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

Not for sale

NO. 1 CLEAR CHANNEL TOPS 1,000
AMs and FMs, that is; Top 25 now control 23% of nation's radio outlets.
» PAGE 50

RETURN OF FAIRNESS?
FCC Chairman Kennard may revive broadcast content rules.
» PAGE 5

POLS TURN UP THE HEAT
Congress, FTC, FCC and candidates target marketing of violent media to teens.
» PAGE 14

THE ANTI-Olympics
Cable networks plan to counterprogram Sydney games with special fare.
» PAGE 22
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Top of the Week September 18, 2000

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

HOW OLD IS THE AUDIENCE?
Networks review policies on movie ads in light of FTC report on marketing violence to children. » 14

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

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

Programming
Targeting the non-sports fan Cable counters Olympics programming. » 22
Not the same old faces A voting change is credited with boosting the number of first-time Emmy winners. » 25
Art and the peacock NBC unveils marketing campaign for the “sophisticated adult.” » 29

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

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

Technology
Satellite streaming Ex-IBM VP Bill Moses heads PanAmSat’s new Internet venture. » 46
Integrating news editing Avid acquires video-server manufacturer Plato. » 47
Souping up set-tops New C-Cube chip supports firewire and PVR functions. » 48

Business
Consolidating CBS merges management, backrooms of duopoly stations. » 36
Crystal ball PricewaterhouseCoopers to publish global media forecast. » 36

Cover Story
Holding Out
A vanishing breed WBEZ’s Jerry Lee and six other radio-station owners who guard their independence. » 64

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

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

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

TAKING ACTION
FCC defines “cable-ready” TV sets, toughens kids-TV rules. » 12

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

Datacasting or bust

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

PROGRAMMING

Rekindling Shandling

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

REAL TO REAL

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

ARAFAT PICKS CARTOON NET

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

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

By Bill McConnell

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

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

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

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

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

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

The National Association of Broadcasters and the Radio-Television News Directors Association argue that the rules should have been eliminated with the demise of the Fairness Doctrine in 1987.

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

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

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

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

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

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

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

—Andrew Schwartzman Media Access Project

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

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

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

The Fairness Doctrine’s demise came about under the tenure of Republican FCC Chairman Dennis Patrick. Under pressure from a federal court order, the commission declared the doctrine unconstitutional in 1987.
DEBATES SET
Al Gore and George W. Bush agreed last week to square off three times in October (Oct. 3, Oct. 11 and Oct. 17), adopting the schedule proposed by the Commission on Presidential Debates. The VP candidates will debate Oct. 5. All will be 9-11 p.m. NBC executives said the schedule will not affect their fall lineups. CBS and ABC will have to make adjustments.

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

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

GreedyTV.org targets stations
McCain backs Web site meant to ‘shame’ broadcasters into giving time to campaigns

By Paige Albinak

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

"Broadcasters are arrogant, greedy and profiteering on democracy," Taylor said at a Washington press conference. "They are thumbing their noses at the public interest."

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

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

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

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

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

电视的政治支出

电视台政治支出

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来源：联盟更好运动
**FCC gets down and digital**

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

By Bill McConnell

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

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

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

Broadcasters and equipment makers complained that the FCC moves would dampen consumer demand for digital sets.

"The FCC appears to have done little to hasten the delivery of interoperable digital television sets to store shelves," said Eddie Fritts, president of the National Association of Broadcasters.

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

- "Digital Cable Ready 1"—capable of carrying basic cable programming without a set-top box but unable to utilize interactive features.
- "Digital Cable Ready 2"—includes the two-way "firewire" connection needed for interactive services.
- "Digital Cable Ready 3"—allows interactive services without requiring set-top box or "firewire" connections.

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

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

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

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

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

Also at the meeting last week, the FCC

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**MINORITY PUSH**

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

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

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

**LOBBYING FOR LPFM**

Citizens' groups are asking senators to kill legislation that would derail the FCC's low-power-radio plan. Sens. Rod Grams (R-Minn.) and seven others have introduced a bill that would allow the FCC to roll out LPFM stations but only if they are four channels away from full-power stations.

The bill, which mirrors House legislation that passed last spring, would require the FCC to run interference tests in nine markets for LPFM stations that are three channels away from full-power stations.

The Consumers Union and other LPFM advocates have called the bill a "false compromise pushed by the broadcast lobby." They favor a bill sponsored by Sens. John McCain (R-Ariz.) and Bob Kerrey (D-Neb.) that would allow the service to roll out nationwide but would require the FCC to shut down any LPFM station that interferes with a full-power station.
major league baseball. WTA tour. the world's greatest sports on two equally great networks.
began the first formal process in establishing public-interest obligations for digital TV stations.

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

Specifically, the FCC is considering whether:
* Kids TV mandates should apply only to free broadcast services or also to pay services.
* The amount of required programming increases if stations multicast several channels.
* Preemption rights allowing stations to reschedule kids shows during sport and news coverage should be eliminated for multi-casters.

Ad limits should be applied to pay programs.

Interactive advertising to kids should be restricted.

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

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

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

---

**Break up AT&T?**

*John Malone urges restructuring to boost stock price*

By John M. Higgins

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

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

Malone, the consummate financial engineer, hates falling stock prices even more than he hates paying taxes. The company's largest individual shareholder, he has been grouching for months that Armstrong needs to restructure the company, suggesting such moves as spinning off divisions, separating the cable business from the rest of the company, and shedding the sluggish long-distance unit.

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

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

Armstrong is countering with an effort to stay the course. Yes, long distance is a problem business, but that's why he has made his $100 billion push into cable. The second-quarter earnings snag at the business-services unit was a short-term hiccup, his supporters argue.
WHEN YOU’RE NUMBER ONE, YOU DON’T NEED A BIG SPLASHY AD.

USA Network is the top rated basic cable network in prime time.
Highest rated original movie premieres of any basic network. Largest audience for an original dramatic series on basic cable. Top rated prime theatrical movies on basic cable. *Highest prime rating of any basic cable network year-to-date, with or without wrestling.*
No wonder USA Network has been number one in prime for the past decade.*

Nets get more real

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

By Joe Schlosser

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

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

CBS countered with another new reality project of its own, Race Around the World. The series, which is slated for next summer, will send eight couples (husband/wife, brother/sister, father/daughter, other/other) on a trek through 11 cities around the world in 30 days. The show is produced by movie director Jerry Bruckheimer and former Caps producer Bertram Van Munster. It will require contestants to overcome three obstacles in each city. The eight couples will be on very "strict" budgets and will have to fend for themselves in many instances, including travel arrangements, CBS executives say.

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

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

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

‘Twinkied’ news

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

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

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

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

—Dan Trogowoff
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The simple solution is always the right one.

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The scarlet R

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

By Steve McClellan

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

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

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

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

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

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

Another network executive scoffed at NBC’s statement as a non-event because no Big Four series in prime comes close to a 30%-kids audience.

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

Major studio spending on TV, radio

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

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<th>Company</th>
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<td>Time Warner*</td>
<td>154.3</td>
<td>70.0</td>
<td>23.7</td>
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<td>18.6</td>
<td>1.8</td>
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<td>Walt Disney Co.**</td>
<td>145.2</td>
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<td>708.3</td>
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*Includes Warner Bros. and New Line Cinema
**Includes Buena Vista and Miramax Films
Shooting Marbles

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

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

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

work of the Big Four.

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

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

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

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

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

Bashing the entertainment industry during election campaigns is a time-honored tradition, and many industry executives believe the issue will fade once the voting booths close on Nov. 7.

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

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

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

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

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

DGA says revamp ratings

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

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

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

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

By Paige Albiniaik

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

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

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

The drums started beating Aug. 26, when the Washington Post learned that the Federal Trade Commission was ready to release a report, commissioned after the Columbine shootings, that found movie studios, record companies and videogame makers guilty of marketing their violent wares to kids via TV and other media. It also reported that the Senate Commerce Committee planned a hearing on the issue. After some initial resistance, Lieberman decided two weeks ago to testify, raising the stakes considerably.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Also on Wednesday, the Senate Commerce Committee will vote on a bill sponsored by Sen. Fritz Hollings (D-S.C.) that confines violent TV programming to late hours. McCain expects that the committee will pass the bill and then the full Senate will block it. Hollings attempted to get this same bill passed last spring, but it failed 60-39.

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

Meanwhile, on the Senate floor that day, Sen. Rick Santorum (R-Pa.), on behalf of Republican leadership, tried to bring up a measure that would have required the entertainment industry to adopt a uniform ratings system, but he was blocked by Democrats.

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

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

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

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

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

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

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

By Paige Albinik

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

"A central question the Commission was asked to address in this study is whether violent entertainment products are being marketed to children," the report said.

"With respect to the film industry, the answer is plainly yes."

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

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

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

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

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

"The reality is that, in a TV/cable/satellite landscape avalanched with available programming," he said, "it is well nigh impossible to exile young viewers from any of it."

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

Still, the FTC acknowledged that exposure to violence does not guarantee a kid will be more violent, but pointed to studies suggesting that it increases the chances. The Commission said it has no interest in being a censor. "Self-regulation by these industries is especially important, considering the First Amendment protections that prohibit government regulation of content in most instances."

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

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

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

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

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

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

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

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

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

On radio, talk-show hosts have to provoke callers to call, but, heck, they’ve got three or four hours to fill. They’re loaded with big ideas, or better be. If you’ve ever gotten into a cross-country conversation with a stranger on a plane and suddenly heard yourself giving an extreme opinion even you didn’t know you had, well, that’s what I think most radio talk-show hosts do every day. A talk radio show is like a bad baseball game: three or four hours of nothing, a few minutes of action.

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

(I also think arch conservatives are accustomed to being shoved off on to strange venues like AM radio, a little like a secret club.) And it’s not just conservative knuckleheads who fail on television. Danny Bonaduce might have been a Partridge, but he had a later career as a damned funny guy on the radio. When he took his act to television, however, his show tanked.

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

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

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

It’s not that Dr. Laura has some qualms or misgivings about leaving children in day care. No, no. That’s the sort of wishy-washy stuff that other daytime hosts might say.

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

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

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

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

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What Olympics?

Some cable networks to vie for eyes via counterprogramming

By Deborah D. McAdams

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

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

“We’re definitely not lying low,” said Jeff Gaspin, executive vice president of programming and production at VH1. In fact, the network is staging its biggest TV/Internet convergence play yet on the last Friday of the Olympics. During prime time on Sept. 29, VH1 will air five pilots and ask viewers to vote online for the one they want to see made into a series. Dubbed VH1 Feedback, Gaspin likens the event to one big on-air focus group.

None of the pilots breaks with the VH1 tradition of making a show out of every conceivable occurrence in the music business, but there are a couple of ambitious standouts. One is Reunion, in which VH1 searches out former band members and reunites them for one evening. The other is BreakThrough, VH1’s version of Star Search, with viewers voting online for the artist who should get the big break of having his or her video played on the network. The remaining three pilots include Fish n’ Clips, a sort of Mystery Theater 2000 take-off with two animated fish hosting a music video show; Radical Recuts, featuring music videos intercut with footage from, say, a cop car chase or a ’50s movie; and EveryNight, yet another attempt at music news, this time from a club on Los Angeles’ Sunset Boulevard.

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

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

VH1’s Storytellers features 80s mega-band Duran-Duran.
1965

TV SHOW "GET SMART" PREMIERES.

1979

WOMEN IN CABLE IS FORMED.

THIS WEEK IN HISTORY

FRIDAYS AT 9PM/8C

From ancient history to pop culture, "This Week In History" gathers together the triumphs, tragedies and trivia of one week into fast-paced news of the past. For your "This Week In History" kit, contact your regional sales representative.
**IN BRIEF**

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

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

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

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

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

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

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

So guess what Lifetime's doing this year? Try *Deliberate Stranger, Blind Faith, Texas Justice, Cruel Doubt* and about 20 more mini series, starting at 7 p.m. during the week and at midday on the weekends. "We don't believe we can beat the Olympics, but we're going after our women," said Steve Warner, vice president of planning and acquisitions.

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

"We're not doing anything special, but we'll be there for people who get tired of the Olympics," said Ed Hersh, vice president of documentary programming for A&E, which offered a couple of Olympics-related programs last week to capitalize on the pre-Games buzz. "We just think it's a time when, if people are dialing around, we'll provide an alternative."

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

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

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

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**THE ORIGINAL IS THE #1 TALK REACHING Y**

Source: Nielsen Gateway Explorer; May 2000; 6-14/00; W18-34; 70% of women 18+
New kids on the dais

Emmy honors more first-timers; voting change cited

By Susanne Ault

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

The best-comedy nod and two supporting-acting wins (Megan Mullally and Sean Hayes) for NBC sophomore show *Will & Grace* weren’t real surprises either. But these represented seven first-time wins from an organization often ridiculed for picking the same people year after year. In fact, half of the 26 prime time winners this year were first-timers.

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

“The larger the pool of people participat-
And the winners are...

**Best Drama**
The West Wing

**Actor in a Drama**
James Gandolfini, The Sopranos

**Actress in a Drama**
Sela Ward, Once and Again

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

**Supporting Actress in a Drama**
AllisonJanney, The West Wing

**Writing in a Comedy**
LinwoodBoomer, Malcolm in the Middle, pilot

**Directing in a Comedy**
Todd Holland, Malcolm in the Middle, pilot

**Best Variety, Music or Comedy Series**
Late Show WithDavid Letterman

**Individual Performance in a Variety or Music Program**
EddieIzzard, EddieIzzard: Dress to Kill

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

**Directing for a Variety or Music Program**
Louis J.Horvitz, 72nd Annual Academy Awards

**Best Variety, Music or Comedy Special**
Saturday Night Live: The 25th Anniversary Special

**Best Miniseries**
The Corner

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

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

**Supporting Actor in a Miniseries or Movie**
HankAzaria, Oprah Winfrey Presents: Tuesdays With Morrie

**Supporting Actress in a Miniseries or Movie**
Vanessa Redgrave, If These Walls Could Talk 2

**Writing for a Miniseries or Movie**
DavidSimon, DavidMills, The Corner

**Directing for a Miniseries or Movie**
Charles S.Dutton, The Corner

**Best Made-for-Television Movie**
Oprah Winfrey Presents: Tuesdays With Morrie

**Guest Actor, Comedy**
BruceWillis, Friends

**Guest Actress, Comedy**
JeanSmart, Frasier

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**Programming**

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

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

That's all fine and dandy, but what about the second-straight Sopranos snub? Here's...
a show that has drawn more critical praise than any in recent memory, including The West Wing, and that arguably should have been helped by ATAS' cozying up to younger series. But, with 18 nominations, it hit only a single high note: best actor in a drama for James Gandolfini.

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

Gandolfini recognized both possibilities.

"I wished we had done a little better," he said. "Sopranos deals with violence and drugs. Maybe [voters] wanted something positive. Or maybe people just want to vote for network series still," he said backstage.

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

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

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

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

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

"It starts with whether you have people to be nominated," says Karen Narasaki, execut...


