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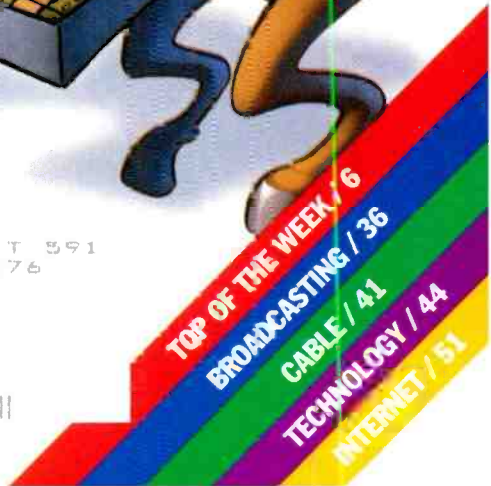
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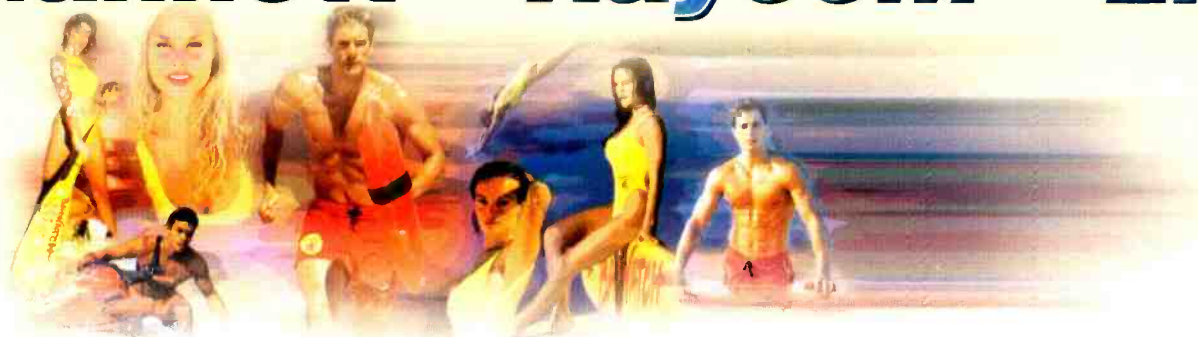
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Reality bites back

Wedding scandal prompts Fox to back away from true-life programming

By Joe Schlosser

After a bad trip down the aisle, Fox executives last week made a vow of another sort: From now on, the network that for the last few years made *The World's Scariest Reality Program Decisions* has sworn off exploitative reality programming. Really. For real.

Does reality matter? Fox decided, maybe not. Now, Fox said firmly, viewers will not see gems like *Bizarre World*. Or *Plastic Surgery Nightmares*. Even *Banned in America: The World's Sexiest TV* has been, well, *Banned by Fox*.

The national scandal surrounding Fox's *Who Wants to Marry a Multimillionaire?* pushed network executives to kill over a dozen one-hour reality specials currently sitting in their library and swear off car chases, motorcycle jumps and one-time ratings stunts for good.

Instead of concentrating on next year's development slate, Fox executives were forced into spending much of their time last week fighting off criticism of the on-air marriage between Rick Rockwell and Darva Conger on the Feb. 15 Fox special. While it created a lot of headlines and big ratings (23 million viewers), the revelation that millionaire Rockwell had threatened to kill a past girlfriend caused chaos last week at the network.

Maybe Fox needed this intervention.

Only a couple months ago, new Fox Television Entertainment Group chairman Sandy Grushow told entertainment reporters Fox would gradually pull itself off its "heroin-like" addiction to reality. The fallout from *Multimillionaire* has pushed up the timetable.

"We thought we could gradually burn these things off and get out," says one top Fox executive of the reality programs. "But *Who Wants to Marry a Multimillionaire* showed us that it is a dangerous thing to do or a risky thing to do. So in a perverse kind of a way, this is actually a good



Even daredevil stunts like Robbie Knievel's jump are leaving Fox.

thing to have happened."

Game shows like *Greed* and Saturday night shows *Cops* and *America's Most Wanted* will remain, but all of the other specials like *When Good Pets Go Bad* and things like last week's live Robbie Knievel jump are history. In the short run, Fox will rely on its film library and repeats of top Fox series.

What's the reality behind denying reality?

Well, each one-hour reality series comes in at about \$500,000 apiece, industry sources speculate, and with at

least a dozen going down the drain, that's over \$6 million right off the bat.

And the network is likely to suffer some major setbacks financially in May and for the remainder of the season, spending to fill holes.

Fox began using the reality specials in 1995 to patch its schedule, and then got addicted. Eventually, it just couldn't say no. The network attempted to take a few nights away from reality programming at the outset of the current season—with new series like *Harsh Realm* and *Action*—but reality series such as UPN's *WWF Smackdown* and ABC's *Who Wants to Be a Millionaire?* got in the way.

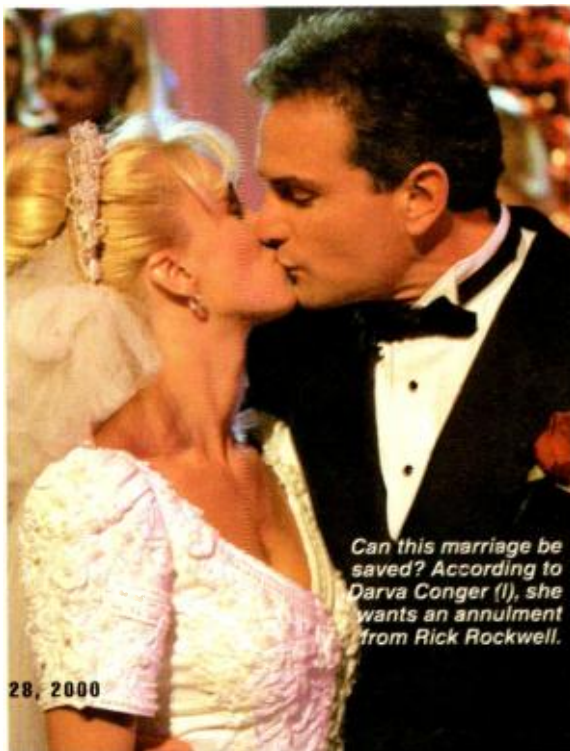
Programs like *World's Scariest Police Videos* have kept the network from launching new series in those time periods and have only generated about 50 cents on the dollar that series such as *The X-Files* can garner from advertisers. Fox sources say the strong advertising market helped offset the costs of airing reality programming over scripted shows—but such moves have tarnished the network's brand identity.

"I think it's a smart move," says TN Media's Steve Sternberg of Fox's push for more scripted programming. "They are going to be losing *Party of Five*, *Beverly Hills 90210* next season. Their image is hurting a little bit with all of these reality shows, and I think the Fox brand that existed five years ago has really been diluted."

One Fox executive said that the attention given to the reality specials has overshadowed such Emmy Award winning series as *The Simpsons* and *Ally McBeal*.

"The key attributes to Fox as a network are the brand, the ability to launch Fox-owned entertainment programs and then generate circulation for marketing and add sales," the Fox source said. "So if you are killing the brand with these exploitative shows, then everything else suffers, including the quality shows like *Ally McBeal*."

The network has already ordered the majority of its drama



Can this marriage be saved? According to Darva Conger (l), she wants an annulment from Rick Rockwell.

and comedy pilots for next season, but sources say a higher number of series than usual will likely come out of the pilot batch this spring.

Back in Fox's unofficial wedding planner department after the Rockwell revelations, executives quickly cancelled plans for a May sweeps sequel and also pulled the plug on a one-hour re-edited version scheduled for Feb. 22. Meanwhile, Rockwell, along with new bride Darva Conger appeared, separately, on numerous national news programs last week. He answered allegations he hit his former girlfriend and threatened to kill her and had a restraining order placed against him in 1991. She told *Good Morning America* that she and her new husband slept in separate beds on their honeymoon, and that she was getting the marriage annulled.

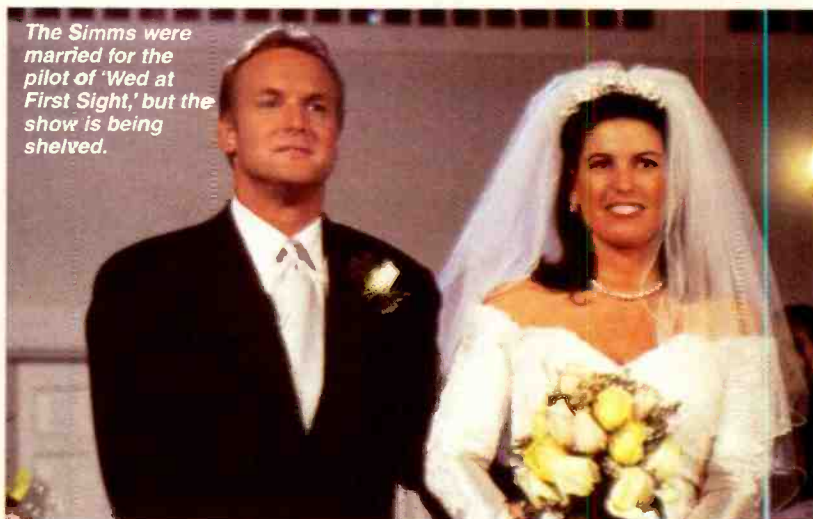
Fox said it had instructed the producers of the show, Next Entertainment, to "undertake a full background investigation of the groom and the potential brides."

In all, it was a tough week for reality programming. In addition to the chaos surrounding the Fox special, a stuntman preparing for UPN's new reality series *I Dare You* in Arizona was killed when he fell 15-feet from a ladder onto a train. UPN head Dean Valentine expressed his sympathy for the man's family. But he defended reality programming.

"I think it's a format that is here to stay, and I think there are various kinds of reality programming and I don't think they should all be lumped under one genre, as though *Who Wants to Marry a Multimillionaire?* has anything to do with police videos," Valentine says. "They are just not the same thing. They do share one aspect in common though, that they are viable alternatives for people who are having a very hard time connecting with the kind of stories that are being told on television."

UPN, which currently airs a number of reality series, including *WWF Smackdown* (it's *somebody's* reality), is developing a potential reality series for next season. In *House Arrest*, contestants compete to win a mansion.

CBS executives say they are continuing to develop *Big Brother* and another special series, *Survivor*, for this summer as planned. A network spokesman said the events of last week have "certainly heightened everybody's awareness for the need to be extra careful, but we think we have some very comprehensive screening and casting procedures in place on both shows." ■



The Simms were married for the pilot of *Wed at First Sight*, but the show is being shelved.

There go the bride, groom, show

In the face of the bridal train wreck that was the Fox network's *Who Wants to Marry a Multimillionaire?*, wedding bells have been muted, at least for now, on the syndication side of the aisle.

In at least one of those cases, the nuptials were apparently called off before the bouquet hit the fan. Just prior to Fox's windfall-turned-freefall with *Multimillionaire*—a ratings powerhouse with plans for rebroadcasts and follow-ups—Universal Worldwide Television Group had notified stations who had picked up matchmaking strip *Wed at First Sight* for a fall syndicated launch that "other marketing and distribution options" are instead being weighed, a company spokeswoman confirmed last week.

Although Universal says it pulled the plug on *Wed* before *Multimillionaire* aired, that show's aftermath could have made *Wed* a tough sell anyway, says station rep Dick Kurlander, VP and director of programming for Petry Television.

"I really believe it would have collapsed, because people see so clearly the legal, ethical and moral risks there are—especially if you're going to do it every day," Kurlander says. "What sounded like a good idea in retrospect seems so obviously not a good idea."

The Universal spokeswoman says the distributor has always maintained that *Wed* represents a vastly different take on the genre than was *Multimillionaire*.

"We do those background and psychological checks," the spokeswoman says. "We've always felt our show is a matchmaking, romance show, and we've said that from the beginning."

"The beginning" was the wedding of Sharon and Jeff Simms during the taping of the pilot for *Wed at First Sight* on Nov. 15. After three months of matrimony, the couple is still together. The bride chose the groom after getting to know three possible suitors who had been winnowed from thousands of people through psychological and personality tests, as well as videotaped interviews.

Still, Kurlander says it would be tough to market *Wed* at this point. "It's so tainted. Where have you seen this kind of upheaval? It's so incredibly reactive. It's not a small deal, it's something the entire country is talking about," Kurlander says.

Fox's syndication arm, Twentieth Television, shot a pilot for another wedding-oriented show last summer in Las Vegas, *I Do, I Don't*. Contrary to published reports, Twentieth insists it is not currently presenting the show to stations.

According to the premise of *I Do, I Don't*, the show approaches couples on their way into wedding chapels and offers them a free wedding and honeymoon if they pass a compatibility test and can convince a voting, studio audience that they are ready to get married. —Melissa Grego

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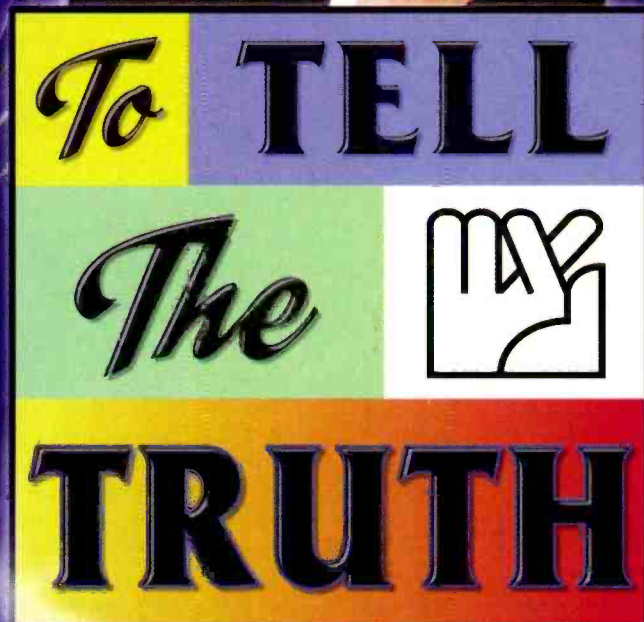


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For NBC, a few dollars more

Gannett happy with new affiliation deal, but it will get 60% less than before

By Steve McClellan

Two weeks after its controversial reverse-compensation deal with Granite Broadcasting, NBC last week inked a new 6-year affiliation deal with Gannett Broadcasting that cuts compensation by roughly 60%, according to sources familiar with the details.

Top NBC and Gannett officials would not confirm the numbers, citing a confidentiality clause, but sources said that Gannett, which is NBC's largest non-owned affiliate group and one of the network's stronger performing groups, had been receiving roughly \$25 million in annual compensation for its 13 NBC affil-



Gannett's Walker: Compensation 'is just not that large in the big picture.'

iates. Make that \$10 million under the new agreement, sources said.

In February alone, NBC signed radically different affiliate deals, but in each one, NBC sweetened its deal and lined its vault. Granite will pay NBC \$362 million to get the San Francisco affiliation. And Gannett will still receive millions,

but fewer than it had been getting. Broadcasting analysts project that most future deals—perhaps 80% of them—will involve zero cash compensation, with the remaining 20% having some amount of cash changing hands.

Gannett Broadcasting president Cecil Walker confirmed that the group accepted a reduction in compensation, but said, "it is not material." In fact, he said that the total cash compensation paid to bigger groups like Gannett is typically not material. "It's just not that large in the big picture," he said.

"The world of compensation changed about six years ago in a dramatic way that was positive for the affiliates," said Walker, referring to the affiliate war sparked by the defection of New World Television from CBS to Fox. "Now it's coming back down in a different way."

The new agreement reflects NBC's goal of achieving greater clearance and more aggressive promotion and branding, as well as the network's intention to work together on digital spectrum and Internet issues. But Walker also said that Gannett has had a good relationship with NBC and that the new agreements are "business as usual... We are not seeing changes in this contract that have any negative impact," he said.

Walker said Gannett's goal was to have NBC "recognize and for us to recognize that, while the business is changing, we still have extreme value to each other. And that a relationship needs to be built that identifies the problems of change, but that also tries to turn some of those problems into opportunities."

Despite tumultuous change in the industry, Walker said, "we believe it's still a great business, and that the networks are extremely important to us and our lineup of stations is important to them."

Randy Falco, president, the NBC Television Network, said that Gannett "has been a terrific partner, and that matters," as the network meets with individual groups to discuss affiliate contract renewals. The new deal with Gannett, said Falco, "is consistent with the kind of conversations that we've been having with all affiliates." The aim is to "build a better model for the future so that we find other revenue streams to replace the dependence on cash compensation." ■

A good game show lifts all boats

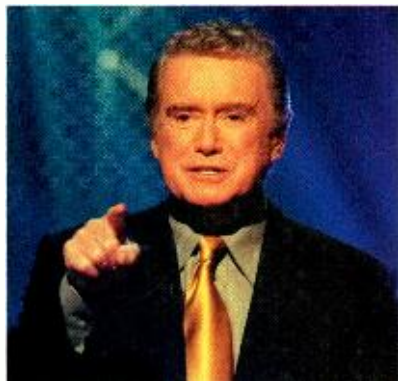
Regis Philbin, who credits himself with saving ABC, may now amend his list of achievements. Last week, his *Who Wants to Be a Millionaire?* was cited in one report for helping lift the revenues of all broadcast TV networks in the fourth quarter, and in another report for stemming prime time broadcast TV audience erosion for the first half of the 1999-2000 season.

The Broadcast Cable Financial Management Association released fourth-quarter 1999 revenue figures for ABC, CBS and NBC that show a 16.3% increase in combined net revenues to almost \$3 billion for the big three, compared to the fourth quarter of 1998. BCFM said *Millionaire* drove a prime time advertising gain in the fourth quarter of almost 13%, to \$1.35 billion. But it was the 7 a.m.-9 a.m. time period that saw the biggest jump in revenues in the quarter, up 46% to \$153.5 million, thanks to the heightened competition from ABC and CBS, BCFM said. Sports revenue was up 27%, in large part driven by NFL gains. The Saturday morning kids daypart suffered the biggest drop in revenues, down 19.3% to \$25.7 million, which BCFM attributed to inroads by The WB.

For the year, the big-three revenue picture was basically flat. In 1999 ABC, CBS and NBC generated \$9.74 billion, versus \$9.67 billion for 1998, a gain of less than 1%. Prime time revenues for the year were up close to 7% to \$4.64 billion. The morning TV daypart was also the big gainer for the full year, posting a 20% gain to \$486 million, while sports dropped the most, down 15% to \$2 billion, due to the lack of Olympic advertising.

Meanwhile, the Television Bureau of Advertising said broadcast television stations posted a 38.1 combined prime time rating from September to January, a year-to-year increase of 8%. That compares to a 24.1 combined prime time rating for the same period for cable, a decline of 3%

—Steve McClellan



BCFM and TVB cite ABC's 'Millionaire' for driving prime time numbers.

Paramount, Acme to share UPN, WB programs

Of-battling UPN and WB affiliate stations showed they can play nice last week when the Paramount Stations Group and Acme Communications, the third largest operator of affiliates of The WB Network, said they'll share each other's network's programming in six markets.

According to the deal, three primary UPN affiliate PSG stations and three primary WB affiliated Acme stations will carry some programs of both The WB and UPN. The PSG stations involved are WWHO (TV) Columbus, Ohio; WTVX (TV) West Palm Beach, Fla.; and WLWC (TV) Providence, R.I. The Acme stations are KPLR (TV) St. Louis; WBXX (TV) Knoxville, Tenn.; and WBUI (TV) Champaign-Decatur-Springfield, Ill.

"We do like to fight hard, and will continue to, but the reality is that competitors are doing business with each other all over because of consolidation," says Tony Cassara, president of the Paramount Stations Group, a subsidiary of UPN's half-owner, Viacom. Acme is headed by Jamie Kellner, who also heads and is part-owner of The WB Network.

"This is a deal we should have been able to put together in two days; it took three months, from start to finish," he added. "It's because of the animosity and everything else. Everybody had to be comfortable that no one was taken by the other side. By the way, no one was doing that. Both sides were working hard to make it work for everybody. We're not used to working

that way, to not being combative."

Indeed, Acme COO Doug Gealy calls it a situation "where cooler heads prevail."

"It's a logical progression when there's not enough shelf space in the marketplace," Gealy adds. "As station operators, we saw value in each other's programming, and were able to help our networks and ourselves."

He said that Acme has chosen the *Star Trek: Voyager* and wrestling programming from the UPN slate because their demos skew younger, like The WB's.

The PSG stations in Columbus and Providence are currently WB primary affiliates, which air some UPN programming out of pattern. PSG inherited the WB affiliation agreements when it purchased the stations. When the affiliate deals expire in April, the affiliation will switch to UPN. At that point, the two stations will air all 13 hours of the WB's weekly network programming during the weekend.

The PSG's West Palm Beach station will carry six hours of WB programming starting in the fall on weekends. Also starting this fall, Acme's St. Louis station, will air three hours out of the available ten hours of UPN programming on Saturdays. The Acme stations in Knoxville and Champaign have been running three hours of UPN programming since the beginning of the February sweeps. Come fall, Champaign will boost its take to four hours. —Melissa Grego



'Star Trek: Voyager' and wrestling will be seen by more people in the Midwest because of dual affiliations.

NAB blasts cable-DTV deal

Calls interoperability agreement a 'dodge' to avert U.S.-imposed standards

By Bill McConnell

Equipment makers and the cable industry last week formally sealed a deal that will allow the manufacture of cable-compatible digital TV sets, but broadcasters complained that that plan is little more than an attempt to dodge government-imposed standards.

"This is a transparent attempt by cable operators and TV manufacturers to avoid interoperability rules desperately needed by consumers," the National Association of Broadcasters said after the agreement was unveiled.

Broadcasters and regulators have been frustrated by the absence of an industry deal, and FCC Chairman William Kennard has threatened to impose government rules by April if an agreement isn't reached. The agree-

ments cover highly technical specifications that are necessary for DTV sets to communicate with and receive programming from cable systems and also spell out how cable operators will provide information to competing onscreen program guides.

Still up in the air are disputes over the so-called "firewire" connection necessary for DTVs to offer two-way, interactive services and over the copy-protection safeguards demanded by the motion picture industry and other content providers.

Broadcasters complain that the roll-out of cable-compatible DTV sets has been stalled for 18 months because equipment makers insist that all outstanding issues be resolved first.

"They've come up with an agreement that is incomplete. It still does not give

consumers interoperability with VCRs and other products," said Victor Tawil, senior vice president of the Association for Maximum Service Television.

Equipment makers, however, have told the FCC they will have cable-ready DTV sets on the market by Christmas 2001. FCC officials contend that the firewire and copy-protection dilemmas do not need to be solved to get cable-ready products on the market.

Cable Labs and the Consumer Electronics Association say they still hope to strike a deal over the lingering disputes.

Kennard effusively praised the CEA and the cable industry for striking the deal, which he said will "jump-start the digital revolution for television." Still, Kennard said he would continue to push for a rulemaking on the firewire and copy-protection issues. ■

FINANCIAL WRAP-UP

Week of February 21-25

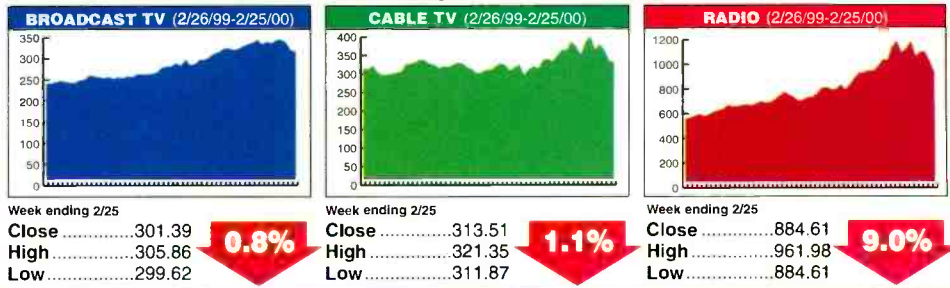
WINNERS

	2/25	% change
Granite Bcst	\$8.75	20.69
Antec Corp.	\$51.94	18.21
Unapix	\$2.07	17.86
Echostar	\$109.88	15.66
Unitedglobalcom	\$99.00	14.78

LOSERS

	2/25	% change
Entercom Comm.	\$42.63	(23.03)
Radio One	\$63.50	(21.12)
Emmis Comm.	\$43.56	(20.80)
Spanish Bcst	\$20.94	(19.47)
Cumulus Media	\$34.75	(13.93)

BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES



USA, Shop at Home call it quits

No reason given for failure of TV station/home shopping negotiations

By Elizabeth A. Rathbun

Barry Diller's plans to take a majority stake in Shop at Home Inc. evaporated last week as his USA Networks Inc. checked out of the deal.

The discussions snagged fatally last Wednesday (Feb. 23) as the two sides tried to nail down the final terms of a proposed deal that called for USA to take a 51% stake in Shop At Home's TV stations, home shopping network

and Internet site.

"It's over," said one media executive involved in the negotiations, which started more than five months ago. A media analyst agreed, saying the talks are "dead as a doornail."

However, another Wall Streeter familiar with USA said of the deal, "It hasn't died. It could come back in a couple of weeks."

B&C reported Feb. 21 that USA and SAH were expected to announce an agreement by the end of last week.

USA officials declined comment. But executives told one media analyst: "It was just a complicated deal, and they've [USA] got a lot on their plates."

Another source cited "structural problems" with a proposed deal, but would not elaborate.

"We didn't have a comment last week, and we don't have a comment this week," SAH President Kent Lillie said. "I don't know who your sources are that tell you it was on and now it's over."

The stock market boosted SAH shares by nearly 7% last Monday, but on Thursday, apparently after word of the cancelled transaction spread, they fell 6%, to close at \$12.8125. SAH shares were trading Friday at \$12.3125.

USA stock grew too, but on Wednesday and by 6%, to \$24. Last Friday, shares were trading at \$23.875.

—Deputy Editor John M. Higgins contributed to this report.

NBCi is new broadband portal

NBC Internet is making its move as a big-time broadband player, launching a high-speed NBCi.com portal with multiple DSL distribution and content partners.

With an announcement this week, NBCi.com becomes the default portal for Bell Atlantic's DSL service, and will also be distributed on GTE.net, RealNetworks, Telocity, Phoenix Networks and SoftNet's ISP Channel.

Initial content partners for NBC's fast portal—intended for Internet access speeds of 128kb/s or higher—include AtomFilms, Launch.com, FasTV.com, RollingStone.com, A&E Networks, The History Channel, Mondo Media, Virage, WireBreak.com and NBC-related SnapTV and Xoom.com.

The Snap.com portal, which NBC launched as a high-speed Web portal last year, will continue to exist as the search engine component of NBCi.com. NBC sites will be showcased on NBCi.com's home page, but the overall objective is to push the Internet as a broadband experience with readily accessible multimedia sources. "The Snap brand was good, but putting the NBC peacock and NBCi out there is better," says Edmond Sanctis, NBCi president and COO. "We're bringing the Web to life in a way that hasn't been done to date."

The new portal comes on the heels of the Ralph Lauren Polo deal, which indicated the broadband direction NBCi is staking in its Web strategy (see B&C, Feb. 14).

Video ads will be a large part of the picture, according to Sanctis, who calls transactional video ads "the ultimate endgame" online.

On-air promotion for NBCi.com will be included in the \$400 million already earmarked by NBC to plug its Internet properties over the next four years.

—Richard Tedesco

it's perfect strategy

**“The secret to success in a
general interest sitcom
is that it does well
with males.”**

—Dick Kurlander, Vice President, Director of Programming,
Petry Television, as quoted in *Electronic Media*, 1/10/00.

CBS O&Os get group news VP

*Cheatwood also will be
wcbs-tv news director*

By Dan Trigoboff

Joel Cheatwood will not only be the CBS station group's vice president for news, but also will take over WCBS-TV New York's news department. After weeks of rumor and speculation over Cheatwood and the station group's news leadership (B&C, Jan. 31), CBS added responsibility for the WCBS-TV newsroom last week.

The move fills a void at the group's flagship station, where the news directorship had been open since October. Cheatwood, who had considerable ratings success as a news director in Miami and Boston, and John Severino, CBS Stations group head, said the initial focus would be the New York station and KYW-TV Philadelphia, where Cheatwood has been station manager since 1998.

CBS is the third major group in recent weeks to restructure to reduce reliance on outside expertise in favor of in-house, behind Hearst-Argyle and Gannett (B&C, Jan. 10). Doug Clemensen, whose consulting contract with the CBS group is ending, will continue with CBS stations under another, ongoing contract, Severino said.

Few, if any local news executives can match Cheatwood in impact or reputation. In 1998, while he was still working for NBC in Chicago, a visit by Cheatwood to Boston's WBZ-TV in June led to speculation in both Boston and Chicago about his return to Boston to work at the CBS-owned station. Similarly, when Severino first broached the subject of Cheatwood as news overseer to station executives attending a CBS group meeting at NATPE, the word reached Chicago within the hour.

Critics have labeled his colorful and fast-paced style of newscast tabloid. "My approach has always been very market-specific," Cheatwood says in defense. "I've always looked for local nuances and local feelings." ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

NEW YORK

Raycom on the block?

Word on Wall Street is that Raycom is circulating financial details on at least some of its stations as a prelude to a possible sale. It was unclear whether financials were being circulated on all 30 of the group's stations or just some of them. "There's a book making the rounds that definitely covers Raycom's larger markets," says one Wall Street source. Raycom couldn't be reached for comment.

Young 'suicidal'?

USA Networks Chief Barry Diller says Young Broadcasting's decision to forgo the NBC affiliation for KRON-TV San Francisco was "suicidal." According to analysts who met with USA executives in New York, Diller said Young should have tried to secure an agreement in principle on a new affiliation contract with the network before striking a deal to buy the station, which now will go independent at the end of 2001. However, striking such an agreement would have been awkward at best—NBC was also bidding for KRON-TV, which went for \$823 million.

