts on Vibrant's low-cost system, not the Grass Valley/Avid combination.

Although Avid and Grass Valley remain partners in iNEWS and, at IBC, reaffirmed the integration of NewsCutter and Grass Valley's Profile, the seeds of the Pluto deal were planted last spring. "We started talking back then," says Pluto Chairman Mark Gray, who will head broadcast-business development for Avid.

The reasoning behind the deal is simple, he says. "We've been doing this with them for three years. And, although it's really nice to say you're open and talk to all the people and support open standards, the systems on the market are really closed systems, quite closed. We've never had the truly integrated solution, which is what the customer wants."

Joe Bentivegna, Avid vice president and general manager of Avid Media Solutions, says the Pluto deal represents "a grass-roots customer solution for Avid." He acknowledges that the Pluto family of servers has a great deal of overlap with Grass Valley's Profile and that customers will probably "be in a situation where they have to pick one or the other." Avid, he adds, would "love to provide an end-to-end, ingest-to-plaintext solution." ■

IN BRIEF

VNI LAUNCHES DIGITAL MEDIA GATEWAY

Atlanta-based Video Networks Inc. (VNI) has created an application for its NewsTracker satellite-based news-on-demand system, which is used by NBC News Channel. The new feature, Digital Media Gateway, will let producers access a variety of content—news, syndicated material, stock footage, promos—through their desktops. VNI wants to give stations a single digital portal into the VNI network, which now reaches 250 markets through cable and broadcast locations.

TEKTRONIX TACKLES 'LIP-SYNC' DELAY

Test- and measurement-systems-supplier Tektronix has developed a way to correct audio-to-video delays (also known as "lip-sync errors") in digital video.

The system, called the AVDC100, applies a digital "watermark" of the audio content to the video signal near the point of audio/video content creation. Then, as it analyzes the watermark in the distribution chain, it measures the audio/video delay error and automatically corrects it by adjusting the audio delay.



IN BRIEF

COCA-COLA GOES WITH REPLAYTV

Coca-Cola Co. plans to launch its first personal-television advertising campaign with ReplayTV in October. Coca-Cola has signed a letter of intent with ReplayTV for a multiyear deal that includes title sponsorship of an editorial ReplayZone, banner ads, and call-to-action screens to allow viewers to find more information. Universal Pictures announced earlier this month that it will promote its theatrical movies and home-video releases through the ReplayTV service.

SONY SERVER DRIVES OLYMPIC OPENING

At press time, NBC planned to use Sony's MAV-555 video server extensively during its broadcast of the opening ceremonies of the 2000 Summer Games in Sydney, Australia. The MAV-555 was scheduled to play back "country profile" graphics for various Olympic nations during the opening ceremonies parade, broadcast in the U.S. on the evening of Sept. 15. NBC was to use a "Shot Box" application with the Sony server, dedicating a button of the Shot Box to each country. The graphics associated with each country's profile would then be cued and played back manually during the parade.



Sony's MAV-555 server was to be used by NBC during its Olympic opening-ceremonies coverage.

C-Cube soups up set-tops

New chip will support firewire, PVR functionality

By Glen Dickson

C-Cube Microsystems is looking to capitalize on the growing momentum of digital set-tops by introducing an MPEG-2 decoder chip, the AViA-9600, which will support enhanced graphics, time-shifting applications and various connections to consumer-electronics devices.

Milpitas, Calif.-based C-Cube, the leader in providing MPEG-2 decoder chips for DVD players and encoder chips for professional compression devices, sees cable and satellite set-top decoder chips as its biggest growth market over the next few years. The company is third in the set-top decoder market behind ST Microelectronics and Broadcom, according to research firm Cahners In-Stat.

C-Cube's fourth-generation chip, the AViA-9600 will begin sampling next month and should be in production by January. Volume pricing is expected to be \$22 per chip. The AViA-9600 integrates multiple processing units: host CPU (150 MHz RISC), audio/video decoder, audio DSP (digital signal processor) and graphics processor. It provides both IEEE 1394 (firewire) and USB controllers for connecting to external devices, such as DTVs or digital camcorders, and contains algorithms to support the "5C" digital copy-protection scheme over IEEE 1394. The 5C/IEEE 1394 combination is viewed as the most likely way that digital set-tops will connect to high-definition TVs and other external devices to display premium content.

"For the set-top makers, the cost of implementing firewire goes down because we put the control in the silicon," says Ed Silva,

senior manager of product marketing for C-Cube's broadband-networking division.

The new C-Cube chip is also designed to support personal video functions, which are expected to find their way into set-tops as cable operators and DBS providers incorporate hard-disk drives. The AViA-9600 has an IDE (integrated drive electronics) controller to interface to hard-disk drives for such functions as time-shifting, and it supports CPRM (Content Protection for Recordable Media) encryption for copy protection of content on a hard-disk drive. The chip's MPEG decode engine also has trick-play modes to allow the consumer to pause, review and fast-forward recorded video.

The AViA-9600 will begin sampling next month.

Another new feature of the AViA-9600 is an enhanced graphics processor to handle the multiple requirements of cable MSOs, such as the ability to simultaneously display video, electronic-program-guide information and Web content. The AViA-9600's Display List Processor (DLP) architecture can support multiple overlapping planes without overly taxing the CPU, according to Silva. The DLP architecture has been refined based on C-Cube's experience with Canal Plus in its "Media Highway" interactive set-top platform.

An early AViA-9600 customer is Chinese consumer-electronics manufacturer Changhong, which will include the decoder in digital set-tops it is producing for China's fast-growing cable market.

"It's incredible," Silva says, "how much money is being spent in China to get these networks to be digital from the get-go." ■



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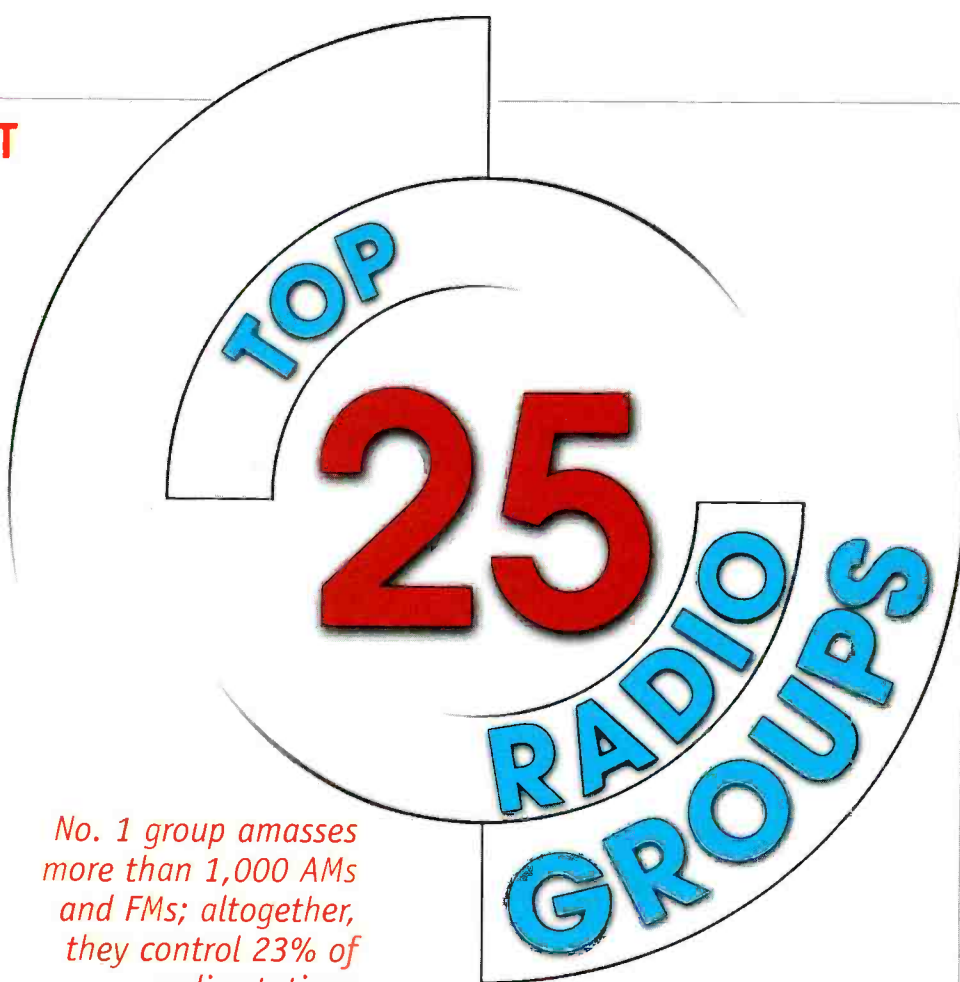
SPECIAL REPORT

1	Clear Channel	\$3.1 B (1)
2	Infinity	\$2.1B (2)
3	ABC Radio	\$406.9M (4)
4	Cox Radio	\$385.2M (6)
5	Entercom	\$358.6M (5)
6	Citadel	\$319.5M (9)
7	Emmis	\$244.4M (11)
8	Cumulus	\$239.1M (8)
9	Radio One	\$233M (16)
10	Susquehanna	\$221.6M (10)
11	Hispanic	\$214.6M (7)
12	Bonneville	\$173.5M (12)
13	Spanish	\$138.7M (15)
14	Jefferson-Pilot	\$133.4M (17)
15	Greater Media	\$122M (14)
16	Beasley	\$118.6M (17)
17	Saga	\$94.1M (18)
18	Journal	\$70.4M (19)
19	Entravision	\$67.2M (*)
20	Tribune	\$60.8M (20)
21	Nassau	\$59.7M (*)
22	Inner City	\$57.35M (*)
23	Sandusky	\$56M (21)
24	Regent	\$52M (*)
25	Barnstable	\$50.4M (*)

Last year's ranking in parenthesis

*New to list

Sources: BIA Research and
BROADCASTING & CABLE



No. 1 group amasses more than 1,000 AMs and FMs; altogether, they control 23% of radio stations

Clearly, it's Clear Channel

Clear Channel Communications has shattered a previously unimaginable ceiling: owning more than 1,000 of the nation's commercial radio stations. And the group generated an estimated \$3.1 billion in 1999. That accounts for nearly 20% of the \$16 billion in total radio revenue for the year and makes the company No. 1 on BROADCASTING & CABLE's annual list of the Top 25 Radio Groups, compiled by BIA Research.

Besides confirming Clear Channel's radio supremacy, the list testifies to the rapid consolidation of radio. The Top 25 controlled just 7.3% of all stations a scant four years ago. Then, of course, came the deregulation of 1996 and the station feeding frenzy. Digest this: The Top 25 now control 23.4% of all stations (2,471 of 10,549) and 57% of all revenue (\$9.16 billion of \$16 billion).

Clear Channel rose to the top slot because of its \$23.8 billion acquisition of AMFM, which was No. 1 in '99. That deal and several others made room for five new entries: Entravision, Nassau, Inner City, Regent and Barnstable.

The following ranks the groups by estimated 1999 revenue. Their AM and FM holdings as of Aug. 22 are listed by Arbitron market.

Radio stars

Clear Channel Communications Inc.

(NYSE: CCU)



Michaels

\$3.14 billion

1,018 stations

(327 AMs, 691 FMs)

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Antonio, Texas 78209

(210) 822-2828

www.clearchannel.com

L. Lowry Mays, CEO

Thomas O. Hicks, direc-

tor/10% owner (with Hicks, Muse, Tate & Furst Inc.)

Randy Michaels, chairman/CEO, Clear Channel Radio

Kenneth J. O'Keefe, president/COO, Clear Channel

Radio

New York (1):	5 FMs
Los Angeles (2):	4 AMs, 6 FMs
Chicago (3):	1 AM, 5 FMs
San Francisco (4):	2 AMs, 5 FMs
Philadelphia (5):	1 AM, 5 FMs
Dallas/Ft. Worth (6):	5 FMs
Detroit (7):	2 AMs, 5 FMs
Boston (8):	1 AM, 2 FMs
Washington (9):	3 AMs, 5 FMs
Houston/Galveston (10):	3 AMs, 6 FMs
Atlanta (11):	2 AMs, 4 FMs
Miami/Ft. Lauderdale (12):	3 AMs, 5 FMs
San Diego (15):	3 AMs, 7 FMs
Phoenix (16):	3 AMs, 5 FMs
Minneapolis/St. Paul (17):	2 AMs, 5 FMs
Nassau/Suffolk, N.Y. (18):	1 AM, 1 FM
St. Louis (19):	1 AM, 5 FMs
Baltimore (20):	1 AM, 2 FMs
Tampa/St. Petersburg, Fla. (21):	3 AMs, 5 FMs
Pittsburgh (22):	1 AM, 5 FMs
Denver/Boulder (23):	4 AMs, 5 FMs
Cleveland (24):	1 AM, 5 FMs
Portland, Ore. (25):	2 AMs, 2 FMs
Cincinnati (26):	4 AMs, 4 FMs
San Jose, Calif. (27):	2 FMs
Riverside/San Bernardino, Calif. (28):	3 AMs, 1 FM
Sacramento, Calif. (29):	2 AMs, 2 FMs
Milwaukee/Racine, Wis. (31):	2 AMs, 4 FMs
San Antonio (32):	3 AMs, 4 FMs
Providence/Warwick, R.I. (33):	1 AM, 3 FMs
Columbus, Ohio (34):	2 AMs, 3 FMs

Salt Lake City/Ogden (35):	3 AMs, 5 FMs
Norfolk/Va. Beach, Va. (36):	4 FMs
Charlotte/Gastonia/Rock Hill, N.C. (37):	4 FMs
Indianapolis (38):	1 AM, 2 FMs
Orlando Fla. (39):	2 AMs, 5 FMs
Las Vegas (40):	4 FMs
New Orleans (41):	2 AMs, 5 FMs
Greensboro/Winston-Salem, N.C. (42):	4 FMs
Nashville (43):	1 AM, 4 FMs
Hartford/New Britain, Conn. (44):	1 AM, 4 FMs
Memphis, Tenn. (46):	3 AMs, 4 FMs
Raleigh/Durham, N.C. (48):	1 AM, 4 FMs
Austin, Texas (49):	1 AM, 5 FMs
W. Palm Beach/Boca Raton, Fla. (50):	5 AMs, 7 FMs
Jacksonville, Fla. (51):	3 AMs, 6 FMs
Rochester, N.Y. (52):	2 AMs, 5 FMs
Louisville, Ky. (53):	3 AMs, 5 FMs
Oklahoma City (54):	3 AMs, 4 FMs
Birmingham, Ala. (55):	2 AMs, 5 FMs
Dayton, Ohio (56):	2 AMs, 6 FMs
Richmond, Va. (57):	2 AMs, 4 FMs
Greenville/Spartanburg, S.C. (58):	1 AM, 3 FMs
Albany/Schenectady/Troy, N.Y. (59):	2 AMs, 5 FMs
Honolulu (60):	3 AMs, 4 FMs
Tucson (61):	2 AMs, 2 FMs
Tulsa, Okla. (62):	2 AMs, 4 FMs
McAllen/Brownsville, Texas (63):	2 FMs
Fresno, Calif. (65):	2 AMs, 6 FMs
Grand Rapids, Mich. (66):	2 AMs, 5 FMs
Allentown/Bethlehem, Pa. (67):	2 AMs, 2 FMs
Akron, Ohio (68):	1 AM, 1 FM
El Paso, Texas (70):	2 AMs, 3 FMs
Ft. Myers/Naples, Fla. (71):	2 AMs, 6 FMs
Albuquerque, N.M. (72):	2 AMs, 6 FMs
Omaha/Council Bluffs, Neb. (73):	1 AM, 3 FMs
Monterey/Salinas, Calif. (74):	2 AMs, 4 FMs
Syracuse, N.Y. (75):	2 AMs, 5 FMs
Wilmington, Del. (76):	2 AMs, 2 FMs
Harrisburg/Lebanon/Cartisle, Pa. (77):	3 AMs, 3 FMs
Sarasota/Bradenton, Fla. (78):	2 AMs, 4 FMs
Toledo, Ohio (79):	2 AMs, 4 FMs
Springfield, Mass. (80):	2 AMs, 2 FMs
Baton Rouge, La. (82):	3 AMs, 3 FMs
Little Rock, Ark. (83):	5 FMs
Wichita, Kan. (84):	4 FMs
Stockton, Calif. (85):	1 AM, 1 FM

