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DECEMBER 20, 1999 / BROADCASTING & CABLE 3
'Net pulls tighter around cable

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

By John M. Higgins

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

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

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

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

Sanford Bernstein & Co. media analyst Tom Wolzien, who spoke at a panel during a CTAM broadband workshop in Los Angeles last Tuesday, said that as the quality of video streaming through the Internet and the quality of content each advance, AOL could as readily deliver pay-per-view movies, sitcoms and news as readily as it delivers online stock quotes. "Mandated access without limitation to conventional Web data threatens the heart of cable economics," he said.

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

Hindery sees streaming as a grave threat and says that such restrictions are "important to the lifeblood of the industry." But given the political pressure facing the industry, those restrictions "are going to look more offensive."

Operators are not going to drop the streaming restrictions easily. Speaking at PaineWebber's annual media investment conference in New York last week, Hindery's successor at AT&T Broadband, Daniel Somers, said he was "philosophically opposed" to allowing high-speed data subscribers to tap streamed video with no restrictions. "I think we've spent $55 billion to $56 billion to have the blood sucked out of our veins," Somers said sarcastically.

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

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

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

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

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

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

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

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


don’t let arrogance provoke a “modern-day Boston Tea Party” over broadband access, FCC Chairman William Kennard warned the cable industry last week.

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

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

The federal government will not be able to stand by idly if consumers believe they are being denied access to the Internet Service Providers of their choice or if cable companies bypass low income or rural neighborhoods, he said.

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

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

—Require unrestricted interconnection between competing content and service providers

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

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

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

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

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

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NBC ready to bolt NAB

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

By Paige Albinak

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

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

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

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

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

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

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

“By changing the cap, the FCC could dramatically change the face of the TV industry,” says Dennis Karpowicz, executive vice president of LIN Television, chairman of the CBS affiliates advisory board and vice chairman of the NAB television board.

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

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

“The precious political resources of the NAB should not be expended on internecine industry warfare,” says Martin Franks, CBS senior vice president and a member of NAB’s executive committee. “With all of the external threats we face, why are we forming our firing squad in a circle?”

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

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

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

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

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

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

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

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

8 BROADCASTING & CABLE / DECEMBER 20, 1999
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**AT&T playing ball**

By Deborah D. McAdams

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

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

Out-of-market sports packages are among the most lucrative products for DBS. Somers notes, and cable operators ought to get a piece of that. Revenue from specialty sports packs would also help offset the escalating expense of sports in basic services—cable’s greatest expense in terms of license fees.

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

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**Turner still primed for peacock**

*Says Time Warner should buy network, since WB ‘better than nothing,’ but not enough*

By Harry A. Jessell

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

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

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

“Rupert” is News Corp. Chairman Rupert Murdoch, who last month during a TV interview said GE was selling and that a Time Warner board member—presumably Turner—was pushing that corporation to buy.

Turner said that he has wanted to acquire a major broadcast network for a “long time” and that Time Warner is “disadvantaged” without one. The WB, Time Warner’s 5-year-old network, isn’t big enough and it isn’t really a network because it does not offer news or sports, Turner said. “It’s a syndicated programming service. ... It’s better than nothing. I think it’s a place where Warner Bros. has a platform to produce programming.”

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

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

Others at Time Warner had no response. Although Welch quashed the Time Warner talk, NBC sources say the network has had discussions about strategic alliances with several companies, including Sony and USA Networks Inc.
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Viacom defends MTV deals

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

By Paige Albinak

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

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

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

The Justice Department would confirm only that the investigation was ongoing: “We’re looking at the possibility of potentially anticompetitive practices involving music video networks,” said Jennifer Rose, spokeswoman for the Justice Department’s antitrust division.

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

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

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

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

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

FX makes it to New York

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

By Joe Schlosser

F

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

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

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

The deal with Time Warner Cable came a week after the MSO signed a 10-year pact with Fox Channels Group to carry all of Fox’s regional sports networks in communities where Time Warner owns cable systems. Time Warner had kept any new deals with FX in limbo for months in order to get the important regional sports channel pact locked up. Sources say FX will get close to its 25 cents per subscriber fee from Time Warner.

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

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

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Liguori: ‘... it’s very hard to keep a network that popular off your air.’
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Where is the Wisdom?

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WB has real ‘Will’ power

By Melissa Grego

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

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

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

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

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

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

LOS ANGELES

Dumping Diva

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

NEW YORK

Glint in the Eye

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

OPENING UP?

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

WASHINGTON

Narrowcasting

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

All business, of course

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

FCC begins to consider broadcasters’ public service responsibilities

By Paige Albiniak

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

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

The commission is calculating how much channel capacity digital broadcasters should be required to devote to the public interest in a multichannel broadcast world; how DTV will best provide disaster information; how DTV will best serve disabled communities; and how DTV could improve political discourse. This last point has proven particularly divisive, even though the notice suggests only that broadcasters voluntarily provide five minutes of “candidate-centered discourse” each night during the 30 nights preceding an election.

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

“The longer the industry turns a deaf ear on the recommendations of the Gore Commission for voluntary free airtime for candidates, the stronger the case becomes for mandates,” says Paul Taylor, executive director of the Alliance for Better Campaigns. Taylor says his organization, in concert with others such as the Media Access Project and the Center for Media Education, will continue to push broadcasters to improve campaign discourse.

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

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

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

DBS deadline nearing

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

By Paige Albiniak

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

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

Direct TV’s total public interest lineup includes nine networks that offer a mix of political, spiritual, educational and cultural programming: C-SPAN, Eternal World Television Network, Trinity Broadcast Network, WorldLink TV, the NASA Channel, PBS YOU, StarNet, Clara+ Vision and Inspirational Life.

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

EchoStar last week asked the FCC to allow it to put off its new public interest services until the end of January, while it sorts out year 2000 issues and finishes getting its new satellite at 110 degrees west longitude fully operational. At press time, the FCC had not responded.

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

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

Public Service Events

JANUARY

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

1 Environmental Policy Act Anniversary
- Earth Share
- Earth Share/Environmental Protection Agency
- Forest Fire Prevention

8-16 Wilderness Wildlife Week of Nature
- Earth Share
- Earth Share/Environmental Protection Agency
- Forest Fire Prevention

11-18 International Thank You Week
17 Martin Luther King, Jr. Day
- Anti-Discrimination/Value of Diversity
- United Negro College Fund

FEBRUARY

Black History Month
- Anti-Discrimination/Value of Diversity
- United Negro College Fund

2 Groundhog Day
6 Pay a Compliment Day
14 Race Relations Day
- Anti-Discrimination/Value of Diversity

14 Valentine’s Day
14-20 National Child Passenger Safety Awareness Week
- Drunk Driving Prevention
- Safety Belt Education

20-26 National Engineers Week
- Value of Math and Science

20-26 International Friendship Week
21 President’s Day

MARCH

National Kidney Month
- Organ and Tissue Donation

National Talk with Your Teen about Sex Month
- Importance of Listening to Children
- Talking with Kids about Tough Issues

23-29 National Volunteer Week
- America’s Promise
- Connect for Kids
- Do Good. Mentor a Child.
- National 4-H Council

24-30 National TV Turnoff Week
27 Take Our Daughters to Work Day
- Gender Equity in Education

30 May 8 National Science and Technology Week
- Education Reform
- Recruiting New Teachers
- Value of Math and Science

MAY

Asian Pacific American Heritage Month
- Anti-Discrimination/Value of Diversity

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

Women’s Health Care Month
- Healthy Start

14 National Teacher’s Day
- Recruiting New Teachers

14 Mother’s Day
- Healthy Start
- Parents as First Teachers (Spanish Only)

14-20 National Transportation Week
- Drunk Driving Prevention
- Safety Belt Education

20 Armed Forces Day
- Employer Support of the Guard and Reserve

21 Youth Against Violence Day
- Crime Prevention
- Safe Gun Storage/Gun Violence Prevention
- Talking with Kids about Tough Issues
- Violence Prevention/Reason to Hope

22-29 Buckle Up America Week
- Safety Belt Education

29 Memorial Day
- Employer Support of the Guard and Reserve
- WWII Memorial

JUNE

Student Safety Month
- Child Abuse Prevention

23-29 National Volunteer Week
- America’s Promise
- Connect for Kids
- Do Good. Mentor a Child.
- National 4-H Council

24-30 National TV Turnoff Week
27 Take Our Daughters to Work Day
- Gender Equity in Education

30 May 8 National Science and Technology Week
- Education Reform
- Recruiting New Teachers
- Value of Math and Science

AUGUST

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

22 Be an Angel Day
- Do Good. Mentor a Child.

26 Women’s Equality Month
- Anti-Discrimination/Value of Gender Equity in Education

SEPTEMBER

Children’s Health a Safety Month
- Child Abuse Prevention
- Connect for Kids
- Crime Prevention
- Education Reform
- Gender Equity in Education
- Learning Disabilities
- National 4-H Council
- Recruiting New Teachers
- United Negro College Fund
- Value of Math and Science

4 Labor Day
15-16 National Hispanic Heritage Month
- Anti-Discrimination/Value of Diversity
- Crime Prevention/Gun
- Latino/Hispanic Prevention
- Summer
- Forest Fire Prevention
- National 4-H Council
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<tr>
<td>30th</td>
<td>National Student Alcohol and Substance Abuse Prevention Month</td>
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**April**

- 10th: National Campus Safety Awareness Day
- 16th: Earth Day
- 18th: National Brother's Day
- 22nd: National Native American Theatre Arts Awareness Month
- 25th: Alcohol Awareness Month
DEAR COLLEAGUE:

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

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

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

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

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

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

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

Sincerely,

Peggy Conlon
### JANUARY

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- **JANUARY 4**
  - **National American Indian Heritage Month**
  - **Anti-Discrimination/Value of Diversity**

- **JANUARY 11**
  - **National Chemistry Week**
  - **Education Reform**
  - **Recruiting New Teachers**
  - **Value of Math and Science**

- **JANUARY 12**
  - **Random Acts of Kindness Week**
  - **General Election Day**
  - **Get Out the Vote**

- **JANUARY 17**
  - **Veteran's Day**
  - **Employer Support of the Guard and Reserve**
  - **WWII Memorial**

- **JANUARY 19**
  - **National Recycles Day**
  - **Reduce. Reuse. Recycle.**

- **JANUARY 22**
  - **American Education Week**
  - **Community Schooling**
  - **Discouraging Academic Cheating**
  - **Education Reform**
  - **Gender Equity in Education**
  - **Learning Disabilities**
  - **Recruiting New Teachers**
  - **United Negro College Fund**
  - **Value of Math and Science**

- **JANUARY 25**
  - **World Peace Day**
  - **National Family Week**
  - **Connect for Kids**

### FEBRUARY

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- **FEBRUARY 4**
  - **Checkpoint Week**

- **FEBRUARY 5**
  - **Peace Week**

- **FEBRUARY 8**
  - **Prevention Month**

- **FEBRUARY 9**
  - **Heritage Month**
  - **Diversity**

### MARCH

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- **MARCH 11**
  - **National Chemistry Week**
  - **Education Reform**
  - **Recruiting New Teachers**
  - **Value of Math and Science**

- **MARCH 12**
  - **Random Acts of Kindness Week**
  - **General Election Day**
  - **Get Out the Vote**

- **MARCH 17**
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  - **Employer Support of the Guard and Reserve**
  - **WWII Memorial**

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  - **National Recycles Day**
  - **Reduce. Reuse. Recycle.**

- **MARCH 25**
  - **American Education Week**
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  - **Discouraging Academic Cheating**
  - **Education Reform**
  - **Gender Equity in Education**
  - **Learning Disabilities**
  - **Recruiting New Teachers**
  - **United Negro College Fund**
  - **Value of Math and Science**

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- **JUNE 19**
  - **World Peace Day**
  - **National Family Week**
  - **Connect for Kids**

- **JUNE 25**
  - **Read Across America Day**

- **JUNE 30**
  - **Literacy Month**
### Sponsor Contact Information

<table>
<thead>
<tr>
<th>Campaign</th>
<th>Sponsor Organization</th>
<th>Phone</th>
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<tr>
<td>America's Promise</td>
<td>America's Promise Alliance for Youth</td>
<td>703-681-4500</td>
<td>1-888-64-YOUTH</td>
<td><a href="http://www.americaspromise.org">www.americaspromise.org</a></td>
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<tr>
<td>Child Abuse Prevention</td>
<td>Prevent Child Abuse America</td>
<td>312-643-3520</td>
<td>1-800-CHILDREN</td>
<td><a href="http://www.preventchildabuse.org">www.preventchildabuse.org</a></td>
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<td>Children's Partnership</td>
<td>The Children's Partnership</td>
<td>202-362-5902</td>
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<td><a href="http://www.childrenspartnership.org">www.childrenspartnership.org</a></td>
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<td>Connect for Kids</td>
<td>Coalition for America's Children/</td>
<td>202-638-5770</td>
<td>1-888-546-KIDS</td>
<td><a href="http://www.connectforkids.org">www.connectforkids.org</a></td>
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<tr>
<td>Discouraging Academic Cheating</td>
<td>Educational Testing Service</td>
<td>609-921-9000</td>
<td>1-888-88-CHEAT</td>
<td><a href="http://www.nocheating.org">www.nocheating.org</a></td>
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<td>Do Good, Mentor a Child.</td>
<td>Save The Children USA</td>
<td>203-221-4000</td>
<td>1-800-243-5075</td>
<td><a href="http://www.savethechildren.org">www.savethechildren.org</a></td>
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<td>Domestic Violence Prevention</td>
<td>Family Violence Prevention Fund</td>
<td>415-252-8900</td>
<td>1-800-END-ABUSE</td>
<td><a href="http://www.fvpf.org">www.fvpf.org</a></td>
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<td>Earth Share</td>
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<td>202-537-7100</td>
<td>1-800-873-3863</td>
<td><a href="http://www.earthshare.org">www.earthshare.org</a></td>
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<td>Earth Share/Environmental Protection Agency</td>
<td>Energy Star Program</td>
<td>202-775-6450</td>
<td>1-888-STAR-YES</td>
<td><a href="http://www.epa.gov/energy/save.html">www.epa.gov/energy/save.html</a></td>
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<td>Education Reform</td>
<td>Education Excellence Partnership</td>
<td>202-872-1240</td>
<td>1-800-38-RESMART</td>
<td><a href="http://www.edex.org">www.edex.org</a></td>
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<td>Employer Support of the Guard &amp; Reserve</td>
<td>National Committee for ESGR</td>
<td>703-494-1400</td>
<td>1-800-336-4590</td>
<td><a href="http://www.esgr.org">www.esgr.org</a></td>
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<td>Fatherhood Initiative</td>
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<td>Forest Fire Prevention</td>
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<td>202-205-1483</td>
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<td>Get Out the Vote</td>
<td>Federal Voting Assistance Program</td>
<td>703-588-1584</td>
<td>1-800-438-8883</td>
<td><a href="http://www.fvap.gov">www.fvap.gov</a></td>
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<tr>
<td>Importance of Listening to Children</td>
<td>Country Music Association</td>
<td>615-244-2810</td>
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<td><a href="http://www.tuneintokids.com">www.tuneintokids.com</a></td>
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<tr>
<td>National 4-H Council</td>
<td>National 4-H Council</td>
<td>301-941-2800</td>
<td>1-888-77-YOUTH</td>
<td><a href="http://www.4h.org">www.4h.org</a></td>
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<tr>
<td>Organ &amp; Tissue Donation</td>
<td>Coalition on Donation</td>
<td>804-330-8620</td>
<td>1-800-355-SHARE</td>
<td><a href="http://www.sharyourlife.org">www.sharyourlife.org</a></td>
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<tr>
<td>Parents as First Teachers (Spanish Only)</td>
<td>Et Volar Corporation</td>
<td>312-997-7021</td>
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<td><a href="http://www.evolarcorp.com">www.evolarcorp.com</a></td>
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<tr>
<td>Recruiting New Teachers</td>
<td>Recruiting New Teachers, Inc.</td>
<td>617-489-1000</td>
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<td><a href="http://www.mnt.org">www.mnt.org</a></td>
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<td>Reduce, Route, Recycle</td>
<td>Environmental Defense Fund</td>
<td>212-505-2100</td>
<td>1-800-CALL-END</td>
<td><a href="http://www.rdu.org">www.rdu.org</a></td>
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<tr>
<td>United Negro College Fund</td>
<td>United Negro College Fund</td>
<td>703-205-3400</td>
<td>1-800-331-2244</td>
<td><a href="http://www.uncf.org">www.uncf.org</a></td>
</tr>
<tr>
<td>Value of Math and Science</td>
<td>NACME, National Council for Minorities in Engineering</td>
<td>212-279-2626</td>
<td>1-800-97-NACME</td>
<td><a href="http://www.nacme.org">www.nacme.org</a></td>
</tr>
<tr>
<td>WWII Memorial</td>
<td>American Battle Monuments Commission</td>
<td>1-800-639-4WW2</td>
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<td><a href="http://www.wwmemorial.com">www.wwmemorial.com</a></td>
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**CAMPAIGN**

- America's Promise
- Anti-Discrimination/Value of Diversity
- Child Abuse Prevention
- Children's Partnership
- Community Schooling
- Connect for Kids
- Crime Prevention
- Discouraging Academic Cheating
- Do Good, Mentor a Child.
- Domestic Violence Prevention
- Drunk Driving Prevention
- Earth Share
- Earth Share/Environmental Protection Agency
- Education Reform
- Employer Support of the Guard & Reserve
- Fatherhood Initiative
- Fire Safety
- Forest Fire Prevention
- Get Out the Vote
- Give Kids The World
- Healthy Start (Prenatal Health Care)
- Importance of Listening to Children
- Learning Disabilities
- National 4-H Council
- ONDCP
- Organ & Tissue Donation
- Parental Responsibility
- Parents as First Teachers (Spanish Only)
- Recruiting New Teachers
- Reduce, Route, Recycle
- Safe Gun Storage/Gun Violence Prevention
- Safety Belt Education
- Talking with Kids about Tough Issues
- United Negro College Fund
- Value of Math and Science
- Violence Prevention/Reform to Hope
- WWII Memorial
THE ADVERTISING COUNCIL MISSION:

To identify a select number of significant public issues and stimulate action on those issues through communications programs that make a measurable difference in our society.
MPAA most powerful entertainment lobby, ‘Fortune’ says

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

Live from Las Vegas, it’s ‘Saturday Night’

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

Digital radio industry grows smaller

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

The FCC last November issued a rulemaking on digital radio.

AT&T cap claims ‘lunacy,’ consumer groups say

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

Media Institute adds two to board

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

Three new to T. Howard Foundation

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

DEC 20, 1999 / BROADCASTING & CABLE
FIRST 100
FIFTH ESTATERS
BROADCASTING & CABLE’s Men of the Century

Bill Paley
Ted Turner
By Don West
In anticipation of the new millennium, the editors of BROADCASTING & CABLE set out to identify 100 individuals who made signal contributions to the Fifth Estate during the 20th Century. They then narrowed that search to the individual or individuals who could be said to have led all the rest. Two names emerged. The accomplishments that singled them out are detailed below. The roles of 98 significant others (and pairs) are profiled on pages 25 through 42.

