

We Threw A Party A

Impressive year-to-year



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MALIBU, CA™

and Everyone Came!

growth in Feb. '99.

MALIBU, CA

Year-to-Year Growth Stories

	Rank	Market	Station	T12-17 Rating Increase
RENEWED!	1	New York	WPIX	+539%
RENEWED!	2	Los Angeles	KTLA	+16%
RENEWED!	3	Chicago	WGN	+43%
RENEWED!	4	Philadelphia	WPHL	+50%
RENEWED!	5	San Francisco	KBWB	+INF
RENEWED!	7	Dallas	KDAF	+9%
RENEWED!	8	Washington	WBDC	+30%
RENEWED!	9	Detroit	WDWB	+58%
RENEWED!	11	Houston	KHTV	+117%
RENEWED!	18	Denver	KWGN	+120%
RENEWED!	20	Sacramento	KTXL	+419%
RENEWED!	22	Orlando	WKCF	+INF
RENEWED!	23	Portland	KWBP	+38%
RENEWED!	24	Baltimore	WBFF	+33%
RENEWED!	25	Indianapolis	WXIN	+126%
RENEWED!	26	San Diego	KSWB	+500%
RENEWED!	27	Hartford	WTIC	+60%
RENEWED!	29	Raleigh	WRDC	+INF
RENEWED!	31	Milwaukee	WVTV	+INF
RENEWED!	34	Columbus	WTTE	+INF
RENEWED!	35	Greenville	WASV	+INF
RENEWED!	36	Salt Lake City	KSTU	+122%
RENEWED!	40	Norfolk	WTVZ	+100%
RENEWED!	46	Harrisburg	WPMT	+INF
RENEWED!	54	Dayton	WRGT	+214%

Source: NSI/SNAP Feb. '99 program average vs. Feb. '98 time period.

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FBI agents rescue injured Columbine High School student.

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Photo: CNN



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December 17, 1903 - Kitty Hawk, N.C.

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and saw a runway.



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Comcast's repair job

MSO is squeezed by AT&T's \$69.7 billion grab for MediaOne deal

By John M. Higgins

Comcast Corp. executives went into overdrive to see if they can salvage their bid to take over MediaOne Group Inc., after AT&T Corp.'s move to steal the company away.

The central question is how much cash Comcast would have to put up to top AT&T's startling \$69.7 billion offer that emerged Thursday afternoon. Merely matching AT&T's terms would require Comcast to not just raise its own bid, common stock worth about \$61 billion, but also come up with \$20 billion in cash, putting a tremendous debt burden on the company.

Below the surface of AT&T's counteroffer is a great corporate soap opera. AT&T Broadband Services president and former Tele-Communications Inc. president Leo Hindery has maintained a slow burn over Comcast president Brian Roberts for months. Close associates say that stems in part from a back-door attempt by Roberts to snag a super-voting chunk of TCI stock that was the center of a dispute between TCI chairman John Malone and the heirs of late TCI founder Bob Magness.

Hindery has in turn secured support from former Continental Cablevision chairman Amos Hostetter, who sold his company to MediaOne three years ago. (Hostetter is MediaOne's largest shareholder; his 9% stake is worth about \$4.7 billion.)

Hostetter loathes MediaOne chairman Charles Lillis, blaming him for renegeing on a promise to hold Continental largely intact. Instead, Lillis relocated the operation from Boston to MediaOne's suburban Denver base,

The contestants



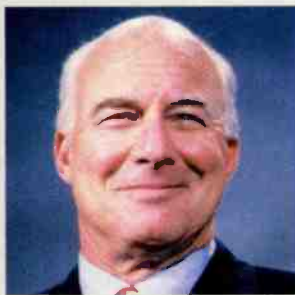
Comcast President
Brian Roberts

COMCAST*

Cable subs:6 million
Major clusters: Philadelphia, Washington/Baltimore, West Palm Beach, metro Detroit
Total revenue:\$5.1
Cable revenues:\$2.7
Total cash flow:\$1.5

BID \$61.0B

1.1 Comcast shares for each MediaOne share. Initially worth \$64 billion or \$80.17 per MediaOne share. But Comcast price dip leaves it at \$61 billion or \$74.39 per share.



AT&T Chairman
Mike Armstrong

AT&T/TCI*

Cable subs:10.7 million
Major clusters: San Francisco, Seattle, Portland, Chicago, Denver, Dallas
Total revenue:\$45.7
Cable revenue:\$6.0
Total cash flow:\$13.8

BID \$69.7B

0.95 AT&T shares plus \$30.85 cash for each MediaOne share. Initially worth \$69.7 billion or \$85 per MediaOne share. Includes a collar, with certain limits, injecting more cash

The prize

MEDIAONE*

Cable subs:5 million
Major clusters: Atlanta, Miami/Ft. Lauderdale, metro Boston, Minneapolis, Los Angeles
Total revenue:\$2.9
Cable revenue:\$2.1
Total cash flow:\$0.9

*all \$ in billions

Source: SEC and company reports

spurring Hostetter and dozens of long-time Continental executives to quit.

As MediaOne's largest shareholder with shares \$4.7 billion, Hostetter has angrily denounced the terms of the MediaOne sale and helped Hindery develop AT&T's bid.

Said one industry executive: "There's more than a little revenge flowing

through this."

And apparently even more money. AT&T chairman Mike Armstrong values MediaOne's cable operations at \$4,700 per subscriber and 19 times running-rate cash flow. Just a year ago, systems like Marcus Cable Corp. sold for \$2,300 per subscriber and around 11 times cash flow.

Cox Communications Inc. last week agreed to pay an even higher price for another system: \$5,300 per subscriber. "That make this deal look smart," Armstrong quipped.

Neither Comcast nor MediaOne have disclosed their next moves. One lawyer advising AT&T said Lillis greeted the AT&T offer favorably, but MediaOne would only acknowledge receiving AT&T's offer. Comcast would not comment.

Armstrong said the deal is all about the telephone business. By acquiring TCI for \$50 billion in February, Armstrong is committed to using the cable operators' wires that they strung to millions of homes to get into the local telephone business. Adding MediaOne's 4.5 million-subscriber portfolio would increase AT&T's reach by almost 50%.

As local telcos push into AT&T's core long distance business, Armstrong insists that the company needs to attack their core business in

as many markets as possible. "It's the difference between being on the defense in most of the country and on the offense in most of the country," Armstrong said.

AT&T wants to create telephone joint ventures with cable operators to reach across the country, but Armstrong acknowledged that the effort has become snagged. The joint ventures are

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- Pierre de Lespinois, Talisman Crest Limited

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applying their craftsmanship to the new technology of digital HD camcorders, de Lespinois is making it the kind of vision for the future that a science fiction writer like Verne would have applauded.

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running into difficulty in defining the scope," Armstrong said. Those talks continue.

How can Comcast's Roberts salvage what he called "the most important event in this company's history?" He knew he left this door open when the MediaOne agreement gave Lillis 45 days to entertain other offers.

Closing it would be costly. Wholly-owned cable systems comprise only half of MediaOne's asset value. All or parts of foreign cable and telephone ventures or even a 26% stake in Time Warner Entertainment could be sold to pare that debt.

Still, borrowing \$20 billion to match AT&T's offer would balloon Comcast's debt load from a very comfortable 4 times cash flow under the current MediaOne deal to a high 8 or even an unmanageable 15 times cash flow. It all depends on what assets Comcast would sell and for how much.

Of course, \$20 billion would only tie, not top, AT&T's offer.

Comcast could bring in equity partners. A handy one, industry executives and analysts say, is Microsoft Corp., which kickstarted the bull market in cable stocks by taking a 10% stake in Comcast for \$1 billion two years ago. Cox Communications Inc., which had tried to buy MediaOne earlier this year, also could come in—especially if it secured management control of some systems.

Comcast could wait to see if AT&T gets tripped up by regulators. The FCC

Cable stocks stabilize

Cable stocks rallied briefly Friday on the news of AT&T's \$69.7 billion offer to buy MediaOne—but most gains were gone by the end of the day.

At least one analyst wasn't surprised.

"All the cable stocks are going to have headwinds moving forward on trading price," said Salvatore Muoio, analyst and owner of New York-based S. Muoio & Co. "Public (cable) stocks won't continue to rise because of the multiples. The multiples discount a good portion of the future revenue stream."

Muoio noted that while cable prospects haven't changed all that much in the last two years, the multiples—price compared to cash flow—have nearly doubled. Indeed, many of the largest cable companies are trading close to \$70, compared to the mid-\$30s or less one year ago.

Adelphia Communications, for example, trading at \$25 a year ago, reached 67-1/2 at noon Friday, settling below 64 at close. Cox and Time Warner had similar bright moments on Friday, but both were down about \$1 a share at closing.

Cablevision and Jones Intercable managed to hold on to gains of about 1-3/4 and 1-3/8, respectively, while Texas-based TCA Cable came out of the day with a 4-1/2 increase to finish at nearly \$50 a share.

Muoio and other analysts agreed that smaller companies is where the action is going to be because ownership of the largest MSOs appears to be entrenched.

"I'm not sure how many other big deals there can be," said David Toung of Argus Research. "There just aren't that many smaller, independent players. You've got to look at each company. Cablevision, will the Dolan family sell? Probably not. Comcast? The voting shares are in the hands of the Roberts family."

—Deborah D. McAdams

is in the process of revising caps on ownership of cable systems.

AT&T would have interest in systems serving around as much as 65% of the U.S. But the Federal Communications Commission isn't likely to issue new rules very quickly.

Another option could be to simply give up and enjoy the break-up fee included in the MediaOne deal: a fat \$1.5 billion payday.

"It's a pretty big consolation prize," said one industry executive not involved in the fight. ■

Cox deals for Va. cable system

\$1.4 billion buy from Media General offers 'enhanced tax deductions,' company says

By Price Colman

By paying \$1.4 billion cash for Media General's plumb Fairfax County, Va., cable system, Cox Communications expects to obtain substantial tax benefits.

On the surface, the deal works out to \$5,300 per subscriber, which would far surpass the current cable industry record.

But there's more there than meets the eye, says Dallas Clement, Atlanta-based Cox's vice president-treasurer.

Because Cox is paying cash, "We're doing a deal where we can write up the value of assets and thus get some enhanced tax deductions," says Clement. Factor in those benefits and the deal works out to about \$4,200 per

subscriber—which might have been a record until last week's AT&T disclosure that it plans to pay about \$4,900 per subscriber for MediaOne.

Clement says acquisition of Media General's 264,000-subscriber system will give Cox one of the highest revenue generating systems in the country—at \$51.37 per subscriber per month. He calls the Media General deal "Las Vegas II," meaning that although it's not contiguous with another Cox cluster, it's a crown jewel for revenue and cash flow.

The deal, expected to be close late this year, has other benefits, says Mark Riely of Media Group Research.

"To the extent Cox is going to have any scale at all and have any negotiat-

ing power versus the AT&Ts of the the world, the acquisition certainly helps," says Riely. "I think both Cox and Comcast need more.

The question is what can they logically buy that fits with systems in chunks large enough to fit their presence."

Cox remains acquisitive, and would consider joint ventures with other cable operators such as Comcast and Cablevision Systems similar to the AtHome and Sprint PCS partnerships, Clement says.

But the objective isn't to obtain leverage with AT&T.

"We don't need AT&T to help us on telephone," Clement says. "But we're reasonable business people, and if AT&T comes to us with a reasonable offer, we're willing to listen." ■

“When we began to research HDTV, Sony was the only company with full soup to nuts capabilities.”

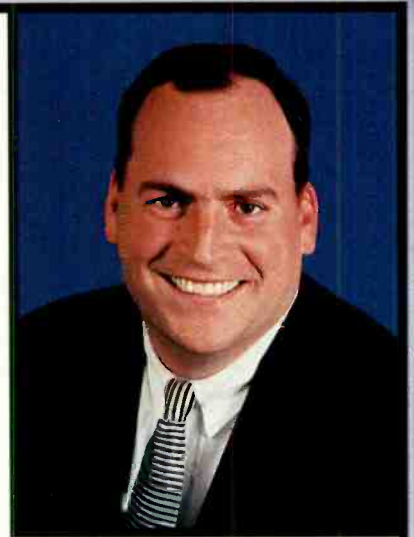
- Dave Shaw, Madison Square Garden Networks

When Madison Square Garden Networks developed a new digital vision for sports broadcasting, they went to a company that had



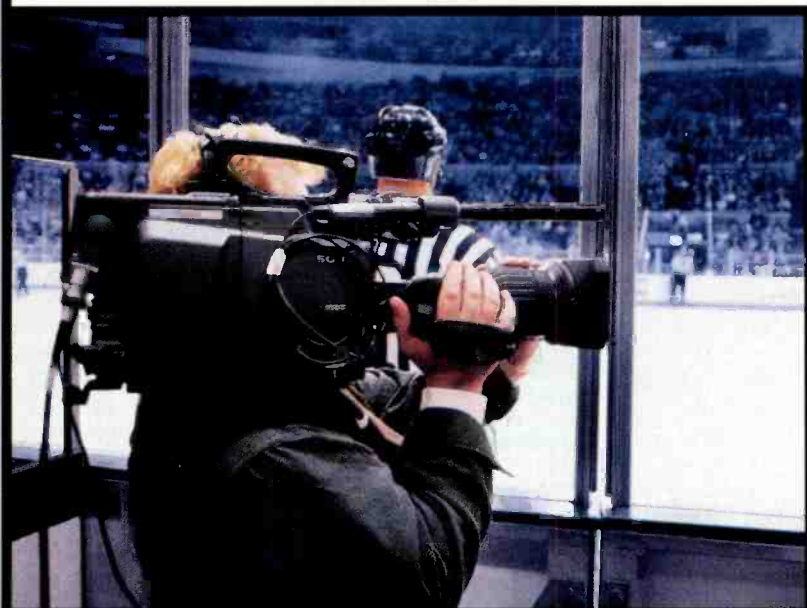
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already looked ahead to a complete HDTV solution for the future. As Dave Shaw, Vice President of Technical Operations explained, “When we started investigating HDTV, Sony was the first and only company to pull together a fully functional HD production and post production system.” In fact, starting with Sony’s HDCAM® camcorder, Sony has helped MSG with everything from HD production switchers to the DME multi-effects system and has outfitted two National Mobile Television trucks with HD equipment to cover professional basketball, hockey and baseball like never before. What kind of difference



has getting ready for the HD future with Sony made? “It’s like getting a front row seat at a hockey game, only not quite as cold,” says MSG’s Mike McCarthy, Senior Vice President and Executive Producer, “It’s just exhilarating.”

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'Roseanne' stays despite ratings

KW talker goes to year two, but some stations express concerns over performance

By Joe Schlosser

Ending months of speculation, King World executives said last week that *The Roseanne Show* was definitely coming back for a second season.

Stations, which had signed two-year deals for the show, had been waiting to see if King World would stay the course or pull the plug early on the low-rated talker.

King World, which is being merged into CBS, stands to make an estimated \$55 million in revenue on *The Roseanne Show* next season, stemming from its rich, cash-plus-advertising time license deals with broadcasters. Many station heads, however, have become concerned over the show's performance in recent weeks. *Roseanne* has averaged a 1.7 national rating in its first 30 weeks on the air, according to Nielsen Media Research. In contrast,

the top talkers, *Jerry Springer* and *Oprah*, averaged a 6.8 and 6.5 rating, respectively. Still, *Roseanne* is the second-highest-rated new talk show ahead of the just-canceled *Howie Mandel Show* and *Donny & Marie* and just behind *Forgive or Forget*.

Pat Wallace, president of the NBC owned-and-operated stations, is one executive concerned over *Roseanne*'s ratings. Ten of Wallace's NBC stations carry *The Roseanne Show* and are signed for two years at a reported \$25 million in cash license fees.

Edward Piette, general manager at KSTP-TV Minneapolis, said he is moving *Roseanne* out of its current 3 p.m. time slot and into a less desirable 1 a.m. spot. Piette said the show should be canceled and that it is unlike King World executives to force a show that is not working on stations.

"I believe it's a deal-driven decision," Piette continued. "So I don't

believe it's their decision alone. They have a tremendous track record. So that makes me wonder if it's a Wall Street or CBS-driven deal."

King World executives denied that the decision to keep *Roseanne* going for another season was driven solely by potential revenue from the show. King World executives said the show needs time to grow and they pointed out last week that other syndicated hits, such as *Jerry Springer* and *Judge Judy*, took more than a season to score strong Nielsen numbers.

"The fact of the matter is that, in a very fractured and ruptured marketplace, if you keep not allowing new shows to have a chance to succeed, you are going to wind up with nothing," said the show's executive producer, Jeff Wald.

"I would hope [the station community] would have the same attitude. They invested their money and bought it. Lets give it a chance to grow." ■

Universal moves on PolyGram

President Bob Sanitsky departing; fate of company's name remains unclear

By Joe Schlosser

PolyGram Television's uncertain future is not quite so uncertain.

Universal Television & Networks Group is taking over the small syndication and network studio that first opened its doors in April 1997, and its president, Bob Sanitsky, is leaving.

The move came as little surprise last week, since Universal TV earlier in the year announced that it was integrating PolyGram Television's international division into the company.

Universal TV Chairman Blair Westlake says Universal executives are looking into who will lead the newly integrated domestic operation and under which banner (PolyGram or Universal) the shows will be sold and marketed.

Since The Seagram Co. acquired PolyGram last year, it had been unclear what it planned for the domestic TV unit. The Los Angeles-based studio has been moving forward with its current slate of programs despite the cloudy future and has been preparing to either be integrat-

ed into Seagram's other Universal assets or be sold to the highest bidder. Earlier this month, Seagram Co. sold PolyGram's film division to Barry Diller's USA Networks.

Westlake says he wants the integration to be as "seamless as possible" and expects the majority of the PolyGram TV work force to remain. "We want the ship to keep moving forward and we want to maximize the value on the shows that they have already brought to fruition," Westlake says. "We think they will be a very positive fit with our current organization, which is heavy on the international side."

Universal Television & Networks Group distributes Universal's current product as well as library film and TV assets throughout the world, and all of Studios USA TV products outside of



Sanitsky has declined another position at PolyGram.

the United States.

Sanitsky says he was offered a job but has chosen not to remain with the company.

Sanitsky, who has three years remaining on his contract, said Thursday that he was proud of what his studio has accomplished.

"Without any leverage and in a very short period of time we have launched four shows in syndication and we have a network pilot at Fox that I'm very proud of," Sanitsky said. "[Seagram Co. President and CEO] Edgar Bronfman's past actions have...led me to question his long-term commitment to TV. So I'm going to take some time and look at some other potential ventures." Universal executives say they are committed to a strong international/domestic TV division. ■

“HDTV may be the most important technology of our careers. We have to get it right.”

- Emory Cohen, President, LaserPacific Media Corporation

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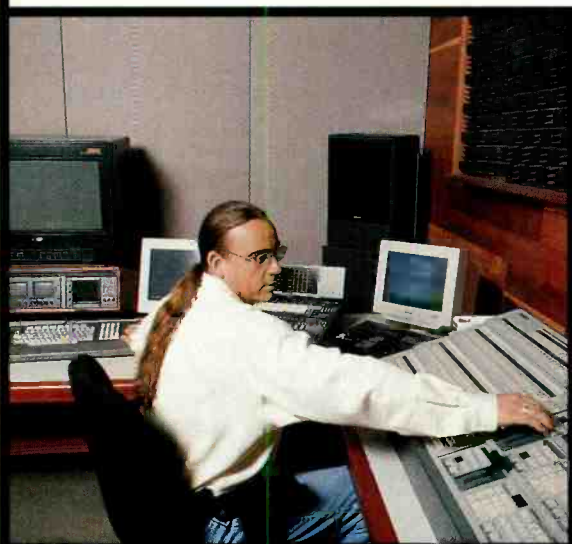


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conversion, MPEG compression facilities and SuperComputer applications. Their unique capabilities earned four Emmy Awards for Engineering Excellence. This summer, LaserPacific's HD Laboratory will introduce 24P technology to Hollywood. When planning their HD Laboratory, LaserPacific sought a technology base that met exacting standards. Sony was ready. "We looked for a family of products of the highest quality, one that worked together seamlessly," says Emory Cohen, President of LaserPacific. "We found them at Sony, as usual." With everything from HD VTRs, switchers, DMEs, monitors, and "glue" products, Sony had the equipment and the systems approach LaserPacific needed. As Cohen says, "The

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WB, UPN push Fox's envelope

Affiliate switches possible in a 'family fight' that appears headed for divorce court

By Steve McClellan

As the Big Four networks and affiliates struggle to redefine their relationship, there are growing signs that the end result will include a new round of affiliate switches and defections.

Both The WB and UPN are aggressively pitching Fox affiliates to switch in the wake of Fox's April 6 edict that it would reclaim 22% of local stations' prime time inventory July 1.

Also, dozens of ABC affiliates have inquired about switching affiliations since the termination of talks between their affiliate board and the network. Those talks centered on program exclusivity, NFL costs and the network's desire to launch a soap opera channel.

Last week, NBC president Bob Wright told BROADCASTING & CABLE that he expects the network's over-the-air TV household coverage to drop as much as 10%—coverage that would be replaced by cable. It's all part of NBC's not-so-secret intention to substantially reduce compensation paid to stations once the business relationship with affiliates is restructured.