Media FOBs

Leo Hindery was sitting at President Clinton's left hand last week in the ex-cable chief's role as a new player on the Democratic team. Hindery, who for years was enough of a Republican soldier to practically carry Lamar Alexander's coat during the 1996 primaries, casually invited 50 cable and Wall Street pals to a private dinner with Clinton in New York last Thursday. The "event" wasn't a fund-raiser per se, since contributions were not required. That explained the puzzlement of several attendees who said not only hadn't they written any checks, but they tend to give to the Republican side anyway. They expected a more direct solicitation later, however. Hindery switched parties over social issues, including race and education. Attendees

included Insight Communications Chairman Mike Wilner, USA Networks Chairman Barry Diller, Court TV Chairman Henry Schleiff and American Movie Classics President Katie McEnroe.

LOS ANGELES

'Tonight' dumps jumps

Executives at NBC's *The Tonight Show with Jay Leno* say they have decided not do any more motorcycle jumps or other death-defying stunts in the parking lot outside of *The Tonight Show* Burbank studios. The show aired a highly publicized stunt featuring a motorcyclist jumping over a series of buses last year. According to Rick Ludwin, NBC's senior vice president of specials, prime time and late night programming, that was the only stunt you will ever see on *The Tonight Show*. "There comes a point where you say, 'This really isn't something that we should be doing,'" Ludwin explains. "It's too risky to get that one rating point boost."

IBlast: A new datacasting player in town

Menlo Park, Calif.-based Geocast may have some competition in trying to secure broadcasters' digital spectrum to transmit broadband data. According to sources, a new Los Angeles-based company called IBlast is trying to do the same thing and is close to cutting a deal with Tribune Broadcasting and several other major broadcast groups. IBlast is being run by Michael Lambert, the sources say. Lambert, who owns three stations and is a former head of UPN's affiliate board and former Fox syndication president, wouldn't comment on IBlast, saying only that "I'm involved in something in that space." But Tribune Broadcasting VP of Engineering and Technology, Ira Goldstone, confirmed Tribune is talking to the company. "We're in discussions with them about doing a data broadcasting arrangement."

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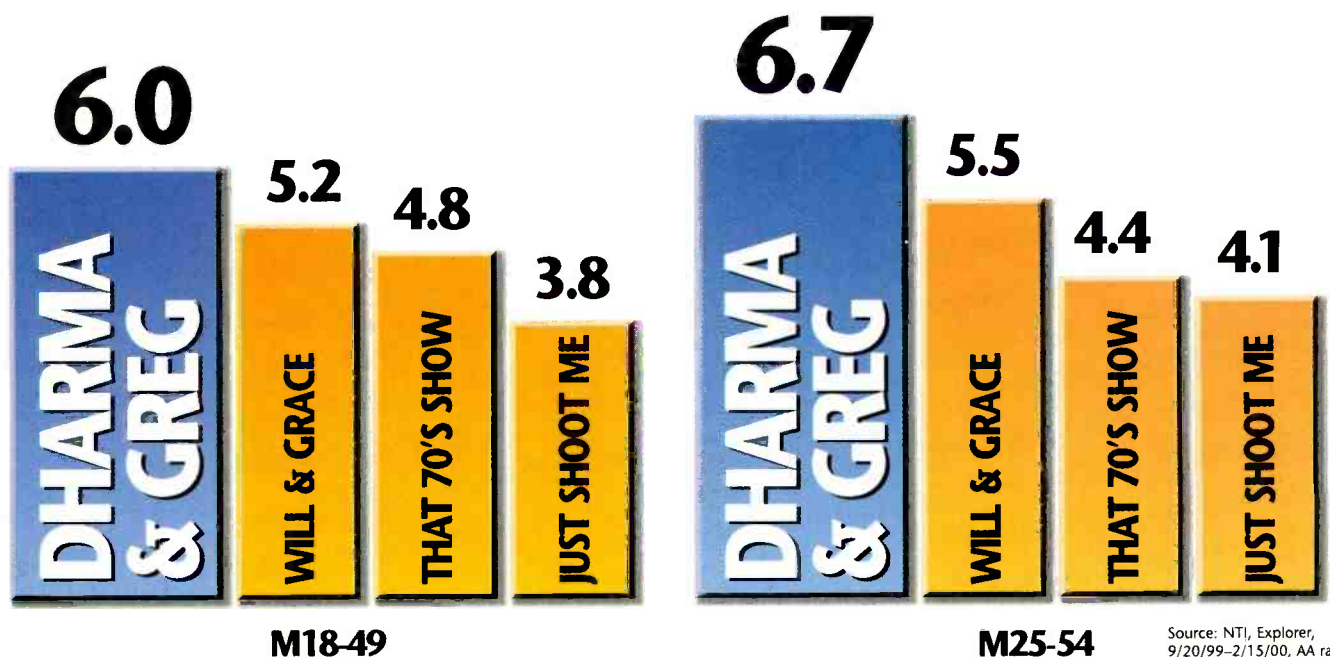
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Available Fall 2002.



dharma & greg





AP Photo

Which candidate does the media fear most?

While McCain's a pain in the neck, Gore hits a little lower

By Paige Albinak

Here's a riddle: If Sen. John McCain's campaign continues its surprising trend and he ends up the Republican nominee, and if Vice President Al Gore does exactly what he's expected to do and picks up the Democratic nod, for whom will broadcasters vote?

Good question. For broadcasters, both choices are well-known commodities. And both choices leave broadcasters with something to be desired.

Still, even though McCain routinely

bemoans the government's grant of the digital spectrum to broadcasters, even though he's championed the V-chip and TV ratings on Capitol Hill, even though he pushed Congress to grandfather a million satellite subscribers who were getting distant network signals illegally, even though he advocates free political air time and even though he was among the first in Washington to blame last year's school shootings on the media, McCain comes out ahead among broadcasters.

"I think that the short and sweet of it is that John McCain is vastly preferable to Al Gore," said one source.

"Gore would by far prove more difficult for television," said a broadcast executive. "It's always a pleasure to deal with Sen. McCain. You can go to him and get in to see him—like [House Telecommunications Subcommittee Chairman Billy] Tauzin. They aren't there to make you happy. They tell you how they are going to handle it."

However, the scenario is not the same for cable. The cable industry, led by then-NCTA President and de facto goodwill ambassador Decker Anstrom, made its peace with Gore and Capitol Hill after the industry got its clock cleaned in the 1992 Cable Act.

Cable, theoretically, always faces the threat of reregulation and last year geared up to fight hard to keep its networks safe from prying Internet service providers. But realistically, no politician wants to go back to the business of regulating the cable industry. And the open/forced access question all but disappeared the instant the surprising news broke last month that AOL was buying Time Warner.

But back to broadcasters. For all the times McCain, chairman of the Senate Commerce Committee, has done exactly the opposite of what broadcasters have wanted him to do, on one issue he comes out right: deregulation.

McCain has proven himself on this issue by introducing legislation that would allow broadcast groups to own stations that cover as many as 50% of TV households, up from the cap's current 35% level. The broadcast networks have been lobbying the administration, the Hill and the FCC relentlessly on this point, but so far no one has budged.

McCain also included an amendment on satellite TV reform legislation that required the FCC to finish its long-overdue biennial review of ownership rules by the end of May.

Meanwhile, broadcasters say Gore has done everything in his power to keep the industry regulated. Some deregulation has occurred on his watch: the Telecommunications Act of 1996 passed, and with that, radio consolidation swept the country and the national TV ownership cap jumped from 25% to 35%.

The Clinton-Gore administration ultimately signed the bill, but, some knowledgeable insiders say, only because those items were included in a larger bill the administration felt it couldn't veto.

The FCC also loosened TV station duopoly rules last year, a move that

some say was possibly helped by Gore's presidential run.

"Gore must have looked the other way on duopoly, but that is probably the best you could say," one source remarked.

While many affiliate groups have been perfectly happy with the FCC's changes, and aren't pushing for more, other broadcasters say they aren't nearly enough.

"The market has changed about 5,000% and this administration has changed one set of regulations about 20%," said one source. "It's like they are saying: 'We did one little thing for you so go away and be happy.' There's zero recognition of where the market is ... there is no relation between the amount of deregulation they have undertaken and the amount of competitive changes

that have happened in the marketplace."

Gore's position on deregulation is only the beginning of why broadcasters would take a Republican—almost anyone at all—over him.

Broadcasters' dislike of Gore is personified in former FCC Chairman Reed Hundt, who recently confirmed what everyone already knew: Hundt viewed himself as an agent of the White House, as he tells it in his book *You Say You Want a Revolution*.

While broadcasters have gotten along better with FCC Chairman William Kennard—at one time an NAB First Amendment attorney and one of their own—they still haven't been thrilled with his decisions on low-power FM and diversity. Kennard has loosened up some of the hated owner-

ship rules, but not enough, according to many broadcasters.

However, the cable industry has been quite happy with the Kennard FCC. So far the commission has refused to act on all the issues most important to cable: ISP access to cable networks, digital must carry and rate regulation. But for cable right now, no action is good action.

That said, both industries would prefer to see George W. Bush at 1600 Pennsylvania Ave. Not because they know his record on broadcast issues, because as governor of Texas Bush hasn't really faced any. But he appears to be the most deregulatory candidate, and both industries will take a pure market approach over any other philosophy. ■



WASHINGTON WATCH

By Bill McConnell

FCC seen blind to sight-impaired

When it comes to helping the blind, the FCC isn't, advocacy groups for the sight-impaired said last week. The National Federation for the Blind criticized an FCC plan to require audio description services for TV. The FCC's plan would exempt too much important information, such as printed weather and emergency updates that are flashed on TV screens and require too much entertainment related-description that many blind people find irritating, the group said. NFB also pointed out that its members do not universally support a federal mandate for any type of audio description. Another advocacy group for the blind is opposing the FCC's plan for low-power radio. The International Association of Audio Information Services says the new FM

service would interfere with special radios used to provide audio readings of newspapers. The radios use the "subcarrier" portion of the spectrum, which is more susceptible to interference than conventional broadcast signals, the group said.

Broadcasters blast satellite TV plan

Broadcasters say computer models used to predict which homes are eligible for satellite-delivered network signals are too broad already, and last week urged the FCC to drop alterations that would make them account for obstructions such as buildings and trees. "The commission cannot use this proceeding simply to expand the universe of subscribers eligible for distant network signals," wrote the National Association of Broadcasters. The FCC is currently reviewing whether to adapt the

Individual Location Longley-Rice computer model used to identify households that can't receive an acceptable signal from a local station, and thus are eligible to receive a satellite-delivered signal from a network affiliate in a distant market. However, satellite broadcasters hand, say the proposed model undercounts eligible viewers because it leaves out variables such as building height and spacing and ghosting created by signal loss.

Ch. 60-69 on the block May 10

The FCC last week set the minimum bids for analog TV spectrum that will be auctioned May 10. The spectrum is part of a 60-MHz-wide swath of frequencies currently used for channels 60-69 that broadcasters will be forced to give up when the switch to digital signals is complete. On the

block this spring are two licenses in each of six geographic locations. One license will cover two, 10 MHz blocks of spectrum currently used for channels 61-62 and 66-67. The other license will cover two, 5 MHz blocks now used for 60 and 65. Minimum bids for the 10 MHz blocks will be \$80 million; for the 5 MHz blocks, \$40 million. A 25% bidding credit will be given to "very small businesses" with annual revenues averaging \$15 million or less. A bidding credit of 15% will be provided to "small businesses" with three-year revenues averaging no more than \$40 million. Initial applications to bid are due April 10; down payments are due April 24. The FCC will hold an auction seminar March 30. Although winners are not guaranteed possession of the spectrum until the digital TV transition is complete—2006 at the earliest—broadcasters may voluntarily vacate their analog channel early. Many of the firms likely to bid are expected to offer buyouts to big market broadcasters on 60-69.

THE COLOR OF POLITICS

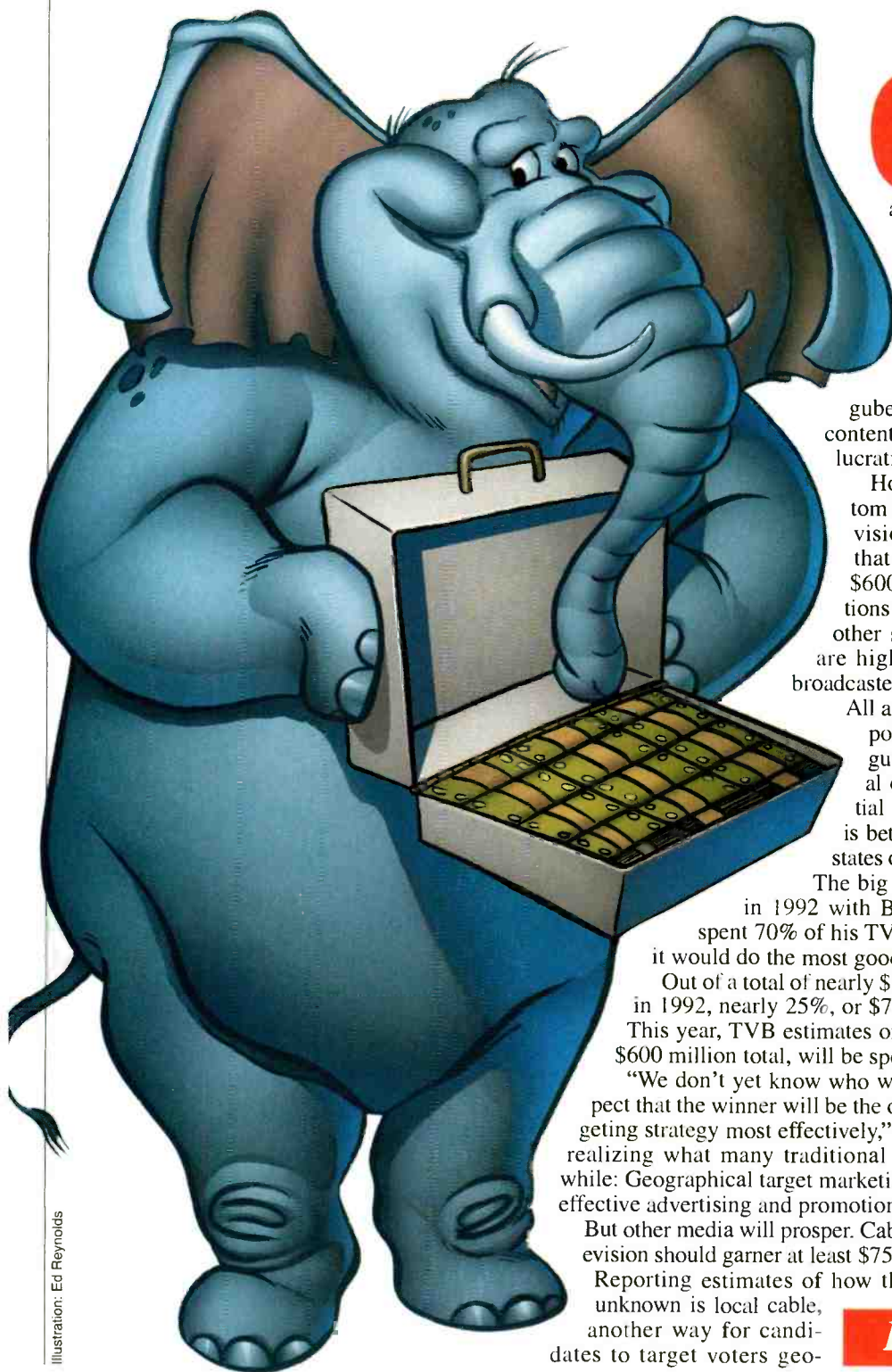


Illustration: Ed Reynolds

Campaign 2000 has already produced some winners: the broadcast and cable outlets that will share hundreds of millions of dollars in political ad spending.

Now driving the higher-than-expected spending are the hotly contested races for the Republican and Democratic presidential nominations. But they merely foreshadow a presidential campaign and a slew of congressional and gubernatorial races this fall that will be as contentious for the candidates as they will be lucrative for TV and radio.

How much will the pols bolster the bottom lines? At least \$600 million. The Television Bureau of Advertising estimates that TV broadcasters alone will take in \$600 million—\$550 million by TV stations and \$50 million by the networks. But other sources suggest that TVB's numbers are high. PaineWebber, for instance, says broadcasters will take in just \$500 million.)

All agree that TV stations account for most political advertising. Congressional and gubernatorial races are, by nature, regional or statewide. And now even presidential candidates recognize that their money is better spent targeting voters in particular states or regions through TV station buys.

The big shift from national to local occurred in 1992 with Bill Clinton's winning campaign. He spent 70% of his TV money in markets where he thought it would do the most good. Bush spent just 40% locally.

Out of a total of nearly \$300 million in political ads purchased in 1992, nearly 25%, or \$74 million, was spent on national ads. This year, TVB estimates only \$50 million, 8% of the estimated \$600 million total, will be spent on national advertising.

"We don't yet know who will win in the year 2000, but we suspect that the winner will be the one who uses a market-by-market targeting strategy most effectively," reads a TVB report. "Candidates are realizing what many traditional advertisers have known for a long while: Geographical target marketing on local TV stations can be a very effective advertising and promotional strategy."

But other media will prosper. Cable networks, radio and syndicated television should garner at least \$75 million, based on Competitive Media Reporting estimates of how they did in 1996 and 1998. The big unknown is local cable, another way for candidates to target voters geo-

By Paige Albiniak

CAMPAIGN 2000

Competitive presidential primaries and congressional races to come mean big bucks for TV, radio

graphically. The Cabletelevision Advertising Bureau had no idea how much they would receive. But, it says, a survey of 32 cable operators found that they expect a 20%-25% increase in political spending over 1996.

Another way to get a handle on TV and radio spending in 2000 is to look at actual spending in 1996. According to the Campaign Study Group, which analyzes spending reports, the two major parties and their candidates spent \$447 million on radio and TV in 1996. The break out: Senate, \$138 million; House, \$127 million; White House, \$113 million; issues, \$69 million. CSG does not report gubernatorial spending.

So far, the action has been at the presidential level at which four strong candidates are chasing the Democratic and Republican nominations through a series of tough primaries. The battle started with the Iowa caucuses (Jan. 24) and moved to New Hampshire (Feb. 1); South Carolina (Feb. 19); Michigan and Arizona (Feb. 22); and Nevada (Feb. 23). It now goes to North Dakota, Virginia and Washington (Feb. 29); California, New York, Connecticut, Maryland, and 11 other stations (March 7); and on through June 6, when Alabama, Montana, New Jersey, New Mexico and South Dakota will finally weigh in.

By the end of January, the four candidates had put a total of \$26 million into TV, cable and radio advertising, according to the Virginia-based CSG.

Texas Gov. George W. Bush so far has spent \$13.2 million on electronic media, \$6.9 million in January alone, CSG reports. "It is a race and we're not going to hold back on it," says Bush media buyer Matthew Dowd. "We are buying more states than any other campaign is buying."

Arizona Sen. John McCain has spent a total of almost \$6 million on ads, \$3.3 million of that in January.

On the Democratic side, Vice President Albert Gore has spent \$4.5 million on TV and radio, with \$1.6 million of that going toward the January ramp-up to primary season. That amounts to almost 12% of his overall spending of \$38 million, reports CSG. Former New Jersey Sen. Bill Bradley has spent similarly,

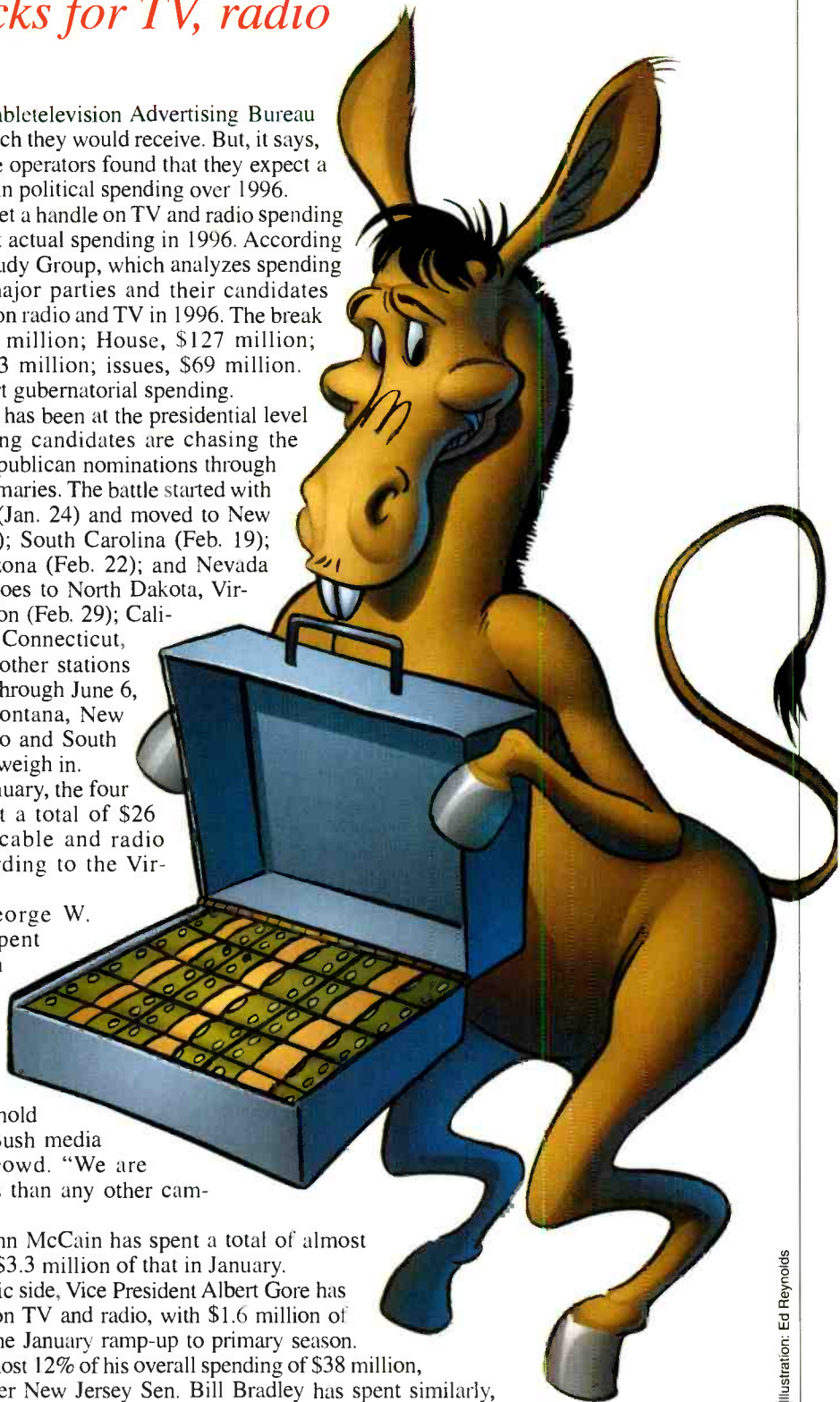


Illustration: Ed Reynolds

The Best Seat For Is



*Sir Arthur Conan Doyle's
The Lost World*



*Jon Hazelton's
HouseCalls*



Total Recall 2070



Animal Rescue

Other titles include:

Malibu, CA • Live From The Academy Awards • Polygram Premiere One

These Shows Upfront



Blind Date



BeastMaster



Gene Roddenberry's

Earth: Final Conflict



Gene Roddenberry's

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Dick Bailey Director, Midwest & Western Sales (312) 222-4412

Cindy Donnelly Director, Advertiser Sales (212) 222-1023

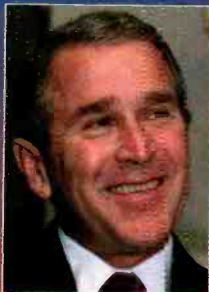
Ben Knezovic Account Executive, Advertiser Sales (212) 210-1022

Wanda Meyers Director, Advertiser Sales (212) 210-1024

The money comes, the money goes

Spending in presidential primaries through Jan. 31.

REPUBLICANS:



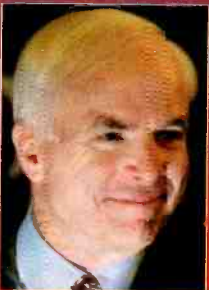
Texas Governor George W. Bush

RAISED:
\$72 million

SPENT:
\$50 million

CASH ON HAND:
\$21.8 million

TELEVISION EXPENDITURES:
\$13.2 million



Arizona Senator John McCain

RAISED:
\$21.4 million

SPENT:
\$21 million

CASH ON HAND:
\$386,845

TELEVISION EXPENDITURES:
\$6 million

DEMOCRATS:



Vice President Albert Gore Jr.

RAISED:
\$38 million

SPENT:
\$27.8 million

CASH ON HAND:
\$10.2 million

TELEVISION EXPENDITURES:
\$4.5 million



Former Senator Bill Bradley

RAISED:
\$33.4 million

SPENT:
\$24.5 million

CASH ON HAND:
\$9 million

TELEVISION EXPENDITURES:
\$6 million

McCain is the only major presidential candidate who has raised significant new funds in February. Boosted by his New Hampshire win on Feb. 1, McCain has raised approximately \$10 million in additional money, including \$3 million off Internet solicitations alone. As Bush's bank has dwindled, he has jump-started his fund-raising efforts in the past two weeks or so. Bush is not held to any fund-raising cap because he did not accept federal matching funds. Gore and Bradley both accepted federal matching funds and have raised nearly the maximum allowed.

Source: Campaign Study Group

dropping \$6 million total on TV ads, \$1.8 million of that in January. Bradley has spent almost 18% of his money on TV.

Millionaire publisher Steve Forbes also dropped a significant amount of money on broadcast ads before he dropped out of the Republican race after New Hampshire. Forbes spent \$1.1 million on media last August in the Iowa straw polls and more than \$2 million leading up to the caucus. On several occasions, Forbes bought half-hour chunks of time in four different markets so that he could have statewide coverage of his town hall meeting and call-in show.

The Reform Party may factor in at a later date, but so far it has been in disarray. It held an organizational meeting earlier this month that resulted in a near-riot and the ousting of its chairman. Pat Buchanan is the party's de facto candidate, but the party has never officially announced his candidacy. The Reform Party has received some \$2 million in federal matching funds, but so far it hasn't done much about spending that money.

Independent issue groups and partisan political committees also have been spending millions of dollars to back candidates with issue advertising, says David Peeler, general manager of Competitive Media Reporting.

"Advertising now is used as much to influence the debate as it is to turn out a vote or to keep the voter at home," Peeler says. "The tactic has a much broader appeal. If you can't get an issue out through the news media, put it in a commercial."

Broadcasters who have already been through early presidential primaries say that Campaign 2000 is delivering higher-than-expected returns. "We were about 20% over where we thought we would be for the [Iowa] caucus," says Anne Marie Cauldron, national sales manager for KCCI-TV Des Moines. "Being a CBS affiliate and having the number-one news in the market, we normally take a higher percentage of the buys."

"We anticipated strong activity, but it exceeded expectations," says Grace Gilchrist, general manager, WXYZ-TV Detroit. For the Feb. 22 primary, the candidates spent between \$2.8 million and \$3 million, she says. And a health care advocacy group spent another \$500,000. "Michigan turned out to be a pivotal primary going into Super Tuesday because our governor maintained this would be firewall against McCain."

It's the same story in Seattle. "We've taken in 10 times more than what we put down as expectation," says Scott Hayner,

vice president/general sales manager, KOMO-TV. Three-quarters of the money is coming from the four presidential aspirants, the rest from advocacy groups.

Despite the intensity of the presidential races, most political spending will come later in the year, once the House, Senate and governors' races heat up. This year's hot Senate race is in New York, where First Lady Hillary Rodham Clinton and New York City Mayor Rudolph Giuliani are going after an open seat. Media watchers estimate the race will cost the candidates \$45 million with 80% going to TV. The estimate is based on 1998, when Democrat Charles Schumer successfully challenged Republican Alfonse D'Amato for his Senate seat. They collectively spent \$33.4 million on radio and TV ads. D'Amato spent \$19.5 million; Schumer, \$13.9 million.

Other Senate races likely to get expensive include California, where big markets make media costly no matter who's running; Delaware, which has no in-state big markets but gets its TV signals from neighboring Philadelphia and Baltimore; New Jersey, where the race should be tight and big-city media runs high; as well as Florida, Michigan, Minnesota, Missouri and Virginia.

There are also 11 governors' races this year: Delaware, Indiana, Missouri, Montana, New Hampshire, North Carolina, North Dakota, Utah, Vermont, Washington and West Virginia. Of those states, four are open Democratic slots, three are incumbent Democrats, two are open Republican slots and two are incumbent Republicans.

Governors' races can cost anywhere between \$3 million and \$20 million, although this year none of governor's mansions in big states—California, Florida, New York, Texas—are up for grabs.

"They're as expensive as a Senate race," says George Shelton, spokesman for the Democratic Governors Association. "And successful [gubernatorial] candidates tend to spend about 70% of their total budget on broadcast media."

Clinton Key, executive director of the Republican Governors Association, says he doesn't expect gubernatorial fund-raising to go higher than \$10 million in any one state this year.

"Delaware is an expensive race because it happens to be in the Philly market," Key says. "St. Louis and Raleigh-Durham are pretty reasonable in comparison. Media markets are one of the major factors in the cost of an election."

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February Sweeps to date

NASCAR RACERS™

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2/12/00

POWER RANGERS™

LIGHTSPEED RESCUE

#1 against all competition
2/12/00



Source: Nielsen Galaxy Explorer U.S. Rtg. 92-11 & 86-11 (2/2/00) 8a-12n; Digimon 82-11 & 86-11 (2/5/00-2/12/00 Avg.) 1030a-11a; NASCAR Racers 82-11 930a-10a; Power Rangers Lightspeed Rescue 82-11 & 86-11 8a-830a (2/12/00). Qualifications available upon request.