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

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

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

Yet, in a sense, they were the same persona. Both broke away from successful and wealthy backgrounds to triumph outside the family businesses. Both knew a wave when they saw it and were quick to jump on. Both were handsome and charismatic. Each was as ruthless as he had to be. Both acted more viscerally than cerebrally, and each was willing to bet the enterprise on the turn of a card. Both overcame mistakes that would have sunk lesser players—Paley’s CBS Hytron, Electronic Video Recording and CBS Cable, which cost upwards of $40 million each, and Turner’s MGM, which almost cost him his company (but turned out to be a goldmine). Both played as hard as they worked, and their liaisons were legendary. Paley was as elegant as Turner could be crude. Each married beautiful women—Paley the celebrated Barbara (Babe) Cushing Mortimer, Turner the glamorous star and political activist, Jane Fonda. Both left marks on history that have yet to be equalled.
In 1932, four years after he took over what was to become the Columbia Broadcasting System, Broadcasting magazine wrote of the 31-year-old Paley that “youth was no handicap, for he brought with him a substantial business education, collegiate and practical, a fine intellect and an open-mindedness that soon dispelled any thought among his associates that here was a rich man’s son who would soon suffer delusions of grandeur.” By 1990, Broadcasting & Cable would say of Paley that “he was to American broadcasting what Carnegie was to steel, Ford to automobiles, Luce to publishing and Ruth to baseball.”

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

Under Paley’s leadership, Columbia prospered in radio. In the 1930s and 1940s, he aggressively signed new affiliates and recruited such talent as Bing Crosby and Frank Sinatra. In the widely publicized talent raids of 1948, Paley lured the likes of Jack Benny, Red Skelton and Edgar Bergen from the senior competitor, RCA’s National Broadcasting Co.

Paley’s greatest acquisition may have been Frank Stanton, quite his opposite in temperament and style, who came to CBS directly after earning his Ph.D. Originally a pioneer in audience research, Stanton displayed intellectual and organizational skills that persuaded Paley—after he returned from World War II service on Eisenhower’s staff—to turn over the presidency in 1946. From then on Stanton ran the company, in the process becoming the industry’s leading statesman and defender of the First Amendment, while Paley concentrated on programming, balance sheets and the international social whirl.

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

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

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

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

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

Under those criteria, he qualified conspicuously. During its prime time, CBS made more money than any other broadcasting network, dominated the schedules, won in entertainment and news and was the industry’s leader in innovation and policy. The CBS eye became a symbol of excellence admired to this day, and its Eero Saarinen-designed sky
Ed Turner, in many ways the nemesis of broadcasting who boasted that he was cable before cable was cool, still calls his company Turner Broadcasting. That's perhaps the least of the paradoxes that attend this complex, charismatic, flamboyant, gutsy genius who grew a media empire from an unlikely acorn—a faltering Atlanta UHF station.

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

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

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

But Turner had ambitions to own a broadcast network. In 1981, he met twice with CBS brass to discuss "some marriage or relationship" between TBS and CBS. Then, in 1985, Turner made an offer to buy CBS for $5.2 billion, a move that was given more credit for brashness than for stockholder appeal. CBS managed to hold off the takeover attempt with a $1 billion share repurchase.

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

chairmanship in 1983 to Thomas Wyman, one of a series of successors to Frank Stanton who didn't last on the 35th floor. After fighting off a takeover attempt by Ted Turner, control of the company passed in 1987 to Larry Tisch, a hotel executive and financier more interested in the bottom line than in the traditions that had made CBS the Tiffany network. Even though Paley was reinstated as chairman, he struggled but failed to keep the old CBS alive within the new. Tisch, in turn, relinquished the reins to Westinghouse. The throne is now occupied by Mel Karmazin, who is merging the company with Viacom—ironically, a company spun off from CBS in the '70s by government decree. Having lost the historical lead in the 20th century, CBS could again be part of it in the 21st.

Paley held the title of chairman until his death in 1990 at age 89. At the time, Walter Cronkite said: "The pioneer era in the history of broadcasting dies with William Paley."
cartoons to feed the programming needs of the Superstation and still other programming ambitions. Thus, the creation of Turner Network Television. That cable channel was launched in 1988 with big-time sports, expensive original programming and a steady stream of motion pictures from TBS' now extensive library. Today, TNT is the sixth-largest basic cable network with 77 million subscribers.

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

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

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

Today, Turner serves as vice chairman of Time Warner. He oversees the cable networks division, comprising the assets of TBS including CNN (which includes such CNN networks as CNNfn, CNN Radio and CNNNSI), Headline News, Cartoon Network, TBS Superstation, Turner Classic Movies and Turner Network Television as well as HBO, Cinemax, Warner Bros. International Networks and Time Warner's interest in Comedy Central and Court TV. He also is in charge of New Line Cinema (with which Turner merged in 1994), and the company's professional sports teams: Atlanta Braves (Turner bought the baseball team in 1976); Atlanta Hawks basketball (which he bought in 1977); and the Thrashers hockey team.

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

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

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

Contributing Editor Kira Greene played a key role in researching and assembling the Paley-Turner history.
**Goodman Ace** was arguably the most successful, most prolific and funniest writer/performer in radio and early television. As a performer, his career began in 1928 on CBS, where *Easy Aces* became an audience favorite. As a writer he provided material to Danny Kaye, Milton Berle and Sid Caesar, among the proverbial host of others.

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

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

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

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

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

**W.R.G. Baker** was one of early radio’s pioneers. As a scientist with General Electric in the 1920s (later he would work for RCA), Baker helped develop the first high-power broadcasting transmitter and was instrumental in the development of short wave for international communications. He was also an early proponent of television. WRGB-TV Schenectady, N.Y., was named in his honor.
When CBS was forced to spin off its syndication arm, veteran TV sales executive Ralph Baruch turned the renamed Viacom Enterprises into a syndication powerhouse and multimedia force that now embraces its former parent, CBS. He also championed cable deregulation in the 1980s, helping fuel that medium's explosive growth.

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

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

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

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

The media brokerage business, which has proliferated with the rising fortunes of broadcasters and the declining regulation of ownership, all began with Blackburn & Co. “Developing a service we felt was needed,” James Blackburn Sr., lacking the money to buy a radio station, co-founded the first such company (with partner Ray Hamilton) in 1946.
Carol Burnett, the five-time Emmy award-winning comedienne, is in the first tier of TV comics, and among its most enduring stars. She began her career in 1955 and for some part of five decades has made TV audiences laugh with her mix of physical comedy, impeccable timing and compassion for the characters she portrays.

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

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

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

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

As head of The Children's Television Workshop, Joan Ganz Cooney changed the face of children's television with a show that she wanted to be “fast, funny and quintessentially American.” The result was Sesame Street, which represents the most successful and enduring marriage to date of TV's power to educate and entertain young minds.
Bill Cosby was TV's first African American superstar. His cutting edge but clean humor, built on insight and keen observation, made him the ideal point man in the assault on the color barrier when he co-starred in NBC's I Spy in 1965. But it was through Dr. Cliff Huxtable on NBC's The Cosby Show that he became one of the top TV powers of his day.

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

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

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

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

Walter Cronkite was the iron man at CBS News when it was the undisputed leader among network news operations. As evening news anchor for 19 years (the 1960s and 70s), he was a touchstone for a host of seminal moments—the Kennedy assassinations, the moon landing—and remains one of the most trusted and respected journalists ever.
**Cablevision Systems Chairman Charles Dolan** is a cable pioneer on both the operation and programming sides. He helped turn an industrial film supplier into a major cable player, pioneered local cable news and program channels including Bravo and AMC, and developed a pay-movie service to cable systems that would evolve into HBO.

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

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

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

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

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

**Jackie Gleason** was one of TV’s biggest variety show stars and a staple on CBS from the 1940s through the ‘60s playing a host of characters. But he will be best remembered for creating one of TV’s most enduring figures in Ralph Kramden, the everyman bus driver with a big heart and a mouth to match, in one of TV’s best, *The Honeymooners*.
Radio was characterized by stentorian delivery and near reverence for the sponsor until Arthur Godfrey came along. His folksy delivery was perfectly suited to the personal medium of radio, and his irreverent treatment of sponsors demonstrated that humor could sell. He became one of radio's, and later TV's, biggest stars.

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

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

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

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

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

Aerospace engineer turned media mogul, Eddy Hartenstein has been the driving force behind the direct-broadcast satellite industry's explosive growth in the century's final decade, positioning DirecTV to capitalize on the government's desire to foster cable competition and the viewers' appetite for more programming.

Jim Henson was TV's premier puppeteer. His first love was TV, and his cloth-and-foam family of Muppets were his way of realizing the dream of working in the medium. Beginning in the 1950s on local TV, then nationally on The Jimmy Dean Show, Sesame Street, The Muppet Show and many more, he brought some of TV's most enduring characters to life.
We are proud to salute Broadcasting & Cable magazine for their consistent, timely, and accurate reporting on the historic events that have shaped the broadcasting industry. Broadcasting & Cable magazine has been there from the beginning, and continues to lead coverage into the digital age.

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

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

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

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

**Stanley E. Hubbard** is a member of radio's first family. He put his first radio station on the air in 1923, then went on to build one of the industry's premier radio and TV groups. Trailblazing runs in the family. In addition to overseeing the KSTP station group, son **Stanley S. Hubbard** is a satellite broadcasting pioneer; one of the first to see the future in offering programming service direct to home dishes (through U.S. Satellite Broadcasting). He also pioneered the use of satellite newsgathering and founded Conus, the cooperative satellite news exchange.
**H.V. Kaltenborn** pioneered remote broadcasts in peace and war as one of radio's vanguard newsmen/commentators in the 1930s and '40s. A print journalist who became a radio regular by 1923, Kaltenborn made history in 1936 when his remote from a Spanish Civil War battleground became the first live broadcast from a war zone.

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

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

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

**John Kluge** built Metromedia, one of the industry's premier TV and radio groups. By investing in major-market TV, he proved that independents could be competitive in large markets by airing a mix of reruns, movie packages and sports, capped by strong local news at 10 p.m. His station group was sold to Fox and became integral to its growth as a network.
Kay Koplovitz is one of cable's pioneering programmers as the founder and driving force behind USA Network, the country's first ad-supported cable network. She negotiated the first cable rights to a number of major sports, as well as securing major off-network programming and pioneering original movies and series.

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

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

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

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

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

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

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

Italian physicist Guglielmo Marconi invented wireless telegraphy in 1895. When the dots and dashes were replaced by voices and instruments, the medium became known as radio and a communications revolution was born. The Radio Corp. of America (RCA) was formed partly to acquire U.S. interests in the new technology.
Gordon McLendon was a radio pioneer who recognized early on the possibilities of niche formats. He used his radio group to test those formats in the 1960s, including helping popularize Todd Storz’s idea of combining lists of the day’s top records with colorful disk jockeys, which became Top 40. McLendon was also the first to try an all-news format and was an early radio editorialist.

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

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

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

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

Edward R. Murrow has come to represent the best in broadcast journalism. From his radio broadcasts from London during the WWII to his exposé of Joseph McCarthy, Murrow set the highest standards for his profession and contributed greatly to CBS’ news dominance of the day. Embittered at the end, he became head of the U.S. Information Agency under President Kennedy.
It is no stretch to call Edward Petry the father of station sales representation. Petry, a veteran broadcaster and ad salesman, founded the first such company, Petry Television, in 1932. Petry brought a system of rates and standards to the spot broadcasting business that allowed it to grow and flourish. It was also the first rep to open a separate television division.

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

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

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

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

James Leonard Reinsch was a triple threat as pioneer in broadcasting—radio and TV—and in cable, as well as a major force in Democratic politics. Reinsch, chairman of Cox Broadcasting from 1930 until 1973, oversaw its expansion into multiple media. He was a broadcaster who cared deeply for his medium and his country, and had a vision for both.
Brig. Gen. David Sarnoff was the driving force behind RCA and NBC and a major force in the communications revolution of the century. He envisioned radio as a “magic music box” in 1916, and worked to make it a reality. It was also his determination that resulted in the first all-electronic TV system and compatible color. Here, he’s introducing television at the 1939 World’s Fair.

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

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

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

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

Frank Stanton was among the most vigorous defenders of First Amendment rights for broadcasting in the medium’s history. He was Bill Paley’s partner in creating the Tiffany network and was considered the broadcast industry’s leading statesman. As president of CBS for a quarter century, he fought against the equal time rule and risked jail by refusing to give Congress CBS News outtakes.
Ed Sullivan presided over TV's longest running, most successful (and really biggest) variety show. In the process, he gave countless future stars their first TV exposure. Sullivan showed remarkable tolerance for the new and different, and appearances by Elvis Presley and The Beatles became touchstones for the baby boomer generation.

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

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

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

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

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

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

Scientific-Atlanta chief Sidney Topol wanted his company to be a "catalyst for cable-satellite activity." Both the man and the company were as good as his word, helping cable make the move from landline to satellite transmission and teaming with HBO to change the face of cable distribution and help pave the way for the satellite revolution.
Scientific-Atlanta Salutes
Our Own "Top 100" Industry Innovator

SID TOPOL
Pioneer, Visionary, Leader

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

Scientific Atlanta

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

Mike Wallace

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

Lew Wasserman

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

John Walson

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

Sylvester Weaver

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

Paul White

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

Orson Welles

DECEMBER 20, 1999

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October 29, 1999

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

4,232,000 Shares

Donaldson, Lufkin & Jenrette
Goldman, Sachs & Co.

Credit Suisse First Boston
Deutsche Banc Alex. Brown
Morgan Stanley Dean Witter

Banc of America Securities LLC
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J.P. Morgan & Co.
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October 29, 1999

Emmis Communications Corporation

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

Liberty Media Corporation

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

Donaldson, Lufkin & Jenrette

November 18, 1999

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

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

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

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

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

Robert C. Wright has helped engineer NBC’s transformation from a broadcast company to a multimedia player with investments in a score of cable channels, including CNBC and the groundbreaking partnership with Microsoft in MSNBC, and record investments in Olympic rights. He has also been hailed for his stand against government content regulation.
It seems unimaginable that as recently as 1994, there were only about 3000 Web sites on the Internet or that the internet itself was then generally regarded as a shadowy, exotic realm accessible only to an elite group of technornerds hunched over their keyboards late into the night, exchanging arcane secrets in indecipherable languages. Today there are an estimated 2.5 million web sites with new ones being launched on what seems to be an hourly basis.

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

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

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

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

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

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

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

Even before CBS started cobbling its online network in earnest, Disney/ABC had one in place with its impressive collection of network Web sites that included the Disney sites, ABCNews.com and ESPN.com. It capped its online efforts last year by forming the Go Network portal with a $209 million acquisition of Infoseek. Even though Go hasn't gone smoothly—most recently running into legal
tussle over its logo—ESPN.com and the NFL and NBA Web properties it produces remain strong components as online sports continue in their ascendency.

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

The basic objective, says Reiss, is to make the ESPN brand ubiquitous: “ESPN is not a TV network. ESPN is sports and sports get expressed on TV, radio, in print and on the Internet.”

It’s natural that the sports phenomenon online has caught fire, with one media experience effectively fueling the other, according to Krasilovsky, for “the same reason people bring TVs into Yankee Stadium.” In the case of ESPN.com, viewers are bringing their PCs into play during the game, tracking real-time stats during Sunday and Monday night NFL contests.

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

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

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

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

The most dramatic example of Warner’s efforts was last month’s webcam episode of The Drew Carey Show on ABC. Drew’s home became an online product demo site for his department store and a webcam recorded what was going on there when Drew was elsewhere in a real-time webcam experience simultaneous with the show. The results indicate the sort of synergy what can be done when these two media feed off one another: 1.9 million page views were recorded for the webcam during the half-hour episode, suggesting that convergence may be more than a media seer’s fanciful plot line.
Okay, you're pretty savvy on the Internet already. And you're getting what you need most of the time. However, there may be a few easy terms of Internet jargon that have eluded you so far. Or perhaps someone in the next office or cubicle may be just starting on the World Wide Web.

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

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

BROWSERS—The software used to surf the Internet. The most popular are Netscape Navigator and Microsoft's Internet Explorer. This glossary mentions terms used by both browsers.

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

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

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

URL—A Website address or location, such as "http://www.yahoo.com." Just for trivia quizzes one day, "URL" stands for Uniform (sometimes Universal) Resource Locator. Early terminology was a bit cumbersome since the Internet started as a government-funded, scientific, university-active enterprise. We're now in the consumer phase, where the lingo has to be much simpler.

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

SEARCH ENGINES/PORTALS—Websites that provide the means for searching the Internet via key words. Increasingly, the term "portal"
is being used as the search engines offer many links and serve as a gateway for specific topics offered at other sites. In this way they really function as a "launch platform" out into cyberspace. You've probably heard of Yahoo!

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

HYPERLINKS/LINKS—Words and phrases that can link you to another site. For instance, you may be reading an article that mentions Microsoft and Netscape, as well as information contained in a recent edition of Forbes magazine. You can click on underlined words for a link to another Website featuring that subject.

BOOKMARKS/FAVORITES—Browsers offer icons with these terms so your software can remember sites you want
to visit frequently.

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

BACK/FORWARD—Word buttons you can click on to direct your browser back and forth to sites visited on your current Internet session.

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

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

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

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

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

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

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

azfamily.com (KTVK/KASW)
www.azfamily.com

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

Audio Plus Video International, Inc.
www.apvi.com

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

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

CONUS Programming
www.conus.com

Ten years of award-winning excellence

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

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

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

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

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

That '70s Show
www.that70sshow.com

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

God, the Devil and Bob
www.godthedevilandbob.com

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

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

- The Late Show mini-site featuring live Webcasts of performing bands.
- The CBS Daytime Soaps mini-site offering newsletters, bulletin boards and more.
- A deep primetime section with behind-the-scenes clips/info on over 20 shows.
- Fun, interactive content areas: hat tie-in with major mini-series and TV specials.
- The Web home of summer 2000's Survivor series and the new CBS Online Store.
- Unique e-Commerce tie-ins (e.g. videos, CDs) to high profile CBS events/specials.

TV Industry

www.tvindustry.com

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

CBS News

www.cbsnews.com

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

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

Discovery Channel Online

www.discovery.com

The award-winning discovery.com, the online destination for the Discovery Channel, is the ultimate guide to life's adventures, providing dynamic ways to explore and interact with the real world. Featuring original content for the Web, discovery.com is the comprehensive resource for daily science news headlines, real-time expeditions around the world, and original features taking visitors deeper and connecting them more personally, to a world of science, technology, nature, history and exploration. Constantly adapting to fit the needs of its growing audience, look for exciting and expansive changes at discovery.com in 2000!
A full-service design and advertising agency that has specialized in the entertainment industry since 1979. EAD is a highly regarded, fully integrated, award-winning agency that prides itself on providing the highest degree of creativity and personal service utilizing state-of-the-art computer technology with maximum cost efficiency. We have worked in virtually every entertainment market including network, affiliate network, basic cable, pay cable, pay-per-view and syndicated television, as well as home video, music, theatrical, CD-ROM, e-commerce, web design and more.