While Wright sees some cable distribution in the network's future, he doesn't see a meltdown in the relationship with affiliates.

"This is like a family," says Wright. "Everybody doesn't always get along. There are fights, there's friction. But at the end of the day you're all still family and you work it out."



WB's Kellner to Fox affiliates: 'Like the Fox You Knew.'

In meetings at the NAB last week, Fox executives told affiliate owners and managers that the inventory take back/buyback plan was non-negotiable. Affiliate board chairman Murray Green subsequently issued a statement saying that Fox's proposal was "abrupt and improper," and inconsistent with Fox's prior commitments and obligations. Green referred to Fox's written commitment last summer, when affiliates agreed to help pay for NFL rights, to discuss exclusivity, digital retransmission rights, and inventory levels with a working group of Fox station owners.

Elsewhere, The WB is hoping that Fox affiliates will join their ranks with its pitch: "Like the Fox You Knew."

The formal, 60-page presentation cites WB head Jamie Kellner, who oversaw the building of Fox from 1986 to 1992. The pitch also declares that the WB and its programming closely resemble Fox when its original target audience was 18-34 year olds.

"The third major point they're making is they don't screw their affiliates," says one station source who saw the presentation. The presentation cites examples of how Fox "changes the rules whenever they want." It also cites Fox's buyback of Fox Kids Network; the decision to require local news by all Fox affiliates; and the network's claim to local retransmission rights.

WB executives have talked to a lot of Fox affiliates, but said it was "too early to tell," which Fox affiliates, if any, would jump ship. "Basically what we're saying is our team [made up mostly of Fox alums] has done it before and they will do it again. We've got several hit shows early in their life spans."

UPN president and chief operating officer Adam Ware has met with numerous Fox affiliates in the past two weeks. "We had a lot of meetings at NAB and everyone was receptive," he said. Any affiliate switch, by its nature, is risky, he said. "But a lot of Fox group owners put all their eggs in one basket and diversification would help them with their leverage with the network...I don't think anyone will switch a whole group, but some people want to switch one or two stations to send a message to Fox that they're not going to sit there and take it anymore."

Asked whether UPN will pay compensation, Ware said the network was prepared to help defecting stations "through the transition period." WB would likely take a percentage of the incremental profit gain that stations realize after becoming an affiliate.

Meanwhile, Fox's network rivals also circulated reports that at least half the Fox affiliate body is operating without signed affiliate contracts. They also said Fox executives have made it clear that the inventory reshuffle "is only the beginning" of concessions Fox will impose on affiliates.

At deadline, there was no comment from Fox on those reports.—with reporting by John M. Higgins

Wright: Rainbow not for sale

NBC President Bob Wright minimized offers by USA Network Inc. to buy parts of Rainbow Programming, saying that the Cablevisions Systems Corp./NBC-owned unit's operations are not for sale. Industry executives said USA Networks Chairman Barry Diller has twice offered to buy Rainbow's Bravo and Independent Film Channel operations to mesh with his existing cable networks and the soon-to-be acquired October Films art film production unit. NBC owns 25% of Rainbow. Wright wouldn't confirm Diller's approaches, but said "there are no substantial discussions of any kind" regarding selling the Rainbow units. He added that "Chuck Dolan is the worst seller in the world. Have you ever seen him sell anything?" The answer is, not much. Cablevision has sold partial stakes in its network operations to NBC and Fox, and unloaded a package of small-town cable systems to Mediacom LLC last year for \$311 million. "We're very happy," Wright said of NBC's position in Rainbow.

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

AUSTIN, TEXAS

CBS eyes KEYE-TV

The CBS Television Station Group is said to be among the top bidders for Granite Broadcasting Co.'s KEYE-TV Austin, Texas, with Hearst-Argyle Television Inc. and Raycom Media Inc. among those also interested. The price being discussed is in the \$150 million range. Since its acquisition of King World Productions early this month, CBS has launched a hunt for more TV stations to bring it up to the FCC limit of 35% coverage of the nation's households. CBS currently reaches 32.8% under the FCC standard that discounts 50% for UHF stations (BROADCASTING & CABLE, April 19). Just two weeks ago, CBS bought KTVT(TV) Fort Worth/Dallas for \$485 million, pushing its household coverage up nearly 2% (B&C, April 19). KEYE-TV, in Nielsen's 60th-largest market, would bring CBS to 33%. In January Granite hired Goldman, Sachs & Co. to find a buyer for the CBS affiliate at ch. 42. Goldman, Sachs executives working for Granite were not available for comment this past Friday afternoon. CBS as well as Granite representatives declined comment. A deal for KEYE-TV is expected soon, perhaps this week.

WASHINGTON

Please stand by

Speaking to the National Association of Broadcasters' convention last week, FCC Chairman William Kennard responded harshly to the group's fierce opposition to creating a low-power FM service. You won't know that, however, from checking out a video of Kennard's speech posted on the NAB's Web site. Although his rationale for backing microradio is included in the video, his strongly worded criticism is not. Kennard told conventioners: "Frankly, it is not helpful to hear only rhetoric that 'the sky is falling' even before the rule-making comments have been filed. It's not helpful and it only serves to undermine the credibility of your arguments in the end." But that portion is missing and in its place is an

image of the convention logo and jazz music. Kennard's speech resumes as he begins to talk about the FCC's review of broadcast ownership rules. NAB officials could not be reached late last week to explain the omission.

LITTLETON, COLO.

Professional courtesy

The "news" is one of those shows that must go on, but in Dan Rather's book you can still be polite about it. As a spring storm dropped a frigid rain-snow mix on Colorado last week, a trenchcoat-clad Rather stood under a makeshift tent in Littleton's Clement Park, taping a *48 Hours* segment on the high school shootings. Close by, telephone crews from US West were working feverishly to install more phone lines for the mini-city of media covering the tragedy. At one point, background noise from the phone work prompted Rather's production crew to abruptly stop work and ask the phone crew to hold off until taping was done. The US West crew complied and the taping resumed. But not before Rather, perhaps sensing who was really in the trenches, gave the phone guys a hearty "thank-you" and a thumbs-up.

CHICAGO

Beefing up in Chicago

WFLD(TV)Chicago will be adding another hour-and-a-half of daily news this summer. The station plans to start its morning news an hour earlier, at 5 a.m., and launch a noon half-hour. Vice President and General Manager Stacey Marks-Bronner said staff will be added, although it was uncertain just how many will be needed. Marks-Bronner said the expansion is due largely to the success of its 9 p.m. newscast. "We go off the air with news at 9 a.m., and don't come back with news until 9 p.m.," she said. "Meanwhile, we've got people working on the news here all day." The Fox station will be challenging WGN-TV's successful noon newscast. WMAQ-TV does a 10 a.m. show. WBBM-TV, which recently dropped an early evening newscast, has a show at 11 a.m., while WLS-TV comes on at 11:30 a.m.

House set to vote on satellites

By Paige Albiniak
and Bill McConnell

The House is scheduled to vote Tuesday on legislation that would allow satellite broadcasters to carry local TV signals.

The House committees on commerce and the judiciary last Thursday crafted a compromise bill. With the two committees now in agreement, the bill is not in dispute and therefore is likely to pass the House on a voice vote. The Senate plans to vote on a merged commerce and judiciary bill next month. The House and Senate bills would then go to a joint conference.

Key provisions of the new bill:

- DBS providers would be required to carry all local broadcast signals beginning Jan. 1, 2002.

- Satellite customers who illegally receive out-of-market network TV feeds and live outside the main broadcast signal—known as the Grade B contour—would keep their signals until the FCC establishes a model to predict which specific households cannot clearly receive their local TV signals over the air. The agency would take into account terrain, buildings and other obstacles. Parameters would be established within six months after the legislation is enacted.

- Local broadcasters would be required to give their signals to all multichannel video providers fairly and nonexclusively until Jan. 1, 2006. The networks oppose this provision because of concern that they will have to give satellite carriers their signals without compensation.

- Satellite carriers would have to provide free antennas to all illegal distant-signal subscribers who live within the local broadcaster's main signal, known as the Grade A contour. Satellite carriers oppose this provision, calling it a tax.

- If signal-strength measurements are necessary to determine whether a customer is eligible to receive a distant network signal, the testing cost would be shared equally by the satellite company and the local broadcast station. ■

LOCAL STORY
NATIONAL TRAGEDY



At the Clement Park media encampment near the school last Thursday, reporters surround student who claims to have known gunmen.

Denver stations take lead

They provide local 'lifeline,' national window on Littleton massacre

By Dan Trigoboff and Price Colman

The nation gasped last Tuesday afternoon when Jefferson County Sheriff John Stone revealed to reporters outside Columbine High School that there might be as many as 25 dead bodies inside.

Millions across the country had already been fixed for hours on the unfolding story of teenage gunmen stalking the halls of the school in the Denver suburb of Littleton. They watched on broadcast and cable networks, but the story for most of that first terrible day came from three Denver stations—Gannett's KUSA-TV, CBS' KCNC-TV, and McGraw-Hill's KMGH-TV.

All day long, their cameras rolled and their helicopters roared above the death scene. To be sure, the nation has witnessed other scenes of teens killing their classmates—in Mississippi, in

Kentucky, in Oregon and a half-dozen other places. This time, however, the slayings told by the stations in real time seemed to gore a lot deeper into the national psyche. The impact was hardly diminished by later news that the dead numbered only 15.

Despite the national attention, the stations' local focus remained clear and constant. Viewers from New York to Los Angeles learned street addresses and phone numbers for hospitals and blood banks, crisis hotlines, counseling centers and church services.

"We're here to serve this community," said KCNC-TV News Director Angie Kucharski, who endured a trial by fire, having only come to the station two weeks ago. "When you get to take that moment to step back, you realize that this is significant to the whole country."

"Local stations were the lifeline,"

said Barbara Cochran, president of the Radio-Television News Directors Association. They provided a "tremendous public service, keeping the entire community as well-informed as possible in a heart-breaking situation."

By late morning, the three Denver stations, tipped by police scanners, were all broadcasting live. When cable news networks broke into their own programming moments later, they went with the local coverage. CNN and MSNBC started out using feeds from Denver NBC affiliate KUSA-TV, which was out front with the story. Because of its agreements with several Denver stations, CNN was able to switch among KUSA-TV, CBS' KCNC-TV, and ABC affiliate KMGH-TV throughout the day.

Because Fox's KDVR currently offers no news, Fox News Channel carried KMGH-TV, with which it has an agree-

LOCAL STORY

NATIONAL TRAGEDY

ment. The broadcast networks and TV stations around the country carried their own affiliates.

For the most part, the local stations' coverage was well received. Av Westin, a former CBS and ABC news executive now working on a compendium of best journalistic practices for the Freedom Forum, praised their work. "They kept the helicopters wide, they didn't go for gory shots. I was aware that the police were working closely with the stations, and everybody was cooperating by staying back."

"I know that there were some times when they called up to the helicopters and said, 'We need you to move back,'" said Jim Benemann, reporter-anchor at KUSA-TV. "But I don't think that was a situation where they were concerned about tipping off the shooters as to the SWAT teams' whereabouts."

"The media were sensitive about not showing our tactical deployment, our plans," said Lt. Dave Taylor of the Jefferson County Sheriff's Department. "It's my personal opinion that the news media did absolutely the best they could not to compromise the officers' safety or the safety of the people in the building."

Of course, not all went smoothly. For instance, KMGH-TV had initial problems setting up because its trucks got too close to the school and were inside the police line. "We were inside with the truck, outside with the crew," said News Director Diane Mulligan. "That was a frustration for us."

And some media critics, notably Joanne Ostrow of *The Denver Post*, criticized KUSA-TV for revealing information she and other critics believed might



Photo: David L. Cornwell Photography

have endangered lives. In particular, the critics objected to the station's use of live phone calls. In one, a student told the station on the air that his friend was hiding in a particular schoolroom.

"Were the gunmen inside Columbine High School monitoring the television coverage? It was unclear Tuesday afternoon, but it took broadcasters an uncomfortably long time to take that possibility into account," wrote Ostrow.

Anchor Kyle Dyer eventually told students who might be watching not to call the station, but to continue hiding. News Director Patti Dennis was particularly concerned about one boy who called the station repeatedly from inside the school. "We worried that even talking might give him away."

(KUSA-TV was also the victim of the now-predictable prank call from a

Howard Stern fan. He got past station screeners to claim that the Infinity Broadcasting personality was the gunman, angered that no one was watching his TV show.)

Dennis said she will reconsider putting phone calls on the air. Some of the callers said they were students at the scene and were looking for information. "Maybe that wasn't a good choice," Dennis said. "People searching for information are not necessarily the best people to provide information."

"This business thrives on eyewitness accounts," said Dennis. "We use eyewitness accounts all the time. And every kid in this neighborhood has a cell phone and a pager."

"It's a danger you run into," said KUSA-TV anchor Kim Christiansen. "When news is breaking and you're not getting enough information, you become desperate to get those phone interviews on the air. I think that in the future we will use a little more discretion."

"In every situation I've ever been involved in, where you're making decisions in a nanosecond, we've got to go back and say, 'Look at how we did things,'" said Dennis. "I don't want to pretend every decision we made was absolutely infallible."

Ostrow also criticized the station for a helicopter pilot predicting at one point that students might be exiting the school momentarily. Dennis said she didn't believe the students were at risk, and that it was important for parents to see them leaving the school.

Although most agreed media and law enforcement cooperated in Littleton, earlier incidents involving police



Photo: David L. Cornwell Photography

RTNDA on crisis coverage

The Radio-Television News Directors Association offers these guidelines (here in edited form) to broadcast journalists faced with stories like Littleton. They were developed by Bob Steele, Poynter Institute for Media Studies.

- Always assume that the hostage taker, gunman or terrorist has access to the reporting.
- Avoid describing with words or showing with still photography and video any information that could divulge the tactics or positions of SWAT team members.
- Fight the urge to become a player in any standoff, hostage situation or terrorist incident.
- Be forthright with viewers, listeners or readers about why certain information is being withheld if security reasons are involved.
- Seriously weigh the benefits to the public of what information might be given out versus what potential harm that information might cause.
- Strongly resist the temptation to telephone a gunman or hostage taker.
- Notify authorities immediately if a hostage taker or terrorist calls the newsroom. Also, have a plan ready for how to respond.
- Challenge any gut reaction to "go live" from the scene of a hostage-taking crisis, unless there are strong journalistic reasons for a live, on-the-scene report.
- Give no information, factual or speculative, about a hostage taker's mental condition, state of mind or reasons for actions while a standoff is in progress.
- Give no analyses or comments on a hostage taker's or terrorist's demands.
- Keep news helicopters out of the area where the standoff is happening, as their noise can create communication problems for negotiators and their presence could scare a gunman to deadly action.
- Do not report information obtained from police scanners.
- Be very cautious in any reporting on the medical condition of hostages until after a crisis is concluded. Also, be cautious when interviewing hostages or released hostages while a crisis continues.
- Exercise care when interviewing family members or friends of those involved in standoff situations. Make sure the interview legitimately advances the story for the public and is not simply conducted for the shock value of the emotions conveyed or as a conduit for the interviewee to transmit messages to specific individuals.

stakeouts in Portland, Ore.; Milwaukee, and Tampa, Fla., have prompted discussions and agreements, formal and informal, between police and local media. Even with agreements, however, legislators in Oregon and Florida are pushing legislation that would force media to back off in crisis situations.

Only last week, Boston TV stations agreed not to run live local pictures of SWAT teams, escaping victims and cell phone interviews while a major police incident is ongoing. The voluntary guidelines were developed months ago, but announced last week within days of the Colorado shootings.

The RTNDA and the Freedom Forum are hoping that the incident in Littleton will prompt news departments across the country to discuss these kinds of issues in anticipation of crises. RTNDA, which offers forums and publications on ethical and practice issues, says it will send its guidelines (see sidebar) to every radio and TV and news department in the country. The Freedom Forum plans to publish its compendium of best practices this year, and announced last week it would include participation from all the major networks and several large station groups.

While local reports dominated early, the networks were not far behind. Early



Photo: David L. Cornwell Photography

on the scene were CNN's Tony Clark, who was on his way to Denver to do a Kosovo-related story; MSNBC's Dan Abrams, who was in Colorado reporting on the Jon-Benet Ramsay murder, and Fox News Channel's Carol McKinley and Alicia Acuna from the Denver bureau.

Scores of correspondents and producers from networks and large markets were soon flying into Denver to join other reporters in the media center in a park near the high school. The

pack included some of TV journalism's biggest names — Dan Rather, Peter Jennings, Tom Brokaw, Charles Gibson and Katie Couric. "Every newsroom in the country has someone here," said one Denver reporter. "I'm more troubled by the feeding frenzy from the people who aren't from here, than by anything we did."

All the Denver stations remained at the scene, and in the control rooms. KMGH-TV's Mulligan, speaking by cell phone on her way from the newsroom to the scene with Starbucks coffee and other refreshments for her crew, thought all the local stations "did a great job... There were ethical discussions going on in our newsroom all the time." Having worked at NBC's desk in New York, Mulligan said she had worked many tragedies and disaster stories. "But I never covered a story that impacted me this way," she said.

"I don't know that you're ever adequately prepared for this," said KCNC-TV's Kucharski. "You have to rely on experience, and commitment to the mission."

Dennis commented that some guidance came from a commitment even more fundamental. "I'm a mom," she said. "Every parent in this newsroom was trying to figure out how we would react to our coverage." ■

Gore presses for V-chip use

Citing school shootings, Vice President urges industry to accelerate implementation

By Bill McConnell

In the wake of the most recent schoolyard killings, Vice President Gore last week said the TV industry should accelerate efforts to implement the V-chip.

How? "You exert more moral pressure on those who are not yet participating and you speed up introduction of the technology," he said on CNN's *Larry King Live* last week.

The V-chip technology allows viewers to program their TVs to block content that has been coded for violent or sexually explicit content. By July 1, 50% of the new TV sets in the United States (with 13-inch or larger screens) are required to include the technology. All new sets must have it by January 2000.

For it to work, broadcasters and cable networks must label and encode each program, using either the age- or content-based systems. The original age-based system was implemented in December 1996. Most networks are using the content-based system that was adopted in October 1997. NBC is using the age-based ratings, but has refused to join other major networks in adding more specific ratings that warn of potentially offensive language and sexual or violent content. Black Entertainment Television is eschewing ratings altogether.

Gore urged Americans to put more pressure on broadcasters to implement the technology. "We need to pay more attention to the problem of excessive violence in the media," he said. "If you plant the seeds of violence in most, it won't have an impact; but in some it does. And I think this should be a wake-up call."

But V-chip opponents say they won't give in. "I think it's a threat to our First Amendment rights and the rights of viewers to receive information without government instruction," says Robert Johnson, BET chairman. Johnson challenges the notion that TV shows contribute to violent behavior and, though he is one of Gore's political backers,



Gore: 'We need to pay more attention to the problem of excessive violence in the media.'

said the V-Chip will create little more than an opportunity for political grandstanding. "It's about politicians angling for votes, and that part scares me."

Even participants in the V-chip system challenge Gore's contention that the industry isn't doing enough to put the program in place. "CBS has implemented its part of the V-chip system to the full extent and spirit of the agreement since day one," says lobbyist Martin Franks.

TV makers also insist they are keeping up their end of the bargain. "Manufacturers, the only ones with a legal mandate, are well into product development," says Michael Petricone, director of technology policy for the Consumer Electronics Manufacturers Association. Petricone added that manufacturers

have received no pressure from the White House to speed up their production cycle.

Kids TV advocates, however, say the industry still has a long way to go before it is truly complying with the spirit of the V-chip agreement. "The industry has not yet found a way to apply ratings consistently to programs," says Lois Salisbury, president of Children Now, a children's advocacy group in Oakland, Calif. She complains that shows rated as violent by one network might get a more lenient rating on another. "Parents are anxious for some guidance," she says.

President Clinton, without mentioning the V-chip directly, also urged parents last week to better monitor their children's TV watching, computer games and Internet use. "Parents should take this moment to ask what else they can do to shield our children from violent images that warp young perceptions and obscure the consequences of violence," he said during a photo opportunity honoring White House volunteers.

Later that day, White House spokesman Joe Lockhart said that interactive games, especially the violent fantasy games that enthralled the suspected Columbine High School gunmen, should get more scrutiny from the policymakers.

Children Now would like to see Internet companies put more emphasis on improving software screens that block out content with hate messages

Nets yank shows too close to real

The Littleton, Colo., slayings had immediate repercussions in Hollywood last week and on prime time schedules. Broadcast networks pulled at least three original episodes of prime time series off the air because of storylines that were too close to the real drama that had just played out.

CBS opted not to air an episode of the family drama *Promised Land*, which had been scheduled for April 21, the day after the shooting. That episode, entitled "Day in the Life," featured a drive-by shooting at a Colorado high school. "In light of the events in Littleton, there was no question this was the right choice," said CBS spokesman Chris Ender.

Over at The WB, executives opted to pull an episode of *Buffy, The Vampire Slayer*, entitled "Ear Shot," in which a suddenly clairvoyant Buffy overhears a student in the high school cafeteria saying, "I'm going to kill everybody."

UPN is also pulling this Wednesday's episode of *Seven Days*, entitled "War of the Children." It's about a group of Vietnam vets who hold hostage and threaten a group of children in a subway train.