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foxkids.com

Buying air time online

While it's far from mainstream now, the new concept is gaining a toehold

By Richard Tedesco

Now that everybody seems to be doing everything imaginable on the Internet, it seems like a concept whose time should have arrived: buying TV and radio advertising time on the Web.

But far from having arrived, the train has barely left the station for the few Web sites that are pushing the concept. Industry estimates put current activity in the space at approximately 1% of all TV and radio inventory sold.

That's likely to shift significantly over time, given the sheer convenience the emerging online purchasing technologies represent.

"In general, we're going to have more commercial units with fractional audience shares available," says Ron Fredrick, executive director of national broadcast negotiations for J. Walter Thompson. "For a portion of these millions and millions of units, it's logical that some automatic system will be involved."

However, Fredrick doubts that the person-to-person negotiating that typifies mainstream media buying and selling will ever go away. He thinks the Web will gradually play a role in the process. "It's conceivable, in the future, that there would be interactive bidding," says Fredrick. "I think we're a long way from that point because, generally speaking, the ideas predate the technology."

The Web version of buying TV and radio time certainly doesn't simulate the traditional negotiation process at present.

And it's now limited to spot inventory. Two models currently characterize the media buying process online: basic bidding for spots in specific programming posted online, and a reverse approach in which media buyers describe the kind of inventory they're seeking and post their parameters to a group of stations selected from a list on the site.

The latter approach is one employed by BuyMedia.com, which claims it's now processing approximately \$2 million worth of media buys daily. Two-thirds of that inventory represents television spots and the remainder is radio, according to Mike Jackson, BuyMedia.com CEO.

Jackson further claims that 1,000 agencies are using the service to survey available inventory in the top 200 media markets around the country. "We are the only sales channel around that allows them to look at any market in the country," he says.

On BuyMedia.com, an agency or media buyer defines the terms of the inventory it wants, specifying the demographic it wants to reach and the time frame for the buy. A form containing the information is posted on the site, and media outlets respond with prices to match the contract sought. "The station doesn't want to price inventory without knowing who the buyer is or what the flight dates are," says Jackson.

The system offers a potentially efficient alternative to local media buyers who lack the time to canvas multiple markets. "It saves time. Instead of making 30

phone calls, I can do it with the click of a button. And they call me," says Glenda Dietrich, a media buyer for Fellers, an agency based in Lubbock, Texas.

Dietrich says the system's an advantage in markets with which she's unfamiliar or where she lacks contacts. She typically compares the responses she receives from local stations and makes a few follow-up calls to seal her deals. "I'm still going to negotiate," she says.

The emphasis is decidedly on local, with an apparent predominance of cable inventory in an informal survey of the two online bidding sites, AdOutlet.com and AdAuction.com.

AdOutlet.com currently has an average of more than \$20 million worth of TV and radio inventory available, a marked increase from the \$1.4 million it was peddling when the service launched last June, according to Alan Masarek, chairman and CEO.

AdOutlet.com employs a "private" bidding process, which begins with media buyers viewing menus of available inventory with prices being sought. Each buyer can submit bids that only the buyer and the seller can see. The seller either accepts or rejects the bid, supplanting the traditional negotiating process. "Media is increasingly a faceless sale," says Masarek, who claims 260 media companies are actively offering inventory to 6,000 media buyers registered on the site.

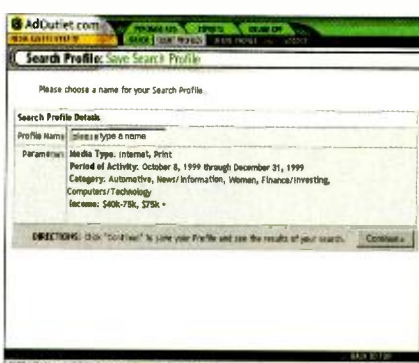
But clearly, sometimes it works and sometimes it doesn't. When The WB network attempted to sell a package of inventory for its 100-plus network of



BuyMedia.com lets media buyers post their inventory requirements, including the specific demographic they want.



Media buyers bid for inventory packages on AdAuction.com, which sells both radio and TV time.



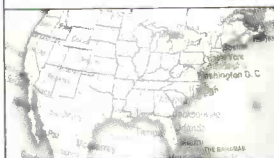
AdOutlet.com uses a 'private' bidding process between media buyers and program sources.

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cable outlets last month, it was essentially testing the waters of a largely untried system on AdAuction.com. The site had only been offering electronic media inventory for bid for a few months prior and had never handled a TV auction like the one presented by The WB. "I didn't know what to expect. I didn't expect a lot," says Jed Petrick, The WB's head of ad sales.

Petrick's low expectations were fulfilled: the package received fewer than 10 bids from local agencies and they failed to meet his asking price. In The WB's case, the absence of any negotiating process may have worked against the sale of the package or some portion of it. "It was one package, You couldn't pick it apart," says Petrick, who adds that he's not immediately ready to try the online bidding route again. "But I'm not saying I won't."

AdAuction.com is in a "soft launch" phase with its radio and TV ad sales effort, according to Diane Chamberlain, AdAuction.com vice president of marketing, who declined comment on the unsuccessful WB trial. "We're trying to build the depth and breadth of our inventory before we actively promote it," she says.

The site is actively soliciting cable and broadcast TV—and radio—but wasn't auctioning anything in the wake of the WB effort. But Chamberlain claims AdAuction.com has 9,000 registered buyers, which the company says will drive its business model. "The value proposition to the supplier is that we instantly reach a large universe of buyers."

But the large players in the business are not eager to jump online to move inventory. Marvin Goldsmith, ABC senior vice president of ad sales, says, "It's not even on the radar screen."

And major ad buyers aren't in a rush to buy inventory available online. That's because the type of inventory being sold online simply has less relative value than they're seeking, according to John Rash, senior vice president and director of broadcast negotiations for Campbell Methun Esty. "In a robust market, a lot of the inventory doesn't make it to the auction stage," Rash observes.

But Rash also believes the Web will eventually be one link in the media ad sales chain: "Within a short amount of time, a lot of the broadcast media transactions will be more technological and certainly involve the Internet. The Internet will not replace, but enhance, the media process."

AsSeenIn.com
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Wednesday, Feb 23, 2000 02:42 PM PT

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Beverly Hills 90210 Home
Wardrobe Sale 70 Jour
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By P. J. Bednarski

If you want to dress like a TV star, that's one thing. If you'd like to have the laminate floor covering on which the star walks, that's quite another thing.

All those things, and hundreds more could be yours through AsSeenIn.com, a Web site that bows this spring. It allows television viewers to dress themselves and decorate their homes with the same products seen on prime time television. Including the kitchen sink.

Launching May 17 with the auction of goods from the departing *Beverly Hills 90210*, AsSeenIn will take product placement from the television to the Internet.

"Never before in the history of product placement could you quantify the results," says Samuel Baldoni, founder and CEO of AsSeenIn, "But now you can."

Viewers clicking on to AsSeenIn will get a visual catalog from four shows—all Aaron Spelling productions. Click on an item, and a viewer can order it. Spelling, through Viacom, is a 20% partner in the site, and four of his series will form the original group of shows featured on the site. Baldoni wants more shows. He's working with an awards producer, hoping to sell the clothes off presenters' backs.

Fans wishing to imitate stars will be able to buy all the trappings via AsSeenIn Web site

Unlike other broadband click-and-buy ideas that could become a reality someday, AsSeenIn doesn't give viewers the interactive chance to buy off the screen

while watching. "You could do that, but guess what?" Baldoni asks. "It would disrupt the television program. The producers don't want you watching, and then you see something and start pointing." Instead, AsSeenIn will invite viewers to visit later.

AsSeenIn deals with producers and set decorators. "They tell us they'd like to use furniture from Ethan Allen. We'll see if Ethan Allen is interested in participating," Baldoni explains.

If so, the item is displayed on the site, along with other products and clothes from the show. For example, the *Charmed* wood laminate floor made by Wilson Art will be sold on the site.

Baldoni predicts first year revenues of \$14 million. Year-two revenue projections go to \$111 million. Over the first five years, AsSeenIn expects deals with an "average" of 26 shows. In a year Baldoni sees a stock offering.

The site's cut is a percentage of the savings. If a cabinet maker gives a \$100,000 kitchen to a show, the Web site gets part of those "savings" to the show's budget. The producer gets a percentage of the Web site sales. ■

"DONNA'S DAY" NAMED IN THE TOP TEN

"Donna's Day" starring Donna Erickson was named *one of the top ten television shows of 1999* by the Associated Press (12/23/99).

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A new and improved tool

The second generation of optimizers may correct its limitations, expand its usefulness

By Steven J. Stark

With more than \$1 billion in advertising to put into television, in 1997 Procter & Gamble set out to enhance its audience reach. At the time, P&G media buyers did their best to help, using their own version of a European import called the optimizer, a sort of "reach machine" that indicates the best slots on the TV schedule to put clients' commercials. Essentially, the optimizer tells advertisers how to reach the greatest number of people, while identifying those who will best remember the spots, and more importantly, buy the products.

Optimizers performed well to a certain extent, but fell short of expectations. When they were initially applied, optimizers produced some bizarre results. The problem was that network television, syndicated television and cable television, each had different economic configurations. And because agencies developed their own optimizers, there was no standard approach or result.

According to Jim Spaeth, president of the Advertising Research Foundation in New York, optimizers worked better in Europe, where the media buying takes place throughout the year. But here in the U.S., advertising is sold in an upfront market.

"The upfront forces companies to buy a lot at once. So it's tougher to use optimizers," Spaeth said.

Jim Beloyianis, president of Katz Television Group, New York, offered

another reason why optimizers haven't performed as well as expected. He attributes it to the fact that optimizer models did not include local-market television, something that his firm handles. "Hence, you don't have optimization," Beloyianis explained. "It doesn't help the advertiser."

Although media planners continue to use optimizers, most consider them just another tool in their planning arsenal. The optimizer is designed to remove some of the guesswork from media placement and to cut through extraneous positioning and historical patterns that might not be as relevant in today's fragmented television landscape.

"The idea was never that an optimizer would do your scheduling, and you'd press a button and say, 'Bye,'" noted Tim Brooks, senior vice president of research at Lifetime Television in New York. "It would give you—the media planner—a proposal based on your rules and the environment you gave it."

David Poltrack, executive vice president of planning and research at CBS, said that the optimizer has yielded two specific results. It has made advertisers and agencies re-evaluate the whole media-buying process and meant that advertisers' schedules are now more likely to be spread among prime time network TV, daytime, cable and syndication.

To borrow an advertising catchphrase, a "new and improved" optimizer appears to be on the horizon.

Bill Harvey, president of Next Cen-

tury Media, based in Woodstock, N.Y., said the most exciting development would be the ability to turn the optimizer "upside down" and use it as a sales tool to automatically create sales presentations. For the past year, Next Century, which has done a lot of work with addressable commercials, has been working on sales optimizers for several undisclosed clients. Harvey said they should be ready to introduce them later this year.

"It's a way of showing the advertiser your medium delivers more value than any buy they could make without using your medium," Harvey said. "There are a lot of media sellers excited about finally having enough technology and sophistication to equal that of the agency on the other side of the table."

Howard Nass, executive vice president, director of local broadcast and direct response at TN Media in New York, believes the next wave of technology has to go beyond ratings to better identify program preferences within a demographic.

"Right now, we know how many people watch *Caroline in the City*," Nass said. "We don't know to what degree they're involved with the show. Our job is to identify the prospects by demography, so they will have a propensity to consume our product. Then, when we choose a program, we want to make sure it maximizes the recall of the commercial."

Erwin Ephron, a partner at media consultant Ephron, Papazian & Ephron in New York, says the next wave of



Broadcast networks argue that optimizers discount 'upweighted' prime time shows like NBC's *'Friends'*, which has a 'perceived higher value.'



Optimizers have changed media-buying patterns and meant that ads are spread out over the daypart and in cable and syndicated shows like *'ET.'*



Cable networks like VH1 have benefited from optimizer buying strategies, which favor targeting specific demographics, such as those for *'Pop-up Video.'*

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MEN 12-34

	<u>VPH</u>	<u>Rtg</u>
UPN	.352	2.2
CMDY	.429	0.4
MTV	.405	0.6
USA	.309	1.3
VH1	.279	0.2
ESPN2	.271	0.2
TNT	.268	0.8
ESPN	.263	1.1
TBS	.254	0.9
BET	.236	0.2

MEN 18-34

	<u>VPH</u>	<u>Rtg</u>
UPN	.218	1.9
CMDY	.314	0.4
MTV	.226	0.4
VH1	.224	0.3
ESPN2	.217	0.2
ESPN	.217	1.2
TNT	.199	0.8
USA	.194	1.2
TBS	.182	0.9
CMT	.181	0.1

MEN 12-24

	<u>VPH</u>	<u>Rtg</u>
UPN	.224	2.6
MTV	.295	0.8
CMDY	.249	0.5
USA	.192	1.5
BET	.157	0.2
TNT	.137	0.8
TBS	.129	0.9
VH1	.120	0.2
ESPN2	.118	0.2
TOON	.105	0.4

MEN 12-17

	<u>VPH</u>	<u>Rtg</u>
UPN	.134	3.1
MTV	.178	0.9
CMDY	.115	0.4
USA	.115	1.8
BET	.090	0.2
TOON	.074	0.6
TBS	.072	1.0
TNT	.069	0.8
NICK	.062	0.7
VH1	.055	0.2



THE FASTEST GROWING NETWORK IN AMERICA

SOURCE: Nielsen Television Index and Nielsen Homevideo Index, 9/20/1999-2/6/2000
Primetime time period averages. All programming. Qualifications available upon request.

optimizers will include information on the communication value of different kinds of TV—dayparts and venues and program types. That value will relate to the size of ratings, degree of commercialization, loyalty of audience and duration of viewing.

“It’s already being done at ad agencies, and people are moving forward with it,” Ephron said. “It will bring it back to more of the conventional wisdom about the value of different kinds of television, what a schedule should look like. In other words, optimizers produce very different schedules from those that had been bought by agencies. Including the communication value will bring schedules back to the traditional wisdom about how to buy TV.”

For example, Ephron said, there will be more prime time included because planners “upweighted” prime time in traditional buying and were willing to pay more for the “perceived higher value of prime time.”

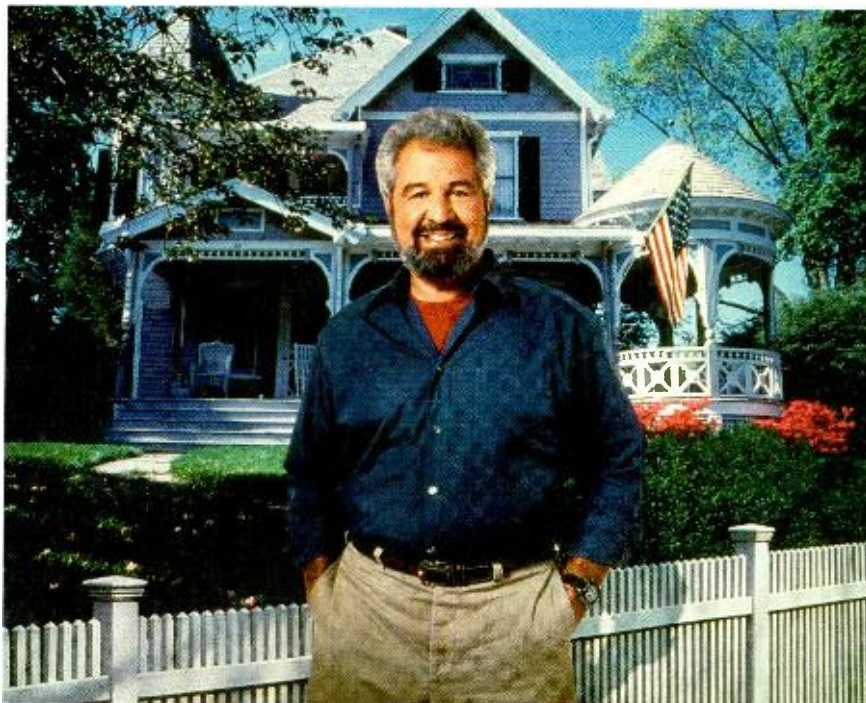
“Optimizers changed that. It had no place for values, just CPM,” Ephron continued. “It will help the traditional networks for a while. It’s like a pendulum. It’s a buying tool, not a selling tool. That’s why the networks’ involvement has been in trying to improve the value perception of different dayparts.”

Cheryl Idell, chief strategic officer, Western International Media in New York, said the next generation of optimizers would be called “spot optimizers,” which means they build schedules on a spot-by-spot basis by predicting ratings and reach. They are already being used at some agencies, she said.

“What hasn’t happened—and what I believe will happen—is it will change the sales practices once the sales end of the business figures out how to use these,” Idell said. “The buyers end has been busy trying to figure out how to use these and putting them into use. The sales end—the stations and cable networks—haven’t really figured out how to integrate optimization into their efforts.”

Like any machine, an optimizer is only as good as the person using it, regardless of enhancements.

In the end, said Alan Wurtzel, NBC’s president of research and media development, “I don’t think it [the optimizer] is ever going to replace a human being, who will eventually have to sit down and make a certain judgment.” ■



HGTV erred when ads in ‘Restore America with Bob Vila’ didn’t run on some local systems.

Risky business?

Cable has gained ad revenue, but after the HGTV fiasco, those buying spots question whether they actually ran

By Steven J. Stark

When it was revealed last fall that some national ads on Home & Garden Television were preempted in local markets without the advertisers being informed, the issue was one that TV advertising bureau’s Chris Rohr had been thinking about for a while. Cable cannot offer the same guarantees that broadcast TV can when it comes to airing commercials.

Now that Rohr is president of the Television Bureau of Advertising, he’s reviving the HGTV issue as a cautionary tale to advertisers and media buyers that proof of performance is one of broadcasting’s key advantages.

“The question is, because there are so many cable systems and so many cable networks, ‘Is there really any way for the cable networks to have any confidence that spots ran?’ That’s the issue that’s come up,” said Rohr. “Cable has had a very pointed assault on broadcast television for the last five to seven years. What we say is, ‘Let’s have fairness and everyone held to the

same standards.’ This is an example of one of those standards.”

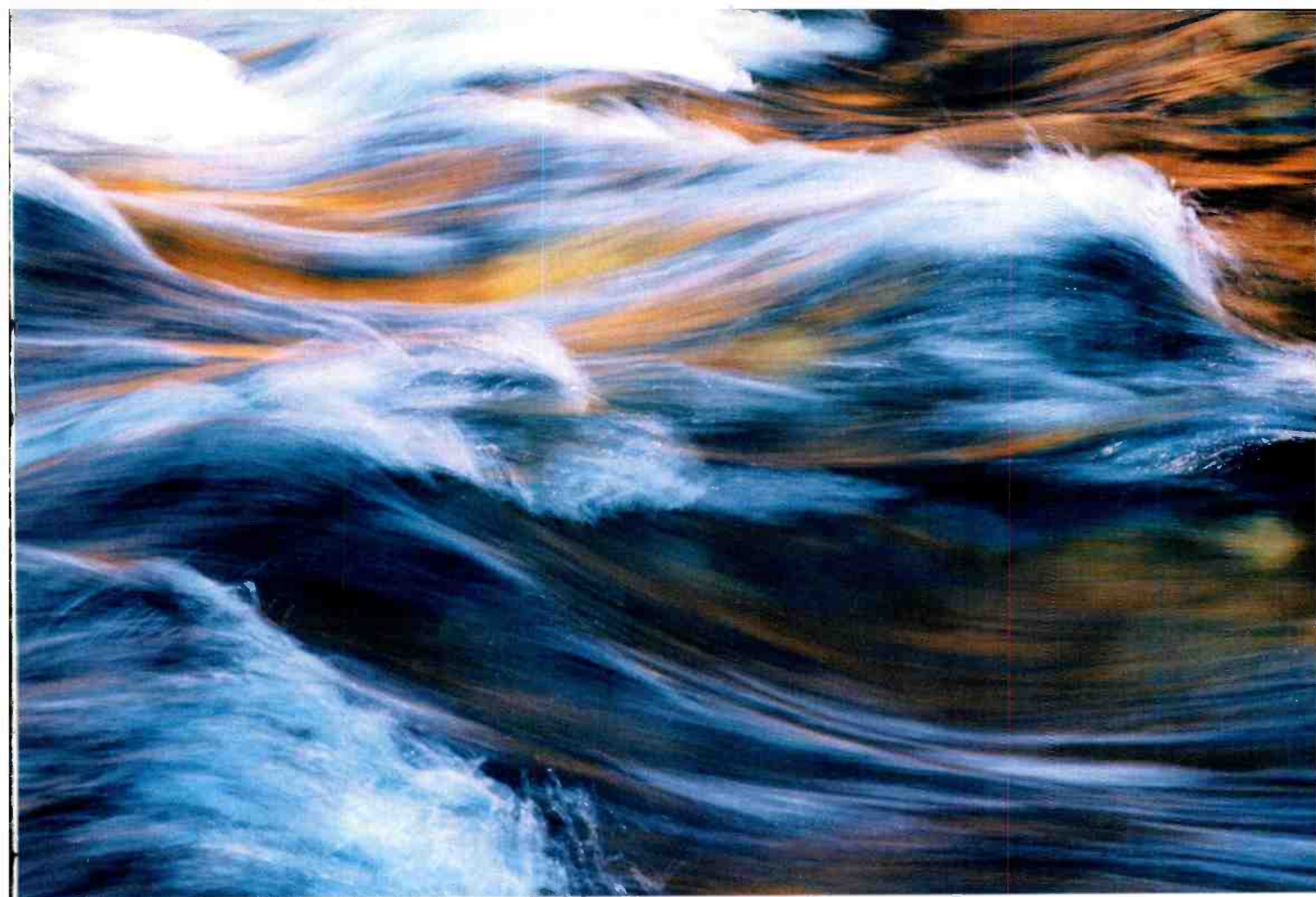
As far as HGTV is concerned, it’s no longer an issue because \$2.5 million in make-goods have been set aside in 1999.

“We addressed that matter last year and moved on,” said Tim Stautberg, vice president of communications and investor relations for E.W. Scripps Co., which owns HGTV. He declined further comment.

Media buyers dismissed the HGTV incident as a mere aberration, an error that was not part of any conspiracy. Yet, many acknowledged that the miscue did not exactly improve cable’s reputation.

Buyers still put only a small percentage of their ad budgets into local cable, and that does not figure to change, unless better systems come into use to guarantee the ads run.

Jean Pool, executive vice president of North America media at J. Walter Thompson, New York, said only 5% of the ads she places are in local cable, and even those are with major cable systems. Pool, however, acknowledged that local cable is making some big



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strides in electronic processing.

"I would spend more if there was electronic data interface on the systems, if they were negotiable at the market rate and if I knew my spot ran," Pool noted. "The TVB is saying, 'Why are you spending money on local cable? Look what's happened with HGTV. At least with us, you can monitor the top 75 markets.' Chris [Rohr] has a good point there."

Allen Banks, executive media director, Saatchi and Saatchi, North America, said he still does not recommend local cable to his clients, because it is impossible to verify that all ads ran as planned.

"I'd like to see that kind of opportunity exist for us to verify our schedules independent of what the media is telling us," Banks said. "I have just as much of a concern that broadcast networks screw up sometimes as I am concerned the cable networks do sometimes."

To combat the problem, said Jerry Solomon, president of New York-based SFM Media, the cable networks should institute a research or fact-finding procedure so that they can verify that all commercials ran and in the right sequence.

"It is their responsibility first, and our responsibility second, to monitor this. But if they're to receive their compensation, it behooves them to verify that everything is run properly," Solomon said. "If you're buying a car, you have a warranty. That's the responsibility of the manufacturer."

"If you're buying network [TV], and you want to cover New York, New Jersey, Long Island and Connecticut, it's one station," said Solomon. "But with cable, it's multiple systems. It is a problem. And I don't have a solution," Solomon noted.

"It's up to the networks to verify that 100% of what we buy runs, and it runs in the right sequence. It's their responsibility. If they're [cable] shrugging off the responsibility and don't monitor it, then maybe we shouldn't buy them."

Joe Ostrow, president of the Cabletelevision Advertising Bureau, believes some in the ad agency community are overreacting to the HGTV problem, which he says was "much ado about nothing."

Ostrow described the HGTV incident as a "just plain stupid" error. When HGTV management learned

what happened, it refunded money to the advertiser and fired the person responsible, he declared.

At the firm that placed the ads in question on HGTV—DeWitt Media—Kris Magel, vice president of national broadcast, said there is a make-good package on his desk from HGTV. According to Magel, the incident affected less than 5% of DeWitt Media's schedules.

"I believe it was an honest mistake, and I don't believe HGTV knew it was going on," Magel maintained. "And they're taking steps to make sure it never happens again."

Larry J. Fischer, president, Time Warner City Cable in New York, said running commercials remains an art, not a science. And buyers who treat it like a science do not know what they are getting into. He claimed that the number of mistakes that occur is tiny in relation to the thousands of cable systems operating around the country.

"That's why you buy cable in the first place—to reach as many homes as possible and you are making up for broadcast under delivery," Fischer said. "To ignore cable is ridiculous." ■

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Tribune rises with KTLA

Success of morning show has company cloning format; WPIX could be next

By Joe Schlosser

Three years ago, KTLA-TV Los Angeles entertainment reporter Sam Rubin conducted a live report outside a Hollywood sandwich shop.

At the same time, KTLA's morning news team had been protesting the quality of the food that the Tribune-owned station was providing its early-rising and top-rated morning news team. So anchors Barbara Beck and Carlos Amezcua, and weatherman Mark Kriski decided to take things into their own hands. They walked off the set in the middle of the telecast, piled into Amezcua's van and drove to the sandwich shop.

Left behind to handle the news was in-studio guest, TV producer Arnold Shapiro (*Scared Straight*). After getting their food and an earful from producers, the reporters rushed back to the studio—"running three red lights" in the process.

"The police saw and followed us all the way back to the lot with their sirens on," says Amezcua. "They were really mad Luckily, they watched the show and knew what we were about."

No tickets were handed out—and it's the kind of off-the-wall stunt that has driven KTLA's morning news show to the top of the ratings in Los Angeles. *The KTLA Morning News*, which also does its share of serious news, not only beats local news in the nation's second-largest market, but tops all of the network morning shows.

That success is not lost on Tribune, whose flagship WGN-TV Chicago started a similar (if somewhat less wacky) program three years ago and just last week reported its best morning numbers ever. KWGN-TV Denver had started a copycat version earlier this year and other Tribune stations, including KCPQ-TV Seattle, are following suit. Sources say WPIX(TV) New York may begin a new morning show later this year. WPIX(TV) executives had no comment.

Stations outside of the Tribune family have widely copied KTLA's format. "We are the most ripped off show in all of television," says Rubin, who also



Model for success (l-r): Carlos Amezcua, Sam Rubin, Barbara Beck and Mark Kriski.

does entertainment reporting for other Tribune stations and hosts a daytime

radio program in Los Angeles. "If you go to other cities, when they are casting their news teams, they say 'We need a Mark (Kriski), we need a Barbara (Beck) and we need a Sam (Rubin).'"

KTLA General Manager John Rear-don isn't surprised. "I think it depends on the market, but this format really works well here in Los Angeles. Obviously, you focus on localized news and events. It's basically a morning drive program with pictures. It's a combination of having a good time but also bringing the news to viewers. I think it's a format others would want to follow."

KTLA Morning News made its debut

Muppets take Munich

A decade after a deal to sell the Jim Henson Company to Disney fell through, the home of Kermit and Miss Piggy has been sold to German entertainment company EM.TV.

According to the deal, expected to close later this year, Munich-based EM.TV & Merchandising AG will pony up \$340 million in cash and 6 million EM.TV shares, a deal valued at about \$680 million, in exchange for 100% ownership of the family-run Jim Henson Company.

The company comprises 450 hours of film and TV programming, including TV series *The Muppet Show*, *Jim Henson's Muppet Babies* and *Fraggle Rock*, as well as numerous Muppet movies. The company also includes Jim Henson's Creature Shop, which creates creatures and effects for films and TV; as well as a partnership in the Odyssey cable channel; an interest in international cable service The Kermit Channel; and a stake in Nickelodeon/Children's Television Workshop's NoggIn Channel.

The Henson Company began looking for an investor about six months ago in anticipation of the expiration in August of the company's two major TV and film deals, with ABC and Sony Pictures, respectively. The company was founded in 1958 by its namesake, who died in 1990. The Disney deal fell apart shortly after Henson's death.

Jim Henson Company President and COO Charlie Rivkin says the deal with EM.TV, also a family-controlled company, is a perfect fit. "We've always been a creative company; they started out as a merchandising and licensing company—two areas we could have done better with," he says.

Rivkin will move into the CEO seat once the deal is complete, allowing the current CEO, Brian Henson, to become chairman so that he can "free up his time from managerial responsibilities to drive the company creatively," Rivkin says. He adds that the deal will make Henson a stronger partner in Odyssey in terms of putting capital behind production to fill the channel's schedule. The deal will also inject the financial support to continue "creating other successful film and TV franchises and new 'creatures,'" he says.

Another appeal of the sale, Rivkin says, is that the brothers who control EM.TV, Thomas and Florian Haffa, have a hands-off policy toward creative companies EM acquires. "They invest in management as well as assets," Rivkin says. "Thomas Haffa has been quoted as saying they never change players on winning teams."

—Melissa Grego

July 8, 1991, and was pitched as a two-hour alternative to the established network morning shows. Because Los Angeles runs NBC's *Today Show*, CBS' *The Early Show* and ABC's *Good Morning America* on tape, three hours after they air in New York, KTLA executives believed they could bring Southern California better live and local coverage.