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

FasTV.com

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

Eyemark Entertainment

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

Hearst Entertainment

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

Logon to find out more about these exciting series. Get home improvement tips from Ron Hazelton, recipes and lifestyle tips from B. Smith, and answers to kids’ most-asked questions from our young hosts on Popular Mechanics for Kids.
Itstv.com is an international television information, sales and marketing company. Itsv.com is an on-line catalogue of programmes available for international television distribution, a newsletter for programme buyers and sellers worldwide, and a market for buyers to purchase programming directly via the itsv.com sales service.

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

www.cnbc.com

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

CNBC.com—profit from it on the Web.

NBC Television

www.nbc.com

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

MSNBC

www.msnbc.com

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

MSNBC.com attracts more than one and a half million people everyday.

MSNBC.com, the Internet news leader.

NBC Olympics.com

www.nbcolympics.com

Get ready to experience the Olympic Games like never before. NBC Olympics joins forces with digital sports entertainment leader Quokka Sports to bring you Internet coverage of the XXVII Summer Olympic Games. For the first time in Olympic history, television and the Internet will work together to enhance your Olympic experience through athlete journals, daily news features, television schedules, expert commentary, profiles, results and official rules. Unique to the site is a section called “Athlete’s Voice.” in which Olympic-caliber athletes provide firsthand accounts of their pursuit of excellence through a variety of digital media, including audio, e-mail or online diaries. Now live. nbcolympics.com offers a preview of what’s to come in Sydney 2000 across all 35 Olympic sports.
FOX.com is the ultimate entertainment experience on the Web, allowing users to join a community that immerses them in the world of FOX programming. Whether you are looking for more on ‘The Simpsons,’ ‘The X-Files’ or any of the new hit shows like ‘Time of Your Life,’ FOX.com has everything a fan could wish for: Bios, pictures, synopses, video clips and even a forum to share your views and opinions.

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

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

FOXMARKETWIRE.com continues its pioneering coverage of the financial world by bringing our users the Internet’s first free real-time stock quotes. Created in partnership with Thompson Financial, FOXMARKETWIRE.com provides extensive financial services to our users, including portfolio tracking, insider trading, first call CDA company reports, daily Flash e-mail updates and much more. Partnerships with other leading providers of financial information ensure that the information you’re getting is always timely and accurate.
For more than 35 years we have set the pace as the leading talent agency in news and other reality-based programming for both television and radio.

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

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

Parrot Media Network
www.parrotmedia.com

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

Odyssey Network
www.odysseychannel.com

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

PBS Online
www.pbs.org

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

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

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PBS TeacherSource  
[www.pbs.org/teachersource](http://www.pbs.org/teachersource)  

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

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

REALNEWSNET.COM  
[www.realnewsnet.com](http://www.realnewsnet.com)  

REALNEWSNET.COM is the leading aggregator of broadcast news clips and audio from the Internet to stations worldwide.  

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

Broadcasters search a comprehensive database and preview video & audio before downloading MP3/2 files to newsroom desktop computers or nonlinear editing bays.  

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

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

- Efc.com was judged the highest rated site for a sci-fi TV series on the web by Sci-Fi Entertainment, which said, “Tribune Interactive deserves bonus points for its sheer creativity in designing the four web sites that together comprise the official home of ‘Earth: Final Conflict’. Over 16 million page views to date attest to the popularity of this portal, which provides a virtual perspective that presents the series and show characters in a unique manner.

- Tribune’s site for BeastMaster is dars-home.com, the #1 new action hour in syndication.

- Tribtv.com presents a company overview of current series with active hotlinks to the web sites for all of the Tribune Entertainment series.

- Meet the fun characters of “Malibu, CA” at malibu-ca.com and play an original on-line skateboard game.

- Instant access to essential promotional resources are available on-line for our client stations at Tribtvweb.com. Included are bios, synopses, print materials, radio promos and streaming video of all on-air promos.
Swart Advertising, Inc.
www.swartad.com

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

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

Universal Worldwide Television
www.universalstudios.com/tv

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

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

Check out http://blinddate.excite.com and www.motownlive.com today or go to www.universalstudios.com/tv for our show links!

TV France International
www.tvfi.com

TV France International's web site, www.tvfi.com was created in 1995 and has been growing ever since. The site provides information about over 155 French companies and 5,000 television programs. The number of visitors has also increased; 5,500 people visited the site in November 1999, compared with 1,300 at the end of 1998. People from over 60 countries visit our site and consult 60,000 pages every month. TVFI's web site is available in French, Spanish, Japanese and Chinese versions.

Vision Entertainment
www.viscient.com

VISION ENTERTAINMENT, official shpper for NATPE 2000, is the entertainment industry's leading fulfillment company, servicing all distribution, assembly, convention and warehousing needs. Every project is supported by a dedicated team of professional experienced account managers and technical staff. Our unparalleled customer service ensures that each order, regardless of size or priority, will be handled with exceptional care.

Vision Entertainment's Interactive department specializes in multimedia presentations, featuring DVD authoring and encoding services, touch-screen presentation systems, digital press kits as well as website and graphics design.
The WB.com
www.thewb.com

The WB.com provides a behind-the-scenes look at The WB Television Network. Young adults can learn more about their favorite network with features about the shows, the stars, the music, and the people who bring it all to the screen. The site also contains sneak peeks, promotions, schedule information and opportunities for viewer interaction with active message boards and chats. Licensed show merchandise and lifestyle content are also available at the site.

WorldNow
www.worldnow.com

WorldNow empowers local broadcasters to establish superior Internet businesses. WorldNow’s robust technology platform, user-friendly site management tools, extensive training & support, and dynamic supplemental content enable broadcasters to build an integrated, cost-effective Internet presence. The WorldNow model allows broadcasters to leverage their on-air brand and news assets in order to build revenue, grow audience, and enhance their core business. WorldNow’s continued investment in research and development permits broadcasters to stay on the leading edge of interactive media developments.

WorldNow's continued investment in research and development permits broadcasters to leverage their on-air brand and news assets in order to build revenue, grow audience, and enhance their core business. WorldNow's robust technology platform, user-friendly site management tools, extensive training & support, and dynamic supplemental content enable broadcasters to build an integrated, cost-effective Internet presence. The WorldNow model allows broadcasters to see their virtual backlot 24/7 to reach a new audience. They can cross-promote TV shows, online games, and radio stations to reach a wider audience.

Kids WB.com
www.kidswb.com

KidsWB.com allows fans to access the virtual backlot they see on Kids’ WB! Here, they can learn about and enter the many promotions and contests running on both the network and the website. In the games section, kids can play games based on popular Kids’ WB! characters, such as Pokemon, Alien DNA, and Wakko’s Burp Fest. Comments are welcome on the message board, and kids can check out their favorites on individual show pages.

Broadcasting & Cable Online
www.broadcastingcable.com

The Broadcasting & Cable Web site provides online readers with a comprehensive daily update of events in the broadcasting and cable TV industries, along with stories carried in the magazine’s weekly edition.

The home page carries a ticker with the latest breaking news and highlights from stories in Broadcasting & Cable’s two daily fax editions. An Online Daily section contains all of the stories from each day’s fax editions. Readers can also find the text from articles in each department of the magazine’s weekly edition online for convenient access.
In a field as dynamic as yours, it's essential to stay informed of daily changes in the industry. Broadcasting & Cable Online is the most comprehensive, up-to-date source of industry news available on the Web. And the best part is you can access most of its features.

With continuous updates, up-to-the-minute stock quotes, and one of the most extensive listings of career opportunities, Broadcasting & Cable Online is the definitive tool for staying competitive. You can even search and retrieve articles from past issues of Broadcasting & Cable - so you never need to search through hundreds of magazines to find that "special" article.

Log-on to Broadcasting & Cable Online today. Basic Access is available at no cost, and Enhanced Access (with lots of special features available only to subscribers) costs just $39.00 for a full year. With Broadcasting & Cable Online, staying informed has never been easier, or faster.

Enhanced Access is just $39.00 a year for current Broadcasting & Cable subscribers.
OUR SPECIAL SAUCE.
WHEN WE PUT YOUR VIDEO NEWS ON THE WEB WE INCLUDE A SECRET INGREDIENT: LIVE JOURNALISTS. THEY DIG DEEP INTO YOUR LOCAL STORIES SO YOU CAN SERVE YOUR VIEWERS A RICHER AND MORE SATISFYING WEB EXPERIENCE. ONE THEY CAN'T GET FROM AN AUTOMATED SERVER. REACTV. TOUCHED BY HUMAN HANDS.
WWW.REACTV.COM.
Millennium fever

Television networks to provide extensive coverage of Y2K events

By Steve McClellan

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

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

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

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

While ABC will air some consortium programming, most of its coverage will be unilateral. It will take about 1,000 staffers worldwide to stage, including 650 engineers and 225 producers and other technicians.

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

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

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

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

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

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

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

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

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Albert’s back

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

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

Scotti appointed to new position of directing domestic marketing and distribution

By Melissa Grego

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

As president of both distribution and marketing, Scotti says he will be responsible for overseeing domestically syndicated products from concept to renewal. “I’ll be involved in every aspect of domestic syndication from development of show ideas, to producing them and the marketing and sales part of the process,” he says. “As far as cable and satellite, in simple terms, it means I’m responsible for exploitation of all programming out of Pearson Television in North America.”

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

Scotti, who joined All American Television, Inc. as senior vice president of domestic distribution and marketing in 1994 before it became part of Pearson, most recently served as executive vice president of domestic distribution and marketing for Pearson Television North America.

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

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

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

Fox is tops with adults 18-49

ABC is out and Fox is in—atop the national ratings for the week ending Dec. 12. After five consecutive weeks at No. 1 among adults 18-49, ABC was replaced by Fox during the second week of December in the key demographic. Fox, which averaged a 4.5 rating/13 share in adults 18-49, won the category for the first time this season. NBC placed second among adults 18-49 with a 4.4/12, and ABC dropped to third with a 4.2/12. Fox, which had a strong Sunday night showing with The X-Files, The Simpsons and the Billboard Music Awards, also topped all networks in the adults 18-34 category with a 4.9/15. The X-Files averaged an 8.1/18 in adults 18-49, and The Simpsons drew 13.8 million viewers. The Billboard Music Awards averaged a 9.5/31 in teens, according to Nielsen Media Research. In total viewers, CBS topped the competition with an average of 12.3 million viewers. NBC was second with 11.1 million viewers, followed by ABC with 10.8 million and Fox at 9.8 million.

Hyde to head Film Roman

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

 Paramount names veeps

Paramount Network Television has promoted four executives to the vice presidents. Ralph Berge, Marilyn Loncar and Ron Von Schimmelmann have all been named vice president of production, and Mark Weissman has been named VP of production finance for the division. Berge is being promoted from production executive and is responsible for overseeing the day-to-day operations of made-for-TV movies. Loncar, who is being promoted from production executive, will supervise the day-to-day physical production of half-hour comedies. Von Schimmelmann, who is being promoted from executive director of TV estimating, will supervise all aspects of production finance for all programming formats.
SYNDICATION WRAP-UP

TOP 20 SHOWS

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<th>Rank</th>
<th>Program</th>
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<td>Jeopardy</td>
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<td>Judge Judy</td>
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<td>Frasier</td>
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<td>Jerry Springer</td>
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* HH = Television Households; AA = Average Audience;
GAA = Gross Aggregate Average; 1 Nielsen rating point = 1,008,000 TV Households, which represents 1% of the 100.8 million TV Households in the United States.

TOP COURT SHOWS

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<th>Rank</th>
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<td>Divorce Court</td>
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<td>People's Court</td>
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<td>Judge Mills Lane</td>
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<td>Judge Mathis</td>
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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.

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Judges—Judy and Joe—rule

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

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

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

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

In the talk show race, Oprah Winfrey continues to rule the roost, but along with eight other veteran talkers saw declines from November '98 to '99. Winfrey was off 7% to a 6.5. Jerry Springer, sans fisticuffs, placed second despite a 34% dip from last year to a 4.6 rating. Rosie O'Donnell was even at a 3.6 and Live With Regis and Kathie Lee was also flat at a 3.5. Maury Povich's talker and Donny and Marie's second-season show were the only two programs to show positive growth in the genre.

—Joe Schlosser

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Radio groups go public to grow

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

By Elizabeth A. Rathbun

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

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

"The equity markets have treated us very nicely," Citadel Chairman Lawrence R. Wilson says. While the shelf offering "doesn't mean you're going to go out and raise a billion dollars," it will give Citadel the leeway to continue to pursue deals at its quick pace, he says. (A shelf filing allows a company to offer stock at any time with a minimum of administrative work.) In just 1½ years since Citadel went public, the company has bought more than $700 million worth of radio stations, Wilson says. It now counts about 160 stations in 34 markets.

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

Beasley, meanwhile, wants to raise $1.50 million with an initial public offering, the company said in a Nov. 24 Securities & Exchange Commission filing. The money will be used to buy more debt and to repay an undisclosed amount to company Chairman George G. Beasley. The date of the offering and the stock price have not been set.

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

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

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

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

News team makes news in Beantown

How big an event was the separation of longtime WCBB-TV Boston news anchors Chet Curtis and Natalie Jacobson? Two of the station's competitors reported the change in marital status, local newspapers devoted numerous stories and thousands of words after the separation was made public—offering colleague reaction and historical perspective—and it's safe to assume the topic hit a few water coolers and coffee shops. The well-regarded and highly-rated pair have been anchoring together for nearly 20 years and have been married nearly 25. The station said that the "amicable and personal...but intensely personal" decision to separate will not impede their ability to work together. Paul LaCamera, president/GM of the Hearst-Argyle-owned ABC affiliate said the two anchors met with him and with news director Cindy Altman before going public.

Michigan lockout

Michigan broadcasters will have less access to 44,000 prisoners in more than 50 facilities, under new rules from the state department of corrections. Although the rules have not been formally adopted, media officials say, proposed rules keeping both still and video cameras and all audio equipment out of the system are currently being enforced.

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

Consumer activist back to Denver TV

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

All news is local. Contact Dan Trigoboff at (301) 260-0923, e-mail: drig@erols.com, or fax: (202) 463-3742.
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<td>8:00 39. Two Guys &amp; Girl 7/1/12</td>
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PEOPLE'S CHOICE

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

**Week 12**

Broadcast network prime time ratings according to Nielsen Media Research
Courting the killer app

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

By Deborah D. McAdams

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

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

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

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

Within the first block, for example, formatted (but not scripted) shows will be floated in a free-form sea of live and taped comedy sketches and reportorial vignettes. Think ABC’s Saturday morning, only in pre-prime time and for women, Mandabach says. Programs under the Oxygen Tent thus far include a funny food vehicle called Mouthful; Shavonne’s World, a kitchen table chatfest hosted by “a black woman in Camden, N.J.,” and I’ve Got a Secret, the “first game show hosted by a woman,” Mandabach says.

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

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

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

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

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

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

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

By Dan Trigoboff

The Learning Channel is putting the behind-the-camera process of TV news in front of the camera. Produced by New York-based NVI Television, Breaking News will reveal the organized and disorganized chaos that typically turns out polished newscasts across the country.

NYT Television has shot newsrooms in Los Angeles, Miami and Denver to produce several hour specials. The Los Angeles show, which ran earlier this year, served as a pilot.

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

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

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

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

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

More often then not, a station won’t trade footage with a rival.

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

Breaking News crews have just left Denver’s KCNC-TV, after spending the month of November there. “We were intrigued by the idea,” said Kucharski. “It’s a good opportunity for us to share some of those decision-making processes people don’t get to see. Viewers watch us, but they don’t get to see behind the scenes. This is more about understanding the process, the success and struggles of the news. “There may have been people who were a little uncomfortable,” said Kucharski, although “no one came and talked to me about it. Their crews were sensitive to people who didn’t wish to participate. They were very respectful of the systems we had in place to do our jobs. Nothing had to be moved or altered for the benefit of their cameras. But with our key people, they were given full access.

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

Yet, Cohen noted, “months later, every story with a violent angle is seen through ‘Columbine’ eyes. TV news people can be really jaded, but the clear memory of Columbine was still with them; it had touched them.” That influence, he said, “will absolutely come across in one of the hours from Denver.”
Sachs: Go slow on rate hikes

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

By Bill McConnell

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

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

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

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

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

Decker Anstrom, Weather Channel CEO and Sachs’ NCTA predecessor, agreed that the marketplace for new high-speed services is cable’s to lose.

“There’s no question that cable is in the lead,” he said. “The infrastructure is incredibly robust. There are systems that have been providing voice and data for more than a year.”

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

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

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

He urged competitors to “take a page from cable’s playbook.” Instead of fighting for burdens that discourage cable’s broadband rollout, they should focus on developing their own broadband services.

If anyone questions cable’s willingness to back up words with deeds, Sachs pointed out that the industry supported legislation allowing satellite providers to offer local broadcasters signals. The new law will make things tougher for cable operators, but will force them to sharpen up their customer service as well.

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

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

Selling broadband

Vendors tell marketers that 2000 will be the breakthrough

By Glen Dickson

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

That’s according to executives from leading interactive firms who addressed the CTAM conference last Tuesday. In a panel titled, “Applications—How to Make It Happen,” Microsoft, OpenTV, Liberater and IntoneNetworks (formerly Arepa.com) executives painted their visions of the
broadband future. And while they presented operators with different business models and demonstrated diverse applications, all of them agreed that MSOs are finally ready to generate revenues from broadband services.

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

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

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

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

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

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

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

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

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

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

The network is now comfortable enough in the broadband arena to blow its own horn with a marketing campaign pushing cable Internet access. "We make the fat pipe exciting," says Kris Bagwell, repeating MTV's new hipshot broadband slogan. Bagwell, senior vice president of business development for MTV Networks Online, outlined MTV's approach to filling that pipe at a CTAM session on the subject Tuesday afternoon.

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

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

Live concerts are another option for filling the fat pipe, he said. Games are also emerging as an obvious option in broadbandland. Charles Barbour, general manager of SegaSoft Networks' HEAT.NET envisions online games and competitions that could go on into "infinity." Broadband capacity allows for faster play, more complex games, greater download speeds and—best of all for guys like him—more players. The fat pipe will propel online game sales into the hundreds of billions by 2003, Barbour predicts. Unlike the roll-playing devices of Sega, MTV's online game,
WebRiot, resembles a network quiz show with 250,000 participants playing online. Programmers see it as a show with a Web presence. “We look at it as an online game show with a half-hour infomercial once a day,” Bagwell said.