Charleston, S.C. (87):	1 AM, 5 FMs
Mobile, Ala. (88):	2 AMs, 4 FMs
Columbia, S.C. (89):	2 AMs, 4 FMs
Spokane, Wash. (91):	2 AMs, 4 FMs
Des Moines, Iowa (92):	3 AMs, 4 FMs
Colorado Springs, Colo. (94):	3 FMs
Melbourne/Titusville/Cocoa, Fla. (95):	2 AMs, 2 FMs
Youngstown/Warren, Ohio (97):	4 AMs, 6 FMs
New Haven, Conn. (102):	2 AMs, 1 FM
Chattanooga, Tenn. (104):	1 AM, 4 FMs
Roanoke/Lynchburg, Va. (105):	2 AMs, 7 FMs
Lexington/Fayette, Ky. (106):	2 AMs, 4 FMs
Visalia/Tulare/Hanford, Calif. (107):	1 AM
Huntsville, Ala. (109):	2 AMs, 5 FMs
Worcester, Mass. (110):	1 AM, 1 FM
Lancaster, Pa. (111):	1 AM, 1 FM
Ft. Pierce/Stuart/Vero Beach, Fla. (116):	2 AMs, 3 FMs
Portsmouth/Dover, N.H. (117):	3 AMs, 4 FMs
Jackson, Miss. (118):	3 AMs, 5 FMs
Madison, Wis. (120):	2 AMs, 4 FMs
Pensacola, Fla. (121):	3 FMs
Modesto, Calif. (122):	1 AM, 3 FMs
Boise, Idaho (124):	2 AMs, 4 FMs
Beaumont/Port Arthur, Texas (127):	1 AM, 3 FMs
Corpus Christi, Texas (129):	2 AMs, 4 FMs
Shreveport, La. (130):	2 AMs, 4 FMs
Reading, Pa. (131):	1 AM, 1 FM
Ft. Collins/Greeley, Colo. (132):	2 AMs, 2 FMs
Tyler/Longview, Texas (140):	1 AM, 4 FMs
Newburgh/Middletown, N.Y. (141):	1 AM, 1 FM
Montgomery, Ala. (142):	3 FMs
Huntington, W.Va./Ashland, Ky. (144):	5 AMs, 5 FMs
Ann Arbor, Mich. (145):	2 AMs, 2 FMs
Springfield, Mo. (146):	1 AM, 4 FMs
Killeen/Temple, Texas (149):	2 FMs
Salisbury/Ocean City, Md. (150):	2 AMs, 6 FMs
Utica/Rome, N.Y. (151):	3 AMs, 3 FMs
Evansville, Ind. (152):	1 AM, 3 FMs
Savannah, Ga. (154):	2 AMs, 4 FMs
Fayetteville, Ark. (155):	4 FMs
Poughkeepsie, N.Y. (157):	2 AMs, 5 FMs
Tallahassee, Fla. (159):	1 AM, 4 FMs
San Luis Obispo, Calif. (165):	1 AM
Binghamton, N.Y. (166):	2 AMs, 4 FMs
Anchorage, Alaska (168):	2 AMs, 4 FMs
Columbus, Ga. (169):	3 AMs, 5 FMs
Johnstown, Pa. (170):	1 AM, 1 FM
Ft. Smith, Ark. (171):	1 AM, 3 FMs
Lincoln, Neb. (172):	4 FMs
Odessa/Midland, Texas (174):	1 AM, 4 FMs
Lubbock, Texas (177):	2 AMs, 4 FMs

SPECIAL REPORT



Asheville, N.C. (179):	.....1 AM, 1 FM
Santa Barbara, Calif. (184):	.....3 AMs, 4 FMs
Manchester, N.H. (185):	.....1 AM, 1 FM
Amarillo, Texas (187):	.....1 AM, 3 FMs
Waco, Texas (192):	.....1 AM, 2 FMs
Yakima, Wash. (193):	.....2 AMs, 3 FMs
Springfield, Ill. (196):	.....1 AM, 2 FMs
Frederick, Md. (199):	.....1 AM, 1 FM
Cedar Rapids, Iowa (200):	.....3 AMs, 2 FMs
Alexandria, La. (203):	.....1 AM, 3 FMs
Ft. Walton Beach, Fla. (204):	.....1 FM
Medford/Ashland, Ore. (207):	.....1 AM, 4 FMs
Fargo, N.D./Moorhead, Minn. (211):	.....2 AMs, 4 FMs
Tuscaloosa, Ala. (216):	.....1 AM, 3 FMs
Winchester, Va. (218):	.....1 AM, 2 FMs
Abilene, Texas (221):	.....2 AMs, 4 FMs
Charlottesville, Va. (222):	.....2 AMs, 4 FMs
Wheeling, W.Va. (223):	.....2 AMs, 5 FMs
Parkersburg, W.Va./Marietta, Ohio (224):	.....1 AM, 4 FMs
Burlington, Vt. (225):	.....1 AM, 3 FMs
Panama City, Fla. (226):	.....1 AM, 5 FMs
Lima, Ohio (228):	.....1 AM, 3 FMs
Rochester, Minn. (229):	.....3 AMs, 2 FMs
Eau Claire, Wis. (231):	.....2 AMs, 4 FMs
Bryan/College Station, Texas (232):	.....2 FMs
Santa Fe, N.M. (235):	.....2 FMs
Battle Creek, Mich. (238):	.....2 AMs, 2 FMs
Wichita Falls, Texas (243):	.....1 AM, 3 FMs
Texarkana, Texas/Ark. (247):	.....1 AM, 3 FMs
Williamsport, Pa. (249):	.....2 AMs, 2 FMs
Albany, Ga. (253):	.....1 AM, 3 FMs
Mankato/New Ulm, Minn. (256):	.....2 AMs, 4 FMs
Lawton, Okla. (258):	.....2 FMs
Grand Forks, N.D./Minn. (264):	.....1 AM, 4 FMs
Cookeville, Tenn. (265):	.....2 AMs, 2 FMs
Bismarck, N.D. (266):	.....1 AM, 1 FM
Jackson, Tenn. (268):	.....1 AM, 2 FMs
Bangor, Maine (270):	.....5 FMs
Mason City, Iowa (272):	.....2 AMs, 4 FMs

Cheyenne, Wyo. (274):	.....1 AM, 4 FMs
Casper, Wyo. (278):	.....2 AMs, 4 FMs
Nonrated markets:	.....49 AMs, 85 FMs

Infinity Broadcasting Corp.

(controlled by Viacom Inc.)



Mason

NYSE: INF
\$2.14 billion
187 stations
 (51 AMs, 136 FMs)
 40 W. 57th St., New York,
 N.Y. 10019
 (212) 314-9200
 www.cbsradio.com
 (Infinity Web site under
 construction)

Mel Karmazin, chairman, Viacom/CEO, Infinity
 Daniel R. Mason, president, Infinity

New York (1):	.....3 AMs, 3 FMs
Los Angeles (2):	.....3 AMs, 5 FMs
Chicago (3):	.....3 AMs, 5 FMs
San Francisco (4):	.....3 AMs, 4 FMs
Philadelphia (5):	.....3 AMs, 2 FMs
Dallas/Ft. Worth (6):	.....2 AMs, 5 FMs
Detroit (7):	.....2 AMs, 4 FMs
Boston (8):	.....1 AM, 4 FMs
Washington (9):	.....1 AM, 4 FMs
Houston/Galveston (10):	.....2 AMs, 2 FMs
Atlanta (11):	.....1 AM, 2 FMs
Seattle/Tacoma (14):	.....1 AM, 4 FMs
San Diego (15):	.....2 FMs
Phoenix (16):	.....3 FMs
Minneapolis/St. Paul (17):	.....2 AMs, 2 FMs
St. Louis (19):	.....1 AM, 2 FMs
Baltimore (20):	.....3 AMs, 4 FMs
Tampa/St. Petersburg, Fla. (21):	.....1 AM, 5 FMs
Pittsburgh (22):	.....1 AM, 3 FMs
Denver/Boulder (23):	.....3 FMs
Cleveland (24):	.....4 FMs
Portland, Ore. (25):	.....1 AM, 5 FMs
Cincinnati (26):	.....4 FMs
San Jose, Calif. (27):	.....2 FMs
Riverside/San Bernardino, Calif. (28):	.....2 FMs
Sacramento, Calif. (29):	.....2 AMs, 5 FMs
Kansas City (30):	.....4 FMs
San Antonio, Texas (32):	.....1 AM, 1 FM
Columbus, Ohio (34):	.....3 FMs
Charlotte/Gastonia, N.C. (37):	.....2 AMs, 5 FMs
Orlando, Fla. (39):	.....3 FMs
Las Vegas (40):	.....2 AMs, 4 FMs
Greensboro/Winston-Salem, N.C. (42):	.....3 AMs

Hartford/New Britain, Conn. (44):	.....1 AM, 3 FMs
Buffalo/Niagra Falls, N.Y. (45):	.....1 AM, 4 FMs
Memphis, Tenn. (46):	.....1 AM, 1 FM
Austin, Texas (49):	.....1 AM, 3 FMs
W. Palm Beach/Boca Raton, Fla. (50):	.....2 FMs
Rochester, N.Y. (52):	.....4 FMs
Fresno, Calif. (65):	.....2 AMs, 5 FMs
Palm Springs, Calif. (153):	.....1 FM
Nonrated markets:	.....1 AM, 1 FM

ABC Radio Inc.

(subsidiary of Walt Disney Co.)



Hare

NYSE: DIS
\$406.88 million
52 stations
 (34 AMs, 18 FMs)
 13725 Montfort Drive,
 Dallas, Texas 75240
 (972) 991-9200
 abcradio.com (for ABC
 Radio Networks)
 Bob Iger, president/COO,

Disney

Robert F. Callahan, president, ABC Broadcast Group
 John Hare, president, ABC Radio

New York (1):	.....2 AMs, 1 FM
Los Angeles (2):	.....2 AMs, 1 FM
Chicago (3):	.....4 AMs, 1 FM
San Francisco (4):	.....3 AMs
Philadelphia (5):	.....1 AM
Dallas/Ft. Worth (6):	.....2 AMs, 2 FMs
Detroit (7):	.....1 AM, 2 FMs
Boston (8):	.....1 AM
Washington (9):	.....1 AM, 2 FMs
Houston/Galveston (10):	.....1 AM
Atlanta (11):	.....1 AM, 2 FMs
Miami/Ft. Lauderdale, Fla. (12):	.....1 AM
Seattle/Tacoma (14):	.....1 AM
Phoenix (16):	.....1 AM
Minneapolis/St. Paul (17):	.....1 AM, 5 FMs
St. Louis (19):	.....1 AM
Tampa/St. Petersburg/Clearwater, Fla. (21):	.....1 AM
Pittsburgh (22):	.....1 AM
Denver/Boulder (23):	.....2 AMs
Cleveland (24):	.....1 AM
Providence/Warwick/Pawtucket, R.I. (33):	.....1 AM
Charlotte/Gastonia/Rock Hill, N.C. (37):	.....1 AM
Hartford/New Britain/Middletown, Conn. (44):	.....1 AM
W. Palm Beach/Boca Raton, Fla. (50):1 AM
Richmond, Va. (57):1 AM
Nonrated markets:2 FMs

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SPECIAL REPORT



Cox Radio Inc.

NYSE CXR



Neil

\$385.21 million

83 stations

(20 AMs, 63 FMs)

1400 Lake Hearn Drive

NE, Atlanta, Ga. 30319

(404) 843-5000

coxradio.com

Nicholas D. Trigony,

chairman

Robert F. Neil, president

Houston/Galveston (10):3 FMs

Atlanta (11):1 AM, 5 FMs

Miami/Ft. Lauderdale/Hollywood, Fla. (12):4 FMs

Nassau/Suffolk, N.Y. (18):3 FMs

Tampa/St. Petersburg, Fla. (21):1 AM, 6 FMs

San Antonio, Texas (32):3 AMs, 5 FMs

Orlando, Fla. (39):2 AMs, 5 FMs

Hartford/New Britain, Conn. (44):1 AM

Jacksonville, Fla. (51):2 AMs, 4 FMs

Louisville, Ky. (53):4 FMs

Birmingham, Ala. (55):2 AMs, 5 FMs

Dayton, Ohio (56):1 AM, 3 FMs

Richmond, Va. (57):1 AM, 3 FMs

Honolulu (60):2 AMs, 5 FMs

Tulsa, Okla. (62):2 AMs, 4 FMs

New Haven, Conn. (102):1 FM

Bridgeport, Conn. (112):1 FM

Stamford/Norwalk, Conn. (139):2 AMs, 2 FMs

Entercom Communications Corp.

NYSE: ETM

\$358.6 million

98 stations

(35 AMs, 63 FMs)

401 City Ave., Suite 409, Bala Cynwyd, Pa. 19004

(610) 660-5610



Field

www.entercom.com

Joseph M. Field,
chairman

David J. Field,
president

Boston (8):2 AMs, 2 FMs

Seattle/Tacoma (14):3 AMs, 6 FMs

Portland, Ore. (25):3 AMs, 4 FMs

Sacramento, Calif. (29):1 AM, 4 FMs

Kansas City (30):3 AMs, 5 FMs

Milwaukee/Racine, Wis. (31):1 AM, 2 FMs

Norfolk/Va. Beach/Newport News, Va. (36):4 FMs

New Orleans (41):2 AMs, 4 FMs

Greensboro/Winston-Salem, N.C. (42):1 AM, 3 FMs

Buffalo/Niagra Falls, N.Y. (45):4 AMs, 2 FMs

Memphis, Tenn. (46):1 AM, 2 FMs

Rochester, N.Y. (52):1 AM, 3 FMs

Greenville/Spartanburg, S.C. (58):4 AMs, 4 FMs

Wilkes-Barre/Scranton, Pa. (64):3 AMs, 6 FMs

Wichita, Kan. (84):3 AMs, 4 FMs

Gainesville/Ocala, Fla. (90):2 FMs

Worcester, Mass. (110):1 AM

Madison, Wis. (120):3 FMs

Nonrated markets:2 AMs, 3 FMs

Citadel Communications Corp.

Nasdaq: CITC

\$319.48 million

207 stations

(62 AMs, 145 FMs)

7201 W. Lake Mead Blvd.,

Suite 400, Las Vegas, Nev.

89128

(702) 804-5200

www.citadelcommunications.com

Lawrence R. Wilson,



Proffitt

chairman

Bob Proffitt, chief operating officer

Providence/Warwick, R.I. (33):2 AMs, 4 FMs

Salt Lake City/Ogden (35):3 AMs, 4 FMs

Greensboro/Winston-Salem, N.C. (42):1 FM

Nashville (43):1 FM

Buffalo/Niagra Falls, N.Y. (45):2 AMs, 4 FMs

Oklahoma City (54):1 AM, 4 FMs

Birmingham, Ala. (55):2 AMs, 3 FMs

Wilkes-Barre/Scranton, Pa. (64):4 AMs, 7 FMs

Grand Rapids, Mich. (66):1 AM, 3 FMs

Allentown/Bethlehem, Pa. (67):2 FMs

Knoxville, Tenn. (69):1 AM, 4 FMs

Albuquerque, N.M. (72):3 AMs, 5 FMs

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SPECIAL REPORT



Rose

(317) 266-0100

emmis.com

Jeffrey H. Smulyan,
chairman

Doyle L. Rose, president,

Radio Division

New York (1):	.....3 FMs
Los Angeles (2):	.....2 FMs
Chicago (3):	.....1 FM
Phoenix (16):	.....2 AMs, 2 FMs
St. Louis (19):	.....5 FMs
Denver/Boulder, Colo. (23):	.....1 FM
Indianapolis (38):	.....2 AMs, 3 FMs
Terre Haute, Ind. (191):	.....2 FMs

Cumulus Media Inc.

Nasdaq: CMLS

\$239.31 million

274 stations

(79 AMs, 195 FMs)

3060 Peachtree Rd. NW,
Suite 730, Atlanta, Ga.

30305

(404) 949-0700

cumulusmedia.com

Lewis W. Dickey Jr., CEO



J. Dickey

John Dickey, vice president

Harrisburg/Lebanon, Pa. (77):	.....1 AM, 3 FMs
Toledo, Ohio (79):	.....2 AMs, 6 FMs
Greenville/Newbern/Jacksonville, N.C. (81):	.....2 FMs
Mobile, Ala. (88):	.....2 AMs, 3 FMs
Melbourne/Titusville/Cocoa, Fla. (95):	.....1 AM, 2 FMs
Youngstown/Warren, Ohio (97):	.....3 AMs, 5 FMs
Lexington/Fayette, Ky. (106):	.....1 AM, 4 FMs
Oxnard/Ventura, Calif. (108):	.....1 AM, 2 FMs
Augusta, Ga. (114):	.....2 AMs, 5 FMs
Flint, Mich. (119):	.....2 AMs, 3 FMs
Pensacola, Fla. (121):	.....1 AM, 2 FMs
Canton, Ohio (123):	.....1 FM
Saginaw/Bay City/Midland, Mich. (125):	.....1 FM
Fayetteville, N.C. (126):	.....1 AM, 4 FMs
Beaumont/Port Arthur, Texas (127):	.....2 AMs, 3 FMs
Shreveport, La. (130):	.....1 AM, 3 FMs
Quad Cities, Iowa/Ill. (133):	.....1 AM, 4 FMs
Appleton/Oshkosh, Wis. (134):	.....2 AMs, 2 FMs
Montgomery, Ala. (142):	.....3 AMs, 4 FMs
Eugene/Springfield, Ore. (143):	.....2 AMs, 4 FMs
Rockford, Ill. (148):	.....1 AM, 2 FMs
Killeen/Temple, Texas (149):	.....1 AM, 4 FMs
Evansville, Ind. (152):	.....1 FM
Savannah, Ga. (154):	.....2 AMs, 5 FMs
Syracuse, N.Y. (75):	.....1 AM, 3 FMs
Harrisburg/Lebanon/Carlisle, Pa. (77):	.....1 AM, 3 FMs
Baton Rouge, La. (82):	.....2 AMs, 4 FMs
Little Rock, Ark. (83):	.....3 AMs, 7 FMs
Charleston, S.C. (87):	.....3 AMs, 5 FMs
Columbia, S.C. (89):	.....1 AM, 3 FMs
Spokane, Wash. (91):	.....3 AMs, 4 FMs
Colorado Springs, Colo. (94):	.....2 AMs, 3 FMs
Johnson City/Kingsport, Tenn. (96):	.....2 AMs, 2 FMs
Lafayette, La. (100):	.....3 AMs, 5 FMs
York, Pa. (103):	.....1 AM
Chattanooga, Tenn. (104):	.....1 AM, 3 FMs
Worcester, Mass. (110):	.....3 FMs
Lansing/East Lansing, Mich. (115):	.....2 AMs, 4 FMs
Portsmouth/Dover/Rochester, N.H. (117):	.....3 FMs
Flint, Mich. (119):	.....1 FM
Modesto, Calif. (122):	.....1 AM, 4 FMs
Boise, Idaho (124):	.....1 AM, 4 FMs
Saginaw/Bay City/Midland, Mich. (125):	.....5 FMs
Reno, Nev. (128):	.....1 AM, 4 FMs
Atlantic City/Cape May, N.J. (137):	.....1 AM, 3 FMs
Tyler/Longview, Texas (140):	.....4 AMs, 1 FM
Portland, Maine (160):	.....6 FMs
New Bedford/Fall River, Mass. (164):	.....1 AM, 1 FM
Binghamton, N.Y. (166):	.....2 AMs, 3 FMs
New London, Conn. (167):	.....1 AM, 2 FMs
Bloomington, Ill. (230):	.....1 AM, 2 FMs
Monroe, La. (234):	.....4 FMs
Augusta/Waterville, Maine (251):	.....2 AMs, 2 FMs
Ithaca, N.Y. (263):	.....1 AM, 1 FM
Nonrated markets:	.....2 AMs, 9 FMs

Emmis Communications Corp.