And just six months after the program's launch, Mother Nature gave the *KTLA Morning News* a big story to cover. Los Angeles was overwhelmed by several strong storms in January 1992 and many viewers tuned into KTLA for live flood and damage coverage and decided to stick around. The next month, *KTLA Morning News* finished the February sweeps as the top-rated morning news program in Los Angeles and has been at or near the top ever since. Through Feb. 21, the show was averaging a 4.3 rating/15 share, topping all of the competition in the ongoing February book, according to Nielsen Media Research.

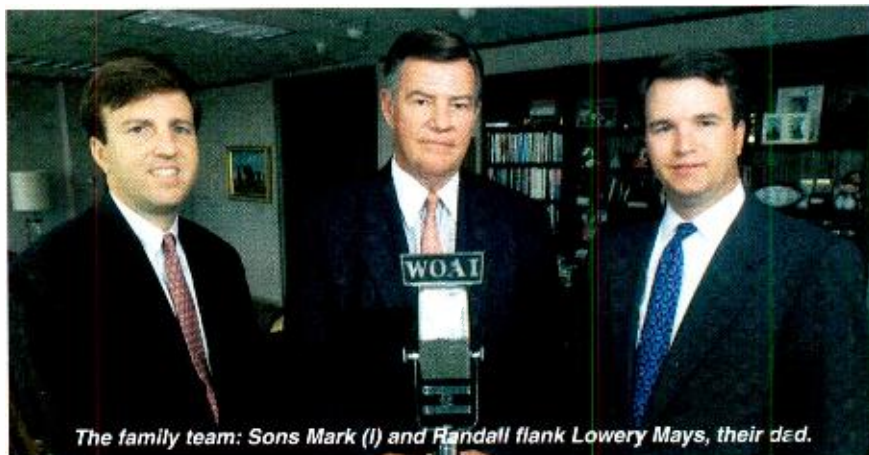
And the anchor/reporter team that started with the show's launch in 1991 is essentially intact—a rarity in local news. Amezcua and Beck are still the lead anchors, Kriski watches the weather and Eric Spillman remains the show's top field reporter. Rubin, who joined the team just a few months after its debut, is the show's well-known entertainment reporter.

"We were doing this when no one was watching, literally no one at the time," says Amezcua. "Then we carved out our own niche and just did what came naturally. I think we replaced *Little House on the Prairie*, so the expectations were low."

The show has added Jennifer York in KTLA's helicopter for traffic, first-hand weather reports and a little fun. Gayle Anderson is sent to a different local activity each morning and, whether it's a dog exercise park or kayaking trip, Anderson always gets her hands dirty.

But the show's new executive producer Marcia Brandwynne, who was a former Los Angeles anchorwoman herself, says it's not all fun and games.

"We don't do jokes all the time here," she notes. "We give a full complement of news each hour. We take the news very seriously. We want viewers to feel like they have had a full meal when they leave us in the morning, with news, entertainment, weather, traffic and a smile, too." ■



Clear Channel still awaiting clearances

Justice Dept. has 'issues,' but company expects to report \$4.5 billion in station spin-offs in four-six weeks

By Elizabeth A. Rathbun

Look for news of Clear Channel/AMFM radio-station spin-offs in about a month, Clear Channel executives say.

During a conference call last Wednesday (Feb. 23) to report the company's 1999 financial results, Clear Channel Communications Chairman Lowry L. Mays confirmed that Justice Department concerns have held up the spin-offs, as reported in the Feb. 7 issue of B&C.

Clear Channel executives had expected to compile some \$4.5 billion worth of station divestitures by this past Jan. 1. The spin-offs were to help pave the way for federal approval of Clear Channel's \$23.5 billion merger with AMFM Inc.

However, that was a "presumptive" deadline. "We were not as successful as we thought in that process through Justice," Mays said. "Justice has been more concerned about the transaction ... based on the size of it," he said, as opposed, apparently, to market-by-market concerns.

While there are still some "issues" to be settled, "we are fairly close to being able to discuss the divestiture package" in the next several weeks, Mays said. More specifically, in the next four-six weeks, COO Mark Mays said.

With that, there is a "high likeli-

hood" that Clear Channel will close on the AMFM deal by Sept. 30, according to Clear Channel CFO Randall Mays. Once that happens, Clear Channel will become the nation's No. 1 radio group (by revenue), replacing AMFM.

Managing the new, 830-station company will be more difficult, "but at the same time, it becomes easier," Mark Mays said. The new Clear Channel will learn how to best coordinate groupwide contests, regional sales and downmarket sales, for example, he noted.

Meanwhile, the father-sons team reported its best year ever. Clear Channel made \$54 million in 1999, up 34% from the year before, on revenue that was up 98.2%, to nearly \$2.7 billion. The record results came despite a one-time charge of \$13.2 million to retire the debt of another company Clear Channel acquired, Jacor Communications Inc. Broadcast cash flow was not reported.

In the fourth quarter of last year, dotcom revenue accounted for 4%-8% of companywide revenue, which includes results from TV stations and outdoor assets, Mark Mays said. A slightly lower number is expected this year as "much more ... traditional advertisers [are] coming on," he said.

Across the industry, dotcom spending totaled \$400 million last year, according to an Interep report issued last week. ■



By Dan Trigoboff

Family reunion

For WTLV(TV) Jacksonville reporter Clennon King, the presidential pardon and the plane that brought his Uncle Preston from England to the U.S. ended a near-40-year struggle that has divided his family in distance, but not in spirit.

Preston King was an academic who left the country rather than serve an 18-month prison sentence for draft evasion. Preston King had received numerous academic deferments from the draft by mail, his nephew explained, but the deferments disappeared after he visited the draft board. "They discovered that he was black," said Clennon King. "He said he had no problem reporting for the physical, but the draft board was extremely insulting. They had always addressed him in letters as Mr. King. Now they called him 'Preston.' He said, 'If I'm good enough to be Private King, or Corporal King, I'm good enough to be Mr. King.'" Preston King left the country, however, believing he would be tar-



Jacksonville reporter Clennon King and his family worked for years to bring their uncle home. Clockwise: Melinda and Clennon King, sons Jordan and Crawford, and cousin Paul King.

geted in prison because of his civil rights activities and those of his politically prominent family.

For years, Preston King's family had been working in this country to bring him home. Clennon King got to know his uncle when he attended school in England, where Preston King had become a distinguished educator and the father of a member of Parliament. Clennon King worked the media. He also helped convince the same judge—now 96—who had sentenced his uncle, to join the movement for amnesty. Among the factors that moved President Clinton, Clennon King said, was the death of one of Preston King's brothers this month. "This would have been the sixth [family funeral] he had missed," said Clennon King, who added that he had no compunctions about working his media contacts. "I've never done any reporting on this story or any that involves my family," he said.

Memphis station aids in rescue

Memphis' WMC-TV news chopper pilot Miles Dunnigan and photographer Blake Johnson were credited with helping rescue a 4-year-old boy whose inert form was spotted on the banks of the Mississippi. Police had asked the newsmen to zoom in on what they thought they'd seen from a distance and determine if it were the boy and if he were alive.

News Director Peggy Phillip says once it was determined that he was alive, the station cut into programming for the rescue.

New Orleans stations seeking trial access

All four New Orleans network affiliates are fighting for greater access to information from the riverboat-gambling trial of former Louisiana Governor Edwin Edwards. Representing WWL-TV, WVUE(TV), WDSU(TV) and WGNO(TV), attorney Mary Ellen Roy said she has filed motions for the release of audio and video evidence and is fighting a gag order on all trial participants. The trial has generated strong local interest and, although federal courts do not allow televised trials, the court is broadcasting the trial via closed-circuit into an adjoining courtroom to handle the attendance overflow. "This is a trial of great public interest," said Roy. "It should be conducted as much as possible in the open."

■ Also in New Orleans, WVUE(TV)'s Mike Longman has resigned from the station as he battles substance abuse (he is currently in a Minnesota clinic) and will contest charges relating to drugs and sex with minors in court when he returns. Longman was arrested in January after a raid on his home produced suspicious videotapes, and underage boys had told police about sexual conduct with him.

Noncompete ban bill in W. Va.

Another state legislature is considering a bill that would ban noncompete clauses in broadcast contracts. According to the American Federation of Radio and Television Artists, which has actively backed such legislation in several states, Massachusetts and Maine have passed noncompete bans, and legislation is being considered in Missouri and, now, West Virginia. Noncompete clauses prevent producers, on-air talent, and in some cases, sales and administration staff from going to rivals for a specified time at the end of their contracts. Opponents of the clause, which is boilerplate in many broadcast contracts, say it restricts their freedom and diminishes their market value. Station owners say the clauses are freely bargained for and are justified by the investments stations make in their employees.

■ AFTRA also reports that KDKA-TV Pittsburgh on-air talent is joining the International Alliance of Theatrical Stage Employees in wearing black on Wednesdays to protest stalled contract negotiations.

WBZ spans 'Globe'

WBZ-TV Boston and *The Boston Globe* have entered an agreement in which the *Globe* will provide headlines for the CBS-owned station's late news and both will co-sponsor a weekly public affairs show, News Conference, on Sunday mornings on WBZ-TV. The station and the newspaper have entered joint projects before, but this takes the relationship to a new level.

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

SYNDICATION WRAP-UP

PEOPLE'S CHOICE

FEBRUARY 7-13, 2000

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	12.1	12.1
2	Jeopardy	10.0	10.0
3	Judge Judy	7.8	11.1
4	Wheel of Fortune (wknd.)	7.3	7.3
5	Friends	6.9	7.9
6	Oprah Winfrey Show	6.9	7.0
7	Entertainment Tonight	6.8	6.9
8	Seinfeld	6.3	6.3
9	Frasier	5.8	6.5
10	The X-Files	4.9	5.4
11	Hollywood Squares	4.8	4.8
12	Seinfeld (wknd.)	4.6	4.6
13	Drew Carey	4.5	5.1
14	Jerry Springer	4.5	5.0
15	Judge Joe Brown	4.4	5.8
16	ER	4.3	5.1
17	Xena	4.0	4.2
18	Friends (wknd.)	3.8	4.1
18	Maury	3.8	3.9
18	Montel Williams	3.8	3.9
18	Entertainment Tonight (wknd.)	3.8	3.8
19	Rosie O'Donnell Show	3.7	3.8
20	Third Rock	3.6	3.8

TOP COURT SHOWS

Rank	Program	HH AA	HH GAA
1	Judge Judy	12.1	12.1
2	Judge Joe Brown	4.4	5.8
3	Divorce Court	3.1	4.3
4	People's Court	2.9	2.9
5	Judge Mathis	2.6	2.7
6	Judge Mills Lane	2.4	3.1

According to Nielsen Syndication Service Ranking Report (Feb. 7-13 2000)

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

Big Apple takes to 'Queen'

As February sweeps figures roll in, Telepictures is finding more reasons to support its unexpected renewal of freshman talker *Queen Latifah* last month.

When Telepictures Distribution, one of Warner Bros.' two syndication arms, announced the renewal during the NATPE convention last month, much of the syndication community was surprised. After all, the show, like the other four talkers new to syndication this season, does not crack the 2.0 season-to-date national household rating. *Latifah's* season-to-date is 1.2.

The distributor, however, cited such reasons as belief in the host's talent, strong research and past success with another slow-to-build talk show, *Jenny Jones*. While Telepictures says those reasons still obtain, Telepictures Productions President Jim Paratore also says ratings need to be put in perspective.

"Everybody looks for that household 2.0, but you have to look at it in the context of the show's lineup. This show has a weak lineup. To achieve 2.0 in this lineup with anything is probably unlikely," Paratore says, adding that *Queen Latifah's* lineup is largely made up of stations "where daytime viewers are not normally circulating."

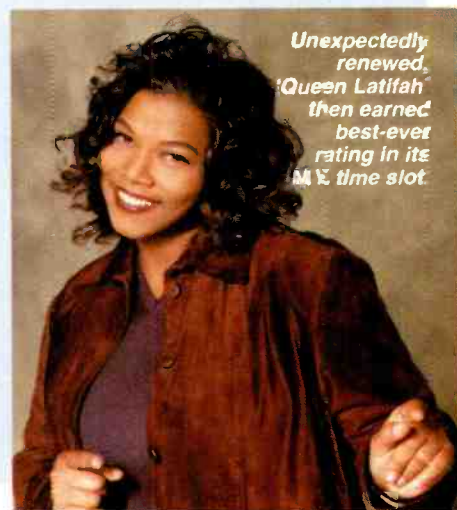
The show's core station group is the Fox Station Group. Many other stations in the lineup are new independents, without much traditional daytime traffic, Paratore explains.

In some individual markets, however, viewers appear to be catching on.

On WNYW-TV New York, where the show airs at 9 a.m., it has grown its average from a 2.2 household rating/8 share in November to a 3.1/10 in February, according to Warner Bros. The show earned WNYW-TV's highest-ever 9 a.m. rating Feb. 17, when it hit a 4.3/15, the station noted.

"In this business, [syndicators] have to have the courage to stick with shows we really believe in," says Paratore. "You can't get the numbers instantaneously anymore."

—Melissa Grego



Unexpectedly renewed, 'Queen Latifah' then earned best-ever rating in its 9 a.m. time slot.

Upgrades PAY OFF!

NEWS Lead-In

52% Over Rosie

DIVORCE COURT



4:30pm Cleveland WJW (F)

Source: NSI, WRAP, 2/3-22/00 vs. 11/4-12/1/99, % change based on rating

FEBRUARY 14-20

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

'ER's farewell to Kellie Martin (l) and NBC's best-scoring Friday night since June 1998 weren't quite enough to power the peacock network past ABC.

Week 22	abc	CBS	NBC	FOX	U/P/N	WB		
	8.5/14	9.2/15	7.1/11	7.6/12	2.5/4	3.2/5		
MONDAY	8:00		32. King of Queens 9.0/15	59. Twenty One 6.6/11	70. That '70s Show 6.0/10	95. Moesha 2.6/4	82. 7th Heaven 4.9/8	
	8:30	32. ABC Monday Night Movie—Liar, Liar 9.0/14	45. Ladies Man 7.9/13	65. That '70s Show 6.2/10	93. The Parkers 2.8/4			
	9:00		14. Ev Lvs Raymd 11.5/18	65. Dateline NBC 6.2/10	31. Ally McBeal 9.2/14	99. Grown-Ups 2.4/4		107. Zoe 1.9/3
	9:30		20. Becker 10.1/15			100. Malcolm & Eddie 2.3/4		110. Brutally Normal 1.3/2
	10:00	50. Once and Again 7.5/13	38. 48 Hours 8.3/14	36. Third Watch 8.5/14				
TUESDAY	8:00	12.3/19	10.4/16	7.2/11	10.7/16	1.1/2	3.0/5	
	8:30	4. Who Wants to Be a Millionaire? 17.9/29	17. JAG 10.7/16	76. Just Shoot Me 5.8/9	17. Marry a Millionaire 10.7/16	109. I Dare You! 1.4/2	90. Buffy the Vampire Slayer 3.1/5	
	9:00	23. Dharma & Greg 9.8/15	28. 60 Minutes II 9.3/14	38. Will & Grace 8.3/12		117. Shasta McNasty 0.8/1	92. Angel 2.9/4	
	9:30	43. Drew Carey 8.0/12		45. Will & Grace 7.9/12		115. Dilbert 0.9/1		
	10:00	21. NYPD Blue 10.0/16	16. Judging Amy 11.1/18	49. Dateline NBC 7.8/13				
10:30								
WEDNESDAY	8:00	7.9/13	9.4/15	10.6/17	7.0/11	3.0/5	3.0/5	
	8:30	54. Two Guys & Girl 7.1/12	58. City of Angels 6.7/11	23. Twenty One 9.8/16	70. Beverly Hills, 90210 6.0/10	96. 7 Days 2.5/4	90. Dawson's Creek 3.1/5	
	9:00	57. Norm 6.9/11						
	9:30	32. Drew Carey 9.0/14	17. CBS Sunday Movie—Sally Hemings: An American Scandal, Part 2 10.7/17	28. West Wing 9.3/14	43. The Jon-Benet Ramsey Story 8.0/12	89. Star Trek: Voyager 3.5/5	93. Roswell 2.8/4	
	10:00	38. Spin City 8.3/13						
10:30	45. 20/20 7.9/13		10. Law & Order 12.8/21					
THURSDAY	8:00	11.8/17	7.3/11	18.4/28	6.3/10	4.9/7	3. /5	
	8:30	65. Whose Line Is It 6.2/10	26. Diagnosis Murder 9.7/15	5. Friends 16.7/26			96. Popular 2.5/4	
	9:00	56. Whose Line Is It 7.0/11		6. Frasier 14.2/21	63. Fox Thursday Night Movie—Independence Day 6.3/10	82. WWF Smackdown! 4.9/7	88. Charmed 3.6/5	
	9:30	3. Who Wants to Be a Millionaire? 18.0/26	63. Chicago Hope 6.3/9	9. Frasier 12.9/19				
	10:00	38. 20/20 Downtown 8.3/13	73. 48 Hours 5.9/9	1. ER 25.0/39				
10:30								
FRIDAY	8:00	8.0/14	6.3/11	12.2/21	5.8/10	1.9/3	2.3/4	
	8:30	42. ABC Big Picture Show—Liar, Liar 8.2/14	76. Winning Lines 5.8/10	14. Providence 11.5/20	80. World's Wildest Police Videos 5.2/9	107. Blockbuster Cinema—Stephen King's The Night Flier 1.9/3	100. Jamie Foxx 2.3/4	
	9:00		78. Winning Lines 5.6/10				103. Jamie Foxx 2.2/4	
	9:30		68. Now and Again 6.1/10	13. Law & Order: Special Victims Unit 11.9/20	61. Greed 6.5/11		96. Steve Harvey 2.5/4	
	10:00	50. 20/20 7.5/13	53. Nash Bridges 7.2/13	8. Law & Order: Special Victims Unit 13.2/23			104. For Your Love 2.1/3	
10:30								
SATURDAY	8:00	7.1/13	7.4/13	5.5/10	5.8/10	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY		
	8:30		84. Early Edition 4.8/9	59. The Pretender 6.6/12	79. Cops 5.4/10			
	9:00	54. ABC Saturday Night Movie—Phenomenon 7.1/13	50. Martial Law 7.5/13	80. Profiler 5.2/9	73. Cops 5.9/10			
	9:30		22. Walker, Texas Ranger 9.9/18	84. The Others 4.8/9	73. Cops 5.9/10			
	10:00				68. Cops 6.1/11			
10:30								
SUNDAY	7:00	12.4/20	10.4/17	6.8/11	8.4/13	2.1/3		
	7:30	35. Wonderful World of Disney—Jungle 2 Jungle 8.9/15	11. 60 Minutes 12.3/21	84. NBA Basketball Game 2 4.8/9	87. Futurama 4.4/8		106. 7th Heaven Beginnings 2.0/3	
	8:00		11. Touched by an Angel 12.3/19	62. Dateline NBC 6.4/10	70. King of the Hill 6.0/10			
	8:30				23. The Simpsons 9.8/16		100. Felicity 2.3/4	
	9:00	2. Who Wants to Be a Millionaire? 18.1/27	36. CBS Sunday Movie—Flowers for Algernon 8.5/13	45. NBC Sunday Night Movie—Little Richard 7.9/12	28. Malcolm/Middle 9.3/14			
9:30				26. The X-Files 9.7/14		104. Jack & Jill 2.1/3		
10:00	7. The Practice 13.6/22							
10:30								
WEEK AVG	9.7/16	8.7/14	9.6/16	7.3/12	2.7/4	2.7/4		
S-T-D AVG	9.1/15	8.8/14	8.9/15	6.2/10	2.7/4	2.7/4		

TNN fix: Nix older hicks

The Nashville Network goes for younger, sportier audience, even if it's smaller

By Deborah D. McAdams

Long the bastion of steel guitars and down-home banter, TNN is changing its tune. For the first time in its 17-year history, the network is shedding its long-standing country music focus and shifting to sports and entertainment. Prime time mainstays like *Crook & Chase* and *Primetime Country* are gone. *Rollerjam* and *Extreme Championship Wrestling* are in.

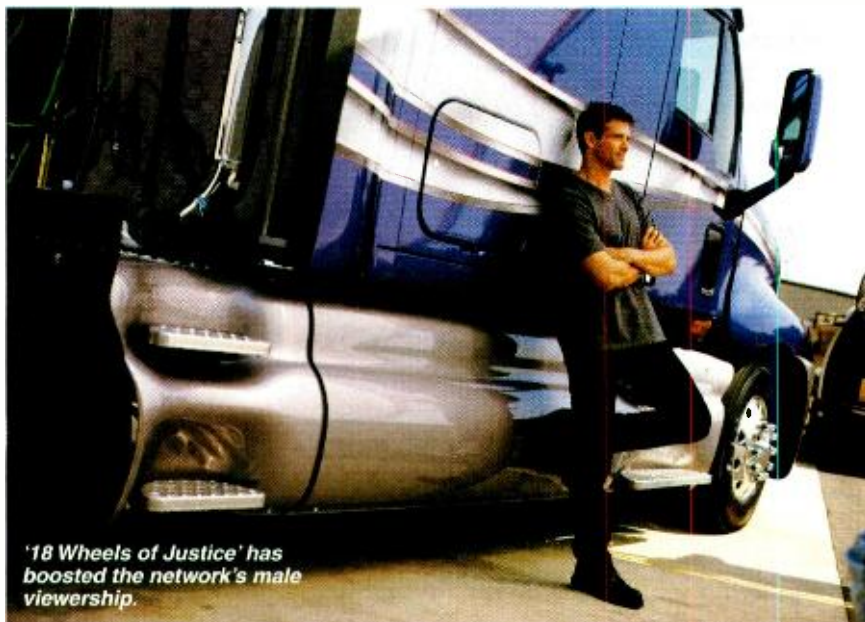
"We're fighting for people's entertainment time," said David Hall, president and co-founder of TNN and sister net Country Music Television. "Our programming had gotten very stale We're a top-10 cable network in distribution and for a long time, we were a top-10 rated network. Then we slid to No. 12. We had to make some tough decisions."

Primetime Country was the network's showcase program from day one. In January, it was replaced by TNN's first crack at an original drama, *18 Wheels of Justice*, starring Lucky Vanous as a special agent disguised as a truck driver evading an evil crime boss while wheeling around in a Kenworth T-2000. Billy Dee Williams and G. Gordon Liddy also star. Just shy of two months into its run, *18 Wheels* is holding its own, generating an average 0.6 rating with 430,000 households in its first month across all plays.

Primetime Country's main 10 p.m. play averaged a 0.7 with 735,000 households from the fourth quarter of 1999 through January. The exodus was primarily in the 55-plus demo, the one Madison Avenue values least. *18 Wheels* increased the audience of men 18-49 by 24% and brought the network its highest delivery of men 25-54 ever for the Wednesday 9 p.m. time slot.

Dead Man's Gun, a sort of Western-flavored *Twilight Zone* executive produced by Henry "The Fonz" Winkler, had a similar impact. Replacing the bio-series *Life and Times*, *Gun* is bringing in fewer households overall, but 24% more men 18-49 in the prime time play. *Magnificent Seven*, premiering Feb. 2, and replacing talker *Crook & Chase*, brought up the same demo by 16%.

"What we all sell everyday in this



'18 Wheels of Justice' has boosted the network's male viewership.

business is demographics," Hall pointed out. "The younger the audience, the more sellable the audience."

"*Rollerjam* was the most radical move," Hall continued. "I mean bringing back the Roller Derby? In the first year, we sank in excess of \$10 million in getting it going. It was a monumental undertaking. We had to train 100 skaters and put a track in a training facility."

Averaging only a 0.4/328,000 from last fall through January, *Rollerjam* nonetheless brought in new advertisers to the network. "It brought in video games and movies. We never had those before," Hall said. *Rollerjam* hasn't paid for itself, "but it will," he vows.

The key to a demo shift is not alienating the core audience, Hall noted. Fox Family, in a similar attempt to bring in younger viewers, turned off its older audience before attracting a significant new following. Ratings were slashed nearly in half in the transition, and the network is one of few that had to offer up make-goods for oversold advertising time, according to media buyers.

"TNN is in a transitional phase, but they're not suffering at the moment, really," said one veteran media buyer. "They were never a huge powerhouse. They will have an easier time than Fox

Family... but what's going to happen when they lose auto racing will make a very big difference."

NASCAR, the brawn of TNN's auto racing properties, goes away in 2001. TNN's 60 hours of live NASCAR races gets the highest ratings on the network and brings in the highest advertising rate for a 30-second spot. According to Kagan and Associates, auto racing on TNN brings in about \$18 per thousand viewers, vs. about half that amount for overall prime time programming. TNN was outbid for the NASCAR package last November.

"NASCAR will be replaced with other racing, plus Arena Football," which runs April through August and features several NFL players, Hall said. "There are 260 advertisers in the NFL. About 70 advertisers are interested in NASCAR. "Everybody was worried about life after NASCAR. Well, life after NASCAR is going to be OK."

TNN, through corporate parent CBS, is also eyeing World Federation Wrestling, originator of the highest-rated programming in cable. WWF Chairman Vince McMahon is considering a rights-for-equity deal with one of the big media players. TNN won't comment on negotiations. ■

'Lifetime Live' set: Now, meet distaff

Women's network readies its first daily newscast

By Deborah D. McAdams

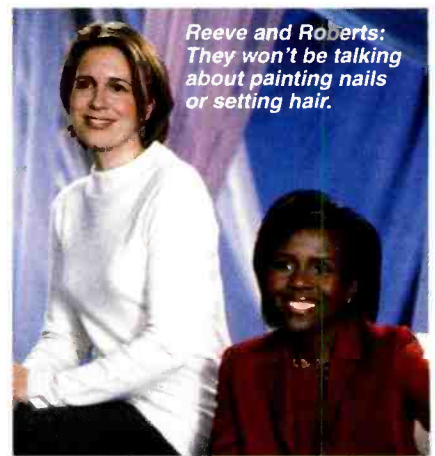
Bringing news to Lifetime was a priority for Carole Black even before she got the job as president and CEO of the network. She brought it up in her interview.

"Part of my background was coming out of a station in which we did seven newscasts a day, and one of the things I realized that women really want is information," said Black, referring to her days as president and general man-

ager of KNBC-TV in Los Angeles.

Black's intention will materialize Monday, March 6 at noon in the form of *Lifetime Live*, an hour-long weekday newscast aimed at women. *Lifetime Live* will not be broadcast news redux nor will it be news lite, Black insists. It will include hard news from a female perspective, whether the topic is war, finances, education, family issues or a presidential election.

"Clearly, we're not talking about segments about painting your nails or how



Reeve and Roberts: They won't be talking about painting nails or setting hair.

to set your hair," said Deborah Roberts, co-host of *Lifetime Live*. Roberts, a correspondent from ABC's *20/20*, will be joined by Dana Reeve, wife of Christopher Reeve and once a candidate in CBS' search to become Bryant Gumbel's co-host on *The Early Show*. Rebecca Gomez, recently a general assignment reporter for Fox News Channel's Los Angeles bureau, will serve as news anchor for the show. ABC News veteran Shelley Lewis is executive producer.

Lifetime's ABC connection through corporate parent Disney greased the wheels for a production deal, since Lifetime could ill-afford to create its own news department for a single newscast. ABC News is producing the program and providing talent, "probably at prices we never could get them at," Black said.

The hour will be a significant landmark for Lifetime, which mainly programs off-network sitcoms and light fare during the day. Traditionally an older-skewing network, Lifetime has been vigorously positioning itself to fend off Oxygen, the female-targeted cable net launched Feb. 2.

Lifetime's primary franchise is original movies, which frequently rank among the top-rated programs in cable. The network managed to raise its ratings in 18-34s, as well as across the board last year, and consistently ranked among the top networks of basic cable. For the first time in January, Lifetime landed the No. 2 spot in both prime time and total day among all basic cable networks. ■



CABLE'S TOP 25

PEOPLE'S CHOICE

The cable ratings went to the dogs last week as USA's annual presentation of the Westminster Dog Show ranked Nos. 4 and 5—a combined 7.7 rating/11.7 share.

Following are the top 25 basic cable programs for the week of Feb. 14-20, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating	U.S.	HHs (000)	Cable Share
1	WWF Entertainment	USA	Mon	11:00P	60	4.6	3.5	3520	10.2
2	WWF Entertainment	USA	Mon	12:00A	66	4.1	3.2	3165	14.3
3	WCW Monday Nitro Live!	TNT	Mon	9:00P	108	4.0	3.1	3060	6.0
4	Dog Show	USA	Mon	8:00P	180	3.9	3.0	3008	6.0
5	Dog Show	USA	Tue	8:00P	180	3.8	3.0	2957	5.7
6	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.5	2.7	2706	5.8
7	Rugrats	NICK	Tue	7:30P	30	3.3	2.6	2549	5.3
7	Rugrats	NICK	Sun	9:00A	30	3.3	2.6	2548	10.2
7	Rugrats	NICK	Sun	9:30A	30	3.3	2.6	2541	9.4
7	Rugrats	NICK	Mon	7:30P	30	3.3	2.6	2535	5.4
7	Rugrats	NICK	Wed	7:30P	30	3.3	2.5	2510	5.5
7	Rugrats	NICK	Mon	8:00P	30	3.3	2.5	2491	5.0
13	Rugrats	NICK	Thu	7:30P	30	3.2	2.5	2436	5.1
14	Movie: 'The American President'	TBS	Sun	5:40P	143	3.1	2.5	2474	5.7
14	Hey Arnold	NICK	Wed	7:00P	30	3.1	2.4	2374	5.5
14	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.1	2.4	2369	4.7
17	King Debate Spcl/SC GOP	CNN	Tue	9:00P	90	3.0	2.3	2300	4.4
17	Movie: 'Navigating The Heart'	LIF	Sun	4:00P	120	3.0	2.3	2257	6.1
19	Movie: 'Ghost'	TBS	Sun	8:03P	164	2.9	2.3	2264	4.3
19	Rugrats	NICK	Sat	9:30A	30	2.9	2.2	2186	8.6
21	Movie: 'The American President'	TBS	Sun	10:47P	147	2.8	2.2	2173	6.4
21	Hey Arnold	NICK	Tue	7:00P	30	2.8	2.2	2149	4.8
21	Hey Arnold	NICK	Mon	7:00P	30	2.8	2.1	2134	4.8
21	Rugrats	NICK	Fri	4:30P	30	2.8	2.1	2125	6.5
21	Spongebob	NICK	Sun	10:00A	30	2.8	2.1	2124	7.6
21	Movie: 'Navigating The Heart'	LIF	Mon	9:00P	120	2.8	2.1	2094	4.3
21	Movie: 'Without Consent'	LIF	Sun	6:00P	120	2.8	2.1	2080	4.8

Broadcasting & Cable ONLINE

For more people news, go to www.broadcastingcable.com, where we post broadcasting, cable and Internet personnel changes every day

Liberty makes second Ascent

Wants On Command to be an integral part of their Internet strategy

By John M. Higgins

Still seeking a nice room in the hotel Internet access business, Liberty Media Corp. took a second stab at a bid for Ascent Entertainment Group Inc., making a tender offer to take over the ailing company that operates in-room pay-per-view movie services.