MTV’s other stronghold is the little kid population, the generation suckled on both the Internet and Nickelodeon. Nick franchise Rugrats, one of the most popular shows on cable TV, is also one of the most popular features in MTV’s cyber properties. As far as traditional video programming, the networks have nothing to fear from broadband delivery, at least not yet, said Glenn Britt, president of Time Warner Cable.

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

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

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Starz!, Encore combine

By Deborah D. McAdams

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

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

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

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

Current satellite and cable carriage for the networks include 9.7 million subscribers for Starz!; 13.4 million for Encore; 7 million for MOVEIplesh; and 23.1 million for the six-channel Thematic Movieplex. According to Sie’s estimate, digital penetration stands at about 15 million households, with 70% penetration expected within 10 years.

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

“As we all know, DBS is eating cable’s lunch,” Sie said. The gauntlet is even further refined now that satellite operators can provide local channels, he said, and DBS is picking up about 250,000 subscribers per month. On top of that, DirecTV’s most popular package is the Silver Starz! Pak—12 channels for $10. “That’s here,” he said. “That’s a reality.”

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

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

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Time Warner keeps Exploring

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

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

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

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

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

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

—Glen Dickson
Glaser: Cable finds its broadband bootstraps

RealNetworks is pushing higher-quality for fewer bits

By Glen Dickson

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

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

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

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

"The Internet phenomenon has been like when cable hit its stride" with popular new networks such as CNN and ESPN, Glaser said. "If cable created channels 6 to 30 [for the consumer], this is like channels 101 to a million."

And he predicted Internet and broadband content can have the same sort of "share-shifting impact" that cable has had on broadcasting over the past 20 years.

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

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

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

Photo: Craig Matthew Photography
Time Warner and again

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

By Deborah D. McAdams

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

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

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

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

Both numbers will more than double in the next year, Britt said. Digital boxes are selling as fast as Time Warner can get them in. The palette of broadband services will be as important as video for the future of cable’s business model, he added.

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

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

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

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

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

Liberty tweaks Todd-AO buy

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

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

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

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

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

HBO locks up 20th films
HBO has renewed its exclusive rights agreement for Twentieth Century Fox films for another 10 years. The price was not disclosed, but sources familiar with the arrangement said the value of the deal will exceed $2 billion over its term, from 2000 through 2009. The final value will be determined in part by how well the films do at the box office. The agreement, known as an output deal, covers all Fox Filmed Entertainment theatrical releases, including those from 20th Century Fox Film, Fox Searchlight, Fox 2000 and Fox Animation Studios. Upcoming titles covered by the deal include The Beach with Leonardo DiCaprio and Navy Diver with Robert DeNiro.

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

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

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

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

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

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

First open digital platform launched
MediaOne has partnered with Canal+ Technologies, DiviCom, and Philips to launch the nation’s first open digital cable platform in Jacksonville, Fla. The system features a customized version of the open platform software that Canal+ Technologies currently has deployed in more than five million households around the world. DiviCom is supplying headend equipment while Philips is supplying the digital set-top boxes. “From an operator standpoint, not only do we see an immediate potential cost benefit, but there is also the sense that as everything opens up from the headend down to the consumer’s TV set, the consumer benefits as more and more features and functionality are built into the set-top box,” says James R. Schirmer, MediaOne’s director of brand strategy.

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

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

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Web marriage key to TV

Incorporating Internet elements today will keep viewers tomorrow, panel says

By Bill McConnell

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

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

Leess and other Web content experts speaking during a CTAM panel session on broadband research, said that although few homes have broadband access today, now is the time to develop content that will make TV viewing an integral part of the Internet experience. If TV goofs, the "eyeballs" so essential to their advertising revenues will slip away, they said.

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

"Think love," said Johnson, who chairs consumer research for Interval Research Corp., a company launched by Microsoft founder and cable/Internet investor Paul Allen. "If you're going to create a broadband future, it's important to remember what things we really do love."

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

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

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

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

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

Leess stressed that the interactive content is available only during games. "This is not a Web site," he said.

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

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

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

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**CABLE'S TOP 25 PEOPLE'S CHOICE**

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

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>Network</th>
<th>Day</th>
<th>Time</th>
<th>Duration Cable</th>
<th>Rating</th>
<th>Hits (000)</th>
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<tbody>
<tr>
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<td>NFL/Vikings/Chiefs</td>
<td>ESPN</td>
<td>Sun</td>
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<td>Thu</td>
<td>7:30P</td>
<td>30</td>
<td>3.1</td>
<td>2361</td>
<td>5.2</td>
</tr>
<tr>
<td>20</td>
<td>Movie: <em>A Holiday To Remember</em></td>
<td>LIF</td>
<td>Thu</td>
<td>7:30P</td>
<td>120</td>
<td>2.0</td>
<td>2297</td>
<td>9.7</td>
</tr>
<tr>
<td>21</td>
<td>Movie: <em>If You Believe</em></td>
<td>LIF</td>
<td>Sun</td>
<td>4:00P</td>
<td>120</td>
<td>3.0</td>
<td>2226</td>
<td>5.6</td>
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<tr>
<td>22</td>
<td>Movie: <em>Absolute Power</em></td>
<td>TBS</td>
<td>Sat</td>
<td>8:06P</td>
<td>152</td>
<td>2.9</td>
<td>2308</td>
<td>5.2</td>
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<tr>
<td>23</td>
<td>Movie: <em>Absolute Power</em></td>
<td>TBS</td>
<td>Sun</td>
<td>2:45P</td>
<td>152</td>
<td>2.9</td>
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<td>24</td>
<td>Movie: <em>Hefner: Unauthorized</em></td>
<td>USA</td>
<td>Sun</td>
<td>8:00P</td>
<td>60</td>
<td>2.9</td>
<td>2262</td>
<td>4.3</td>
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<tr>
<td>25</td>
<td>Hey Arnold</td>
<td>Nick</td>
<td>Tue</td>
<td>8:00P</td>
<td>30</td>
<td>2.9</td>
<td>2243</td>
<td>4.6</td>
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<tr>
<td>26</td>
<td>Walker, Texas Rangers</td>
<td>USA</td>
<td>Mon</td>
<td>8:00P</td>
<td>60</td>
<td>2.9</td>
<td>2239</td>
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<tr>
<td>27</td>
<td>Rugrats</td>
<td>Nick</td>
<td>Fri</td>
<td>7:00P</td>
<td>30</td>
<td>2.9</td>
<td>2217</td>
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**CHANGING HANDS**

The week's tabulation of station sales

### PROPOSED STATION TRADES

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

#### THIS WEEK

<table>
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<tr>
<th>Station</th>
<th>Transaction</th>
<th>TVs</th>
<th>Price</th>
<th>Combos</th>
<th>FMs</th>
<th>AMs</th>
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<td>WSMQ</td>
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<td>2</td>
<td>$800,000</td>
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<td>6</td>
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<td>$900,000</td>
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**SO FAR IN 1989**

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<th>Station</th>
<th>Transaction</th>
<th>TVs</th>
<th>Price</th>
<th>Combos</th>
<th>FMs</th>
<th>AMs</th>
<th>Total</th>
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<td>WSMQ</td>
<td>acquisition</td>
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<td>$2,500,000</td>
<td>6</td>
<td>6</td>
<td>3</td>
<td>$2,600,000</td>
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#### Affiliations

- **KLCI(FM)** Princeton, Minn.
  - Facilities: Ch. 45, 5,000 kW visual, 500 kW aural, ant. 1,230 ft.
  - Affiliation: Independent
- **KTAT(V) Greeneville/Dallas/Fort Worth, Texas**
  - Buyer: New World Broadcasting Corp., Dallas (Rodriguez, chairman);
    - owns/is buying one AM and three FM stations, including KTAT(FM)
  - Facilities: Ch. 47, 240 kW visual, 24 kW aural, ant. 515 ft.
  - Affiliation: Independent
  - Broker: Gammon Media Brokers Inc.
- **WTXX(TV) Waterbury/Hartford/New Haven, Conn.**
  - Price: $19.149 million (for stock; B&C, Nov. 22)
  - Buyer: Tribune Broadcasting Co., Chicago (Dennis J. Fitzsimons, president);
    - owns/is buying 22 TVs, including WXXI-TV Hartford, and two AMs and two FMs
  - Facilities: Ch. 20, 2,239 kW visual, 223.9 kW aural, ant. 1,200 ft.
  - Affiliation: UPN
- **WJSU-TV Anniston/Birmingham, Ala.**
  - Up to $19 million (B&C, Nov. 22)
  - Buyer: Albritton Communication Co., Washington (Robert L. Albritton, president);
    - owns/operates nine TV stations, including WCF-TF Tuscaloosa/Birmingham; has interest in one FM
  - Facilities: Ch. 40, 724 kW visual, 93.3 kW aural, ant. 880 ft.
  - Affiliation: ABC
  - Broker: Alex Brown & Co.

#### TVS

- **WWMBB(TV) Panama City, Fla., and WKRG-TV Mobile, Ala./Pensacola, Fla.**
- **WJFB(TV) Augusta and WRBL(TV) Columbus, Ga.**
- **KIMT(TV) Mason City, Iowa; KWCH-TV Wichita, KSBC-TV Ensign/Wichita, KSBS-TV Goodland/Wichita and KBHT-TV Hays/Wichita, Kan.; WSPA-TV Greenville, S.C./Asheville, N.C., and WNEG-TV Toccoa, Ga./Greenville/Asheville (and LMA with WASV-TV Asheville), and WBTW (TV) Florence/Myrtle Beach, S.C.**
  - Price: $605 million (merger; B&C, Dec. 13)
  - Buyer: Media General Inc., Richmond, Va. (J. Stewart Bryan, chairman; James Zimmerman, president, Broadcast Group);
    - owns 13 TV stations, including wntc-TV Greenville/Asheville
  - Seller: Spartan Communications Inc., Spartanburg, S.C. (Tom Watson Brown, chairman);
    - owns one AM and one FM
- **KWDB-TV**
  - Facilities: ch. 13, 316 kW visual, 63 kW aural, ant. 1,549 ft.;
    - WKBG-TV: ch. 5, 100 kW visual, 20 kW aural, ant. 1,906 ft.;
  - WSCR-FM (B &C, Dec. 13)
  - **KWDB-TV**
  - Facilities: ch. 13, 100 kW visual, 12 kW aural, ant. 1,780 ft.;
    - KIMT ch. 3, 100 kW visual, 10 kW aural, ant. 1,510 ft.;
    - KWCH-TV ch. 12, 316 kW visual, 63.1 kW aural, ant. 1,522 ft.;
    - KBSD-TV: ch. 6, 100 kW visual, 10 kW aural, ant. 720 ft.;
    - KBLS-TV ch. 10, 316 kW visual, 56.2 kW aural, ant. 990 ft.;
    - KBSD-TV ch. 7, 316 kW visual, 33.6 kW aural, ant. 710 ft.;
    - WSPA-TV: ch. 7, 316 kW visual, 31.6 kW aural, ant. 2,001 ft.;
    - WNNF-TV: ch. 32, 647 kW visual, 129 kW aural, ant. 835 ft.;
    - WSNF-TV ch. 62, 5,000 kW visual, 250 kW aural, ant. 1,823 ft.;
    - WREB-TV ch. 13, 316 kW visual, 31.6 kW aural, ant. 1,950 ft.
- **KWDB-TV**
  - Facilities: WSMQ-TV ch. 6, 100 kW visual, 10 kW aural, ant. 720 ft.;
    - KBLS-TV ch. 10, 316 kW visual, 56.2 kW aural, ant. 990 ft.;
    - KBSD-TV ch. 7, 316 kW visual, 33.6 kW aural, ant. 710 ft.;
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    - WSNF-TV ch. 62, 5,000 kW visual, 250 kW aural, ant. 1,823 ft.;
    - WREB-TV ch. 13, 316 kW visual, 31.6 kW aural, ant. 1,950 ft.
- **KVBM-TV Minneapolis/St. Paul, Minn.**
  - Price: $45 million (see B&C, Oct. 18)
  - Buyer: Hubbard Broadcasting Inc., St. Paul (Stanley S. Hubbard, president);
    - owns KSTP-TV Minneapolis/St. Paul and wheC-TV Rochester and wnyt-TV) Albany, both N.Y.; has interest in four TV stations and KSTP-AM-FM Minneapolis/St. Paul
  - Seller: KVBM Television Inc., Shoreview, Minn. (Daniel Peters, president).
  - Peters has interest in WQPM(AM)-

#### Price

- **WCGW(TV) Pittsburgh**
  - Price: $17.508 million
  - Buyer: Sinclair Broadcast Group Inc., Baltimore (David D. Smith, president);
    - owns/is buying 11 TV stations totaling 11,700 TV time and 86 AM/FM stations
  - Facilities: Ch. 22, 5,000 kW visual, 500 kW aural, ant. 921 ft.
  - Affiliation: WB

- **KMC(TV) Lawrence/Topeka, Kan./Kansas City, Mo.**
  - Price: $14.6 million (B&C, Dec. 13)
  - Buyer: WSCRIPPS Co., Cincinnati, Ohio (William R. Burleigh, president);
    - owns nine TV stations, including kshb-TV Kansas City
  - Seller: Miller Broadcasting Co., Lawrence (Monte M. Miller, president);
    - no other broadcast interests
  - Facilities: Ch. 38, 5,000 kW visual, 1,000 kW aural, ant. 1,038 ft.
  - Affiliation: NBC

- **WJTC(TV) Pensacola, Fla./Mobile, Ala., and KASN(TV) Pine Bluff/Little Rock, Ark.**
  - Price: $11.663 million (B&C, Nov. 22)
  - Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Charles E. Giddens, trustee for stations);
    - owns/is buying 172 AMs, 340 FMs and 19 TV stations, including KRTV(L) Little Rock and WPMI(TV) Mobile/Pensacola
  - Clear Channel also is buying AMFM Inc., which owns/is buying 443 radio stations
  - Archer owns wtev-TV Jacksonvil, Fla.
  - Facilities: wjtc: ch. 44, 3,289 kW visual, 328.9 kW aural, ant. 1,493 ft.;
    - kasn: ch. 38, 5,000 kW visual, 500 kW aural, ant. 2,008 ft.
  - Affiliation: Both UPN
**CHANGING HANDS**

**WUTR(TV) Utica, N.Y.**
Price: $7.89 million
Buyer: Ackerley Group Inc., Washington (Bryan A. Ackerley, chairman); owns two AMs and 12 TVs, including nearby WXYT(TV) Syracuse and WVTV(TV) Binghamton, N.Y.
Seller: Utica Television Partners LLC, Bellevue, Wash. (George Kriste and Lance Anderson, principals). Principals own three FMs
Facilities: Ch. 20, 1,150 kW visual, 173 kW aural, ant. 800 ft.
Affiliation: ABC

**KDFI-TV Dallas/Fort Worth**
Price: $6.2 million
Buyer: Fox Television Stations Inc., Los Angeles (K. Rupert Murdoch, owner); owns 23 TVs, including KDFW(TV) Dallas/Fort Worth
Seller: John A. McKay, Dallas; no other broadcast interests
Facilities: Ch. 27, 5,000 kW visual, 500 kW aural, ant. 1,690 ft.
Affiliation: Fox

**WENY-TV Elmira, N.Y.**
Price: $4.8 million
Buyer: Lilly Broadcasting LLC, Natchez, Mass. (Kevin T. Lilly); no other broadcast interests
Seller: WENY Inc., Elmira (Howard L. Green, principal); owns one TV, three AMs and two FMs
Facilities: Ch. 36, 468 kW visual, 85.4 kW aural, ant. 1,050 ft.
Affiliation: ABC
Broker: Kozacko Media Services

**WFVT(TV) Rock Hill, S.C./Charlotte, N.C.**
Price: $4.5 million
Buyer: Capitol Broadcasting Co. Inc., Raleigh, N.C. (John F. Goodman, president); owns WJZY(TV)
Belmont/Charlotte and WRLR-TV -FM Raleigh/Durham, N.C.; is buying WRAZ(TV) Raleigh/Durham (see item, below)
Seller: TV 55 LLC, Charlotte (H. Wharton Winstead Jr., managing member); no other broadcast interests
Facilities: Ch. 55, 5,000 kW visual, ant. 1,870 ft.
Affiliation: UPN

**WAXN(TV) Kannapolis/Charlotte, N.C.**
Price: $2.95 million ($150,000 cash; $2.8 million assumption of debt)
Buyer: Cox Broadcasting Inc., Atlanta (Nicholas D. Trigony, president); owns/is buying 18 AMs, 54 FMs and 11 TVs, including WSOQ-TV Charlotte
Seller: Kannapolis Television Co., Kingsport, Tenn. (George E. DeVault Jr., chairman/president; Kannapolis Broadcasting, 55% owner); no other broadcast interests
Facilities: Ch. 64, 129 kW visual, 12.9 kW aural, ant. 282 ft.
Affiliation: Independent

**WUXP(TV) Nashville, Tenn.**
Price: $2.829 million (B&C, Nov. 22)
Buyer: Sinclair Broadcast Group (see wvcw item, above); owns WZTV(TV) Nashville
Seller: Mission Broadcasting Inc., Wadsworth, Ohio (David D. Smith, president/president of buyer)
Facilities: Ch. 30, 5,000 kW visual, 500 kW aural, ant. 1,410 ft.
Affiliation: Fox/UPN

**WRAZ(TV) Raleigh/Durham, N.C.**
Price: $1 million (see B&C, Nov. 22)
Buyer: Capitol Broadcasting (see WFTV item, above); owns WRAL-TV -FM Raleigh/Durham
Seller: Carolina Broadcasting System Inc., Raleigh (Thomas H. Campbell, principal); no other broadcast interests
Facilities: Ch. 50, 5,000 kW visual, 500 kW aural, ant. 1,088 ft.
Affiliation: Fox

Construction permit for KFFX(TV) formerly KAUP(TV) Pendleton, Ore./Yakima, Wash.
Price: $239,659
Buyer: Mountain Licenses LP, Okejimo, Mich. (Brian W. Brady, president); owns KAYU-TV Spokane, Wash.
Seller: Communications Properties Inc., Berkeley Heights, N.J. (Birger Brink-Lund, principal); no other broadcast interests
Facilities: Ch. 11, 60 kW visual, ant. 1,359 ft.