Nasdaq: EMMS

\$244.4 million

23 stations

(4 AMs, 19 FMs)

40 Monument Circle, Suite 700, Indianapolis, Ind.

46204

**34 violins, 17 violas, 12 cellos,
8 basses, 6 horns, 4 bassoons,
4 trombones, 4 trumpets, 3 clarinets,
2 drums, 2 flutes, 2 oboes, 1 harp,
1 keyboard, 1 piccolo, 1 tuba, 1 tympani,
1 xylophone and a triangle.**

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SPECIAL REPORT



Fayetteville, Ark. (155):2 AMs, 5 FMs
Tallahassee, Fla. (159):1 AM, 4 FMs
Ft. Smith, Ark. (171):	.....1 AM, 3 FMs
Myrtle Beach, S.C. (173):	.....1 AM, 5 FMs
Odessa/Midland, Texas (174):	.....2 AMs, 4 FMs
Wilmington, N.C. (175):	.....1 AM, 4 FMs
Kalamazoo, Mich. (176):	.....1 AM, 2 FMs
Tupelo, Miss. (178):	.....2 AMs, 3 FMs
Topeka, Kan. (180):	.....2 AMs, 4 FMs
Green Bay, Wis. (182):	.....1 AM, 4 FMs
Santa Barbara, Calif. (184):	.....1 FM
Amarillo, Texas (187):	.....2 AMs, 4 FMs
Florence, S.C. (197):	.....3 AMs, 7 FMs
Cedar Rapids, Iowa (200):	.....3 FMs
Lake Charles, La. (205):	.....1 AM, 3 FMs
Laurel/Hattiesburg, Miss. (208):	.....2 AMs, 5 FMs
Marion/Carbondale, Ill. (213):	.....2 AMs, 4 FMs
Muskegon, Mich. (217):	.....2 AMs, 3 FMs
Dubuque, Iowa (220):	.....1 AM, 4 FMs
Abilene, Texas (221):	.....4 FMs
Waterloo/Cedar Falls, Iowa (233):	.....1 AM, 3 FMs
Florence/Muscle Shoals, Ala. (240):	.....2 AMs, 3 FMs
Wichita Falls, Texas (243):	.....4 FMs
Columbus/Starkville, Miss. (248):	.....3 AMs, 4 FMs
Augusta/Waterville, Maine (251):	.....2 AMs, 6 FMs
Grand Junction, Colo. (252):	.....1 AM, 4 FMs
Albany, Ga. (253):	.....2 AMs, 5 FMs
Bismarck, N.D. (266):	.....3 AMs, 4 FMs
Bangor, Maine (270):	.....1 AM, 4 FMs
Jonesboro, Ark. (273):	.....1 AM, 2 FMs
Nonrated markets:	.....4 AMs, 5 FMs

Radio One Inc.

Nasdaq: ROIA
\$233.02 million
51 stations
 (13 AMs, 38 FMs)
 5900 Princess Garden Parkway, Lanham, Md. 20706
 (301) 306-1111



Liggins

Catherine L. Hughes,
 chair; Alfred C. Liggins
 III, president

Los Angeles (2):	.....1 FM
Philadelphia (5):	.....2 FMs
Dallas/Ft. Worth (6):	.....1 AM, 1 FM
Detroit (7):	.....1 AM, 2 FMs
Boston (8):	.....1 AM, 1 FM
Washington (9):	.....2 AMs, 2 FMs
Houston/Galveston (10):	.....2 FMs
Atlanta (11):	.....2 FMs
Miami/Ft. Lauderdale, Fla. (12):	.....1 AM
St. Louis (19):	.....1 FM
Baltimore (20):	.....2 AMs, 2 FMs
Cleveland (24):	.....2 AMs, 2 FMs
Charlotte/Gastonia/Rock Hill, N.C. (37):	.....1 FM
Indianapolis (38):	.....3 FMs
Raleigh/Durham, N.C. (48):	.....4 FMs
Richmond (57):	.....6 FMs
Greenville/Spartanburg, S.C. (58):	.....2 FMs
Augusta, Ga. (114):	.....1 AM, 4 FMs
Traverse City/Petoskey, Mich. (195):	.....1 AM
Nonrated markets:	.....1 AM

Susquehanna Radio Corp.

Private



Kennedy

\$221.55 million
29 stations
 (10 AMs, 19 FMs)
 140 E. Market St., York,
 Pa. 17401
 (717) 852-2132
 www.suspfz.com
 Louis J. Appell Jr., chair-
 man; David Kennedy,

president

San Francisco (4):	.....2 AMs, 3 FMs
Dallas/Ft. Worth (6):	.....4 AMs, 3 FMs
Houston/Galveston (10):	.....1 FM
Atlanta (11):	.....1 FM
Cincinnati (26):	.....2 FMs
Kansas City (30):	.....1 AM, 2 FMs
Indianapolis (38):	.....3 FMs
York, Pa. (103):	.....1 AM, 1 FM
Nonrated markets:	.....2 AMs, 3 FMs

Hispanic Broadcasting Corp.

(about 29% owned by Clear Channel)
 (not traded)



Tichenor

\$214.62 million
46 stations
 (16 AMs, 30 FMs)
 3102 Oak Lawn Ave.,
 Suite 215, Dallas, Texas

75219
 (214) 525-7700
 www.hispanicbroadcasting.com
 McHenry T. Tichenor Jr., chairman/president
 David D. Lykes, chief operating officer

New York (1):	.....1 AM, 1 FM
Los Angeles (2):	.....1 AM, 4 FMs
Chicago (3):	.....2 AMs, 1 FM
San Francisco (4):	.....2 FMs
Dallas/Ft. Worth (6):	.....2 AMs, 4 FMs
Houston/Galveston (10):	.....2 AMs, 4 FMs
Miami/Ft. Lauderdale, Fla. (12):	.....2 AMs, 2 FMs
San Diego (15):	.....2 FMs
Phoenix (16):	.....1 FM
San Antonio, Texas (32):	.....2 AMs, 4 FMs
Las Vegas (40):	.....1 AM, 1 FM
McAllen/Brownsville, Texas (63):	.....1 AM, 2 FMs
El Paso, Texas (70):	.....2 AMs, 1 FM
Nonrated markets:	.....1 FM

Bonneville International Corp.

(Church of Jesus Christ of the Latter-Day Saints, owner)
 Private



Johnson

\$173.5 million
18 stations
 (5 AMs, 13 FMs)
 Box 1160, Broadcast
 House, Salt Lake City,
 Utah 84110
 (801) 575-7500
 www.bonnint.com
 Bruce T. Reese, president

Robert A. Johnson, chief operating officer/executive vice president

Chicago (3):	.....3 FMs
San Francisco (4):	.....1 AM, 3 FMs
Washington (9):	.....1 AM, 3 FMs
St. Louis (19):	.....1 AM, 3 FMs
Salt Lake City/Ogden (35):	.....1 AM
Frederick, Md. (199):	.....1 AM, 1 FM

Spanish Broadcasting System Inc.

Nasdaq: SBSA
\$138.7 million
25 stations
 (2 AMs, 23 FMs)

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SPECIAL REPORT



Stone

17 stations
(6 AMs, 11 FMs)
100 N. Greene St.,
Greensboro, N.C. 27420
(336) 691-3000

www.jpcc.com
David A. Stonecipher, chairman/president, Jefferson-Pilot Financial Co.; Theresa M. Stone, president, Jefferson-Pilot Communications

Atlanta (11):.....1 AM, 1 AM
Miami/Ft. Lauderdale, Fla. (12):.....1 AM, 2 FMs
San Diego (15):.....1 AM, 3 FMs
Denver/Boulder (23):.....2 AMs, 3 FMs
Charlotte/Gastonia/Rock Hill, N.C. (37):.....1 AM, 2 FMs

Greater Media Inc.

Private



Smyth

\$122.05 million
14 stations
(2 AMs, 12 FMs)
2 Kennedy Blvd., East
Brunswick, N.J. 08816
(732) 247-6161
www.greater-media.com

Frank Kabela, chairman
Peter Smyth, group vice president/COO, Greater Media Radio

New York (1):.....1 AM, 1 FM
Philadelphia (5):.....1 AM, 3 FMs
Detroit (7):.....3 FMs
Boston (8):.....5 FMs



Alarcon

3191 Coral Way, Miami,
Fla. 33145
(305) 441-6901
www.lamusica.com
Raul Alarcon Jr., chair-
man/president/CEO

New York (1):.....2 FMs
Los Angeles (2):.....2 FMs
Chicago (3):.....1 FM
San Francisco (4):.....1 FM
Dallas/Ft. Worth (6):.....1 AM, 1 FM
Miami/Ft. Lauderdale/Hollywood, Fla (12):.....3 FMs
Puerto Rico (13):.....11 FMs
Riverside/San Bernardino, Calif. (28):.....1 FM
San Antonio, Texas (32):.....1 AM, 1 FM

Jefferson-Pilot Communications Co.

NYSE: JP
\$133.4 million

Beasley Broadcast Group Inc.

Nasdaq: BBGI



Beasley

\$118.62 million
42 stations
(16 AMs, 26 FMs)
3033 Riviera Dr., Suite
200, Naples, Fla. 34103
(941) 263-5000
www.bbgi.com (under
construction)
George G. Beasley, presi-
dent

Bruce Beasley, president, Radio Group

Philadelphia (5):.....2 AMs, 2 FMs
Boston (8):.....1 AM
Atlanta (11):.....2 AMs
Miami/Ft. Lauderdale, Fla. (12):.....3 AMs, 2 FMs
Las Vegas (40):.....3 FMs
New Orleans (41):.....1 AM, 2 FMs
W. Palm Beach/Boca Raton, Fla. (50):.....1 AM
Ft. Myers/Naples, Fla. (71):.....1 AM, 4 FMs
Greenville/New Bern, N.C. (81):.....1 AM, 5 FMs
Augusta, Ga. (114):.....2 AMs, 4 FMs
Fayetteville, N.C. (126):.....2 AMs, 4 FMs

Saga Communications Inc.

AMEX: SGA



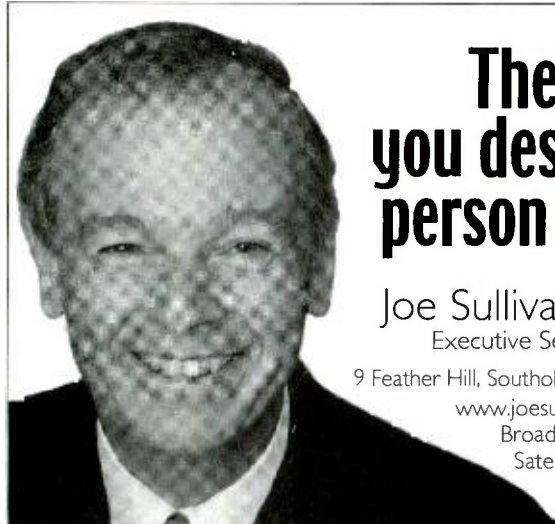
Lada

\$94.12 million
51 stations
(19 AMs, 32 FMs)
73 Kercheval Ave.,
Grosse Pointe Farms,
Mich. 48236
(313) 886-7070
www.sagacommunica-
tions.com
Edward K. Christian,

chairman/president

Warren Lada, vice president, operations

Milwaukee/Racine, Wis. (31):.....1 AM, 4 FMs
Columbus, Ohio (34):.....1 AM, 1 FM
Norfolk/Va. Beach, Va. (36):.....1 AM, 2 FMs
Springfield, Mass. (80):.....2 AMs, 2 FMs
Des Moines, Iowa (92):.....2 AMs, 4 FMs
Portland, Maine (160):.....3 AMs, 3 FMs
Manchester, N.H. (185):.....1 AM, 2 FMs
Springfield, Ill. (195):.....1 AM, 4 FMs
Champaign, Ill. (209):.....3 FMs
Sioux City, Iowa (250):.....1 FM
Ithaca, N.Y. (263):.....2 AMs, 2 FMs
Nonrated markets:.....5 AMs, 4 FMs



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Journal Broadcast Group Inc.

Private



Gardner

\$70.4 million
36 stations
 (11 AMs, 25 FMs)
 720 E. Capitol Dr.,
 Milwaukee, Wis. 53212
 (414) 332-9611
 www.journalbroadcast-
 group.com
 Douglas G. Kiel, presi-
 dent, Journal

Communications Inc.

Carl Gardner, president, radio

Milwaukee/Racine, Wis. (31):	.....	1 AM, 1 FM
Tucson, Ariz. (61):	.....	1 AM, 3 FMs
Tulsa, Okla. (62):	.....	1 AM, 2 FMs
Knoxville, Tenn. (69):	.....	1 AM, 3 FMs
Omaha/Council Bluffs, Neb. (73):	.....	3 AMs, 5 FMs
Wichita, Kan. (84):	.....	1 AM, 5 FMs
Boise, Idaho (124):	.....	2 AMs, 4 FMs
Springfield, Mo. (146):	.....	1 AM, 2 FMs

Entravision Communications Corp.

NYSE: EVC



Bustos

\$67.25 million
66 stations
 (26 AMs, 40 FMs)
 2425 Olympic Blvd.,
 Suite 6000 W, Santa
 Monica, Calif. 90404
 (310) 447-3870
 www.entravision.com
 Walter F. Ulloa, chairman
 Philip C. Wilkinson, pres-

ident/COO

Amador S. Bustos, president, Radio Division

Los Angeles (2):	.....	3 FMs
Chicago (3):	.....	1 AM, 2 FMs
Dallas/Ft. Worth (6):	.....	2 AMs, 3 FMs
Washington (9):	.....	1 AM
Houston/Galveston (10):	.....	1 AM, 1 FM
Miami/Ft. Lauderdale, Fla. (12):	.....	1 AM
Phoenix (16):	.....	2 FMs
Denver/Boulder (23):	.....	1 AM, 1 FM
San Jose, Calif. (27):	.....	3 AMs, 1 FM
Riverside/San Bernardino, Calif. (28):	.....	2 AMs
Sacramento, Calif. (29):	.....	1 AM, 4 FMs
Las Vegas (40):	.....	1 FM
McAllen/Brownsville, Texas (63):	.....	4 FMs
Fresno, Calif. (65):	.....	1 AM, 1 FM

Albany Broadcasting
 Company, Inc.

\$71,000,000

Senior Credit Facilities
 Arranger and Agent Bank

Saga Communications, Inc.

\$24,000,000

Senior Credit Facilities
 Co-Agent Bank

Radio Works, Inc.

\$20,000,000

Acquisition/Working
 Capital Facility

K Media Inc.

\$6,800,000

Acquisition/Working
 Capital Facility

Buckley Broadcasting Corp.

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SPECIAL REPORT



El Paso, Texas (70):	1 AM, 3 FMs
Albuquerque, N.M. (72):	1 AM, 1 FM
Monterey/Salinas, Calif. (74):	3 AMs, 5 FMs
Stockton, Calif. (85):	1 AM, 1 FM
Modesto, Calif. (122):	1 AM, 2 FMs
Reno, Nev. (128):	1 FM
Killeen/Temple, Texas (149):	1 AM
Palm Springs, Calif. (153):	1 FM
Lubbock, Texas (177):	1 AM
Chico, Calif. (190):	1 AM, 1 FM
Nonrated markets:	2 AMs, 2 FMs

Tribune Broadcasting Co.

NYSR: TRB



Carver

\$60.8 million
4 stations
 (2 AMs, 2 FMs)
 435 N. Michigan Ave.,
 Chicago, Ill. 60611
 (312) 222-3333
 www.tribune.com
 John W. Madigan,
 chairman/president,

Tribune Co.