—Joe Schlosser

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or pornography. Content providers, Salisbury says, should also submit their material to ratings clearinghouses. Many Web browsers can be set to block unrated sites or sites rated for violence and sexual content, she says.

Lawmakers contacted last week on Capitol Hill chose not to comment on the possible connection between media violence and the string of school ground killings.

But the debate over violence on TV is sure to get hotter.

For starters, there's conflict over how

much violence exists on TV, much less how harmful it is. Broadcasters roundly criticized a \$3.5 million study issued in April 1998 by the National Cable Television Association. The study shows that 60% of TV shows contain some form of violence—levels that stayed constant over three years. More troubling, it says, 40% of violent incidents are perpetrated by characters who otherwise could be positive role models for children.

Broadcasters countered that the study lacked specific examples of violent shows.

The industry also points to a more favorable study conducted by the UCLA Center for Communications Policy, which concluded that only two network shows during the 1996-97 season raised serious concerns about violence. In 1995-96, five shows made the list. Six series caused "occasional concerns," down from eight in 1995-96.

At the time, NAB President Eddie Fritts said the UCLA report confirms that TV violence has been on the decline, "despite overheated rhetoric to the contrary." ■

Mayors: Stop TV's violent mantra

Last September, the U.S. Conference of Mayors adopted a plan to decrease youth violence, calling for, among other things, less violence in television entertainment and news. And the group is prepared to lead advertiser boycotts against networks that don't heed the call. Last week, Salt Lake City Mayor Deedee Corradini, the conference's president, hit that issue hard in televised appearances in the aftermath of the Littleton massacre. Here are excerpts from her conversation with BROADCASTING & CABLE's Dan Trigoboff.

What role does television play in a tragedy like this?

We think it's huge. One major concern we have about youth violence is access to guns. The other is the influence of the media. The media is very different today from 50 years ago. The average child watches 28 hours of television a week. By the time a child is 18, he's watched 200,000 violent acts. We've found that 60% of television programming has violence in it. And more than three-quarters of children's programming contains violence in a humorous context.

In my opinion there's no question that violence in the media has had a tremendous impact on our kids. I grew up overseas, without television. I cannot stand to go to a movie that contains violence. I cannot physically handle it. Kids today think it's no big deal.

In defining media, we're combining the news, entertainment, video games, rap music that glorifies violence.... We think it desensitizes our kids, influences their behavior. Data also shows that the kids who are physically fit, who are out there doing sports are less likely to be involved in violent behavior, are less likely to get pregnant; they have better self-esteem. There's no



Corradini: 'I hope the Colorado shooting, which has horrified our country, will be a wakeup call.'

simple solution to this. Media is a contributing factor. It's not the only thing. We've got to get parents involved, get them to stop using TV as a babysitter.

But I believe that the entertainment industry also has to cut back on violence. Or, at least not show violent programming when young children are apt to be watching.

What about the role of TV news?

In this particular instance [Littleton], the

coverage is appropriate. We don't object to coverage of these incidents that are huge tragedies. It's the daily dose kids are getting that we object to. I watch the news. It almost always starts off with whatever violent action is going on in the community. The general data shows that crime is going down, but the news media coverage of crime is going up. The placement and percentage of crime on newscasts is not justified. But it is easier for media outlets to cover a sensationalist crime than it is to go to the work of covering more complex issues.

What message do you have for TV and news executives?

We have got to stop being motivated by money. I understand that the media business is so driven by ratings and advertising. But we've got to make some tough decisions. We have to care about our country first. We're got to reduce the content of violence in the media. Or at least make sure we don't show it when kids are likely to be watching. As mayors, we've tried and will continue to try to meet with members of the media. There's been some reluctance within the entertainment industry. We're not calling for government action. One of our recommendations is a boycott of products and corporations that advertise with violent programs. That's a private action.

Violence has a horrible effect on people. By feeding people violence, even if they want it, the media is helping to destroy our country. We need a national educational process. I hope the Colorado shooting, which has horrified our country, will be a wakeup call. ■

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Court mulls fairness leftovers

Panel hears arguments on whether to keep personal-attack, political-editorializing rules

By Bill McConnell

Three federal judges over the next two months will decide the fate of the FCC's political-editorializing and personal-attack rules.

A key factor in their decision, based on judges' comments during oral arguments last week at the U.S. Court of Appeals in Washington, will be the FCC's reasons for preserving the rules when it eliminated the fairness doctrine in 1987. The panel, led by Chief Judge Harry Edwards, appears to be examining whether the FCC kept the rules on the books because it believed the rules could stand on their own or because the agency did not want to pre-empt an ongoing inquiry regarding the rules (The FCC ultimately did not act on that inquiry).

The distinction is important because the National Association of Broadcasters and the Radio-Television News Directors Association, who are challenging the rules in court, argue that the rules became null and void with the elimination of the fairness doctrine.

The rules require stations making political endorsements or airing personal attacks on specific individuals to offer airtime to other candidates or the targets of those attacks to allow them to respond. Broadcasters oppose the rules, arguing that they inhibit speech. Because it is cumbersome and expensive to notify the individuals who may be eligible to respond, their argument is that stations shy away from endorsing candidates or airing programming about controversial issues.

"These rules were always part and parcel of the fairness doctrine," says Daniel Troy, the Wiley, Rein & Fielding attorney representing the broadcast groups.

FCC General Counsel Christopher Wright countered that the rules were listed in different sections of the commission's rules. "There would be no

"The commission already acted and took down [the fairness doctrine]. How is there anything left standing?"

—Judge Harry Edwards

reason to separately codify them if people didn't think they were different," he told the judges.

Judge Edwards pressed Wright to give evidence from FCC rulings that would disprove the broadcasters' contention that the rules were justified solely by the fairness doctrine. "That is a very strong argument," Edwards said. "The commission already acted and took them down as part of the whole," he says. "How is there anything left standing?"

The fairness doctrine, which required broadcasters to cover "vitally important controversial issues" and provide opportunity for contrasting viewpoints, was the FCC's primary justification for the rules. But the FCC's

Wright said the agency's requirement that political candidates be given equal airtime also could be used as justification for the rules. (The equal-time rule requires stations to provide all qualified candidates airtime on the same terms.)

But Edwards, a long-time critic of the scarcity doctrine used to justify the equal-time rules, derided that rationale. "I'm surprised that's your parting shot," he said. The other judges on the panel were Patricia Wald and Judith Rogers.

Despite Edwards' harsh assessment of the FCC's argument, sources observing the hearing said his criticism does not necessarily indicate he, much less the other two judges, will vote to strike down the rules.

"This is not an easy thing to sort

out," said Media Access Project President Andrew Schwartzman, who also presented an argument on the FCC's behalf. "They at least seemed to accept the value of the rule."

Indeed, Judge Patricia Wald pointed out that regulatory agencies have authority to preserve the specific rules, even if their initial justification is eliminated.

Wald also noted that the rationale the FCC used to eliminate the fairness doctrine would not necessarily apply to the political-editorial and personal-attack rules. The fairness doctrine was struck down after the commission found that the growth of broadcast outlets assured that controversial viewpoints would find their way on the air and that the public benefits no longer outweighed the costs imposed on stations. But political-editorial and personal-attack rules were meant to address more narrow problems—criticism of specific individuals or candidates—and are unlikely to put a damper on broadcasters' coverage, Wald said. "It seems to me this is a much more particular solution that wouldn't have a chilling effect," she said.

Sources following the case said that the court might not say yes or no to the rules, but instead order the FCC to try, for a fourth time, to reach a decision itself.

Since 1997, the commission has voted three times on a repeal of the rules, but found itself in a 2-2 tie. It happened the first time during Reed Hundt's tenure as chairman, then twice last summer because FCC Chairman William Kennard recused himself from the vote. (Kennard was a lawyer at the National Association of Broadcasters in the early 1980s, when the group filed one of the original petitions to repeal the rules.) Commissioners Susan Ness and Gloria Tristani want to preserve the rules while Commissioners Michael Powell and Harold Furchtgott-Roth want them eliminated.

This time the court could urge Kennard to participate in the ballot. "I have no problem with the court sending it back in a way that lets the commission break the deadlock," Schwartzman said. ■



FCC's Christopher Wright argued that the rules can stand without fairness doctrine.

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WASHINGTON WATCH

By Bill McConnell

Market measures get failing grade

FCC Commissioners Susan Ness and Gloria Tristani have revived their campaign to change how the government determines whether a radio merger complies with local ownership limits. In voting against Seark Radio Inc.'s acquisition of three Pine Bluff, Ark., stations, Ness and Tristani on April 15 complained that the FCC's measurement policy undercounts the company's share of stations in that market.

"It's time for the commission to stop this shell game and apply the rules that Congress gave us," they said in a joint statement. If the FCC used consistent measuring techniques, they said, Seark would own either six of 11 stations or two of three stations. Under either formula, the company exceeds the 50% limit on the number of stations one owner may have in markets with less than 14 outlets, they said. But a majority of the commission accepted the Mass Media Bureau's ruling that Seark would be well under the cap.

At issue are two different methods the FCC uses to evaluate a merger. First, the FCC measures how many stations are in a market by counting all signals that overlap with any station in the proposed ownership cluster. Then it measures how many stations an owner controls in that market, counting only stations that overlap all the

signals in the ownership cluster. Under the commission's policy, Seark's Pine Bluff area stations are in three distinct "markets," and the company has a majority in none of them. "It makes no sense to count them for one purpose and not for the other, as we currently do," Ness and Tristani wrote. The two commissioners first raised their concerns over a merger approved in August. The FCC is scheduled to take up the issue as part of its ongoing biennial review.

Kennard has kudos for ad community

Saying advertising to minorities was an issue he will follow throughout his chairmanship, "and perhaps beyond," FCC Chairman William Kennard was on hand last week as the American Advertising Federation announced some follow-up initiatives to a February industry conference in New York on ways to increase minority-owned and targeted media's piece of the ad pie.

The AAF announced that top 10 ad agency True North Communications had recently formed a new venture, New America Media Group, to provide comprehensive ethnic media planning and buying services and to "talk up" the value of advertising to ethnic groups. The AAF also said it was creating a Business Practices Review Committee, co-chaired by True North Chairman David Bell,

among others, to "examine multicultural business practices."

Thanking Kennard for his role in the government-industry "partnership" on the issue—Kennard returned the praise for AAF and True North—Snyder said he would report to the chairman on the committee's progress. Kennard said that the FCC would weigh in further on the issue, but he would not elaborate.

All-GOP reform team takes on the FCC

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) has lined up six GOP members to help him draft an FCC reform bill. On Tauzin's roster are Reps. Paul Gillmor, Ohio; Vito Fossella, N.Y.; Charles Pickering, Miss.; Robert Ehrlich, Md.; Nathan Deal, Ga.; and Steve Largent, Okla. Tauzin wants the task force to come up with recommendations in the next two months so he can introduce his bill this summer. Although the panel is Republican-only, Tauzin plans to seek Democratic input as well before drafting legislation, his spokesman said.

Broadcast PSAs jump

Broadcasters' airtime donations for public service advertising increased 34% to \$946 million in 1998, according to numbers released by the Ad Council last week. TV sta-

tions provided just over \$230 million—up 78% from 1997. Radio retained its overwhelming lead with \$715 million in donated time, an increase of 24%. Cable industry donations dropped from \$179 million to \$85 million, a 53% decline. Ad Council officials said the cable decrease was not the industry's fault, but rather a decision by nonprofit groups to go with radio and other more cost-effective media. "Radio gives you more bang for your buck," said Ad Council spokeswoman Stacy Hammond. Total donated time for all media was valued at \$1.2 billion, a 21% increase.

Retlaw Broadcasting sale is approved

The FCC last week approved Fisher Broadcasting's \$215 million purchase of Retlaw Broadcasting. Fisher announced its intent to buy Retlaw's 11 TV stations in November. As part of the approval, regulators agreed to exempt two Oregon stations from the ban on TV duopolies. The company, which already owned KATU(TV) Portland, needed the waiver to acquire KVAL-TV Eugene. Fisher also needed FCC approval to continue relationships between KVAL-TV and its satellites KCBY-TV Coos Bay and KPIC(TV) Roseburg, as well as between KIMA-TV Yakima, Wash., and satellites KEPR-TV Pasco, Wash. and KLEW-TV Lewiston, Idaho. Retlaw was put on the block a year ago after the death of owner Lillian Disney, Walt Disney's widow (Retlaw is Walter spelled backward).

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Kissinger tops USA network TV

Diller taps senior VP, comedy, to replace Ken Solomon as president of programming

By Joe Schlosser

Barry Diller continues to shake things up in his rapidly growing entertainment empire.

Last week, Diller's Studios USA announced that David Kissinger, the son of former U.S. Secretary of State Henry Kissinger, was the new president of programming of Diller's TV division. Kissinger replaces Ken Solomon in the studio's top post.

Solomon joined the studio in 1997, when it was Universal TV, and remained on as Studios USA president after Diller acquired Universal's TV assets later that year. Ironically, it was Solomon who first hired Kissinger away from Walt Disney Television to serve as senior vice president of comedy programming at Universal TV, his most recent post.

Kissinger, who will now oversee all network comedy and drama programming at Studios USA, says he is going to waste

little time making sure the studio's current pilot orders remain on track with their respective networks.

"The highest priority at the moment is to make sure that the projects that still exist, succeed," Kissinger says. "But I also think we have to hit the ground running in terms of defining for the community what niche we are going to fill in the future. I have a lot of ideas about that and I'm in the process of trying to learn more."

Studios USA currently has two pilot orders (*D.C.* at The WB and *True Love* at ABC) and has signed a deal with NBC for a spinoff of *Law & Order* from its producer, Dick Wolf. The spinoff, *Sex Crimes*, will debut next season on NBC and episodes of the series



Kissinger: 'The major message I want to get out...is that we are going to be very aggressive.'

will also air on Diller-owned USA Network within two weeks of their broadcast airing. Studios USA is one of the few remaining production houses without a traditional network owner, a position Kissinger says he will try and take advantage of in the near future.

"The major message I want to get out to the people that we work with, the networks, the producers and the [talent] agencies, is that we

are going to be very aggressive. We are going to be committing real resources to the network business on both the broadcast and cable side, and we are going to try and find ways to do it that will be more attractive to talent and our partners in the business," Kissinger says.

As for Solomon, who just finished renewing *Law & Order* on NBC through 2002, he says he is proud of what Studios USA has achieved during his tenure.

"I came here to sort of take Universal Television to a new level and to realign it and reorganize it and work with the old team and bring in a new team," Solomon says. "We did that. We brought in David Kissinger. We brought in a lot of people and reorganized the company. In that process, the company changed hands and we continued to evolve and make it a more targeted studio that was able to sell to all the networks—one of the few."

Solomon says he does not have another position lined up at the moment, but added he is looking forward to another challenge, "wherever that may be."

And in another move within the USA Networks ranks, the studios announced that Studios USA Domestic Television President Steve Rosenberg will now report to Barry Baker, the new USA Networks President and COO. Rosenberg, who formerly reported to Studios USA Group President Robert Fleming, will continue to oversee all first-run syndication development and station sales. Kissinger, like Solomon before him, will report to Fleming. ■

Daylight loss time

Almost all the nationally syndicated programs were down for the week ending April 14, with many studios citing the daylight savings time change. Most syndicated shows in access time slots and even daytime shows were apparently affected, according to data released by Nielsen Media Research. King World's three access game shows, *Wheel of Fortune*, *Jeopardy* and *Hollywood Squares*, were all down. *Wheel* dipped 9%, to a 10.5 national rating, while *Jeopardy* was off 11% to 8.7 and newcomer *Hollywood Squares* dropped 5%, to 3.9. The off-network sitcoms also saw viewing levels dip, with *Friends* falling 2%, to 6.5, and *Seinfeld* off 7%, to 5.7. All the magazine series were down with the exception of *Entertainment Tonight*, which remained steady at a 5.6 rating. *Extra* was down 3%, to 3.7; *Inside Edition* was off 9%, to 3.0, and *Access Hollywood* dropped 8%, to 2.2. *Hard Copy* hit a season low of 1.7, off 15% from the week before. In the talk show wars, *Jerry Springer* was on top again, despite a 6% dip, to a 6.8 rating. *Oprah* was down 5%, to 6.0, and *Montel Williams* was third at 3.6 (off 5%). *Rosie O'Donnell* (down 3%), *Ricki Lake* (down 3%) and *Live with Regis and Kathie Lee* (up 3%) all tied at a 3.5 rating for the week. *Sally Jessy Raphael* was off a dramatic 19%, to 3.4; *Jenny Jones* was flat at 3.3; and *Maurly* was down 9%, to 3.1. *Forgive or Forget* led the new daytime pack with a 1.9. *Donny & Marie* gained 7%, to 1.6; *The Roseanne Show* was flat at 1.5, and *The Howie Mandel Show* was also flat at 1.4. *Judge Judy* was up 3%, to 6.9, to lead the pack of syndicated court shows. *Judge Joe Brown* fell 3%, to 3.2; *Judge Mills Lane* was off 10%, to 2.8, and *The People's Court* gained 4%, to 2.6. *The X-Files* was tops in the weekend syndication race at 5.4 and *V.I.P.* was the top newcomer at 2.9.

—Joe Schlosser



GET WITH THE PROGRAM

By Joe Schlosser

Family's value

Fox's new animated sitcom *Family Guy* continued its strong showing in the Sunday 8:30 p.m. timeslot. In only its second week, the series won its time period in a number of key demographics, including adults 18-34 (9.1/27) and adults 18-49 (6.8/18). *Family Guy* also improved on its *Simpsons* lead among teens, adults 18-34 and adults 18-49. CBS' drama *Touched by an Angel* won the time period in total viewers with 16.7 million to *Family Guy*'s 13.5 million.

Kelley returns to 'Chicago'

Somehow, David E. Kelley is going to find time in his busy schedule to get more involved in the CBS drama *Chicago Hope*. Kelley, who is the creative force behind *The Practice*, *Ally McBeal* and the upcoming ABC series *Snoops*, will return to *Chicago Hope*

next season as executive producer. He has vowed to oversee all writing on the series. CBS, which has seen *Chicago Hope*'s ratings dip this season, is now expected to renew it for next season. A number of cast members have announced they will not be returning next year. Among them are Christine Lahti and Vondie Curtis Hall.

The eye has it

CBS grabbed its 14th victory of the season in households and total viewers for the week ending April 18. *60 Minutes* was the top-rated program of the week, scoring a 12.7 rating/24 share, according to Nielsen Media Research. Season-to-date, CBS is first in households with a 9.1/15, ahead of second-place NBC, which has averaged an 8.9/15 among households this season. Fox led all networks in terms of viewers 18-49 for the week.

Two new Fox animated series (*Family Guy* and *Futurama*) helped Fox win in a number of key demographic areas, including adults 18-34, men 18-49 and teens. *Family Guy* was the top-rated show of the week among teens and men 18-34 (see above), while *Futurama* was the highest-rated show on Tues-

day (April 13) among adults 18-34, men 18-49 and teens. NBC only trailed Fox in adults 18-49 by 33,000 viewers, according to Nielsen figures. *Friends* was the highest-rated show in the key 18-49 demo for the week, scoring a 8.8/29.

Executive changes at Twentieth

Paul Franklin has been named executive VP and general sales manager at Twentieth Television. Franklin was formerly senior vice president and general sales manager. He will continue to head Twentieth's sales efforts for all domestic broadcast programming. The Fox syndication unit also announced a number of other executive changes, including the promotion of Michael Newsom to senior vice president and regional manager of the Southeastern and Southwestern divisions. Newsom was formerly vice president and Southeastern regional manager. Steve MacDonald was named vice president of the Western region and basic cable sales. MacDonald was formerly the Western region's division manager. Ken Lawson was named vice president and central regional manager, and Perry Casciato was named division manager of Northeastern sales. Lawson was formerly division manager of Northeastern sales and Casciato was formerly an account executive in Twentieth's New

York office.

Star Tech: The Next Generation

CNN Newsource is providing its more than 550 affiliates with an original two-part May sweeps series entitled *The Bright Stuff*. The special explores NASA's efforts to recruit the next generation of space engineers, scientists and astronauts. The series is hosted by CNN Newsource national correspondent, Sean Callebs.

'Roseanne' returns

Ending months of speculation, King World executives have pronounced *The Roseanne Show* a "firm go" for a second season. The new daytime talker averaged a 1.7 national rating in its first 30 weeks in syndication, according to Nielsen Media Research. Over that stretch, the show has also averaged a 1.0 national rating among women 18-49. King World originally cleared the show for two seasons and has it cleared for year two on 158 stations, covering 92% of the country.

Stations find 'Lost World'

Sir Arthur Conan Doyle's *The Lost World* has been cleared in more than 92% of the country for the 1999-2000 TV season. The action hour, which is distributed domestically by New Line Television, is sold in 72 of the top 75 markets and on 199 stations. The series debuts on Sept. 28 in syndication. The two-hour pilot/movie aired April 3 on cable's TNT and averaged a 2.9 national cable rating, according to Nielsen Media Research.