**TV/RADIO COMBOS**

**KBSB-TV Steamboat Springs/Denver, KKRE(AM) Manitou Springs/Colorado Springs and KAVA(AM) Pueblo/Colorado Springs, Colo.**
Price: $3.9 million
Buyer: Council Tree Communications V LLC, Longmont, Colo. (Jacob Adams, president; Madison Dearborn Capital Partners II LP, 49.17% member; Toronto Dominion Capital Inc., 25% member). Principals have interest in WBEH(AM) Harvey, Ill., and WACI(AM) Atlantic City, N.J./Philadelphia
Seller: David Drucker (principal), Evergreen, Colo; has interest in KDLO(AM) Anchorage, Alaska; KDEN(AM) Longmont/Denver, Colo., and WYES(AM) Key West/Miami/Fort Lauderdale, Fla.
Facilities: KBBS-TV: ch. 24, 5,500 kW visual, 500 kW aural, ant. 515 ft.; KKRE: 1490 kHz, 500 kW; KAVA: 1480 kHz, 1 kW day
Affiliation: KSBS-TV: Telemundo; KKRE: Spanish; KAVA: Spanish

**RADIO COMBOS**

**WXST(FM) Delaware/Columbus, Ohio, and WOMP-AM-FM Bellerive, Ohio/Wheeling, W.Va./Pittsburgh and WSTV(AM)-WRKY(FM) Steubenville, Ohio/Wheeling, W.Va./Pittsburgh**
Price: $20 million (for stock)
Buyer: Stop 26 Riverbend Inc., Columbus (Frank Halfacre, president); owns WSMZ(FM) Columbus
Seller: Associated Radio Inc., Pittsburgh (Myles P. Berkman, president); no other broadcast interests
Facilities: WXST: 107.9 MHz, 6 kW, ant. 285 ft.; WOMP(AM): 1290 kHz, 1 kW day, 33 kW night; WOMP-FM: 100.5 MHz, 48 kW, ant. 518 ft.; WSTV: 1340 kHz, 1 kW, WrkFY: 103.5 MHz, 16 kW, ant. 879 ft.
Formats: WXST: hits of the '80s; WOMP(AM): news/talk; WOMP-FM: AC; WSTV: news/talk; WRKY: country

**KVFD(AM)-KUEL(FM) Fort Dodge, Iowa; KCUE(AM)-KWING(FM) Red Wing, Minn., and KJQU(AM)-KKQK(FM) Brookings, KORN(AM)-KQRM(AM) Mitchell, KCCR(AM)-KLXS-FM Pierre, KDLO-FM and KWAT(AM)-KXIX-FM Watertown, KSDK(FM) Milbank/Watertown and KYNT(AM)-KYYA(FM) Yankton, all S.D.**
Price: $18 million
Buyer: Gold Circle Waitt Broadcasting, Omaha, Neb. (Norman Wait Jr., owner). Waitt owns five other FMs and five TVs (See related article on next page.)
Seller: Sorenson Broadcasting Corp., Sioux Falls, S.D. (Dean P. Sorenson, president): no other broadcast interests
Facilities: KVFD: 1400 kHz, 1 kW; KUEL: 92.1 MHz, 3 kW, ant. 300 ft.; KCUE: 1250 kHz, 1 kW day, 110 W night; KWING: 105.9 MHz, 20 kW, ant. 300 ft.; KJQU: 910 kHz, 500 W; KQRM: 102.3 MHz, 25 kW, ant. 234 ft.; KORN: 1490 kHz, 1 kW; KQRM: 107.3 MHz, 100 kW, ant. 450 ft.; KCRR: 1240 kHz, 1 kW; KLXS-FM: 95.3 MHz, 3 kW, ant. 299 ft.; KDLO-FM: 96.9 MHz, 100 kW, ant. 1571 ft.; KGAT: 950 kHz, 1 kW; KXX: 96.1 MHz, 97 kW, ant. 977 ft.; KKSD: 104.3 MHz, 100 kW, ant. 981 ft.; KYNT: 1450 kHz, 1 kW; KYYA: 93.1 MHz, 100 kW, ant. 469 ft.
Formats: KVFD: adult standards; KUEL: bright AC; KCUE: news/talk; KWING: rock classics; KJQU: oldies; KQRM: CHR/MOR/AM; KORN: oldies; KQRM: AC; KCCR: MOR; KLXS-FM: oldies;
KDLO-FM: C&W; Kwat: MOR; KIXX: AC; KKSQ: classic rock; KYNT: oldies; KKYA: modern country
Broker: Chapin Enterprises

KRKO(AM)-KJUX(FM) Primeville/Bend and KWEG(FM) Warm Springs/Bend, Ore.
Price: $2.5 million
Buyer: Horizon Broadcasting Group LLC, Bainbridge Island, Wash. (Keith Shipman, president); is buying KRRO-AM-FM Ontario, Ore./Boise, Idaho
Seller: Jay Man Productions, Eugene, Ore. (Jonathan Man, principal); no other broadcast interests
Facilities: KRKO: 690 kHz, 1 kW day, 77 W night; KJUX: 95.1 MHz, 100 kW, ant. 472 ft.; KWEG: 96.5 MHz, 100 kW, ant. 1,092 ft.
Formats: KRKO: country; KJUX: modern country; KWEG: AC
Broker: Exline Co.

KSOU-AM-FM Sioux Center/Sioux City and KIHK(FM) Rock Valley/Sioux Center/Sioux City, Iowa
Price: $1.781 million
Buyer: Wait Media Inc., Omaha, Neb. (Norman W. Waitt, owner/chairman); owns five TV's, four other AMs and 11 other FMs, including KMEG(TV) Sioux City and KZSP(FM) (formerly KOLK) Onawa/Sioux City, Iowa (See related item on previous page.)
Seller: Sioux County Broadcasting Inc., Sioux Center; no other broadcast interests
Facilities: KSOU-AM: 1090 kHz, 500 W day; KSOU-FM: 93.9 MHz, 3 kW, ant. 300 ft.; KIHK: 106.9 MHz, 25 kW, ant. 328 ft.
Formats: KSOU-AM-FM: AC; KIHK: country

FMS

KRKO(FM) Estes Park/Denver, Colo.
Price: $12 million
Buyer: High Peak Broadcasting, Chicago (Bruce Buzil, manager). Buzil is manager of Marathon Media LLC, which owns 11 AMs and 23 FMs
Seller: Michael Radio Enterprises of Colorado, Cheyenne, Wyo. (Vic Michael, president); owns co-located KEZ(FM) Estes Park
Facilities: 1470 kHz, 1 kW day, 53 W night
Format: Rock hits
Broker: Star Media Group Inc.

WLNF(FM) Lumberton/Gulfport, Miss.
Price: $5 million
Buyer: JMD Inc., Gulfport (J. Morgan Dowdy, president/owner). Dowdy owns six AMs and 13 other FMs, including WGCW-AM-FM, WROA(AM) and WZQX(FM) Gulfport and WRPM(AM) Poplarville/Gulfport
Facilities: 95.3 MHz, 3 kW, ant. 289 ft.
Format: CHR pop

KLXR(FM) Madrid/Ames/part of Des Moines, Iowa
Price: $1.5 million
Buyer: LifeStyle Communications Corp., Wilbraham, Mass. (James S. McBride, president); owns KKJO(AM) Osceola/Indianola and KIC(FM) Lamoni, Iowa. McBride owns 49% of KGRA(AM) Jefferson and KKR(FM) St. Cloud, Iowa
Seller: G.O. Broadcasting Inc., Ames (Brad Olson, president); no other broadcast interests
Facilities: 96.1 MHz, 2.5 kW, ant. 515 ft.
Format: Classic hits
Broker: Johnson Communication Properties Inc.

KWHO-FM Kenai/Soldotna, Alaska
Price: $850,000
Buyer: Chester P. Coleman, San Francisco; owns four AMs and two other FMs, including KSLD(AM)-KKS-FM Soldotna
Seller: KSRM Inc., Soldotna (John Daviual, president); owns KSRM(AM) Soldotna
Facilities: 100.1 MHz, 3 kW, ant. 260 ft.
Format: Country

KSKD-FM Chowchilla, Calif.
Price: $600,000
Buyer: Del Rosario Talpa Inc., Oxnard, Calif. (Mario R. Meza, president/owner); no other broadcast interests
Seller: Educational Media Foundation, Sacramento, Calif. (K. Richard Jenkins, president), owns two AMs and 19 FMs
Facilities: 93.3 MHz, 2.95 kW, ant. 335 ft.
Format: Contemporary Christian
Broker: MCH Enterprises Inc.

WHPZ(FM) Bremen/South Bend, Ind.
Price: $280,296
Buyer: LeSEA Broadcasting Corp., South Bend (Stephen, Peter and David Sumrall, trustees); owns eight TV's, including WHME-TV South Bend, and WHME(FM) South Bend
Seller: BOMAR Broadcasting Corp., Marion, Ind. (Michael Day, president); owns WLEZ(AM) Terre Haute and WGOW(AM)-WTRI(FM) Marion/Terre Haute, Ind.
Facilities: 96.9 MHz, 2.99 kW, ant. 462 ft.
Format: Contemporary Christian
Broker: William R. Rice Co.

WTRI(AM) Brunswick, Md.
Price: $900,000
Buyer: JMK Communications Inc., Los Angeles (Jae Min Chang, president); is buying WPCW(AM) Dumfries, Va./Washington
Seller: Capitol Broadcasting Corp., Brunswick, Md. (Alfred Hammond, president); no other broadcast interests
Facilities: 1520 kHz, 9.3 kW day
Format: Oldies
Broker: Blackburn & Co. Inc.

KWPA(AM) Pomona, Calif.
Price: $750,000
Buyer: Lotus Communications Corp., Los Angeles (Howard A. Kalmenson, president); owns 14 other AMs and eight FMs
Seller: Multicultural Radio Broadcasting Inc., New York (Arthur Leu, president); owns 16 other AMs, including KMNY(AM) Pomona, and two FMs
Facilities: 1220 kHz, 250 W
Format: Gospel

KTRT(AM) Claremore, Okla.
Price: $250,000
Seller: Oklahoma Sports Properties Inc., Las Vegas (Fred Weinberg, president); owns K Ads(AM) Elk City and KMYZ(AM) Pryor, Okla.
Weinberg owns KLKV(AM) Las Vegas
Facilities: 1270 kHz, 1 kW
Format: Talk

WAJF(AM) Decatur, Ala.
Price: $75,000
Buyer: Priority Communications LLC, Hoover, Ala. (Danis L. Willingham and James D. Early, members); is buying WAVY(AM)
Hartselle/Decatur, Ala.
Seller: WAJF Inc., Huntsville, Ala. (Archie Bobo, representative of the estate of Dorsey E. Newman); no other broadcast interests
Facilities: 1490 kHz, 1 kW
Format: Talk

—Compiled by Alisa Holmes
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May 22, 2000—George Foster Peabody Awards 59th annual presentation and luncheon, Waldorf-Astoria, New York. Reception 11:30 a.m.; program 12:30 p.m. Contact: Dr. Barry Sherman (706) 542-3787.

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


Compiled by Beatrice Williams-Rude (bwilliams@cahners.com)
most people outside Hollywood don’t know who Mark Itkin is. But nearly everyone is familiar with his work in one way or another.

He’s not a director, a producer, a studio mogul or an actor for that matter—but he’s still one of the most influential people in the television industry today. Itkin, senior vice president and West Coast head of syndication, cable and network reality programming at William Morris Agency, has helped “package” many of today’s top TV programs over the last decade.

This year alone, Itkin has brokered deals that helped put the WWF onto struggling UPN; put Who Wants to be a Millionaire? on ABC; got Greed into Fox’s lineup and Queen Latifah and Martin Short into syndication. And those are only a few of the shows Itkin has positioned this season. Past series that Itkin has had a hand in include MTV’s The Real World, Comedy Central’s South Park and The WB’s Buffy, the Vampire Slayer.

But Itkin didn’t take the straight and narrow path to get to his current position. The Los Angeles native started out as a DJ and on-air news reporter for UCLA’s campus radio station KLA in the early 1970s and seriously considered a career in radio. Itkin, who has a deep, almost-made-for-radio voice, says he was known around campus in those days as the “king of R&B.” Upon graduating in 1975, Itkin was offered a full-time job at CBS as a studio page, but he instead listened to his parents and opted to go to law school.

“I really wanted to go and work at CBS. It sounded so exciting,” says Itkin, who received his J.D. from the University of California at Berkeley in 1978. “But after some pressure from mom and dad, I went to law school. And I knew if I was going to get my law degree, I was going to use it for a career in the entertainment industry somewhere down the line.”

Itkin went to work for Los Angeles-based entertainment law firm Mitchell, Silverberg & Knupp after graduation. He worked as an associate in the firm’s music division for three years. But being a lawyer at a top entertainment firm wasn’t enough for him.

“I learned a ton at the firm and the ins and outs of the music business,” he says. “But I wasn’t really happy being a lawyer. I felt it wasn’t creative enough for me. I just wasn’t enjoying myself at all.”

So Itkin quit his job and decided to stop practicing law—at least for a while. In 1981, Itkin took a year off and traveled around the country. But Itkin says he got “really bored” and felt the world was passing him by, so he called on a friend for some career advice.

“He was sort of a rabbi to me, sort of counsel to me,” Itkin says of Lee Mimms, a former talent manager. “He thought that I would be a great agent and suggested that I meet with some of his friends at William Morris Agency.”

Itkin took a job at William Morris in January of 1982. Only he didn’t start out as an agent—he began in the mailroom.

“I knew I was going to have to pay my dues in the mailroom. Nearly everyone has to when they start out here,” Itkin says.

After six-weeks in the mailroom, Itkin was promoted to work as an assistant in the company’s cable and syndication division. In 1983, he was bumped up to be an official William Morris agent, specializing in TV packaging. A year later, Itkin put together his first deal—a July 4th special with the Beach Boys and cable network Showtime that drew close to a million people.

“In becoming an agent, I told myself I didn’t want to just be an agent. I wanted to do something different and be proactive,” he says. “Being on the cable and syndication side, it was a growing area back in the early 1980s, and you could take chances in the kinds of shows you put together. Because we were competing against the [broadcast] networks, we needed to create things that were going to get attention.”

Currently, Itkin is working with William Morris clients on a number of potential network and syndicated projects for the 2000-2001 season, including Eye- mark Entertainment’s talk show project with Internet star Cindy Margolis.

Throughout each week, Itkin meets with the top executives at all of the major networks, dines with various actors and writers and wheels and deals behind the scenes in Hollywood. So why after 17 years at Williams Morris isn’t Itkin running a major studio or network?

“People have asked me to do development, but I’m a strategist and I don’t want to just develop a project. I want to develop it and strategize how to sell it,” he says. “I love what I do here anyway. I have incredible autonomy, and I continue to challenge myself.”

— Joe Schlosser
**FATES & FORTUNES**

**BROADCAST TV**

**James Hedges**, VP, finance, Buena Vista Television, Los Angeles, joins co-owned ABC Entertainment Television Group as senior VP, finance.

**Kary McHoul**, director, alternative development, Fox, Los Angeles, named VP, alternative and latenight development.

**Michael S. Raonas**, national sales manager, national sales unit, Katz Television Group, New York, named VP, sales and management development.

**Jinny Goldstein**, president and chief executive officer, PBS The Business Channel, Alexandria, Va., named senior VP, education, PBS.

**Jeffrey Birch**, director, engineering, CNBC, Fort Lee, N.J., joins WNBC-TV New York as director, engineering and operations.

**Brenda Woodman**, local sales manager, WWOR-TV Secaucus, N.J., named general sales manager.

**Michele Phillips**, senior account executive, KTWB(TV) Seattle, named director, new business development.

**PROGRAMMING**


**Andrew P. Mooney**, chief marketing officer and head, global apparel, Nike, Portland, Ore., joins Walt Disney Co., Burbank, Calif., as president, Disney Consumer Products Worldwide.

**David C. McCoy**, senior VP, national sales/advertiser marketing, Fox Family Worldwide, New York, joins NewsNet Central there as senior VP, advertising.

**Mary Beth Casey**, account supervisor, The Tierney Group, Philadelphia, joins Comcast SportsNet there as director, communications.

**JOURNALISM**

**Ramon Escobar**, VP and news director, WTVI-TV Miami, joins MSNBC, Secaucus, N.J., as executive producer.

**Carol Fowler**, assistant news director, WGN-TV Chicago, named news director.

**Petra Wright**, special projects producer, News 12 New Jersey, Edison, N.J., joins as associate producer, Market Wrap: Judy Chung, freelance writing/reporting, Jagnotes.com, joins as segment producer, CNBC News Desk; Rob Contino, associate producer, Business Center, named producer.

**Appointments**, WFSB(TV) Hartford, Conn.: 

- **David Nelson**, general assignment reporter/weekend anchor, WBRB-TV Knoxville, Tenn., joins as co-anchor, Eyewitness News This Morning; **Kevin Hogan**, general assignment reporter/anchor, named co-anchor, Eyewitness News This Morning weekend edition.

- **Keith Kountz**, anchor, WJXX-TV Jacksonville, Fla., rejoins KTNH-TV New Haven, Conn., as co-anchor.


- **JAY ROSSOW**, executive producer, WSVN-TV Miami, joins WTMJ-TV Milwaukee as assistant news director.

**Sabrina Fang**, reporter, WRGB-TV Albany, N.Y., joins KDFW-TV Dallas in same capacity.


**Scot Haney**, weather anchor, News 12, Westchester, N.Y., joins WFSB(TV) Hartford, Conn., as weekend weather anchor.

**RADIO**

**Appointments**, AMFM Inc., Washington Cluster, Washington: **Catherine Meloy**, senior VP and general manager, WBIG-FM Washington, named senior VP, sales. She will continue her current duties. **Jim Zagami**, director, sales, named VP, director of sales; **Jim Weiskopf**, general sales manager, WTEM-AM, named director, AM sales and operations. He will continue his current duties.

**Mike Del Rosso**, program director, KESZ-FM Phoenix, joins WLIT-FM Chicago in same capacity.

**Kim Leslie**, regional promotions manager, Elektra/Asylum, Nashville, Tenn., joins AMFM Radio Networks, Dallas, as director, talent relations, Country Live Tonight!

**CABLE**


**Bill McGowan**, senior VP, advertising sales, Discovery Networks U.S., New York, named executive VP.

**Cynthia Sobieraj**, director, business development, Showtime Networks Inc., New York, named VP, business development, new media.

**Todd Merkow**, VP/general manager,
Fox Sports Net Arizona, Phoenix, joins Fox Sports Net's West/West 2 cable channels, Los Angeles, in same capacity.

Cathy Weeden, assistant general manager, Sunshine Network, Orlando, Fla., joins Fox Sports Net Arizona, Phoenix, as VP/general manager.

Mary Dixon, editor, Community Banker magazine, Washington, joins Lifetime Television, New York, as VP, public affairs.

John DeRoche, general sales manager, Paxnet, New York, joins National Cable Communications there as sales manager, American team.

**ADVERTISING/MARKETING/PUBLIC RELATIONS**

John Mracey, VP, engineering, Adknowledge, Palo Alto, Calif., named president.

**TECHNOLOGY**


Steven Pinkus, executive director, National Video Center, New York, named VP/managing director, entertainment division.

**INTERNET**

Scott H. Erlich, senior VP and executive producer, News Digital Media, Los Angeles, joins Rivals.com, Seattle, as executive VP and general manager.

Catherine Levene, VP, business development, Times Company Digital, New York, named VP, strategy and business development.

Tonya De Gance, director, marketing and promotions, MTV Online, Los Angeles, joins HomePage.com, Pasadena, Calif., as VP, marketing.

**ASSOCIATIONS/FIRMS**

Steven Greengold, chief financial officer, Television Bureau of Advertising, New York, named VP and chief financial officer.