Dennis J. FitzSimons, executive vice president,
 Tribune Co./president, Tribune Broadcasting
 Stephen D. Carver, vice president, Radio Group,
 Tribune Broadcasting/vice president and general man-
 ager, WGN(AM) Chicago

Chicago (3):	1 AM
Denver (23):	1 AM, 2 FMs

Nassau Broadcasting Partners LP

Private

\$59.72 million

31 stations

(15 AMs, 16 FMs)

www.nassaubroadcasting.com

619 Alexander Rd., Princeton, N.J. 08540



Mercatanti

(609) 452-9696
 Louis Mercatanti Jr.,
 president/CEO/20.3%
 owner

New York (1):	1 AM, 2 FMs
Monmouth/Ocean, N.J.(47):	2 AMs, 3 FMs
Wilkes-Barre/Scranton, Pa. (64):	2 AMs, 1 FM
Allentown/Bethlehem, Pa. (67):	1 AM, 1 FM
Bridgeport, Conn. (112):	1 AM, 1 FM
Trenton, N.J. (138):	3 AMs, 2 FMs
Newburgh/Middletown, N.Y. (141):	1 AM, 1 FM
Danbury, Conn. (188):	2 AM, 2 FM
Sussex, N.J. (239):	1 AM, 3 FMs
Nonrated markets:	1 AM

Inner City Broadcasting Corp.

Private



Warfield

\$57.35 million
17 stations
 (9 AMs, 8 FMs)
 3 Park Ave., New York,
 N.Y. 10016
 (212) 447-1000
 Pierre Sutton, chairman
 Charles Warfield, presi-
 dent/COO

New York (1):	1 AM, 1 FM
San Francisco (4):	1 AM, 1 FM
Philadelphia (5):	1 AM
Miami/Ft. Lauderdale, Fla. (12):	1 AM
Pittsburgh (22):	1 AM
San Jose, Calif. (27):	1 AM
Columbia, S.C. (89):	1 AM, 3 FMs
Jackson, Miss. (118):	2 AMs, 3 FMs

Sandusky Radio

Private



Rau

\$56 million
10 stations
 (4 AMs, 6 FMs)
 515 Park Ave., No. 4A,
 New York, 10021
 (212) 593-9896; to be
 (212) 355-3074
 David Rau, chairman
 Norman Rau, president

Seattle/Tacoma (14):	3 FMs, 2 AMs
Phoenix (16):	3 FMs, 2 AMs

Regent Communications Inc.

Nasdaq: RGCI



Stakelin

\$51.96 million
47 stations
 (15 AMs, 32 FMs)
 50 E. Rivercenter Blvd.,
 Suite 180, Covington,
 Ky. 41011
 (859) 292-0030
 www.regentcomm.com
 Terry S. Jacobs, chair-
 man/treasurer

William Stakelin, president/COO

Albany/Schenectady/Troy, N.Y. (59):	2 AMs, 4 FMs
Grand Rapids, Mich. (66):	1 AM, 3 FMs
El Paso, Texas (70):	1 AM, 2 FMs
Flint, Mich. (119):	1 AM, 2 FMs
Utica/Rome, N.Y. (151):	2 AMs, 3 FMs
Erie, Pa. (156):	1 AM, 2 FMs
Chico, Calif. (190):	4 FMs
St. Cloud, Minn. (212):	2 AMs, 4 FMs
Redding, Calif. (215):	2 AMs, 4 FMs
Watertown, N.Y. (257):	2 AMs, 2 FMs
Nonrated markets:	1 AM, 2 FMs

Barnstable Broadcasting Inc.

Private



Kaneb

\$50.4 million
25 stations
 (AMs, 18 FMs)
 2 Newton Executive Park,
 Newton, Mass. 02462
 (617) 527-0062
 Albert Kaneb, CEO/owner
 Michael Kaneb, presi-
 dent/COO

Nassau/Suffolk, N.Y. (18):	3 AMs, 4 FMs
Norfolk/Va. Beach, Va. (36):	2 AMs, 4 FMs
Memphis, Tenn. (46):	3 FMs
Greenville/Spartanburg, S.C. (58):	2 FMs
Des Moines, Iowa (92):	2 AMs, 4 FMs
Nonrated markets:	1 FM

—Compiled by Elizabeth A. Rathbun



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310-312-9542

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415-776-7045

Columbus
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614-930-2990



Holdouts for independence

It has been a recurring scenario over the past five years. A radio-station owner steadfastly refuses multimillion-dollar offers from corporations eager to build their holdings. Months later, the station is quietly sold. The offers are too good to refuse, and a lone voice finds it hard to compete in markets increasingly dominated by just two or three players.

Some local commercial broadcasters, however, do manage to hold out. BROADCASTING & CABLE found seven who own just one or two stations and offer an abundance of local programming.

They are a rare breed. The exact number of "true independents" is hard to come by, but their numbers are definitely declining. According to a report released last Monday by BIA Research, the number of individual radio-station owners has fallen 23.6% in five years, from 5,222 in

Seven who serve their community more than the bottom line

1995 to 3,989 in 1999. And, according to figures compiled by BIA for BROADCASTING & CABLE, the nation's Top 25 Radio Groups now control a full 23.4% of the nation's radio stations (see story, page 50).

Our seven independent broadcasters: Jerry Lee, who has built an FM powerhouse in Philadelphia; Bob Bittner, who programs his Boston AM to his own taste; Michael Carter, who has the No. 1 station in Kansas City, Mo.; Lee Davis, who keeps small-market localism alive near Green Bay, Wis.; Andrew Langston, the African-American voice of Rochester, N.Y.; Bill O'Shaughnessy, whose combo has become a forum for the New York suburb of Westchester County; and Michael Zwerling, who operates two AMs outside San Francisco.

All have resolved to keep their stations and to serve their communities the best they can. ■

By Elizabeth A. Rathbun

Jerry Lee

WBEB(FM) Philadelphia

Jerry Lee's goal in life is not merely to serve the listeners of his radio station, Philadelphia ratings leader WBEB(FM). He's intent on ridding the city of crime and poverty. And while he's at it, he just might change the rest of the world.

Lee is well known for his generosity to his community, academia and the broadcasting industry. "Jerry Lee is one of the most forward-thinking owners in radio," says Eddie Fritts, chairman of the National Association of Broadcasters. "His station combines cutting-edge technology with a strong commitment to community service, and his track record of success speaks for itself."

Indeed, Lee led the station to No. 1 among Philadelphia listeners age 12 and older this past summer, according to Arbitron. [WBEB took first place overall in

the market for the first time in spring 1999, when the soft rocker finally topped archival KYW(AM).]

When it comes to cash, WBEB is No. 3 in Philly, with \$24 million in estimated 1999 revenue, according to BIA Research. Nationally, the station ranks 66th. But Lee is fond of pointing out that Bala Cynwyd, Pa.-based WBEB is the only non-corporate-owned FM among the 66.

Lee is not shy about using his position to pursue his social goals. His philosophy is to "serve the community off the radio station." And "because I have a radio station, I'm able to pick up the phone and make things happen."

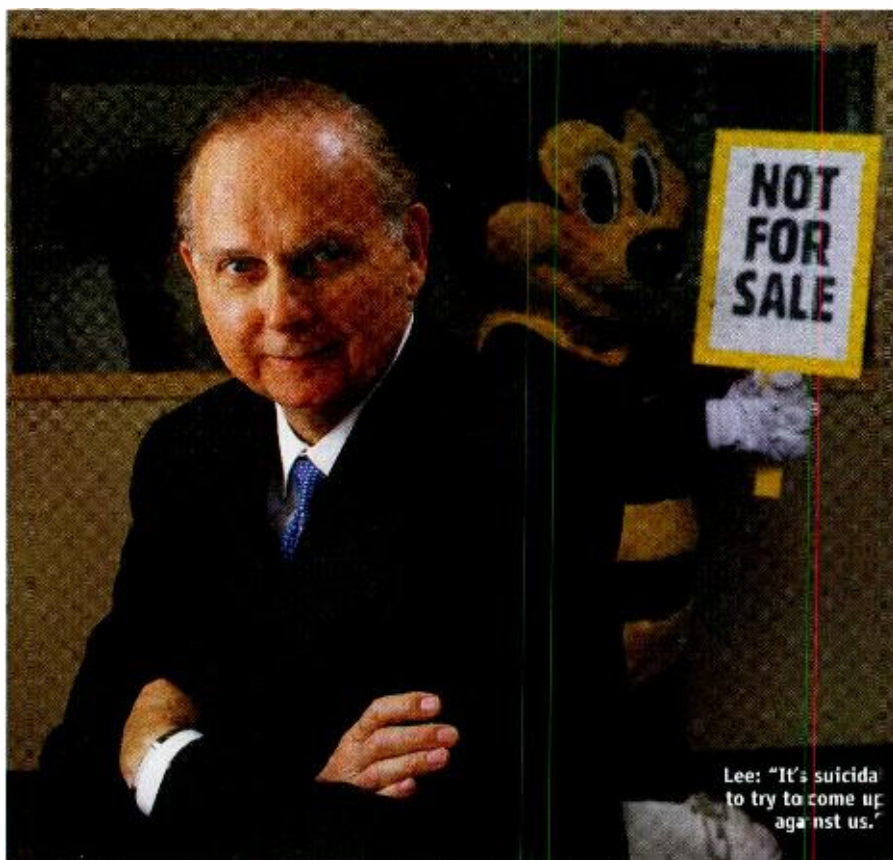
For example, while WBEB offers the typical slate of PSAs and Sunday-morning public-affairs shows, Lee takes community service further. The station has been honored for its outreach, including a "Kids for Kids Holiday Stocking Program" and Kinder- vision, which teaches children to protect themselves from random abduction.

Lee is "a visionary-type person. He's always way out in front of everybody else.

He always sets big goals," says WBEB's founder and 51% owner Dave Kurtz. Kurtz brought Lee in as sales manager two weeks before the station went on the air in 1963. But because he couldn't afford to pay Lee his full salary, he gave him interest in the station, which amounts to 49% today.

With the proceeds of their success, Lee and Kurtz jointly fund the Jerry Lee Foundation, which provides software and teacher training to help some 10,000 Philadelphia students improve their reading skills. The foundation also helps fund "The Philly Project," which works to reduce prison recidivism.

Lee himself donated \$25,000 in 1997 to create "The Jerry Lee Online Archive" of historic radio and TV photographs at the University of Maryland, according to the university's Web site. And last year, the foundation launched an annual program to award \$2,500 in cash to the radio or TV station with the best news series, PSA or community program addressing local crime. The second winner is to be announced on Friday.



The Jerry Lee Foundation also funds programs at UM, where Lee chairs the advisory board of Maryland's Crime Prevention Effectiveness Program. The foundation pays for a "Jerry Lee Research Professor of Criminology" and two assistant research professors in the university's Department of Criminology and Criminal Justice. And it supports the new Washington office of the University of Pennsylvania's Fels Center of Government.

Although Lee declines to disclose specifics of his wealth, UM says it has received \$100,000 to \$500,000 from the foundation.

On Dec. 5, Lee plans to unveil what may be the culmination of his life's work. A foundation endowment "in the seven figures" will create the Jerry Lee Center of Criminology at a major university, which he declines to name as yet (see *Airtime*, page 85). Lee is one of the last of the independent broadcasters who not only take an interest in their communities but also strive to improve them.

**'We couldn't be
No. 1 today
without
consolidation.'**

—Jerry Lee, WBEB(FM)

Besides Lee, there are only three "non-group" owners in Philadelphia. Of the city's 28 radio stations, there are just 13 separate owners. Clear Channel dominates with six stations, followed by Infinity with five (including KYW) and Greater Media with four.

While the number of independent stations dwindles, Lee crows that WBEB "couldn't be No. 1 today without consolidation."

That's because, as big companies rack up huge debt to buy more stations, WBEB is debt-free. And because of that, Lee says, he can spend whatever it takes to keep the station on top. "It's suicidal to try to come up against us. I'm willing to spend now to get the payoff down the line."

Although he has had offers for WBEB—a recent one was for \$250 million, he says—he refuses so vociferously that would-be buyers generally leave him alone. He did sell WBEB sister WBEB(AM) to Salem Communications in 1993, netting \$4 million.

Lee opts to spend most of WBEB's money on research and promotion. "We research out every song that we play against [WBEB's] target" audience of women age 25-54. (Advertising is likewise studied for its effects on that group.) Using the results, WBEB refines its 400-song playlist. That doesn't sound like much music, but "people never get tired of hearing their favorite songs."

Lee got his first taste of broadcasting while organizing dances at Ohio's Youngstown University. After graduating in 1960 with a BA in economics, he turned to management consulting in an effort "to go straight," he jokes. But, "I hated it."

He ran into a college friend who owned a radio station near Akron, Ohio. The friend needed a sales rep for his early version of syndicated programming, a precursor of the Beautiful Music format. The problem then was, "nobody [had] ever heard of a program service," Lee says. "Nobody would buy it." He was fired after nine weeks.

He surfaced as manager of WAQE-FM (now WLIF) Baltimore, one of the stations that had rejected his pitch for the service. But Kurtz, who also had declined to be Lee's customer earlier, had a hankering to start a 24-hour stereo station in Philadelphia.

Four months after going on the air, the FM, then known as WDVR and playing Beautiful Music, was ranked No. 1 in the market. One reason for the rapid success, he remembers, was that, "in those days, everyone [else] went off the air at midnight." WBEB was Philadelphia's 24-hour FM.

Anyone hoping to launch a successful operation like WBEB today had better start in a much smaller market, Lee advises. "Single stations cannot survive in a major market with debt." Better yet, "if you really want to start a radio station, start an Internet radio station." He considers WBEB's Web site "an extension of my radio station. ... The Internet is going to make me a fortune." ■

Bob Bittner

WJIB(AM) Boston

Bob Bittner is a maverick even among the stubborn owners of today's independent radio stations. While many of them count on community support to stay alive, Bittner is in it for himself. "You happened to [find] one of the few guys in America who does it for fun," he says.

Radio veteran Bittner stumbled across WJIB(AM) Boston in 1991, when station prices had sunk to alarming levels, and paid \$277,115 for the then-gospel station. He estimates its worth today at some \$3.3 million (he has had offers for that much). If he sold it, he allows, "I could really have a good life, but then I wouldn't have an FM station in Boston." (He also owns

WJTO[AM] Bath, Maine.)

He holds on because "my thing is music." Officially dubbed easy listening, WJIB's format is better described as two parts instrumental to one part light pop.

Bittner takes to the air whenever he feels like it and hosts his own Sunday-morning program, *Let's Talk About Radio*. Most weekend time is sold to ethnic groups, which pays for WJIB's weekday commercial-free programming.

Weekend block sales also pay for Bittner's donation of four hours of airtime each Saturday night to Allston-Brighton Free Radio, which has such a small signal that it can be heard only a couple of blocks away. On WJIB, Allston-Brighton can get a



He's 'one of the few guys in America who does it for fun.'

far wider audience for its high-quality public-affairs programming, which includes topics ranging from aging to pet adoption.

Boston's top 10 stations are dominated by four groups: Infinity, Clear Channel, Greater Media and Entercom. While some independents hang on in Boston, Bittner says, "everyday people who don't have stations won't be able to afford stations." His distaste for the Telecommunications Act of

1996, which launched the consolidation frenzy and boosted radio-station prices, is strong. He occasionally punctuates discussion of the topic on his Sunday show with the sound of a toilet flushing. "That is the sign of diversity going down the tubes," he tells listeners. ■

Michael L. Carter

**KPRT(AM)-KPRS(FM)
Kansas City, Mo.**

You couldn't pay Michael L. Carter enough for KPRT(AM)-KPRS(FM) Kansas City, Mo. "This is a precious thing," he says of his family-owned holdings.

Carter's grandfather, Andrew "Skip" Carter, founded KPRS(AM)—now FM—in 1950, building the first black-owned radio station west of the Mississippi. Last month, Carter Broadcast Group celebrated its 50th anniversary with a gala at the city's largest venue, Bartle Hall.

Michael Carter took over as the group's president in 1987. His grandfather has died, but Carter still reports often to his

grandmother, Mildred Carter. Even at 90, she tunes in daily and is not shy about calling when she hears something that displeases her, he says.

The Carters' decades of work have paid off. The urban-format KPRS hit No. 1 in the Arbitron rankings this spring, its best performance since fall 1998. (It slipped to second this summer.) KPRT, which has a religious format, ranked 17th this spring, 16th this summer.

Success hasn't been easy, especially with consolidation, Carter says. Keeping the stations' ad share up has been more difficult since the passage of the Telecommunications Act of 1996. A full 80% of Kansas City's radio stations are controlled by major or multistate owners, with Entercom and Infinity controlling seven of the top eight stations.



'We're going to continue this legacy as long as we can.'

However, with two of the three urban stations in town, Carter Broadcast is hard to beat among African-Americans, Michael Carter says.

But strong community ties may be just as important. KPRS devotes generous amounts of airtime to fighting youth violence and awards scholarships to college-bound students; it also inaugurated a "Put the Damn Guns Down" campaign. Carter himself is a local pillar. The *Kansas City Star*

named him one of 150 people in the area who "have built a lasting legacy."

He would like to buy another radio station in the market, but prices are high, and he's loath to go into debt. Meanwhile, "we get offers [to buy the stations] all the time," Carter says. But "we've got to stay true to what we do. ... We are going to try to continue this legacy as long as we can." ■

We wanted to say **thank you** to our customers and promote cable's **On-Time Guarantee (OTG)** at the same time.