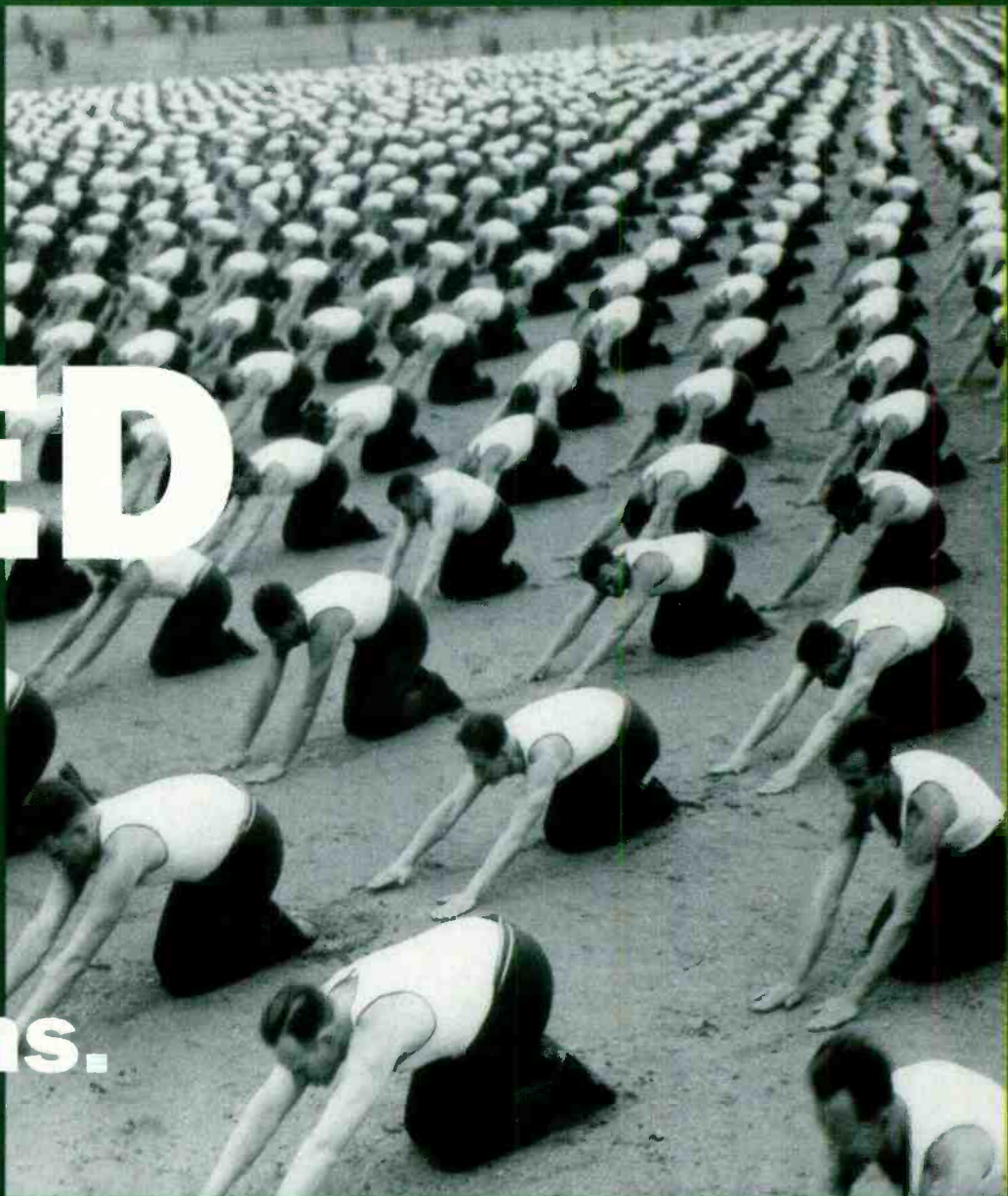


The Southern California Chapter of American Women in Radio and Television honored Brooke Shields, Victoria Principal, Anne Sweeney (The Disney Channel) and Mother Love at the 44th Annual Genii Awards April 16 in Hollywood. Pictured (l-r): Shields; Chapter President Patricia Sullivan; Mother Love; Sweeney; Principal and incoming chapter president Suzanne Cupal. The awards recognize outstanding individuals in the broadcasting industry.

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STATION BREAK

By Dan Trigoboff

A first? Milosevic talks to Houston TV station reporter

Yugoslavian President Slobodan Milosevic gave what is believed to be his first Western media interview during the current crisis to a Houston TV station, informing KHOU-TV's Ron Hatchett that the three captured American soldiers were in good shape and were being treated well. One of the three, Steven Gonzales, is from Huntsville, Texas, which is part of the Houston TV market.

Hatchett, a former military intelligence officer now running the Center for International Studies at the University of St. Thomas, is KHOU-TV's regular military analyst. The Belo-owned CBS affiliate sent Hatchett—with a crew—to Serbia shortly after hostilities began, hoping his connections in the area, as well as his ability to speak the local language, would aid in reporting.

"We rolled the dice," says news director Mike Devlin. The interview, which also ran on the *CBS Evening News*, was filmed by a Yugoslavian crew, with only Hatchett allowed in Belgrade.

Did Phidippides carry a pager?

WCVB-TV reporter and anchor Brian Leary finished the Boston Marathon Monday, April 19, with a time of 3 hours and 36 minutes—which may be lowered officially



Boston newsman Brian Leary finds local support for his first marathon.

because of slow starts in the crowded race.

It was more than good enough to reach Leary's stated personal goal of 3 hours and 45 minutes for his first marathon. In addition to personal achievement, Leary ran for a charity sponsored by his station, The Kirby Perkins A+ Scholarship, named for the station's longtime political reporter who died in 1997. Leary, 43, had trained since October for the Patriot's Day tradition, aided by Boston Marathon legend Bill Rogers and another former winner, Jack Fultz.

Leary says he had been a recreational runner, "but I began to enjoy longer distances. I told some people I was going to run the marathon, and then I was sort of forced to do it." Similarly, considering the hype his entry received, he knew he'd have to finish. "The station promoted it heavily," says Leary, who carried a small cell phone 26.2 miles to give live reports. One runner appeared bothered by the phone early in the run, and there was almost a fight,

Leary notes. But most of the citizenry was more supportive, and helped him make that last four miles when his legs started feeling dead. "Everywhere along the route, people had signs encouraging me," Leary says. "I couldn't drop out."

Happy talk, sad talk in New York

The WABC-TV Eyewitness News 30th anniversary bash last week drew more than 130 former staffers, the biggest reunion turnout yet, according to organizers. Among the well-known broadcasters who have passed under the ch. 7 *Eyewitness* logo and showed up at Morton's of Chicago (in Manhattan) for the gathering were Warner Wolf, Bill Aylward, Sal Marchiano, Ernie Anastos, former major leaguer and best-selling author Jim Bouton, Bob Lake and Eyewitness News anchor Bill Beutel. Beutel has been with the station since 1962.

A poignant moment



The happy faces belong to (l) ex-'Eyewitness News' writer Raphael Rothstein, and (r) anchor Bill Beutel.

came when former Eyewitness News assignment manager now WRGB(TV) Albany, N.Y. news director, Joe Coscia, read the list of colleagues who had died since the 25th-year reunion. All of those assembled knew that longtime anchor Roger Grimsby and news director Ron Tindiglia were gone, but some were surprised at the recent deaths of onetime ABC general manager Ken McQueen and film editor Don Liebert, and gasped at the news.

But most of the evening was filled with lighter fare, particularly when Al Primo, now a consultant, was honored as the visionary who created the original personality-driven broadcast. Big league baseball diarist turned sportscaster Bouton recalled how he was sent out on an assignment with no experience, and told by Primo to "just make sure the '7' is pointing at the camera."

Replacing a Sacramento icon

The head of KNXV-TV Phoenix's investigative team, Paul Joncich, will return to Sacramento, Calif., to fill the anchor chair at KOVR(TV) vacated by local TV fixture Stan Atkinson. Joncich worked in Sacramento as an anchor and reporter from the late 1980s into the mid-1990s.

Atkinson announced last year that he would retire this year after 30 years in Sacramento news. He left KCRA-TV after 25 years in 1994 and finished at KOVR.

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

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The 1999
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Award

to

John Conomikes

and

Hearst-Argyle
Television

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*"John Conomikes'
contributions
to the broadcasting
community
have been both
significant and
remarkable.*

*We proudly honor
him as our associate
and friend."*

–Roger & Michael King



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to

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1999
GOLDEN
MIKE
AWARD

Music has its Grammys, film has its Oscars and publishing its Pulitzers. When the broadcasting community seeks to honor its best for excellence in leadership and community service, the Golden Mike Award is the industry's most coveted prize. And among those who know John Conomikes—of his impact on the industry as a whole and deft leadership of Hearst-Argyle Television in particular—the consensus is, there could scarce be a better choice.

Awarded annually by the Broadcasters' Foundation, the Golden Mike is bestowed to an individual or company that has made a legendary contribution to the radio and television industry and the community at



*John Conomikes
president and co-CEO of
Hearst-Argyle Television*

Hearst-Argyle
TELEVISION

large. Conomikes, president and co-CEO of Hearst-Argyle Television Inc., will share the prestigious award with the television company he helped forge in 1997 through a merger of The Hearst Broadcasting Group and Argyle Television. Under Conomikes' guidance, the company has grown from a three-station television group into one of the two largest non-network-owned TV groups in the United States.

"John is the epitome of what the recipient of the Golden Mike Award should be," says Broadcasters' Foundation Director Phil Beuth, chairman of the 1999 Golden Mike selection committee. "He loves broadcasting and has shown that commitment over his entire career. He enjoys his craft and in so doing spreads his enthusi-

“John brings great honor to the history of the Golden Mike. He is generous with his time and cares deeply about his people and the community at large.”

—Gordon Hastings, President and CEO Broadcasters’ Foundation

asm for broadcasting to all of those he touches.”

Conomikes got his foothold in broadcasting more than 40 years ago as a weekend employee at KDKA-TV Pittsburgh (see “Mover and Shaker,” page S8). He joined the sales force of Hearst’s WTAE-TV Pittsburgh in 1959 and worked his way up the ranks to become vice president and general manager in 1970. He was named general manager of television for The Hearst Corp. in 1981 and was elected vice president of the company and general manager of broadcasting in 1983, growing the three-station TV group to a formidable 15-station company. In 1997, The Hearst Broadcasting Group merged with Argyle Television and Hearst-Argyle now owns and/or manages 26 network-affiliated TV stations and seven radio stations across the country.

The Golden Mike is presented annually during a black-tie event, which is the foundation’s primary fundraising effort. Friends and colleagues representing nearly every segment of the industry will join to honor Conomikes and Hearst-Argyle Television on April 26 at The Plaza in New York. Regis Philbin will emcee the night’s festivities, which will include podium salutes from diverse industry leaders, among them Hearst Corp. President and CEO Frank A. Bennack Jr; Cox Broadcasting President Nicholas Trigony; First Plus Sports Marketing CEO Dan Marino, and King World Chairman Roger King,

“What sets John apart from other people,” says Steve Rosenberg, President of Studios

USA Domestic Television, “is that while there are a lot of good people in this business, he really, truly is a special person. Because of his integrity, because of how fair he is, doing business with him is not a chore. In negotiations, his philosophy is, ‘let’s find a way to satisfy us both.’ If everyone did business that way, it would be an easier process.”

Traditionally, the Golden Mike has been presented to a company or station, including WGN(AM) Chicago; WOAI (AM) San Antonio, Tex., and Fisher Broadcasting’s KOMO-TV Seattle. Since 1996, however, the Broadcasters’ Foundation’s 32-member board has cast a broader net, seeking to recognize individual achievement as well. The 1996 honoree was Norman Knight, founder of Knight Quality Stations and a well-known Boston philanthropist; 1997’s recipient was the Hubbard family, pioneers in radio, television and direct broadcast satellite technology; and Ralph Guild, chairman of Interep, the radio sales representative firm, was honored in 1998. In 1999, Conomikes shares the award with the company he dedicates his considerable talent to building.

A Heart for the Community

As significant as his managerial expertise is Conomikes’ enduring reputation for community involvement—a philosophy, colleagues say, that has become an integral part of each station and company under his stewardship.

“John brings great honor to the history of the Golden

Mike,” says Broadcasters’ Foundation President and CEO Gordon Hastings. “He is generous with his time and cares deeply about his people and the community at large.”

As an individual, Conomikes has received numerous awards from industry and civic groups, including a 1997 Star Award from The American Women in Radio and Television, a non-profit professional organization that seeks to advance the impact of women in the electronic and allied fields.

On Aug. 19, AWRT will present Conomikes with its President’s Award at the 1999 AWRT Silver Satellite Awards. The President’s Award honors an individual who has “demonstrated consistent support to AWRT; has strengthened the position of women by mentoring, networking and counseling; and given service above and beyond to AWRT.”

Jacci Duncan, AWRT executive director, says: “John Conomikes has repeatedly demonstrated his dedication to the advancement of women in broadcasting by lending his time, resources and energy in support of American women in radio and broadcasting. John has shown the future of broadcasting means equal opportunity for everyone.”

As evidenced by the numerous local, regional, and national awards garnered each year, Hearst-Argyle television stations are as dedicated to community service as their leader. From KMBC-TV Kansas City’s Emmy-winning March Against Violence campaign, which also won a Partnership for Children

**1999
GOLDEN
MIKE
AWARD**

To a Man of Integrity, Dedication and Commitment.



Congratulations John,
From all your friends at Studios USA.



community service award, to WBAL-TV Baltimore's Harvest for the Hungry campaign, which in its 11th year has collected over 10 million pounds of food for community shelters (see "Hunger Takes No Holiday, page S22), Hearst stations have built viewer loyalty, enhanced station branding and strengthened bonds with viewers and advertisers alike.

Citing the mutual accom-

plishments of John Conomikes and Hearst-Argyle Television, Edward F. McLaughlin, chairman of the Broadcasters' Foundation, will present the Golden Mike award Monday evening, April 26, with the following pronouncement:

"Integrity. Vision. Leadership. Dedication. Strength. Goodness. Grace. The characteristics of a great leader. The characteristics of a great compa-

ny. Tonight's honorees embody all of these qualities, together and individually... It is a tradition of leadership, success, community commitment and unparalleled philanthropy, forthcoming with a style that sets a criterion for us all." ♦

Michelle Y. Green, a Maryland-based freelance writer, researched and wrote this special advertising supplement.

A 'Do'ers Profile

The saying goes, "If you want to get something done, ask a busy person." From his earliest days at KDKA-TV Pittsburgh to his shaping of Hearst-Argyle into a dynamic television group, this "doer" has been busy with the business of serving an industry, and community, he loves.

Name: John G. Conomikes

Titles: President and Co-CEO of Hearst-Argyle Television Inc.
Vice President and Director of the Hearst Corp.
Trustee of the Trusts of William Randolph Hearst

Occupation: Broadcaster

Career Years: Began career in broadcasting in 1955

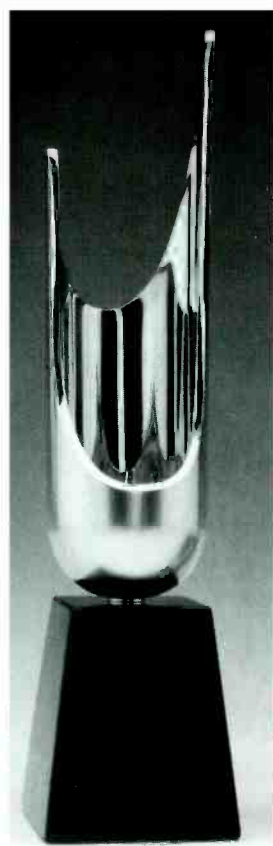
Education: B.A. in Communications, University of Pittsburgh
Attended Staunton Military Academy, Staunton, Va., and Miami University, Oxford, Ohio

Hometown: Ithaca, New York, now resides in Fox Chapel, Pa.

Board member: A&E Television Networks; Lifetime Entertainment Services; The International Radio & Television Society Foundation; Association for Maximum Service Television; Chairman, Television Operators Caucus; Trustee, The Foundation of American Women in Radio and Television; Past chair, ABC Television Affiliates Association; National Association of Broadcasters; Television Bureau of Advertising; Board of Trustees, University of Pittsburgh

Awards: Chairman's Award, National Association of Television Program Executives; American Women in Radio and Television President's Award and STAR Award for Individual Achievement in Television; Media Award, Variety Club of Pittsburgh; Outstanding Achievement in Broadcasting for Television, Pittsburgh Radio & Television Club; Man of the Year, Pittsburgh Jaycees; Golden Panther of the Year, University of Pittsburgh; Numerous awards from industry and civic groups

Corporate Philosophy: The basis of the Hearst-Argyle culture is one of managerial integrity, financial stability, and entrepreneurial vigor. As broadcasters, we understand the critical role that television plays in the life of a community. We understand our responsibilities to serve those communities, and we're committed to fulfilling those responsibilities.



1999
GOLDEN
MIKE
AWARD

Congratulations

John G.
Conomikes
&
Hearst-Argyle
Television

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Mover *and* Shaker



**1999
GOLDEN
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AWARD**

He started out moving props and has become a moving force in the industry, the vanguard of a company on the grow. John Conomikes reflects on his years in broadcasting, shares Hearst-Argyle's strategies for success, and tells what lies ahead.

You've been involved in just about every aspect of broadcasting for more than four decades.

What was it that first made you want to pursue a career in the field?

I came out of the service in January 1955 and decided, after my experience in Korea, the best thing for me to do was to finish my college education. I enrolled at the University of Pittsburgh, and that's where I met Tom Seger. He was a floor manager at KDKA, then the city's only television station. He told me what a great future there was in broadcasting. The tough part, he said, was getting a foot in the door. In chatting with him, I figured maybe broadcasting was the way to go, and so I got my degree in communications. Tom told me that if anything ever opened up, he'd give me a call.

My first job at KDKA was a weekend job moving props. It paid \$1.45 an hour, nonunion. I moved props by myself from the prop department to the door of the studio. Then, two union stagehands, at \$4.50 an hour, took them from the door of the studio onto the set. A year later, I was promoted to nighttime switchboard operator, working five nights a week. It was a suit and tie job, but it had one problem. On the Westinghouse pay scale, it paid only \$1.35 an hour—I took a 10-cent-an-hour cut to be promoted. I said I'd do it,

but told them, three more promotions and I wouldn't be able to afford to work there.

In 1959 you joined Hearst Television at WTAE-TV Pittsburgh, first in sales, then worked yourself up the ranks to become general manager of the television group. You went on to become vice president and general manager of broadcasting of the Hearst Corp. Since then, you've been credited with developing some of the finest television stations in the country.

What are some strategies you've used to successfully grow a station?

We've always felt the most successful stations are those involved with their local communities. TV stations are local by nature, unlike cable networks that are national entities. Where you build your reputation is in how you build your local community. We have a license to operate in the public interest, so we commit our resources to be very active in our local communities, whether it's disaster relief, food or fund drives or cultural events. And that's where our news and public affairs shows come in. The stations that are more involved in their local communities tend to be the ones that have the higher news ratings. The more active we are in community affairs, the more we build trust and loyalty among our viewers. This enhances the value of our local franchises.

Your stations have a reputation for strong news leadership in their markets. Why is this important?

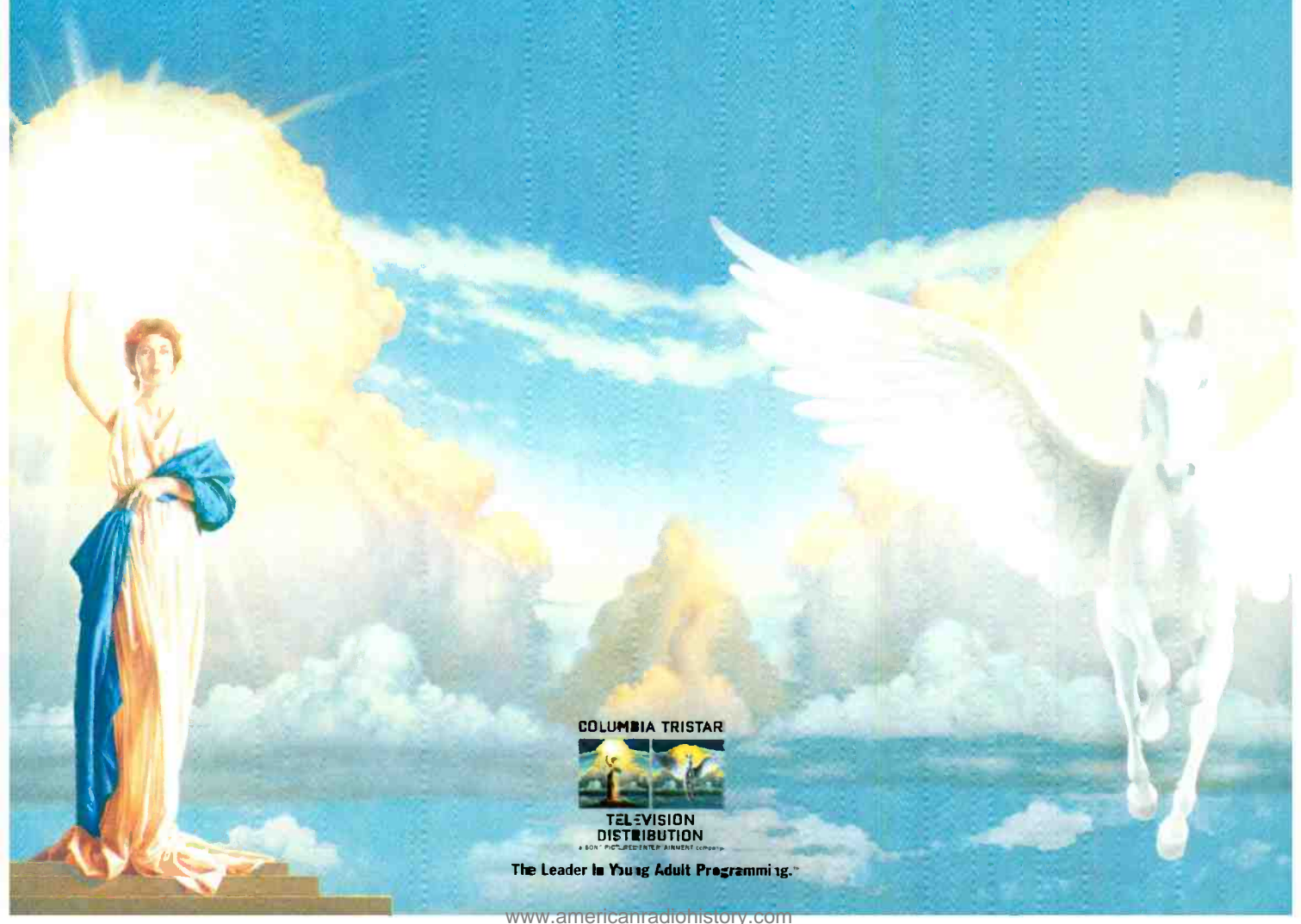
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“For a number of reasons, our business is getting to the point where you either get bigger or you better get out.”