Programming

**INBRIEF**

**THAT’S SUSAN, SIR!**
The list of prime time opportunities for Survivor contestants continues to grow. Susan Hawk will be a guest star on one of the first episodes of NBC’s new sitcom D.A.G. She will play a no-nonsense drill instructor.

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

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

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

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

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

NAACP spokesman John White agrees but notes, “We’re still more concerned about getting diverse programs on the air than worrying about getting any awards.”

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

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

The new reality shows got plenty of attention during the Emmy telecast, including an opening lampooning the final episode of Survivor. But is there room for such shows on the dais come award time?

Right now, those efforts are placed in the non-fiction category, which are recognized during the Creative Arts ceremony (PBS’ American Masters won this time out). Survivor’s producers could compete as best drama, “but that would be tough,” according to Marshall.

That said, however, “there will continue to be board discussions. Survivor is a new phenomenon, and it’s a very interesting format.”

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

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

By Joe Schlosser

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

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

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

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

The look is hip and multilayered and features many of the network's stars in settings bordering on the surreal. While ABC has gone with a yellow theme, the six original colors of the NBC peacock will be spread across each promotional spot, and the peacock itself will be seen in varying forms. Black-and-white video will be mixed with color and graphics for an almost 3-D feel.

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

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

Miller and Manze, whose division oversees creative needs for CNBC, MSNBC, NBC and the network's Internet interests, say NBC needed a distinct overall look.

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

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

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

With Olympics coverage as a billboard and Emmys aplenty to promote, the network's new fall lineup could have a promotional leg up on the competition.
LIBEL JUDGMENT REVERSED IN KENTUCKY
A Kentucky appeals court has reversed a $3 million judgment against WHAS-TV Louisville over its coverage of a 1994 amusement park accident. Although the court agreed with a jury that one of three statements at issue was libelous, there was no way of knowing how the jury factored the three reports into its original verdict.

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

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

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

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

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

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

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

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

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

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

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

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

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

Contact Dan Trigoboff at (301) 260-0923, e-mail dtrig@erols.com, or fax (202) 463-3742.
THE ORIGINAL IS STILL THE BEST!

Ricki

the 5 pm franchise

COLUMBIA TRISTAR TELEVISION DISTRIBUTION

The Leader In Young Adult Programming.

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The Doctor is finally in

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

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

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

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

But things were looking up early on in the nation’s No. 2 market, Los Angeles, where Dr. Laura was up 44% to a 2.3/6 on its second day. That bumped her up from fifth to third in the time period, tying with kwbc-tv’s Rosie O’Donnell. Dr. Laura continues to gain on her Guiding Light (0.9/3) lead-in on the station, by a whopping 155% on Tuesday.

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

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

—Susanne Ault

### TOP 20 SHOWS

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

<table>
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<tr>
<th>Rank</th>
<th>Program</th>
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<th>HH</th>
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<tbody>
<tr>
<td>1.</td>
<td>Oprah</td>
<td>5.5</td>
<td>5.6</td>
</tr>
<tr>
<td>2.</td>
<td>Jerry Springer</td>
<td>3.6</td>
<td>4.0</td>
</tr>
<tr>
<td>3.</td>
<td>Maury</td>
<td>3.5</td>
<td>3.6</td>
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<tr>
<td>4.</td>
<td>Live With Regis</td>
<td>3.2</td>
<td>3.2</td>
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<tr>
<td>5.</td>
<td>Sally</td>
<td>2.9</td>
<td>3.0</td>
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</table>

According to Nielsen Media Research
Syndication Service Ranking Report
Aug. 28-Sept. 3, 2000
HH/AA = Average Audience Rating (households)
HH/GAA = Gross Aggregate Average
One Nielsen rating = 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States.
N/A = Not available

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**Cable Ratings**

### Cable’s Top 20

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

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>Network</th>
<th>Day</th>
<th>Time</th>
<th>Duration</th>
<th>Ratings Cable</th>
<th>U.S.</th>
<th>HHs (000)</th>
<th>Cable Share</th>
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<tbody>
<tr>
<td>1</td>
<td>NFL/Cowboys vs. Cardinals</td>
<td>ESPN</td>
<td>Sun</td>
<td>8:28P</td>
<td>190</td>
<td>9.0</td>
<td>6.6</td>
<td>14.1</td>
<td>7163</td>
</tr>
<tr>
<td>2</td>
<td>2000 Video Music Awards</td>
<td>MTV</td>
<td>Thu</td>
<td>8:00P</td>
<td>189</td>
<td>8.7</td>
<td>3.9</td>
<td>13.8</td>
<td>6624</td>
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<tr>
<td>3</td>
<td>2000 VMA Post Show</td>
<td>MTV</td>
<td>Thu</td>
<td>11:09P</td>
<td>21</td>
<td>5.2</td>
<td>3.8</td>
<td>10.8</td>
<td>3928</td>
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<tr>
<td>4</td>
<td>NFL Prime Time</td>
<td>ESPN</td>
<td>Sun</td>
<td>7:30P</td>
<td>58</td>
<td>4.7</td>
<td>3.3</td>
<td>7.8</td>
<td>3729</td>
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<tr>
<td>5</td>
<td>WWF Entertainment</td>
<td>USA</td>
<td>Mon</td>
<td>11:00P</td>
<td>60</td>
<td>4.2</td>
<td>3.1</td>
<td>7.9</td>
<td>3344</td>
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<tr>
<td>6</td>
<td>WWF Entertainment</td>
<td>USA</td>
<td>Mon</td>
<td>12:00A</td>
<td>66</td>
<td>4.2</td>
<td>3.0</td>
<td>11.5</td>
<td>3521</td>
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<td>7</td>
<td>WCW Monday Nitro Live!</td>
<td>TNT</td>
<td>Mon</td>
<td>9:00P</td>
<td>60</td>
<td>4.0</td>
<td>2.8</td>
<td>5.8</td>
<td>3170</td>
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<tr>
<td>8</td>
<td>Rugrats</td>
<td>NICK</td>
<td>Sat</td>
<td>9:30A</td>
<td>30</td>
<td>3.5</td>
<td>2.8</td>
<td>11.3</td>
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<td>9</td>
<td>PGA Golf/Canadian Open</td>
<td>ESPN</td>
<td>Sun</td>
<td>5:01P</td>
<td>119</td>
<td>3.4</td>
<td>2.7</td>
<td>6.5</td>
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<td>10</td>
<td>NASCAR/Monte Carlo 400</td>
<td>ESPN</td>
<td>Sat</td>
<td>7:30P</td>
<td>206</td>
<td>3.4</td>
<td>2.5</td>
<td>6.3</td>
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<tr>
<td>11</td>
<td>Rugrats</td>
<td>NICK</td>
<td>Sat</td>
<td>9:00A</td>
<td>30</td>
<td>3.4</td>
<td>2.5</td>
<td>11.4</td>
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<td>12</td>
<td>Premiere Premiere</td>
<td>TOON</td>
<td>Fri</td>
<td>9:00P</td>
<td>30</td>
<td>3.4</td>
<td>2.4</td>
<td>5.8</td>
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<td>NICK</td>
<td>Sat</td>
<td>9:30P</td>
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<td>3.2</td>
<td>2.4</td>
<td>9.8</td>
<td>2533</td>
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<tr>
<td>14</td>
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<td>TNT</td>
<td>Mon</td>
<td>8:00P</td>
<td>60</td>
<td>3.2</td>
<td>2.4</td>
<td>9.9</td>
<td>2513</td>
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<tr>
<td>15</td>
<td>NFL Sportscenter</td>
<td>ESPN</td>
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<td>11:38P</td>
<td>90</td>
<td>3.1</td>
<td>2.3</td>
<td>8.2</td>
<td>2484</td>
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<td>16</td>
<td>2000 VMA Opening Act</td>
<td>MTV</td>
<td>Thu</td>
<td>6:30P</td>
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<td>6.0</td>
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<td>NICK</td>
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<td>10:00A</td>
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<td>3.0</td>
<td>2.3</td>
<td>9.4</td>
<td>2374</td>
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<tr>
<td>18</td>
<td>Law &amp; Order marathon</td>
<td>AEN</td>
<td>Mon</td>
<td>7:00P</td>
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<td>2351</td>
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<td>19</td>
<td>Rocket Power</td>
<td>NICK</td>
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<td>2.2</td>
<td>10.7</td>
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<tr>
<td>20</td>
<td>Dexters Laboratory</td>
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<td>Fri</td>
<td>9:30P</td>
<td>30</td>
<td>3.0</td>
<td>1.9</td>
<td>5.0</td>
<td>1978</td>
</tr>
</tbody>
</table>

### Demo Tracker: W 18-34

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

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
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<th>Time</th>
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<td>MTV</td>
<td>Thu</td>
<td>8:00P</td>
<td>189</td>
<td>9.0</td>
<td>6.8</td>
<td>2067</td>
<td>25</td>
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<tr>
<td>2</td>
<td>2000 VMA Post Show</td>
<td>MTV</td>
<td>Thu</td>
<td>11:09P</td>
<td>21</td>
<td>6.4</td>
<td>4.8</td>
<td>1466</td>
<td>23.3</td>
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<td>3</td>
<td>Real World IX</td>
<td>MTV</td>
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<td>3.8</td>
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<td>4</td>
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<td>USA</td>
<td>Mon</td>
<td>12:00A</td>
<td>66</td>
<td>3.1</td>
<td>2.4</td>
<td>742</td>
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<td>NFL Regular Season</td>
<td>ESPN</td>
<td>Sun</td>
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<td>190</td>
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<td>704</td>
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<td>6</td>
<td>WWF Entertainment</td>
<td>USA</td>
<td>Mon</td>
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<td>60</td>
<td>3</td>
<td>2.3</td>
<td>710</td>
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<tr>
<td>7</td>
<td>&quot;Grease&quot;</td>
<td>TBS</td>
<td>Mon</td>
<td>8:05P</td>
<td>140</td>
<td>2.7</td>
<td>2.1</td>
<td>644</td>
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<tr>
<td>8</td>
<td>Facts of Life</td>
<td>NICK</td>
<td>Tue</td>
<td>10:30P</td>
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<td>2.7</td>
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<td>9</td>
<td>2000 Video Music Awards</td>
<td>MTV</td>
<td>Sat</td>
<td>1:30P</td>
<td>188</td>
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<td>1.9</td>
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<td>10</td>
<td>&quot;Father of the Bride II&quot;</td>
<td>TNT</td>
<td>Sat</td>
<td>6:00P</td>
<td>120</td>
<td>2.6</td>
<td>2</td>
<td>620</td>
<td>11.6</td>
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**Crime in the Evening**

Spies, drug runners, deep cover agents, cops, ex-cops, gang-bangers, researchers and you, the listener investigate real crimes and murders.

Mon-Fri 10pm-1am ET / 7pm-10pm PT
Satcom C-5 TP 15 Channel 16-1
Pappas Radio of California

(559) 255-5600
<table>
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<tr>
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<th>NBC</th>
<th>FOX</th>
<th>UPN</th>
<th>WB</th>
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<tr>
<td>MONDAY</td>
<td>10.20/20 Downtown</td>
<td>6.0/10</td>
<td>6.5/10</td>
<td>2.9/5</td>
<td>2.9/5</td>
<td>1.8/3</td>
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<tr>
<td>8:00</td>
<td>46. Big Brother</td>
<td>5.4/9</td>
<td>38. Mysterious Ways</td>
<td>5.7/9</td>
<td>86. Moesha</td>
<td>2.8/5</td>
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<tr>
<td>8:30</td>
<td>52. King of Queens</td>
<td>4.9/8</td>
<td>60. That '70s Show</td>
<td>4.6/8</td>
<td>81. The Parkers</td>
<td>3.1/5</td>
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<tr>
<td>9:00</td>
<td>14. Ev Lus Raymd</td>
<td>7.6/12</td>
<td>68. Titus</td>
<td>4.1/7</td>
<td>85. Moesha</td>
<td>2.9/4</td>
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<tr>
<td>9:30</td>
<td>22. Becker</td>
<td>6.9/11</td>
<td>75. Guy</td>
<td>3.7/6</td>
<td>86. The Parkers</td>
<td>2.8/4</td>
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<tr>
<td>10:00</td>
<td>41. Family Law</td>
<td>5.5/9</td>
<td>75. Family Guy</td>
<td>3.7/6</td>
<td>113. Roswell</td>
<td>1.4/2</td>
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<tr>
<td>10:30</td>
<td>35. Third Watch</td>
<td>5.8/10</td>
<td>91. Buffy the Vampire Slayer</td>
<td>2.1/3</td>
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<td></td>
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<td>TUESDAY</td>
<td>9.2/15</td>
<td>6.0/10</td>
<td>6.3/10</td>
<td>3.9/6</td>
<td>1.7/3</td>
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<tr>
<td>8:00</td>
<td>1. Who Wants to Be a Millionaire?</td>
<td>7.8/13</td>
<td>7.8/13</td>
<td>4.8/8</td>
<td></td>
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<td>8:30</td>
<td>41. Big Brother</td>
<td>5.5/9</td>
<td>66. King of the Hill</td>
<td>4.2/8</td>
<td>91. Dawson's Creek</td>
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<td>9:00</td>
<td>79. Ladies Man</td>
<td>3.4/5</td>
<td>73. Family Guy</td>
<td>3.8/6</td>
<td>95. Roswell</td>
<td>1.5/2</td>
</tr>
<tr>
<td>10:00</td>
<td>39. Norm</td>
<td>5.6/9</td>
<td>75. Family Guy</td>
<td>3.7/6</td>
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**Business**

It’s synergy time for CBS

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

By Steve McClellan

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

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

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

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

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

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

The station averages about a 7 share of audience (sign-on to sign-off). And WBBM, the UPN station, frequently doubles WWJ-TV’s ratings in the key demographics.

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

In Boston, Ed Goldman, who runs WBZ-TV (CBS) will also oversee WSBK-TV (UPN). The GM slot at WSBK-TV has been vacant since Walter DeHaven left earlier this year for the CBS-owned station in Chicago, WBBM-TV. Staff and facilities at both stations will be combined at WBBM-TV headquarters.

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

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

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

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The gospel according to...

**PricewaterhouseCoopers challenges VS&A in crystal-ball biz**

By Steve McClellan

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

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

The report is a direct challenge to VS&A, the New York-based media investment banker and consultant, and its Communications Industry Forecast, the most recent edition of which came out in July and also looked ahead to 2004.

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

Wilksky Gruen Associates, the economics-research firm that provided most of the data for the VS&A forecast for 14 years, jumped ship at the end of last year to work...
WE COULD SAY Deregulation Has Changed The Broadcast Industry. But Our Clients Deserve Much Of The Credit.
with PwC. The Publishing & Media Group, New York, has replaced Wilkofsky & Gruen as the outside research firm for the VS&A report.

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

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

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

“It’s part of our market-position strategy,” says Carton, a 33-year PwC veteran. “If you don’t stay out in front, people ask, ‘Where are they?’”