Jerry Gregory, General Manager
Time Warner Cable, High Point, NC

"So we had a day-long Customer Appreciation Day party. All 42 employees pitched in. A cable installer dressed up as Cable Kid, our informal mascot, to direct customers into our parking lot; other folks served refreshments to the hundreds of customers who showed up; and our sales team showed off our new products, like digital cable and high-speed Internet connections. **It was a great success...and a lot of fun,"** says Jerry. "And easy to do." 🌟 Jerry and his team promoted the event in the newspaper and on the radio. To build excitement, they gave a video camera and director's chairs as door prizes to lucky customers. And they had a local radio deejay on site, doing live broadcasts featuring the cable products...and the OTG. 🌟 **"We made the OTG really come alive for folks,"** notes Jerry. **"People who signed up for cable that day got 'instant installs'** – if a customer wanted, we sent a technician out to their home to hook up service immediately." 🌟 **"About 80 people signed up.** And lots more learned that the cable industry is serious about customer service...and still knows how to throw a party."

OTG Hero Jerry Gregory
knows how to celebrate
great
customer service.



Reminder Customer Service Week is Oct 2 - 6

Lee Davis

**WCUB(AM), WLTU(FM)
Manitowoc, Wis.**

How well do WCUB(AM)'s listeners know their hometown Wisconsin station? So well that there's no need to advertise where station owner Lee Davis can be found every weekday, hosting his four-hour *Breakfast Club* show.

While Manitowoc, Wis., home to WCUB and sister station WLTU(FM), has an estimated population of just 82,726 and thus enjoys the community networks for which small towns are famous, it lacks the retail base of a larger city. WCUB and WLTU wouldn't be doing as well financially if they weren't so close to several larger markets: Advertisers from Green Bay, Sheboygan and Appleton/Oshkosh, Wis., buy spots on the stations to lure shop-

pers they know have to leave Manitowoc.

"They don't sell [many products] down here, but we do sell some [spots] up there," our audience shops out of town."

Because of that advertising base, broadcasters in the area on Lake Michigan "have done very well" financially, Davis says. However, radio groups apparently haven't noticed that. Consolidation has "happened all around us" but left this market alone. He estimates that it will take five to six years for consolidation to trickle down to smaller markets like his.

Meanwhile, it has arrived in the Green Bay market, which includes Manitowoc in its ADI, or Area of Dominant Influence. Two of the market's top 10 stations are owned by radio giant Cumulus Media. Four more are

Consolidation, says Davis, has 'happened all around us.' But he estimates that it will take five to six years for it to trickle down to smaller markets like his.

controlled by 17-station group Midwest Communications Inc. Another three are owned by a small area group of seven stations. (Neither WCUB or WLTU makes the Green Bay ratings list, which is compiled by Arbitron.)

Davis settled in Manitowoc after a career at TV and other radio stations, including WMAQ(AM) Chicago, where he was general manager. "Being in a small market is a great way of life," he says. "We just go

along with things and have a good time."

The next time you're in Manitowoc, just ask where to join the *Breakfast Club*. The 6 to 10 a.m. show alternates between the two local McDonald's every six months. Residents always seem to know which "community listening post" is currently playing host, Davis says. ■

Andrew A. Langston

WDKX(FM) Rochester, N.Y.

In 1974, Andrew A. Langston became the first African-American owner of a radio station in Rochester, N.Y. More than 25 years later, he's still the city's only African-American owner.

Being black gives Langston a special motivation to hold onto WDKX(FM), he says, although that has become harder to do over the past few years: More than 62% of Rochester's 29 radio stations have been bought by just three companies (Clear Channel, Entercom and Infinity).

Consolidation has "made us smarter," Langston says. He has to "program in a way

that no one else does." WDKX is the only urban station in the nation's 52nd-largest radio market. And "you do things for the community that nobody else does." For example, the station conducts voter-registration drives and awards prizes to area students who improve their grades. It has sponsored high school bands and antiviolence programs for teenagers.

Langston himself is involved with the local chapter of the American Red Cross and is working to build a museum to honor abolitionist Frederick Douglass.

"There's not enough feeling for individuals now," Langston says. "Give them a hand and lift them up and treat them the way you want to be treated. It's old-fashioned, but I'm old-fashioned."



'I can do more for this market' by keeping the station independent.

That approach is working. Despite being the only non-corporate-controlled station among the market's top 16 stations, WDKX has ranked fourth among listeners ages 12 and older since spring 1999, according to Arbitron.

Advertisers are not quite as tuned in to the black marketplace, Langston says. They "just don't know any better." But he says he makes enough money for the station to "pay its bills."

Others don't. Radio consolidation has "made fat cats fatter and poor people poorer," Langston says. Although he has been offered "several millions" of dollars for WDKX, refusing was "the smartest thing I ever did. ... I am convinced I can do more for this market" by keeping the station independent. ■

Business as Usual

FROM INDUSTRY CONSOLIDATION AND REGULATORY CHANGE TO TECHNOLOGICAL ADVANCEMENT AND ECONOMIC UNCERTAINTY, THESE ARE CHANGING TIMES FOR THE COMMUNICATIONS INDUSTRY. FOR THE FINANCIAL INNOVATORS AT FINOVA, IT'S BUSINESS AS USUAL. SINCE 1987, FINOVA HAS BEEN THERE FOR ITS CLIENTS, SERVING THE NEEDS OF ADVERTISING AND SUBSCRIBER-SUPPORTED BUSINESSES WITH INNOVATION, SUPERIOR SERVICE, RELIABILITY, AND LONG-TERM INDUSTRY COMMITMENT. FOR CUSTOM-TAILORED CAPITAL SOLUTIONS, YOU CAN DEPEND ON FINOVA.

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William O'Shaughnessy

WVOX (AM) - WRTN (FM)
New Rochelle, N.Y.

The power of William O'Shaughnessy's personality has propelled his WVOX(AM)-WRTN(FM) well beyond their market of record, New Rochelle, N.Y. And O'Shaughnessy has used their proximity to New York City to fashion himself into an East Coast power broker.

Located in Westchester County, the stations are in "the heart of the Eastern establishment," O'Shaughnessy says. While he claims "no talent as a broadcaster, really," O'Shaughnessy's stations do get the establishment's ear. "Sooner or later, everyone on

the make ... they come through Westchester. Westchester is where the money and the influence is."

Lest you think otherwise, look at the blurbs on the back of his 1999 book, *Airwaves*, which he says has sold 14,000 copies. Quoted are CBS News legend Walter Cronkite, newspaper columnist Jimmy Breslin and former New York Gov. Mario Cuomo, who also wrote the book's foreword.

Like their owner, WVOX-WRTN are active and opinionated. Indeed, radio stations should "be an instrument of communication," he maintains. They should "strengthen a community ... uplift it." And they should make room for many voices. "I like it when people raise hell on our airwaves," says O'Shaughnessy, who has fully



'I like it when people raise hell on our airwaves.'

owned his combo since 1974.

He may not be involved in the day-to-day workings of WVOX, which airs adult standards and news/talk, and WRTN, which airs adult standards, but O'Shaughnessy is definitely their leader: "I'm a rainmaker and a drummer with these two stations."

He intends to continue, even though "I get at least one offer a week now" from someone who wants to buy one or the other. One bid for just one

of the stations was for \$17 million—and "this is three years ago."

O'Shaughnessy adds, "Most radio stations have fallen to absentee owners and speculators who use radio stations as chattel." These owners "are just asset managers. They're not broadcasters." ■

Michael Zwerling

KOMY (AM), KSCO (AM)
Santa Cruz, Calif.

Michael Zwerling has found a way to support his KOMY(AM) Santa Cruz, Calif., station. When advertising is scarce, he keeps the station, which offers mostly local programming, on the air with the proceeds of an infomercial on his KSCO(AM), which airs mostly syndicated talk shows.

It used to be that KSCO was mostly local, too. "We prided ourselves on being something like 90% local," he says. But it never made any money. Zwerling funded its operations from the proceeds of his real estate business, which he no longer operates.

Zwerling stumbled upon a way to make radio pay in September 1996, when he agreed to air an infomercial for mineral supplements during KSCO's "prime time": noon weekdays. But instead of selling the airtime to the producer of *Dead Doctors Don't Lie*, Zwerling asked for half the show's proceeds.

The deal was so profitable that, within six months, Zwerling says, revenue from this "nontraditional" source exceeded that from on-air advertising. He bought satellite time and started selling other stations on *Dead Doctors* and its revenue-sharing plan. About 130 stations have signed on, and Zwerling is developing programs for other products. "When the big boys discover this concept," he predicts, "it's gonna revolutionize the radio industry."



'We do it because we want to, not because it's profitable.'

The consolidation that has already revolutionized the industry hit Zwerling's market hard. The top 10 stations in Monterey/Salinas, Calif., are owned by five major groups (Clear Channel alone has four of the top 10; its 29%-owned Hispanic Broadcasting owns another). There is one independent left in the top 10, classical KBOQ(FM) at No. 5.

But, when purchasing then-dark KOMY in 1997, Zwerling resolved to keep local programming alive. He shifted KSCO's local offerings to KOMY, which has the weaker signal. About 60% of KOMY's programming now is local news and talk, while KSCO offers mostly syndicated talkers, including those of Rush Limbaugh and Dr. Laura Schlessinger.

KOMY is "a money-loser—big-time," Zwerling says. "We do it just because we want to, not because it's profitable." ■

The 2000 IRIS Awards NOMINEES

FOUND!



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CURRENT AFFAIRS/ INFORMATIONAL

Bay Window: Paly High
KQED-TV, San Francisco, CA

The Impossible Railroad
KPBS-TV, San Diego, CA

Journey To Guatemala: Help In The Highlands
KGET-TV, Bakersfield, CA

Ready For Life
KERA-TV, Dallas, TX

Scared Sober "The Every 15 Minutes Program"
KTTV Fox 11, Los Angeles, CA

ENTERTAINMENT

24 Hours in Las Vegas
KING-TV, Seattle, WA

Brotherly Love
WCPO Channel 9, Cincinnati, OH

I-90 End-To-End
KING-TV, Seattle, WA

Northwest Backroads: Skagit Valley Swans
KING-TV, Seattle, WA

Something About Merry Christmas
KTTV Fox 11, Los Angeles, CA

SPORTS

The Landry Legacy
WFAA-TV, Dallas, TX

Remembering Kim
KTRK-TV, Houston, TX

The Roctz of Racing
WBIR-TV, Knoxville, TN

Sonic's Inside High School Football
KDFW-TV, Dallas, TX

Uconn Women's Basketball: A Season
WEDH-TV, Hartford, CT

Winning Women
KOLN/KGIN-TV, Lincoln, NE

CHILDREN'S

Amazing Kids
Cox 10/Cox Communications Louisiana
New Orleans, LA

Brotherly Love
WCPO Channel 9, Cincinnati, OH

centralXpress.com - The Bomb Threat
WRAL-TV, Raleigh, NC

Code of Conduct
WBNG-TV, Johnson City, NY

Whatever: Mike's Story
KARE-TV, Minneapolis, MN

PSAs

The Classroom
Rogers In-House, Toronto, ON Canada

Erica Linder PAID PSA
A-Channel, Edmonton, AB Canada

Fox 411
WDRB Fox 41, Louisville, KY

Save The Children Of Kosovo
WNBC-TV, New York, NY

Voices of the Future - Listen
WNBC-TV, New York, NY

Individual Achievement: ON-CAMERA TALENT

Angela Cain
Cancer: Taking Action
KXAS-TV NBC 5, Fort Worth, TX

Walter Cronkite
Connecticut and the Sea
WEDH-TV, Hartford, CT

Gretchen Carlson
Domestic Violence: Taking Action
KXAS-TV NBC 5, Fort Worth TX

Jack Gallagher
Off Limits
KVIE-TV 6, Sacramento, CA

Rich Newberg
The Road To Freedom
WIVB-TV, Buffalo, NY

HD PROGRAMMING

Ireland: Isle of Enchantment
KING-TV, Seattle, WA

Wilderness NC
WRAL-DTV, Raleigh, NC

Upon This Rock
WRAL-DTV, Raleigh, NC

WEB SITE

www.9news.org
KUSA-TV, Denver, CO

www.cincinow.com
WCPO-TV, Cincinnati, OH

www.tampabaylive.com
WFTS ABC 28, Tampa, FL

www.wral-tv.com
WRAL-TV, Raleigh, NC

Individual Achievement: WRITING/PRODUCING

Christa Resing & Jon Fromer
Bay Window: No Turning Back
KQED-TV, San Francisco, CA

Jim Friedman & Will J. Sims
Brotherly Love
WCPO Channel 9, Cincinnati, OH

Dennis Goulden
Dateline Cleveland: Learning To Hate
WKYC-TV, Cleveland, OH

John Whitehead
Death of the Dream: Farmhouses in the Heartland
KTCA-TV, St. Paul, MN

John Beard & Bob Tarlow
Scared Sober "The Every 15 Minutes Program"
KTTV Fox 11, Los Angeles, CA



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Iris Awards Luncheon
October 17, 2000 Sony Pictures Studios

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BEDA CARES

The Broadcast Executive Directors Association will conduct a silent auction benefiting leukemia patient Linda Simmons at the NAB Radio Show in San Francisco, Sept. 20-22. Simmons is a BEDA member, executive director of the Alaska Broadcasters Association. "She's just a terrific lady, who bad things shouldn't happen to," says Suzanne Goucher, executive director of the Maine Association of Broadcasters. So far, she says, donations have exceeded \$12,000. Those wishing to donate items to the auction or give money to The Linda Fund should contact BEDA's Job-Bank Web site, www.careerpage.org.

WHAT'S HE TALKING ABOUT? (WEEK 2)

In his pre-game analysis on *Monday Night Football*, Dennis Miller remarked that the careers of Patriots coach Bill Belichick and Jets exec Bill Parcells have "the murkiest bloodlines since the House of Plantagenet. ... How does the closed-caption person handle 'Plantagenet'?" We can't answer the latter, but as to the former—William the Conqueror, who established the Plantagenet line in England in 1066, wasn't just called "the bastard" by the defeated Saxons; he was, in fact, illegitimate.



Rambling on

A 75-year-old family legacy could not save John R. Gambling's morning drive job. WOR(AM) New York yanked his show Sept. 10—*Rambling With Gambling*—in search of a younger audience. John R. (shown above as a boy) was the third generation to host the show. His grandfather (I) originated it in 1925; his father, John B., took it over in 1959, and John R. got his turn in 1990. "We are trying to make this show more relevant to the upper end of the 25 to 54 demographic," said WOR General Manager Robert Bruno. Gambling was philosophical: "It's a kid's dream to do what I've had the opportunity to do. I wouldn't criticize them."



How-to pow wow

Shooting Star Broadcasting President Diane Sutter chats with Richard Dyer of WUSA-TV Washington during a break in the first session of the Broadcast Leadership Training Program at the NAB headquarters in Washington over the Sept. 8-9 weekend. Under the aegis of the NAB Education Foundation, the fellowship program aims to teach women and minorities how to acquire and operate TV and radio stations. The first group of 14 fellows will meet once a month for nine more months. Sutter has been the driving force behind the initiative. The opening session featured a speech by Assistant Secretary of Commerce Greg Rohde, who has pushed for more minorities and women in the station-ownership ranks.

BACKSTORY

A Democratic senator from Connecticut and long-time media-violence critic takes the industry to task in a hearing on the issue in Washington. No, not Joe Lieberman. The senator was Thomas Dodd (right). The year was 1964. Dodd was chairman of the Senate Juvenile Delinquency Subcommittee, which was convinced that TV was contributing to youth violence. The hearing was the latest in the series that stretched back at least to 1952 and that

had, at one time or another, targeted such shows as *Route 66*, *The Rifleman* and *The Untouchables*. This was how B&C framed the story on Aug. 3, 1964: Dodd "pried open the creaking door to a chamber of television's alleged horrors—excessive violence and sex—let the public take a peek inside, quickly slammed it shut and posted a warning to the television networks that he might open it again if they failed to reform."



F A T E S & F O R T U N E S

Broadcasting

Matt Browning, general sales manager, WRBL-TV Columbus, Ga., named VP/GM.

Peter Daniels, account manager, WNBC(TV) New York, named national sales manager.

Peter Remmert, account executive, WHP-TV Harrisburg, Pa., joins WDSI-TV Chattanooga, Tenn., as national sales manager.

Cable

James H. Smith III, division president, AT&T Broadband, Bellevue, Wash., joins Charter Communications Inc., Denver, as senior VP of operations, Western division.

Radio

Carl D. Hamilton, VP/GM, Houston market, Clear Channel Communications, Houston, named VP/market manager.

Gary Weiss, VP/GM, Greensboro/Winston-Salem, N.C., stations, Sinclair Broadcasting, joins Radio One as VP/GM of its Raleigh/Durham, N.C., stations.

Constance Lloyd, director,

programming, CBS Radio/News, New York, named GM.

Elizabeth Hamma, general sales manager, WDFN(AM) and WWW-FM Detroit, named GM, Louisville stations, Cox Radio, Louisville, Ky.

Jackie Wise, director of sales, Wichita stations, AM/FM, Wichita, Kan., joins Entercom, Wichita, Kan., as VP and market manager.

Associations/Law Firms

Appointments at Cable & Telecommunications Association for Marketing, Alexandria, Va.: **Leslie Ellis**, columnist, *Multichannel News*, also joins as senior technology adviser; **Walter Ciciora**, independent consultant in cable, television, consumer electronics and telecommunications and executive VP and chief technical officer, EnCamera Sciences Corp., Scottsdale, Ariz., also joins as senior technology instructor.

Appointments at Television Bureau of Advertising, New York: **Grace Gilchrist**, VP/GM, WXYZ-TV Detroit, also joins as

board chairperson; **Jim Keelor**, president of Cosmos Broadcasting, Greenville, S.C., also named vice chairman.