Liberty bid \$755 million to acquire the Denver-based entertainment company, including its unwanted pro sports teams, but also its coveted On Command hotel pay-per-view cable and high-speed Internet unit.

The deal will give shareholders about 13% less than shareholders would have received under a bid that Liberty made last fall, then withdrew when Ascent's separate deal to sell off its sports teams collapsed.

In a past life, Liberty Chairman John Malone might have been interested in the sports operation, the Denver Nuggets NBA and Colorado Avalanche NHL team, plus the Pepsi Center arena. After all, as chairman of MSO Telecommunications Inc., which was based

in suburban Denver, Malone owned virtually all of the local cable systems and controlled a regional sports network.

But today, Liberty sees On Command as an important piece of its Internet strategy. The company has been building a portfolio of interests in companies that provide high-speed Web access by satellite, by terrestrial wireless networks and to hotel rooms. The company sees acquisition as an opportunity to charge premium prices to business travelers, who would probably be a market willing to pay.

In most of its investments over the years, Liberty has taken a partial stake and left management in place. But in the case of Ascent, the company has long been troubled.

Combining money-losing sports teams with local TV stations such as Turner Broadcasting System Inc. and Tribune Co. did prove inspired in the days when teams were relatively cheap. But it's trickier to run a business that includes expensive sports properties and the always-erratic hotel business of selling PPV movies to Marriott or

Westin travelers.

Liberty said it plans to sell the teams, but not at a fire-sale price.

Liberty's bid last October was contingent on Ascent completing its two-year-long campaign to sell the teams and arena. But a planned \$461 million sale fell through in December when a local developer balked at the terms he had agreed to, so Liberty withdrew its bid.

Liberty was widely expected to come back, but not with a lower bid. Liberty now plans to tender for all of Ascent's shares for \$15.25 in cash. While better than Ascent's recent \$10 trading price, it's 13% less than the previous offer of \$17.26 in Liberty stock.

Liberty's deal with Ascent mandates that investors agree to sell 51% of the company's shares at that price.

While shareholders are unhappy about the price, some shareholders just want to get out. "It's three-fourths of a loaf," said money manager Mario Gabelli, who controls 15% of Ascent's stock. "It's not a complicated solution. Ascent screwed up the last deal because of what happened with the teams." ■



By John Higgins and Debo-

MTV's first original movie rocks

MTV's first ever original movie, *2gether*, a farce about the spate of boy bands on the music scene, out-delivered the three big broadcast networks in young demos with 1.5 million 12-24s tuning in for the Monday, Feb. 21 premiere. The movie was also No. 1 among cable networks in the time period among MTV's target 12-34 demo. Overall, *2gether* earned a 2.5 household rating, representing 1.9 million house-

holds, a 306% improvement in the time period among households vs. first quarter of 1999. Among MTV's 12-34 year olds, the movie received a 2.7 rating/1.7 million people, increasing the time period by 367% first quarter to date. MTV will premiere its second made-for-TV movie, *Jail-bait*, on Sunday, April 16.

Cablevision bundles AT&T long distance

Picking up on operators' past successes in marketing long distance service,

Cablevision systems will bundle AT&T Corp.'s service with its cable products. The deal is limited to marketing conventional long-distance service. AT&T and Cablevision will offer combined packages of long distance and cable service to Cablevision's subscribers in New York, New Jersey and Connecticut.

For example, AT&T long-distance customers might get some combination of free months of pay-TV service or pay-per-view movies. AT&T is offering more of a straight discount to subscribers of its cable systems who also use AT&T long distance. But Cablevision wanted to structure a deal more like a frequent-flyer program.

"The idea is to reward

you with services rather than discounts, not that there's anything wrong with them," said AT&T spokesman Mark Seigel.

Scientific-Atlanta splits stock

Cable equipment manufacturer Scientific-Atlanta Inc. set a 2-for-1 stock split and a 33% increase in its dividend. The new shares will be distributed March 27 to shareholders as of March 10. S-A also raised its post-split quarterly dividend to 1 cent from 0.75 of a cent, payable April 11 to shareholders as of March 28. S-A shares have doubled in the past month, fueled by America Online's deal to take over major cable customer Time Warner.

'Put up' time for 8-VSB

Receiver manufacturers will have to show viability of DTV transmission standard

By Bill McConnell

The next few months will prove whether manufacturers can back up their promises to deliver digital TV receiver chips that work with indoor antennas.

The FCC is gearing up to field test first-, second- and third-generation DTV receivers to determine if they are improving, as equipment makers claim. Buttressing those claims is essential to maintaining, and in some cases, restoring, industry faith in the transmission method and the modulation component 8-VSB, which were selected for the U.S. by the Advanced Television Systems Committee.

Although the FCC Feb. 4 rejected Sinclair Broadcasting's request to choose another modulation component, COFDM, the current standard, has less than a ringing endorsement from major industry groups, particularly the digital TV organization Association for Maximum Service Television and the National Association of Broadcasters.

MSTV, although it asked the FCC to reject Sinclair's petition, says it will seek to reopen the issue if 8-VSB receivers do not improve. The NAB, avoiding a fight between Sinclair's small station group allies and larger stations groups backing 8-VSB, declined to weigh in until the FCC ruled and then called for tough receiver standards to be imposed on equipment makers.

But even though major industry players went to great lengths to play

"Sinclair should stop pointing fingers and start getting on the air with digital programs."

—David Arland, Thomson Consumer Electronics

down differences over which way to go, their doubts are becoming increasingly apparent.

MSTV, for instance, has ordered further peer review of the troubling conclusions reached by the University of Massachusetts' Dennis Goeckel, whose comparison of 8-VSB and COFDM performance was a component of a larger study presented to the group's board members. The study is critical of methods being used by NxtWave and Motorola to improve 8-VSB receivers' well-documented problems in sorting out multiple signals caused by reflections off buildings and terrain. Most troubling for the receivers is "dynamic multipath," which is caused by signals bouncing off moving cars, people strolling by, even leaves blowing on nearby trees.

Sinclair officials point to Goeckel's study as a smoking gun proving 8-VSB's ultimate inadequacy. "There's a growing realization that the system is flawed, and it's not the receiver," says Sinclair technology chief Nat Ostroff.

Goeckel insists that his study—which was based on literature review

and not his own measurements—doesn't doom 8-VSB, but he warns that chip makers might be relying on remedies that have a strong possibility of being insufficient, such as making receivers adapt to problems by using "blind" mathematical formulas that predict variations in multiple signals.

But other industry players have raised serious doubts about 8-VSB's prospects as well. NBC conducted its own test of 8-VSB reception in December and found "lots of problems" with indoor and even outdoor operation. NBC predicted that it would be five years before 8-VSB reception will be adequate to handle indoor reception in multipath environments.

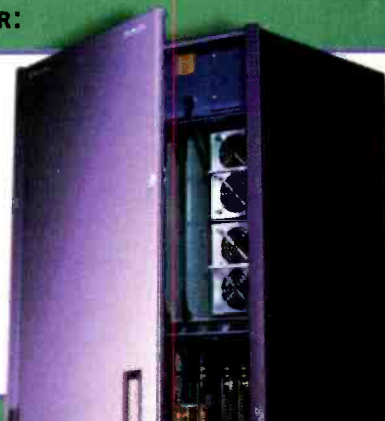
The attacks are wearing thin among 8-VSB supporters, however. "Sinclair should stop pointing fingers and start getting on the air with digital programs," said David Arland, government relations manager with Thomson Consumer Electronics.

At NxtWave, company chief Matt Miller asserts that Sinclair's charges are based on erroneous and outdated information. "I agree it's difficult to envision solutions," he said "That's the definition of a patent. Patents are supposed to be non-obvious to experts in the field."

NxtWave has two patents already awarded and a half-dozen more under review that it says will solve the problems. Those innovations will reach the market in two years or less—not five as NBC said.

While receivers with the latest chips

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aren't supposed to be on the market until this summer, Miller said he's eager to subject them to field tests. "We'll find a way to get them in the hands of the FCC," he says.

Officials at Zenith also reject Goeckel's gloomy forecast for their technology. "If he's correct, we'll have to tell hundreds of thousands of chips out there that they don't exist," said Richard Lewis, Zenith senior vice president of research and technology. "It's obvious his conclusions are not based on fact."

Whatever the test results, its imperative to find out now and act to restore faith in the rollout, says MSTV Senior Vice President Victor Tawil. "Our intent is to get at the facts," he said. "But we now have shown strengths and weaknesses of 8-VSB under multipath."

While Sinclair has dished out its share of sniping at 8-VSB supporters (see story, page 46)—such as NxtWave and Zenith, for which 8-VSB is critical—the Baltimore station group has suffered its share of slings as well. Most notably, the company's critics say the fight over DTV modulation is nothing more than a stalling tactic to stave off the huge costs DTV transition will impose on the financially troubled operator of 54 stations.

But Sinclair says it has no plans to delay the rollout. Although it has four major network affiliated stations in Top 30 markets that have failed to begin DTV broadcasts on time, company officials insist the delays are nothing more than antenna construction and zoning delays. The stations—Baltimore, Pittsburgh, St. Louis and Sacramento—all should be offering DTV broadcasts by third quarter this year, Sinclair says.

"There is no reason to affect the [DTV] buildout schedule, because we know we will have COFDM one day," Ostroff says. If the go-ahead to switch to COFDM comes, the cost to broadcasters will be minimal, he says. ■

Smith: 'Do we want to be kicked back in time to the 1950s, or do we want to be part of the 21st century?'



Smith: Death of 8-VSB is only matter of time

By Bill McConnell

Sinclair Broadcasting Chairman David Smith was a model of conciliation after the FCC threw out his controversial request to augment the digital TV transmission standard with one that works better with inexpensive indoor antennas.

On Feb. 7 Smith said he was "grateful" to the FCC for recognizing a problem with the 8-VSB modulation standard selected for the U.S. by the Advanced Television System Committee and that his engineers "look forward" to working with the government and the TV industry to improve today's system.

But don't get the idea that Smith,

whose Baltimore-based group operates 54 stations, is backing away from his fight to switch the U.S. to the COFDM modulation.

In fact, Smith predicts that now that the FCC has pledged to conduct field tests to determine whether the latest generation of receivers has made improvements over initial models, "Support for 8-VSB and the ATSC is going to fall quicker than the Berlin Wall."

Smith's confidence has led the company to drop, for now anyway, talk of taking the issue to Congress and the courts if the FCC refuses to give broadcasters the option of using COFDM. "It's no longer an engineering question," he says. "It's a policy question:

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How do you solve the problem and cause the least amount of damage, and who's going to be the sacrificial lamb?"

Smith has few kind things to say about 8-VSB's primary backers. For instance, on Zenith, which he describes as the bankrupt and Korean-owned holder of the primary 8-VSB patents, he says: "The broadcast industry will not be held hostage by a foreign company that holds a patent." On the ATSC, which continues to defend 8-VSB: "It risks being set aside as an organization that has any relevance as a standard-setting body."

Smith also rejects ATSC's defense of 8-VSB on grounds that it was never intended for indoor or mobile applications and that it works great with directional antennas attached to a 30-foot mast. "Do we want to be kicked back in time to the 1950s, or do we want to be part of the 21st century?" ■

COFDM tops 8-VSB in Brazil

A technical committee evaluating digital television systems for the Brazilian government has recommended COFDM transmission system over the U.S.'s 8-VSB system. The findings are significant because the Brazilian tests represented the first official side-by-side testing of 8-VSB and COFDM in a 6 mhz channel, the same size used in the U.S.

In a report to the Brazilian Telecommunications Agency, the ABERT/SET Digital Television Group says COFDM provides better reception than 8-VSB—equal to or superior to NTSC. What's more, it says, it performs better in multipath environments and has mobile reception capability. The group says it will continue to evaluate the ATSC system, which includes the 8-VSB system, but "will focus its efforts on the DVB-T [European] and ISDB-T [Japanese] systems which employ COFDM."

While admitting that the ABERT/SET report was "not good news for us," ATSC Chairman Robert Graves says ANATEL has yet to make its formal decision on DTV systems and that the ATSC will offer a "strong technical counter-argument" and a "very compelling economic argument" for adopting the ATSC system. Graves adds that Brazil could use the ATSC system with COFDM modulation, though he says there have been no requests for the ATSC to develop such a system. —Glen Dickson

A broad view of the news

Seattle's KOMO-TV shoots and edits local news with widescreen pictures

By Ken Kerschbaumer

For KOMO-TV Seattle, the challenge of HDTV apparently isn't enough. It is now shooting and editing news with a widescreen 16:9 aspect ratio and converting it to NTSC's 4:3 ratio for broadcast.

The move comes less than a year after KOMO-TV became the nation's first station to broadcast local newscasts in HDTV.

"Last May, our thought process was already shifting to what's next, and 16:9 acquisition looked like a good place to go," says Mark Simonson, director of engineering. "We wanted to put a stake in the ground for the viewer."

The move to 16:9 was completed in five phases, beginning last fall when the station purchased 19 Sony Betacam SX DNW-9WS 4:3/16:9 switchable cameras. The second step was converting editing equipment to Betacam SX, followed by step three, the purchase and installation of a Sony MAV-1000 video server for playback of the material. Step four was building an automatic virtual switcher that would follow the switcher used for the NTSC newscast. Step five was getting the signal and aspect ratio conversion pieces in place.

Simonson says the material captured in 480i 16:9 includes anything shot in the field, including material that is sent



Stephen Ramaley and other KOMO-TV camera people are using Sony Betacam SX DNW-9WS cameras to capture local news in the 16:9 aspect ratio.

back via microwave or satellite. "Our camera people are still in the age of discovery right now, framing for 4:3 but being cognizant of the 16:9 ratio," offers Simonson. "The emphasis is still on the 4:3 material because that's still what 99% of our viewers are watching."

A number of Snell and Wilcox aspect ratio converters are located throughout the station. Each edit booth has one so that they can convert national news feeds and archived material from 4:3 to 16:9 so that it can be edited together with the 16:9 material.

"Everything is done in 16:9, but at the end of the day when the output

comes for standard def, we run it through an aspect ratio converter to get it to 4:3," adds Simonson. Both the 4:3 and 16:9 versions reside on the Sony server for playback.

Handling the newscast with a virtual switcher that follows the standard-def switcher has some limitations. For example, the virtual switcher doesn't have all of the effects, so certain DVE moves will trigger a cuts-only move on the virtual switcher. And audio latency issues were raised given the length of time and number of devices programming has to go through.

One of Simonson's key tools has been the Sony Betacam SX format, a format he believes holds its own in the HDTV domain. "It's been a great format for us so far, and the equipment has been very reliable," he says. "The imaging has been tremendous, and if you could see the material after being upconverted, it's a viable DTV format. It's a good interim step before lightweight HD cameras can come on board, and that day will come. There's no doubt in my mind that someday we will be native HD in all of our newsgathering." ■

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SeaChange's broadcast push

Company plans to bring server line to NAB with aim of repeating cable success

By Glen Dickson

SeaChange International is traveling to Las Vegas in April with two new video servers and hopes of boosting broadcast sales.

The Maynard, Mass.-based company, which claims 80% of the U.S. digital cable ad-insertion market, will appear at NAB 2000 with the 1230 Broadcast MediaCluster (BMC), a high-end unit aimed at large, networked multichannel operations, and the 1230 Broadcast MediaServer (BMS), a more economical stand-alone unit designed for small-market stations.

The 1230 BMC is aimed at program providers and networks looking for large amounts of storage and high throughput. It can support a bandwidth of up to 30 Mb/s, and can be clustered with up to six other 1230 BMC units in a shared storage configuration. For \$650,000, such a setup would have the capacity to store more than 1,200 hours of video (at 8 Mb/s) and could support up to 42 I/Os.

Craig Taylor, vice president of worldwide broadcast sales, says the 1230 BMC should prove popular in Europe and Asia, where SeaChange is finding most of its sales volume in large multichannel environments (60% of its Broadcast MediaCluster sales are overseas).

"People are buying some pretty big clusters that are pretty cutting edge," says Taylor, who adds that he is shopping similar systems to network-owned stations in the U.S. "One of the tremendous areas I see for growth is using a cluster to archive."

On the other end of the spectrum is the 1230 BMS, a stand-alone unit that only supports up to six I/Os and doesn't use SeaChange's patented cluster-storage scheme. "It provides us a lower entry point for a single-channel station that just needs 25 or 100 hours of storage," says John Pittas, vice president of broadcast products. For example, says Pittas, a 1230 BMS with 24 hours of storage (at 8 Mb/s), 5 I/Os, and fully RAID-5 protected storage would run less than \$60,000.

The 1230 BMS is also aimed at broadcast groups looking to consolidate their operations with "hub-and-spoke" architecture, where a large server at a central operations center feeds smaller servers at

multiple stations, with video and control data being passed over a WAN. The server has a gigabit Ethernet card to facilitate that store of networking.

"I think it will play a big role in 'centralcasting,' or the hub-and-spoke [idea]," says Taylor.

SeaChange already has one large cen-

tralcasting customer in The Ackerley Group, which bought Broadcast MediaClusters last year to feed programming to multiple stations in upstate New York from hub station WITX (TV) Syracuse. Ackerley has just purchased more MediaClusters to consolidate station operations in California and Oregon. ■

WSIL-TV: From A to D

ABC's Harrisonburg, Ill., affiliate uses JVC cameras, Vibrint servers, editors in jump to 'tapeless' news

By Glen Dickson

It's been a month since WSIL-TV Harrisonburg, Ill., made the leap from analog to digital and all's well, says Don Brown, news director at the ABC affiliate.

"Every piece of editing within the newsroom is nonlinear," says Brown. "We do all our satellite ingest into the servers, and that material is edited in nonlinear fashion, and all of our affiliate feeds are ingested into the hard drives and servers."

Engineers began replacing WSIL-TV's old analog equipment at 10:30 p.m. on Friday, Jan. 28. Its first tapeless news broadcast aired at 5 p.m. the next day.

The station starting thinking about replacing its ¾-inch tape machines five years ago, says Brown. But it didn't have the money then to invest in Sony Betacam SP equipment and didn't like the pictures of the less-expensive S-VHS format.

With the ¾-inch gear near the end of its useful life, the station finally decided to go with JVC's D9 format, formerly known as Digital-S, for field acquisition. "It's an extremely cost-competitive format," says Brown. The D9's 50 Mb/s recording and 4:2:2 compression yield better picture quality than Panasonic's DVCPRO 25 or Sony's DVCAM, both 25 Mb/s formats, he says.

While WSIL-TV still does traditional tape-to-tape editing in its news vans,



everything back at the station is nonlinear. The station has purchased a number of server-based products from Vibrint, including FeedClip, an interactive feed-capture application; NewsEdit, a nonlinear news editor; and NewsQ, a news playback application.

WSIL-TV's complement of Vibrint equipment includes a two-channel FeedClip for recording feeds directly to disk; a single-channel FeedClip that also serves as a nonlinear editor; four NewsEdit nonlinear editing bays; and one Vibrint VideoServer running the NewsQ manual news playback application.

Brown says he looked at news systems from Sony, Panasonic and Avid, but went with Vibrint because it was the only vendor that could deliver a turnkey system. "We were looking for one company that had the solution we wanted, to go from editing to recording satellite [feeds] and play to air, and do it as a whole package," he explains. ■



CUTTING EDGE

By Glen Dickson

ESPN to use virtual ads for baseball

ESPN says it will use Princeton Video Image's electronic insertion technology for a minimum of 20 Sunday Night Baseball games this year. A new ESPN-PVI agreement, which begins with the first week of the season, represents a significant step-up in the use of virtual advertising by ESPN. "This is a milestone agreement," said PVI President and CEO Dennis Wilkinson in a statement. ESPN has used the technology in college football and X-Games telecasts.



Ads like this one for Pepsi will be inserted into baseball games by PVI.

NDS to prove interactivity for QVC

NDS is developing an interactive TV system for QVC's The Shopping Channel in the UK. The system being created by QVC and NDS, a subsidiary of News Corp., will allow shoppers to order products in real-time by using their TV remote controls. The system is being installed now and will be available to Sky Digital viewers later this year.

"The digital TV era is turning the set-top box into a new storefront," says NDS CEO and president Dr. Abe Peled. "Content providers and retailers are seeking e-commerce solutions that are optimized for the TV environment and easy to deploy."

Discreet ships 1080p/24 system

Effects and editing supplier Discreet has announced availability of a new 1080p/24-frame Universal Mastering solution as part of version 3.6 of its Fire and Smoke

nonlinear editing systems, and versions 3.6 and 6.6, respectively, of its Inferno and Flame visual effects systems. Discreet, a division of Autodesk, says the new software releases of Fire, Flame and Inferno have an optional software codec feature to support

Sony's HDCAM high-definition tape format.

Pinnacle, Media DVX team

Media DVX, a New York-based company focused on digital ad delivery, and Pinnacle Systems have agreed to develop a version of the Media DVX store-and-forward service that uses Pinnacle's Media-Stream video servers. Media DVX, which has already been working with Grass Valley

Group to support its Profile server, made the Pinnacle deal based on requests from several large station groups, says President Ron England. Media DVX customers can now use the MediaStream products to receive commercials and other programming as digital files that are transmitted via satellite using IP multicasting technology.

Time Warner offers Concurrent VOD

Video-on-demand (VOD) supplier Concurrent Computer Corp. has announced that Oceanic Cable, Time Warner Cable's operation in Mililani, Hawaii, has commercially deployed Concurrent's MediaHawk VOD system. The new service, which is now available to roughly 254,000 households, allows access to movies on demand as well as interactive applications, such as ordering a pizza through the TV remote.

"I can pause a movie, switch to the pizza-on-demand channel, order a pizza to be delivered to my home, and then resume watching the movie," says Allan Akamine, Oceanic Cable director of sales and marketing. "I do all of this without having to move from my chair. The subscriber response has been extremely positive."

Sage buys Faroudja

Sage Inc., a digital display processing firm in San Jose, Calif., has agreed to

acquire Faroudja, a manufacturer of display upconverters for the consumer and broadcast markets, for \$155 million in stock. The two companies say they will focus on developing video processing chips for PCs, TVs and new display devices.

Under the deal, Faroudja will become a wholly owned subsidiary of Sage, with each Faroudja share being converted into .285 shares of Sage common stock. The agreement is expected to close in the quarter ending June 30, 2000.

"We will continue to operate the Faroudja home theater and broadcast businesses as separate units in the same manner as our traditional systems business," says Sage CEO Chandra Reddy. "However, we plan to combine our semiconductor interests to form a single business group focused on providing a full range of breakthrough video solutions to the world's leading display manufacturers."

CONUS begins digital rollout

Satellite news cooperative CONUS Communications is moving ahead with its conversion to 100% digital operation by delivering its first digital downlink equipment to WRAL-TV Raleigh, N.C., a Capitol Broadcasting station and CBS affiliate.

CONUS is providing digital dishes and receivers to all its CONUS News Service members as part of its digital conversion, which will allow member stations to receive multiple channels of video, audio and data simultaneously in a 24/7 news feed format.

Harlan Neugeboren

Director of
Engineering and
Technology



CAREER: Launched NY1 in 1992 and similar 24-hour cable news operations in other parts of the country. Prior to NY1, worked for various production and facilities companies in New York.

EDUCATION: Graduated from the S.I. Newhouse School of Public Communications at Syracuse University in 1982. Attended Northwestern Summer Communications Program. "Basically, I've wanted to be in TV since junior high school."

FAMILY: Married 12 years; one son

WOULD RATHER BE: On a sailboat in the Caribbean.

BEST LESSON: "Be sure you have a fall-back plan when dealing with a manufacturer in case there are any problems with delivery. We've been lucky overall, but there have been times when things haven't worked out."

Getting from here (TV) to there (the Web)

The Internet seems as if it will play a great role in complementing your 24-hour news channels. How are you dealing with getting the content from the video side to the Internet side?

Well, at NY1 we're using analog technologies to publish NY1 on the Web, and it works pretty well. It's a dynamic content publishing system. Right now, NY1 is not streaming its whole feed, but obviously the way we produce news is perfect for the Internet because it's all clip based. That means we can serve up a story and show the clip we just recorded, and that's phase one. Phase two is offering other material related to that story—things like a full press conference. That's where we see it going, but initially you have to get your foot in the door and do the clip-based service. But the real power is being able to archive and search.

That sounds pretty ambitious.

Well, to go through the expense of putting a huge archive and asset management system together on the backend is no small task. And the question we keep on asking ourselves is: If we build it, will they come? And we don't know the answer to that yet. What we do know is that viewers like more dynamic and better content on a Web site, but does that mean they'll want a fully key-frame searchable version of a press conference?

What we're trying to get to is an open architected asset manager running in the background between the newsroom system and the Web publishing system. Where I see it going is that the newsroom vendors are going to have to open up or put vendor hooks into their system to be able to export and publish.

The closest system we've seen to that is Media 360 from Informix. You can take it in the newsroom, save scripts and put them on the Web. We haven't delved into it greatly, but WebExplode and other applications are pretty interesting.

Are there any misperceptions broadcasters and newsroom system manufacturers may have about what the behind-the-scenes relationship should be between the traditional newsroom and the Web-publishing side?

Everyone thinks that it's the content pub-

lishing side of the scripts. That's only one small part of it; the real part of it is all the video, all the graphics, all the other pieces that will make a Web story an enhanced story. We're not looking to duplicate the on-the-air content on the Web, and to do an enhanced version you need much more powerful asset management to make the Web experience better. And I don't think anyone is there yet.

I'm sure you've been discussing this with newsroom system manufacturers.

Yes. We've been looking at the next generation newsroom systems, and even after a fairly open request for information we seem to get the same standard responses back. They're trying to come up with a solution that protects their business and that they can sell to their customers easily. But Web publishing is very different. For example, we're able to search within the newsroom system for all the graphics in our system. And TV graphics don't play well on HTML, so we're trying to get to the point where the elements that made the graphics can dynamically be republished into another form.

With NAB coming up you'll have a chance to see the latest tools. What have you heard in your discussions in terms of what you can expect?

We hear through the grapevine that someone is going to show realtime transcoding from DV to MPEG, and that may be an interesting tool, because MPEG seems to be the standard that everyone is basing on for content publishing and distribution, although it's still relatively high bandwidth, and we're trying to get it down to around 6 or 8 Mbps so we can get it around easily.

A couple of new and interesting DV server offerings are also being discussed, and I think there will also be some next-generation NT products. We're using an SGI origin server, and we had a couple of hiccups and bumps with it, but for the money it's awesome. It's open standard, we can telenet in. We can look at the file system. It's pretty open architected and it's nice. So I'm looking forward to seeing what else will be offered. ■

A whole new Web ball game

Teams ceding Web rights to Commissioner portends a possible audiocast shift

By Richard Tedesco

Major League Baseball may be on the verge of making a controversial double play with radio broadcast rights, selling Internet audiocast rights for all major league games to a third party Webcaster.

That's a likely prospect as Major League Baseball contemplates ways to capitalize on those audiocasts, which are its most tangible Web asset. An audiocast licensing deal could occur this season, and the plan could kick up rhubarbs with the radio stations that have licensed rights to live game coverage that is carried online.

The basic game plan is to collectively negotiate audiocast rights for all the teams, according to Alex Kam, MLB director of new media. "We're looking to generate incremental revenue," says Kam. "We can get better deals for our clubs. It's basic economic reality that if we coordinate on the Internet, we can realize cost efficiencies and better monetize our assets."

For teams with a national fan base playing to displaced fans tuning in online, audio rights to game coverage would have been a potentially lucrative asset in their next round of radio negotiations. But after closing ranks in passively ceding Internet rights to the MLB Office of the Commissioner during last month's team meetings, the teams are embracing the concept of a uniform Webcasting strategy.

"We're very confident that the best interests of baseball will be served by this approach," says Dan Farrell, senior vice president of marketing and broadcasting for the St. Louis Cardinals.

Teams have not received any clear direction from the commissioner's office on how revenues will be handled, according to Farrell.

Jamie Hildreth, vice president of broadcast and sales for the Houston Astros, supports the concept of a unified Web strategy for the teams—particularly if revenues can be realized. But Hildreth says the Astros want some measure of autonomy online: "I certainly think that the teams need to con-



Major League Baseball may sell the audio streaming rights to all games to a third-party Webcaster.

trol their destiny to some degree."

The Astros, among the first teams to audiocast games, want those audiocasts to remain on their site. So do the Los Angeles Dodgers, according to Dodgers spokesman Derek Hall.

The Dodgers see Webcasting as a means of expanding their fan base, Hall says, and fully support the Web rights consolidation.

Some teams are simply pleased at the prospect of sharing revenue if MLB audiocast rights are licensed, according to Joanne Levy-Lamoreaux, manager of advertising and Internet for the Philadelphia Phillies. "We see this in a positive light. We've been providing Webcasts through our site, but we haven't been getting paid for it," says Lamoreaux.