We have very strong news franchises, especially at our larger stations. They're tops in their markets on at least one major newscast each day. In Kansas City and Boston, we're No. 1 in every newscast. In Baltimore, where we're NBC, we're now the leading news station in the market. As for smaller (or newer) stations where we're improving the newscasts, there is huge upside potential.

We consider strong local news, weather and sports—emphasizing content and coverage—to be critical in creating a brand identity for each of our stations. Achieving news leadership, particularly with our target audience, enhances our ability to compete for revenue share and contributes to the long-term franchise value of each station.

In 1997, Hearst Broadcasting Group merged with Argyle Television Inc. to form Hearst-Argyle Television Inc. It is now the largest pure-play television station company in the country. How did that partnership develop, and what lies ahead for Hearst-Argyle?

The Hearst Corp. is a private company with a strong commitment to television broadcasting. We concluded that the best way to grow our business was by partnering with a public company, both for capital and to have stock for acquisitions. For a number of reasons, our business is getting to the point where you either get bigger or you better get out. We saw Argyle as a well-run, small company that brought considerable expertise to the table. By combining the Hearst Broadcasting Group with Argyle, Hearst immediately grew 25 percent in terms of broadcasting revenues. We've grown it from there.

The next piece of the puzzle was bringing in the Kelly Broadcasting stations. KCRA-TV Sacramento, Calif., and KQCA (TV) Stockton, Calif., were brought in Jan. 5, and we acquired Kelly News & Entertainment, a leading syndicator. In March we closed on nine television and five radio stations from the Pulitzer Broadcasting Group, a quality company. Hearst-Argyle now owns and/or manages 26 TV stations and seven radio stations. Our goal when we started was to reach 20 percent of the U.S. television households in the country within five years. We've reached 17 percent in only two years. We're now the largest non-network-owned television station group in the business.

You're active in a number of professional organizations. Tell us about your involvement with the American Women in Radio and Television Foundation. You have won both their President's Award and Star Award for Individual Achievement in Television.

I got involved with AWRT years ago in Pittsburgh when they started a local chapter. In fact, I was their first male member. I've always tried to be in the forefront in women's and minority rights in this business. I'm also one of the honorary trustees of their national foundation.

You also sit on the board of Lifetime Television. On the whole, how do you think women have fared and are faring in broadcasting?

Compared to where they were 20 years ago, I think they're doing very well. When I first started out in Pittsburgh, our news department consisted of about 25 people. There were no minorities and only one woman, and she was the secretary. If you look at Pittsburgh now, well over 50 percent of the entire staff is women or minorities. And those kinds of numbers are popping up all over the country. It's not just about who's on the air. I remember the day when our sales department had one woman, period. Now, we're probably north of 50 percent of women selling advertising.

The FCC has set guidelines as to what workforce numbers should be for women and minorities: one-half of the actual numbers in your Designated Market Area. If we take all our stations, we're proud of the fact that we've surpassed that requirement and are about 100 percent of that number. It's easier to do the right thing. It adds to our prestige and what we've done as a company. It's something we're really proud of.

Is there anything you haven't tackled, personally or professionally, that's on your "to-do" list?

Not really. As far as running TV stations, I've done just about everything you can do. I've been involved in every aspect—from sales and marketing to engineering and management. I've loved every minute of it. And it still has a great future going for it. ♦

1999

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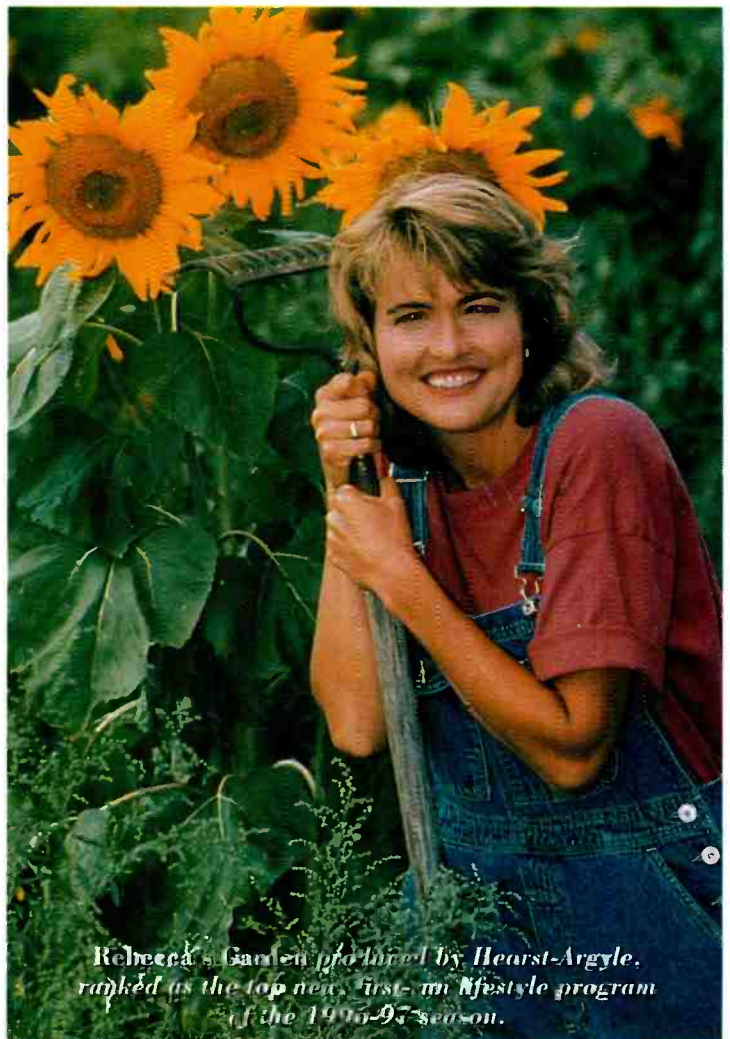
**1999
GOLDEN
MIKE
AWARD**

Less than 10 years ago, The Hearst Broadcasting Group was a respectable six-station television group, the offspring of a venerable media giant. Five years ago, Argyle Television was a three-station start-up, a media “David” by comparison to the Hearst “Goliath.” Today, Hearst-Argyle Television has combined the experience and stability of a well-established company with the vitality and excitement of an emerging venture to forge one of the nation’s largest independent TV station groups with 26 television stations plus seven radio stations from Boston to Honolulu.

What was the impetus for such rapid growth? What strategies were used to accomplish their mutual objectives? And what challenges and opportunities lie ahead for a company on the grow?

A Climate for Change

When the 1996 Telecommunications Act dramatically increased the number of stations a company could own, the writ-



Rebecca's Garden produced by Hearst-Argyle, ranked as the top new first-run lifestyle program of the 1996-97 season.

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A NEWS CORPORATION COMPANY

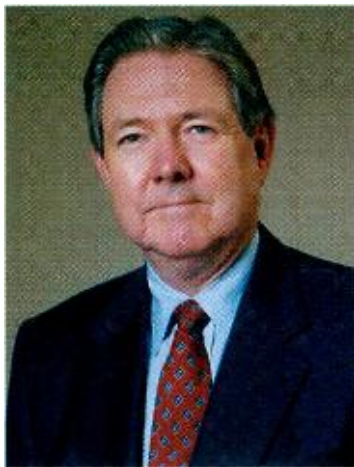
ing on the wall became clear: Station group owners had to become consolidators or risk being marginalized in the competitive broadcasting industry. In the words of then-Hearst Broadcasting executive John Conomikes, "Our business is getting to the point where you either get bigger, or you better get out."

Founded in 1994, Argyle Television was a publicly owned television company comprising WNAC-TV Providence, R.I.; WZZM-TV Grand Rapids, Mich., and WAPT Jackson, Miss. Within two years, Argyle grew by acquiring WGRZ-TV Buffalo, N.Y.; KITV Honolulu (plus its satellites KMAU Wailuku and KHVO Hilo), and KHBS Ft. Smith, Ark. (and satellite KHOG-TV Fayetteville, Ark.).

As Argyle was growing, Hearst Broadcasting, a television pioneer, was continuing to expand and solidify its reputation as an industry leader. Realizing that both companies had the same strategic vision—growing a television station operating group that would prevail and succeed in a climate of industry consolidation—Hearst Corp. and Argyle opted to join forces.

In March 1997, Frank A. Bennack, Jr., Hearst president and CEO, and Bob Marbut, chairman and CEO of Argyle, announced that they had entered into an agreement to combine the six Hearst television stations with the six Argyle television stations. Consummated six months later, the new venture was named Hearst-Argyle Television Inc. In the initial transaction, Hearst-Argyle was to own 12 stations and manage three others, its reach extending to approximately 11.6% of all U.S. TV households. Total capitalization of the new company, based on the merger price, exceeded \$1.8 million.

Under the terms of the deal, Argyle shareholders were offered a choice of \$26.50 per



Frank A. Bennack, president and CEO The Hearst Corp.

share; one share of Series A common stock of the new entity, or a combination of \$13.65 in cash and one-half share of Series A common stock in the new company.

The Hearst Corp., which remained privately held, became the majority shareholder of Hearst-Argyle. Unaffected by the transaction were other assets of The Hearst Corp., including 12 daily newspapers, 16 domestic consumer magazines and its book, business publishing and syndication units. The deal also left private the more than 80 worldwide cable network partnerships with A&E, Lifetime, ESPN, ESPN2 and The History Channel.

A combined management team, made up of senior broadcasting executives from both Hearst and Argyle, took the helm of the new company. Marbut, co-founder, chairman, and CEO, became chairman of Hearst-Argyle, while John Conomikes, Hearst's vice president and general manager of broadcasting became president. Both share the title of co-CEO.

"In addition to the strong financial position the new company will have," said Bennack in 1997, "the combined management team will bring together several of the most respected executives in television. The combined team has the proven ability to make Hearst-Argyle grow."

Marbut cited the inherent advantages of partnering with a company with more than a century's track record of success in the communications business. "Hearst-Argyle will have the critical mass to be an active player in the industry's consolidation and also have long-term stability. We have the best of both worlds: We have, thanks to Hearst, the stability of a 110-year-old company. And we have the promise of a very entrepreneurial, marketing-driven company. This is unique, I think."

The agenda of the new company was two-fold, according to David J. Barrett, formerly a Hearst Corp. vice president who became executive vice president and chief operating officer of the new venture. "We're going to achieve our growth objectives on two fronts. We'll grow internally by managing our stations better, making more of them No. 1 and No. 2 in their markets. And, we'll grow externally through acquisitions."

The merger intact, the foundation in place, Hearst-Argyle was ready to take the next steps in growing the company into a top-tier consolidator.

A Strong and Serious Commitment

Last year was the first full year of operation for the new company. Hearst-Argyle executives set as their benchmark the goal of reaching 20 percent of U.S. TV households in three to five years. To do that, the company essentially would have to double in size. And so it did.

In January 1999, Hearst-Argyle announced that it had completed the acquisition of two stations from Kelly Broadcasting: KCRA-TV (an NBC affiliate) and signed a time brokerage agreement for KQCA (a WB affiliate), both serving the Sacramento-Stockton-Modesto, Calif., market. The total consideration for the stations was \$520 million, which included \$11 million of working capital.

"This acquisition is a key step

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in our long-term growth strategy," Conomikes says. "KCRA holds a wide lead in a very fast-growing market, and we are confident of being able to expand further on this leadership position."

"KQCA is well-positioned on a fast track to both revenue and profit growth," says Marbut. "This transaction, coupled



Hearst-Argyle Television, Inc.
888 Seventh Avenue
New York, NY 10106
Phone: (212) 387-6800
Fax: (212) 887-6375
www.hearst-argyle.com

John G. Conomikes (left)—
President and Co-Chief
Executive Officer
Bob Marbut (right)—Chairman
of the Board and Co-Chief
Executive Officer
David J. Barrett (center)—
Executive Vice President and
Chief Operating Officer

Ownership: Publicly owned company; the majority shareholder is The Hearst Corp., which holds approximately 77% of the stock

Traded: Series A common stock is traded on the Nasdaq Stock Market under the trading symbol HATV.

Coverage: Owns and/or manages 26 network-affiliated television stations and seven radio stations in geographically diverse U.S. markets. The company's television stations reach approximately 17.5 percent of U.S. television households, making it one of the two largest non-network owned television groups in the U.S. and one of the eighth largest television groups overall as measured by audience delivered.

Station Affiliations: Hearst-Argyle stations include 11 ABC affiliates, making the company the largest ABC affiliate group outside of ABC's owned and operated stations. Of the remaining stations, 10 are NBC affiliates, 2 are CBS affiliates, 2 are WB affiliates, and 1 is affiliated with UPN.

Digital transmission: In 1997, KITV-TV Honolulu became the country's first commercially licensed digital television station. Digital upgrades of four Hearst-Argyle stations are expected to be completed this year.

with our KSBW affiliate serving Monterey-Salinas, [Calif.] gives us the opportunity for regional sales, news and other synergies."

The market served by the KCRA and KQCA is Nielsen's 20th largest TV market, comprising 1.15% of U.S. TV households, with average annual market revenue projected to grow by 6 percent from 1997 to 2001.

Hot on the heels of the Kelly acquisition, Hearst-Argyle announced on March 18 that it had completed the acquisition of the Pulitzer Publishing Co.'s nine television and five radio stations.

"We are now firmly positioned with what we feel is the best group of broadcast television assets in the business," Marbut says. "This transaction is a pivotal event in our company's development."

The deal, he says, positions Hearst-Argyle among a handful of TV broadcasting groups that will be able to compete effectively as the broadcasting indus-

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try consolidates. It offers a diversity of geographic positions and affiliations, and it allows greater efficiency in trading the company's stock by quadrupling its "free trading public float."

"This acquisition represents a strong and serious commitment to broadcast television," says Conomikes. "The Pulitzer stations are powerful, household-name, local-brand franchises in fast-growing markets. We are very optimistic about the growth potential we have with this impressive, newly combined station group, and the outstanding people we have."

Programming Strength

Hearst-Argyle stations program a blend of first-run syndicated productions, such as *Oprah*, *Jeopardy!* and *Entertainment Tonight* and off-network syndicated powers such as *Seinfeld* and *M*A*S*H*. But its programming strength is most acutely demonstrated by the quality and success of its original productions.

The Boston-based Hearst-Argyle Television Productions, an operating group of Hearst-Argyle Television, is a full-service production and distribution company providing creative development and production facilities for the broadcast, cable, home video, educational and corporate markets. Formed in 1990, the company produces numerous specials and series for Hearst-Argyle outlets, including informational shows *American Baby* and *Healthy Kids*; teen game shows *Click* and *Peer Pressure*, and the Emmy Award-winning public affairs show *Save Our Streets*.

In addition, the company produces the syndicated lifestyle program *Living Better with Carrie Wiatt*, which debuted on more than 125 stations reaching 85 percent of the country, and the half-hour, syndicated phenomenon *Rebecca's Garden*, now in its third season.

Hosted by master gardener

Rebecca Kolls, *Rebecca's Garden* is syndicated to approximately 152 stations in 49 of the top 50 markets, covering 90

percent of the country. The show is also seen on cable's Home & Garden Television. Since its fall 1996 premiere, national ratings have grown more than 30 percent, and it was ranked as the top new, first-run lifestyle program of the 1996-97 season.

The show's early success has cultivated an array of ancillary products including a hardcover gardening book, "Rebecca's Garden: Four Seasons to Grow On," published by The Hearst Book Group's Avon Books, a *Rebecca's Garden* magazine, published by Hearst Magazines Enterprises, an interactive Web site developed by the Hearst New Media Center at www.rebeccasgarden.com (also www.rebecca.com); and a 60-minute home video, *Rebecca's Garden: Get Your Garden Growing*, produced by Hearst-Argyle.

"We saw a strong potential to extend this new Rebecca's Garden brand into a variety of other formats," Bennack says. "Rebecca Kolls has a warm and engaging personality, and a true passion for gardening which inspires people to go out and try it for themselves."

The synergy between parent company The Hearst Corp. and Hearst-Argyle is clearly demonstrated by the cross-pollination of this successful TV hit. The television show, which is produced by Hearst-Argyle Televi-

Hearst-Argyle Broadcasting Holdings

As of March 1999



Hearst-Argyle Television

- ACVB-TV Boston, MA
- AWWB-TV Tampa, FL
- WTAE-TV Pittsburgh, PA
- KTSA-TV Sacramento, CA
- KYCA-TV Sacramento, CA
- WESH-TV Orlando, FL
- WEAL-TV Baltimore, MD
- WISN-TV Milwaukee, WI
- WLWT-TV Cincinnati, OH
- WIBC-TV Kansas City, MO
- WWE-TV Kansas City, MO
- WYFF-TV Greenville, SC
- WDSU-TV New Orleans, LA
- WPBF-TV West Palm Beach, FL
- WCCC-TV Oklahoma City, OK
- AGAL-TV Lancaster, PA
- WYII-TV Greensboro, NC
- WKY-TV Louisville, KY
- QAT-TV Albuquerque, NM
- CCI-TV Des Moines, IA
- KTVM-TV Honolulu, HI
- KTET-TV Omaha, NE
- WAPT-TV Jackson, MS
- WFTZ-TV/WNNE-TV Burlington, VT
- KBBS-TV/KHOG-TV Ft. Smith, AR
- KBW-TV Monterey, CA

Radio

- KTAR (AM) Phoenix, AZ
- WVPI (AM) Phoenix, AZ
- WLT (FM) Phoenix, AZ
- WBAL (AM) Baltimore, MD
- WTYY (FM) Baltimore, MD
- WYII (AM) Greensboro, NC
- WKY (AM) Louisville, KY

*local marketing agreement

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sion Productions and distributed by Kelly News & Entertainment, advises viewers about the book, magazine, Web site and home video. Similarly, the Hearst-published book and magazine promote the other *Rebecca's Garden* products, and the show is regularly advertised in Hearst magazines and newspapers. Rebecca fans also can access the Web site to place an order for the book, find out about the new magazine and get information about stations carrying the television show. They can even find out what will be airing on future episodes and download video clips of Rebecca in the garden.

In January, ABC-TV News and Hearst-Argyle Productions announced that Kolls had been named gardening and lifestyle contributor to ABC's *Good Morning America*. And Kolls will step outside the garden to contribute to the show in a variety of areas, including crafts and creative cooking, even filling in occasionally for weatherman

Tony Perkins, drawing on her own experience as a meteorologist at WCCO-TV Minneapolis.

"People all across the country watch *Good Morning America* every day," Kolls says. "What better way for us to feed the passion of all the garden lovers in America? Gardening is the fastest growing leisure time activity in this country. This is a trend that is just going to keep growing."

A Wealth of Local Programming

In addition to popular local news, weather, sports and syndicated programming, Hearst-Argyle television stations produce a wealth of local programming, some of which is syndicated nationally. Such programming

provides stations the opportunity to speak directly to local issues and events of interest to viewers while creating significant opportunities for station promotion, sponsorship, network tie-ins and brand extension.

When the famous Palace of St. Petersburg replicas of majestic Russian architecture made its exclusive visit to Jackson, Miss., WAPT-TV produced a documentary special on the historic event which earned the station its first Emmy. WBAL-TV Baltimore

gious Iris award from the National Association of Television Program Executives (NAPTE) for outstanding public affairs programming.