Technology

Tahreem Shaikh, analyst, A.G. Edwards, St. Louis, joins Millennium Digital Media, St. Louis, as manager, finance.

Programming

Appointments at Fox Cable Networks Group, Los Angeles: **Heather G. Thomas**, manager, creative services, ESPN Networks, New York, named director, creative services, Los Angeles; **A. Wilson Flannery**, manager, finance corporate development, Columbia Tristar Home Video, Culver City, Calif., joins as director, affiliate management.

Carol Valentine, senior account executive, iVillage.com, New York, joins Lifetime Television, New York, as director of integrated sponsorship sales.

Mark Kozaki, VP, operations and administration, Discovery Networks U.S., Bethesda, Md., named senior VP, opera-

tions and administration.

Betsy Kellman, VP, affiliate marketing, iN Demand, Southfield, Mich., joins The Word Network, Southfield, Mich., as VP marketing and affiliate relations.

Susan Bonney, director of international and subsidiary research, QVC, West Chester, Pa., named VP, marketing research and sales analysis.

Mark Reinhart, VP, international distribution, GRB Entertainment, Sherman Oaks, Calif., named senior VP.

Peter J. Schankowitz, senior development executive, John Goodson Productions, Los Angeles, joins Film Roman, Los Angeles, as president of television programming and development.

Anne Brennan, VP, central region, AMC Networks, Chicago, named senior VP, sales and affiliate marketing.

Gerald Walker, senior operations manager, *CNN Headline News*, Atlanta, named director of affiliate relations, sales, CNN Newsource.



Valentine



Kozaki



Bonney



Reinhart

F A T E S & F O R T U N E S

Kevin Gordon, national manager, corporate advertising and promotion, JVC America's Corp., New York, joins Showtime Networks Inc., New York, as director, partnership marketing and promotions.

Bob McPhee, national account executive, Columbia TriStar Television, New York, joins Tribune Entertainment Co., New York, as director, advertiser sales.

Deborah Kuryak, eastern division manager, domestic television division, Paramount Television Group, New York, named VP, southwest regional manager, Dallas.

Jon Krobot, account executive, western region, Tribune Entertainment Co., Los Angeles, named manager, western region.

Timothy Mudd, principal, Mudd Media, Los Angeles, joins Hallmark Entertainment, Los Angeles, as executive VP, domestic sales.

Arthur Goody, VP, marketing and programming, Greater Media Cable, Worcester, Mass., joins New

England Cable News, Newton, Mass., as director of affiliate relations.

Internet

Mitchell Praver, VP, managing director, National Geographic Society, Washington, joins nationalgeographic.com, as president.

Steve White, director, product planning and research, MSNBC.com, Redmond, Wash., named chief technology officer.

Jeffrey M. Applegate, managing director, Lehman Bros., New York, also joins UpdateThis.com, New York, as member, board of directors.

John Terenzio, executive VP, Fox Sports Net, Los Angeles, joins Broadband Sports Inc., Los Angeles, as president, broadband services.

Journalism

Laurie Dhue, host, *Special Edition*, MSNBC, Secaucus, N.J., joins Fox News Channel, New York, as news update anchor and host, weekend specials.

Eddie Andelman, talk-show

host, WEEI(AM) Boston, joins WLVI-TV Boston as sports-caster, *Boston's WB in the Morning*.

Carmen Ainsworth, morning news anchor, WFAA-TV Dallas, joins WDAF-TV Kansas City, Mo., as anchor.

Sauna Parsons, morning anchor, KSTU-TV Salt Lake City, joins KPTV(TV) Portland, Ore., as anchor.

Barbara Maushard, news director, KHBS-TV Fort Smith, Ark., joins WISN(TV) Milwaukee as news director.

Janine D'Adamo, week-night meteorologist, KTBS-TV Shreveport, La., joins KTVT-TV Dallas as weekday morning and noon meteorologist.

Steve Jefferson, reporter WJTV-TV Jackson, Miss., joins KGW-TV Portland, Ore., as reporter.

Sheree Paoello, reporter, WKEF-TV Dayton, Ohio, joins WCNC-TV Charlotte, N.C., as reporter.

Heather Warner, news anchor, WDTV(TV) Weston (Bridgeport area), W.Va., joins WGAL-TV Lancaster, Pa., as general-assignment reporter.

Geoffrey Lewis, managing editor, TheStreet.com, New York, named editor-in-chief, Column WrapCNBC.com, Fort Lee, N.J.

**Advertising/Marketing/
Public Relations**

Michael Salgado, VP/GM, CableRep Advertising of Louisiana, New Orleans, named VP/GM, Las Vegas.

Susan Hall, Southern California office administrator, McDermott, Will & Emery, Los Angeles, joins Pittard Sullivan, Culver City, Calif., as VP and director of finance.

Alex King, promotions editor/producer, WDKY-TV Lexington, Ky., joins Empower MediaMarketing, Cincinnati, as promotions manager.

Nancy Jordan, marketing director, WABC-TV New York, joins Rainbow Advertising Sales Corp., New York, as senior VP, metro ad sales.

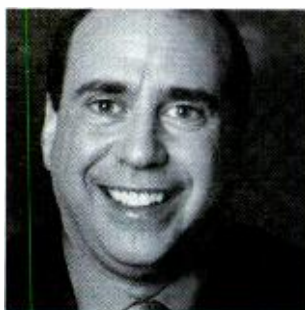
**Compiled by
Beth Shapouri
212/337-7147
bshapouri@cahners.com**



Kuryak



Mudd



Terenzio



Ainsworth

T H E F I F T H E S T A T E R

Surviving in TV research

CTTD's Mumford focuses on people as well as strategy

David Mumford describes himself as “somewhat of a survivor”—and he’s not referring to a certain summer phenomenon. From baby steps—writing a paper on TV rep firms at Northwestern University when “half of my classmates were falling asleep”—to overseeing Columbia TriStar Television Distribution’s research division, program-distribution activities and new business opportunities, he has come a long way.

And he knows why.

“If you wake up in the middle of the night in a sweat, it’s not about what’s happening to your 401(k),” he says. “It’s about what’s happening with the people you work with. While I like the roller-coaster aspect of how no two days are ever alike, I also like the people who are sitting next to me.”

He’s getting a chance to put both parts of that philosophy into operation. In extending his contract with CTTD recently, he took on responsibility for discovering new platforms for CTTD’s prod-

uct and figuring out how best to send the studio’s content over the Internet and to new-media devices.

“You have to be forward-thinking in this business, or it will pass you by real quickly; we have to be faster and stronger than our competitors,” he explains. “And I think I have an ability to work with many different types of people on many different types of projects. I’m kind of an empowerment person.”

Mumford has survived a series of upheavals at CTTD since joining the firm in 1982 as vice president of research: its purchase by Coca-Cola, its merger with Embassy Communications in the ’80s, and its later acquisition by Sony.

Would he entertain offers from a rival TV outfit?

“No, but what’s your offer?” he laughs. Incidentally, he also attributes his survival to “having a sense of humor in everything.”

He adds, though, “You also have to have a focus on what you are here to do when you come into the office. Instead of going willy-nilly into the deal, it’s coming up with a strategy and focus.”

CTTD President Steve Mosko appreciates Mumford’s people approach to business. “There are so many that David has groomed at our company, it’s mind-boggling,” says Mosko. “Out of our 14 sales executives, three have come up through the research department under his guidance.”



David Mumford
Executive VP, planning and operations, Columbia TriStar Television Distribution

B. June 2, 1956, Chicago; B.S., radio/television/film, Northwestern University, Evanston, Ill., 1977; fellowship/internships, WGN-TV, WMAQ-TV, WTTW-TV, Leo Burnett, Chicago, 1974-75; research analyst, director of research, Katz Television, New York, 1977-79; asst. research director, asst. program director, KTLA-TV Los Angeles, 1979-81; manager of syndication research, director of syndication research, Paramount Pictures, 1981-82; vice president, research, Columbia Pictures Television, 1982-86; senior VP, planning, Columbia-Embassy Television, 1988-95; current position since 1996; m. Sabrina Levitt, Aug. 14, 1993; one child, Drake Lawrence, 4

Mosko also recognizes that Mumford himself has a lot to offer. “He’s never been a head-

line seeker. He just does his job. But he’s very dedicated, is a great person, and his enthusiasm is contagious.”

And it’s not that Mumford doesn’t have accomplishments under his belt.

Prior to joining CTTD, he worked in Paramount’s syndication division, helping to sell the first season of *Entertainment Tonight*. Today, *ET* is one of Paramount’s most successful shows, but “nobody knew about that program in the beginning. People had questions about whether entertainment would play in smaller markets,” Mumford says.

“I think a lot of people who worked at Paramount back then bring up *Entertainment Tonight*,” he adds. “Everybody takes credit for it, but I won’t take credit for it. I was just the research guy trying to sell it.”

Mumford does cop to a career coup during his stint as KTLA-TV Los Angeles’ assistant program director. “One of my proud acquisitions was a kung fu movie. We got 20 runs over it in 14 years; we made our money back in the first 15 minutes.”

During his tenure at CTTD, Mumford has had a hand in more than 100 off-net or first-run programs—from selling *All in the Family* to cable outlets to selling *Seinfeld* into syndication. Today, he’s focused on CTTD’s first-run rookies: court entry *Judge Hatchett*, *Cybill* Shepherd talker *Men Are From Mars, Women Are From Venus*, and Gena Lee Nolin’s action hour, *Sheena*. —Susanne Ault

Classifieds

Television

MANAGEMENT CAREERS

MANAGEMENT CHIEF OPERATING OFFICER

KCTS Television, a non-profit public TV organization, seeks a full-time Chief Operating Officer. With CEO, the COO is responsible for developing and implementing plans and programs to ensure the long and short-term viability of KCTS, and for directing the activities of all subsidiaries and work groups to meet KCTS' goals and objectives. Must be a leader who collaborates with the management team in shaping corporate strategy, is a mentor in developing a high quality staff and the organization's learning environment. Must act as a coach in relationship with work group leaders. Requirements: Fifteen years significant management experience. Demonstrated experience in and knowledge of: the television business, particularly public television, financial management, creating strategic alliances, overall fundraising activities and strategies, organizational development, digital technology, interactivity, and e-business, conflict resolution and mediation. Must be an excellent thinker and oral and written communicator. MBA preferred. Salary Range: DOE, plus excellent benefits. To apply, send two copies EACH of cover letter and resume to Jenny Broome, ATTN: Chief Operating Officer, KCTS, 401 Mercer Street, Seattle, WA 98109. All applications must be postmarked or hand-delivered by September 28, 2000. NO TELEPHONE CALLS.

LOCAL SALES MANAGER

WSFX-TV FOX 26 in coastal Wilmington, NC seeks a talented LOCAL SALES MANAGER. Prior media sales experience required, prior management experience helpful. Send resume to: General Manager, WSFX-TV, P. O. Box 2626, Wilmington, NC 28402. EOE, M/F/H/V

ACCOUNT EXECUTIVE POSITION OPEN

Central PA, WPMT FOX43-TV...3+ years TV sales experience needed...Must be strong in computer skills, negotiations, written/verbal communication skills...Tribune owned station...excellent company benefits...Sell both local and regional accounts...call J. Bryon Shumaker, Local Sales Manager at (717) 843-0043 or (bshumaker@tribune.com) Equal Opportunity Employer.

TRAFFIC MANAGER

USA Broadcasting, a subsidiary of USA Networks Inc., the 10th largest television broadcast group in the nation is currently seeking a Traffic Manager with 5 years of commercial broadcast experience for television station(s) to work out of our new all digital plant located in Ontario, CA. Ideal candidate will have strong management skills, ability to handle multiple projects, meet deadlines, communicate effectively and perform well under pressure. Facilitate and manage the accurate production of program logs for the USAB Commercial Broadcast Station Group in conformance with USAB policies and procedures and FCC Rules and Regulations. Candidate will be PC proficient and familiar with Excel and Microsoft Word software. 5 years of Enterprise BMS experience required. Experience with translating a program log to an automated Master Control system preferred. For immediate consideration, fax your resume to (909) 390-8857 or e-mail to stationworks@usabroadcasting.com. Resumes with salary history will be given first consideration. USAB is an Equal Opportunity Employer committed to diversity in the workplace.

OPERATIONS MANAGER FOR TRAFFIC DEPARTMENT

We're the NBC affiliate in Houston, owned by Post Newsweek Stations.

We are looking for a leader who can manage a terrific traffic team and interface with sales management. We are a BIAS station, so experience with that system is very important. Salesline experience is helpful too. The successful candidate will have management experience. Please send resume to Rosa Moncada, KPRC Box 2222, Houston, Tx. 77252. EOE.

PRODUCTION CAREERS

POST PRODUCTION EDITOR

Major market television station looking for creative, motivated, self-starter to be digital post-production editor. Must be familiar with online digital environment, using Sony BE-9100 editor, DME-7000 digital effects, MXP-390 audio board, DVS-7200 switcher, DVW-500 digital betacam VTRs, and a Quantel Picturebox Express. This position is part of a fast-paced creative environment, utilizing the best people and best tools for the #1 station in the market. Send tape and resume to Human Resources, WHDH-TV, 7 Bulfinch Place, Boston, MA 02114. An EOE, M/F/D/V

PRODUCER CAREERS

NEWS PRODUCER

ABC 11, the ABC owned station in Raleigh-Durham, North Carolina seeks a producer for Eyewitness News at 5:30 p.m. weekdays. Must have significant experience producing and be able to build a solid, informative, fast-paced production. Outstanding writing skills required, as is the ability to handle live late breaking stories, and motivate and supervise others. Send non-returnable tapes and resumes to Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, North Carolina, 27701. No phone calls please. EOE.

SENIOR PRODUCER - KXLY

Need aggressive dayside producer for main Mon-Fri newscast. Looking for creative writer/thinker with strong writing skills who works well under pressure and works well with people. Must understand creative use of graphics & live breaking news. Degree in Journalism, Communications or equivalent and valid driver's license required. Send tape & resume to: EEO Coordinator, KXLY Broadcast Center, 500 W. Boone Ave., Spokane, WA 99201 by 9/25/00. Specify this position & your referral source. EEO

EXECUTIVE PRODUCER - KXLY

Excellent opportunity for experienced producer in major market to join award-winning team in beautiful Northwest. Need creative thinker with strong writing ability, ability to oversee multiple newscasts, manage & motivate people. Will assist Exec. News Dir in long-range planning/project management & other duties. Degree in Journalism, Communications or equivalent & valid driver's license required. Send tape, resume & news philosophy to: EEO Coordinator, KXLY Broadcast Center, 500 W. Boone Ave., Spokane, WA 99201 by 9/25/00. Specify this position & your referral source. EEO

MISSCAREERS

BROADCAST CLIENT SERVICE REP.

Competitive Media Reporting, a leader in national advertising research, seeks a Client Service Representative in our Broadcast Group. Candidate will work with Western region television stations in the training & support of CMR's PC applications.

Strong communication & PC skills & college degree required. At least 2 years of broadcast related exp desired. Moderate travel required with heavy phone work. Great oppy for one that has the ability to take initiative in a fast paced environment. Position located in LA (Wishire La Brea area). Competitive salary oppy.

Please forward resume with salary requirements to: e-mail: NYBJobs@CMR.com. Fax: 212-789-1296.

We will only respond to qualified candidates. For additional information on CMR see our website at www.cmr.com EOE

NEWSCAREERS

WEEKDAY 5PM CO-ANCHOR

#1 rated ABC station is looking for a #1 anchor for the 5pm weekday newscast. KIII-TV is widely recognized as one of the top news stations in the Southwest. We're looking for a co-anchor who is also a great reporter with excellent skills doing live reports, someone who wants to be more than just an anchor and wants to live in one of the best cities in the Southwest with lots of sand and sun. You should have experience, a degree in Journalism or Mass Communications, and a desire to win. We offer great working conditions, excellent benefits, and a brand new state-of-the-art facility with people you will enjoy. Final candidates will undergo pre-employment screening including drug-screening and driving record check. Send your tape and resume, including references, and a cover letter indicating where you saw this ad. Submit all materials to: Human Resources, KIII-TV, 5002 South Padre Island Drive, Corpus Christi, TX 78411. No phone calls please. EOE

WEEKEND SPORTS ANCHOR

ABC 11, the ABC owned station in Raleigh-Durham, North Carolina seeks a sports anchor for Eyewitness News at 6 p.m. and 11 p.m. on weekends. We are searching for an engaging storyteller who demonstrates the ability to deliver a high-energy sportscast with lots of highlights. The weekend anchor reports sports stories three days per week. At least three years anchoring experience and substantial live experience is required. Send non-returnable tapes and resumes to Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, North Carolina, 27701. No phone calls please. EOE.

WEEKEND ANCHOR

WCTI, Eastern North Carolina's News Leader, has an immediate opening for a Weekend Anchor. The person hired must have exceptional writing and communication skills, excellent news judgment and at least one year reporting and anchoring experience. We're looking for a team player to help keep our weekend shows moving forward. Send resume, cover letter and VHS tape to WCTI, PO Box 12325, New Bern, NC 28561, Attn: Human Resources EOE

Classifieds

Television

NEWSCAREERS

TRIBUNE BROADCASTING

News Director

San Diego - KSWB 5/69, San Diego's Warner Bros. affiliate and Tribune owned and operated, is seeking a News Director for our 10pm newscast.