The Chicago Cubs and New York Yankees are among the big market teams that declined comment on the situation. Other teams didn't respond to inquiries about audiocasting.

The teams may see a clear upside, but reselling radio rights online is a serious issue for radio stations that have paid Cadillac licensing fees to carry big league baseball games in major markets.

"The radio rights are escalating every year, and it's very difficult to make money on the play-by-play," says Bobby Lawrence, executive vice presi-

dent of Clear Channel Communications. "If baseball's going to sell our audio, we think that's a real issue."

Clear Channel stations carry games from the Dodgers, the Rockies, the Reds, the Tampa Bay Devil Rays and the San Diego Padres. Lawrence is concerned about appropriate compensation for rebroadcasts—an issue he assumes will be settled with the teams—and the prospect of ads inserted in those Webcasts.

Roy Laughlin, vice president and general manager of KXTA-AM, which carries the Dodgers in their home market, says the growth of MLB-controlled audiocasts could compromise the value of Dodgers games on KXTA.

KXTA approached the Dodgers about adding Internet audiocast rights to its package last season. But Laughlin says the station was rebuffed by team executives, who anticipated the MLB Web rights shift.

Tom Moran, vice president and director of sports marketing for Clear Channel Cincinnati, says Clear Channel's WLW-AM station is still talking to the Reds about carrying audiocasts on its Web site this season—suggesting that teams' perspectives on Web rights may differ.

The Reds retained the Web rights in an addendum to its deal with WLW-AM, according to Moran, who feels the station should be compensated in an MLB-brokered Web cast deal.

Mike McCoy, vice president and general manager of KTRH-AM, which carries Houston Astros games, says Web rights would have been an issue in KTRH's next round of negotiations with the team. KTRH is in the second season of a three-year deal with the Astros, and will weigh its options carefully, according to McCoy.

"A popular Webcast of Astros baseball would certainly make the radio

rights less attractive to us," he says.

That sentiment is echoed by Rick McDonald, vice president of programming for Susquehanna Radio, which carries San Francisco Giants games in the Bay area on KNBR-AM and has the Baltimore Orioles on its York, Pa., station. "We have marketing relationships between the teams and the stations that carry them, and it seems that those relationships might be diminished if the stations were forced to compete for listening audience," McDonald says.

Whether Webcast rights are sold or not, Kam says baseball needs an Internet partner to facilitate Webcasting. Yahoo's Broadcast.com unit, which has already been an audiocast facilitator for some teams, is a logical candidate, along with cable partner ESPN.

Either could also give baseball assists with ticketing or e-commerce—other areas it wants to explore. "We don't really know what makes sense in any great detail," says Kam, who insists baseball will be "sensitive" to existing broadcast relationships.

Baseball doesn't need to look very far to see what's working for other leagues online, particularly the National Basketball Association, which currently sells an audio package of all regular season games for \$19.95 and a half-season for \$9.95, with the teams splitting the revenue. In the NBA model, local radio stations carrying the broadcasts don't share in that compensation. But the ads they sell for broadcast remain in the audiocasts.

Baseball Webcasts will still be free, with teams sharing the take in some way. The consolidation of Internet rights is part of a larger initiative that gives the MLB commissioner's office greater prerogative over pooling and redistributing revenues.

The issue of compensating radio stations for redistributing their game broadcasts could be handled by reduction in their rights fees, perhaps by as much as 25%, according to Neal Pilson, president of Pilson Communications. Pilson, former head of CBS Sports, feels Major League Baseball can set a coherent Web strategy in a give-and-take process with the teams.

"There's a recognition that in the process some relationships and some revenue streams are going to have to be changed," says Pilson. "Most of the leagues are operating on a learn-as-you-go basis. What it takes is rational discussion, opportunity for teams to have input and the hope that what you get is a larger revenue pie." ■

IBS builds more sites

Helps Hearst-Argyle with new services in four markets

By Richard Tedesco

Internet Broadcast Systems launches four new sites for Hearst-Argyle stations this week, and is on its way to a goal of recasting local station sites in 40 markets this year.

The Hearst-Argyle stations joining the IBS "network" are WTAE-TV Pittsburgh, WLWT-TV Cincinnati, WESH-TV Orlando and KCRA-TV Sacramento. IBS does a dramatic makeover of station sites in its online group; supplying a sales staff and print journalists to do text versions of breaking news stories; and introducing video streaming of selected news stories, which it considers a more palatable than streaming entire newscasts.

"We're not trying to be the place of record. The newspapers can do that," says Reid Johnson, IBS president. "We try to be what's happening now."

Hearst-Argyle is committing all of its 24 stations to online relaunches with the Minneapolis-based Web site builder, along with \$20 million. Post-Newsweek has invested \$10 million in



Channel2000.com site is managed by IBS for KCBS-TV in Los Angeles. It claims 3 million page views per month.

IBS and will relaunch its six station sites with the company in the next year.

IBS currently manages 10 station sites. Its site for KCBS-TV in Los Angeles (Channel2000.com) claims three million page views monthly, and its site for CBS Minneapolis affiliate WCCO-TV (Channel4000.com) claims nine million page views. ■

Dow Jones, Excite@Home invest in a work site

Seeking to cash in on what they see as a big Web business segment, Dow Jones and Excite@Home created a joint venture last week to launch a business-to-business portal and an IPO later this year.

Work.com, a 50/50 joint effort between the two companies, aims to launch its site in late summer, drawing on news content from Dow Jones Business News and the online edition of *The Wall Street Journal*. It will also offer free e-mail and other transactional software services, including market research. "We think the opportunity here is at least the size of Excite all over again," said George Bell, president and CEO of Excite@Home.

An IPO comprising a minority of the venture's share is planned after the site launches. But Gordon Crovitz, senior vice president of electronic publishing at Dow Jones, also left the door open for a separate offering of a tracking stock based on Dow Jones Internet assets.

While Dow Jones content will be what Crovitz called the "backbone" of the site, he said the partners will seek to add content from other publishers.

The target market here is small and midsize companies—firms with 500 employees or fewer—which Dow Jones and Excite@Home figure can use a leg up to establish a Web presence.

The Work.com site will initially be advertiser-supported, segueing to a subscription and transaction model, according to Bell, who says it will be a traveling companion to Excite@Home's imminent broadband portal play. "Everywhere Excite.com goes, Work.com goes," said Bell. —Richard Tedesco

CHANGING HANDS

The week's tabulation of station sales

COMBOS

KDUZ(AM) Hutchinson-KKJR(FM) Hutchinson/Minneapolis and KDJS-AM-FM Willmar, Minn.

Price: \$3.15 million (\$2 million for KDUZ-KKJR; \$1.15 million for KDJS-AM-FM)

Buyer: Iowa City Broadcasting Co., Minnetonka, Minn. (Thomas E. Ingstad, president); owns/is buying four other AMs and four other FMs. Ingstad owns/has interest in three AMs and seven FMs

Sellers: KDUZ-KKJR: North American Broadcasting Co. Inc., Hutchinson (Albert Tedesco, chairman; Larry Graf, president); no other broadcast interests
KDJS-AM-FM: KANDI Broadcasting Inc., Willmar (Perry Kuglar, president); no other broadcast interests

Facilities: KDUZ: 1260 kHz, 1 kW day, 64 w night; KKJR: 107.1 MHz, 4.4 kW, ant. 195 ft.; KDJS(AM): 1590 kHz, 1 kW day, 89 w night; KDJS-FM: 95.3 MHz, 50 kW, ant. 436 ft.

Formats: KDUZ: oldies; KKJR: country; KDJS(AM): oldies; KDJS-FM: country
Broker: Jim Wychor (KDUZ-KKJR)

WENY-AM-FM Elmira, N.Y.

Price: \$1.5 million

Buyer: White Broadcasting LLC, Natick, Mass. (Kevin T. Lilly and Nicholas B. White, each 41.5% owners). Lilly and White have interest in Lilly Broadcasting LLC, which is buying WENY-TV Elmira from seller

Seller: WENY Inc., Ithaca, N.Y. (Howard L. Green, president). Green owns three AMs and two FMs in New Jersey and WMGM-TV Wildwood, N.J./Philadelphia; is selling WENY-TV
Facilities: AM: 1230 kHz, 1 kW; FM: 92.7 MHz, 1.2 kW, ant. 715 ft.

Formats: AM: news/talk; FM: AC
Broker: Kozacko Media Services

WSEV(AM) Sevierville/Gatlinburg and WDLY(FM) Gatlinburg/Sevierville, Tenn.

Price: \$1.45 million

Buyer: East Tennessee Radio Group LP, Dalton, Ga. (Paul G. Fink, president). Fink owns two AMs and two FMs
Seller: DollyWood Broadcasting Co., Sevierville (Roderick Orr, principal); owns one AM and two FMs

Facilities: wsev: 930 kHz, 5 kW day, 148 w night; wdly: 105.5 MHz, 650 w, ant. 964 ft.

Formats: Both country

WKXF(AM)-WXLN(FM) Eminence/Louisville, Ky.

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$0 ■ 0
Combos ■ \$6,700,000 ■ 4
FMs ■ \$24,650,000 ■ 9
AMs ■ \$5,520,049 ■ 3
Total ■ \$36,870,049 ■ 16

SO FAR IN 2000

TVs ■ \$465,734,156 ■ 12
Combos ■ \$629,945,816 ■ 36
FMs ■ \$248,616,530 ■ 60
AMs ■ \$52,602,059 ■ 41
Total ■ \$1,396,898,561 ■ 149

Price: \$600,000

Buyer: Commonwealth Broadcasting Corp., Glasgow, Ky. (Steven W. Newberry, president); owns/is buying 11 other AMs and 13 other FMs, including WBRT(AM) Bardstown/Louisville, Ky.

Seller: Cross Country Communications Inc., Clarksville, Ind. (George A. Zarris, president); owns wxln(AM) New Albany, Ind./Louisville

Facilities: wkxf: 1600 kHz, 500 w day; wxlm: 105.7 MHz, 3 kW, ant. 325 ft.

Formats: wkxf: bluegrass; wxlm: AC Christian

FMS

KLAK(FM) Durant, Okla., and KMKT(FM) Bells, Texas, and option to buy KMAD-FM Whitesboro, Texas/all Denison/Sherman, Texas (70 miles from Dallas/Fort Worth)

Price: \$14.25 million

Buyer: NextMedia Group LLC, Denver (Carl Hirsch, executive chairman; Steven Dinetz, CEO; Samuel "Skip" Weller, president, radio); owns/is buying 39 other radio stations

Sellers: Lake Broadcasting, Denison (Bill Harrison, president); no other broadcast interests; and Red River Radio Inc., Denison, (Jim Stansell, chairman); no other broadcast interests
Facilities: klak: 97.5 MHz, 27 kW, ant. 673 ft.; kmkt: 93.1 MHz, 6.8 kW, ant. 627 ft.; kmad: 102.3 MHz, 3 kW, ant. 233 ft.

Formats: klak: AC; kmkt and kmad: country

Broker: Star Media Group Inc.

WVOM(FM) Howland/Bangor and

WBYA(FM) Searsport/Bangor, Maine

Price: \$4.025 million

Buyer: Communications Capital Managers LLC, East Lansing, Mich. (Michael H. Oesterle and G. Woodward Stover II, managers), Oesterle and Stover also manage Southern Broadcast Group LLC, which is buying four AMs and five FMs, including wcxj(AM) Five Points/Lake City, Fla. (see item, below). Stover owns WHFB-AM-FM Benton Harbor, Mich.

Seller: Moon Song Communications Inc., Bangor (Jerry Evans, principal); no other broadcast interests

Facilities: wvom: 103.9 MHz, 54 kW, ant. 1,509 ft.; wbya: 101.7 MHz, 6 kW, ant. 236 ft.

Formats: wvom: news/talk; wbya: classical

KQAK(FM) Bend, Ore.

Price: \$3.45 million

Buyer: Horizon Broadcasting Group LLC, Bainbridge Island, Wash. (William Ackerley, CEO); is buying two AMs and three other FMs, including KRCO(AM)-KJKJ(FM) Prineville/Bend and KWEG(FM) Warm Springs/Bend, Ore.

Seller: JJP Broadcasting Inc., San Juan, P.R. (Juan E. Rodriguez-Diaz, principal); no other broadcast interests
Facilities: 105.7 MHz, 40 kW, ant. 592 ft.

Format: Pure Gold

Broker: Exline Co. (seller)

WJIV(FM) Cherry Valley/Albany, N.Y.

Price: \$1.3 million

Buyer: Midwest Broadcasting Corp., Detroit (Jon Yinger, principal); owns wsnl(AM) Flint and wlcm(AM) Charlotte/Lansing, Mich.

Seller: WJIV Radio Inc., Cherry Valley (Floyd Dykeman, principal); no other broadcast interests
Facilities: 101.9 MHz, 11.5 kW, ant. 1,027 ft.

Format: Christian

Broker: John Pierce & Co.

KSMY(FM) (formerly KAKV) Lompoc, Calif.

Price: \$525,000

Buyer: Bathysphere Broadcasting Corp., Fresno, Calif. (Clifford N. Burnstein and Peter D. Mensch, limited partners); owns one AM and seven other FMs. Burnstein and Mensch own two AMs and five FMs
Seller: McRae Media Corp., Grapevine, Texas (Stuart McRae, president); no other broadcast interests
Facilities: 106.7 MHz, 1.65 kW,

ant. 1, 237 ft.
Format: CHR

WCJX(FM) Five Points/Lake City, Fla.

Price: \$405,000
Buyer: Southern Broadcasting Group LLC, East Lansing, Mich. (Michael H. Oesterle and G. Woodward Stover II, managing members); owns/is buying four AMs and five other FM's. Oesterle and Stover also are managers of Communications Capital Managers LLC, which is buying wvom(FM) Howland/Bangor and wbya(FM) Searsport/Bangor, Maine (see item, above). Stover owns WHFB-AM-FM Benton Harbor, Mich.
Seller: Carol Jean Lamons, Lake City; no other broadcast interests
Facilities: 106.5 MHz, 4.2 kW, ant. 328 ft.
Format: Variety

KMBQ(FM) Wasilla, Alaska

Price: \$360,000 (for stock)
Buyer: John N. Klapperich, Wasilla; no other broadcast interests
Seller: Clyde T. Boyer Jr., Wasilla; no other broadcast interests
Facilities: 99.7 MHz, 51 kW, ant. - 187 ft
Format: AC

KDJR(FM) De Soto, Mo.

Price: \$310,000
Buyer: Grizzly Broadcasting Trust, South Williamsport, Pa. (Dorothy M. Stein and Catherine M. Martin, trustees); no other broadcast interests
Seller: Schafermeyer Broadcasting Corp., Columbia, Mo. (Kim Schafermeyer, CEO); is selling KHAD(AM) De Soto
Facilities: 100.1 MHz, 2 kW, ant. 400 ft.
Format: News

Construction permit for KBPL(FM) Three Rivers, Texas

Price: \$25,000
Buyer: Roy E. Henderson, Flower Mound, Texas; owns/has interest in one AM and seven other FM's, all in Texas
Seller: John Means, Hiawatha, Kan.; no other broadcast interests
Facilities: 94.5 MHz, 32 kW, ant. 450 ft.
Broker: Fred Hannel (seller)

AMS

KTRB(AM) Modesto/Fresno, Calif.

Price: \$5,255,049
Buyer: Pappas Telecasting Cos., Visalia, Calif. (Harry J. Pappas, president/owner); owns KFRE(AM) Fresno, KMPH-FM Hanford/Fresno and 16 TVs,

including KMPH(TV) Visalia/Fresno, all Calif.
Seller: Bessie Grillos, Modesto; no other broadcast interests
Facilities: 860 kHz, 50 kW day, 10 kW night
Format: Spanish music

KWCO(AM) Chickasha/parts of Oklahoma City, Okla.

Price: \$200,000
Buyer: Tyler Enterprises LLC, Oklahoma City (Ralph H. Tyler, owner); owns KTUZ(FM) Chickasha/Oklahoma City
Seller: Martin Communications Inc., Chickasha (Bob Martin, president); no other broadcast interests
Facilities: 1560 kHz, 1 kw day, 250 w night
Format: Country

WKDX(AM) Hamlet/Wadesboro, N.C.

Price: \$65,000
Buyer: McLaurin Group, Hamlet (Howard McLaurin Jr., president); no other broadcast interests
Seller: Risdan A. Lyon Estate, Wadesboro (Risdan A. Lyon, principal); no other broadcast interests
Facilities: 1250 kHz, 1 kW day
Format: Christian Contemporary

—Compiled by Alisa Holmes

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DATEBOOK

MAJOR MEETINGS

March. 1-3—American Association of Advertising Agencies Seventh annual Media Conference and Trade Show—Media in the Next 100 Years. Disney's Contemporary Resort, Orlando, Fla. Contact: Martha Brown (212) 850-0722.

April 8-13—National Association of Broadcasters Annual Convention. Las Vegas Convention Center, Sands Expo, Venetian Hotel Center, Las Vegas Hilton. Contact: (800) 342-2460.

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

May 22—George Foster Peabody Awards, 59th annual presentation and luncheon, Waldorf-Astoria, New York. Contact: Dr. Barry Sherman (706) 542-3787.

July 16-19—Cable & Telecommunications Association for

Marketing Summit. Hynes Convention Center, Boston. Contact: Seth Morrison (703) 837-6546.

Sept. 13-16—Radio-Television News Directors Association International Conference and Exhibition. Convention Center, Minneapolis. Contact: Rick Osmanski (202) 467-5200.

Sept. 20-23—National Association of Broadcasters Radio Show. Moscone Center, San Francisco. Contact: Gene Sanders (202) 429-4194.

Nov. 28-Dec.-1—California Cable Television Association Western Show. Los Angeles Convention Center, Los Angeles. Contact: Paul Fadelli (510) 428-2225.

Jan. 22-25, 2001—National Association of TV Program Executives 37th annual Conference and Exhibition. Las Vegas. Contact: Lana Westermeier (310) 453-4440.

THIS WEEK

Feb. 29—HRTS Newsmaker panel: Ageism. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: Gene Herd (818) 789-1182.

Feb. 29-March 1—MAB Great Lakes Broadcasting Conference & Expo, Lansing Center, Lansing, Mich. Contact: Michael Steger, 800-968-7622.

Feb. 29-March 1—Kagan Seminars Interactive Summit. The Park Lane Hotel, New York. Contact: Tim Akin (831) 624-5882.

March. 1-3—AAAA Seventh annual Media Conference and Trade Show—Media in the Next 100 years. Disney's Contemporary Resort, Orlando, Fla. Contact: Martha Brown (212) 850-0722.

March 1-4—Country Radio Broadcasters Country Radio Seminar. Nashville Convention Center, Nashville. Contact: Paul Allen (614) 327-4487.

ALSO IN MARCH

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

March 8-10—CTAM Digital Pay Per View Conference. Century Plaza Hotel and Tower, Los Angeles. Contact: Seth Morrison (703) 837-6546.

March 10-12—IBS National College Radio Station Convention. Hotel Pennsylvania, New York City. Contact: Fritz Kass (914) 565-0003.

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

March 14-15—Kagan Seminars Radio Acquisitions & Finance 2000. The Park Lane Hotel, New York. Contact: Tim Akin (831) 624-5882.

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

March 16—American Women in Radio and Television Radio in the New Millennium. The Yale Club, New York. Contact: Rosemarie Sharpe (212) 481-3038.

March 16—Kagan Seminars TV Acquisitions & Finance 2000. The Park Lane Hotel, New York. Contact: Tim Akin (831) 624-5882.

March 16—Kagan Seminars Broadband Technology & Finance. The Park Lane Hotel, New York. Contact: Tim Akin (831) 624-5882.

March 16—RTNDF 10th annual Banquet and Celebration of the First Amendment. Washington Monarch Hotel. Washington. Contact: Colony Brown (202) 467-5217.

March 23—CAB 18th Annual Cable Advertising Conference. New York Marriott Marquis. Contact: Joleen Martin (212) 508-1214.

March 24-26—NAB Education Foundation Making News: An Executive Seminar in Broadcast Journalism. Swiss Hotel, Atlanta. Contact: John Porter (202) 775-2559.

March 24-26—RTNDF News Management

Training Seminar for Women and Minority News Professionals. Holiday Inn on the Bay, San Diego. Contact: Michelle T. Loesch (202) 467-5206.

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

March 27-28—The Citizenship Education Fund Minority Broadcast Advocacy: Turning the Tides for Minority Entrepreneurship Conference. The International Trade Center, Washington. Contact: Dahlia Hayles (202) 333-5204.

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

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

March 30—National Association of Black-Owned Broadcasters 16th Annual Communications Awards Dinner. Marriott Wardman Park Hotel, Washington. Contact: Lisa Douglas (212) 370-5483.

March 30—Association of National Advertisers 2000 Television Advertising Forum. The Plaza Hotel, New York. Contact: John J. Sarsen Jr. (212) 697-5950.

APRIL

April 1—AP-RTNDA-Emerson College Regional Conference & Awards Dinner. Braintree Sheraton Tara Hotel, Braintree, Mass. Contact: Bob Salsberg (617) 358-8100.

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

April 5—Cable Positive Fourth Annual [AIDS] Benefit Dinner. Marriott Marquis Hotel, New York. Contact: James Griffin (973) 331-1070.

April 5-7—ICM Conferences Inc. Cable Telephony. Hyatt Regency Hotel, Denver, Colo. Contact: Arlene Soumillac (415) 817-0400.

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

April 7-8—Radio and Television News Directors Foundation Newsroom Decision-Making Workshop. Hotel Nikko, San Francisco. Contact: Kathleen Graham (202) 467-5216.

April 7-9—Radio and Television News Directors Foundation Covering the 2000 Elections Workshop. Union Station Hotel, Nashville, Tenn. Contact: Avni Patel (202) 467-5215.

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

April 8—Television News Center Anchor Training. 1510 H Street, NW, Washington. Contact: Herb Brubaker (301) 340-6160.

April 8-13—National Association of Broadcasters Annual Convention. Las Vegas Convention Center, Sands Expo, Venetian Hotel Center, Las Vegas Hilton. Contact: (800) 342-2460.

April 10-11—Television Bureau of Advertising

Annual Marketing Conference. Las Vegas Hilton Hotel, Las Vegas. Contact: (212) 486-1111.

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

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

April 18—Illinois Broadcasters Association annual Silver Dome Conference and Awards. Crown Plaza Hotel, Springfield, Ill. Contact: (217) 793-2636.

April 21-22—Collegiate Broadcasting Group 22nd Annual Black College Radio Convention. The Renaissance Hotel, Atlanta. Contact: Lo Jelks (404) 523-6136.

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

MAY

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

May 10—Quinnipiac College Fred Friendly First Amendment Award presentation. Metropolitan Club, New York City. Contact: Lou Adler (203) 288-5251.

May 13-17—American Center for Children and Media Summit 2000. Toronto. Contact: Joe Pereira (416) 515-0466.

May 15-17—DBS Digest 7th annual Denver DBS Summit. Denver Hilton/Tech Center, Denver. Contact: Jay Rogers (719) 586-9761.

May 17-18—CES Business Solutions 2000. Hyatt Regency Hotel, Los Angeles. Contact: Lisa Fasold (703) 907-7600.

May 17-20—Broadcast Cable Financial Management Association 40th Annual Conference. Sheraton Harbor Island, San Diego. Contact: Mary Teister (847) 296-0200.

May 22—George Foster Peabody Awards, 59th annual presentation and luncheon, Waldorf-Astoria, New York. Contact: Dr. Barry Sherman (706) 542-3787.

JUNE

June 1-4—Foundation World Television Forum Montreux World TV Forum. Montreux, Switzerland. Contact: George Waters 011-353-1-668-0058 (Ireland).

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

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

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

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

Madison makes headlines

Paula Madison impresses people. News sources, community leaders, fellow journalists and TV viewers who have made WNBC(TV) the No. 1 news station in New York.

Now, Madison is set to impress the country. Named on Feb. 10 to the newly created post of vice president of diversity at NBC Inc., she is charged with increasing diversity not just on the air, but behind all the scenes at the network.

Madison is the first to be named to such a post. She also was the first African-American woman to become a news director in New York. While she has encountered some difficulties in her career, she seems to have genuinely enjoyed being a pioneer. "I've never thought of anything as too difficult to do," she says.

Madison was not an obvious choice for the diversity job—in fact, the coalition of minority members that pushed for the position wanted a corporate staffer, NBC President Robert C. Wright says. However, Madison's prominent post, leading NBC's second-largest news operation (after NBC News itself), helped make her case. Madison is also "very contemporary with the issues we all have to deal within the company," Wright says. "She's already very committed."

"I presume that [NBC] wouldn't have created this job unless they were serious about what they were going to do, and in hiring Madison, they are getting someone who's serious about what [she] want[s] to do," says Marty Haag, senior vice president of news for Belo Corp.'s Broadcast Division. Haag was news director of WFAA-TV Dallas, where Madison took her first TV job. "She sets very high standards for herself and everyone around her. She's unrelenting in her drive to do the best possible job," Haag says.

Indeed, "if anyone can make the network industry aware of what they're facing, it's Paula Madison," says Curtis Taylor, immediate past president of the New York Association of Black Journalists. "She's very effective at building coalitions and working with people."

Madison started out as a newspaper reporter but thought better of it in the early 1980s as newspapers folded across the country. She started her TV career as community affairs director at WFAA-TV, but quickly worked her way into the newsroom. She quickly moved up the Belo lad-



"Either you're going to be diverse or you're not—and we are going to be diverse."

Paula Annette Madison

Vice president and news director, WNBC(TV) New York/vice president, diversity and chairwoman, Diversity Council, NBC Inc., New York; b. Aug. 24, 1952, New York; B.A., history/black studies, Vassar College, Poughkeepsie, N.Y., 1974; attended Syracuse University, Syracuse, N.Y., 1974-75; reporter, Syracuse Herald-Journal, 1975-80; investigative bureau reporter, Fort Worth [Texas] Star-Telegram, 1980-82; assistant city editor, Dallas Times Herald, 1982; community affairs director, WFAA-TV Dallas, 1982-84; news manager, WFAA-TV, 1984-85; news director, KOTV(TV) Tulsa, Okla., 1985-86; executive news director, KHOU-TV Houston, 1986-89; assistant news director, WNBC, 1989-1996; current positions since March 1996 (WNBC) and February (NBC); m. Roosevelt Madison, April 9, 1990; daughter Imani, 24.

der, first as news director of KOTV(TV) Tulsa, Okla., then as executive news director at KHOU-TV Houston.

She returned to her hometown of New York in 1989 as assistant news director at WNBC. Seven years later, she was named vice president and news director.

As the NBC O&O's top news gatekeeper, Madison helped WNBC oust WABC-TV from its 16-year hold on the No. 1 news slot at 5 and 6 p.m., according to November 1999 Nielsen ratings. WNBC also led last April's New York Emmy haul with 12 of the 59 awards.

To ensure that the station is in touch with the community, Madison goes out of her way to hire employees native to the area. "There's a lot of depth here in our news division," which by design—not luck—will allow her to work her new diversity job into her typically 12-hour days. "If [newsroom employees are] concerned about something, they'll page me," Madison says. "I don't get paged a lot."

But people—particularly members of the minority groups who this past fall pushed for more inclusion at each of the Big Four networks—will be watching closely as Madison tackles her diversity job. The first task of NBC's Diversity Council, which Madison chairs, is to expand the network's agreement with the NAACP to include Hispanics, Asians and other minority members, she says.

Beyond that, NBC has promised to hire at least one new minority writer next year for all of its second-year shows; hire people of color as directors; encourage producers to hire minorities as writers; and increase job-training, internship and page programs for minorities.

As the only person of color in some workplaces, Madison knows that standing alone can be scary. "You don't know if it's a Neanderthal attitude. You don't know if it's going to be OK," she says. "It could be frightening to walk into that.... It makes you wonder, 'Wow, what kind of place is this?'"

Madison doesn't know how long the diversity job will last, but "when you have some diversity at virtually every level, I think you're successful," she says. "Either you're going to be diverse or you're not—and we are going to be diverse."

—Elizabeth A. Rathbun

BROADCAST TV



Hawks

Appointments, Hearst-Argyle Television, New York: **Harry T. Hawks**, senior VP and chief financial officer, named executive VP; **Brian A. Bracco**, VP and news director, KMBC-TV Kansas City, Mo.,

named group news executive.

Geoffrey Wells, executive director, information technology and digital strategy, Buena Vista Television/ABC Information Technology, Burbank, Calif., named VP, information technology, ABC Broadcasting.

Sallie Schoneboom, director, ABC Daytime media and talent relations, New York, named VP.

Appointments, Kids WB!, Burbank, Calif.: **John F. Hardman**, programming executive, *Batman Beyond* and *Max Steel*, named director, development; **Jessica Pinto**, programming executive, *Pokemon*, *Detention*, *Men in Black*, *The Sylvester & Tweety Mysteries*, named director, current series and scheduling.

Appointments, PBS, Alexandria, Va.: **Cindy Gertz**, VP, shareholder relations, Freddie Mac, McClean, Va., joins as chief financial officer and senior VP, finance and administration; **Stu Kantor**, director, corporate communications department, named director, creative communications and editorial services, PBS Learning Media.

Appointments, Continental Television Sales, New York: **Thomas A. Fiore**, New York sales manager, Empire team, named VP, sales manager; **Randi Lynn Goldklank**, New York sales manager, Liberty team, named VP, sales manager.

Howard Farbman, manager, Senator Team, Dallas, Millennium sales and marketing, named VP, director of sales.

John Koski, VP, programming and creative services, WHBQ-TV Memphis, Tenn., named VP and general manager.

Susan Adams Loyd, director, programming and broadcast services, WFTV(TV) Orlando, Fla., joins WAWS-TV/WTEV-TV

Jacksonville, Fla., as VP and general manager.