Looking Ahead

In order to stay on the cutting edge of a volatile industry, the company has earmarked significant capital investment for improving the quality of on-air products to provide superior pictures and audio for its audiences. This investment will take the form

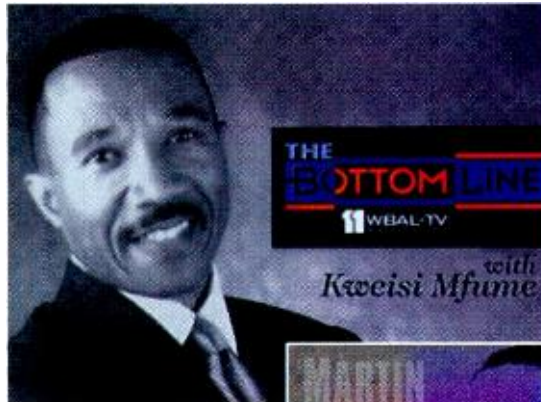
of attractively redesigned news studios, state-of-the-art transmitters and antennas, new on-air graphics and an on-air brand repackaging, advanced news production equipment such as robotic cameras and digital image libraries, and digital editing equipment.

Hearst-Argyle executives are quick to admit that theirs is an industry on the move. Says Marbut: "Eight years ago, we had three broad-

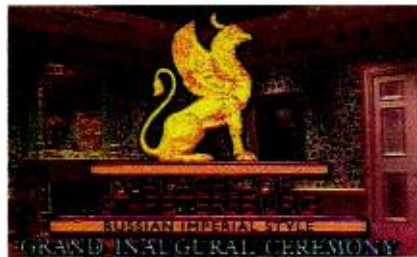
cast networks and one quasi-upstart. Today we have four full networks, two upstarts and two more that are going to be upstarts. A few years from now, there will be over 100 cable channels in most homes."

Yet the consensus is that broadcast television will remain the medium that people go to for news and entertainment, and that advertisers will continue to pay a premium price for the delivery of a mass audience by local network-affiliated television stations.

Toward that end, Hearst-Argyle will continue to seek opportunities that personify the mission statement emblazoned on its most recent annual report: "We're here to stay and grow." ♦



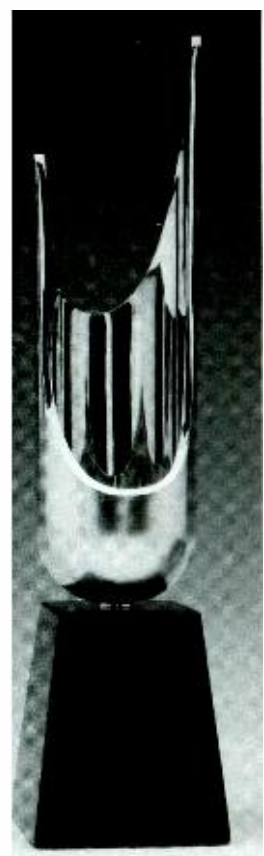
Acclaimed Hearst-Argyle productions: *The Bottom Line* (top), *The March To Freedom* and (left) Palaces of St. Petersburg.



premiered its highly acclaimed weekly talk show, *The Bottom Line*, in September 1998. Hosted by NAACP President Kweisi Mfume, the show debuted in national syndication, including the Hearst-Argyle station group. WBAL also distributed two one-hour specials for national syndication in 1998—*Martin Luther King, Jr.: The March to Freedom* and *The Remarkable Journey with Kweisi Mfume*—both of which were cleared by stations covering more than 80 percent of the country.

And as Boston's WCVB-TV observed its 25th anniversary in 1997, its nightly magazine show, *Chronicle*, celebrated its 15th season, earning the presti-

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Lifetime
Television for Women



Hunger Takes No Holiday

1999
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Holidays like Thanksgiving and Christmas seem to bring out the best in all of us. Caught up in an atmosphere of good will and holiday spirit, it's easy to think of those in our community who are less fortunate. But several years ago, when the holidays were over, Larry Adam—a stockbroker with Morgan Stanley Dean Witter in Baltimore—was left with an empty feeling.

"A group of us from work collected food for local Catholic Charities during the holidays. When it was all over, I remembered thinking: 'But what about the rest of the year?' It was then I realized that hunger takes no holiday."

That simple thought has become the rallying cry of Harvest for the Hungry, a statewide volunteer, year-round effort founded by Adam in 1987 and supported by Hearst-Argyle's WBAL-AM-TV Baltimore. Now in its 13th year, the organization has collected more than 13 million pounds of food for local food banks in communities all over the state.

Harvest for the Hungry serves as the umbrella organization that comprises dozens of individual food and fund drives conducted by schools, local businesses, church groups and other organizations.

The idea is that motivated volunteers can achieve wonderful things if they have the resources. And while the hundreds of volunteers provide the "people power" that gets the job done, all would acknowledge the invaluable nature of WBAL's enthusiastic commitment.

"WBAL TV and radio have been the catalyst for food-raising activities for over a decade and have supported our efforts wonderfully," says Bill Ewing, executive director of the Maryland Food Bank. "In many cases, WBAL's support was



Hearst-Argyle affiliate WBAL was honored at a Harvest for the Hungry All-Star Gala. Maryland Food Bank executive director Bill Ewing (r) and Harvest for the Hungry founder Larry Adam (l), present award to Suzanne Stolz on behalf of her husband, Larry Stolz, president and general manager of WBAL-TV.

offered so generously that it seemed to be there before anyone had the idea for the latest Harvest for the Hungry activity. They didn't ask, "What do you want us to do?" They just did it."

"I have an army of volunteers," says Adam, "but I also need the media. I've worked with WBAL over the years, and they have been the media sponsor for many of the projects we've had."

Through Adam's determined efforts and WBAL's sustained commitment to the project, Harvest for the Hungry has been successful in attracting partners from virtually every segment of the community, including groups as diverse as 10-year supporters Morgan Stanley Dean Witter, Allstate Corp., Pillsbury Co., the United Steelworkers Union, Girl Scouts of Central Maryland, the Maryland Department of Education, the U.S. Army Field Band and

CONGRATULATIONS TO

John G. Conomikes

President & Co-CEO of Hearst-Argyle Television, Inc.
Vice President of The Hearst Corporation

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Chorus and the United States Postal Service.

Each sponsoring organization conducts its own volunteer effort that's tailor-made to that group. Media sponsor WBAL assists by providing public service announcements and live coverage of many of the events. For example:

■ Giant Food, a large regional food chain, conducts an annual Check Out Hunger campaign during which shoppers are encouraged to pick up perishable goods and deposit them at designated drop-off points in the stores. Shoppers also can make a dollar amount contribution with special coupons prominently displayed at check-out registers. The campaign has raised tens of thousands of dollars to help the Maryland Food Bank.

■ Good economy or bad, the United Steelworkers Local 2609 has held Food-A-Thons and other activities in support of Harvest for the Hungry each year, contributing \$45,000 in 1998 alone.

■ The United States Postal Service airs promotional spots asking patrons to leave perishable goods in their mailboxes. Postal workers pick up the goods and use mail trucks to deliver the supplies to the Maryland Food Bank.

■ In the past two years alone, Maryland school children in 144 schools have collected more than 250,000 pounds of food for distribution to the hungry through the Kids Helping Kids program, which takes place from the middle of October through the first week of November.

■ Pizza lovers were offered \$1 off the price of a pizza at Papa John's Pizza franchises with a donation of two cans of food.

Not merely a passive partner, WBAL-TV recently conducted a summer food drive during which viewers were asked to bring in canned goods to the station. "We were concerned that food bank shelves in Baltimore were being emptied," says Wanda Draper, WBAL-TV's community affairs

director. "At the time there was a lot of downsizing in the area, and more people were using the shelters' services."

The response from the community for the station's first drive was overwhelming, she says: "There was food stacked up everywhere, in the hallways and offices. We had to borrow an 18-wheel tractor trailer to deliver it all."

In recognition of its outstanding service to the community, WBAL was honored at a Harvest for the Hungry All-Star Gala last year. The event celebrated the various organizations that worked with Harvest for the Hungry for 10 or more years. Hosted by former Maryland Governor and Baltimore Mayor William Donald Schaefer, the event netted \$30,000, which helped Maryland Food Bank distribute more than 400,000 pounds of food. WBAL's Wanda Draper chaired the organizing committee and further supported the event by airing PSAs and providing live coverage.

The NBC affiliate, which in 1998 celebrated its 50th year of service, is involved in a number of other community service projects throughout the year. On May 1 the station is sponsoring a gala at Baltimore's Inner Harbor in support of the organization Cure Autism Now (CAN). Attending the event will be Anthony Edwards a.k.a Dr. Mark Green from NBC's top-rated drama *ER*. Each week, the WBAL-TV news team airs a successful, locally originated segment following *ER* that provides viewers with medical tips and updates.

Through everyone's efforts, support for Harvest for the Hungry continues to grow each year, yet Adam is determined to do even more. "My goal," he says, "is to collect \$100 million-worth of food before I die." With the good will and hard work of the community, and the continuing commitment of broadcast partner WBAL-AM-TV, he probably won't have to wait that long. ♦

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The Hearst Legacy

On March 4, 1887, William Randolph Hearst, age 23, affixed his name on the masthead of *The San Francisco Examiner* as "proprietor," forever changing the face of American journalism.

One hundred and twelve years after its founding, The Hearst Corp. is one of the world's largest diversified communications companies with interests in newspaper, magazine, book and business publishing; television and radio broadcasting; cable television net-



Hearst family of magazines

John G.

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for
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works; newspaper features distribution; television production and distribution, and new media activities. The Hearst network of companies are household names all across America.

Hearst Newspapers consists of 12 daily newspapers, including the flagship *San Francisco Examiner* and the *Albany (N.Y.) Times Union*. Hearst is the world's largest publisher of monthly magazines, including trendsetters *Cosmopolitan*, *Good Housekeeping* and *Esquire*. And its Books/Business Publishing Group include publishing powerhouses William Morrow & Co. and Avon Books, whose titles continually stack the bestsellers lists.

With a finger in many pies, Hearst has a history of joint ventures with public broadcasting companies and is a pioneer in cable television as a founding partner (with ABC Inc.), in the Lifetime Television, A&E and The History Channel cable net-

works. Last year was a banner year for Hearst Cable Television networks:

- Lifetime Television launched several original programs to further position the network as "Television for Women," and its spin-off digital channel, Lifetime Movie Network, offering movies of interest to women, made its debut.

- A&E's The History Channel reached coverage of 50 million U.S. homes during 1998.

- ESPN (20 percent owned by Hearst and 80 percent by Disney) struck multi-year commitments for professional football and hockey coverage and launched *ESPN The Magazine* and the first ESPN Zone restaurant and entertainment complex, in Baltimore, further expanding the network's position as a premier brand name in sports.

- Two first-run syndicated TV programs, *Popular Mechanics for Kids* and *B. Smith with*

Maybe they should rename it the Golden "Cono" Mikes Award!

**Congratulations John
from all your friends at ABC.**



American Broadcasting Company

Hearst Argyle ABC Affiliated Stations:

WCVB Boston, **WTAE** Pittsburgh, **KMBC** Kansas City, **WISN** Milwaukee, **WPBF** West Palm Beach, **KOCO** Oklahoma City,
KOAT Albuquerque, **KITV** Honolulu, **KETV** Omaha, **WAPT** Jackson MS, **KHBS** Ft. Smith

Hearst Entertainment partners with ABC in A&E Television Networks, Lifetime Television, ESPN, Inc.



**1999
GOLDEN
MIKE
AWARD**



Hearst family of newspapers

Style were renewed for a second season. *Popular Mechanics for Kids* triggered merchandise licensing deals for apparel, electronic games and toys.

Synergy and Support

With the successful creation of Hearst-Argyle Television in 1997, The Hearst Corp. delivered quickly on its promise to become a leading consolidator in the broadcast television industry. Bolstered by the synergy and support of its major shareholder, The Hearst Corp., Hearst-Argyle is now the largest ABC affiliate group and the second-largest NBC affiliate group.

"It is a significant advantage to have The Hearst Corp. as our largest shareholder," says Bob Marbut, co-founder of Argyle Television and co-CEO of the new venture. "Their commitment, staying power and success are well known throughout the communications business, and together we will build Hearst-Argyle into a successful company in the years ahead."

Having completed its first full operating year, Hearst-Argyle is well on its way to achieving its goal of reaching 20 percent coverage of U.S. households within the next three to five years. Other recent achievements include:

■ The recent acquisition of the Pulitzer and Kelly Broadcast Groups give Hearst-Argyle additional high-growth southern and western markets and offer greater geographic diversity among stations in 20 states.

■ This year, Hearst-Argyle's

WCVB-TV Boston, WTAE-TV Pittsburgh and WBAL-TV Baltimore will join trailblazer KITV Honolulu with next-generation, high-definition, digital upgrades, underscoring Hearst's continuing commitment to be on the forefront of digital technology.

■ Hearst-Argyle radio and television stations from coast to coast continue to win national, regional and local awards for distinction in news, sports and public service broadcasting.

A Quest for Excellence

More than a century after its founding, The Hearst Corp. now includes more than 100 separate businesses, with new opportunities emerging every year.

"Industry consolidation, the convergence of various information technologies, and, in particular, the advent of digital media—from high-definition television to the challenges posed by the Internet and other emerging new media—are showing the potential to dramatically reshape the communications marketplace," Hearst CEO Frank A. Bennack says. "Hearst, with its solid and well-defined media brands and franchises, is positioned to take advantage of the opportunities that may arise, no matter the distribution platform."

William Randolph Hearst's death in 1951 at age 88 marked the end of a great publishing era. But his legacy, marked by an enterprising spirit and quest for excellence, continues as The Hearst Corp. moves into the 21st century. ♦

**Hearst
Firsts**

The Hearst Corp. entered the realm of radio and television broadcasting in its infancy. An unabashed pioneer, its history is a time capsule of notable achievements.

1928—Hearst enters broadcasting with the acquisition of WSOE(AM) Milwaukee. Its broadcasting interests in the city later will include WISN-TV.

1929—Hearst launches the legendary newsreel production company, Hearst Metrocine News.


1948—Hearst acquires one of the country's first television stations, WBAL-TV Baltimore.

1952—WBAL-TV is among the nation's first TV stations to transmit in color. The station also introduces the legendary children's show *Romper Room* in the early 1950s.

1984—Hearst becomes a founding partner in both the A&E and Lifetime Television cable networks.

1986—Hearst acquires WCVB-TV Boston, widely regarded the "best station in the nation," for \$450 million, the highest price paid for a TV station at the time.

1997—KITV-TV Honolulu transmits digital TV in December, becoming the nation's first station commercially licensed to do so.



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A Golden Opportunity to Give Back

A 95-year-old broadcasting veteran lives alone in deteriorating health. He has no assets, no relatives and is helped only by Social Security.

A young couple, both working in radio, adopt two children. When the children simultaneously become ill with different afflictions, the mother quits work to care for them. Family resources are quickly drained and eviction is imminent.

Upon retirement, a 43-year veteran of the industry develops cancer. In three years, with no health insurance and no children to help, his entire pension and life savings are depleted. After his death, his wife, widowed at 55, requires open-heart surgery and now faces the loss of her home, resettlement and having to reenter the workforce.

The Broadcasters' Foundation is a not-for-profit organization that not only recognizes excellence in the profession through the coveted Golden Mike Award, but has the dual mission of providing financial assistance to broadcasting colleagues who are in acute need.

Founded in 1947 by legendary newscaster H.V. Kaltenborn, the Broadcasters' Foundation has helped dozens of individuals and families, including those mentioned above, who find themselves in difficult financial circumstances. And it does so with complete anonymity. Moreover, the foundation is the only organization in the industry that provides benevolent outreach.

In November 1997, The Broadcasters' Endowment Fund was established by a resolution of the board of directors of the Broadcasters' Foundation. The fund's exclusive purpose is to ensure that financial assistance to those in need will be available in perpetuity. All of the fund's earnings are dedicated exclusively to benevolent outreach.

"The downsizing of the 1990s, combined with the overall aging of the retired broadcast community, has placed the greatest demand on the foundation's resources in its history," says Gordon H. Hastings, president and CEO of the Greenwich, Conn.-based foundation. "Our goal is to build the foundation's endowment fund so that no one who is deserving of our help will be turned away."

Prior to the establishment of the fund, Hastings says, the foundation was limited in its ability to help. In the past year and a half, since the endowment fund was established, more than 200 individuals and companies have contributed in excess of \$600,000. "Our five-year goal," Hastings says, "is an endowment fund of \$5 million."

Foundation members are broadcasting professionals who have at least 15 years experience in the industry. With a national membership exceeding 1,200, the foundation has six local chapters in Colorado; Indiana; Florida; Washington, DC; Philadelphia, and Buffalo, N.Y. The foundation's 32-member board is made up of a cross-section of industry leaders in radio, television and cable.

To qualify for help, an individual must go through an application process, which includes a financial statement, reference checks and, where appropriate, a physician's medical statement.

Monthly grants and emergency grants are approved and reviewed annually by the foundation's executive committee.

"There are people who built a nest egg and planned to live to 70, but are now well into their 80s," Hastings says, "and there are young families that have been in the business only 10 years or so but have fallen upon trag-

ic circumstances. The broadcasting industry is a rich one, yet many within it are only a step away from severe financial hardship."

While the foundation sponsors several fundraising events each year to support the benevolence fund—such as an Invitational Golf Tournament and American Broadcast Pioneers Breakfast, both held during the National Association of Broadcasters convention in Las Vegas—Hastings emphasizes the importance of individual contributions.

"This is our opportunity to give back to an industry that has rewarded us well," he says. "The most meaningful thing about the endowment fund is that individual gifts have ranged from \$25 to \$100,000. But what is so significant is that the \$25 gifts are proportionately as large for those individuals as many of the larger gifts."

In addition to providing direct financial assistance, the foundation also awards two annual scholarships through the Broadcast Education Association, named in honor of CBS pioneer Helen Sioussat. The foundation is affiliated with the Broadcast Pioneers Library of American Broadcasting. The library, located at the University of Maryland at College Park, contains the country's largest collection of radio and television history, including archival documents, photos, film and audio tape.

For additional information about The Broadcasters' Foundation and the Endowment Fund, contact: Gordon H. Hastings, President and CEO Broadcasters' Foundation, 296 Old Church Road, Greenwich, CT 06830, (203) 862-8577.



BROADCASTERS' FOUNDATION

1999
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Greg Meidel

John,

Thanks for being
such a dear friend,
outstanding industry leader,
and the greatest golf partner!

Congratulations to Jaqi,
John Jr., Christopher, Dean
and you on receiving the
1999 Golden Mike Award.

Your pal,

Greg

Congratulations John!



John G. Conomikes

President & Co-CEO Hearst-Argyle Television, Inc.

The Broadcasters' Foundation ♦ 1999 Golden Mike Award Winner

Your dedication is unwavering. Your leadership is invaluable.
Your accomplishments and your contributions
to the television industry are examples for all to follow.

Thank you, John!

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WESH-TV Orlando, WBAL-TV Baltimore, WISN-TV Milwaukee, WLWI-TV Cincinnati,
KMBC/KCWE-TV Kansas City, WYFF-TV Greenville, WDSU-TV New Orleans, WPBF-TV West Palm Beach,
KOCO-TV Oklahoma City, WGAL-TV Lancaster, WXII-TV Greensboro, WLKY-TV Louisville,
KOAT-TV Albuquerque, KCCI-TV Des Moines, KITV Honolulu, KETV Omaha, WAPT-TV Jackson,
WPTZ/WNNE-TV Burlington, KHBS/KHOG-TV Ft. Smith, KSBW-TV Monterey,
KTAR-AM/KMVP-AM/KKLT-FM Phoenix, WBAL-AM/WIYY-FM Baltimore, WXII-AM Greensboro,
WLKY-AM Louisville and Hearst-Argyle Television Productions

'Hard Copy' gets the ax

Paramount is pulling plug on long-running magazine

By Joe Schlosser

One decade was enough for *Hard Copy*.

Paramount Domestic Television's long-running news magazine will not be returning for another season in syndication, the studio confirmed last week. *Hard Copy*, currently in its 10th season, has been hit hard in the ratings of late and has been steadily moved out of key access time periods over the last few years.

Sources say Paramount executives have been weighing the show's fate for the last few months and were discouraged by this season's lagging ratings. In an attempt to attract more viewers this year, Paramount executives gave *Hard Copy* a new look, new graphics and a new host. Long-time anchors Barry Nolan and Terry Murphy gave way to former KCBS-TV Los Angeles



anchor Kyle Kraska. Despite the changes, the show hasn't picked up any steam in the ratings. Through the first 30 weeks of the 1998-99 season, *Hard Copy* has averaged a 2.4 national rating, according to Nielsen Media Research. And in the most recent weekly Nielsen numbers, the news-magazine scored a 1.7 national rating—its lowest of the season.

"As sad as we are that it is not going

on for an 11th year, we are very proud of the 10 years that we were on the air, and extremely proud of the show and the staff and what they have done over that decade," says Paramount Domestic Television Co-President Frank Kelly. "It was a very hard decision because we love the show."

Hard Copy is the second news magazine in the last 10 months to get canceled. King World ended *American Journal*'s five-year run last August.

"This is not a surprise to anybody in the industry," said Petry Television's Vice President and Director of Programming Dick Kurlander. "It has been trending down for years and it's really not viable any longer. They (Paramount) made a valiant attempt and did some positive things, but it was just too late."