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

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

**TVS**

*WMUR-TV Manchester, N.H./Boston*

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

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

**Seller:** Imes Communications, Columbus, Ohio (Frank Imes, president); owns/purchases WCBJ-TV Columbus, Tupelo, West Point, Miss., and WBOY-TV Clarksburg, West Virginia (Robert Marbut, chairman/co-CEO; owns/manages David Barrett, president/co-CEO)

**Facilities:** Ch. 9, 282 kW visual, 33.5 kW visual, 21.9 kW visual; no TV president; owns/operates WBNG-TV Binghamton, New York (Robert Marbut, president/co-CEO); owns/manages David Barrett, president/co-CEO; owns/manages Boston TV (Barbara Lilly, president); owns/is buying 19 TVs and 900 other radio stations

**Broker:** Deutsche Banc Alex. Brown (buyer)

**COMBOS**

*KSLY-FM San Luis Obispo, KURQ(FM) (formerly KQJZ)* Grover Beach/San Luis Obispo, KSTT-FM Los Osos/Baywood Park/San Luis Obispo, KSMA(AM)-KSNI-FM and KXFM(FM) Santa Maria/San Luis Obispo, KHSI(AM)-KXXX-FM and KRAB(FM) Bakersfield, KDFQ(AM) and KKDJ(FM) Delano/Bakersfield, Calif., and construction permit for KSMY(FM) (formerly KAKV) Lompoc/San Luis Obispo, Calif.

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

**Buyer:** Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, chairman. Clear Channel Radio); owns/is buying 19 TVs and 900 other radio stations

**Broker:** Deutsche Banc Alex. Brown (buyer)

**Correction**

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

—Compiled by Alisa Holmes and Elizabeth A. Rathbun

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**Station Trades**

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

**THIS WEEK**

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**SO FAR IN 2000**

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<tr>
<td>Combos</td>
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**Maria/San Luis Obispo, KHSI(AM)-KXXX-FM and KRAB(FM) Bakersfield, KDFQ(AM) and KKDJ(FM) Delano/Bakersfield, Calif., and construction permit for KSMY(FM) (formerly KAKV) Lompoc/San Luis Obispo, Calif.**

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—Compiled by Alisa Holmes and Elizabeth A. Rathbun

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**Appraisers**

**Consultants**

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**Ron Swanson, V.P.**

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Advertising

Big move for BuyMedia

By Richard Tedesco

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

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

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

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

The company makes its money from the licensing fees stations pay for its software, based on their size, along with a transaction fee for ad buys it enables. And Jackson draws a distinction between BuyMedia and other online sites, such as AdOutlet and AdAuction, which enable stations to post inventory for bidding.

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

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

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

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

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

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

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

BuyMedia CEO Mike Jackson sees recent acquisitions as a significant step toward electronic buying.
Get a reaction.
IN BRIEF

LESS IS LESS FOR TEENS
New research from Media Metrix and Jupiter Communications says that, on average, teenagers spend less time online than adults, averaging 303 minutes per month, while adults average 728 per month. Adults ages 18-34 spend 656 minutes while 35-49-year-olds spend 804.

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

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

Interactive Media

The sound of silence
Copyright ruling could make radio stations pay for Net simulcasts

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

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

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

The potential problems between the RIAA and broadcasters could disrupt what has been a long, successful marriage. Radio stations play the music for free, and record companies provide it for free. Radio sells advertising, record companies sell records.

“There’s never been a performance-rights fee for broadcasters because Congress recognized that, were it not for our stations’ playing this music, there would be no compensation to the record companies,” says NAB spokesman Dennis Wharton. “When Eminem gets a song played on the radio station, it encourages people to go out and buy the CD, and that money goes right to the bot-
tom line of the recording companies. So this is obviously an attempt by them to generate more revenue that we don’t think was ever intended to be produced.”

RIAA executives were unavailable for comment.

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

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

“If radio stations aren’t exempt, it would be difficult for them to comply with the nine conditions needed for the compulsory license,” says Benjamin Ivins, NAB senior associate general counsel, intellectual property and international legal affairs. “That would mean that each radio station would have to negotiate with every record company for every sound recording that it would want to play.”

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

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

Wharton points out that broadcasters already pay more than $300 million each year to copyright organizations, such as ASCAP and BMI, which distribute the funds to composers rather than to recording companies. “This would constitute a double billing to broadcasters. That’s why Congress has always exempted us.”

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

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

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

—Mark Cuban, Broadcast.com
Promotion, not research

Web-site polls are not a dependable gauge of opinion

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

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

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

“The polls are another way to promo the station, which leads to more-fundamental questions about how news is being defined on the Web,” she continues. “I think the Web-site polls are stations saying, ‘We care about you. We’re not really sure this poll reflects reality—heck, polls change all the time anyway—but we’re interested in you and what YOU think.’”

She advises, “Stations should promote Web-site polls as a viewer’s chance to weigh in.”

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

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

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

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

“If I cannot talk [stations] out of using Web surveys,” he says, “then, after they say [on their Web site] that they are not scientific, they should also say, ‘The opinions expressed in this poll do not represent the collective views of our community.’ ” (The world necessarily seems to be missing from Mitofsky’s vocabulary.)

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

Consider yourself scolded.

They are stations [telling viewers],
“We’re interested in what you think.”
—Alison Schafer, American University

But you are going to poll anyway, right?

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

“The rest of us” refers to a pretty large chunk of your viewership. Experts have long said that the primary contributor to online polling inaccuracy is the digital divide: Not every potential respondent to a phone poll has Internet access. With Internet penetration passing 60% of adults in some markets, though, that notion is starting to lose some of its relevance.

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

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

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

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

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

Russell Shaw is a veteran Internet and broadcast-industry author/journalist based in Portland, Ore., and can be reached by e-mail at russelshaw@delphi.com. His column appears regularly.
Last year, local radio and television broadcasters generated $8.1 billion in community service.

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www.nab.org
Moses leads new PanAmSat venture

Former Big Blue VP heads Internet streaming company

By Glen Dickson

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

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

Now he is charged with growing NET/36, which will use PanAmSat's extensive space capacity to bypass traditional Internet bottlenecks. Although such companies as iBeam, Akamai and Vyox are pursuing the use of satellites to deliver high-speed Internet content, PanAmSat has the advantage of its robust satellite system. It has dedicated 24 Ku-band transponders worldwide to NET/36 and has also pledged to spend $250 million over the next two years on IP-based ground equipment, such as servers that will receive the satellite content at local headends.

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

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

"The company's approach made a lot of sense to me," says Moses. "Hughes [81% owner of PanAmSat] knows how to build a company, and they know the risk of capital and assets required. If you look at where our competitors are in terms of burn rate, we stand in a really good position. We have a strong corporate parent that actually owns the assets that are able to fly over the Internet congestion. Unlike the competition, we're not going to go out and fight for transponder leases."

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

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

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

Earlier, Moses had been senior vice president of worldwide distribution and new media for the NFL.
Pluto in Avid’s orbit

Acquisition allows creation of integrated server/editing system

By Glen Dickson

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

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

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

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

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

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

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

IN BRIEF

VNI LAUNCHES DIGITAL MEDIA GATEWAY

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

TEKTRONIX TACKLES ‘LIP-SYNC’ DELAY

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

The system, called the AVDC100, applies a digital “watermark” of the audio content to the video signal near the point of audio/video content creation. Then, as it analyzes the watermark in the distribution chain, it measures the audio/video delay error and automatically corrects it by adjusting the audio delay.
C-Cube Microsystems is looking to capitalize on the growing momentum of digital set-tops by introducing an MPEG-2 decoder chip, the AVIA-9600, which will support enhanced graphics, time-shifting applications and various connections to consumer-electronics devices.

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

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

“For the set-top makers, the cost of implementing firewire goes down because we put the control in the silicon,” says Ed Silva, senior manager of product marketing for C-Cube’s broadband-networking division.

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

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

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

“It’s incredible,” Silva says, “how much money is being spent in China to get these networks to be digital from the get-go.”
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International Film and Programme Market for Television, Video, Cable and Satellite.

PALAIS DES FESTIVALS, CANNES, FRANCE
2–6 OCTOBER 2000
No. 1 group amasses more than 1,000 AMs and FM stations; altogether, they control 23% of radio stations.

Clearly, it's Clear Channel

Clear Channel Communications has shattered a previously unimaginable ceiling: owning more than 1,000 of the nation's commercial radio stations.

And the group generated an estimated $3.1 billion in 1999. That accounts for nearly 20% of the $16 billion in total radio revenue for the year and makes the company No. 1 on Broadcasting & Cable's annual list of the Top 25 Radio Groups, compiled by BIA Research.

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

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

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

<table>
<thead>
<tr>
<th>No.</th>
<th>Group</th>
<th>Revenue</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Clear Channel</td>
<td>$3.1 B</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Infinity</td>
<td>$2.1B</td>
<td>2</td>
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<td>3</td>
<td>ABC Radio</td>
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<td>Cox Radio</td>
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<td>Entercom</td>
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<td>6</td>
<td>Citadel</td>
<td>$319.5M</td>
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<tr>
<td>7</td>
<td>Emmis</td>
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<tr>
<td>8</td>
<td>Cumulus</td>
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<td>9</td>
<td>Radio One</td>
<td>$233M</td>
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<td>10</td>
<td>Susquehanna</td>
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<td>Bonneville</td>
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<td>Spanish</td>
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<td>14</td>
<td>Jefferson-Pilot</td>
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<td>15</td>
<td>Greater Media</td>
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<td>Beasley</td>
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<td>Saga</td>
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<td>Journal</td>
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<tr>
<td>19</td>
<td>Entravision</td>
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<td>21</td>
<td>Nassau</td>
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<td>22</td>
<td>Inner City</td>
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<td>Sandusky</td>
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<td>24</td>
<td>Regent</td>
<td>$52M</td>
<td>*</td>
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<tr>
<td>25</td>
<td>Barnstable</td>
<td>$50.4M</td>
<td>*</td>
</tr>
</tbody>
</table>

Last year's ranking in parenthesis
*New to list

Sources: BIA Research and Broadcasting & Cable
Radio stars

Clear Channel Communications Inc.  
(NYSE: CCI)

$3.14 billion
1,018 stations
(327 AMs, 691 FMs)
200 E. Basse Rd., San Antonio, Texas 78209
(210) 822-2828
www.clearchannel.com
L. Lowy Mays, CEO
Thomas O. Hicks, director/10% owner (with Hicks, Muse, Tate & Furst Inc.)
Randy Michaels, chairman/CEO, Clear Channel Radio
Kenneth J. O’Keefe, president/COO, Clear Channel Radio

New York (1): ...5 FMs
Los Angeles (2): ...4 AMs, 6 FMs
Chicago (3): ...1 AM, 5 FMs
San Francisco (4): ...2 AMs, 5 FMs
Philadelphia (5): ...1 AM, 5 FMs
Dallas/ Ft. Worth (6): ...5 FMs
Detroit (7): ...2 AMs, 5 FMs
Boston (8): ...1 AM, 2 FMs
Washington (9): ...3 AMs, 5 FMs
Houston/ Galveston (10): ...3 AMs, 6 FMs
Atlanta (11): ...2 AMs, 4 FMs
Miami/ Ft. Lauderdale (12): ...3 AMs, 5 FMs
San Diego (15): ...3 AMs, 7 FMs
Phoenix (16): ...3 AMs, 5 FMs
Minneapolis/St. Paul (17): ...2 AMs, 5 FMs
Nassau/Suffolk, N.Y. (18): ...1 AM, 1 FM
St. Louis (19): ...1 AM, 5 FMs
Baltimore (20): ...1 AM, 2 FMs
Tampa/St. Petersburg, Fla. (21): ...3 AMs, 5 FMs
Pittsburgh (22): ...1 AM, 5 FMs
Denver/Boulder (23): ...4 AMs, 5 FMs
Cleveland (24): ...1 AM, 5 FMs
Portland, Ore. (25): ...2 AMs, 2 FMs
Cincinnati (26): ...4 AMs, 4 FMs
San Jose, Calif. (27): ...2 FMs
Riverside/San Bernardino, Calif. (28): ...3 AMs, 1 FM
Sacramento, Calif. (29): ...2 AMs, 2 FMs
Milwaukee/Racine, Wis. (31): ...2 AMs, 4 FMs
San Antonio (32): ...3 AMs, 4 FMs
Providence/Warwick, R.I. (33): ...1 AM, 3 FMs
Columbus, Ohio (34): ...2 AMs, 3 FMs
Salt Lake City/Ogden (35): ...3 AMs, 5 FMs
Norfolk/Va. Beach, Va. (36): ...4 FMs
Charlotte/Gaston/ Rock Hill, N.C. (37): ...4 FMs
Indianapolis (38): ...1 AM, 2 FMs
Orlando Fla. (39): ...2 AMs, 5 FMs
Las Vegas (40): ...4 FMs
New Orleans (41): ...2 AMs, 5 FMs
Greensboro/Winston-Salem, N.C. (42): ...4 FMs
Nashville (43): ...1 AM, 4 FMs
Hartford/New Britain, Conn. (44): ...1 AM, 4 FMs
Memphis, Tenn. (46): ...3 AMs, 4 FMs
Raleigh/Durham, N.C. (48): ...1 AM, 4 FMs
Austin, Texas (49): ...1 AM, 5 FMs
W. Palm Beach/Boca Raton, Fla. (50): ...5 AMs, 7 FMs
Jacksonville, Fla. (51): ...3 AMs, 6 FMs
Rochester, N.Y. (52): ...2 AMs, 5 FMs
Louisville, Ky. (53): ...3 AMs, 5 FMs
Oklahoma City (54): ...3 AMs, 4 FMs
Birmingham, Ala. (55): ...2 AMs, 5 FMs
Dayton, Ohio (56): ...2 AMs, 6 FMs
Richmond, Va. (57): ...2 AMs, 4 FMs
Greenville/Spartanburg, S.C. (58): ...1 AM, 3 FMs
Albany/Schenectady/Troy, N.Y. (59): ...2 AMs, 5 FMs
Honolulu (60): ...3 AMs, 4 FMs
Tucson (61): ...2 AMs, 2 FMs
Tulsa, Okla. (62): ...2 AMs, 4 FMs
McAllen/Brownsville, Texas (63): ...2 FMs
Fresno, Calif. (65): ...2 AMs, 4 FMs
Grand Rapids, Mich. (66): ...2 AMs, 5 FMs
Allentown/Bethlehem, Pa. (67): ...2 AMs, 2 FMs
Akron, Ohio (68): ...1 AM, 1 FM
El Paso, Texas (70): ...2 AMs, 3 FMs
Ft. Myers/Naples, Fla. (71): ...2 AMs, 6 FMs
Albuquerque, N.M. (72): ...2 AMs, 6 FMs
Omaha/Council Bluffs, Neb. (73): ...1 AM, 3 FMs
Monterey/Salinas, Calif. (74): ...2 AMs, 4 FMs
Syracuse, N.Y. (75): ...2 AMs, 5 FMs
Wilmingon, Del. (76): ...2 AMs, 2 FMs
Harrisburg/Lebanon/Carlisle, Pa. (77): ...3 AMs, 3 FMs
Saratoga/Bradenton, Fla. (78): ...2 AMs, 4 FMs
Toledo, Ohio (79): ...2 AMs, 4 FMs
Springfield, Mass. (80): ...2 AMs, 2 FMs
Baton Rouge, La. (82): ...3 AMs, 3 FMs
Little Rock, Ark. (83): ...2 FMs
Wichita, Kan. (84): ...4 FMs
Stockton, Calif. (85): ...1 AM, 1 FM
Charleston, S.C. (87): ...1 AM, 5 FMs
Mobile, Ala. (88): ...2 AMs, 4 FMs
Columbia, S.C. (89): ...2 AMs, 4 FMs
Spokane, Wash. (91): ...2 AMs, 4 FMs
Des Moines, Iowa (92): ...3 AMs, 6 FMs
Colorado Springs, Colo. (94): ...3 FMs
Melbourne/Titusville/Cocoa, Fla. (95): ...2 AMs, 2 FMs
Youngstown/Warren, Ohio (97): ...4 AMs, 6 FMs
New Haven, Conn. (102): ...2 AMs, 1 FM
Chattanooga, Tenn. (104): ...1 AM, 4 FMs
Roanoke/Lynchburg, Va. (105): ...2 AMs, 7 FMs
Lexington/Fayette, Ky. (106): ...2 AMs, 4 FMs
Vista/Tulare/Flint, Calif. (107): ...1 AM
Huntsville, Ala. (109): ...2 AMs, 5 FMs
Worcester, Mass. (110): ...1 AM, 1 FM
Lancaster, Pa. (111): ...1 AM, 1 FM
Pt. Pierce/Stuart/Vero Beach, Fla. (116): ...2 AMs, 3 FMs
Portsmouth/Dover, N.H. (117): ...3 AMs, 4 FMs
Jackson, Miss. (118): ...3 AMs, 5 FMs
Madison, Wis. (120): ...2 AMs, 4 FMs
Pensacola, Fla. (121): ...3 FMs
Modesto, Calif. (122): ...1 AM, 3 FMs
Boise, Idaho (124): ...2 AMs, 4 FMs
Beaumont/Port Arthur, Texas (127): ...1 AM, 3 FMs
Corpus Christi, Texas (129): ...2 AMs, 4 FMs
Shreveport, La. (130): ...2 AMs, 4 FMs
Reading, Pa. (131): ...1 AM, 1 FM
Pt. Collins/Greeley, Colo. (132): ...2 AMs, 2 FMs
Tylers/Lynnview, Texas (140): ...1 AM, 4 FMs
Newburgh/Middletown, N.Y. (141): ...1 AM, 1 FM
Montgomery, Ala. (142): ...3 FMs
Huntington, W.Va./Ashland, Ky. (144): ...5 AMs, 5 FMs
Ann Arbor, Mich. (145): ...2 AMs, 2 FMs
Springfield, Mo. (146): ...1 AM, 4 FMs
Killeen/Temple, Texas (149): ...2 FMs
Salisbury/Ocean City, Md. (150): ...2 AMs, 6 FMs
Utica/Rome, N.Y. (151): ...3 AMs, 3 FMs
Evansville, Ind. (152): ...1 AM, 3 FMs
Savannah, Ga. (154): ...2 AMs, 4 FMs
Fayetteville, Ark. (155): ...4 FMs
Poughkeepsie, N.Y. (157): ...2 AMs, 5 FMs
Tallahassee, Fla. (159): ...1 AM, 4 FMs
San Luis Obispo, Calif. (165): ...1 AM
Binghamton, N.Y. (166): ...2 AMs, 4 FMs
Anchorage, Alaska (168): ...2 AMs, 4 FMs
Columbus, Ga. (169): ...3 AMs, 5 FMs
Johnstown, Pa. (170): ...1 AM, 1 FM
Pt. Smith, Ark. (171): ...1 AM, 3 FMs
Lincoln, Neb. (172): ...4 FMs
Odessa/Midland, Texas (174): ...1 AM, 4 FMs
Lubbock, Texas (177): ...2 AMs, 4 FMs
**Top 25 Radio Groups**