Dan Carlin, manager, programming and research, WWOR-TV New York, named director, programming, creative services and research.

Reynard A. "Rennie" Corley, president and general manager, WXII-TV Greensboro/Winston-Salem, N.C., announced his retirement.

Lynn Fairbanks, VP/general manager, KNVN-TV Chico, Calif., joins GOCOM Communications, Charlotte, N.C., as regional VP.

Dan Robbins, general manager, KNAZ/KMOH-TV Flagstaff-Kingman, Ariz., joins KNVN-TV Chico, Calif., as general manager.

PROGRAMMING

James M. Kraus, senior VP, regional sales manager, Carsey-Werner Domestic Television Distribution, New York, named executive VP.

JOURNALISM

David Haffenreffer, host, *Money Talks*, and Reuters consultant, WABC-TV New York, joins CNNfn there as business news anchor. He will co-host *Ahead of the Curve*.

Appointments, WFLA-TV Tampa, Fla.: **Keith Cate**, anchor, WIAT-TV Birmingham, Ala., joins as co-anchor; **Stacie Schaible**, anchor, KXAN-TV Austin, Texas, joins as co-anchor.

Julie Lee, reporter and fill-in anchor, KCPQ-TV Seattle, named news anchor, *Mornings Live on Q*.

RADIO

Kevin Cassidy, VP, music strategy and implementation, AMFM Inc., Princeton, N.J., named VP, strategic research, AMFM and Broadcast Architecture Inc.



Shulman

Ivan Shulman, senior VP, marketing, Metro Networks, New York, named senior VP, sales, Metro Networks/Shadow Broadcasting.

Victor W. Scarpato Jr., co-owner, WWPR-AM Braden-

ton, Fla., joins WRTI-FM Philadelphia as finance director/chief financial officer.



Hardin

Terry Hardin, VP and general manager, KYOT-FM/KOOL-FM/KOY-AM Phoenix, joins co-owned WLIT-FM Chicago in same capacity.

Michael Martin, program director, KYLD-FM San Francisco and

consultant, KGGI-FM Riverside/San Bernardino, Calif., joins KKBTV-FM Los Angeles as programming consultant. He will continue his current duties.

CABLE

John Lau, senior VP, finance, Star TV, Hong Kong, named chief financial officer.

Mark Quenzel, VP, programming, ESPN, Bristol, Conn., named senior VP.



Sullivan

Appointments, Discovery Kids, Bethesda, Md.: **Laura Sullivan**, senior director, Sony Music, joins as VP, marketing; **Bilal Joa Silar**, production supervisor, Discovery Channel Latin America/Iberia,

Miami, named director, programming and operations; **Travis Pomposello**, writer, advertising and promotions department, CBS, New York, joins as director, on-air promotion.

Todd Tarpley, director, A&E Television Networks Interactive, New York, named VP.



Cini

Phil Cini, Detroit sales manager, CBS Cable, named VP, advertising sales, Detroit.

Appointments, Cablevision Systems Corp., Bethpage, N.Y.: **Pat Falese**, senior VP,

regional operations, named senior VP, product management and sales; **Steve Rabbitt**, senior VP, consumer telecommunications services, named senior VP, retail business; **Eric Tvetter**, group executive, telecommunications ventures, Metromedia International Group Inc., joins as senior VP, business telecommunications services and business product management; **Craig Wilson**, senior VP, Connecticut, Westchester and New York consumer services, named senior VP, consumer telecommunications services fulfillment.

Appointments, Cox Communications, Atlanta: **Rick DeGrauwe**, manager, business operations, TCI/AT&T Moline, Ill., joins as VP, finance, Middle America operations; **Maurice Ambler**, senior VP, human resources, Prosource Distribution Services, joins as VP, human resources, Middle America operations; **Tom White**, district manager, local services and consumer products, named director, marketing, residential telephony; **Steve Gorman**, manager, residential data service, named director, marketing, high-speed Internet service.

Appointments, Road Runner, Herndon, Va.: **Debra Kleiner**, manager, corporate communications, named director; **Josh Greene**, manager, electronic communications, named director.

ADVERTISING/MARKETING/ PUBLIC RELATIONS

Appointments, The Ackerley Group, Seattle: **Denis Curley**, co-president and chief financial officer, named chief operating officer and co-president. **Chris Ackerley**, executive VP, operations and development, named co-president.



Burns

Jennifer Burns, VP, marketing, The Jim Henson Co., Los Angeles, joins Pittard Sullivan, Culver City, Calif., as VP, strategy and planning.

Rod Granger, director, corporate communications, VH1, New York,

joins LB Lipman Public Relations there as senior VP.

Jodi Long, VP/general manager, WRCH-FM/WZMX-FM Hartford, Conn., named VP/general manager of parent company Infinity Promotions Group.

TECHNOLOGY

Appointments, OpenTV, Mountain View, Calif.: **Scott Higgins**, chief operating officer, Electronic Arts, Redwood Shores, Calif., joins as general manager, Americas; **John Bryan**, VP, business development, Pittard Sullivan, Los Angeles, joins as senior director, business development; **Debbie Courtant**, Internet consultant, joins as VP, products division.

Lisa Boland, director, special projects, MediaOne, Midwest region, Plymouth, Mich., named VP, sales and customer service.

Michael Rescoe, chief financial officer, PG&E Corp., New York, joins Intelisys Electronic Commerce Inc., a provider of business-to-business electronic commerce solutions, New York, in same capacity.

INTERNET

Tom Baxter, former president, Comcast Cable Communications Inc., joins Audible Inc., an Internet provider of spoken audio services, Wayne, N.J., as president and chief executive officer.

Laura Durkin, VP, Foxnews.com, named senior VP, news, of Fox Corp.'s News Digital Media.

David Kronemyer, private consultant, Los Angeles, joins Enigma Digital, an Internet music network, Santa Monica, Calif., as senior VP, business affairs.

Andrea MacDonald, president, MacDonald Media, named to the Media Advisory Committee of Elevator News Network, Toronto.

OBITUARY

Darlene Jones, 62, veteran community service director of WXYZ-TV Detroit, died Feb. 5 of cancer. Jones joined WXYZ-TV in 1960 in the promotions department. In 1969, she was promoted to public service director for WXYZ Television and Radio. Throughout her career, she helped pioneer community service programs, including the "Immunization Fair" in 1977; "Health-O-Rama," which provides free or low-cost health screenings; "Operation Can Do," a canned-food drive that collects more than 250 tons of food annually; and "Brightest & Best," a salute to more than 200 outstanding metro area high school seniors. Jones recently retired from the station. She is survived by her mother, Ann Sabo; a daughter; two brothers; three grandchildren; and one great grandson.

OPEN MIKE

KOAT-TV prepares for choppy skies

EDITOR: I would like to respond to the article "NM skies friendly, ground tough" from the "Station Break" section (Feb. 14).

First, I am curious as to why KOAT-TV was not contacted for its side of the story. When you mentioned in the last paragraph that the mayor of Albuquerque is a former KOAT-TV employee, the innuendo was unclear. He used to work for KOAT-TV; the new helicopter law affects only the two competing stations; there must be some collusion, right? What you failed to mention is that the mayor also worked at KOB-TV as an assignment editor. Whatever happened to balance?

KOAT-TV is located in a commercial area and has operated a helicopter from this location for 20 years without complaints from the neighbors. The neighborhood associations surrounding KOAT-TV support the station and have spoken on our behalf at many council and committee meetings. Conversely, KOB-TV and KRQE-TV operate much closer to residential property, and their neighborhood associations have been fighting to have them move their helicopters.

Albuquerque Mayor Jim Baca did not vote on the helicopter issue and was not involved in any meetings. The law that passed was hammered out in committees and structured to be the most legally defensible legislation possible.

The new law does not, as your article states, leave KOAT-TV unaffected. We must still apply for a complete rezoning of our property and prove to the environment planning commission that we do not harm the neighborhood. The process is far from over. When there is a problem with a business caused by its specific location, you do not require all businesses of that type, even those with no problems in their locations, to relocate. This is no different.

—Pahl Shipley, news director, KOAT-TV Albuquerque, N.M.

Broadcasting & Cable
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RADIO

HELP WANTED SALES

Selling Station Manager needed for Florence, S.C. radio station. Ideal climate, one hour from Myrtle Beach. Rapidly growing business center. Ideal for someone with good sales skills, aspiring to work in sales/station management. Phone George Buck, 7:30 P.M. E.T., (504) 525-5000.

TELEVISION

HELP WANTED SALES

Sales: Unique opportunity for the right person. Television sales in Top 10 Market. Looking for leader who can become part of management team. Reply to Box 01640 EOE.

TELEVISION

HELP WANTED SALES

New Business Development Account Executive: CBS-58 is seeking a New Business Development Account Executive who is responsible for generating new business at the client and agency level. This is a terrific career opportunity for a creative individual who is enthusiastic and has solid presentation skills. Candidate must have strong communication skills both written and verbal, negotiation skills, and computer proficiency, must have prior TV or radio sales experience. Research experience and college degree a plus. Minority candidates encouraged to apply. No phone calls please. Interested candidates should forward their resume to: Director of Human Resources, WDJT-TV (CBS-58), 809 S. 60th Street, Milwaukee, WI 53214. EOE.

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

Local Sales Manager: Experienced, aggressive leader with strong people skills to train, manage inventory, and develop new business. Strong sales background required. Resume: Station Relations, WLEX-TV, PO Box 1457, Lexington, KY 40588. EOE

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AFFILIATE SALES/CENTRAL REGIONAL DIRECTOR

NATV SALES, INC. the sales arm of TRIO, the 24-hour Dramas, Documentaries and Films channel and Newsworld International is seeking a Director for the Central Region.

TRIO is a 24 hour entertainment channel that delivers exclusive and highest rated TV series, films and documentaries from the UK, Australia and Canada with over 90% original programming never before seen on U.S. screens.

NEWSWORLD INTERNATIONAL (NWI) is the first and only 24-hour international news network in the U.S. backed by the renowned Canadian Broadcasting Corporation. NEWSWORLD INTERNATIONAL provides comprehensive world stories from every corner of the globe.

These networks are looking for a self-directed, self-motivated, experienced and resourceful professional to join our dynamic sales team. Candidates must have a proven track record in affiliate sales and marketing, established industry contacts and effective communication and organization skills. Must be willing to travel extensively and work effectively in a virtual office environment.

- Distribution of networks, contract negotiation and account management for entire Central region.
- Minimum 5-7 years affiliate sales experience.
- Ability to prioritize and negotiate effectively with a proven track record in regional sales management required.

NATV Sales, Inc. provides a competitive compensation package and the opportunity to grow with two top quality network with a global focus.

Please send or fax resumes to: NATV Sales Inc. c/o E.J. Klein, VP Affiliate Sales, One Newman Place, Brockfield, CT 06804

Phone 203-775-8344 Fax 203-775-9030 Email ej1klein@aol.com

NATV SALES INC.



HELP WANTED SALES



**IMPROVE YOUR
STATION in LIFE**

How can a TV station help you improve your station in life? KXAS-TV, the NBC O&O in Dallas/Fort Worth, has an opportunity to manage, lead and direct a local sales team to maximize the potential of a lucrative market.

SALES MANAGER

You will set sales strategies and manage their execution, lead the sales team in new business development, especially, in interactive special opportunity sales.

To qualify, you must have 3-4+ years' experience in local revenue analysis, major market sales experience, in national or local sales management preferred, the ability to set goals as a proven team leader, anticipate and respond to contemporary industry developments. Knowledge of the Enterprise Traffic System, effective negotiation, research, organizational and time management skills are also essential. A Bachelor's degree is preferred.

Interested candidates may send their resumes to: **Director, Employee Relations, KXAS-TV, 3900 Barnett Street, Fort Worth, TX 76103. Fax: 817-654-6442. Email: john.pryor@nbc.com**

No phone calls please. We regret that we will only be able to respond to those applicants in whom we have an interest. An equal opportunity employer M/F/D/V.

For more information on KXAS-TV and its programming, visit:

WWW.NBC5DFW.COM

HELP WANTED TECHNICAL

**CHIEF ENGINEER**

Located in Huntington Beach, CA, along So. California's beautiful Pacific Coast between Los Angeles and San Diego, KOCE-TV, Orange County Public Television, is licensed to the Coast Community College District. The Chief Engineer is responsible for management of all engineering and technical operations of the station, including daily operations, maintenance, and design of television broadcast, production and transmitting facilities, technical operations of the television remote and field units, microwave equipment and satellite services, and will serve as the FCC designated Chief Operator.

Requirements include knowledge of professional color television broadcasting (NTSC, DTV), production systems and associated computer and digital remote control systems, possession of bachelor's degree in a related field, and at least five years of increasingly responsible engineering experience in a broadcast television station, with some experience supervising a technical staff. FCC General Radio-Telephone Operator's License, SBE certification or equivalent certification desirable. Annual salary range, \$53,282 to \$80,535, plus excellent fringe benefits including 22 days vacation, 12 paid holidays, and medical, dental, vision, life, and income protection plans.

To apply: Contact Coast Community College District personnel office for a complete job description and required District application form, which must be submitted by closing date of 3/31/00. Job #K-3. Please do not send letters or resumes, which cannot be accepted in lieu of required District application.

*Coast Community College District
1370 Adams Avenue
Costa Mesa, CA 92626
(714) 438-4715 or email: jobs@cccd.edu
Equal Opportunity Employer
www.cccd.edu*

HELP WANTED NEWS

Executive News Producer: Television station seeks an Executive News Producer to work with the News Director and become the cornerstone of the newsroom. Candidate will be responsible for scrutinizing and approving every news show's lineup, critique producers work, provide script and graphics approval, as well as oversee scheduling of news staff including story assignments. The Executive News Producer will be in charge of the news department in the absence of the news director and assist in news hiring and evaluation of employee's performance. Candidate must have a minimum of three years experience, strong news judgement, previous experience as a line producer, plus possess excellent written and verbal skills as well as outstanding people skills. Computer literacy a must. Rush resume to: Box 01639 EOE.

Applications/Proposal Engineer. We are a leader in the design and construction of prestigious broadcast television facilities presently seeking an Applications/Proposal Engineer. The qualified candidate will prepare quotations and proposals; interface with customers, sales manager, project managers and design engineers. Must have in-depth knowledge of manufacturers, and in-depth knowledge of broadcast and digital equipment. Current experience working with TV Broadcast systems is vital. If you would like to join a dynamic company, we would like to hear from you. Please send your resume and salary requirements to: Marc Bressack, VP Sales, A.F. Associates, Inc., 100 Stonehurst Court, Northvale, NJ 07647 or Fax: 201-784-8637. EOE.

RF Supervisor: is needed in a large Southwest TV station. Manage, maintain and operate RF sites, equipment and installs. Project manage DTV/NTSC xmitter, line and antenna removal, install and operation. Supervise RF Engineers. Assist in developing and implementing Capital and Op budgets. Candidate must have minimum 2 yrs coll/tech. Deg., in elects. 5 yrs broadcast equipment maint exp. required. FCC General RT Lic. SBE certification pref. Must be able to maintain xmitter, translators, sat receive equipment, lift/carry 70lbs. OT, weekends, travel and holidays req. Know computer config. related to broadcast sys. Must work with all departs to support all eng. functions. Work in a fast paced environment on multiple projects. EOE/M/F/D/V. Competitive wages/benefits and a great place to work. Qualified applicants send resume and salary history to: Box 01636 EOE.

Satellite Truck Operator: NBC owned and operated television station looking for dual path digital satellite truck operator. Must be able to troubleshoot equipment in the field. Strong emphasis on quality of product. Looking for someone who will take pride in operating state of the art truck. Need enthusiastic, positive, motivating individual who will represent the station well when working out in the community. Should also have ability to do site surveys for live events, and an eye for setting up multi-camera shoots. Stickler for clean, crisp audio. Should also be able to operate microwave trucks. Ability to shoot and edit beta a plus. Candidate must have good driving record. Will also handle scheduling of shots for other stations and record keeping. Must be flexible in schedule and enjoy hurricanes. Send resume and salary requirements to: Janine Piburn, Director of News Operations, WNCN-TV, 1205 Front Street, Raleigh, North Carolina 27609. EOE.

Director of Engineering: Southeast affiliate has an immediate opening for a Director of Television Engineering. Candidates must have minimum of 5 years experience in broadcast engineering management. Specific challenges will include facility rebuild project management, supervising the daily maintenance of electronic equipment for news and operations, ordering and tracking capital equipment and managing the salary, parts and repair budgets. We are offering a competitive salary commensurate with experience, excellent benefits and an environment that recognizes quality, performance and forward thinking. Send resume to Box # 01644 EOE.

HELP WANTED NEWS

KOMU-TV, the NBC affiliate of the University of Missouri is seeking the right individual to serve as Executive Producer and help shape the careers of the most promising television journalists of the next century. The ideal candidate possesses at least five years experience working in a television newsroom as a producer, assignment editor, or other manager. Skills should include the ability to write and edit sharp copy, make quick editorial decisions, work with videotape, and have a basic understanding of field reporting techniques. An innovative thinker will find this chance to help create new methods and norms of news coverage exciting. The successful candidate will also join, as faculty, a school with a rich tradition of innovation. A master's degree is preferred, but advanced degrees are less important than hands-on knowledge of the newsroom. Please send resume and tape of recent newscast or project to Pansy Cure, Search Coordinator, Missouri School of Journalism, 76H Gannett Hall, Columbia, MO 65211-1200. The University of Missouri and KOMU are equal opportunity/ADA employers. Applications from women and minorities are strongly preferred.

Assignment Editor: CBS-58 seeks a full-time Assignment Editor to assist with news gathering and determining editorial content of newscasts on a daily basis. Requires prior experience, solid news judgement, strong organizational and interpersonal skills as well as a college degree. CBS-58 is in a great news town in the top-40 market. Rush resume to: Director of Human Resources, CBS-58, 809 S. 60th Street, Milwaukee, WI 53214. Posting date: February 18, 2000.

News Photographer/Editor: WABC-TV is looking for an experienced, highly creative photographer/editor. Experience operating a live truck is a plus. Ideal candidate must be able to work well under pressure. Must be able to work flexible hours. Send tape and resume to: Ted Hotzclaw, News Operations Manager, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

Weather Anchor: Join our state-of-the-art weather center as the weekday weather anchor. Ideal candidates must be familiar with Genesis software and Barron's Fastrack. We have a serious commitment to our weather product and are looking for an experienced, high energy individual, preferably a meteorologist, who can lead our weather department and win hands down during severe weather. Send tape and resume to: Mona Alexander, News Director, WFMJ-TV, 101 W. Boardman Street, Youngstown, Ohio 44503. EOE.

Photographer: Philadelphia All-Sports Network has an immediate opening for a NPPA influenced photojournalist. Great eye must be exceeded only by judgement and desire. Must have a passion for telling great stories and enjoy travel. You will cover major pro teams and turn the people who play all our games into compelling, short and long form television. Send a non-returnable tape and resume to: Comcast SportsNet, 3601 S. Smedley Street, Philadelphia, PA 19148-5290, Attention: M. Jordan.

SBG

SINCLAIR BROADCAST GROUP

Sinclair Broadcast Group, Inc. owns or programs 58 TV stations in 38 markets and has affiliations with all 6 networks. We reach nearly 25% of the U.S. and aggressively lead the evolution of broadcasting in technology, programming, promotion, and sales. We seek the one element which gives us the edge on the competition and the power to stay on top - the best people in the business.

• **Baltimore, MD WBFF (FOX) Meteorologist**

Fox 45 News at Ten in Baltimore is searching for a broadcast meteorologist. We're looking for a great communicator who know weather science and the technology used to make it understandable and interesting to viewers. Candidates must also be able to package and present live weather and feature stories. Send a non-returnable tape and resume to: Box #467

• **Indianapolis, IN WTTV (WB) Research Director**

WB4, Indiana's Sports station, is seeking a Research Director. The successful candidate will have experience in qualitative and quantitative research, knowledge of Nielsen ratings, Galaxy Navigator, TV Scan/Qualitap, CMR/Adelligence and Scarborough. Must be proficient in a Windows 95 environment with such programs as Microsoft Word, Excel and PowerPoint. Send resume and cover letter, noting desired position and referral source by March 10, to: Box #468

• **Nashville, TN WZTV/WUXP (FOX/UPN) News Director**

Looking for a dynamic News Director with a proven track record of success. We are converting a very successful news share to a full-blown prime time operation with a commitment to win. The ideal candidate must possess strong leadership skills, planning abilities, be a team player, with energy, maturity and commitment. If you have these qualifications then we want to hear from you. Send resumes. Box #469

• **Nashville, TN WZTV/WUXP (FOX/UPN) Newscast Directors**

Live in Music City and work for two growing television stations. We are expanding our News operation and need three Newscast Directors. WZTV Fox 17 and WUXP UPN Nashville are looking for three proactive newscast directors who can handle a fast pace, live, hour-long newscast. The ideal candidate should have at least 3 years experience directing and punching a live, daily newscast. Must be willing to work nights since our show airs from 9:00 - 10:00 PM. Send resume and dub of a newscast with headset audio to: Box# 470

• **Nashville, TN WZTV/WUXP (FOX/UPN) Master Control Operator**

Immediate opening for the position of Master Control Operator. Primary responsibilities include switching on-air programming as logged. Transferring programming and commercials. Monitoring stations technical performance within FCC specifications. This position requires familiarity with video tape equipment, personal computer as well as video and audio measurement techniques. Please send resumes to: Box# 471

• **Nashville, TN WZTV/WUXP (FOX/UPN) Maintenance Engineer**

The primary responsibility of the Maintenance Engineer is to maintain the technical operation of a broadcast television station. Responsible for troubleshooting, repair, and preventive maintenance of all broadcast equipment. This position requires being on call 24/7. Duties include hands on maintenance of studio and transmitter equipment. Ensure that regularly scheduled maintenance is performed on all equipment. Assist with the maintenance and repair of two UHF television transmitters. Provide support and assistance with various computer/software driven equipment. Assist in the design and implementation of any facility

changes and upgrades. Minimum 5 years-prior television experience, strong computer skills, some UHF transmitter experience, and a two year technical degree or equivalent training. Send resumes to: Box #472

• **Nashville, TN WZTV/WUXP (FOX/UPN) Account Executive**

Immediate opening for an experienced Account Executive. A college degree in broadcasting, marketing, or a related field and at least 3 years in television sales experience preferred. We are looking for an aggressive self-starter who knows how to work agencies as well as develop new business. This is an excellent opportunity to work in the 30th market and get on board with a great station that is growing each year! The ideal candidate will possess excellent communication and relationship-building skills, be a team player, and have a winning attitude. Please send resumes to: Box #473

• **Nashville, TN WZTV/WUXP (FOX/UPN) Account Executive/Entry Level**

Immediate opening for an entry-level Account Executive. A college degree in broadcasting, marketing, or a related field preferred. Prior media experience a plus. We are looking for an aggressive self-starter for new business development. This is an excellent opportunity to work in the 30th market and get on board with a great station that is growing each year! The ideal candidate should possess excellent communication and relationship-building skills, be a team player, and have a winning attitude. Please send resumes to: Box #474

• **Oklahoma City, OK KOCE/KOKH (WB/FOX) Maintenance Engineer**

Immediate opening. Includes general maintenance/repair of broadcast equipment and engineering support for "live" news segments. Strong electronics background and computer literacy required. SBE certification preferred. Send resume. Box #475

• **Oklahoma City, OK KOCE/KOKH (WB/FOX) On-Air Promo Producers**

Responsibilities include producing tune-in/station image/news promos, on-air promo scheduling and VOC production. 1-3 years experience preferred. Send resume' and non-returnable reel. Box #476

• **Pensacola, FL WEAR/WFGX (ABC/WB) Weekend Sports Anchor**

Dynamic individual with strong anchoring and field reporting skills. Ideal candidate is currently working in a similar position. Candidate will produce and host weekly Friday high school football show, produce other sports specials, and report sports three days a week. Send resume. Box #477

• **Pittsburgh, PA WPGH/WCWB (FOX/WB) Station Manager/General Sales Manager**

Immediate opening. Position requires three to five years prior sales management experience. Station Management experience preferred. Responsibilities include full accountability for day-to-day operation of station including revenues, budgeting, programming and personnel. College degree required. Box #478

• **Springfield, IL WICS (NBC) Reporter/Photographer**

Looking for a photographer who can report as well as shoot. You must be able to write, edit and shoot your own stories. At least one year of experience is preferred. Send non-returnable tape and resume. Box #479

Mail your resume in confidence immediately to:
Broadcasting & Cable, 245 W. 17th Street,
NY, NY 10011, Attn: Box # _____

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Midwestern Network Affiliate is in need of a Morning Anchor with a strong reporting background, and lots of personality. Must be able to provide leadership in the newsroom, and enjoy being involved in the community. At least 2 years experience preferred. Reply to Box 01642 EOE.

Are you ambitious, energetic and a team player? Then we need you! Midwestern Network Affiliate needs a Morning Weather Anchor with strong weather and communication skills and lots of personality. Must be creative and enjoy being involved in the community. Experience preferred. EEO/M-F. Reply to Box 01643.

HELP WANTED NEWS

News Producer: KTRK-TV is looking for an outstanding News Producer. Applicants should have significant experience in newscast producing and be able to build a solid, informative, fast-paced program. You should have a good sense of graphics, and be able to make good use of all production and technical tools available in a major market station. Outstanding writing skills are required, as well as the ability to motivate and supervise others. You must have great story ideas, and be able to explain them to others. You must be able to respond well to breaking news, spot news and severe weather. This position may include weekends, weekday, and early morning newscasts. Interested applicants should rush a resume, references, cover letter and non-returnable Beta or VHS resume tape to: Clay Kirby, Executive Producer, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls. Equal Opportunity Employer. M/F/V/D.

Title: News Producer, Department: News, Status: Full-time, Posting Date: 2-17-00, Closing Date: 3-2-00. WHAS-TV seeks producer with 3-5 years of news producing experience. Must be a self starter with excellent writing and organizational skills and have innovative approaches to producing the news. Must exercise good news judgment and have the ability to adapt quickly to changes during live broadcasts. Strong pre-production skills are necessary and candidate will have to contribute daily to news story ideas. College degree preferred. We ask for your cooperation and assistance in our efforts to recruit, hire, and promote women and minorities. If you know of a qualified and interested individual, we encourage you to refer them to us. Interested candidates forward resume, tape and cover letter to: Cindy Vaughan, Human Resources Director, HR #00-06, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. Belo Kentucky, Inc. is an Equal Opportunity Employer M/F/D/V.

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

Producer: FOX 28, South Bend is looking for a news producer to take charge of our two-hour morning news and information program. Applicants must have a college degree and prior newscast-producing experience. Send resume and non-returnable VHS tape to News Director, WSJV-TV, Fox 28, PO Box 28, South Bend, IN 46624. No phone calls! EOE.

Reporters - WDEF-TV, Media General Station, CBS affiliate has two (2) positions open in News - One investigative Reporter and one Reporter. Investigative reporter must understand in-depth & investigative reporting. Must have 2-4 years experience as an investigative Reporter in a small-medium sized market & 1-3 years experience as an anchor. Reporter position requires individual who is resourceful, thoughtful, & creative to report for newscast. Both positions require solid journalistic abilities, editorial vision, and outstanding writing & verbal skills. Reporter position requires 1-3 years experience in small markets. College degree in Journalism/Broadcasting or related field necessary for both positions. Send resume to: Human Resources Dept., WDEF-TV, 3300 Broad Street, Chattanooga, TN 37408. EEO, M/F, Drug Screening.

KVRR-TV, the Fox station in Fargo is starting a 9pm newscast in July. We're looking for **NewsAnchor/Producers, Weather Anchors, Sports Anchors, News and Sports Reporters, and News and Sports Photographers.** Looking for dynamic, energetic people to work in highly competitive news market. Experience required. Send resume, salary requirements, and nonreturnable VHS tape to: Jim Shaw, News Director, KVRR-TV, Box 9115, Fargo, ND 58106.

News Photographer/Editor (Vacation Relief) - 4 positions: WABC-TV is looking for experienced, highly creative photographer/editors. Experience operating a live truck is a plus. Ideal candidate must be able to work well under pressure. Must be able to work flexible hours. Send tape and resume to: Ted Hotzclaw, News Operations Manager, WABC TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

Small market NBC affiliate in beautiful resort area seeks News Director. Candidate will have strong product knowledge, leadership skills, communication style and ability to motivate a young staff. This is a great opportunity for an Assistant News Director or Executive Producer to move to the next level. Respond with resume and tape to: Box 01641 EOE.

Deputy News Director, Univision 41: If you have the desire, the ambition and the experience to join the NY market's #1 Spanish-language news organization, let me know. The Deputy News Director must be fully bilingual in Spanish and English, will oversee most operations in the newsroom and will report to the News Director. The ideal candidate will have previously worked as a television news manager and producer or assignment editor in a major market. You must know how to lead news coverage, produce news shows and stories, know how to manage people without raising your voice, know how to administer budgets and personnel matters so that you still have resources for November sweeps. All this will make you the best person suited to become the next news director. Salary is commensurate with experience. Successful candidates must clear a rigorous background check. No phone calls. EOE. Respond with resume by mail to: News Director, Univision 41, WXTV, 500 Frank W. Burr Boulevard, Teaneck, NJ 07666. Or by e-mail to: Abenes@Univision.Net

Morning Weather/Co-Anchor: South Bend FOX station looking for a weather presenter/co-host for our two-hour morning news. Must be a college graduate and have previous anchoring/hosting experience. Weather experience helpful. Send resume and non-returnable VHS tape to News Director, WSJV-TV, Fox 28, PO Box 28, South Bend, IN 46624. No phone calls! EOE.