Appointments, T. Howard Foundation, Alexandria, Va.: Yolanda Robins, VP, corporate communications, Pegasus Communications Corp., named board member; Bill Gerski, senior VP, marketing and sales, Golden Sky Systems Inc., named board member; Sean Bratches, senior VP, affiliate sales and marketing, ESPN, named board member.

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**ALLIED FIELDS**

Thomas G. Cronin, market development specialist, information sales division, TVData, Glens Falls, N.Y., as VP, cable sales.

**OBITUARIES**

Alvin G. Flanagan, 84, retired president of Gannett Broadcasting, died Nov. 24. Flanagan's career in broadcasting began at WRUF-AM Gainesville, Fla., where he was an undergraduate at the University of Florida. In 1942, he joined the Marines as a private and served as a combat radio operator in the Pacific; he was discharged as a captain. Flanagan soon joined the West Coast-based Don Lee television stations in 1948, becoming a pioneer executive in the new medium of television. He was named program director of KFMB-TV San Diego in 1949 and became program manager of the Western division of ABC and KECA-TV (now KABC-TV) two years later. By the early 1960s, Flanagan joined Mullins Broadcasting as VP and general manager of KBR(TR-AM) radio and KPBV-TV (now KUSA-TV) in Denver. He took over as president of Mullins in 1969 and remained president when Mullins was purchased by Combined Communications. When Gannett merged with Combined Communications in 1979, Flanagan was named president of Gannett Broadcasting. He became chairman of Gannett in 1982 and retired a year later. Survivors are unknown.

Wernher Wedam, consumer electronics engineer and chairman of the Consumer Electronics Association Engineering Policy Council, died Dec. 6 of cancer. For more than 25 years, Wedam participated and chaired numerous standards and policy activities, and led projects in the consumer electronics industry. He assisted in the establishment of Sharp Laboratories of America, where he had worked since 1992 as director of liaison and support. He also established and staffed a U.S. satellite laboratory for a Korean electronics company and had extensive background in displays, HDTV systems and advanced VCRs. Wedam was granted 15 career patents (five pending) and was the recipient of the RCA Laboratories Outstanding Achievement Award in 1983. He is survived by his wife, Karen, and three children.

—Compiled by Mara Reinstein mreinstein@cahners.com

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DECEMBER 20, 1999 / BROADCASTING & CABLE
New HD truck hits the road

Stations may rent unit; goal is to make HDTV production more affordable

By Ken Kerschbaumer

There's a new HD production truck on the road, and it's for rent. First stop was North Carolina for an HD production of a college basketball tournament. Next, it's off to Las Vegas for the Consumer Electronics Show, Jan. 5-9.

The mobile truck is a joint venture of WRAL Digital, DTV Resources and HD VISION and is part of an effort to make HDTV production more affordable for HDTV Consortium member stations. Stations may book the truck for five-day periods, with the standard NATPE/HDTV Consortium configuration price including the truck, five Sony cameras and three Sony HDCAM VTRs. (Additional equipment is priced separately.)

"We're relying on volume, and I anticipate keeping the truck very busy," says Randall Paris Dark, president of HD VISION. "We're doing this for the consortium and are trying to have cost-effective programming. It's not like we built it so we could make lots of money. We just want to pay the bills."

The truck's first event, the Food Lion MVP Classic basketball tournament in Charlotte, N.C., Dec. 3-5, was produced and broadcast by WRAL-TV, Harris and Raycom Sports. It was carried on 10 DTV stations across the country (including WETA-TV Washington, which became the first PBS station ever to broadcast a college basketball game).

At press time, the truck was under contract for four events, and another dozen are in negotiation. While in Vegas, the truck will be used for the production of a daily newscast in high-definition, to be broadcast throughout the convention floor.

"We'll be doing the wraparounds with portable Sony HD cameras, and we're also putting together a studio," Dark says. "The biggest limitation to HD that everyone has been pointing to is having no programming. Having another HD truck creating cost-effective programming will add to the overall mix."

Dark says the cost to rent the truck is slightly higher than that for a 601 digital truck. "It's a great learning tool. Stations can rent a truck that has a post room and get their feet wet without paying too much extra. It's a great way to get your hands wet without purchasing anything."

The truck features an array of HD equipment including four Sony HDC-700 studio cameras and four Sony HDC-750 portable cameras, each outfitted with Canon lenses. It also has four Sony HDW-500 HDCAM VTRs, and can be outfitted with two additional HDCAM units and four Panasonic HD-D5 VTRs, if desired.

In-band data broadcasting offered

SkyStream and General Instrument Corp. are working together on an integrated data broadcasting solution for digital cable applications to broadband cable operators worldwide. The system is designed to allow cable operators to deliver a variety of high-speed data programming and content, including ATVEF (Advanced Television Enhancement Forum) compliant, HTML-based television content; large data file downloads; and cacheable Internet content to General Instrument's DVI-5000+ (DVB) and DCT-5000+ (ATSC/OpenCable) advanced interactive digital consumer set-top terminals.

In-band data broadcasting also enables cable operators to reserve the DOCSIS spectrum for increasingly bandwidth-hungry, point-to-point Internet data transactions. SkyStream's media routers will be integrated with General Instrument's digital cable headend system. —Ken Kerschbaumer

The production switcher is a Snell & Wilcox HD1024 1-1/2 ME version, with integrated still store, two DVEs, three keyers, three chromakeyers, three expanded border generators, seven color correctors and four positional frame buffers. On-board graphics are handled by a Collage Clarity-HD graphics system and a Sony BVE-9100 linear editing system can be used to create packages using the VTRs and Tascam DA98 recorders.

Audio signals are handled in a pair of Mackie Digital 8-Bus mixers providing 48 analog inputs, 48 digital inputs, and digital, analog, and eight-channel surround outputs. There also is on-board Dolby encoding and decoding equipment for both AC-3 and Dolby E.
GTE using nCUBE for NVOD in Fla.

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

Liberate goes Poparound the world

Liberate Technologies has introduced Liberate PopTV Program, a developer and technology-partner program that provides end-to-end interactive TV solutions for cable operators. “The PopTV Program is designed to be a community of content, application and hardware providers dedicated to our vision of open standards like Java TV and ATVEF, and simplifying the broad deployment of interactive TV offerings,” says Mitchell Kertzman, president and CEO of Liberate Technologies. PopTV partners will have access to the standards-compliant Liberate Content Developers Kit (CDK), which will be available to content providers on a secured section of the PopTV Program Web site, http://www.developers.liberate.com.

Cable companies including MediaOne, Comcast and Cox are expected to deploy service offerings running on the Liberate platform next year, as is the world’s third-largest satellite provider, Star TV, which covers Asia.

First U.S. open digital cable platform debuts

MediaOne has partnered with Canal+ Technologies, DiviCom and Philips to launch the nation’s first open digital cable platform—in Jacksonville, Fla. The system features a customized version of the open platform software that Canal+ Technologies has deployed in more than 5 million households around the world. DiviCom is supplying headend equipment while Philips is supplying the digital set-top boxes. “From an operator standpoint, not only do we see an immediate potential cost benefit, but there also is the sense that as everything opens up from the headend down to the consumer’s TV set, the consumer benefits as more and more features and functionality are built into the set-top box,” says James R. Schirmer, MediaOne’s director of brand strategy.

Digital ad insertion in works for cable

SeaChange International and V-Bits are working together to enable digital advertising insertion into cable’s digital tier. The solution will include the SeaChange Spot digital advertising insertion system and V-Bits Rate Mux statistical re-multiplexer. The two technologies will allow cable operators to insert demographically targeted ads simultaneously into multiple national cable channels carried on the multiplexed digital streams. Mike Moone, V-Bits president and CEO, said, “We want to make sure that no cable operator is left standing without a full-featured and scalable solution.”

Beehive spots give MNF new buzz

Beehive, a New York-based production house, completed a number of spots for ABC’s Monday Night Football. The five promos are designed to highlight 30 years of Monday Night Football while promoting the current week’s game. Graphics were created using AfterEffects with editing completed on an Avid nonlinear editing system. The spots play historical montages over moving dates and a red mosaic collage of football images. They resolve on a game-specific end page with dates and times of upcoming games.

Program package due via SA’s MDR

Time Warner Cable is using Scientific-Atlanta’s PowerVu Plus multiple decryption receivers to deliver Athena TV to Time Warner Cable’s digital headends. Kevin Leddy, senior vice president of new-product development at Time Warner Cable, says, “We know that our local divisions need programming choices when they are building their digital channel lineup. The PowerVu Plus system enables Time Warner Cable to transmit a complete programming package that has widespread appeal. We can cost-effectively maximize satellite capacity and match with cable capacity, so we benefit from efficient use of bandwidth on both the satellite and cable sides.”

In addition to assisting with the installation of the PowerVu Plus Encoders and BitMizer Statistical Multiplexers at Time Warner Cable’s uplink, S-A also provided support for MDR deployment at TWC cable systems.

Picture-in-picture comes from Peach

Peach Networks has taken picture-in-picture to the next level with a new interactive TV technology that combines TV video, Windows applications and Internet access via any digital set-top box. The system works by allowing the subscriber to select the picture-in-picture mode with the channel feeding into the Interactive Media Server. The server then digitizes the video, compresses it to a lower bit rate and combines it with the computer output into a single MPEG-2 stream that is relayed to the digital set-top box. Ofir Paz, president and CEO of Peach Networks, says, “Cable operators have made it clear that the ability to simultaneously access PC and video applications has exciting subscriber and retention possibilities.”
Streaming by satellite
RealNetworks, Loral CyberStar to test transmission of 15-20 channels in Europe

By Richard Tedesco

Dial-up Internet delivery seems increasingly outdated as Web content begins winging its way via satellite. RealNetworks and Loral CyberStar are getting together to test delivery in Europe of high-quality streaming content through satellite transmissions.

Some 15 to 20 channels of RealNetworks’ Real Broadcast Network (RBN)—including Discovery Online, ABC Radio and Disney content—will be streamed over Loral’s WorldCast for carriage to Internet Service Providers (ISPs) in up to 10 countries.

The trial begins in January and will segue to the launch of a service in mid-2000, says Carl Wu, vice president of Internet services for Loral CyberStar. He estimates there are 30 million to 40 million Internet users in Europe.

RealNetworks demonstrated the satellite-delivered content with Loral at last week’s Western Cable Show, an appropriate venue since Loral plans to introduce the service in the U.S. Loral CyberStar’s Internet-access revenue is projected to reach $200 million next year and $350 million in 2001, according to Wu.

To launch the service, Loral intends to line up a range of streamed content from localized Web programmers to be provided to the European ISPs without charge, along with premium content such as concerts for pay-per-view events.

“We are making this content available on the edge of the Net,” Wu says. “It doesn’t matter how bandwidth-intensive the content is. We can deliver it by multicast.”

The streams will be delivered from RealNetworks’ G2 system during the trial in six-megabit multicast feeds, ramping up to multicast streams as high as 20 megabits. A single multicast stream can be accessed by multiple ISPs from WorldCast, which enables delivery of U.S. Internet content to 140 European Internet providers.

Zaballos sees Loral’s initiative making Webcasting more like broadcasting: “I think we’re on the cusp of where this will give the TV-viewing public a TV-like experience.”

Loral plans to conduct a similar trial for delivery of broadband content to Covad and other digital subscriber-line providers in North America beginning in February. It also seeks to set up similar transmission schemes with other broadband suppliers, including high-speed cable Internet service in the U.S. One of those players could be @Home, according to Pete Zaballos RealNetworks’ director of systems marketing.

@Home is one of several U.S. Web service companies that support the RBN infrastructure, along with Sprint, AT&T, GTE, EarthLink and SNET Internet.

TW opens its digital war chest

By Richard Tedesco

Time Warner backed up its professed digital priorities last week by sinking $500 million in an investment fund to be doled out by its digital media unit.

Time Warner Digital Media will use the $500 million—half cash and half in on-air promotional time—to continue to acquire minority stakes in cutting-edge companies involved in e-commerce, interactive content or various aspects of digital technology. The going rate will be $5 million or $20 million per venture.

The objective is to turn around Time Warner’s previously star-crossed fortunes online and aggressively invest in companies likely to advance its agenda. “This is clearly an outgrowth of the digital makeover at Time Warner,” says Richard Bressler, chairman and CEO of Time Warner Digital Media. “We’re going to step up the pace a little.”

That pace has been considerably slower over the past year, with Time Warner investing a total of $50 million in several companies including Replay Networks, OpenTV, InterVu, WebMD, Fortune City and Bolt Inc. Its $10 million investment in OpenTV has paid off to the tune of $100 million.

Time Warner Digital Media was reorganized earlier this year. Bressler was appointed and charged with revamping Time Warner’s Web properties after the failure of its Pathfinder strategy. When the Pathfinder site was decommissioned, Time Inc. powerhouse publications, including Time and Sports Illustrated, were broken out as individual brands and sites online.

Time Warner’s grand internal online strategy centers on the creation of news and entertainment “hub” sites, the first of which was launched earlier this month as Entertainindom.com, a Warner Bros. Online entry.
IBS close to IPO

Post-Newsweek deal helps fuel likely public offering

By Richard Tedesco

Internet Broadcasting System's recent equity pact with Post-Newsweek provides even more momentum for an IPO to capitalize on the value of its broadcast partnerships. Two other equity deals with other broadcast station groups are in negotiation, according to IBS executives.

The Post-Newsweek $10 million investment in IBS for an 11% stake in the broadcast Web site developer follows Hearst-Argyle's $20 million investment for a 30% stake. IBS will develop Web sites for Post-Newsweek's six stations and 24 Hearst-Argyle properties. IBS currently has five sites online, including KCBS in Los Angeles and WCCO-TV (CBS) in Minneapolis. The deals will likely push IBS past 40 stations for its network sometime next year, providing considerable momentum for a public offering.

"We think there's an excellent chance of our going public," says IBS CEO Tolman Geffs. "It's a very key thing that we have a network in place now."

IBS has support for the IPO from its broadcast partners, according to Geffs. Given the cachet of Internet offerings, it is logical that those partners would want to enhance the value of their equity stakes.

The IBS strategy includes enhancing station Web sites with e-commerce and print-media partnerships. The company uses archived streaming content to drive traffic and heighten the stations' Web profiles in their respective markets.

"We think people want to look at specific things that have been in a newscast and look into them more deeply," says Reid Johnson, IBS president and founder.

IBS provides editorial and sales staff for each local station and has 50/50 revenue-sharing partnerships in place. The goal is to produce content and ad sales for TV stations covering 60% of U.S. TV markets, according to Johnson.

Thus far, Johnson claims strong results for its charter affiliates. WCCO's site currently draws nearly 9 million page views monthly, while KCBS is in the 2 to 3 million page-view range.

Road Runner gets Into games

Road Runner subscribers will pay to see through the Myst and experience Doom when the PlayNow CD-ROM service debuts on the high-speed Internet service next year.

Some 100,000 Road Runner customers of cable systems in the Northeast will have access to PlayNow, a service from Into Networks, in the first quarter of next year. PlayNow offers a menu of 100 CD-ROM game titles, as well as educational and productivity software. Pricing will be in the $3 range for a two-day rental of a single title or $6 for unlimited access to a "channel" of titles.

The strategic partnership between Road Runner and Into was virtually inevitable when MediaOne Ventures led a $15.4 million round of financing for the software service (then Arepa Inc.) in June. MediaOne Group, MediaOne Ventures' parent, operates Road Runner with Time Warner Cable.

PlayNow gives Road Runner a route to broadening its service, according to Meredith Flynn-Ripley, Road Runner's vice president of corporate development: "Into represents an opportunity for us to differentiate our service in the broadband environment."

Road Runner plans to introduce the service in other regions quickly, according to Ripley, including cable systems in San Diego, Fla.; Austin, Texas, and San Antonio.

Into expects eventually to be available to 90% of Road Runner's 420,000 subscribers, says Into's CEO Vinnie Grosso.

Through its launch in November in Comcast's Union, N.J., cable system, Into has a relationship with Excite@Home. The Union system has 30,000 subscribers.

—Richard Tedesco
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Account Executive NBC6, a Belo subsidiary in beautiful warm Charlotte, NC has an immediate opening for a motivated, dedicated, professional Account Executive! Candidate must be ready to exceed management and client expectations. A minimum of 1+ year(s) media sales experience. Excellent verbal and written communication skills needed. Computer proficiency is strongly preferred. Medial Sales Industry knowledge and Nielsen a must. A 4-year college degree is a plus. Will be responsible for exceeding New Local Direct Business Goals and Increasing Market Share of traditional negotiated business. If you are ready to get to the next level of broadcast advertising sales, send your resume and salary history to: (No Phone Calls, Please) NBC 6, Human Resources Department, Re: 99-50; 1001 Wood Ridge Center Drive, Charlotte, NC 28217, HR@NBC6.com, EOE/M/F/V/H
HELP WANTED SALES

Associated Press Television News seeking Broadcast Sales Manager. Knowledge of satellite, news gathering, production and international client list necessary. Fax resume to Robert Soto, 512-787-9108 or email: robert_soto@ap.org

Account Executive: WTNH-TV New Haven, CT. No other station offers the tremendous earnings opportunity we have in our exclusive coverage area! Need an experienced TV Salesperson (2-3 yrs.) to handle an existing list and develop new business. Bring your superior selling skills, competitive nature and "the burn to earn". We've got all the best resources. Rush resume to Roger Hess, LSM. Fax (203) 773-1292. Email: roger.hess@lin.tv.com Excellent benefits with this powerhouse L/N Television station. E.O.E.

HELP WANTED MANAGERS

Program Manager/SGTV Operations Manager - Informational/Current Affairs/Telecommunications, Seminole County Government. Bachelor's Degree in Mass Communications, Television Production, or a related field and a minimum of 5 to 7 years of broadcast production experience. Experience must include three (3) years of management experience. This position requires a minimum of 2 years experience in television studio production and engineering. Must possess and maintain a valid Florida Driver's License. To view the job description, visit the Human Resources Department website. Closing Date: January 19, 2000. Apply to Human Resources, 1101 East First Street, Sanford, FL 32771. Resumes may be faxed to (407) 665-7939. Seminole County is a drug free workplace and is committed to a diverse workforce.

HELP WANTED MARKETING

Marketing/Public Affairs Director, Responsibilities include: Assist & Support sales efforts through the development and implementation of programs and promotions to add additional revenue to the station. Must possess and maintain a valid Florida Driver's License. To view the job description, visit the Human Resources Department website. Closing Date: January 19, 2000. Apply to Human Resources, 1101 East First Street, Sanford, FL 32771. Resumes may be faxed to (407) 665-7939. Seminole County is a drug free workplace and is committed to a diverse workforce.