Cheyenne, Wyo. (274): 1 AM, 4 FMs
Casper, Wyo. (270): 2 AMs, 4 FMs
Nonrated markets: 49 AMs, 85 FMs

**Infinity Broadcasting Corp.**
(controlled by Viacom Inc.)

### Summary

- **Value:** $2.14 billion
- **Stations:** 187
- **Location:** 51 W. 57th St., New York, N.Y. 10019
- **Website:** www.cbsradio.com

### Key Figures
- Mel Karmazin, chairman, Viacom/CEO, Infinity
- Daniel R. Mason, president, Infinity

### Markets

- New York (1): 3 AMs, 3 FMs
- Los Angeles (2): 3 AMs, 5 FMs
- Chicago (3): 3 AMs, 5 FMs
- San Francisco (4): 3 AMs, 4 FMs
- Philadelphia (5): 3 AMs, 2 FMs
- Dallas/Fl. Worth (6): 2 AMs, 5 FMs
- Denver (7): 2 AMs, 4 FMs
- Houston (8): 1 AM, 4 FMs
- San Francisco (9): 1 AM, 2 FMs
- Philadelphia (10): 1 AM, 2 FMs
- Seattle/Tacoma (11): 1 AM, 4 FMs
- San Diego (12): 2 FMs
- Phoenix (13): 3 FMs
- Minneapolis/St. Paul (14): 2 AMs, 2 FMs
- St. Louis (15): 1 AM, 2 FMs
- Baltimore (16): 3 AMs, 4 FMs
- Tampa/St. Petersburg, Fla. (17): 1 AM, 5 FMs
- Pittsburgh (18): 1 AM, 3 FMs
- Denver/Boulder (19): 3 FMs
- Cleveland (20): 4 FMs
- Portland, Ore. (21): 1 AM, 5 FMs
- Cincinnati (22): 4 FMs
- San Jose, Calif. (23): 2 FMs
- Riverside/San Bernardino, Calif. (24): 2 FMs
- Sacramento, Calif. (25): 2 AMs, 5 FMs
- Kansas City (26): 4 FMs
- San Antonio, Texas (27): 1 AM, 1 FM
- Columbus, Ohio (28): 3 FMs
- Charlotte/Gastonia, N.C. (29): 2 AMs, 5 FMs
- Orlando, Fla. (30): 3 FMs
- Las Vegas (31): 2 AMs, 4 FMs
- Greensboro/Winston-Salem, N.C. (32): 3 AMs

### Nonrated Markets

- Hartford/New Britain, Conn. (44): 1 AM, 3 FMs
- Buffalo/Niagara Falls, N.Y. (45): 1 AM, 4 FMs
- Memphis, Tenn. (46): 1 AM, 1 FM
- Austin, Texas (47): 1 AM, 3 FMs
- W. Palm Beach/Boca Raton, Fla. (50): 2 FMs
- Rochester, N.Y. (52): 4 FMs
- Fresno, Calif. (65): 2 AMs, 5 FMs
- Palm Springs, Calif. (153): 1 FM

### Nonrated Markets

- 2 FMs

---

**ABC Radio Inc.**
(subsidiary of Walt Disney Co.)

### Summary

- **Value:** $406.88 million
- **Stations:** 52
- **Location:** 13725 Montfort Drive, Dallas, Texas 75240
- **Website:** abcradio.com

### Key Figures
- Robert F. Callahan, president, ABC Broadcast Group
- John Hare, president, ABC Radio

### Markets

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

### Nonrated Markets

- 2 FMs
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Cox Radio Inc.
NYSE CRX

$385.21 million
83 stations
(20 AMs, 63 FMs)
1400 Lake Hearn Drive
NE, Atlanta, Ga. 30319
(404) 843-5000
coradio.com
Nicholas D. Trigony, chairman

Robert F. Neil, president
Houston/Galveston (10): ..................................................3 FMs
Atlanta (11): .............................................................1 AM, 5 FMs
Miami/Lauderdale/Hollywood, Fla. (12): ......................4 FMs
Nassau/Suffolk, N.Y. (18): .............................................3 FMs
Tampa/St. Petersburg, Fla. (21): ................................1 AM, 6 FMs
San Antonio, Texas (32): ................................................3 AMs, 5 FMs
Orlando, Fla. (39): .......................................................2 AMs, 5 FMs
Hartford/New Britain, Conn. (44): ...............................1 AM
Jacksonville, Fla. (51): ...............................................2 AMs, 4 FMs
Louisville, Ky. (53): ......................................................4 FMs
Birmingham, Ala. (55): ................................................2 AMs, 5 FMs
Dayton, Ohio (56): .......................................................1 AM, 3 FMs
Richmond, Va. (57): ......................................................1 AM, 3 FMs
Hollywood (60): ..........................................................2 AMs, 5 FMs
Tulsa, Okla. (62): .........................................................2 AMs, 4 FMs
New Haven, Conn. (102): .............................................1 FM
Bridgeport, Conn. (112): ..............................................1 FM
Stamford/Norwalk, Conn. (139): .................................2 AMs, 2 FMs

Entercom Communications Corp.
NYSE: ETM
$358.6 million
98 stations
(35 AMs, 63 FMs)
401 City Ave., Suite 409, Bala Cynwyd, Pa. 19004
(610) 680-5610

Citadel Communications Corp.
Nasdaq: CITC
$319.48 million
207 stations
(62 AMs, 145 FMs)
7201 W. Lake Mead Blvd., Suite 400, Las Vegas, Nev.
89128
(702) 804-5200
www.citadelcommunications.com
Lawrence R. Wilson, chairman

Field
Joseph M. Field, chairman
David J. Field, president

Boston (8): .............................................................2 AMs, 2 FMs
Seattle/Tacoma (14): ................................................3 AMs, 6 FMs
Portland, Ore. (25): ................................................3 AMs, 4 FMs
Sacramento, Calif. (29): .........................................1 AM, 4 FMs
Kansas City (30): .....................................................3 AMs, 5 FMs
Milwaukee/Racine, Wis. (31): ................................1 AM, 2 FMs
Norfolk/Virginia Beach/Newport News, Va. (36): ...........................4 FMs
New Orleans (41): ...................................................2 AMs, 6 FMs
Greensboro/Winston-Salem, N.C. (42): ..................1 AM, 3 FMs
Buffalo/Niagara Falls, N.Y. (43): .............................4 AMs, 2 FMs
Memphis, Tenn. (46): ................................................1 AM, 2 FMs
Rochester, N.Y. (52): ................................................1 AM, 3 FMs
Greenville/Spartanburg, S.C. (58): .............................4 AMs, 4 FMs
Wilkes-Barre/Scranton, Pa. (64): ............................3 AMs, 6 FMs
Wichita, Kan. (84): .....................................................3 AMs, 4 FMs
Gainesville/Ocala, Fla. (90): ....................................2 FMs
Worcester, Mass. (110): .............................................1 AM
Madison, Wis. (120): ......................................................3 FMs
Nonrated markets: ..............................................2 AMs, 3 FMs

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ABC Radio
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John C. Stower
Aurora Communications
Frank Colsen
Vince Compton
Ann McConnell
Brady Broadcasting Group
Greg Brady
Talley Bancroft
Bruce Best
Steve Cloake
Brenco University
Randy Hendley
Buckley Broadcasting
Robert Dudley Jr.
Wayne Maloney
(take 1994)
CBS/Sony
Mike Magovern
David Newman
Jim灏
John Colsen
Clear Channel
Lenny Mayo & Family
Randy Michael
Emmis Communications
Alfredo Alonso
Alan Anderson
Dean Anthony
Boyd Arnold
Sean Casey
Rev. Bill Charbonneau
David Chase Family
Joe Daily
Steve Dodge
Paul Dunn
John Eliott
Pat Farnack
David Finn

SPECIAL REPORT

Syracuse, N.Y. (75): ...1 AM, 3 FMs
Harrington/Lebanon/Carlisle, Pa. (77): ...1 AM, 3 FMs
Baton Rouge, La. (82): ...2 AMs, 4 FMs
Little Rock, Ark. (83): ...3 AMs, 7 FMs
Charleston, S.C. (87): ...3 AMs, 5 FMs
Columbia, S.C. (89): ...1 AM, 3 FMs
Spokane, Wash. (91): ...3 AMs, 4 FMs
Colorado Springs, Colo. (94): ...2 AMs, 3 FMs
Johnson City/Kingsport, Tenn. (96): ...2 AMs, 3 FMs
Lafayette, La. (100): ...3 AMs, 5 FMs
York Pa. (103): ...1 AM, 3 FMs
Chattanooga, Tenn. (104): ...1 AM, 3 FMs
Worcester, Mass. (110): ...1 FM
Lansing/East Lansing, Mich. (115): ...2 AMs, 4 FMs
Portsmouth/Dover/Rochester, N.H. (117): ...3 FMs
Flint, Mich. (119): ...1 FM
Modesto, Calif. (122): ...1 AM, 4 FMs
Boise, Idaho (124): ...1 AM, 4 FMs
Saginaw/Bay City/Midland, Mich. (125): ...5 FMs
Reno, Nev. (128): ...1 AM, 4 FMs
Atlantic City/Cape May, N.J. (137): ...1 AM, 3 FMs
Tyler/Longview, Texas (140): ...4 AMs, 1 FM
Portland, Maine (150): ...6 AMs, 3 FMs
New Bedford/Fall River, Mass. (164): ...1 AM, 1 FM
Binghamton, N.Y. (166): ...2 AMs, 3 FMs
New London, Conn. (167): ...1 AM, 2 FMs
Bloomington, Ill. (230): ...1 AM, 2 FMs
Monroe, La. (234): ...1 FM
Augusta/Waterloo, Maine (251): ...2 AMs, 2 FMs
Ithaca, N.Y. (263): ...1 AM, 1 FM
Nonrated markets: ...2 AMs, 9 FMs

Emmis Communications Corp.

Nasdaq: EMMS

$244.4 million
23 stations
(4 AMs, 19 FMs)
40 Monument Circle, Suite 700, Indianapolis, Ind.
46204

CUMULUS MEDIA INC.