This individual will manage day to day operations of the news department, personnel, and financial goals. The ideal candidate must have a minimum 5+ year's news senior management experience at the station level, be highly competitive, and possess strong creative/strategic leadership and ability to manage a young dynamic news team. We are looking for a non-traditional individual who knows the latest digital techniques for a fast paced news oriented newscast. A fresh, dynamic presentation of our newscast is wanted, so your tape should reflect this.

Send résumé and non-returnable VHS tape of your news product to: Human Resources, Attn: DGS, KSWB-TV, 7191 Engineer Rd., San Diego, CA 92111. Refer to Ad BCND7. KSWB is a Tribune Company subsidiary and an equal opportunity employer. Women and minorities encouraged to apply. Résumé and tape must be received no later than 10/30/00. Visit our web site at www.kswbvtv.com to learn more about KSWB 5/69

REPORTERS/TALENT

Get better! Six time Emmy winner will help your career. The best advice for the right price. www.tvreportercoach.com. Call (954) 922-2834.

REPORTER - KXLY

Looking for creative reporter who wants to move to next level. Must be a creative storyteller, self-starter with strong writing skills. Previous live reporting experience a must. Degree in Journalism, Communications or equivalent and valid driver's license required. RUSH tape & resume to: EEO Coordinator, KXLY Broadcast Center, 500 W. Boone Ave., Spokane, WA 99201 by 9/25/00. Specify this position & your referral source. EEO

WEEKEND 6/11 P.M. ANCHOR

ABC 11, the ABC owned station in Raleigh-Durham, North Carolina seeks an anchor for Eyewitness News at 6 p.m. and 11 p.m. on week-ends. This is a great opportunity for an experienced journalist who is a storyteller, not a reader. The ideal candidate will demonstrate the ability to engage viewers while delivering a high energy newscast with a high story count. The weekend anchor will report live from the scene of Eyewitness News stories three days per week. At least three years anchoring experience and substantial live experience is required. Send non-returnable tapes and resumes to Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, North Carolina, 27701. No phone calls please. EOE.

PHOTOGRAPHER

REQUIREMENTS: WOTV in the Battle Creek/Kalamazoo/Grand Rapids market needs two NPPA style shooters. Our photographers are journalists in every sense of the word. If you're ready to be a part of a story telling "team" then send your tape today. We need photographers with versatility and energy.

CONTACT: Please send your resume to:

Rick Spaulding
Chief Photographer
WOTV 41
5200 West Dickman Road
Battle Creek, MI 49016

WOTV IS AN EQUAL OPPORTUNITY EMPLOYER

MORNING ANCHOR

Corpus Christi's # 1 rated news station, and one of the top rated ABC stations in America, is searching for a new morning anchor. The Monday-Friday schedule includes anchoring the one-hour broadcast and reporting. If you can do live shots, write, and deliver hard-hitting reports and love anchoring, this position is for you. Degree in Journalism or Mass Communications is required. A great opportunity at a powerhouse station with a great quality of life, great working conditions, new state-of-the-art facility and excellent benefits. Final candidate will undergo pre-employment screening including drug-screening and driving record check. Send your tape and resume, including references, and a cover letter indicating where you saw this ad. Submit all materials to: Human Resources, KIII-TV, 5002 South Padre Island Drive, Corpus Christi, TX 78411. No phone calls please. EOE

PHOTOJOURNALIST

Do you have a passion for great pictures and sound? Do you relish an atmosphere where your ideas count? Do you love to tell stories with real people? Then come join us. We work together, learn and grow each day. Send your resume and tape to John Hendon, Assistant Chief Photographer, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE

TRAFFIC HELICOPTER REPORTER

Report live from helicopter on traffic conditions for the number one rated station in Chicago. Excellent writing and strong live reporting capabilities required. 3-5 years television news reporting experience preferred.

Please send resume and tape to Eric Lerner, News Director, WLS-TV, 190 N. State Street, Chicago, IL 60601. No telephone calls please. EOE

PROMOTION CAREERS

SENIOR WRITER/PRODUCER

KCBS-TV is looking for an outstanding Senior Writer/Producer to join its award-winning Creative Services team. This position will primarily be responsible for producing news series, image and proof-of-performance advertising, but will also work on other projects. If you excel in producing effective, eye-catching news promotion, work well with others and would like to work for one of the biggest, most successful media companies in the world, we want to hear from you! Qualified candidates will have outstanding writing and production skills, demonstrated experience and a strong work ethic. (College degree preferred.)

You'll have all the tools and support you need to do outstanding work—and be able to enjoy the Southern California lifestyle, too! Send resume and tape ASAP to:

Director Of Creative Services
& Community Affairs
KCBS-TV
6121 Sunset Boulevard
Los Angeles, CA 90028



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RESUMETAPES

CAREER VIDEOS

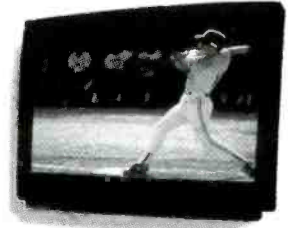
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Television

TECHNICAL CAREERS



**Does Your Career Seem Static?
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Imagine what Harris can do for your career. As the global leader in Broadcast Communications, Harris is the leader in advanced transmitter equipment and systems for digital television (DTV) and digital radio broadcast equipment in the world. We've got the kind of challenges that can really make things interesting for you at our new Advanced Research Center. Contact Harris today. No static here—just great careers.

■ **Sr. Electrical Installation Technicians**

Assemble and install equipment racks, consoles and associated hardware; stage systems for pre-wiring; bench harnessing assignments; pull cables through conduit, computer floors, and cable tray; assist lead installers in preparation, layout and sorting; make termination repairs or changes; fabricate cable as required; maintain technical documentation; and assist in preparation and packing for the shipment of systems. Travel is required. Requires a high school diploma or GED, and basic reading and math skills. Experience required in cable fabrication and termination; mechanical assembly, repair or equivalent; use of wirelists and technical documentation; and basic electrical and electronics. Self-directed work environment; packing and/or shipping experience is preferred.

■ **Systems Engineer**

Responsible for the design of audio, video, control and AC/DC systems. Experience with system design, project supervision, product management, studio and satellite systems and AC/DC power design is required. Proficiency in Excel, MS, Word, familiarity with AutoCAD, team oriented, strong interpersonal skills and ability to work closely with customers is vital. BS/BA preferred or equivalent. Five plus years of experience as an engineer with a system integrator or 10+ years of experience in television operations and maintenance as technician, chief engineer, or director of engineering.

■ **Proposal Engineer-DTV Products**

Prepare quotations and proposals and interface with customers, sales managers and Harris in-country representatives; complete compliance statements; and have in-depth knowledge of vendor and Harris pricing. Occasional travel may be required. Requires a BS/BA or equivalent work experience. Five years of experience working with TV broadcast transmission systems including, but not limited to knowledge of MPEG-2 standards; encoding; multiplexing; data-casting; ATM technology; television studio systems design; knowledge of program input and test equipment and AC mains power requirements; and working knowledge of IBM compatible PCs with emphasis on spreadsheet and word processing. The ability to work within deadlines with limited supervision necessary.

■ **Customer Service Engineer**

Produce and support the installation of broadcast systems through complex electrical test and troubleshooting activities to ensure process control and product quality. Requires a BS/BA or equivalent; 5 years' experience in a communications/broadcast company; the ability to read schematics and electronic circuitry; and knowledge of trouble shooting techniques is required. Must have strong analytical skills and be capable of working independently and within groups.

■ **Applications Engineer**

Effectively represent the systems integration business unit and support the efforts of the sale channels developing comprehensive systems solutions and proposals. This includes defining potential systems opportunities through direct contact with customers, sales managers, or through the Harris in-country representative. Applicant must have a 4-year degree (or equivalent work experience) in Electronics, Computer Science, or Communications Technology. Necessary experience includes technical knowledge of broadcast systems and equipment, especially digital applications, with emphasis on studio production and master control and/or microwave and satellite technologies. Individual must be willing to travel internationally and domestically.

■ **Program/System Integration Engineer-Radio**

Provide specialized product and system engineering specifications and project management for the bidding, building, installation and commissioning of high power transmitter products and systems around the world. Responsibilities include developing design specifications and technical proposals; preparing project plans and schedules for purchased systems; leading project designs and development and report on project status as required; originate and implement state-of-the-art transmission systems; working with Product Line Management and Radio Applications Engineer to define and cost the product offerings to meet tender requirement for bids; and directing the installation and commissioning of the product in the field. Requires a BS/BA or equivalent; 4 years of relevant work experience in design or systems engineering; and knowledge of solid state and/or tube RF amplifiers, engineering standards, high voltage power supplies and their control logic, analytical methodologies required to design a system, and electrical and computer science engineering.

Here you'll find a creative technical environment where talent and ambition define your future - as well as competitive compensation, excellent benefits, and a real commitment to work/life balance. Please contact: **Harris Corporation—Broadcast Communications Division, 4393 Digital Way, Mason, OH 45040-7604; FAX: (217) 221-7082; E-mail: eagard@harris.com**
EOE

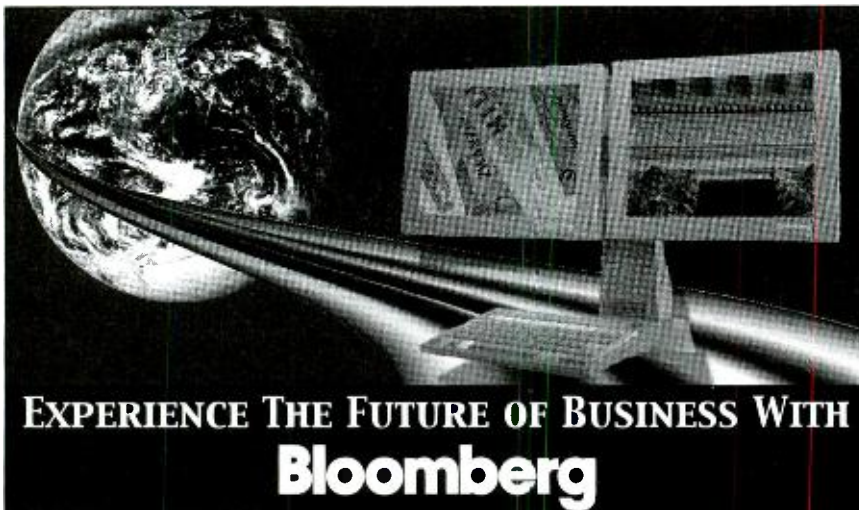


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Classifieds

Television

TECHNICAL CAREERS



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ENGINEERS Radio and Television All shifts available

We are seeking dedicated and motivated professionals who are able to design, install and maintain broadcast systems and related equipment. Utilizing their ability to work independently and quickly in high pressure situations, they will instruct staff in proper operation and maintenance of newly designed systems.

Familiarity with TV and radio broadcasting equipment including cameras, robotics, VTRS, digital recording, routing equipment, production switchers/mixers, computer control systems and power distribution systems is essential. Excellent computer skills, including a good understanding of PC hardware and software operations is required, as is the ability to maintain/construct wire and cable assemblies. At least 2 to 3 years experience in broadcast television or related field is a must. (Job Code: ENG)

OPERATOR/DIRECTOR All shifts available

From studio camera person to general technician, this Operator/Director will be responsible for handling the day-to-day operations of broadcast and computer equipment along with technical directing of news reports/live segments.

This position requires familiarity with camera robotics, knowledge of linear and nonlinear editing and the ability to manage multiple priorities in a deadline-driven environment. Technical experience in broadcast or related industry is essential. (Job Code: OPER)

Please send your resume, indicating appropriate Job Code, to: **Bloomberg, Attn D. Maloney, 499 Park Avenue, New York, NY 10022. E-mail: operations@bloomberg.com. Fax: (917) 369-6201. No phone calls, please. Website: www.bloomberg.com EOE M/F/D/V**

ENGINEERING/TELEVISION

Senior Maintenance Engineer-Prod. & Maintenance

Will perform repairs and maintenance on broadcast equipment and systems.

Requires: H.S. diploma/GED; five (5) years broadcast maintenance experience.

PREFERRED: Digital video and audio experience. Working knowledge of television station operations. We provide excellent benefits including vacation, health insurance and great working environment. Salary: To upper 40's Send resume and cover letter, including position title, no later than September 29, 2000 to:

Maryland Public Television
Human Resources Department
11767 Owings Mills Blvd.
Owings Mills, MD 21117

MPT. This is bigger than television.
EEO EMPLOYER

FULL TIME BROADCAST TECHNICIAN

The KTRK-TV Production Department is looking for a full time Broadcast Technician who is a self-motivator and works well with others. Job requires flexible hours including weekends and holidays.

The candidate should have newscast audio experience with knowledge of Still Store and Chyron a plus.

Rick Herring
Senior Director

KTRK-TV
3310 Bissonnet
Houston, TX 77005
Fax (713) 663-4669

No telephone calls.
Equal Opportunity Employer M/F/V/D

CALL 866-258-1075
FOR INFORMATION ON ADVERTISING.

CAREER OPPORTUNITIES

Systems Engineer - Digital Servers and Networking. We are a leader in design and construction of many of the most prestigious broadcast television facilities in the nation. The explosion in electronic media and the digital revolution has dramatically impacted our growth opportunities. As a result, we are looking for a highly motivated systems engineer to join our team as a specialist in leading-edge technology. The successful candidate will have a minimum of three years experience with digital video servers, storage solutions, networking schemes, video compression technologies and computer system support at the broadcast-quality level. You will have a comprehensive knowledge of various competitive products in the marketplace, and have designed and implemented server-based systems for broadcast facilities. In this position, you will be a key member of AFA's technology and engineering team, working closely with many of the most respected computer and networking manufacturers, to develop system solutions which leverage the latest in technology for the industry's most sophisticated customers. Please send your resume to: Employment Manager, AF Associates, Inc, Northvale, New Jersey 07647. Fax: 201-784-8637. No Phone Calls Please. We are an Equal Opportunity Employer.

AVID/SYMPHONY EDITORS

Major postproduction facility in New York City looking for full time AVID/Symphony Editors. Also hiring Online Editors and Asst. Editors. Must have experience on the Chyron Maxine, Desam 400 audio board, A57 DVE and digital edit room environment. Knowledge of G4 computer w/ PhotoShop a plus. All positions Mon - Fri with benefits and medical plan. Send resume to: CR; P.O. Box 125; 847A Second Avenue; N.Y., N.Y. 10017

COMPUTER TECHNICIAN

KUSI - TV has an opening for an experienced computer technician to join our engineering team. Duties will include installation, service and repair of our computer network, along with other broadcast operations. Successful candidate must have a solid understanding of computers, software, networks and server technology, with a "can-do" work attitude. Minimum of two years hands-on experience plus technical school or military computer electronics training required. Excellent career opportunity with one of the finest technical facilities in the country. EOE - Send resumes to: KUSI-TV, HR, P.O. Box 719051, San Diego, CA 92171.

ASSISTANT CHIEF ENGINEER

WRDW-TV needs an ASSISTANT CHIEF ENGINEER with hands-on experience in modern studio electronics, satellite uplink, electronic newsroom systems, computer networking, Doppler radar and RF transmitter maintenance. A two-year Associate Degree or equivalent and five years broadcast television engineering desired. Cover/Letter/Resume to: Human Resource Officer, WRDW-TV, P.O. Box 121, Augusta, GA 30903-1212.

Classifieds

Television

TECHNICAL CAREERS

Systems Engineer

CBS has an excellent opportunity for an experienced Systems Engineer to join our New York team.

The selected candidate must have at least 2 years' project engineering experience. At least 1 year of broadcast equipment design development or broadcasting operating experience preferred. Computer proficiency and AutoCad essential. BS degree in Electrical or Electronics Engineering or related field required; advanced degree preferred.

We offer a competitive compensation package. Please forward your confidential resume, including salary history and requirements to: CBS, Human Resources, Attn: SJ/Eng, 51 West 52nd Street, NY, NY 10019.

An Equal Opportunity Employer.



STUDIO MAINTENANCE ENGINEER

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



weather.com

BROADCAST SYSTEMS ENGINEER

Will maintain and repair analog, digital, video and audio systems; including routers, switchers, automation systems, VTR's, cameras, and related broadcast technology. Must have ability and desire to develop skills in UNIX, Windows NT, and networking systems. Required: 4 years experience as Broadcast Maintenance Engineer, with TV broadcast related systems and equipment.

Come join our team! Send your resume today to: Jobs@weather.com, or fax to 770/226-2959. *Reference "Engineer BC" in response.

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

BROADCAST ENGINEER

KUSI-TV has an opening for an experienced broadcast engineer to join our engineering team in the service and repair of state-of-the-art broadcast analog, digital and rf equipment. Successful candidate must have a solid understanding of digital equipment, computers, computer networks and troubleshooting to component level, with a "can-do" work attitude. Minimum of four years hands-on maintenance experience required. Excellent career opportunity with one of the finest technical facilities in the country. EOE - Send resumes to: KUSI-TV, HR, P.O. Box 719051, San Diego, CA 92171.

SCIENCE AND TECHNOLOGY CORRESPONDENT

Statewide public television newscast 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.

An advanced academic degree in the sciences is preferred. However, highly qualified candidates without this specific credential should not hesitate to apply. EEO/A Employer.

Interested applicants should respond to William Jobs, News Director, NJN Public Television, 25 South Stockton St., Trenton, NJ 08625.

SALESCAREERS

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SALESCAREERS

SALES ASSISTANT

DESCRIPTION OF DUTIES: KGO-ABC 7 is seeking a sales assistant to assist Sales Management and Account Executives. Position consists primarily of heavy phone contact with advertising agencies, viewers and national sales representatives, basic secretarial duties, and assisting assigned account executives with orders, makegoods, and account maintenance. Professional telephone manner a must.