HELP WANTED MARKETING

Regional Marketing Manager Marshall Marketing & Communications is expanding its Sales/Marketing staff, therefore looking for that special person who wants to make a Difference. That person should be successful in Broadcast Sales/Marketing with in-depth experience in client problem solving using qualitative information. Computer skills: Word Processing, Power Point a plus. Send of fax Resume' and compensation requirements to:

2600 Boyce Plaza Rd, Pittsburgh, PA 15241 Fax: 412-914-0972

Director of Marketing and Research Immediate opening at #1 rated ABC affiliate for the position of Director of Marketing and Research. This position requires the effective utilization of both quantitative as well as qualitative research to maximize station revenues. Responsibilities include being able to interpret and position Nielsen and Scarborough Research: work closely with salespeople in the development of NSI/Scarborough presentations; maintain BMP; implement marketing campaign programs. Candidate must have a minimum of one year work experience in audience research and must be proficient in with Nielsen, Scarborough, Microsoft Office PowerPoint. Send or fax resume to: Chip Shenkan, General Sales Manager, WNEP-TV, 16 Montage Mountain Road, Moosic PA 18507. Fax: (717)347-0359 EOE.

HELP WANTED TECHNICAL

Engineering Maint Tech: Want to work in Paradise? Work on the cutting edge of Digital conversion? KOIN-TV, a top-rated CBS affiliate (market rank 23), seeks an Eng Main Tech to join our winning team. Position needs 3 yrs exp. in repair, installation, and construction of broadcast television equipment. BSEE or ASS-Electronic Tech or equiv training or exp preferred. Please send application, resume, ASAP to: KOIN-TV, Eng Maint Supervisor, 222 SW Sangames, Portland, OR 97201. To request an application: (503) 464-0600. KOIN-TV/Lee Enterprises are Equal Opportunity Employers.

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

KTXA TV-21, the Paramount owned station in Dallas, Texas is looking for qualified Assistant Chief Engineer. Chief Engineer is responsible for the repair and maintenance of all equipment at the studio location. Applicants must be familiar with Sony Beta tape machines. Digital systems experience is required. Phillips Media Pool (UNIX) experience desirable, RF experience is a plus and you should have experience with Windows NT, Excel and Autocad. Candidates should have a minimum of 5 years broadcast maintenance experience. Application deadline is December 23, 1999 Interested applicants should rush resumes to: Engineering Department, KTXA TV-21, 301 N. Market, Dallas, TX. 75202. E-mail: UPN21@paramount.com (In Word or txt format), Fax: 214-743-2121

HELP WANTED TECHNICAL

Master Control/ Air Ops Local television station is seeking an experienced Master Control/Air operations technician. Must have knowledge of Saturn switcher, LOUTH automation system, Venus routing system, Sony LMS and Betacam VTR. Must have 2 to 4 years experience minimum. Apply in person at: 500 Frank W. Burr Blvd., 6th Floor, Teaneck, N.J. 07666. EEO.

TV Microwave Technician Arkansas Educational Television Network, the PBS system serving Arkansas, seeks a RF technician to maintain full power television transmitters and microwave STL equipment. The position is based in Arkadelphia, Arkansas. Candidates should have formal education equivalent of a high school diploma; plus two years vocational or related training in electronics, plus two years experience in electronic repair and maintenance. Proven maintenance experience, ability to independently troubleshoot, knowledge of digital audio/video transmission equipment, and FCC general class license is desirable. Valid drivers license, minimum 5 years experience with safety program, and extensive in-state travel required. Submit a State Application, current resume with cover letter, three professional references and salary history to: AETN-Human Resources Supervisor, PO Box 1250, Conway, AR 72033. Application review begins January 31, 2000. AETN is an AA/EEO/ADA employer. Minorities and Women are encouraged to apply.

Senior Engineer/Broadcast Maintenance Engineer - Information Technologies/Telecommunications, Seminole County Government. Bachelor's Degree in electronics or a closely related field and five (5) years experience in broadcast engineering/maintenance. This position requires considerable knowledge of operating theory of video systems in analog and digital formats. Knowledge of maintenance procedures for field production equipment including cameras, lighting and audio equipment. Working knowledge of specialized test equipment to include veterscope, waveform monitor, spectrum analyzer, field strength meter, voltmeter and oscilloscope. Knowledge of cable, fiber and satellite receiving equipment. Knowledge of computer design and formats used in broadcast production. Must be able to design, operate, maintain, troubleshoot and repair television studio equipment including production facilities, control rooms, television studios, live broadcast systems, automated playback systems, and microwave systems. Possession of a FCC Restricted Radio Telephone Operator Permit is preferable. Possession of a FCC General Class License is desirable. This position may require the incumbent to work a flexible schedule including evening hours and weekends. Must possess and maintain a valid Florida Driver's License. This position is exempt from Veteran's preference. Closing Date: January 19, 2000. Apply to Human Resources, 1101 East First Street, Sanford, FL 32771. Resumes may be faxed to (407) 665-7939. Seminole County is a drug free workplace and is committed to a diverse workforce.

HELP WANTED NEWS

Producer/Director The market's TV news leader is seeking an energetic, creative individual to direct our fast-paced, graphic intensive newscasts. Must be able to handle high pressure, deadlines and deal effectively with crew. Leadership and motivational skills are a must. At least 2 years directing required. Working with a technical director preferred. Remote production directing useful. Send non-returnable tape with cue track, resume and salary requirements to: Box 016290 EOE.

Fax Your Ad 212-206-6327

DECEMBER 20, 1999 / BROADCASTING & CABLE
HELP WANTED NEWS

WNEP-TV The News Station one of the highest rated news stations in the country and the number one player in the market is looking for a News Director. We have a beautiful, state of the art facility, filled with the best equipment. We own our chopper, sat truck and a fleet of mobile news rooms and have a high energy, talented staff. Anything you can think of, we have. We set the standard for news in the market. What we need now, is you. A concept person, who is interested in content and quality, a team builder and a person who has a vision of news of the future. If you want to be a part of our creative, inspiring, aggressive news world, please contact: Rene' LaSpina President, GM, WNEP-TV, 16 Montage Mountain Road, Moosic, PA 18507, Fax: 570-347-0359, WNEP-TV is owned by the New York Times Company and we are an EOE.

WFMJ-TV has an immediate opening for two full-time weather anchors. Qualified candidates must have previous on-air experience, strong ability to ad-lib and be able to communicate credible weather forecast information. Meteorology background plus. Send and resume to: Mona Alexander, WFMJ-TV, 101 W. Boardman Street, Youngstown, OH 44503. EOE

WFMJ-TV has an immediate opening for a full-time television news reporter. Strong writing and live shot skills a must. We are looking for someone who likes to cover hard news. This is not an entry level position. If you are qualified, send tape and resume to Mona Alexander, New Director, WFMJ-TV, 101 W. Boardman Street, Youngstown, OH 44503. EOE

WFMJ-TV has an immediate opening for a full-time news videographer. Qualified candidates must have experience shooting and editing videotape and proven ability to work under deadline pressure. Non-linear editing experience a plus. We are looking for team players only. If qualified, send tape and resume to Hank Perkins, Chief Videographer, WFMJ-TV, 101 W. Boardman Street, Youngstown, OH 44503. EOE

Reporters/Anchor Positions We are seeking a reporter with two years experience. Strong writing, editing skills and ability to work under deadlines. Also, weekend anchor position with at least two years experience required. No phone calls. Send resume, VHS tape to: Dan Steele, WPBS-TV, 100 Television Lane, Paducah, KY 42003. EOE.

WCPO is Expanding! Nationally recognized newsroom needs two committed professionals to help add hour local news on weekend mornings. Meteorologist: Must be dynamic and accomplished forecaster who uses latest technology to creatively communicate a relevant, weather story to viewers. Newcast producer: Self motivated leader with strong writing skills and keen editorial judgement. Our producer will craft people-oriented newscasts, strong on viewer benefit. Send letter, tape, resume to: Steve Blaz, WPBS-TV, 500 Central Avenue, Cincinnati, OH 45202. WCPO is an equal opportunity employer and great place to work.

NPR News is looking for a producer. This is not a job for beginners. We are a growing regional news network covering the nation's number one market. You'll have Emmy award winning graphics and all the toys at your disposal. If you have one year of experience, send your VHS tape, resume, and references to: Richard French, General Manager, RNN, 721 Broadway, Kingston, NY 12401.

Photojournalist-Richmond's No. 1 news operation is looking for a Photojournalist. Successful candidate will have 2 years experience and proven initiative in news gathering. Send cover letter with non-returnable VHS demo tape and resume to Woody Coates, Assistant News Director, NBC12, P.O. Box 12, Richmond, VA 23218. No phone calls. EOE M/F/D

Photographer/Editor: KCRG-TV's looking for a hotshot photographer/editor for Eastern Iowa's 24-Hour News Source. If you can do more than just point and shoot, send tape and resume to Personnel Coordinator, KCRG, P.O. Box 816, Cedar Rapids, IA 52406. EOE

Photojournalist: Responsible for the video/graphic documentation of news events and the ability to dynamically edit video taped images into television news stories of high quality and an ability to operate ENG microwave equipment. Applies creativity should have at least two years of direct news shooting and editing experience. The successful candidate will be self motivated, will demonstrate an aggressive attitude toward producing the best product possible. Special preference will be given to those who possess college and technical degrees, professional workshop exposure and hold honors for exemplary performance. Proven professional demeanor, a safe driving record and proven history of responsible operation and care of assigned company equipment is a must. Our goal is to become the best team of photojournalists in the state. We're looking for an aggressive first class news video/graphic editor who loves television news and produces great TV news stories. Send Resume to: WPEC News 12, P.O. Box 198512, West Palm Beach, FL 33419-8512, Attn: Jerry Ridling, Director of News & Operations.

News Producer, KCRG-TV, Eastern Iowa's 24 Hour News Source is searching for a producer to join our news team. If you're creative and not afraid to try new things, this is the job for you. Show stackers need not apply. Send tape and resume to Personnel Coordinator, KCRG, P.O. Box 816, Cedar Rapids, IA 52406. EOE

Executive News Producer: WUPW, Sunrise Television's FOX affiliate in Toledo, OH is expanding. We're seeking a producer to create our 10pm newscast and play a key role in planning for our expansion in 2000. You need to be a good writer, producer, able to handle breaking news, guide reporters and videographers to put on the best newscast possible. At least two years of producing experience is preferred. If you are up to this challenge rush your resume and tape to Gary Brown, News Director, WUPW FOX 36, 4 Seagate Toledo, OH, 43604. Fax: 419-244-4972. EOE


KPIX-TV, San Francisco's CBS O&O is seeking a Senior Producer to help make our daily Evening Magazine the best television in the Bay Area. We need a seasoned and accomplished story teller, who can, not only deliver compelling, long-form features, but also mentor our other Producers and A&P's. If you would like to work with a great crew and produce gripping television in the greatest place on earth, please send tape and resume to: Michael York, Evening Magazine, Executive Producer, KPIX-TV, 855 Battery St., San Francisco, CA 94111.

Midwest NBC station is looking for a producer. Must be highly organized, creative and a strong leader. We have the best equipment and most talented news team in the market. Please send resume and tape of a recent newscast you have produced. EOE/M/F. Reply to Box 01621.

Anchor/Reporter NBC affiliate in Montana's largest city is looking for an anchor with a strong writing and reporting background. Position includes producing and reporting, as well as anchoring M-F evening news. Successful candidates will be great storytellers, creative thinkers and true team players. For consideration, forward resume and non-returnable tape with cover letter to: Blair Martin, News Director, KULR-8, 2045 Overland Ave., Billings, MT 59102. EOE

HELP WANTED PRODUCER

FOX 50

There's More Than One Reason To Join Us.
We Can Think Of 50.

Topical Producer

Want to work for the HDTV industry pioneer? Capitol Broadcasting Company is looking for a topical producer to promote WRAL’s #1 5:00pm newscast and Fox 50’s #1 10:00pm newscast. That’s right! Sister stations, WRAL and Fox 50, need a producer with at least two years of promotion experience who can write copy full of viewer benefit and edit on a non-linear system. If you want to join a team of award winning producers and designers, send your tape and resume. Job #99-152

Here, you’ll receive an excellent compensation package as well as professional development. Please send resume indicating job number to: Corporate Human Resources, WRAZ, P.O. Box 12800, Raleigh, NC 27605; Fax (919) 890-6011. EOE

Division of Capitol Broadcasting Company, Inc.

WWW.FOX50.COM
HELP WANTED PROMOTION

Promotion Writers/Producers NBC affiliate in 74th market seeking a senior writer/producer with minimum 2 years experience writing and editing compelling image, news and sales campaigns. Also, a topical writer/producer to handle daily toplines, special projects and internet promotions. A chance to flex your creativity on TSN, edirt on AVID. Degrees required. No phone calls. Send resume, VHS tape to: Dan Steele, WPDS-TV, 100 television lane, Paducah, KY 42003. EOE.

Promotion Writer/Producer: Are you a clever copywriter with an eye for great shots, an ear for strong sound bites, and a desire to produce creative concepts in the hottest spots in the 11th largest market? Then we've got a job for you! Paramount Station Group's KTXH-TV has an opening for a Promotion Writer/Producer. You'll produce phenomenal movie promos, station image campaigns and theme week spots that drive viewership. If you've got the "write" stuff, college degree, 2+ years of TV promo experience and some non-linear editing ability to boot-rush your resume to: Promotion Director, KTXH-TV, 8950 Kirby Drive, Houston, TX 77054. No calls please. EOE.

Promotion Writer/Producer Tampa’s UPN O & O has an immediate opening for an experienced promotion writer/producer. The person who joins our creative team will have strong writing skills, several years of non-linear editing experience, a great imagination and a bumping desire to play with others in a fun, team oriented environment. A sense of humor, an enthusiastic attitude and a real passion for your work wouldn't hurt your chances, either. Send your reel and resume to: Writer/Producer Opening c/o Promotion Department, 365 105th Terrace NE, St. Petersburg, FL 33716. No phone calls please. WTCG UPN44 is an Equal Opportunity Employer, M/F.

Promotion Producer WISH-TV has an immediate opening for a Promotion Producer. Qualified candidates should have 1-3 years experience in television promotion with strong writing and producing skills and the creativity to drive to dominate in a highly competitive market. Media 100 or non-linear experience is a plus. Rush your resume and non-returnable tape to: Director of Creative Services, WISH-TV 1950 N. Meridian Street, Indianapolis, IN 46202. No Phone Calls! WISH-TV is an equal opportunity employer. (EOE-M/F)

KPIX-TV, San Francisco’s CBS O & O is looking for the best Promotion Writer/Producer in the country. Must have outstanding writing ability, Avid editing experience and a killer reel. We offer state of the art editing suites, award winning designers and an office with the coolest view in the business. If you are passionate about what you do and the creativity to drive to dominate in a highly competitive market, send your reel and resume to: KPIX, Attn: Human Resources (602)326-5350. EOE/M/F/D/V.

HELP WANTED RESEARCH

Research Director-WMC-TV, Memphis, TN NBC affiliate, the market news leader and Raycom Media station, seeks a Director of Research. Must have experience in Sales Marketing including collecting and analyzing data, preparing written and graphic presentations. Must be able to use qualitative research including, TVScan, Marshall Marketing, Nielsen Galaxy Navigator. Will be working with rep firm to create projections and estimates and update station inventory as needed. Prepare sales pieces for presentation to local and national clients. Train account executives in use of research sales tools. Accompany sales personal on client calls as necessary. Must be computer literate. Knowledge of Nielsen, TVScan, Microsoft Office. Must possess oral and written presentation skills. Qualified applicants send resume to Bill Applegate, VP/GM, 1980 Union Ave., Mpls., MN 55404 or e-mail resume to: bapplegate@raycommedia.com. EOE/M/F/D/V.

Director of Research: KING 5 TV, the #1 station in the Pacific Northwest, is seeking a Director of Research. Will provide the analytical and research data for developing the rational for ratings estimates, develop market positioning pieces, maintain quantitative and qualitative research efforts, and work in conjunction with KING management with current and potential clients to identify station opportunities to generate revenue through the use of research tools. Successful candidate will have a college degree with extensive experience and a proven track record in television research; excellent analytical and interpersonal skills; knowledge of Nielsen ratings, Birch Scarborough, Qualitat/TopScan, and Market Manager; and strong computer skills. Experience in news and programming strategy preferred. If qualified, send 2 copies of your resume to: KING 5 TV, Attn: HR Dept., #K99A1000, 120 Taylor Drive, N., Seattle, WA 98109. EOE/M/F/D/V.

HELP WANTED FINANCIAL & ACCOUNTING

KSAZ-TV/Phoenix. FOX 10 is seeking a VP of Finance. Qualified candidates must have Bachelor deg, in accounting/finance (CPA or MBA preferred). Strong accounting skills, 4-7 years accounting req. (broadcast pref.). Strong management, interpersonal and comm skills. Responsibilities include all phases of accounting, general ledger, A/R, budgets, program amortization, financial reports and contract negotiations. Competitive salary, benefits and great working environment. Qualified applicants should Fax a resume and salary history/requirements to Human Resources (602)262-5123. EOE/M/F/D/V.

HELP WANTED CREATIVE SERVICES

Senior Graphic Designer Immediate opening for a designer to produce new graphics and animation on our Quantel Paintbox (FAT/Full Animation Toolset). Must have strong design skills and proficiency with Paintbox and publish. 3-5 years work experience preferred. Will work closely with various art forms to produce compelling graphics. Position is full time and competitive salary. Must have strong working knowledge of Graphic Design. Send resume to: KING 5 TV, Attn: Job Openings, 1160 5th Ave, Seattle, WA 98101. EOE/M/F/D/V.

MATC and Milwaukee Public Television (Channels 10 & 36) have an immediate opening for a Television Graphic Artist/Producer with demonstrated illustrative and television graphics design ability including video animation. Duties include creation, design, coordination and execution of original visual art forms required for television productions and related materials; supervision of assigned staff. Considerable knowledge of and skill in the use and applications of electronic paintbox, virtual set/backgrounds, character generator operations and other forms of computer based and digital video effect devices is required. Required a Bachelor’s degree in commercial graphics or related field, extensive artistic and technical experience in television production to include a minimum of 5 years working in various art forms or any equivalent combination of training and experience. To apply, please call (414) 297-7770 for an application and job description. Deadline is December 29, 1999. Resumes and letter of application will not be accepted in lieu of an official MATC application. MATC is an Affirmative Action/Equal Opportunity Institution and complies with all requirements of the Americans with Disabilities Act.

Send Blind Box responses to:Box
BROADCASTING & CABLE 245 W. 17th St. 7th Fl. New York, NY 10011
HELP WANTED CREATIVE SERVICES

Research Director: WTVD, NewsChannel 11-ABC, in the rapidly growing Raleigh-Durham Market, has an immediate opening for the position of Research Director. Successful candidate should have at least 3 years research experience. Will work closely with the #1 sales team in the market to effectively utilize both quantitative and qualitative research to maximize advertising revenues. Candidate should be familiar with Nielsen Overnight & Sweeps Data, Donovan Avid System, STAR & NSI Plus, Nielsen Galaxy, Scarborough & CMR’s Adtel 12. Candidate must also have excellent written and communication skills and be highly proficient with computer software, especially MS Excel and PowerPoint. Send resume to: Chris Nebbitt, General Sales Manager, WTVD-TV, PO Box 2009, Department BC, Durham, NC 27702. EOE.