Nasdaq: CMLS

$239.3 million
274 stations
(79 AMs, 195 FMs)
3060 Peachtree Rd. NW.
Suite 730, Atlanta, Ga.
30305

J. Dickey

John Dickey, vice president

Harrington/Lebanon, Pa. (77): ...1 AM, 3 FMs
Toldeo, Ohio (79): ...2 AMs, 6 FMs
Greenville/Newbern/Jacksonville, N.C. (81): ...2 FMs
Mobile, Ala. (88): ...2 AMs, 3 FMs
Melbourne/Titusvile/Cocoa, Fla. (99): ...3 AMs, 5 FMs
Youngstown/Warren, Ohio (97): ...1 AM, 2 FMs
Lexington/Fayette, Ky. (106): ...1 AM, 4 FMs
Ontario/Ventura, Calif. (108): ...1 AM, 2 FMs
Augusta, Ga. (114): ...2 AMs, 5 FMs
Flint, Mich. (119): ...2 AMs, 3 FMs
Pensacola, Fla. (121): ...1 AM, 2 FMs
Canton, Ohio (123): ...1 FM
Saginaw/Bay City/Midland, Mich. (125): ...1 FM
Fayetteville, N.C. (129): ...1 AM, 4 FMs
Beaumont/Port Arthur, Texas (127): ...2 AMs, 3 FMs
Shreveport, La. (130): ...1 AM, 3 FMs
Quad Cities, Iowa/Ill. (133): ...1 AM, 4 FMs
Appleton/Oshkosh, Wis. (134): ...2 AMs, 2 FMs
Montgomery, Ala. (142): ...3 AMs, 4 FMs
Eugene/Springfield, Ore. (143): ...2 AMs, 4 FMs
Rockford, Ill. (148): ...1 AM, 2 FMs
Killeen/Temple, Texas (149): ...1 AM, 4 FMs
Evansville, Ind. (152): ...1 AM, 2 FMs
Savannah, Ga. (154): ...2 AMs, 5 FMs
34 violins, 17 violas, 12 cellos, 8 basses, 6 horns, 4 bassoons, 4 trombones, 4 trumpets, 3 clarinets, 2 drums, 2 flutes, 2 oboes, 1 harp, 1 keyboard, 1 piccolo, 1 tuba, 1 tympani, 1 xylophone and a triangle.

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Special Report

Top 25 Radio Groups

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

Radio One Inc.

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

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

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

Susquehanna Radio Corp.

Private

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

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

Hispanic Broadcasting Corp.

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

Tichenor

$214.62 million
46 stations
(16 AMs, 30 FMs)
3102 Oak Lawn Ave., Suite 215, Dallas, Texas
75219
(214) 525-7700
www.hispanicbroadcasting.com
McHenry T. Tichenor Jr., chairman/president
David D. Lykes, chief operating officer

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

Bonneville International Corp.

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

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

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

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

Spanish Broadcasting System Inc.

Nasdaq: SBXO
$138.7 million
25 stations
(2 AMs, 23 FMs)
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*Employee Benefits Research Institute (EBRI)
Jefferson-Pilot Communications Co.
NYSE: JP
$133.4 million

SPECIAL REPORT

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

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

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

Greater Media Inc.
Private

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

Peter Smyth, group vice president/COO, Greater Media Radio
New York (1): ...........................................1 AM, 1 FM
Philadelphia (5): .........................1 AM, 3 FMs
Detroit (7): ..........................................3 FMs
Boston (8): ..............................................5 FMs

Beasley Broadcast Group Inc.
Nasdaq: BBGI
$118.62 million
42 stations
(16 AMs, 26 FMs)
3033 Riviera Dr., Suite
200, Naples, Fla. 34103
(941) 263-5000
www.bbgi.com (under construction)
George G. Beasley, presi-
dent.
Bruce Beasley, president, Radio Group
Philadelphia (5)......................................2 AMs, 2 FMs
Boston (8): ..............................................1 AM
Atlanta (11): ............................................2 AMs
Miami/Ft. Lauderdale, Fla. (12): ..............3 AMs, 2 FMs
Las Vegas (40): ......................................3 FMs
New Orleans (41): ..................................1 AM, 2 FMs
W. Palm Beach/Boca Raton, Fla. (50): ..........1 AM, 1 FM
Ft. Myers/Naples, Fla. (71): ......................1 AM, 4 FMs
Greenville/New Bern, N.C. (81): .............1 AM, 5 FMs
Augusta, Ga. (114): ................................2 AMs, 4 FMs
Fayetteville, N.C. (126): .........................2 AMs, 4 FMs

Saga Communications Inc.
AMEX: SGA
$94.12 million
51 stations
(19 AMs, 32 FMs)
73 Kercheval Ave.,
Grosse Pointe Farms,
Mich. 48236
(313) 886-7070
www.sagacommunica-
tions.com
Edward K. Christian,
chairman/president

Warren Lada, vice president, operations

Milwaukee/Racine, Wis. (31): ...................1 AM, 4 FMs
Columbus, Ohio (34): .............................1 AM, 1 FM
Norfolk/Va. Beach, Va. (36): .................1 AM, 2 FMs
Springfield, Mass. (80): .........................4 AMs, 2 FMs
Des Moines, Iowa (92): ...........................2 AMs, 4 FMs
Portland, Maine (160): ...........................3 AMs, 3 FMs
Manchester, N.H. (185): ..........................1 AM, 2 FMs
Springfield, Ill. (190): .............................1 AM, 4 FMs
Champaign, Ill. (209): ............................3 AMs, 3 FMs
Sioux City, Iowa (250): .........................1 AM, 3 FMs
Ithaca, N.Y. (263): ................................2 AMs, 2 FMs
Nonrated markets: .................................5 AMs, 4 FMs

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SPECIAL REPORT

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

Tribune Broadcasting Co.
NYSR: TRB

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

Tribune Co.
Dennis J. FitzSimons, executive vice president,
Tribune Co./president, Tribune Broadcasting
Stephen D. Carver, vice president, Radio Group,
Tribune Broadcasting/vice president and general manager, wgn(AM) Chicago
Chicago (3): ............................................................ 1 AM
Denver (23): ........................................................... 1 AM, 2 FMs

Nassau Broadcasting Partners LP
Private
$59.72 million
31 stations
(15 AMs, 16 FMs)
www.nassaubroadcasting.com
619 Alexander Rd., Princeton, N.J. 08540

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

Mercantanti

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

Nonrated markets: .................................................. 1 AM

Inner City Broadcasting Corp.
Private

$57.35 million
17 stations
(9 AMs, 8 FMs)
3 Park Ave., New York,
N.Y. 10016
(212) 447-1000
Pierre Sutton, chairman
Charles Warfield, president/C00

Warfield

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

Sandusky Radio
Private

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

Rau

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

Regent Communications Inc.
Nasdaq: RCGI

$51.96 million
47 stations
(15 AMs, 32 FMs)
50 E. Rivercenter Blvd.,
Suite 180, Covington,
Ky. 40311
(859) 292-0030
www.regentcomm.com
Terry S. Jacobs, chairman/treasurer

Stakelin

William Stakelin, president/C00

Albany/Schenectady/Troy, N.Y. (59): ..................... 2 AMs, 4 FMs
Grand Rapids, Ml. (86): ........................................ 1 AM, 3 FMs
El Paso, Texas (70): ............................................... 1 AM, 2 FMs
Flint, Mich. (119): .................................................. 1 AM, 2 FMs
Utica/Rome, N.Y. (151): ....................................... 2 AMs, 3 FMs
Erie, Pa. (156): ...................................................... 1 AM, 2 FMs
Chico, Calif. (190): .................................................. 4 FMs
St. Cloud, Minn. (212): ......................................... 2 AMs, 4 FMs
Redding, Calif. (215): ............................................. 2 AMs, 4 FMs
Watertown, N.Y. (257): ......................................... 2 AMs, 2 FMs
Nonrated markets: .................................................. 1 AM, 2 FMs

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Kaneb

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

---Compiled by Elizabeth A. Rathbun
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Holdouts for independence

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

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

They are a rare breed. The exact number of "true independents" is hard to come by, but their numbers are definitely declining. According to a report released last Monday by BIA Research, the number of individual radio-station owners has fallen 23.6% in five years, from 5,222 in 1995 to 3,989 in 1999. And, according to figures compiled by BIA for Broadcasting & Cable, the nation's Top 25 Radio Groups now control a full 23.4% of the nation's radio stations (see story, page 50).

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

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

By Elizabeth A. Rathbun

Jerry Lee

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

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

Indeed, Lee led the station to No. 1 among Philadelphia listeners age 12 and older this past summer, according to Arbitron. WBEB took first place overall in the market for the first time in spring 1999, when the soft rocker finally topped arch-rival KYW (AM).

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

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

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

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

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

Lee himself donated $25,000 in 1997 to create "The Jerry Lee Online Archive" of historic radio and TV photographs at the University of Maryland, according to the university's Web site. And last year, the foundation launched an annual program to award $2,500 in cash to the radio or TV station with the best news series, PSA or community program addressing local crime. The second winner is to be announced on Friday.
The Jerry Lee Foundation also funds programs at UM, where Lee chairs the advisory board of Maryland’s Crime Prevention Effectiveness Program. The foundation pays for a “Jerry Lee Research Professor of Criminology” and two assistant research professors in the university’s Department of Criminology and Criminal Justice. And it supports the new Washington office of the University of Pennsylvania’s Fels Center of Government.

Although Lee declines to disclose specifics of his wealth, UM says it has received $100,000 to $300,000 from the foundation.

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

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

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

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

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

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

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

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

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

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

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

We couldn’t be No. 1 today without consolidation.

—Jerry Lee, WBEB(FM)
Bob Bittner

WJIB(AM) Boston

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

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

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

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

Weekend block sales also pay for Bittner's donation of four hours of airtime each Saturday night to Allston-Brighton Free Radio, which has such a small signal that it can be heard only a couple of blocks away. On WJIB, Allston-Brighton can get a far wider audience for its high-quality public-affairs programming, which includes topics ranging from aging to pet adoption.

Boston's top 10 stations are dominated by four groups: Infinity, Clear Channel, Greater Media and Entercom. While some independents hang on in Boston, Bittner says, "everyday people who don't have stations won't be able to afford stations." His distaste for the Telecommunications Act of 1996, which launched the consolidation frenzy and boosted radio-station prices, is strong. He occasionally punctuates discussion of the topic on his Sunday show with the sound of a toilet flushing. "That is the sign of diversity going down the tubes," he tells listeners.

Michael L. Carter

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

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

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

Michael Carter took over as the group's president in 1987. His grandfather has died, but Carter still reports often to his grandmother, Mildred Carter. Even at 90, she tunes in daily and is not shy about calling when she hears something that displeases her, he says.

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

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

However, with two of the three urban stations in town, Carter Broadcast is hard to beat among African-Americans, Michael Carter says. But strong community ties may be just as important. KPRS devotes generous amounts of airtime to fighting youth violence and awards scholarships to college-bound students; it also inaugurated a "Put the Damn Guns Down" campaign. Carter himself is a local pillar: The Kansas City Star named him one of 150 people in the area who "have built a lasting legacy."

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

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“And easy to do.” Jerry and his team promoted the event in the newspaper and on the radio. To build excitement, they gave a video camera and director’s chairs as door prizes to lucky customers. And they had a local radio deejay on site, doing live broadcasts featuring the cable products...and the OTG. “We made the OTG really come alive for folks,” notes Jerry.

“People who signed up for cable that day got ‘instant installs’ – if a customer wanted, we sent a technician out to their home to hook up service immediately.” “About 80 people signed up. And lots more learned that the cable industry is serious about customer service...and still knows how to throw a party.”

Reminder Customer Service Week is Oct 2 - 6

If you would like more information about the On-Time Customer Service Guarantee or have an OTG success story, contact Justin Brown at the NCTA, 202-775-3680 or visit our Web site, www.ncta.com.
Lee Davis

**WCUB(AM), WLTU(FM)**

Manitowoc, Wis.

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

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

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

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

Meanwhile, it has arrived in the Green Bay market, which includes Manitowoc in its ADI, or Area of Dominant Influence. Two of the market’s top 10 stations are owned by radio giant Cumulus Media. Four more are controlled by 17-station group Midwest Communications Inc. Another three are owned by a small area group of seven stations. (Neither WCUB or WLTU makes the Green Bay ratings list, which is compiled by Arbitron.)

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

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

Andrew A.

**Langston**

**WDKX(FM)** Rochester, N.Y.

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

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

Consolidation has “made us smarter,” Langston says. He has to “program in a way that no one else does.” WDKX is the only urban station in the nation’s 52nd-largest radio market. And “you do things for the community that nobody else does.” For example, the station conducts voter-registration drives and awards prizes to area students who improve their grades. It has sponsored high school bands and antiviolence programs for teenagers.

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

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

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

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

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

Others don’t. Radio consolidation has “made fat cats fatter and poor people poorer,” Langston says. Although he has been offered “several millions” of dollars for WDKX, refusing was “the smartest thing I ever did. … I am convinced I can do more for this market” by keeping the station independent.
FROM INDUSTRY CONSOLIDATION AND REGULATORY CHANGE TO TECHNOLOGICAL ADVANCEMENT AND ECONOMIC UNCERTAINTY, THESE ARE CHANGING TIMES FOR THE COMMUNICATIONS INDUSTRY. FOR THE FINANCIAL INNOVATORS AT FINOVA, IT'S BUSINESS AS USUAL. SINCE 1987, FINOVA HAS BEEN THERE FOR ITS CLIENTS, SERVING THE NEEDS OF ADVERTISING AND SUBSCRIBER-SUPPORTED BUSINESSES WITH INNOVATION, SUPERIOR SERVICE, RELIABILITY, AND LONG-TERM INDUSTRY COMMITMENT. FOR CUSTOM-TAILORED CAPITAL SOLUTIONS, YOU CAN DEPEND ON FINOVA.
William O'Shaughnessy

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

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

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

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

Like their owner, WVOX-WRTN are active and opinionated. Indeed, radio stations should "be an instrument of communication," he maintains. They should "strengthen a community ... uplift it." And they should make room for many voices. "I like it when people raise hell on our airwaves," says O'Shaughnessy, who has fully owned his combo since 1974.

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

He intends to continue, even though "I get at least one offer a week now" from someone who wants to buy one or the other. One bid for just one of the stations was for $17 million—and "this is three years ago."

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

Michael Zwerling

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

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

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

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

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

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

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

KOMY is "a money-...
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Bay Window: Pay It Forward
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KGET-TV, Bakersfield, CA

Ready, For Life
KERA-TV, Dallas, TX

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

Entertainment
24 Hours in Los Vegas
KING-TV, Seattle, WA

Brotherly Love
WCPO Channel 9, Cincinnati, OH

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

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

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

Sports
The Lindy Legacy
WFAA-TV, Dallas, TX

Remembering Kim
KTRK-TV, Houston, TX

The Roots of Racing
WBIR-TV, Knoxville, TN

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

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

Winning Women
KOLN/KGIN-TV, Lincoln, NE

Children's
Amazing Kids
Cox 10/Cox Communications Louisiana
New Orleans, LA

Brotherly Love
WCPO Channel 9, Cincinnati, OH

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

Code of Conduct
WBNG-TV, Johnson City, NY

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

PSAs
The Classroom
Rogers In-House, Toronto, ON Canada

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

Fox 411
WDRB Fox 41, Louisville, KY

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

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

Individual Achievement: Writing/Producing
Christa Resing & Jon Fromer
Bay Window: No Turning Back
KQED-TV, San Francisco, CA

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

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

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

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

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

Rich Newberg
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WIVB-TV, Buffalo, NY

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

WHAT'S HE TALKING ABOUT? (WEEK 2)
In his pre-game analysis on Monday Night Football, Dennis Miller remarked that the careers of Patriots coach Bill Belichick and Jets exec Bill Parcells have "the murkies bloodlines since the House of Plantagenet. ... How does the closed-caption person handle 'Plantagenet'?" We can't answer the latter, but as to the former—William the Conqueror, who established the Plantagenet line in England in 1066, wasn't just called "the bastard" by the defeated Saxons; he was, in fact, illegitimate.