HELP WANTED PRODUCTION

Production Manager: needed for KRDO-TV, an ABC affiliate, in Colorado Springs, CO. Must have broadcasting or communications degree and be able to lead and manage a TV production department of 20+ employees in market #93. Send resume to: Pike Peak Broadcasting, Attn: EEO Officer, PO Box 1457, Colorado Springs, CO 80901. Pikes Peak Broadcasting is an Equal Opportunity Employer.

HELP WANTED PROMOTION

Promotion Producer: Kansas City's WDAF-TV is seeking a strong producer who is ready for a new opportunity to spin promotion magic. Duties include writing/producing image and topical spots for news programs, field producing and editing. The qualified applicant should have unlimited creative ideas and possess excellent communication skills. Two years prior experience in television or related field experience is preferred. Prior writing experience in promotion as well as editing is also strongly preferred. A college degree a plus. For consideration, please submit resume and tape to WDAF-TV; Human Resources, 3030 Summit; Kansas City, MO 64108. EOE M/F/V/D.

Promotion Producer/Director: If you can do it all then here's your chance to work with the 35th market's leading News and Promotion departments. Excellent writing and hand-on editing skills a must. Non-linear exp and plus. Should have 2 yrs. promo exp. Stretch your creative legs here and join a great team. Send resume and tape to: Bill Shatten Manager, Marketing and Production Service WSPA-TV 250 International Dr. Spartanburg SC 29303 EOE M/F. WSPA-TV is a drug-free workplace.

Promotion Writer/Producer: KIRO Television, Seattle, is searching for an experienced promotion writer/producer. Applicants should have a thorough knowledge of news topical and news and station image marketing. Strong writing and non-linear off line editing skills are required. The successful candidate will have the ability to work in a highly energized environment with attention to detail and deadlines as top priorities. Requires at least three years of news promotion experience. KIRO Television is a CBS affiliate in the nation's 12th market. We are a Cox Broadcasting station and an Equal Opportunity Employer. Tapes and resumes may be sent to the Director of Human Resources, KIRO Television, 2807 Third Avenue, Seattle, WA 98121. EOE.

HELP WANTED RESEARCH



KMEX-TV, the LA leader in Spanish language TV, has an immediate opening for a:

Research Analyst

You will track ratings performance of our station and competitors. Involves summarizing data for the Sales Department and internal management, and producing one-sheets, summary charts and presentations. Will also prepare marketing presentations of Simmons and Scarborough data. Requires a BA degree with 2 years research experience in an advertising agency or broadcast station. Must be well-versed in Nielsen rating analysis and software, as well as proficient in MS Excel and Powerpoint. Excellent written/verbal communication skills are essential.

Send resume and cover letter to: **KMEX-TV Channel 34, 6701 Center Drive West, 15th Floor, Los Angeles, CA 90045, Attn: Marilyn Davis/Serena Henry, or FAX: (310) 348-3414. EOE.**

HELP WANTED FINANCE & ACCOUNTING

Controller: Pappas Telecasting Companies, a rapidly growing group owner/operator of more than twenty television stations, has an excellent opportunity for an experienced controller. This position requires advanced computer skills, knowledge and experience in financial modeling, financial reporting/analysis, knowledge and experience in all aspects of accounting, budgeting, human resources and internal controls. This Corporate Officer will oversee an accounting staff at Corporate headquarters and all business managers/accounting staff at the various station locations. Travel to various locations required to determine compliance with the companies accounting policies, procedures and internal audit/verification. Includes management of the companies human resource programs and compliance reporting. Will report to CEO. Accounting degree required/CPA and broadcast experience preferred. No phone calls, please. Mail your resume to: Personnel Department, 500 S. Chinowth, Visalia, CA 93277. An E.O.E.-M/F/D. Women and minorities are encouraged to apply.

KBMT-TV has an immediate opening for an innovative hands-on Business Manager with excellent communication skills and ability to interact well with other managers. Responsibilities include cash management, financial statements, budgeting, auditing, AP, AR, PR, GL, information processing and reporting, insurance and implementation of corporate financial and administrative plans/policies and supervision of accounting and administrative staff. MBA and/or CPA (preferred) with 5+ plus years experience required. Please mail resume and salary requirements to General Manager, KBMT-TV, PO Box 1550, Beaumont, TX 77704.

Accounting Manager

WTTG, the Fox Owned and Operated TV station in Washington, DC has an immediate opportunity for an Accounting Manager. Individual will supervise the Station's accounting functions including payables, payroll, billing, receivables, monthly general ledger close, account analysis and reconciliation. Responsibilities include fixed asset maintenance, preparation of weekly financial reports, quarterly footnote and annual tax packages. Previous experience in computerized accounting systems and proficiency with Excel and Word is essential. Bachelors degree in Accounting and three years of supervisory experience required. For consideration send resume to:

Attn: Human Resources Department
WTTG/FOX 5
5151 Wisconsin Avenue, NW
Washington, DC 20016
Email: wttg-hr@fox.com
NO PHONE CALLS
EOE/M/F/D/V



BILLING COORDINATOR

ABC7 Los Angeles has an immediate opening for a Billing Coordinator in the Finance department. Responsibilities include reconciling program logs, invoicing clients and resolving discrepancies with the Sales department. Candidate must have strong organizational skills, be detail-oriented, and have the ability to prioritize and handle multiple tasks. Candidate must be proficient in basic accounting procedures and computer skills. Experience in broadcast television preferred.

Please send resume to: **ABC7 Los Angeles, Human Resources, Attn: Kimberly Castillo, Dept. BC/BC, 4151 Prospect Avenue, Los Angeles, CA 90027.** Equal Opportunity Employer.



HELP WANTED FUNDRAISING

Development Director: Harrisonburg VA - WVPT-TV, serving the scenic Shenandoah Valley and Piedmont area of Virginia, seeks a self-motivated, creative, fundraising manager who can lead a staff of six in continued growth of membership, auction, underwriting, major giving, and special projects. Qualifications include demonstrated fundraising success, management experience and bachelors' degree or comparable training/experience. Experience within PBS or other non-profit organizations a plus. Salary 40s to 50s depending on experience. Send resume and letter of application including salary requirements to Executive Secretary, WVPT, 298 Port Republic Road, Harrisonburg, VA 22801. EOE/AA.

HELP WANTED CREATIVE SERVICES

Creative Services Producer/Director: needed for television production team. Will work closely with sales staff and clients. Must have creative writing skills and complete working knowledge of all aspects of video production. Send resume to Personnel, WTVG, P.O. Box 60028, Chattanooga, TN 37406-0028. Equal Opportunity Employer.

Graphic Designer Supervisor: Looking for a graphic designer to lead the art department at WPVI-TV. Responsibilities include designing promotional and news projects, as well as supervising other designers. Must have strong organizational skills. 5+ years experience in television graphic design. Quantel paintbox, Hal, MAC, Photoshop. Send non-returnable VT & resume (no calls/faxes) to Caroline Welch, Director of Creative Services, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131. EOE

HELP WANTED PRODUCERS

Series Producer: KTCA-TV, one of PBS's leading Public Television stations, is seeking a Series Producer to oversee the production of a new, national live-action science series for children. Major functions include creative oversight of the series, supervision of show staff, and responsibility for budgets and legal matters. The position demands a thorough working knowledge of television production and a proven track record in supervising television production at PBS standards. We are looking for a candidate with exceptional creative, interpersonal and organizational skills. This is a full-time position that provides a competitive salary and benefit package. Minimum requirements include a BA, and five-to-seven years of related experience. Experience in science television and/or children's television preferred. Submit letter, resume, sample videotape and salary requirements by 04/15/2000 to: Box 328-0; KTCA; 172 E. 4th St.; St. Paul, MN 55101. EEO/AAAP.

CABLE

HELP WANTED NEWS

EIC/Uplink & Maintenance Engineers

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

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



HELP WANTED MANAGER**Manager, EDI Services**

A&E Television Networks has an unique opportunity for a Manager, EDI Services. Responsibilities include managing the Electronic Data Interchange with our advertising agency clients. Oversees client/vendor relationships; testing and implementation of new technology/clients; administering transmissions and trouble shooting data discrepancies.

The qualified candidate must possess a college degree with 2-4 years experience in Ad Sales service and EDI, preferably in cable. Excellent communication, organizational and strong analytical and computer skills required.

For immediate consideration, please forward or fax your resume with salary requirements to:



A&E TELEVISION NETWORK

A&E Television Networks
Attn: Human Resources Dept./MGR-EDI
235 East 45th Street
New York, NY 10017 or
FAX: (212) 907-9402. Email: Recruiter@aetn.com
NO PHONE CALLS PLEASE. EOE M/F/D/V

HELP WANTED RESEARCH**JOIN THE MOST DYNAMIC RESEARCH TEAM
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TBS Superstation, the leader in innovative media and consumer research, welcomes qualified, creative professionals to apply for the position of:

**Senior Research Project Manager
Movie Programming Team**

As manager of movie research you will be an active network team member, providing TBS Management, Programming, Marketing, Public Relations, Sales and Strategic Planning with information and expertise regarding theatrical and original movie programming. Responsibilities include the analysis and interpretation of data obtained from a variety of sources, including Nielsen Media Research and syndicated studies. In addition, development of primary research studies related to the development and marketing of original movies and high profile theatricals would be a major area of responsibility.

Qualified applicants will have 5+ years experience in media research and proficiency with Nielsen Media Research data is required. A solid understanding of television programming and marketing strategy, as well as advertising and affiliate sales principles are also key requirements. Experience with movie development and/or film acquisition research will be given special consideration. The ideal candidate will possess strong communication skills and the ability to interact comfortably and confidently with network clients.

For consideration, please send resume and salary requirements to:

Jane Glasgow, Director of Research
TBS Superstation Research
1050 Techwood Dr., N.W.
Atlanta, GA 30318
Fax: 404.885.4287
Email: Jane.Glasgow@Turner.com



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HELP WANTED PRODUCTION

DIRECTOR OF PRODUCTION

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(FAX) 212-846-1473
(E-MAIL) jobmtv@mtv.com

(ANY ATTACHMENTS MUST BE IN WORD)
NO PHONE CALLS PLEASE

We regret that we can only respond to those who meet the above req's. We are an EOE embracing and encouraging diversity in the workplace.

In this highly visible position, you will supervise and assign all staff and freelance producers, ensuring that all projects have clear deadlines and approvals. By working with the Sr. Director of Operations, Executive Producer Audience Mgmt and VP On-Air Creative for both **Nick/Nick Jr.** and **Nick At Nite** on all on-air producer needs and assignments, you will serve as an advocate internally for the producer's group.

Additional responsibilities include supporting and helping build an internal mentoring system for the group, with focus on individual growth and development, & devising a trusting environment in which one is inspired to take risks and achieve creative excellence.

You must be available for consultation (not approval) on all stages of production, work with production mgmt and the 'producer's group' on budget goals, & manage all work flow.

To play this challenging role, we ask that you be a highly organized and detail oriented person. You must also be able to work independently and under strict deadlines. As a Manager & Director, you will give creative direction, feedback, and problem solve. Creativity, in addition to experience in television production, including: graphic design, writing, producing, and editing is required.

JOB CODE: EC-NPRO

ALLIED FIELDS

HELP WANTED INSTRUCTION

Visiting Professional Position, E.W. Scripps School of Journalism, Ohio University. Scripps Howard Visiting Professional at the E.W. Scripps School of Journalism, Ohio University, during part or all of the 2000-2001 academic year. This person will work with both beginning and advanced journalism students in two courses per quarter that fit within the successful candidate's experience and the school's needs. Informal interaction with students as well as professional and community groups also will be required. Capability in media management and/or new media a plus. Ideal candidate should possess extensive recent media experience. Responsibilities include classroom teaching and advising students about profession. Ohio University is a residential Southeast Ohio campus of 19,000 of which 900 are journalism majors. The 75-year-old journalism program has been nationally recognized for outstanding programs on both undergraduate and graduate levels. Holders of the Scripps Howard Visiting Professional position have included Terry Anderson (AP), Barbara Raab (NBC), Ron Ostrow (L.A. Times), Walter Friedenberg (Scripps Howard), Helen Thomas (UPI) and Kevin Noblet (AP). Send application letter, resume and three references to Professor Donald Lambert, E.W. Scripps School of Journalism, Ohio University, Athens, Ohio 45701. Ohio University is an AA/EOE employer. Review of applications will begin March 31. Decision anticipated in mid-April. Questions may be addressed to lambertd@ohio.edu

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NEWTON MEDIA

PRE PRODUCTION MANAGER

Primary responsibilities will be to coordinate and line produce film, video and still shoots. This will include working with a variety of external production companies, photographers, agents and talent. Will also negotiate rates, monitor assignment deadlines & project budgets and manage usage rights and restrictions for music, images and footage.

Position requires 2-3 years prior experience in a production environment, previous management experience and the ability to independently juggle simultaneous projects in a fast-paced setting. Excellent communication skills a must.

POST PRODUCTION MANAGER

Individual will oversee both internal and external scheduling of post sessions and duplication, manage delivery requirements for tagging, graphics, external productions & show materials and track post invoices and year end accruals.

Position requires 2-3 years prior experience in a post production environment, previous supervisory experience and basic technical post facility knowledge. Ability to juggle simultaneous projects and excellent computer skills a must.

Please mail, fax or e-mail your resume with salary requirements to:

Lifetime™
Television for Women

LIFETIME TELEVISION
Human Resources Department
309 West 49th St, NY, NY 10019

Reference applicable Source Code, NYTPREM or NYTPSTM, on the cover page or subject line.

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FM SUBCARRIER FOR LEASE

For Lease: FM subcarrier available. Soliciting bids to lease an FM SCA channel in the L.A. market. Bids are due 3/6/00. For more information contact Tom Koza, 818-953-4200.

HELP WANTED INTERNS

Internships: Spend six months interning with crack professional journalists in Illinois Statehouse pressroom in University of Illinois/Springfield's one-year MA Public Affairs Reporting program. Tuition waivers, \$3,000 stipends during internship. Applications due April 1. Contact: Charles Wheeler, PAC 418, UIS, Springfield IL 62794-9243. (217) 206-7494. E-mail: wheeler.charles@eagle.uis.edu. PAR Home Page: <http://www.uis.edu/~wheeler/>. EOE.

HELP WANTED FACULTY

Lecturer: The School of Communication at the University of Miami is seeking a full-time, non-tenure track faculty member to fill a position in broadcast journalism. Duties include teaching graduate and undergraduate courses in broadcast news writing and production. The successful applicant will also be expected to supervise student newscasts and to develop and maintain contacts with broadcast professionals in the community. Minimum qualifications: a master's degree and substantial experience related to the writing and production of broadcast news. Salary is competitive. Applications will be reviewed until the position is filled. The successful candidate will begin in August 2000. Applicants must provide the following: (1) a letter of application providing specifics regarding their professional and teaching experience; (2) a resume; and (3) names, addresses, and current telephone numbers of at least three references. All materials should be sent to Chair, Broadcast Journalism Search Committee, School of Communication, University of Miami, P.O. Box 248127, Coral Gables, FL 33124-2030. Equal Opportunity/Affirmative Action Employer. Women and minorities are encouraged to apply. www.miami.edu/hraa

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INTERNET

HELP WANTED EDITOR

Sports web site has immediate opening for those with solid audio digital editing skills. Letters and resume only, no phone calls. Contact: Todd Ant, Sportsvoices.com, 115 West 29th Street, Suite 1103, New York, NY 10001.

SERVICES

Parrot Media Network (www.parrotmedia.com) offers online databases of over 70,000 media executives with extensive up-to-date info on thousands of media outlets. U.S. and International TV Stations, Networks, Groups, Reps, Cable Systems, MSOs, Cable Networks, Satellite Operators, Radio, Press/Publicity, Newspapers, Advertising Agencies, Movie Chains and Movie Theatres. \$49.95/month. **Call for FREE one day password.** All information also available in directory and computer disk formats. **1-800-PAROTC**



HELP WANTED PRODUCER

Website News Producer: Join a fast-growing interactive division at WFAA-TV. We are hiring website news producers with strong journalism backgrounds, who have the ability to conceptualize and develop new projects and who can create and design web content. Requirements: 3 years in journalism, 1 year website design. Send resumes: Human Resources, WFAA-TV, 606 Young St., Dallas, TX 75202. WFAA-TV, Co. is a Belo subsidiary and an Equal Opportunity Employer.

HELP WANTED MANAGER

Manager Web Operations: WTVD NewsChannel 11, an ABC - owned station in the rapidly growing Raleigh-Durham market, seeks qualified applicants for a department head level position to oversee the station's on-line operations. Responsibilities include the conceptualization, development and implementation of the station's web site and its integration with Disney's Go.com network. Candidate must be able to work with existing station personnel, build web staff, and develop strategic partnerships and alliances between the station and outside clients. Candidate also must be current with state of the art web technology. Knowledge of the broadcast industry and Internet marketing a plus. Send resume to: Bruce Gordon, President & General Manager, WTVD-TV, PO Box 2009BC, Durham, NC 27702. EOE.

BROADCASTING & CABLE'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING & CABLE, Classified Department, 245 West 17th Street, New York, NY 10011. For information call Brent Newmoyer at (212) 337-6962 or Yuki Atsumi at (212)337-6960.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or Fax (212) 206-8327. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at 5:00pm Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS, CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: \$2.75 per word, \$50 weekly minimum. Situations Wanted: 1.35¢ per word, \$27 weekly minimum. Optional formats: Bold Type: \$2.90 per word, Screened Background: \$3.00, Expanded Type: \$3.70 Bold, Screened, Expanded Type: \$4.20 per word. All other classifications: \$2.75 per word, \$50 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$240 per inch. Situations Wanted: \$109 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

Color Classified Rates
Non-Display: Highlighted Position Title: \$75. Display: Logo 4/C: \$250. All 4/C: \$500.

Online Rates: \$50 additional to cost of ad in magazine
Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: \$35 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use folders, binders or the like. Replies to ads with Blind Box numbers should be addressed to: Box (number), c/o Broadcasting & Cable, 245 W. 17th Street, New York, NY 10011

Confidential Service. To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

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AOL Chairman Steve Case and Time Warner Chairman Gerald Levin are expected to be the lead witnesses before the Senate Judiciary Committee at a hearing this week on the mega-merger, sources say. The hearing is scheduled for Tuesday and it will examine the antitrust implications, if any, of the \$151.4 billion merger.

Discovery People will cease to exist by second or third quarter this year, according to a source at Discovery. The decision to pull the plug came after People was swapped for Discovery Health on AT&T's most widely distributed digital tier. Speculation had arisen that People would be eliminated, (B&C, Feb. 14, page 54) but the source at

Discovery said People's life was contingent on the AT&T deal.

It took the Grammy Awards to finally beat ABC's *Who Wants to be a Millionaire*? The 42nd Annual Grammy Awards averaged close to 28 million viewers and a 17.5 rating/27 share for its three hours on CBS Wednesday night, according to overnight data from Nielsen Media Research. The Santana-led Grammy telecast also averaged a 12.5/31 in adults 18-49. It was the highest-rated and most-watched Grammy Awards program since 1993, CBS researchers say. At 8 p.m. ET, The Grammys and *Millionaire* went head to head and the music program out-rated Regis Philbin by more than 3 million viewers. The

Grammys from 8-9 p.m. averaged 25.8 million viewers, a 16.2/25 household rating and an 11.1/29 in adults 18-49. *Millionaire* still attracted a hefty 21.8 million viewers, 15.9/25 Household number and a 7.8/20 in adults 18-49.

The typically pro-Democratic entertainment industry is boosting First Lady Hillary Rodham Clinton's Senate run in New York, according to the Center for Responsive Politics, a non-partisan political research firm. CRP analyzed reports from the Federal Election Commission through the end of last year. Clinton has raised \$440,000 from the movie, TV and music industries. Lawyers were Clinton's largest donor group, giving her \$667,000. Her biggest sin-

gle contributor is The Walt Disney Co., which has anted up \$56,550, mostly out of its Miramax Film division. CRP reports that Clinton had raised \$8.1 million by Dec. 31, 1999. The New York Senate race is expected to cost about \$45 million total.

Columbia TriStar Television Distribution has signed a deal with former *Baywatch* and *Hypersonic* star Carmen Electra to develop a syndicated show. If the show winds up being an action hour, it will be the third such show with a former *Baywatch* actress to come from CTTD, which produces and distributes *V.I.P.* with Pamela Anderson Lee, as well as *Sheena* with Gena Lee Nolin, which debuts this fall. Neal Moritz has agreed to executive produce the Electra project, with Lee David Zlotoff on board as a writer. The show is in early stages of development.

PBS filled its long-vacant head of children's programming position with Carsey-Werner exec Patricia Nugent. Nugent currently co-produces Carsey-Werner's *Cosby*. Before that, she was director of production for Jim Henson Productions in New York. She also has worked for ABC, CBS, Fox Kids, Nickelodeon and Buena Vista Home Video. Nugent starts at PBS in April.

With its prime time schedule filled by WB programming, Tribune's WGN-TV Chicago is taking a different approach this year with baseball. Traditionally, the local station has been the only broadcaster offering Chicago Cubs and White Sox games. But this year, WGN-

Ex-FCC chief to top AOL wireless unit



Dennis Patrick

Former FCC Chairman Dennis Patrick is joining America Online as president of its AOL Wireless unit.

Patrick, 48, has been a senior adviser to Bob Pittman, president of AOL since October, counseling the company on its wireless strategy. He and Pittman were colleagues when Patrick was CEO of Time Warner Telecommunications—between 1990 and 1995.

The new wireless unit and Patrick's designation as its head, may indicate AOL's aggressiveness about delivering its content to wireless devices as part of its ongoing "AOL Anywhere" strategy.

"We would like to see AOL distributed as widely as possible on networks and devices that consumers find most useful," says Patrick. "The killer app for wireless is the Internet."

AOL plans the migration of existing applications from its desktop service to handheld devices and plans to develop several new applications by this summer, according to Patrick. It will demonstrate a wireless version of My AOL, which permits access to news, weather, sports and financial news, and MapQuest, an online geographic locator service, at a trade show this week.

AOL's MapQuest and MoviePhone are on the latest Palm VII handheld units.

AOL has a development deal in place with Motorola and is in conversations on other deals, according to Patrick, whose activities in the private sector followed his stint at the FCC.

Patrick served as an FCC commissioner from 1983 to 1989, holding the post of FCC chairman between 1987 and 1989.

After working at Time Warner, Patrick founded and was CEO of Milliwave LP, a broadband wireless local exchange, from 1995 to 1997. The assets of Milliwave were sold to WinStar Communications for \$125 million in 1997.

Patrick then became president and CEO of Doeg Hill Ventures, a venture capital company focusing on the wireless telecommunications market. —Richard Tedesco

TV needed an over-the-air partner in order to give fans as many prime time games as possible. Now independent WCIU-TV Chicago, will run 8 Cubs and 24 White Sox regular season games in prime time. Neither station would discuss details of their arrangement. But it is believed that WGN-TV will keep all the ad inventory and is buying air time on WCIU-TV. Under this new deal, this season, WGN-TV will air 71 Cubs and 29 White Sox games. With WCIU-TV on board, the total number of White Sox games on over-the-air TV is 53, the same as last year. While the total of Cubs games on both stations is 79, that's 12 fewer than in 1999.

Sony Corporation of America and Sony Electronics Inc. have created a new business unit, the Broadband Services Company, that will aim to exploit Sony content and technology to create new service businesses. The unit will be headed by Emily Susskind, who has served as Sony Corp. of America's senior VP of Interactive Services since October 1998 and has been instrumental in negotiating recent deals with Cablevision and TiVo to manufacture new digital appliances. "Sony has a multifaceted stake in the shift to broadband content distribution, as evidenced by our recent agreement with Cablevision to support their development and implementation of digital cable systems and services," said Sony Corp. of America Chairman and

HBO adds afternoon boxing series

HBO will add yet another fight franchise to its boxing lineup, this one with dancing girls, a hot New York deejay, and the endorsement weight of Oscar De La Hoya. *KO Nation*, premiering Saturday, May 6 at around 5 p.m. ET, is intended to make boxing fans of 18-24 year-olds, since the majority of current followers are 55-plus, said Seth Abraham, president and CEO of Time Warner Sports. Most of the matchups will take place on U.S. college campuses. It'll air on Saturday afternoons because young guys tend to be out of the home on weekend nights.

Expect hip music, true storylines (as opposed to the theatrical WWF versions) and whatever image the term "knockout" conjures up when applied to a group of dancing women, but *KO Nation* will not be the WWF of boxing, Abraham said. "We regard this journalistically as a sport," he said. "This is not a circus." HBO tapped four-time world champion De La Hoya to provide analysis. The rest of the team includes announcer Fran Charles, a NewsChannel 4 anchor; host Ed Lover, best known as co-host of *Yo, MTV Raps*; Max Glazer, a Gotham spin master who will be deejay for the program; and Julie Lederman, a licensed boxing judge who will serve as *KO Nation's* unofficial judge. HBO already carries around 40 fights a year, including pay-per-view, but Abraham stressed *KO Nation* will bring in new fighters. Six cards each are planned for 2000 and 2001.

—Deborah McAdams

CEO Howard Stringer "We are delighted that Emily, who has been central to all of these negotiations, will now lend her considerable talents to implement this strategy for Sony."

Krvk(tv) Phoenix reporter Bill Mosley was arrested last week on charges of assaulting his girlfriend; at one point threatening her with an open pocket knife, according to police reports. Mosley pleaded not guilty, and was released on bail. He is on personal leave from his station, which says it was the first media outlet in the market to air the story.

A new study by The Screen Actors Guild found that African Americans on television are "ghettoized" and underrepresented on both Fox and NBC. The SAG study says African Americans are overly cast in situation comedies and relegated to

shows that are only on Monday and Friday nights. The study, conducted by University of Southern California professor Dr. Darnell Hunt, examined 384 episodes of 87 different network series in late 1999. "There are some noteworthy exceptions, of course, but the numbers clearly indicate a pattern in which African American performers are concentrated on situation comedies, on the newer smaller networks (UPN and WB) and on two nights of the week," Hunt says. On NBC and Fox's "under-representation," according to the SAG report, most African American characters are not "central to their respective program's story line." The report pointed to CBS' positive track record of having African American actors in leading positions on 66.7% of the network's prime time shows.

'Who Wants to Be a Mil-

lionaire?' has paid off in big hits for ABC.com, which saw a 60% jump in traffic last month to 4.4 million visitors, up from 2.7 million visitors to the site in December, according to Media Metrix. Since the ABC series debuted in January through mid-February, ABC.com recorded 43 million downloads of PC users playing the online version of the game, and more than 2.5 million visitors went to the *Millionaire* winner's page.

Correction

A story on Shop At Home Inc. (B&C, Feb. 21, page 6) understated the number of cable homes in which the shopping network is available. It is on a full-time basis by systems serving 11.2 million homes and on a part-time basis to 45.4 million that primarily air the network in fringe hours. The company's full-time equivalent cable carriage comes to 22.5 million homes.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Reality check

Fox is pledging to take further steps to wean itself off reality-show heroin this week after its *Who Wants to Marry a Multimillionaire* turned into *Who Wants to Get a Restraining Order*. A week ago, Fox was basking in world-beating ratings for *Multimillionaire*, with plans for a rebroadcast and a follow-up May sweeps edition. By last week's end, all those plans were scrapped, and elsewhere, plans for a similar syndicated show (though not that similar, said the syndicator) were put on hold. Even so, CBS was, at last check, still planning to put a group of people on an island with a million dollars to go to the last one left standing, metaphorically speaking we hope. The network has pledged to screen its contestants and have professional help at the ready, but the very unpredictability that makes reality programming attractive also makes it hard to anticipate where to position the safeguards.

The problem with reality is it is always messier than the stuff that sitcoms and dramas are made of. Reality doesn't follow the script, and when the emotions are real, there is real danger of things getting complicated and spinning out of control. I guess what we're saying is that last week should be a reminder that reality programming is a little bit like playing with fire, witness a more-than-slightly singed Fox.

Sound check

The FCC is charged with making the most efficient use of the spectrum, so if it could create a low-power service that met a pressing need and did not threaten established services, it would just be doing its job. The problem with its low-power radio proposal is that it does pose an interference threat, and the pressing need, if it exists, is already being met through other means.

The FCC's premise that there is somehow a dearth of diverse voices or a lack of opportunity for them is off the mark. In addition to the radio broadcasts of every stripe already available, the explosion of the Internet has guaranteed that any voice imaginable can get a local, national or worldwide stage for next to nothing. To add more spectrum traffic and interference in the face of the reality that there is no scarcity of opportunity for divergent voices is simply making work at a time when the FCC already has enough spectrum management issues on its plate to keep it busy 24/7.

Give it a rest

House Telecommunications Subcommittee Chairman Billy Tauzin has blunted some of the rhetorical barbs he has been directing at the FCC over its review of mergers. That is the more politic course. We are as opposed to heavy-handed government regulation of the media as anyone, but Tauzin's use of words like "blackmail" and "corruption" were way over the top. Tauzin later said he didn't mean the terms literally, but such terms are far too damaging and inflammatory to be used in any other way, although given the history of Louisiana politics, they may have lost some of their sting there. If he has evidence of such practices, Tauzin should present it. If not, he should stick to the facts and save the bombast for his next election.

WHAT DO YOU THINK?

We invite your comments on our editorials and other matters affecting the TV, radio and Internet businesses. You may submit a letter to the editor by mail (Harry A. Jessell, Editor, BROADCASTING & CABLE, 245 West 17th Street, New York, N.Y., 10011); by e-mail (jessell@cahners.com); or by fax (212-337-7028). Your letter may be edited for clarity and length and may appear on our Web site (broadcastingcable.com).

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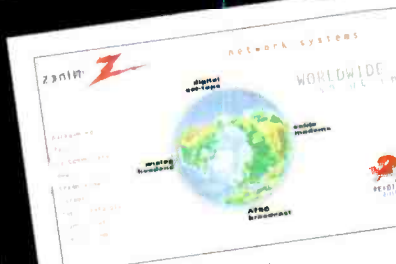


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