HELP WANTED PRODUCTION

KPIX-TV, San Francisco's CBS O&O is seeking an AVID Editor for our Evening Magazine staff. If you can make an Avid sing and understand the relationship between video structure and storytelling...we would like to see your reel! Send it along with a resume to Michael Orkin, EVENING MAGAZINE, Executive Producer, KPIX-TV, 855 Battery St., San Francisco, CA 94111.

Camera person ENG/Production Local television station is looking for experienced camera personnel with 3 to 5 years of experience. Familiarity with Betacam Format. Must be creative, dynamic and have knowledge of the tri-state area. Apply in person at: 500 Frank W. Burr Blvd., 6th floor, Teaneck, N.J. 07666. EOE.

Videographer Emmy winning digital and High Definition field production unit with PBS credits has an opening for a Videographer with demonstrated skills in lighting and a variety of shooting styles. Editing experience preferred. Excellent benefits include tuition grants. Metherrer@cpt.ua.edu. University of Alabama Center for Public Television and Radio. Apply: UA Human Resources Department, Box 87036, Tuscaloosa, AL 35487. Deadline: January 14, 2000. An Equal Employment Opportunity/Affirmative Action employer.

Media General Broadcast Group
www.mgbg.com WTVQ-TV Newscast Director:
The person selected will be a leader, aggressive, energetic, and able to handle fast paced newscasts and award winning local coach's show. 1-2 years experience switching and directing multi-anchor newscasts required. GVG, Chyron MAX/Infiniti' experience beneficial, not mandatory. Send resume and non-returnable VHS tape to Human Resources Dept. P.O. Box 55590, Lexington, KY 40555 EOE MF Drug Screening.

BE SURE YOU'RE REACHING THE BEST & MOST QUALIFIED PROFESSIONALS IN THE INDUSTRY.

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THE PREFERRED CHOICE FOR DECISION MAKERS.

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Order Blank (Fax or Mail)

CLASSIFIED RATES
Display rate: Display ads are $218 per column inch. Greater frequency rates are available in units of 1 inch or larger.
Non-Display rates: Non-Display classified rates (text only) are $2.50 per word with a minimum charge of $50 per advertisement. Situations Wanted rates are $1.35 per word with a minimum charge of $27 per advertisement.
Online Rates: $50 additional to cost of ad in magazine
Blind Boxes: Add $35.00 per advertisement
Deadlines: Copy must be in typewritten form by the Monday prior to publishing date.

Category: Line ad Display
Online: 1 Week 2 Weeks

Ad Copy:

Date(s) of insertion:

Amount enclosed:

Name:

Company:

Phone:

Fax:

Address:

City: State: Zip:

Authorized Signature:

Payment:

Check □ Visa □ MasterCard □ Amex □

Credit Card #: 

Name on Card: 

Exp. Date: Phone:

Clip and Fax or Mail this form to:

B & C
245 W. 17 Street ▲ NYC 10011 ▲ Attention: Yuki Atsumi or Brent Newmoyer
FAX NUMBER: 212-206-8327

yatsumi@cahners.com bnewmoyer@cahners.com
**HELP WANTED RESEARCH**

**MASTER BLACK BELT/BLACK BELT**

NBC has immediate openings in its Six Sigma organization for Black Belts and Master Black Belts in several key divisions including Corporate, TV Stations and CNBC.

Six Sigma is a formal system of analyzing, improving and controlling every process we engage in to produce quantifiable results in terms of customer satisfaction, revenue growth, and/or increases in efficiencies.

The successful candidates for the Black Belt and Master Black Belt positions will be responsible for effectively applying Six Sigma principles, tools, and methodologies across various businesses. Responsibilities include training, mentoring and providing leadership to project teams and assisting in a range of data collection methodologies.

You must be able to effectively engage and energize both leadership and employees to impact and change business processes. Analytical, quantitative and process skills are also required. Candidates must also have demonstrated leadership and project management skills as well as excellent PC and communication/presentation and facilitation abilities.

College degree is required and news/cable operations experience is a plus. Advanced degree preferred. Teaching or training experience is desired. Must be a team player with the ability to work under pressure and meet deadlines and be a change agent with the skills to influence and implement change within the business.

If interested, please send resume, including salary requirements to:

**NBC Employee Relations**

30 Rockefeller Plaza, 16th Floor, New York, NY 10112

Job Code: QNBC – BB/MBB

We regret that we will only be able to respond to those applicants in whom we have an interest. An Equal Opportunity Employer M/F/D/V.

For more information on NBC and its programming, visit the network’s internet site at

**WWW.NBC.COM**

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**HELP WANTED TECHNICAL**

**Recipe for Success**

You’ll Find Exciting Opportunities at Food Network!

**Responsibilities:** Maintain through periodic overhaul and emergency repair (troubleshooting) the broadcast equipment of the network including cameras, VTR’s, switchers, special effects units, character generators and monitors.

**Requirements:** 2 year electronic technical school or equivalent, 3 years experience in broadcast and production and past production industries, flexible shift schedule.

We offer a competitive salary, excellent benefits and a great working environment.

Fax resume with salary resume with salary requirements to:

**food**

Network

We’re Really Cooking

**SR**

(212)398-0850

Visit us at www.foodtv.com

Or Email: humanresources@foodtv.com

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**HELP WANTED NEWS**

**COURTV**

Major cable network seeks reporter for daily news magazine show. Candidate must possess solid writing and reporting skills with a minimum of 3-5 years experience. Crime, justice or law background preferred. Some travel.

Send cover letter, resume and tape to:

Human Resources, 600 Third Avenue, 2nd Floor, NY NY 10016

**News Director:** A cable news operation in the Northeast is looking for a news director. This is not a "behind the desk" position. You must be willing to get your hands dirty while working with young reporters. But you will be working for a growing station with lots of toys in the nation's number one market. Respond to Box 01623.

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KDVR-FOX O & O News Launch in Denver. An opportunity to live & work in one of the nation’s finest cities. Research Director: Evaluate and analyze Nielsen and Scarborough data and prepare reports on the same. Develop and produce sales tools related to program schedule ratings estimates, post-analysis of sports, specials and regular programming, creation of sales one-sheets and sales presentations. News research coordination. Responsible for programming, promotions and corporate projects concerned with qualitative and quantitative research. Research experience in major market television and exceptionally strong written and verbal communication skills required. College degree preferred. Must be proficient in Galaxy Navigator, TV Scan, Word Perfect, and Excel. Knowledge of Audience Analyst, Qualitap and AdTelligence required.

**Graphic Designer:** Design and produce on-air graphics for News, Promotion, Production and Sales. Work in tandem with Design Director to ensure all graphics produced are consistent with station look. Design and produce print advertising for News, Promotion, Production and Sales. Assist with design and maintenance of station website. College degree in Computer Graphic Design and/or extensive professional broadcast experience required. Proficient on Quantiex paintbox, Hal, Mac and Chyron products. One year experience in producing graphics in a television newsroom environment. Creative, and must be able to work under extreme deadlines. No phone calls, please. Send/fax resume and cover letter with salary requirements to: KDVR Fox 31, Attn: Human Resources, 501 Wazee St., Denver, CO 80204. Fax: 303-357-3953. Email: jtaek974@fox.com EOE

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**SITUATIONS WANTED PRODUCTION**

TV Production Manager ready for new challenge. Heavy multicamera remote and satellite experience. Shoot, edit, produce, direct, operate satellite truck. BS Business MA Television. Email: satelliterpro@mail.com
HELP WANTED NEWS

The National Cable Television Association is seeking experienced telecommunications professionals to join a team charged with keeping up with rapid changes in technology policy and standards. These are high visibility positions with opportunities to represent the cable industry before the FCC and in national standards organizations, and to work closely and collaboratively with key technologists. Director of Engineering - The qualified candidate will have extensive experience with cable plant theory and design, system engineering, and cable operations. A familiarity with video technologies and applications is desirable. Director, Broadcast Technologies - The qualified candidate will have significant understanding and experience with broadband technologies and systems, including cable modem, DSL, telephony and packet-based networks. Qualified candidates will have excellent written and verbal communications skills, and BSEE or equivalent training. Please send résumé including salary requirements and BSEE or equivalent training. Please send résumé to: Classifieds, National Cable Television Association, 1724 Massachusetts Ave., NW, Washington, DC 20036; Fax (202) 775-3676 or email: nctatech@ncta.com NCTA is an equal opportunity employer.

HELP WANTED PRODUCER

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DirecTV last Friday began offering local TV service via satellite in Chicago, Cleveland, Dallas and Houston, and it added Fox affiliate, WSVN, to its service in Miami. DirecTV now provides ABC, CBS, Fox and NBC affiliates in all five markets, except for Belo’s WFAA-TV Dallas, an ABC affiliate, and KHOU-TV Houston, a CBS affiliate. The satellite provider will begin carrying those two stations once it reaches a retransmission consent deal with Belo, the company said. DirecTV already is offering local TV service in Atlanta, Detroit, Los Angeles, New York, Philadelphia, Phoenix and the San Francisco Bay area.

In related news, DirecTV last week signed a deal with Kelly Broadcasting to carry 16 non-Hispanic foreign channels, including Russian channels NRT and Moscow Independent Broadcasting Co.'s TV-6; Lebanon's Future TV; the Arabic-language Egyptian Space Channels and Dubai Satellite Channels; and Asian and Indian channels B4U, Sun Television and Pakistan TV. Later, DirecTV and Kelly also will provide Chinese, Italian and Korean programming. Last week, EchoStar Communications Corp. received approval from a New Jersey district court to buy some assets of ethnic programmer SkyView Media Group for $23 million after SkyView last spring declared bankruptcy. SkyView provides foreign language to DirecTV, but a DirecTV source says the company plans to transfer its approximately 20,000 SkyView customers to Kelly's high-power service sometime in first quarter 2000. Until that time, a non-compete clause in SkyView's contract with DirecTV should prevent EchoStar from accessing that subscriber list, says the DirecTV source.

LIN Television Corp. is acquiring a CBS affiliate in Lafayette, Ind., and the option to buy an NBC affiliate in Springfield, Mass., via a series of transactions, the company announced last week. LIN is getting WLP-TV in Lafayette from Blade Communications Inc. In exchange, family-owned Blade gets 67% of LIN’s WAND-TV, an ABC affiliate in Decatur/Champaign, Ill. Lafayette is the nation's 194th largest TV market, according to Nielsen; Decatur is the 83rd. In a separate deal, LIN President Gary R. Chapman will acquire ABC affiliate KAKE-TV Wichita, Kan., and NBC affiliate WPTV-Omaha, Neb., which recently was sold by Chronicle Publishing Co. to privately owned Benedek Broadcasting Corp. for $141 million. Chapman will immediately flip the stations to Benedek and buy Benedek's WWLP-TV, the NBC affiliate in Springfield, for $123 million. The flip is structured as an asset exchange, which is tax-free. Benedek will pay the balance of the purchase price of $18 million in cash. Wichita and Omaha are the nation's 65th and 73rd largest markets, respectively. Springfield is market No. 105. Chapman will sell WWLP there to LIN under certain, undisclosed circumstances, an LIN news release said. LIN is 80% owned by the private investment firm Hicks, Muse, Tate & Furst Inc., which also controls Sunrise Television Corp. and AMFM Inc. Radio group AMFM is being merged into Clear Channel Communications Inc.

NCTA spokeswoman Josephine Martin has resigned from the association, effective Jan. 1. Martin joined NCTA on Feb. 15, after former NCTA senior VP Victoria Clarke left to run political advertising firm Bozell Eskew (and since has moved on to become general manager of Washington PR firm Hill & Knowlton). Martin came to NCTA from the American Red

KLFY-TV in center of hostage crisis

KLFY-TV, the CBS affiliate in Lafayette, La., found itself in the middle of the jailhouse hostage crisis that lasted through last week.

After several Cubans detained in the St. Martin Parish jail took the warden and three guards hostage Monday, they placed a call to KLFY-TV, asking to speak with News Vice President Maria Placer. The station said Placer was contacted because she is a native of Spain and her delivery of broadcasts in Spanish has made her well known to local Spanish-speaking people. A Cuban inmate identified as Jonne Ponte-Landrian said he felt he could trust Placer, who said she was tired of waiting for deportation proceedings, and wanted to be released, sent back to Cuba or to another country. Other detainees have been held for years after being convicted of various other crimes, including robbery and sexual assault. The Immigration and Naturalization Service has said the cases of the long-term detainees are reviewed regularly, and that the men were being detained until reviews determined they were no longer a threat.

Ponte-Landrian, who has been convicted of burglary and assault on a police officer, told Stanley the hostage-takers were tired of waiting for deportation proceedings, and wanted to be released, sent back to Cuba or to another country. Other detainees have been held for years after being convicted of various other crimes, including robbery and sexual assault. The Immigration and Naturalization Service has said the cases of the long-term detainees are reviewed regularly, and that the men were being detained until reviews determined they were no longer a threat.

Rolfes said the station's conversations with the captors were not monitored by police, but that the station kept in constant touch with local and federal authorities. The station remained at the center of the story through the week, providing information for CBS News and other news organs, and Stanley updated Bryant Gumbel on The Early Show. By mid-week, KLFY-TV and other local news outlets were joined by news crews from networks and major newspapers. Negotiations were still ongoing at press time.

-Dan Trigoboff
Cross, where she also performed spokesperson duties. Rumors that Martin might be out of NCTA have been swirling around Washington since last July, when Robert Sachs was named successor to former NCTA chief Decker Anstrom. Anstrom took over as president of The Weather Channel last August.

The U.S. copyright industry—including TV programs, movies, books, software and video games—contributes more to the U.S. economy than any other manufacturing sector, the International Intellectual Property Alliance reported yesterday. In 1997—the last year the organization could gather full data—U.S. copyright industries accounted for 4.3% of the U.S. gross domestic product, or $348.4 billion. The report also says that in the past 20 years, employment in the U.S. copyright industries has grown nearly three times as fast as the rest of the economy. The IIAP comprises associations that represent major copyright companies such as the Motion Picture Association of America, the Recording Industry Association of America, the Interactive Digital Software Association, the Business Software Alliance and the Association of American Publishers.

FCC officials last week said that the agency is again considering whether to split its decision over cable's carriage of digital broadcast signals into two proceedings. If the FCC chooses to split the issue, it will rule on less controversial issues such as procedures for digital retransmission consent agreements early next year. The incendiary part of the ruling, whether cable systems must carry both the digital and analog signals of digital broadcasters during the DTV transition, would be decided when broadcasters' digital business plans are more apparent. FCC officials predict that the agency will face a court challenge no matter which way it goes on this controversial topic, and acknowledge that they are having a difficult time deciding the right way to go.

Paramount Domestic Television has renewed syndicated court series 'Judge Mills Lane' in more than 65% of the country for the 2000-2001 season. The second-year series has been cleared on 15 Tribune Broadcasting stations, including WPIX-7 New York and KTLA-5 Los Angeles. This is Paramount's first sales effort for Lane's show because it was formerly distributed by Rysher Entertainment. Earlier this year Paramount acquired the distribution rights to all of Rysher's TV properties through a deal with Cox Communications. Lane has also been renewed on the majority of Cox-owned stations, including KTVU-5 San Francisco.

Correction: In the Dec. 13 "Top 25 Television Networks" feature, James G. Held was incorrectly listed as president and CEO of Home Shopping Network. Mark Bozek is HSU president/CEO.

CBS asks, Clinton tells in radio interview

President Clinton sat down with correspondents from CBS Radio News for a Dec. 11 interview. The president revealed for the first time that his "don't ask, don't tell" policy toward gays in the military has been a failure, calling it "out of whack." Pictured (l-r): CBS White House Correspondent Peter Maer; CBS Radio General Manager Mike Freedman; CBS News vice president, radio, Harvey Nagler; and CBS White House Correspondent Mark Knoller.
One down

With this issue, Broadcasting & Cable signs off on its first century, and that of the industries it has been our honor to chronicle. (Our co-founder, Sol Taishoff, would have insisted we call them art forms.) It hasn’t been quite a hundred years for either the industries or their press, although given the recent pace of change it feels like it. Looking back, we’re relatively pleased with our role in keeping up, and enormously proud of the accomplishments made by the Fifth Estate—radio, television, cable, satellites and now the Internet.

There’s nostalgia enough for a lifetime in this week’s cover story, singling out Bill Paley and Ted Turner as the men of the century and citing the 98 others (or pairs of others) whom the editors selected as the First 100 Fifth Estaters. What visions of glory are conjured up by the likes of David Sarnoff and Frank Stanton and Edward R. Murrow and Lucille Ball. What pride is to be taken in the likes of Tom Murphy and Red Barber and Ward Quaal. Not to mention Bill Daniels, the virtual father of cable, or Pat Weaver, who reinvented NBC, or Joe Flaherty, who made sure we won’t go into the 21st Century with a 20th Century technology. They and their colleagues leave behind a heritage and a tradition that this magazine will hold up as an example to the Fifth Estaters of the 21st Century. All of them meet in varying degree our three primary criteria: pioneering, accomplishment and longevity.

Our preoccupation in the past weeks has been with the people of the Fifth Estate. But what of the media themselves? First radio, and then television, became the transforming communications media of the century. The truth is, they will be even more so in the next millennium, in ways hard to project at the moment, but closer at hand than most expect. They have truly made of the globe a village.

AM started it all, creating programming models still in vogue and spurring the electronics revolution. (The radio begat the vacuum tube, which begat the transistor, which begat the integrated circuit, which begat the computer chip.) TV further enthralled the public with the visceral dimension of pictures. FM added high fidelity. In just 20 years, cable and satellites produced a video cornucopia. And the VCR began to put the viewer in charge of the program schedule—an incipient revolution that will change everything in the next century. The computer was the other revolutionary communications innovation of the 20th Century. In the 21st, its fate and television’s will be inextricably intertwined. If each is powerful alone, combined they will be a force beyond reckoning. They will empower communicators in ways unimaginable today, and empower the audience as well.

The editors who occupy these chairs a hundred years from now—in the best of all possible worlds—will witness a landscape in which the promise of the First Amendment will have been visited upon the Fifth Estate as well as the Fourth (and, who knows, by then a Sixth). The argument of scarcity that has been used to subject radio and television to governmental fiat will have been replaced by a communications abundance that will be its own greatest difficulty. We who write now are not so sanguine. Old habits are hard to break, and especially those that bring such satisfaction to the habitué. Worst still, the will to win against government control has nearly been bred out of the broadcasting and cable establishments in recent decades. We have yet to see a second Frank Stanton.

To the extent we can help, the Fifth Estate can count on this page. Back during Sol Taishoff’s editorship we added the phrase “Committed to the First Amendment and the Fifth Estate” to our editorial page. “Radio as free as the press” we declared as our goal in 1931. It will still be in 2000 et seq.
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