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

A Democratic senator from Connecticut and long-time media-violence critic takes the industry to task in a hearing on the issue in Washington. No, not Joe Lieberman. The senator was Thomas Dodd (right). The year was 1964. Dodd was chairman of the Senate Juvenile Delinquency Subcommittee, which was convinced that TV was contributing to youth violence. The hearing was the latest in the series that stretched back at least to 1952 and that had, at one time or another, targeted such shows as Route 66, The Rifleman and The Untouchables. This was how B & C framed the story on Aug. 3, 1964: Dodd "pried open the creaking door to a chamber of television's alleged horrors—excessive violence and sex—let the public take a peek inside, quickly slammed it shut and posted a warning to the television networks that he might open it again if they failed to reform."
Broadcasting

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

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

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

Cable

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

Radio

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


Constance Lloyd, director, programming, CBS Radio/News, New York, named GM.

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

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

Associations/Law Firms

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

Appointments at Television Bureau of Advertising, New York: Grace Gilchrist, VP/GM, WXYZ-TV Detroit, also joins as board chairperson; Jim Keelor, president of Cosmos Broadcasting, Greenville, S.C., also named vice chairman.

Technology

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

Programming

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

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

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

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

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

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

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

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

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

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

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

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

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

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


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

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

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

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

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

Eddie Andelman, talk-show host, WEEI(AM) Boston, joins WLVI-TV Boston as sportscaster, Boston’s WB in the Morning.

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

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

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

Janine D’Adamo, weeknight meteorologist, KTBS-TV Shreveport, La., joins KTVF-TV Dallas as weekday morning and noon meteorologist.

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

Sheree Paolello, reporter, WKYE-TV Dayton, Ohio, joins WENC-TV Charlotte, N.C., as reporter.

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

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

Advertising/Marketing/Public Relations

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

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

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

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

THE FIFTH ESTATER

Surviving in TV research

CTTD's Mumford focuses on people as well as strategy

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

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

He's getting a chance to put both parts of that philosophy into operation. In extending his contract with CTTD recently, he took on responsibility for discovering new platforms for CTTD’s product and figuring out how best to send the studio’s content over the Internet and to new-media devices.

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

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

Would he entertain offers from a rival TV outfit?

“No, but what's your offer?” he laughs. Incidentally, he also attributes his survival to “having a sense of humor in everything.”

He adds, though, “You also have to have a focus on what you are here to do when you come into the office. Instead of going willy-nilly into the deal, it's coming up with a strategy and focus.”

CTTD President Steve Mosko appreciates Mumford's people approach to business. “There are so many that David has groomed at our company, it's mind-boggling,” says Mosko. “Out of our 14 sales executives, three have come up through the research department under his guidance.”

- David Mumford

Executive VP, Planning and Operations, Columbia TriStar Television Distribution

B. June 2, 1956, Chicago; B.S., radio/television/film, Northwestern University; Evanston, Ill., 1977; fellowship/internships, WGN-TV, WMAQ-TV, WTTW-TV, Leo Burnett, Chicago, 1974-75; research analyst, director of research, Katz Television, New York, 1977-79; asst. research director, asst. program director, KTLA-TV Los Angeles, 1979-81; manager of syndication research, director of syndication research, Paramount Pictures, 1981-82; vice president, research, Columbia Pictures Television, 1982-86; senior VP, planning, Columbia-Gestapo Television, 1988-95; current position since 1996; m. Sabrina Levitt, Aug. 14, 1993; one child, Drake Lawrence, 4

Mosko also recognizes that Mumford himself has a lot to offer. “He's never been a head-line seeker. He just does his job. But he's very dedicated, is a great person, and his enthusiasm is contagious.”

And it's not that Mumford doesn't have accomplishments under his belt.

Prior to joining CTTD, he worked in Paramount's syndication division, helping to sell the first season of Entertainment Tonight. Today, ET is one of Paramount's most successful shows, but "nobody knew about that program in the beginning. People had questions about whether entertainment would play in smaller markets," Mumford says.

“I think a lot of people who worked at Paramount back then bring up Entertainment Tonight,” he adds. “Everybody takes credit for it, but I won't take credit for it. I was just the research guy trying to sell it.”

Mumford does cop to a career coup during his stint as KTLA-TV Los Angeles' assistant program director. “One of my proud acquisitions was a kung fu movie. We got 20 runs over it in 14 years; we made our money back in the first 15 minutes.”

During his tenure at CTTD, Mumford has had a hand in more than 100 off-net or first-run programs—from selling All in the Family to cable outlets to selling Seinfeld into syndication. Today, he's focused on CTTD's first-run rookies: court entry Judge Hatchett, Cybill Shepherd talker Men Are From Mars, Women Are From Venus, and Gena Lee Nolin's action hour, Sheena. —Susanne Ault
MANAGEMENT CARRIERS

CHIEF OPERATING OFFICER
KCTS Television, a non-profit public TV organization, seeks a full-time Chief Operating Officer. With CEO, the COO is responsible for developing and implementing plans and programs to ensure the long and short-term viability of KCTS, and for directing activities of all subsidiaries and work groups to meet KCTS' goals and objectives. Must be a leader who collaborates with the management team in shaping corporate strategy, is a mentor in developing a high quality staff and the organization's learning environment. Must act as a coach in relationship with work group leaders. Requirements: Fifteen years significant management experience, demonstrated experience in and knowledge of the television business, particularly public television, financial management, creating strategic alliances, overall fundraising activities and strategies, organizational development, digital technology, interactivity, and e-bus

OPERATIONS MANAGER FOR TRAFFIC DEPARTMENT
We're the NBC affiliate in Houston, owned by Post Newsweek Stations. We are looking for a leader who can manage a terrific traffic team and interface with sales management. We are a BIAS station, so experience with that system is very important. Salesline experience is helpful too. The successful candidate will have management experience. Please send resume to Rosa Moncada, KPRC Box 2222, Houston, Texas 77252. EOE.

PRODUCTION CAREERS

POST PRODUCTION EDITOR
Major market television station looking for creative, motivated, self-starter to be digital post-production editor. Must be familiar with online digital environment, using Sony BE-9100 editor, DME-7000 digital effects, MXF-390 audio board, DVS-7200 switcher, DWV-500 digital betacam VTRs, and a Quantel Picturebox Express. This position is part of a fast-paced creative environment, utilizing the best people and best tools for the #1 station in the market. Send tape and resume to Human Resources, WHDH-TV, 7 Bullfinch Place, Boston, MA 02114. An EOE, MF/DV

ACCOUNT EXECUTIVE POSITION OPEN
Central PA, WPMT FOX43-TV...3+ years TV sales experience needed...Must be strong in computer skills, negotiations, written/verbal communication skills...Tribune owned station...excellent company benefits...Sell local and regional accounts...call J. Bryon Shumaker, Local Sales Manager at (717) 843-0043 or (bshumaker@tribune.com) Equal Opportunity Employer.

TRAFFIC MANAGER
USA Broadcasting, a subsidiary of USA Networks Inc., the 10th largest television broadcast group in the nation is currently seeking a Traffic Manager with 5 years of commercial broadcast experience for television station(s) to work out of our new all digital plant located in Ontario, CA. Ideal candidate will have strong management skills, ability to handle multiple projects, meet deadlines, communicate effectively and perform well under pressure. Facilitate and manage the accurate production of program logs for the USA Commercial Broadcast Station Group in conformance with USA policies and procedures and FCC Rules and Regulations. Candidate will be PC proficient and familiar with Excel and Microsoft Word software. 5 years of Enterprise BMS experience required. Experience with translating a program log to an automated Master Control system preferred. Will assist Exec. News Dir. in long-range planning/project management & other duties. Degree in Journalism, Communications or equivalent & valid driver's license required. Send tape & resume to: EEO Coordinator, KXLY Broadcast Center, 500 W. Boone Ave., Spokane, WA 99201 by 9/25/00. Specify this position & your referral source. EEO

EXECUTIVE PRODUCER - KXLY
Excellent opportunity for experienced producer in major market to join award-winning team in beautiful Northwest. Need creative thinker with strong writing ability, ability to oversee multiple newscasts, manage & motivate people. Will assist Exec. News Dir. in long-range planning/project management & other duties. Degree in Journalism, Communications or equivalent & valid driver's license required. Send tape, resume & news philosophy to: EEO Coordinator, KXLY Broadcast Center, 500 W. Boone Ave., Spokane, WA 99201 by 9/25/00. Specify this position & your referral source. EEO

BROADCAST CLIENT SERVICE REP.
Competitive Media Reporting, a leader in national advertising research, seeks a Client Service Representative in our Broadcast Group. Candidate will work with Western region television stations in the training & support of CMR's PC applications. Strong communication & PC skills & college degree required. At least 2 years of broadcast related exp desired. Moderate travel required with heavy phone work. Great opp for one that has the ability to take initiative in a fast paced environment. Position located in LA (Wilshtire La Brea area). Competitive salary offer. Please forward resume with salary requirements to: e-mail:NYJobs@CMR.com, Fax:212-789-1296. We will only respond to qualified candidates. For additional information on CMR see our website at www.cmr.com EOE

LOCAL SALES MANAGER
WSFX-TV FOX 26 in coastal Wilmington, NC seeks a talented LOCAL SALES MANAGER. Prior media sales experience required, prior management experience helpful. Send resume to: General Manager, WSFX-TV, P. O. Box 2626, Wilmington, NC 28402. EOE, MF/H/V

NEWSCAREERS

WEEKEND 5PM CO-ANCHOR
#1 rated ABC station is looking for a #1 anchor for the 5pm weekday newscast. Killi-TV is widely recognized as one of the top news stations in the Southwest. We're looking for a co-anchor who is also a great reporter with excellent skills doing live reports, someone who wants to be more than just a reporter and wants to live in one of the best cities in the Southwest with lots of sand and sun. You should have experience, a degree in Journalism or Mass Communications, and a desire to win. We offer great working conditions, excellent benefits, and a brand new state-of-the-art facility with people you will enjoy. Final candidates will undergo pre-employment screening including drug-screening and driving record check. Send your tape and resume, including references, and a cover letter indicating where you saw this ad. Submit all materials to: Human Resources, Killi-TV, 5002 South Padre Island Drive, Corpus Christi, TX 78411. No phone calls please. EOE

ACCOUNT EXECUTIVE POSITION OPEN
ABC 11, the ABC owned station in Raleigh-Durham, North Carolina seeks a producer for Eyewitness News at 5:30 pm weekdays. Must have significant experience producing and be able to build a solid, informative, fast-paced production. Outstanding writing skills required, as is the ability to handle live late breaking stories, and motivate and supervise others. Send non-returnable tapes and resumes to: J. Bryon Shumaker, Local Sales Manager at (717) 843-0043 or (bshumaker@tribune.com) Equal Opportunity Employer.

TRANSPORTERMANAGER
KIII -TV, 411 Liberty Street, Harlingen, South Carolina, 27701. No phone calls please. EOE

WEEKEND SPORTS ANCHOR
ABC 11, the ABC owned station in Raleigh-Durham, North Carolina seeks a sports anchor for Eyewitness News at 6 p.m. and 11 p.m. on week-ends. We are searching for an engaging storyteller who demonstrates the ability to deliver a high-energ

WEEKEND ANCHOR
WCTI, Eastern North Carolina's News Leader, has an immediate opening for a Weekend Anchor. The person hired will be an exceptional writer and communication skills, excellent news judgment and at least one year reporting and anchoring experience. We're looking for a team player to help keep our weekend shows moving forward. Send resume, cover letter and VHS tape to WCTI, PO Box 13235, New Bern, NC 28561, Attn: Human Resources EOE

SUNRISE MANAGER FOR TRAFFIC DEPARTMENT
We’re the #1 rated ABC station in Miami, owned by Post Newsweek Stations. We are looking for a leader who can manage a terrific traffic team and interface with sales management. We are a BIAS station, so experience with that system is very important. Salesline experience is helpful too. The successful candidate will have management experience. Please send resume to Rosa Moncada, KPRC Box 2222, Houston, Texas 77252. EOE.

PRODUCER CAREERS

NEWS PRODUCER
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TELEVISION MANAGEMENT CARRIERS

MANAGEMENT CARRIERS

SENIOR PRODUCER - KXLY
Need aggressive dayside producer for main Mon-Fri newscast. Looking for creative writer/thinker with strong writing skills who works well under pressure and works well with people. Must understand creative use of graphics & live breaking news. Degree in Journalism, Communications or equivalent & valid driver's license required. Send tape & resume to: EEO Coordinator, KXLY Broadcast Center, 500 W. Boone Ave., Spokane, WA 99201 by 9/25/00. Specify this position & your referral source. EEO

ACCOUNT EXECUTIVE POSITION OPEN
USA Broadcasting, a subsidiary of USA Networks Inc., the 10th largest television broadcast group in the nation is currently seeking a Traffic Manager with 5 years of commercial broadcast experience for television station(s) to work out of our new all digital plant located in Ontario, CA. Ideal candidate will have strong management skills, ability to handle multiple projects, meet deadlines, communicate effectively and perform well under pressure. Facilitate and manage the accurate production of program logs for the USA Commercial Broadcast Station Group in conformance with USA policies and procedures and FCC Rules and Regulations. Candidate will be PC proficient and familiar with Excel and Microsoft Word software. 5 years of Enterprise BMS experience required. Experience with translating a program log to an automated Master Control system preferred. Will assist Exec. News Dir. in long-range planning/project management & other duties. Degree in Journalism, Communications or equivalent & valid driver's license required. Send tape & resume to: EEO Coordinator, KXLY Broadcast Center, 500 W. Boone Ave., Spokane, WA 99201 by 9/25/00. Specify this position & your referral source. EEO

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Excellent opportunity for experienced producer in major market to join award-winning team in beautiful Northwest. Need creative thinker with strong writing ability, ability to oversee multiple newscasts, manage & motivate people. Will assist Exec. News Dir. in long-range planning/project management & other duties. Degree in Journalism, Communications or equivalent & valid driver's license required. Send tape, resume & news philosophy to: EEO Coordinator, KXLY Broadcast Center, 500 W. Boone Ave., Spokane, WA 99201 by 9/25/00. Specify this position & your referral source. EEO
TRIBUNE BROADCASTING

News Director

San Diego - KSWB 5/69, San Diego's Warner Bros. affiliate and Tribune owned and operated, is seeking a News Director for our 10pm newscast.

This individual will manage day to day operations of the news department, personnel, and financial goals. The ideal candidate must have a minimum 5+ year's news senior management experience at the station level, be highly competitive, and possess strong creative/strategic leadership and ability to manage a young dynamic news team. We are looking for a non-traditional individual who knows the latest digital techniques for a fast paced news oriented newscast. A fresh, dynamic presentation of our newscast is wanted, so your tape should reflect this.