Paramount executives also confirmed that their first-year talk show with comedian Howie Mandel would not be coming back in the fall, either. Mandel's show has failed to improve low ratings since launching last June. *The Howie Mandel Show* averaged a 1.5 national rating in the just completed February sweeps period. ■

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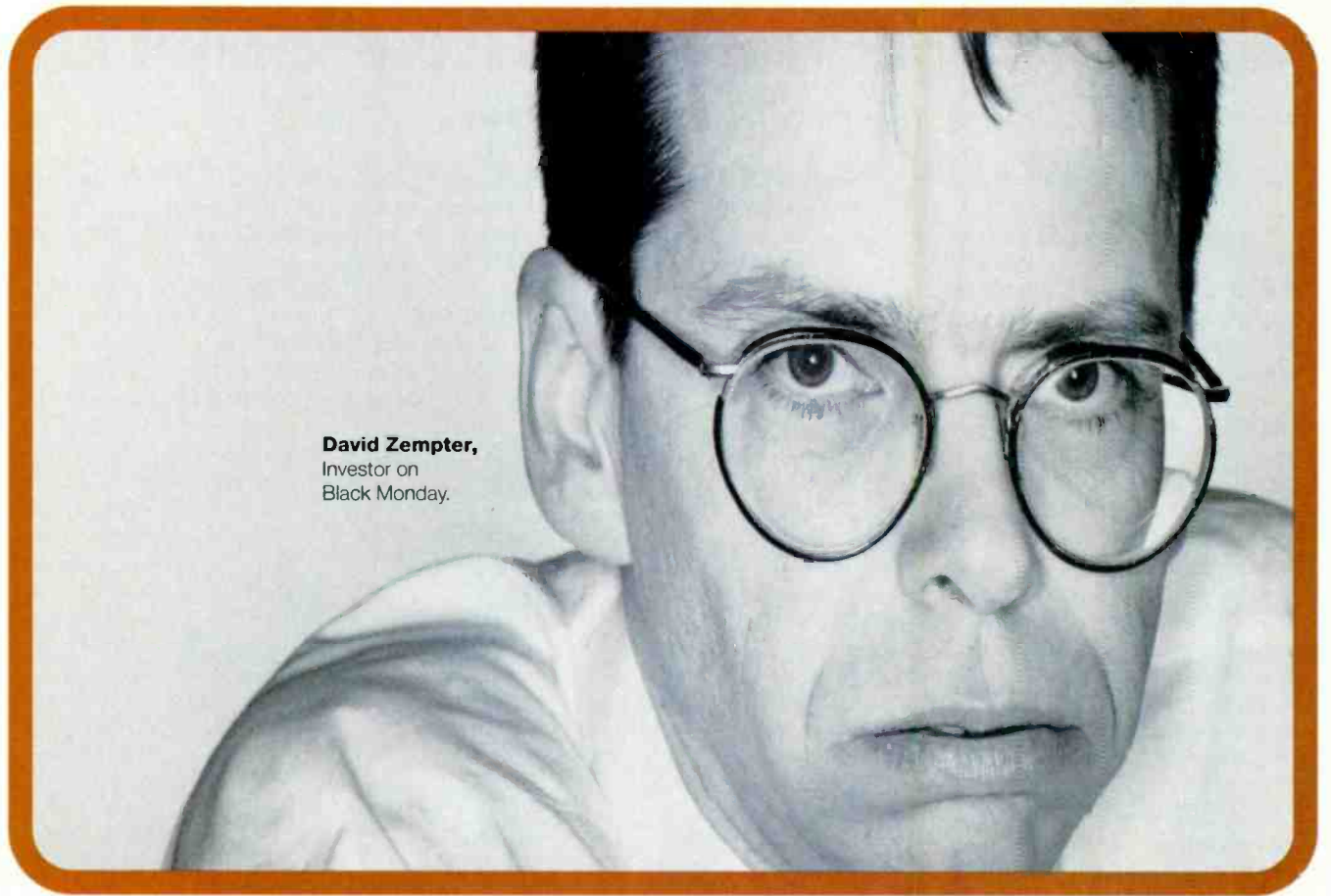
Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

CBS' programs (including '60 Minutes' in a tie for first place) took only three of the top 10 slots, but the network still won the week.

Week 30	abc	CBS	NBC	FOX	U/PN	WB
	6.0/10	7.5/12	8.4/14	6.3/10	1.6/3	3.4/6
MONDAY	8:00 45. 20/20 7.1/12	50. Cosby 7.0/12	35. NBC Movie of the Week—Wyatt Earp, Part 2 7.5/12	80. Melrose Place 5.0/8	110. Dilbert 2.0/3	87. 7th Heaven 4.2/7
	8:30	41. King of Queens 7.3/12		115. Redhanded 1.7/3	87. 7th Heaven 4.2/7	
	9:00 77. ABC Monday Night Movie—Love Letters 5.4/9	12. Ev Lvs Raymd 9.8/15	10. Dateline NBC 10.0/17	35. Ally McBeal 7.5/12	119. The Sentinel 1.4/2	98. Rescue 77 2.7/4
	9:30	14. Becker 9.6/15				
	10:00 73. L.A. Doctors 5.6/9					
10:30						
TUESDAY	8:00 30. Home Imprvmt 8.0/14	15. JAG 9.3/16	61. Frasier 6.3/11	66. King of the Hill 5.9/10	107. Moesha 2.2/4	106. Buffy the Vampire Slayer 2.4/4
	8:30 44. The Hughleys 7.2/12		66. NewsRadio 5.9/10	55. Futurama 6.5/11	115. Family Rules 1.7/3	
	9:00 26. Spin City 8.3/13	21. CBS Tuesday Movie—When He Didn't Come Home 8.5/14	35. Just Shoot Me 7.5/12	76. The PJs 5.5/9	114. Malcolm & Eddie 1.9/3	110. Felicity 2.0/3
	9:30 45. Sports Night 7.1/11		66. Evrythng's Relatv 5.9/9	77. King of the Hill 5.4/9	112. Between Brothers 1.9/3	
	10:00 12. NYPD Blue 9.8/16		35. Dateline NBC 7.5/13			
10:30						
WEDNESDAY	8:00 41. Dharma & Greg 7.3/13	61. Ev Lvs Raymd 6.3/11	21. Dateline NBC 8.5/14	55. Beverly Hills, 90210 6.5/11	112. 7 Days 1.9/3	98. Dawson's Creek 2.7/5
	8:30 41. It's Like, YKnow 7.3/12	64. Payne 6.1/10				
	9:00 17. Drew Carey 9.2/14	28. 60 Minutes II 8.2/13	20. World's Most Amazing Videos 8.6/13	52. Party of Five 6.9/11	101. Star Trek: Voyager 2.6/4	95. Charmed 2.9/4
	9:30 21. Norm Show 8.5/13					
	10:00 15. David Blaine: Magic Man 9.3/15	33. Chicago Hope 7.7/13	9. Law & Order 10.4/17			
10:30						
THURSDAY	8:00 83. America's Funniest Home Videos 4.8/8	35. Promised Land 7.5/13	3. Friends 12.0/21	70. World's Wildest Police Videos 5.8/10	90. UPN Thursday Night Movie—Scared Straight: 20 Years Later 3.5/6	94. Smart Guy 2.5/4
	8:30		7. Will & Grace 11.3/16			103. Jamie Foxx 2.5/4
	9:00 83. Drew Carey 4.8/8	45. Turks 7.1/11	1. Frasier 12.7/20	71. Fox Files 5.7/9		106. Steve Harvey 3.0/5
	9:30 81. Spin City 4.9/8		6. Just Shoot Me 11.4/18			101. For Your Love 2.6/4
	10:00 50. Sex, Drugs/Consenting Adults 7.0/12	45. 48 Hours 7.1/12	5. ER 11.6/20			
10:30						
FRIDAY	8:00 71. Sabrina/Witch 5.7/11	45. Kids/Darndest 7.1/13	31. Providence 7.9/15	86. Guinness World Records 4.3/8	117. Am Greatest Pets 1.5/3	
	8:30 59. Boy Meets Wrld 6.4/12	59. Candid Camera 6.4/12			117. Am Greatest Pets 1.5/3	
	9:00 55. Two Guys, a Girl 6.5/12	61. Unsolved Mysteries 6.3/11	26. Dateline NBC 8.3/15	85. Millennium 4.4/8	119. Love Boat: The Next Wave 1.4/3	
	9:30 54. Brothr's Keeper 6.6/12					
	10:00 18. 20/20 9.1/17	21. Nash Bridges 8.5/16	66. Homicide: Life on the Street 5.9/11			
10:30						
SATURDAY	8:00 90. Am Fun Hm Vid 3.5/7	55. Early Edition 6.5/13	98. NBA Showtime 2.7/6	81. Cops 4.9/10	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 994,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:30 93. The Big Moment 3.4/7			65. Cops 6.0/13		
	9:00 73. ABC Saturday Night Movie—Copy Cat 5.6/10	53. Martial Law 6.7/12	90. NBA Basketball—L.A. Lakers vs. Utah Jazz 3.5/7	73. AMW: America Fights Back 5.6/10		
	9:30					
	10:00 33. Sons of Thunder 7.7/14					
10:30						
SUNDAY	7:00 79. Wonderful World of Disney—Fly Away Home 5.3/9	1. 60 Minutes 12.7/24	87. NBA Basketball Game 2 4.2/9	88. World's Funniest! 3.9/7	96. 7th Heaven Beginnings 2.8/5	
	7:30	8. Touched by an Angel 11.2/18		35. The Simpsons 7.5/13	96. Sister, Sister 2.8/5	
	8:00		21. NBC Sunday Night Movie—A Few Good Men 8.5/13	29. Family Guy 8.1/13	103. Smart Guy 2.5/4	
	8:30			19. The X-Files 9.0/14	107. Zoe Dunc Jck Jn 2.2/4	
	9:00 31. 20/20 7.9/12	4. CBS Sunday Movie—Having Our Say 11.8/18			107. Unhap Ever After 2.2/4	
9:30						
10:00 10. The Practice 10.0/16						
10:30						
WEEK AVG	6.8/12	8.3/14	7.7/13	6.0/10	2.2/4	2.7/5
STD AVG	8.2/14	9.1/15	8.9/15	7.1/12	2.0/3	3.2/5



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ABC tries on Mickey shorts

New series includes a first for those famous mouse ears since TV had rabbit ears

by Joe Schosser

Mickey Mouse and the rest of the original Disney cartoon gang are making a TV comeback.

Walt Disney Television Animation will launch *Disney's Mickey Mouse-Works* this Saturday (May 1) on ABC as part of the network's regular weekend children's lineup. Everyone from Mickey Mouse to Donald Duck will be represented in the weekly half-hour series, which will feature all-new animated shorts of varying lengths and set to original music.

MouseWorks will consist of a half-hour mix of 12 shorts in seven-minute, six-minute and 90-second lengths. Bobs Gannaway and Tony Craig are the executive producers and Disney executives from the top down are overseeing the series to make sure that it lives up to Mickey's reputation. Roy E. Disney, The Walt Disney Company's vice chairman, is said to be working closely with the MouseWorks animation crew.

The weekly series will include the first cartoon shorts starring Mickey Mouse since the 1950s. His first starring role was in the 1928 premiere of *Steamboat Willie*.

"In reality, Mickey has never been gone because he has appeared in a number of theatrical releases," says Gannaway. Mickey's most recent appearance was in Disney's animated film, *Runaway Brain*. "But it just

seemed like the right time to bring Mickey and the other classic characters back to television on a weekly basis so that kids can really get to know the characters again."

Bringing back Mickey Mouse is not a new idea, says Barry Blumberg, Walt Disney Television Animation's executive vice president. He says the studio has been offered all kinds of

"crazy stuff" in recent years. "Over the years we've heard many pitches for TV series starring Mickey, but none of them have been right," Blumberg says. "This is the right way to bring Mickey back, in classic shorts. We are really going back to the roots here."

The 90-second shorts (including *Maestro Minnie* and *Pluto Gets the Paper*) will be used to reintroduce the classic characters, Gannaway says.

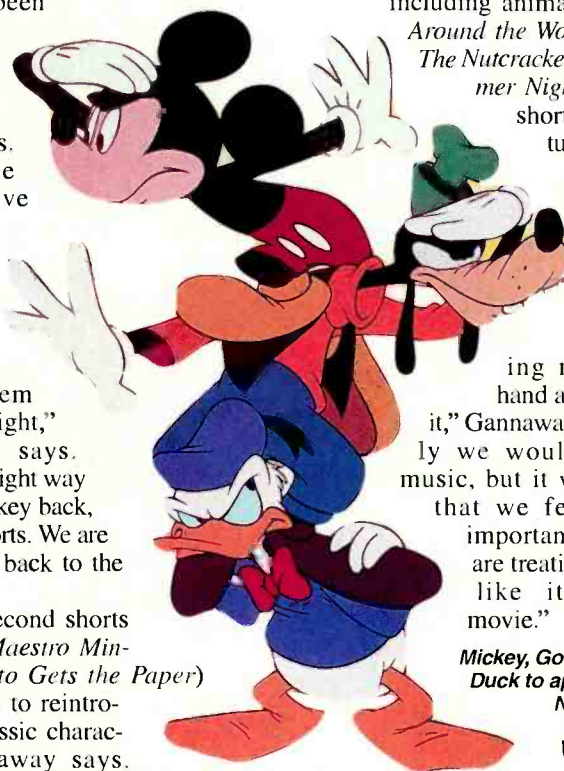
Goofy, Pluto and the rest of the gang will each be featured in the character-driven, comedic shorts. The cartoons will feature combinations of the characters in mini-stories, such as Mickey, Donald and Goofy doing odd jobs together.

The 12-minute shorts, entitled *Mouse Tales*, will be light-hearted retellings of classic works of literature, stage and film, including animated versions of *Around the World in 80 Days*, *The Nutcracker* and *A Midsummer Night's Dream*. The

shorts will also feature original musical scores and arrangements—not exactly the usual cartoon protocol.

"We are writing music beforehand and animating to it," Gannaway notes. "Usually we would use library music, but it was something that we felt was really important to us and we are treating each cartoon like its own little movie." ■

Mickey, Goofy and Donald Duck to appear in 'The Nutcracker' and 'Around the World in 80 Days.'



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Arnett exits CNN's stable

Since Operation Tailwind fiasco, Pulitzer Prize-winner's role had noticeably diminished

By Dan Trigoboff

Peter Arnett's 18-year career at CNN ended last week, another apparent casualty of the network's Tailwind story.

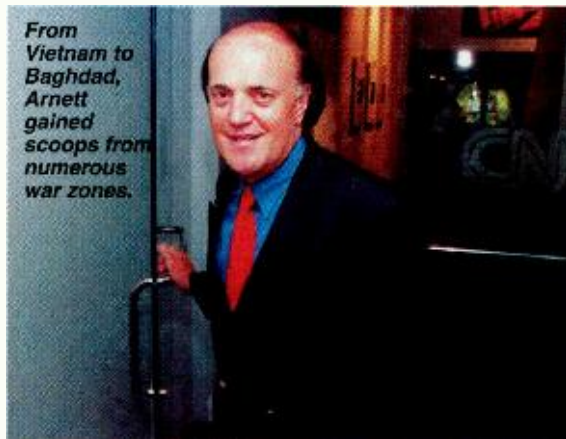
Arnett was CNN's best-known international reporter through much of the 1990s, leading the coverage during one of the network's defining moments: the Persian Gulf War. But the Pulitzer Prize-winning war correspondent had been barely seen for much of the past year, despite renewed hostilities in Iraq late last year and the current crisis in Kosovo.

The downturn in his career came last June when his contribution to CNN's infamous "Valley of Death" story for its *Newstand* magazine series came under question. CNN reported that during the Vietnam War, the U.S. military used poison gas on American defectors in a campaign called "Operation Tailwind." An article based on the piece ran in *Time* magazine carrying Arnett's and a producer's bylines. Arnett had a limited role in the reporting, providing a couple of interviews and narration for the TV piece.

After much protest from the U.S. military, including CNN's own advisers, a CNN investigation headed by media lawyer Floyd Abrams found the story largely unsupported. Three producers lost their jobs. Arnett was spared, but his defense—that he did little for the TV version, and had contributed "not one comma" to the magazine article—raised some consternation within the network.

An offended Christiane Amanpour wrote, "This is not the way we work. I object to the new image of correspondent as nincompoop. I reject the idea that a television correspondent is neither responsible nor accountable for what he or she says on the air."

Sources say that others at the network who accepted his defense nonetheless believed that the experi-



enced Arnett—who had won a Pulitzer Prize for his Vietnam reporting for the Associated Press in 1966—should have done more checking before signing on

to the piece, perhaps helping to avoid the entire debacle.

Newspaper reporters had noticed Arnett's absence in Iraq and in Kosovo, and the troubled correspondent began speaking about it. CNN and Arnett's representatives had been in extended talks, and the network had apparently been ready to use a window in his contract to drop him in July. But when some prominent daily newspapers last Monday reported the mutual dissatisfaction between the parties, the network accelerated talks, and a settlement both sides called "amicable" was reached that day.

Arnett, who could not be reached for comment, will consider reporting for other news organs, or he may begin writing, sources say. ■

MCI Worldcom eyes CAI

In talks to buy wireless cable company for close to \$1B

By Price Colman

Moving to counter competitor Sprint Corp.'s efforts to amass wireless communications spectrum, MCI WorldCom is in talks to buy CAI Wireless Systems in a deal that could be worth close to \$1 billion.

If the deal closes, MCI WorldCom would obtain wireless spectrum encompassing about 16 million TV households in 14 CAI markets along the East Coast from Boston to Virginia Beach, Va. MCI WorldCom presumably would also acquire CS Wireless' spectrum, which encompasses about 6.4 million TV households in 21 markets from the Midwest to the West Coast. CAI owns 94% of CS.

While Sprint's fast maneuvering to buy wireless provider People's Choice TV out from under MCI WorldCom was one spark for the deal, it's the recent AT&T-TCI merger that's prompting the wireless spectrum feeding frenzy, observers say.

"Sprint and MCI WorldCom are so worried about AT&T's ability to access

the home and small-business market through the cable industry that they've got to find an alternative distribution system to bypass the local phone company and get to those markets," says Bruce Dickinson of investment bank Daniels & Associates. "The wireless cable industry and its bandwidth is the alternative of choice."

That last-mile access Dickinson describes is the reason AT&T acquired TCI. Through ownership of the cable company network, AT&T is now poised to reenter the local telephony business without having to pay the Baby Bells that control local markets. Ownership of TCI enables AT&T to offer a package of bundled services—video, data and voice.

The thrust by MCI WorldCom and Sprint is essentially the same, with both primarily focused on voice and data, experts say. Moreover, the two long-distance companies are more likely to use the wireless spectrum they're acquiring to penetrate small-and mid-sized business markets. Such markets offer greater revenue opportunities and

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choices
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COURT TV
Inside crime and justice

fewer line-of-sight issues that accompany wireless coverage than is the case in the residential market.

Details of the MCI WorldCom-CAI deal remain sketchy, with final terms are still in negotiations. In a terse press release issued after the close of business April 16, CAI said it has a letter-of-intent agreement to be acquired by MCI WorldCom for \$24 a share. Based on CAI's 18.9 million fully diluted shares, the equity portion of the deal would be worth about \$454 million.

But CAI also has about \$190 million

in debt. Its 94% interest in CS Wireless encompasses another \$300 million in debt. Combined, the equity and debt portions of the deal total about \$945 million before deducting the CAI and CS bonds MCI WorldCom recently purchased.

So far, MCI WorldCom has confirmed only that it is negotiating with CAI, but has said nothing about the bond purchases.

"MCI WorldCom has said that it intends to use many different vehicles to keep customers on our network from end to end," says MCI WorldCom

spokeswoman Jamie Depew. "This wireless delivery vehicle would be consistent with those plans."

With three key wireless companies—PCTV, CAI and CS—now spoken for, the question is which of the remaining players goes next. Nucentrix (formerly Heartland Wireless), American Telecasting, Wireless One and CableOne's Los Angeles operations are all presumably acquisition or partnership candidates. "Clearly, neither Sprint nor MCI WorldCom is in this for anything less than a national footprint," says Dickinson. ■

Primestar has Midas touch

Pending Hughes deal helps to double value; analysts see Malone influence

By Price Colman

Primestar Inc.'s silence as its acquisition by Hughes Electronics has progressed is proving golden for its stock price.

Primestar shares (Nasdaq: TSATA) have climbed from the sub-\$1 basement in early April to more than \$2 as of mid-week last week.

In the absence of an explanation from

Primestar, analysts are pointing to the John Malone factor. Malone is chairman of TCI Satellite Entertainment, the holding company that contains Primestar's assets and the high-power assets of Tempo Satellite, and has 65% voting control of TCI Satellite.

"I don't think there's any question that something is going to be done with this company and the losses in there," says Ted Henderson of Denver-based

Janco Partners.

Henderson and other analysts, including Vijay Jayant of Bear Stearns, note that TCI Satellite has substantial net operating loss carry-forwards (NOLs)—roughly \$400 million according to a recent TCI Satellite filing with the Securities and Exchange Commission. That \$400 million could translate into as much as \$160 million in tax write-offs. However, the NOLs expire unless used by certain expiration dates that run until 2018.

Malone has long been forthright about his aversion to paying taxes, leading analysts to project that he'll find some way to put those NOLs to use. During the past two weeks, Primestar investors apparently have latched onto the same line of reasoning and, since April 1, have pushed up TSATA shares nearly 240%.