REQUIREMENTS: Must be a detail-oriented, self-starter, and possess the ability to work well under pressure and time constraints. Strong computer skills with knowledge of Windows and Microsoft Office, specifically Word and Excel, a must. Previous experience in broadcast sales desired. Requires a minimum typing speed of 60 WPM.

PLEASE SEND COVER LETTER AND RESUME TO:

KGOTELEVISION
900 Front Street
San Francisco, CA 94111
Attn: Human Resources Department

NO PHONE CALLS PLEASE

KGOTELEVISION, an owned station of ABC, Inc. is an Equal Opportunity Employer.

TELEVISION

National Sales Manager. Sales Management Position in Manhattan, New York with RNN-TV. Selling national advertising within regional news casts, anchored by Rolland Smith and time shifted ABC News. Objective is to sell commercial time sponsorships to ad agencies and client direct, as well as manage National Sales Team. Please fax resumes to, Attn: Mark French, Director of Sales (212) 48102803, or e-mail resumes to kgoudouvas@rnntv.com.

Radio

EXECUTIVE CAREERS

VICE PRESIDENT OF BROADCASTING

Family Life Broadcasting Systems is searching for a leader to serve as VP of Broadcasting in a nationwide evangelical Christ-centered communications network of 11 radio stations in 5 states and our satellite ministry. The selected candidate will also assemble the right team of people to develop our Internet strategy for broadcast. 10 years of broadcast experience with at least 5 years of progressively more responsible leadership experience, including at the senior level. Must be willing to relocate to Tucson, Arizona. If you have a passion to use your gifts and talents to help "Bring Families to Life in Christ" please visit our website at www.flc.org and send a cover letter and resume in strictest confidence to:

Gabrielle Camacho, Human Resources Director
Family Life Communications Incorporated
PO Box 35300
Tucson, AZ 85740
gcamacho@flc.org

Call 1-866-258-1075 to place an ad in **Broadcasting & Cable**

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Radio

STATIONS WANTED

Ms./Mr. Radio Station Owner:

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How many \$\$\$ do you want
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Please call me at 412-362-6311.
Ray H. Rosenblum, Media Broker/Appraiser
Box 38296, Pittsburgh, PA 15238
e-mail: rayrosenblum@hotmail.com

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Cash flow, owned RE,
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SalesGroup 781-848-4201.

TECHNICAL CAREERS

CHIEF ENGINEER

Supervise, direct, and coordinate operation and maintenance activities of a nationwide evangelical Christ-centered communications network of 11 radio stations and a satellite uplink transmitter in accordance with rules and regulations of the FCC, including experience with AM/FM transmitter operations. Some travel involved. If you have a passion to use your gifts and talents to help "Bring Families to Life in Christ" please visit our website at www.flc.org & send a cover letter and resume in strictest confidence to:

Gabrielle Camacho, Human Resources Director
Family Life Communications Incorporated
PO Box 35300
Tucson, AZ 85740
gcamacho@flc.org

Allied Fields

FOR SALE STATIONS

AM/FM/RADIO - TV FOR SALE

GA, UPN, Affiliate, Fullpower.....	\$5.9M
S. Fl Group, Gulf Coast 1X AM, 2X FM	\$3.5M
AM Atlanta, Fulltime w/ CP	
to upgrade to 50kw	\$7.0M
FM Knoxville, TN Class A.....	\$3.2M
Texas 1X AM / 2X FM Group	\$20.0M
3X Class A FM, Laurel / Hattiesburg, MS.....	\$2.75M

HADDEN & ASSOC.

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Allied Fields

MISCCAREERS



Join the exciting team at Buena Vista Television, the syndicated television division of The Walt Disney Company located in Burbank, CA.

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Voices T W O C E N T S

"Why is everybody piling on poor Governor Bush, never thanking him for bringing a new tone to politics, always treating him as a frat boy."

Maureen Dowd, *The New York Times*, on a GOP attack ad that allegedly contained a nasty subliminal message.

"The network told the Associated Press that the ratings hike was due to its ability to promote the trophy show on 'Who Wants to Be a Millionaire?'—which wins the trophy for Best Slipping in of a Plug for 'Who Wants to Be a Millionaire?' Out of Nowhere."

—Lisa de Moraes, *Washington Post*, on why ratings for ABC's airing of the Emmys were so high this year.

"What's missing from *Girlfriends*—and from much of the TV landscape—is a smart, strong, sensible black woman who can provide a more mature voice—a woman who is actually capable of forming a sentence without wagging her finger or



"We pause now for a break in our commercials to bring you a scrap of news."

bobbing her head. You run into those women all the time. Just not on TV."

—Robert Bianco, *USA Today*, on UPN's new series, *Girlfriends*.

"Let me be frank here: I can't think of a less appealing way to spend a half-hour than watching Geena Davis do inept-stepmom shtick, whether the show is called 'The Geena Davis Show,' 'Geena' or 'Have You Seen My Career?'"

—Joyce Millman, *Salon.com*.

"I half expected a guillotine on the set, as homosexuals, faithless husbands, negligent moms and moronic teens—all the Dr. Laura demons—were led to their deaths, while she knitted and cackled off to the side. Instead, her first show was something of a mild sedative..."

—John Carman, *San Francisco Chronicle*.

"Dr. Laura's prescription seems worse than the disease. It basically amounts to having all of

us kneel and kiss her Gucci-booted feet. The show is poorly produced. Dr. Laura spends part of her time in the audience, the way Oprah does—and a drabber, more forlorn studio audience you may never see. They look like hostages, not guests."

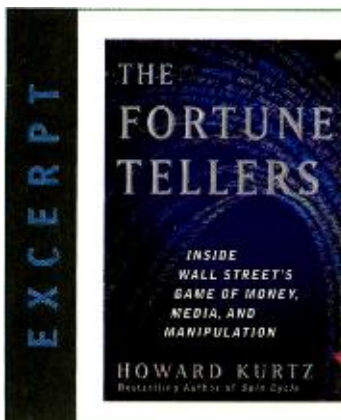
—Tom Shales, *Washington Post*

"How exactly do you do a movie about one of the greatest guitarists and most distinctive rock 'n' roll artists of all time and manage to avoid playing any of his original music?"

—Mike Duffy, *Detroit Free Press*, on the producers' of Hendrix inability to get permission to use Jimi Hendrix's music, but who produced the movie, airing on Showtime, anyway.

"What in the name of Roone Arledge is going on here? Do we need—or want—18.4 days of Olympic coverage?"

—John Levesque, *Seattle Post-Intelligencer*.



In *The Fortune Tellers* (Simon & Schuster, 2000), Howard Kurtz gets former CNN Business News Executive VP Jeff Gralnick's take on CNN's woes in business coverage: The reason for *Moneyline's* rating decline, Gralnick felt, had nothing to do with Stuart Varney and Willow Bay or the quality of the program, which he fervently believed was far better than that of *Business Center*.

The problem was that CNBC had established itself in the public mind as the place to turn for business news. The fact that CNBC was beating CNN during

the day was a huge watershed. Even his favorite blue-collar bar near his home in Connecticut had one set tuned to ESPN and the other to CNBC.

When CNN aired stock market news during the day, Gralnick believed, it seemed like an alien presence, serving mainly to remind viewers that they should be watching CNBC. ... They were getting killed day after day, Gralnick felt, because they had failed to recognize that CNBC had become the dominant brand in financial news.

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It's broadcasters' turn

Industry can take lead in making streets safe again

By Jerry Lee

In 1982, the broadcasting industry began a multiyear public-service program to improve American productivity. President Reagan called it the most significant effort by the private sector since World War II. Campaign spokesman Howard K. Smith said in his biography, "We dared to believe we could make a difference."

Back then, the pressing need was productivity and America's economic survival. Economists warned that our children faced a lower standard of living. Today, the need is to make America safe for our children and grandchildren.

This can be broadcasting's finest hour. No other industry is in a position to take on this important challenge. Once again, radio and TV can be the catalysts for permanent change.

We read that crime is dropping, but people in towns and cities do not feel safe on our streets or in our homes. Crime is pervasive in our society, and, although billions and billions are spent each year on crime programs, little is known about the effectiveness of the programs funded.

Before we continue spending, we need to know which programs work and which programs don't. In other words, we need research.

The Jerry Lee Foundation has endowed The Jerry Lee Center of Criminology at one of our nation's most prominent universities.

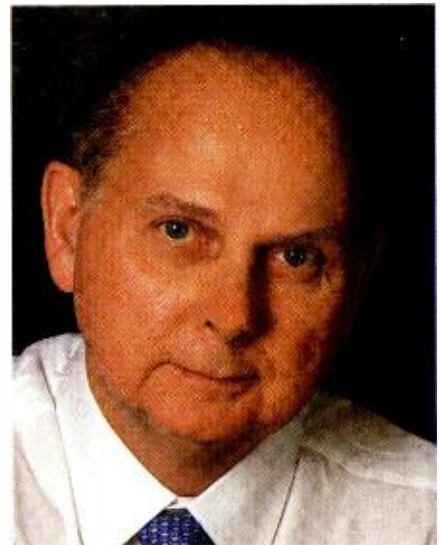
Heading the center will be one of the most respected, most published criminologists of our time. A formal announcement will be made in early December. Between then and now, I will be talking to broadcasters all over the nation, asking them to join forces in making America a safe place for the future.

We will take the top 30 cities for crime and establish action-research partnerships in each. By concentrating multiple programs in high-crime areas, we will create strategies to make these cities safe for people and, hence, safe for investment and employment.

Broadcasters will create the first serious effort to focus on the nation's top crime hot spots and turn these cities into thriving, productive, safe communities.

Broadcasters will act as catalysts to unite public and private interests in each metropolitan area. We will help fund high-quality, validated research into the causes, prevention and treatment of crime. We will publicize the findings of which programs work and which don't. We will raise the public awareness of the need for Congress to set aside 1% of all crime funding for research and commit to evaluate all the programs it funds.

Why should broadcasters be involved in this program? Because only the broadcasting industry is capable of bringing this issue before the public and government. Because consolidation makes it easier than ever for groups to use their power and influence in local communities.



Lee is president, CEO and co-owner of WBEB (FM) Philadelphia.

There are many public-affairs programs on the air, but few have any impact. This project will have enormous impact due to its scope and support from the entire industry. By concentrating on one, easily addressed issue, broadcasters will be able to bring about major changes.

Reducing and preventing crime is a lot more than arrests and jail terms. The more we know, the more we can prevent crime from getting started. Once we get Congress and state and city officials to recognize how vital research is, we can apply the same techniques to dramatically improve education and social services. When we establish a knowledge base, we will be able to change blind spending into focused investing to improve our way of life.

If we maintain the status quo, we may never know how to control and prevent crime. America's broadcasters will give the streets back to America's citizens. ■

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The Fifth Estate TELEVISION Broadcasting

Editorials

COMMITTED TO THE FIRST AMENDMENT

The long view

The media (whether comic books or TV shows, movies or music) have been exciting official types toward fulmination and action for half a century at least, as congressional hearing after congressional hearing attests. Tennessee Sen. Estes Kefauver went after comics, radio and TV shows in the '50s. So did his successor, Connecticut Sen. Thomas Dodd in the '50s and '60s, as have former Tennessee Sen. Al Gore and Connecticut Sen. Joe Lieberman today (is there something in the water in those states?). Comics were creating a generation of ghouls, Elvis' hips were corrupting morals, and *The Rifleman* was producing juvenile delinquents.

Now, we are told, TV ads and movies and music and videogames are creating a climate of fear and violence. (Although the studio heads' failure to show up for McCain's violence hearing last week was a political blunder, his anger toward them sounded a little bit like a complaint that not enough witches had shown up for the hunt.)

Violence has grown more graphic as the media in general have become more realistic and the technology for simulating reality has improved. Certainly, the bounds of taste have been stretched, and marketing mistakes have been made, but one generation's evolution has always appeared to be a revolution to its predecessor.

Children have long faced this cyclical Chicken Little panic on the part of their parents, and have grown up to be, for the most part, the fine, upstanding people now concerned about *their* children. That's why, although we are concerned for both children and the media, we're not ready to send up signal flares over the latest forecasts of falling skies. If the result of this latest volley is that the media are more responsible about how they market their violent fare, so much the better. What were they doing screening R-rated movies to 11-year-olds, anyway? (Come on, even we can see a little of Joe Camel's nose peeking under that tent.)

On the other hand, if the issue, fueled by campaign rhetoric and the isolated but no less frightening incidences of youth violence, translates this time into regulations that ban certain types of programming at certain times of day or forces broadcasters to pre-chew that programming into fare appropriate to the youngest common denominator, watch out.

The short view

FCC Chairman Bill Kennard's unrecusal from the equal-time/personal-attack proceeding last week will end a years-long deadlock and could finally prune those appendages of the long-dead Fairness Doctrine. That is, of course, if the chairman votes to excise them as the First Amendment demands. It would be a chance for the chairman to demonstrate that he himself is not an appendage of the Gore campaign, as was suggested last week by those attributing political motives to his decision.

Under the cynical political scenario, Kennard would vote for preserving those "fairness" corollaries, in lockstep with Gore's campaign stand, and, beyond that, would support a return of the entire discredited doctrine, again in lockstep, this time with the Democratic Party platform.

In our scenario, Kennard votes on principle, moves broadcasting closer to full free-speech rights and wears a badge of honor. In the other, he sports a campaign button of a grinning donkey labeled "Al Pal." We think he knows which is more appropriate to the FCC chairman.

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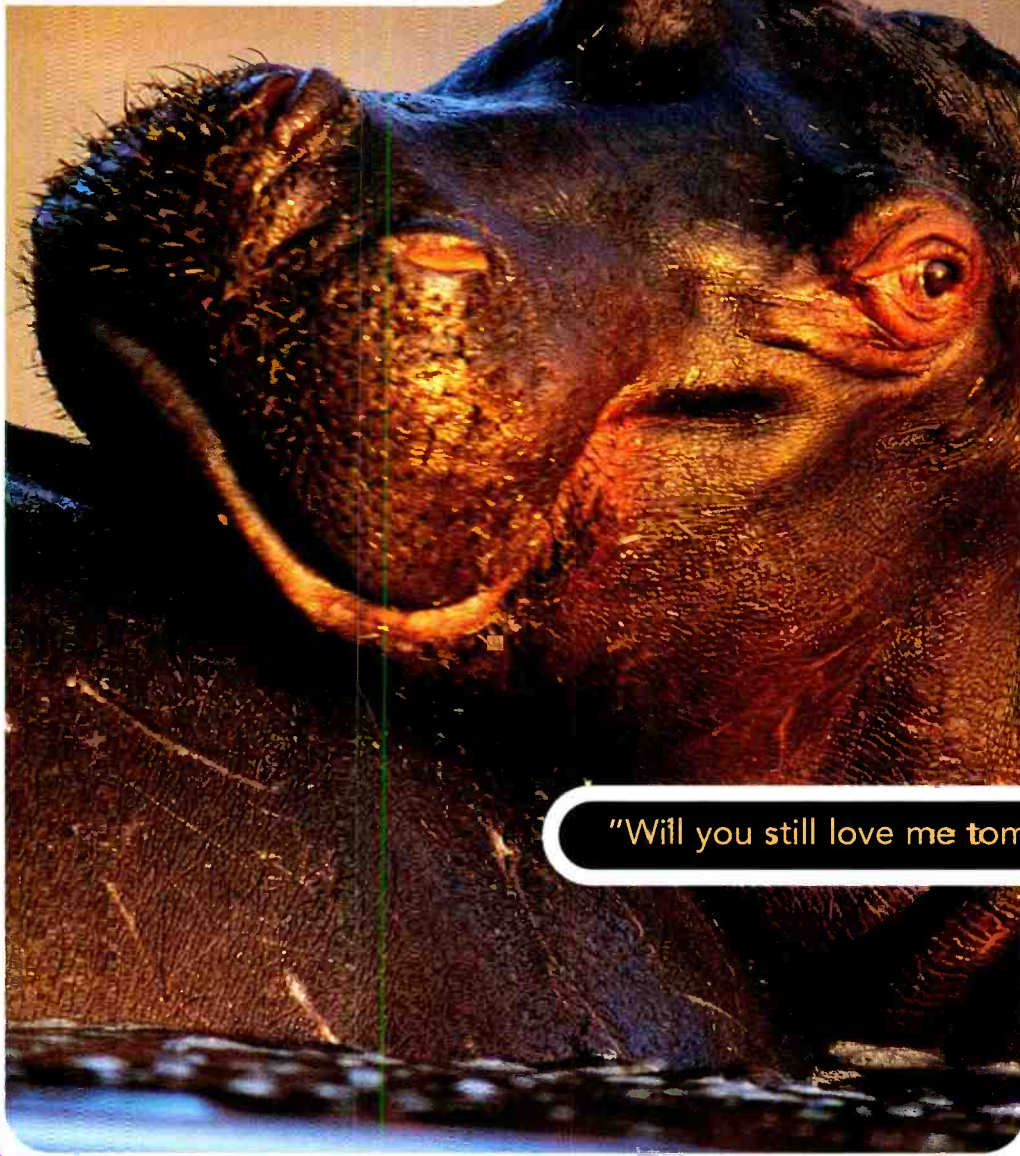
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Polygram

March 2000



has acquired

MediaOne Group

June 2000



has been acquired by

Tribune

June 2000

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