Send résumé and non-returnable VHS tape of your news product to: Human Resources, Attn: DG8, KSWB-TV, 7191 Engineer Rd., San Diego, CA 92111. Refer to Ad BCND7. KSWB is a Tribune Company subsidiary and an equal opportunity employer. Women and minorities encouraged to apply. Résumé and tape must be received no later than 10/30/00. Visit our web site at www.kswbtv.com to learn more about KSWB 5/69

REPORTERS/TALENT


REPORTER - KXLY

Looking for creative reporter who wants to move to next level. Must be a creative storyteller, sel-starter with strong writing skills. Previous live reporting experience a must. Degree in Journalism, Communications or equivalent and valid driver's license required. RUSH tape & resume to: EEO Coordinator, KXLY Broadcast Center, 500 W. Boone Ave., Spokane, WA 99201 by 9/25/00. Specify this position & your referral source. EEO

WEEKEND 6/11 P.M. ANCHOR

ABC 11, the ABC owned station in Raleigh-Durham, North Carolina seeks an anchor for Eyewitness News at 6 p.m. and 11 p.m. on weekends. This is a great opportunity for an experienced journalist who is a storyteller, not a reader. The ideal candidate will demonstrate the ability to engage viewers while delivering a high energy newscast with a high story count. The weekend anchor will report live from the scene of Eyewitness News stories three days per week. At least three years anchoring experience and substantial live experience is required. Send non-returnable tapes and resumes to Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, North Carolina, 27701. No phone calls please. EOE.

PHOTOGRAPHER

REQUIREMENTS: WOTV in the Battle Creek/Kalamazoo/Grand Rapids market needs two NPPA style shooters. Our photographers are journalists in every sense of the word. If you're ready to be a part of a story telling "team" then send your tape today. We need photographers with versatility and energy.

CONTACT: Please send your resume to: Rick Spaulding Chief Photographer WOTV 41 5200 West Dickman Road Battle Creek, MI 49016

WOTV IS AN EQUAL OPPORTUNITY EMPLOYER

MORNING ANCHOR

Corpus Christi's #1 rated news station, and one of the top rated ABC stations in America, is searching for a new morning anchor. The Monday-Friday schedule includes anchoring the one-hour broadcast and reporting. If you can do live shots, write, and deliver hard-hitting reports and love anchoring, this position is for you. Degree in Journalism or Mass Communications is required. A great opportunity at a powerhouse station with a great quality of life, great working conditions, new state-of-the-art facility and excellent benefits. Final candidate will undergo pre-employment screening including drug-screening and driving record check. Send your tape and resume, including references, and a cover letter indicating where you saw this ad. Submit all materials to: Human Resources, KIII-TV, 5002 South Padre Island Drive, Corpus Christi, TX 78411. No phone calls please. EOE

PHOTOJOURNALIST

Do you have a passion for great pictures and sound? Do you relish an atmosphere where your ideas count? Do you love to tell stories with real people? Then come join us. We work together, learn and grow each day. Send your resume and tape to John Hendon, Assistant Chief Photographer, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE

TRAFFIC HELICOPTER REPORTER

Report live from helicopter on traffic conditions for the number one rated station in Chicago. Excellent writing and strong live reporting capabilities required. 3-5 years television news reporting experience preferred. Please send resume and tape to Eric Lerner, News Director, WLS-TV, 190 N. State Street, Chicago, IL 60601. No telephone calls please. EOE

PROMOTIONCAREERS

SENIOR WRITER/PRODUCER

KCBS-TV is looking for an outstanding Senior Writer/Producer to join its award-winning Creative Services team. This position will primarily be responsible for producing news series, image and proof-of-performance advertising, but will also work on other projects. If you excel in producing effective, eye-catching news promotion, work well with others and would like to work for one of the biggest, most successful media companies in the world, we want to hear from you. Qualified candidates will have outstanding writing and production skills, demonstrated experience and a strong work ethic. (College degree preferred.)

You'll have all the tools and support you need to do outstanding work and be able to enjoy the Southern California lifestyle, too! Send resume and tape ASAP to:

Director Of Creative Services & Community Affairs
KCBS-TV
6121 Sunset Boulevard
Los Angeles, CA 90028

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Television

TECHNICALCAREERS

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Imagine what Harris can do for your career. As the global leader in Broadcast Communications, Harris is the leader in advanced transmitter equipment and systems for digital television (DTV) and digital radio broadcast equipment in the world. We've got the kind of challenges that can really make things interesting for you at our new Advanced Research Center. Contact Harris today. No static here—just great careers.

Sr. Electrical Installation Technicians
Assemble and install equipment rack, consoles and associated hardware; stage systems for pre-wiring; bench harnessing assignments; pull cables through conduit, computer floors, and cable tray; assist lead installers in preparation, layout and sorting; make termination repairs or changes; fabricate cable as required; maintain technical documentation; and assist in preparation and packing for the shipment of systems. Travel is required. Requires a high school diploma or GED, and basic reading and math skills. Experience required in cable fabrication and termination; mechanical assembly, repair or equivalent; use of wirelists and technical documentation; and basic electrical and electronics. Self-directed work environment; packing and/or shipping experience is preferred.

Systems Engineer
Responsible for the design of audio, video, control and AC/DC systems. Experience with system design, project supervision, product management, studio and satellite systems and AC/DC power design is required. Proficiency in Excel, MS, Word, familiarity with AutoCAD, team oriented, strong interpersonal skills and ability to work closely with customers is vital. BS/BA preferred or equivalent. Five plus years of experience as an engineer with a system integrator or 10+ years of experience in television operations and maintenance as technician, chief engineer, or director of engineering.

Proposal Engineer-DTV Products
Prepare quotations and proposals and interface with customers, sales managers and Harris in-country representatives; complete compliance statements; and have in-depth knowledge of vendor and Harris pricing. Occasional travel may be required. Requires a BS/BA or equivalent work experience. Five years of experience working with TV broadcast transmission systems including, but not limited to knowledge of MPEG-2 standards, encoding, multiplexing, data-casting, ATM technology, television studio systems design, knowledge of program input and test equipment and AC mains power requirements; and working knowledge of IBM compatible PCs with emphasis on spreadsheet and word processing. The ability to work within deadlines with limited supervision necessary.

Customer Service Engineer
Produce and support the installation of broadcast systems through complex electrical tests and troubleshooting activities to ensure process control and product quality. Requires a BS/BA or equivalent; 5 years' experience in a communications/broadcast company; the ability to read schematics and electronic circuitry; and knowledge of trouble shooting techniques is required. Must have strong analytical skills and be capable of working independently and within groups.

Applications Engineer
Effectively represent the systems integration business unit and support the efforts of the sale channels developing comprehensive systems solutions and proposals. This includes defining potential systems opportunities through direct contact with customers, sales managers, or through the Harris in-country representative. Applicant must have a 4-year degree (or equivalent work experience) in Electronics, Computer Science, or Communications Technology. Necessary experience includes technical knowledge of broadcast systems and equipment, especially digital applications, with emphasis on studio production and master control and/or microwave and satellite technologies. Individual must be willing to travel internationally and domestically.

Program/Systems Integration Engineer-Radio
Provide specialized product and system engineering specifications and project management for the bidding, building, installation and commissioning of high power transmitter products and systems around the world. Responsibilities include developing design specifications and technical proposals; preparing project plans and schedules for purchased systems; leading project designs and development and report on project status as required; originate and implement state-of-the-art transmission systems; working with Product Line Management and Radio Applications Engineer to define and cost the product offerings to meet tender requirement for bids; and directing the installation and commissioning of the product in the field. Requires a BS/BA or equivalent; 4 years of relevant work experience in design or systems engineering; and knowledge of solid state and/or tube RF amplifiers, engineering standards, high voltage power supplies and their control logic, analytical methodologies required to design a system, and electrical and computer science engineering. Here you'll find a creative technical environment where talent and ambition define your future - as well as competitive compensation, excellent benefits, and a real commitment to work/life balance. Please contact: Harris Corporation—Broadcast Communications Division, 4393 Digital Way, Mason, OH 45040-7604; FAX: (217) 221-7082; E-mail: eagard@harris.com EOE
Take a look at Bloomberg’s big picture - News, Radio, Magazines, Bloomberg.com and The Bloomberg Professional Service. We are the premier source for financial and business information. Our leadership position in this industry along with our prestigious service have led to phenomenal growth. We offer an environment where creativity and talent are valued, and where a free expression of ideas is encouraged.

**ENGINEERS**

**Radio and Television**

**All shifts available**

We are seeking dedicated and motivated professionals who are able to design, install and maintain broadcast systems and related equipment. Utilizing their ability to work independently and quickly in high pressure situations, they will instruct staff in proper operation and maintenance of newly designed systems.

Familiarity with TV and radio broadcasting equipment including cameras, robotics, VTRs, digital recording, routing equipment, production switches/mixers, computer control systems and power distribution systems is essential. Excellent computer skills, including a good understanding of PC hardware and software operations is required, as is the ability to maintain/construct wire and cable assemblies. At least 2 to 3 years experience in broadcast television or related field is a must. (Job Code: ENG)

**OPERATOR/DIRECTOR**

**All shifts available**

From studio camera person to general technician, this Operator/Director will be responsible for handling the day-to-day operations of broadcast and computer equipment along with technical directing of news reports/live segments.

This position requires familiarity with camera robotics, knowledge of linear and nonlinear editing and the ability to manage multiple priorities in a deadline-driven environment. Technical experience in broadcast or related industry is essential. (Job Code: OPER)

Please send your resume, indicating appropriate Job Code, to: Bloomberg, attn D. Maloney, 499 Park Avenue, New York, NY 10022. E-mail: operations@bloomberg.com, Fax: (917) 369-6201. No phone calls please. Website: www.bloomberg.com EOE M/F/D/V

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**FULL TIME BROADCAST TECHNICIAN**

The KTRK-TV Production Department is looking for a full time Broadcast Technician who is a self-motivator and works well with others. Job requires flexible hours including weekends and holidays. The candidate should have newscast audio experience with knowledge of Still Store and Chyron a plus.

Rick Harring
Senior Director
KTRK-TV
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No telephone calls.
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**CAREER OPPORTUNITIES**

Systems Engineer - Digital Servers and Networking. We are a leader in design and construction of many of the most prestigious broadcast television facilities in the nation. The explosion in electronic media and the digital revolution has dramatically impacted our growth opportunities. As a result, we are looking for a highly motivated systems engineer to join our team as a specialist in leading-edge technology. The successful candidate will have a minimum of three years experience with digital video servers, storage solutions, networking schemes, video compression technologies and computer system support at the broadcast-quality level. You will have a comprehensive understanding of various competitive products in the marketplace, and have designed and implemented server-based systems for broadcast facilities. In this position, you will be a key member of APA’s technology and engineering team, working closely with many of the most respected computer and networking manufacturers, to develop system solutions which leverage the latest in technology for the industry’s most sophisticated customers. Please send your resume to: Employment Manager, AF Associates, Inc, Northvale, New Jersey 07647. Fax: 201-784-8857. No Phone Calls Please. We are an Equal Opportunity Employer.

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**AVID/SYMPHONY EDITORS**

Major postproduction facility in New York City looking for full time AVID/Symphony Editors. Also hiring Online Editors and Asst. Editors. Must have experience on the Chyron Maxine, Desam 400 audio board, A57 DVE and digital edit room environment. Knowledge of G4 computer w/ Photoshop a plus. All positions Mon - Fri with benefits and medical plan. Send resume to: CR; P.O. Box 125; 847A Second Avenue; N.Y., N.Y. 10017

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**COMPUTER TECHNICIAN**

KUSI-TV has an opening for an experienced computer technician to join our engineering team. Duties will include installation, service and repair of our computer network, along with other broadcast operations. Successful candidate must have a solid understanding of computers, software, networks and server technology, with a "can-do" work attitude. Minimum of two years hands-on experience plus technical school or military computer electronics training required. Excellent career opportunity with one of the finest technical facilities in the country. EOE - Send resumes to: KUSI-TV, HR, P.O. Box 719051, San Diego, CA 92171.

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**ASSISTANT CHIEF ENGINEER**

WRDW-TV needs an ASSISTANT CHIEF ENGINEER with hands-on experience in modern studio electronics, satellite uplink, electronic newsroom systems, computer networking, Doppler radar and RF transmitter maintenance. A two-year Associate Degree or equivalent and five years broadcast television engineering desired. Cover/Letter/Resume to: Human Resource Officer, WRDW-TV, P.O. Box 121, Augusta, GA 30903-1212.
Systems Engineer

CBS has an excellent opportunity for an experienced Systems Engineer to join our New York team.

The selected candidate must have at least 2 years' project engineering experience. At least 1 year of broadcast equipment design development or broadcasting operating experience preferred. Computer proficiency and AutoCad essential. BS degree in Electrical or Electronics Engineering or related field required; advanced degree preferred.

We offer a competitive compensation package. Please forward your confidential resume, including salary history and requirements to: CBS, Human Resources, Attn: SJ/Eng, 51 West 52nd Street, NY, NY 10019.

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STUDIO MAINTENANCE ENGINEER

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

BROADCAST ENGINEER

KUSI-TV has an opening for an experienced broadcast engineer to join our engineering team in the service and repair of state-of-the-art broadcast analog, digital and rf equipment. Successful candidate must have a solid understanding of digital equipment, computers, computer networks and troubleshooting to component level, with a "can-do" work attitude. Minimum of four years hands-on maintenance experience required. Excellent career opportunity with one of the finest technical facilities in the country. EOE - Send resumes to: KUSI-TV, HR, P.O. Box 719051, San Diego, CA 92171.

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Statewide public television newscast conducting a nationwide search for a seasoned and experienced television news science correspondent. The successful candidate will have substantial experience in network or major market television news, with a demonstrated track record in reporting on the sciences. The scope of experience should include reporting on science and technology innovations.

An advanced academic degree in the sciences is preferred. However, highly qualified candidates without this specific credential should not hesitate to apply. EEO/AA Employer.

Interested applicants should respond to: William Jobs, News Director, NJN Public Television, 25 South Stockton St., Trenton, NJ 08625.

VICE PRESIDENT OF BROADCASTING

Family Life Broadcasting Systems is searching for a leader to serve as VP of Broadcasting in a nationwide evangelical Christ-centered communications network of 11 radio stations in 5 states and our satellite ministry. The selected candidate will also assemble the right team of people to develop our Internet strategy for broadcast. 10 years of broadcast experience with at least 5 years of progressively more responsible leadership experience, including at the senior level. Must be willing to relocate to Tucson, Arizona. If you have a passion to use your gifts and talents to help "Bring Families to Life in Christ" please visit our website at www.flc.org and send a cover letter and resume in strictest confidence to:

Gabrielle Camacho, Human Resources Director
Family Life Communications Incorporated
PO Box 35300
Tucson, AZ 85740
gcamacho@flc.org

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Gabrielle Camacho, Human Resources Director
Family Life Communications Incorporated

PO Box 35300
Tucson, AZ 85740

gcamacho@flc.org

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OK Class A FM, LaRue /Hattlesburg, MS $2.75M

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DIRECTOR OF TV ANIMATION RESEARCH

Buena Vista television has an excellent opportunity for a proactive individual to lead an integrated approach to television animation research. Responsibilities will include planning and execution of a diverse range of primary research studies, compilation and trending of ratings data and overall analysis of animation industry trends and developments. This position also interacts with the management of Walt Disney Studios’ TV Animation. Qualified candidates will possess a minimum of 5 years relevant experience in both primary (qualitative) research and broadcast/cable network ratings research. Must have good working knowledge of the television industry, solid analytical and communication skills and proficiency in Nielsen Galaxy Explorer, MS Word, Excel and Powerpoint.

For immediate consideration, please forward resume with salary requirements to:

The Walt Disney Studios, Staffing Services, Attn: CTPBC9TYA, 500 S. Buena Vista Street, Burbank, CA 91521-7466. Fax: (818) 565-3551. E-mail: (No attachments, please): wds.resumes@disney.com Please indicate job code on resume with any of the above response mechanisms.

BROADCAST SERVICE ENGINEER

Our expanding client base requires a Service Engineer to provide technical repair and maintenance services to broadcasters, post production facilities and other AV clients. This position requires working with clients to provide on-site and/or shop repair services for broadcast equipment. Applicants must be experienced in the component level repair of cameras, video tape recorders and other production equipment.

Fax or send resume and salary requirements to:

Human Resources, Communications Engineering, Inc. 8500 Cinderbed Road Suite 100, Newington, VA 22122. Fax: # 703-550-5100. Email: shay.martello@commeng.com

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BE SURE YOU’RE REACHING THE BEST & MOST QUALIFIED PROFESSIONALS IN THE INDUSTRY. CALL 866-258-1075.

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CLASSIFIEDS

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The Nation's Oldest and Largest Group of Communication Schools is expanding.

We are searching for qualified broadcast professionals for positions as directors, assistant directors and instructors (full and part-time) to train students using the latest industry techniques in our state-of-the-art radio, TV, multi-media and webstation studios and classrooms.

For more information, click on our student-designed website at www.800tvradio.com

Interview in person with Dick Robinson, President and Founder, or Vice President Jim Robinson, at the Robinson Media Suite, San Francisco Hilton, during the NAB Radio Show.

Applicants must have knowledge in streaming media. Benefits include profit sharing. EOE.

*For an appointment, call Joanne Lucas at 1-800-TF-RIOT (1-800-887-9246), or fax 866-977-1141, e-mail jarrodb@tisc.net, or send your resume/qualifications to: Robinson Media, Media Park, Farmington, CT 06032.

Since 1954, campuses have been located in Hartford and Stratford, Connecticut, the Boston, New York City, New Jersey, Philadelphia, Washington, DC, Palm Beaches and Fort Lauderdale areas. More schools are scheduled to open in the future.

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

Column inch is equivalent to 2\(\frac{3}{16}\)" wide X 1" deep.
1 column width = 2\(\frac{3}{16}\)"
2 column width = 4\(\frac{1}{8}\)"
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BLIND BOX - $35 extra charge, will forward replies.

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www.broadcastingcable.com

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1-866-258-1075

We have a new issue every Monday!

Deadlines:
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MATERIALS DUE: Wednesday prior to the following Monday's issue.
Payment: You may pay with a credit card, or we can bill you per issue.

For more information please call
Kristin Parker (Account Executive) kbparker@cahners.com
Neil Andrews (Account Executive) nandrews@cahners.com
Phone: 866-258-1075
Fax: 617-630-3955

For a copy of the advertising order form, contact Kristin Parker or Neil Andrews
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## Classifieds

### Professional Cards & Services

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<th>Phone</th>
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<tbody>
<tr>
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<td>Consulting Engineers</td>
<td>201 Fletcher Avenue, Sarasota, Florida 34237</td>
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<td>CARL T. JONES</td>
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<td>7901 Yarnwood Court, Springfield, Virginia 22153</td>
<td>(703) 569-7304</td>
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<td>HAMMETT &amp; EDISON, INC.</td>
<td>CONSULTING ENGINEERS</td>
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<td>707/996-5200</td>
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<td>John F.X. Browne</td>
<td>Consulting &amp; Associates</td>
<td>A Professional Corporation</td>
<td>Box 807 Bath, Ohio 44210</td>
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<tr>
<td>Munn-Reese, Inc.</td>
<td>Broadcast Engineering Consultants</td>
<td>P.O. Box 220, Coldwater, Michigan 49036</td>
<td>517-278-7339</td>
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<td>HATFIELD &amp; DAWSON</td>
<td>Consulting Engineers</td>
<td>9500 Greenwood Ave., N. Seattle, Washington 98103</td>
<td>(206) 783-9151</td>
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<tr>
<td>F.W. HANDEL &amp; ASSOCIATES</td>
<td>Registered Professional Engineers</td>
<td>911 Edward Street, Henry, Illinois 61537</td>
<td>(309) 364-3903</td>
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<tr>
<td>WALLACE ASSOCIATES</td>
<td></td>
<td>101 West Ohio St., 20th Floor, Indianapolis, IN 46204</td>
<td>(317) 684-4754</td>
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<tr>
<td>Lohnes and Culver Consulting Engineers</td>
<td></td>
<td>8309 Cherry Lane, Laurel, MD 20707 4830</td>
<td>(301) 776-4488</td>
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<td>COHEN, DIPPELL AND EVERIST, P.C.</td>
<td>Consulting Engineers</td>
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Advertise in the Professional Cards and Services Section and get the results you need! Call 1-866-258-1075 for more information on advertising.

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  - Phone: (701) 249-9000 Fax: (701) 866-9600
  - E-mail: TurnkeyInc@yahoo.com
  - Turnkey Systems - Towers - Antennas - Transmitters: Analog/Digital

- **LeBLANC Broadcast Inc.**
  - Ray Carnavale, President
  - Tel: (303) 865-5016 Fax: 665-8805
  - Mfblanc.com

- **UNIVERSAL TOWER, Inc.**
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### Professional Card Services

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  - GETS RESULTS!
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  - Call 1-866-258-1075 or email to:
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### Advertising Options

**ADVERTISE THE EASY WAY WITH YOUR BUSINESS CARD!**
**CALL 866-258-1075**
"Why is everybody piling on poor Governor Bush, never thanking him for bringing a new tone to politics, always treating him as a frat boy."

Maureen Dowd, The New York Times, on a GOP attack ad that allegedly contained a nasty subliminal message.

"The network told the Associated Press that the ratings hike was due to its ability to promote the trophy show on 'Who Wants To Be A Millionaire?'—which wins the trophy for Best Slipping in of a Plug for 'Who Wants To Be a Millionaire?' Out of Nowhere."

—Lisa de Moraes, Washington Post, on why ratings for ABC's airing of the Emmys were so high this year.

"What's missing from Girlfriends—and from much of the TV landscape—is a smart, strong, sensible black woman who can provide a more mature voice—a woman who is actually capable of forming a sentence without wagging her finger or bobbing her head. You run into those women all the time. Just not on TV."

—Robert Bianco, USA Today, on UPN's new series, Girlfriends.

"Let me be frank here: I can't think of a less appealing way to spend a half-hour than watching Geena Davis do inept-stepmom shtick, whether the show is called 'The Geena Davis Show,' 'Geena' or 'Have You Seen My Career?'"


"I half expected a guillotine on the set, as homosexuals, faithless husbands, negligent moms and moronic teens—all the Dr. Laura demons—were led to their deaths, while she knitted and cackled off to the side. Instead, her first show was something of a mild sedative..."

—John Carman, San Francisco Chronicle.

"Dr. Laura's prescription seems worse than the disease. It basically amounts to having all of us kneel and kiss her Gucci-booted feet. The show is poorly produced. Dr. Laura spends part of her time in the audience, the way Oprah does—and a drabber, more forlorn studio audience you may never see. They look like hostages, not guests."

—Tom Shales, Washington Post

"How exactly do you do a movie about one of the greatest guitarists and most distinctive rock 'n' roll artists of all time and manage to avoid playing any of his original music?"

—Mike Duffy, Detroit Free Press, on the producers of Hendrix inability to get permission to use Jimi Hendrix's music, but who produced the movie, airing on Showtime, anyway.

"What in the name of Roone Arledge Is going on here? Do we need—or want—18.4 days of Olympic coverage?"

—John Levesque, Seattle Post-Intelligencer.

In The Fortune Tellers (Simon & Schuster, 2000), Howard Kurtz gets former CNN Business News Executive VP Jeff Gralnick's take on CNN's woes in business coverage: The reason for Moneyline's rating decline, Gralnick felt, had nothing to do with Stuart Varney and Willow Bay or the quality of the program, which he fervently believed was far better than that of Business Center.

The problem was that CNBC had established itself in the public mind as the place to turn for business news. The fact that CNBC was beating CNN during the day was a huge watershed. Even his favorite blue-collar bar near his home in Connecticut had one set tuned to ESPN and the other to CNBC.

When CNN aired stock market news during the day, Gralnick believed, it seemed like an alien presence, serving mainly to remind viewers that they should be watching CNBC. ... They were getting killed day after day, Gralnick felt, because they had failed to recognize that CNBC had become the dominant brand in financial news.

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It’s broadcasters’ turn

Industry can take lead in making streets safe again

By Jerry Lee

n 1982, the broadcasting industry began a multiyear public-service program to improve American productivity. President Reagan called it the most significant effort by the private sector since World War II. Campaign spokesman Howard K. Smith said in his biography, “We dared to believe we could make a difference.”

Back then, the pressing need was productivity and America’s economic survival. Economists warned that our children faced a lower standard of living. Today, the need is to make America safe for our children and grandchildren.

This can be broadcasting’s finest hour. No other industry is in a position to take on this important challenge. Once again, radio and TV can be the catalysts for permanent change.

We read that crime is dropping, but people in towns and cities do not feel safe on our streets or in our homes. Crime is pervasive in our society, and, although billions and billions are spent each year on crime programs, little is known about the effectiveness of the programs funded.

Before we continue spending, we need to know which programs work and which programs don’t. In other words, we need research.

The Jerry Lee Foundation has endowed the Jerry Lee Center of Criminology at one of our nation’s most prominent universities.

Headed the center will be one of the most respected, most published criminologists of our time. A formal announcement will be made in early December. Between then and now, I will be talking to broadcasters all over the nation, asking them to join forces in making America a safe place for the future.

We will take the top 30 cities for crime and establish action-research partnerships in each. By concentrating multiple programs in high-crime areas, we will create strategies to make these cities safe for people and, hence, safe for investment and employment.

Broadcasters will create the first serious effort to focus on the nation’s top crime hot spots and turn these cities into thriving, productive, safe communities.

Broadcasters will act as catalysts to unite public and private interests in each metropolitan area. We will help fund high-quality, validated research into the causes, prevention and treatment of crime. We will publicize the findings of which programs work and which don’t. We will raise the public awareness of the need for Congress to set aside 1% of all crime funding for research and commit to evaluate all the programs it funds.

Why should broadcasters be involved in this program? Because only the broadcasting industry is capable of bringing this issue before the public and government. Because consolidation makes it easier than ever for groups to use their power and influence in local societies.

There are many public-affairs programs on the air, but few have any impact. This project will have enormous impact due to its scope and support from the entire industry. By concentrating on one, easily addressed issue, broadcasters will be able to bring about major changes.

Reducing and preventing crime is a lot more than arrests and jail terms. The more we know, the more we can prevent crime from getting started. Once we get Congress and state and city officials to recognize how vital research is, we can apply the same techniques to dramatically improve education and social services. When we establish a knowledge base, we will be able to change blind spending into focused investing to improve our way of life.

If we maintain the status quo, we may never know how to control and prevent crime. America’s broadcasters will give the streets back to America’s citizens.
The long view

The media (whether comic books or TV shows, movies or music) have been exciting official types toward fulmination and action for half a century at least, as congressional hearing after congressional hearing attests. Tennessee Sen. Estes Kefauver went after comics, radio and TV shows in the '50s. So did his successor, Connecticut Sen. Thomas Dodd in the '50s and '60s, as have former Tennessee Sen. Al Gore and Connecticut Sen. Joe Lieberman today (is there something in the water in those states?). Comics were creating a generation of ghouls, Elvis' hips were corrupting morals, and The Rifleman was producing juvenile delinquents.

Now, we are told, TV ads and movies and music and videogames are creating a climate of fear and violence. (Although the studio heads' failure to show up for McCain's violence hearing last week was a political blunder, his anger toward them sounded a little bit like a complaint that not enough witches had shown up for the hunt.) Violence has grown more graphic as the media in general have become more realistic and the technology for simulating reality has improved. Certainly, the bounds of taste have been stretched, and marketing mistakes have been made, but one generation's evolution has always appeared to be a revolution to its predecessor.

Children have long faced this cyclical Chicken Little panic on the part of their parents, and have grown up to be, for the most part, the fine, upstanding people now concerned about their children. That's why, although we are concerned for both children and the media, we're not ready to send up signal flares over the latest forecasts of falling skies. If the result of this latest volley is that the media are more responsible about how they market their violent fare, so much the better. What were they doing screening R-rated movies to 11-year-olds, anyway? (Come on, even we can see a little of Joe Camel's nose pecking under that tent.)

On the other hand, if the issue, fueled by campaign rhetoric and the isolated but no less frightening incidences of youth violence, translates this time into regulations that ban certain types of programming at certain times of day or forces broadcasters to pre-chew that programming into fare appropriate to the youngest common denominator, watch out.

The short view

FCC Chairman Bill Kennard's unrecusal from the equal-time/personal-attack proceeding last week will end a years-long deadlock and could finally prune those appendages of the long-dead Fairness Doctrine. That is, of course, if the chairman votes to excise them as the First Amendment demands. It would be a chance for the chairman to demonstrate that he himself is not an appendage of the Gore campaign, as was suggested last week by those attributing political motives to his decision.

Under the cynical political scenario, Kennard would vote for preserving those "fairness" corollaries, in lockstep with Gore's campaign stand, and, beyond that, would support a return of the entire discredited doctrine, again in lockstep, this time with the Democratic Party platform.

In our scenario, Kennard votes on principle, moves broadcasting closer to full free-speech rights and wears a badge of honor. In the other, he sports a campaign button of a grinning donkey labeled "Al Pal." We think he knows which is more appropriate to the FCC chairman.
"Wild thing, you make my heart sing."

"Will you still love me tomorrow?"

Music changes everything

And no one can save you more time and money clearing rights to music than we can.

BMI operates as a non-profit-making organization of songwriters, composers and music publishers that licenses songs for public performance.

With innovative advice, media industry leaders get the reception they deserve.

With the rapid consolidation and technological advancements in the media industry, it's more important than ever to have a financial partner with the foresight to help you identify and capitalize on emerging opportunities. That's why clients turn to Goldman Sachs. Our research strength, capital markets expertise, industry contacts and knowledge enable us to assist clients to meet their objectives. And turn ideas into realities.