Big as the percentage increase, TSATA shares are trading only a little above \$2 and Henderson sees little rationale for them rising above \$3. The sale of Primestar's medium-power assets to Hughes for \$1.3 billion values the shares at about \$1 each, while the NOLs add about \$2 to each share, Henderson says.

"Those speculating that this can become another TCI Music—in my opinion that's going to be very difficult to do," says Henderson.

TCI Music shares (Nasdaq: TUNE) skyrocketed more than 1,000% from the \$4.50 where they were trading in late March to as high as \$48.50 earlier this month. The jump came as Malone, who's also chairman of Liberty Media Corp., decided to move Liberty's interactive and Internet holdings into TCI Music. ■

Insight buys half of Intermedia

The last remnant of Intermedia Partners is being sold, with Insight Communications Inc. stepping up to take control of the operation.

Insight will pay \$750 million for half of Intermedia Capital Partners VI, which operates a system with 430,000 subscribers in Kentucky. Though AT&T Corp. will continue to hold the other 50% stake in the system cluster, Insight will take over management of the operations.

That means Intermedia's Nashville, Tenn., headquarters will be dissolved, eliminating 30 employees, including President Steve Crawford, who left a senior post at E.W. Scripps & Co. to join the company in 1996.

The Kentucky operation was Intermedia's last, following an agreement in February to sell 600,000 subscribers to Charter Communications Inc. and Intermedia's chief backer Tele-Communications Inc. Buyout fund Blackstone Partners is selling after being in the deal for just a year. In the meantime, system values have increased around 65%. Blackstone is selling its equity for \$350 million while Insight is assuming another \$400 million in debt. That values the Intermedia operations at \$1.5 billion, or around \$3,500 per subscriber.

Insight President Mike Wilner said the deal was attractive because his company already owns systems near the Intermedia operations, particularly in Indiana, where it operates properties just across the state line from Intermedia's Louisville, Ky., system. Insight also has operations in Ohio and Illinois.

"A year and a half ago we started a process of trading, selling and buying properties so we could consolidate operations to where we had a lot more dominance," Wilner said. Despite the huge run-up in prices, "We think today's valuations are perfectly justified. Digital cable and high-speed data will be no less important in a few years than the video business is today."

—John M. Higgins

On May 24, *Broadcasting & Cable* assembles the Top 25 MSOs in a must-read special report. Our annual ranking profiles the leading MSOs dominating the industry. We'll provide crucial information as well as figures on their subscribers, homes passed, penetration rates, top executives and ownership.

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Great upfront expectations

Discovery's top salesman predicts billion-dollar jump in cable advertising next season

By Deborah D. McAdams

If Discovery's chief ad salesman is right, events coinciding with the end of millennium will boost cable upfront spending by \$1 billion.

Bill McGowan, senior vice president of ad sales for Discovery Networks, predicted the 1999-2000 upfront market for the coming television season "will be a \$1 billion dollar bonanza"—a 36 percent increase compared to last year's \$2.8 billion market.

Speaking at Discovery's upfront reception in New York last week, McGowan predicted the combined effect of the Olympics, a presidential election, emerging Internet advertising

and the new millenium would create a strong upfront across the television industry.

McGowan predicted a "deluge of dot-com advertising," citing the growing occurrence of Web site television ads. Discovery is so confident about growth in pharmaceutical advertising that it is investing \$350 million to create the Discovery Health Network, a 24-hour channel targeted to adults 25 to 54, set to launch Aug. 2.

DHN's primetime slate is real-life heavy. *Metro Hospital*, for example, is a sort of non-fiction *ER*, filmed in hospitals and medical centers across the country; *21st Century Medicine* will consist of hour-long examinations of

medical headliners; and *Medical Breakthroughs* will explore new developments in drugs and treatments.

DHN will be packaged with additional online information at Discovery-Health.com.

Among Discovery's 11 other networks, its flagship, the original Discovery Channel, continues to carry the biggest load. DC will continue its half-million dollar *Expedition Adventure* extravaganzas, including *In Search of Liberty Bell 7*, a deep-sea search for the only manned spacecraft never recovered by NASA. The '60s-era space capsule is about the size of a Volkswagen bug and believed to be in waters a mile deeper than the area where the *Titanic* was found, noted Discovery general manager Mike Quattrone.

Discovery will use the *Expedition* platform to promote its global initiative with *Raising the Mammoth*, a two-hour chronicle of the excavation of an intact woolly mammoth from beneath Siberian permafrost. The program will be aired in a "same-day, same prime-time" format across its worldwide networks in 145 countries. Discovery's first such endeavor, *Cleopatra's Palace: In Search of a Legend*, airing earlier this year, was watched by more than 30 million viewers worldwide.

Discovery will combine strong growth from *Animal Planet*, 400 hours of new programming on *The Travel Channel*, 85 percent original programming on *The Learning Channel* and some of Britain's most popular series on *BBC America* to go after the predicted \$3.8 billion upfront.

Discovery's position emboldened McGowan to predict aggregate ratings from his 12 networks would top at least one broadcast network within five years. Discovery's network collective had a 17 percent increase in audience share, for an average rating of 2.7 compared to this time last year.

McGowan reasoned that if broadcast numbers keep falling and Discovery's numbers continue to rise, his network could do a collective rating of 6.2 in five years—enough to theoretically be better than a broadcast network. ■



CABLE'S TOP 25 PEOPLE'S CHOICE

Maybe everybody does want to be like Mike. The biography 'Michael Jordan: An American Hero' was Fox Family Channel's highest program to date, earning a 6.1 share.

Following are the top 25 basic cable programs for the week of April 12-18, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating	HHs	Cable	Share
1	WWF Wrestling	USA	Mon	9:00P	60	6.3	4.8	4728	9.3
2	WWF Wrestling	USA	Mon	10:00P	65	6.2	4.7	4697	9.9
3	NASCAR/Goody's Body...	ESPN	Sun	1:00P	229	4.8	3.7	3639	11.9
4	WCW Monday Nitro Live!	TNT	Mon	10:00P	66	4.6	3.5	3506	7.4
5	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	4.4	3.3	3307	7.0
6	WWF Wrestling	USA	Sun	7:00P	60	4.1	3.1	3129	7.3
6	WCW Monday Nitro Live!	TNT	Mon	9:00P	60	4.1	3.1	3061	6.0
6	Movie: 'Michael Jordan...'	FAM	Sun	8:00P	120	4.1	3.0	3031	6.1
9	South Park	CMDY	Wed	10:00P	30	4.1	2.3	2288	5.9
10	Movie: 'A face To Kill For'	USA	Wed	8:59P	121	4.0	2.9	2915	5.8
11	NFL Draft	ESPN	Sat	12:00P	420	3.9	2.8	2794	9.6
11	Rugrats	NICK	Sat	9:30A	30	3.7	2.8	2736	11.0
11	VH1 Divas Live 99	VH1	Tue	9:00P	150	3.7	2.4	2404	5.9
14	WCW Thunder	TBS	Thu	9:09P	30	3.7	2.6	2603	5.4
15	Movie: 'Coming to America'	USA	Sat	6:30P	150	3.4	2.5	2503	6.6
16	Hey Arnold	NICK	Mon	8:00P	30	3.3	2.4	2425	5.3
16	Rugrats	NICK	Sat	9:00A	30	3.2	2.4	2387	10.3
16	Rugrats	NICK	Mon	7:30P	30	3.2	2.4	2385	5.7
16	Rugrats	NICK	Sun	10:00A	30	3.2	2.4	2365	9.5
20	Johnny Cash Tribute	TNT	Sun	8:00P	126	3.1	2.4	2355	4.6
20	Movie: 'Striking Distance'	USA	Tue	9:00P	120	3.1	2.4	2346	4.8
20	Wild Thornberrys	NICK	Thu	8:00P	30	3.1	2.3	2277	5.0
23	Rugrats	NICK	Thu	7:30P	30	3.0	2.3	2271	5.4
23	Rugrats	NICK	Sat	8:00P	30	3.0	2.3	2267	5.8
23	Rugrats	NICK	Tue	7:30P	30	3.0	2.3	2260	5.4
23	Hey Arnold	NICK	Wed	8:00P	30	3.0	2.3	2259	5.0

QuickTime in real time

Apple adds streaming, opens code to developers, prepares to take on competitors

By Richard Tedesco

QuickTime got new legs last week with Apple Computer's release of a real-time streaming version of its video software that could pose a threat to the dominance of RealNetworks.

While the previous generations of QuickTime took time to download multimedia content before playing it, the latest version immediately plays live video and audio. That puts it on an even footing with RealNetworks' RealVideo and Microsoft's Windows Media, the leading streaming technologies.

And Apple has made the QuickTime source code available for developers to work with, to encourage enhancements they would then ostensibly make available to Apple, according to Frank Casanova, Apple director of marketing for QuickTime.

"We hope it upsets the insider industry as it exists," says Casanova. "It was very Real—and Microsoft-centric."

A lot of digital video content on the

Internet is stored in QuickTime, which makes it an easy choice for content providers streaming video. But RealNetworks has an 85% share of the market with its widely distributed RealPlayer.

QuickTime must overcome a slow-footed development legacy that left it in the wake of the other formats for online streaming, according to Mark Hardie, senior analyst for Forrester Research. He notes that RealNetworks and Microsoft have built up considerable momentum in aligning with content providers using their streaming formats.

"They are in the chase pack, and it's going to take a very serious effort by Apple to compete. At the end of the day, Apple isn't Disney. Nobody's going to



Apple's Casanova: "We hope it upsets the insider industry as it exists. It was very Real—and Microsoft-centric."

Apple to see movies," Hardie says.

Apple won't be streaming full-length movies in QuickTime anytime soon. But it is currently showing samples from HBO, CNN and the BBC on its Web site and building what could be the start of an aggregation site for content. Apple is contemplating such a strategy, according to Casanova, who calls it "an interesting idea."

Apple hopes to capitalize on the 6,000 registered QuickTime developers to get a second wind for its video software. While it's giving away its QuickTime source code, it's keeping its playback device and authoring tools proprietary. PC users must pay \$29.99 for QuickTime for Pro, which enables them to edit the QuickTime content they access. ■

Internet will be the only network

WebTV's Perlman, Oracle's Ellison say Internet-based interactive TV will dominate

By Elizabeth A. Rathbun

Internet-based interactive TV is alive and kicking, according to WebTV Networks President Steve Perlman and Oracle Corp. Chairman Larry Ellison.

As the only interactive TV provider in the United States, WebTV has 800,000 subscribers, Perlman said. Last year, the venture boasted 500,000 subscribers; the year before, just 200,000. WebTV is Microsoft Corp.'s venture to link the Internet and other interactive content with TV sets.

Oracle, meanwhile, a leading provider of databases to businesses, is providing the hardware for British Interactive Broadcasting, a British Telecom consortium that includes News Corp.'s BskyB and Matsushita. BIB represents the world's largest deployment of interactive

TV, with the number of users of the free (for now) service expected to hit 1 million in October, Ellison said.

Ellison and Perlman demonstrated their cutting-edge products last Monday (April 19) and Tuesday, respectively, during the NAB convention in Las Vegas.

While America Online is the No. 1 online service in terms of aggregate online hours per month, WebTV outstrips AOL when it comes to usage. WebTV averages about 1.5 viewers at a time, about double AOL's rate, Perlman said. Meanwhile, 71% of WebTV users don't own a PC. Viewers' average age is 43, about what it is for broadcast TV and about a decade older than the average Internet user.

WebTV will start looking even more like broadcast TV as its January deal with EchoStar allows for the insertion of local ads. But EchoStar's set-top box also will

allow customers to skip ads as they replay broadcasts. The ads are stored for viewing later. Actual TV on demand is about six years away, Perlman said.

British Interactive Broadcasting, or BIB, does not yet offer TV on demand either. Its next step is video on demand. Three months' worth of broadcast shows will be stored on an Oracle server, allowing users to create personal TV channels, Ellison said. That would be in addition to BIB's other services, which include shopping, banking, games and e-mail.

"You cannot fast-forward over the commercials," Ellison said. "I wonder why." However, he later said that he could imagine charging users who don't want ads to appear during the shows they select. "Of course you charge...for that convenience," he said.

Oracle technology allows advertis-

ers to better target commercials, "bringing e-commerce to the mass market," BIB Chief Executive James Ackerman said. Users can diverge from a car ad to find the location of the nearest dealer, for example, or read a movie review and then buy tick-

ets and soundtracks. Eventually, they will be able to proceed directly to an advertiser's Web site (WebTV already has that capacity with some advertising partners). "The Internet will be the only network that there is," Ellison predicted. ■

Broadcasters told to make Internet gains

Internet execs tout future revenue streams from video

By Elizabeth A. Rathbun

It's time for TV broadcasters to jump into the video stream, Internet hardware and software executives asserted during the NAB convention last week in Las Vegas.

With the zeal of converts, executives who are engineering their Internet revolution said the current spotty quality of streaming video over the Web should not be a major concern. "It's not so much a question of *if*, it's a question of *when*," says Anthony Bay, general manager of Microsoft Corp.'s streaming media division.

People are already tuning in to Internet video because viewers want their content when they want it, not according to a broadcast schedule, says Mark Cuban, who three weeks ago sold his Broadcast.com streaming-video and audio firm to Internet portal Yahoo! Inc. for \$5.6 billion. And "how happy do you want to keep your customers?" he asks.

Don't worry about when broadband capacity will improve to near-broadcast quality, Cuban says. The telephone companies are working hard on it. Besides, Cuban says, "This is the worst video's going to get."

"We're not quite there with video, but it's the next big step we're taking," says Steve Mack, manager of RealNetworks Inc.'s New Media Lab. RealNetworks has 60 million users of its streaming technology.

By 2002, half of streaming-media users—including 20% of homes—will have access to the necessary bandwidth, RealNetworks Chairman Rob Glaser says.

Besides picture quality, other streaming concerns currently include security, rightsholders' confidence (or lack thereof) and ease of use, Glaser adds.

While the Internet will not replace over-the-air media, "it will be an important part of your revenue streams in the future," Cuban says. Instead of sending viewers who want to respond to ads elsewhere—stores, telephone numbers or addresses, per the traditional broadcast model—Web broadcasters can control those dollars themselves by offering satisfaction with the click of a mouse.

Local TV stations already have a sure-fire way to hold onto their viewers: their local content, the Internet executives said. Radio listeners and TV viewers who tune in via the 'Net listen to local content 60%-70% of the time, Cuban says.

But broadcasters may be missing an Internet opportunity by not realizing that the personal computer is the No. 1 media device at work, Cuban continued. A study of white-collar workers showed that while 9% have TVs on their desks and 32% have radios, 95% have PCs with Internet access, he says. "For just a minimal cost, you can maintain contact with that loyal customer" who watches TV at night and currently is without it all day at work, Cuban says.

There's a simple way for broadcasters to see the benefits of the Internet: "Streaming on the 'Net is just another way to deploy your content," says Steve Bannerman, senior production manager for Apple's QuickTime group. And Apple has just made a move to deploy that content more quickly. Last week it released a real-time streaming version of its QuickTime video software that plays live audio and video immediately rather than making the user wait until the video has been downloaded (see story, page 44).

And, as always, "content is king," says Kim Glandon of Ivid Communications.

The Internet opens new revenue

SITE OF THE WEEK www.pbs.org



PBS Online PBS Alexandria, Va.

Site features: One of the richest TV network sites online, with streaming video and audio clips from the daily *News Hour*, video in TeacherSource area and audio and varied multimedia content in *Frontline* and *Nova* sites, along with a wealth of background content on current documentaries, including retrospectives on Waco and the expedition to find Ubar, an ancient Arabian city; 65,000 pages of total content

Site launched: March 1995

Site director: Cindy Johanson, vice president, PBS Online

Number of employees: 30; individual sites contributed by more than 200 producers

Design: in-house, by PBS and series producers

Streaming technology: RealVideo, QuickTime

Traffic generated: 5.1 million visits monthly

Advertising: sponsorship banners

Revenue: N/A

Highlights: WebTV links embedded weekly in *Frontline* and *Nova* documentaries; outstanding Flash animation in section on *Nature's* "Alien Nation," Frank Lloyd Wright documentary produced with interactive digital elements from Intel Corp. drew strong response; major relaunch of site slated for fall.

—Richard Tedesco



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sources, such as corporate training and information and Internet pay-per-view, Bay says. The World Wrestling Federation has taken the lead on PPV and appears to be doing well, though it won't release numbers, he says. Streaming media also can add value to a radio or TV station's Web site, according to the executives.

While the industry is in its infancy, there's no doubt it is growing up quickly, Bay says. As evidence, he offers the fact that 2 million people logged on last Sept. 21 to view President Clinton's videotaped testimony in the Monica Lewinsky case. That was "one of the flagship moments when Internet broadcasting really came of age," he says.

The Internet train now is moving fast, the executives agree. "If you wait another couple of years to get involved, it's going to be really challenging," Bay tells broadcasters.

"It's going to get a lot crazier. It's not going to slow down," Cuban says.

"Real businesses are developing and real value is being made," Glaser says. "This is not just science fiction." ■

WebRadio debuts

By Richard Tedesco

A Webcaster dubbed WebRadio debuted last week with a roster of more than 70 radio stations.

The latest Broadcast.com wannabe kicked off last Monday (April 19) with a live Webcast of Big Bad Voodoo Daddies and two other bands from the Las Vegas House of Blues.

A subsidiary of Israel-based Geo Interactive, WebRadio has lined up small station groups, including LBJ Broadcasting of Austin, Texas, and the three KKLA stations in Los Angeles. It carries a range of formats, including talk, sports and religion, with an emphasis on music. "We're more targeted to the radio music space," says Mike Weiss, WebRadio vice president and general manager.

Live concert Webcasts will also be part of the lineup for WebRadio, which uses its own Emblaze streaming technology based on Sun Microsystems'



WebRadio's new site, www.webradio.com, features an eclectic mix of radio formats.

Java. It requires no streaming player device and works with 90% of Internet browsers, including Microsoft's Internet Explorer and Netscape's Navigator, says WebRadio.

GTE and Sandpiper Networks are strategic and technical partners in the start-up, which plans to launch a consumer marketing campaign in the third quarter. ■

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COVER STORY
Can he play in the NFL?

UPN may reduce programming. Sinclair Broadcasting President, Barry Baker says that UPN has privately admitted its error in going to five nights this season before getting its first three nights firing on all cylinders. Baker told a gathering yesterday at the Paine Webber Media Conference in New York that he wouldn't be surprised if the network - which is down 30%-40% in the ratings this season - cut back by a night or two to shore up its schedule. Sinclair operates seven UPN affiliates.

Speaker-elect speaks out on LMA. House Speaker-elect Bob Livingston (R-La.) has signed a letter telling the FCC to drop a proposal that would eliminate local TV marketing agreements (LMAs) because it is contrary to the 1996 telecommunications Act. "Most broadcasters who invested the time, money and resources in LMAs will face financial hardship if forced to walk away from their investments," the letter says. "This is a harsh message to send to broadcasters who now face the multi-billion dollar challenge of absorbing the infrastructure costs in the transition to digital television."

AT&T waits on Time Warner. Cable operators being wooed by AT&T to cut telephone joint ventures are waiting for Time Warner Cable to do its deal first. At least that's what cable executives were saying in the hallways of the Paine Webber, Inc. annual media investment conference in New York, Tuesday. Even after buying Tele Communications Inc., AT&T needs to line up other MSOs as telephone affiliates to fully execute its strategy of finding a way around the Baby Bells' monopoly of tunneling long distance calls.

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RADIO

HELP WANTED MANAGEMENT

"Stillwater Radio" four station combo dominating sunbelt college market home of Oklahoma State University needs Gen.Mgr./Sls.Mgr. to lead excellent staff already in place. State of art technical and physical plant in just completed new radio center. Incentives and amenities available to successful "Coach" Contact EOE employer, Mahaffey Enterprises, Inc. 1-800-725-9180 or Mahaffey@pcis.net

SITUATIONS WANTED MANAGEMENT

Strong GM/GSM available soon! 20+ years management experience including turnarounds, groups, startups, upgrades, - small, medium, major markets. Strong success! Strong bottom line producer! Strong people person! Confidential inquiries - Bob 815-436-4030.

LEASED PROGRAMMING

Produce, host your own radio show, and generate hundreds of qualified Leads 50,000 watt NYC radio station. Call Ken Sperber 212-760-1050.

FOR SALE STATION

New England Ski Country AM-FM, FM C-3 CP. Owner retiring. Good opportunity for hands on broadcaster. 775K Sales Group 781-848-4201.

TELEVISION

HELP WANTED MANAGEMENT

Television General Manager, Southern Historic Small Market: Major network affiliate with winning news department seeks aggressive action oriented and sales oriented General Manager. Proper candidate will be rewarded with above average income and bonus. This is your opportunity to really run your own station and be in charge of your destiny. You must have high people skills, be organized and goal focused. Perfect opportunity for sales managers or above. We promise confidentiality and no background calls will be made without your approval. EOE. Send resume in confidence to: Randall T. Odeneal, Sconnix Group Broadcasters, Suite 850, 1921 Gallows Road, Vienna, Virginia 22182.

Director, On Air Promotion Graphics: ABC, Inc., a leader in the television and broadcasting industry, has this challenging opportunity. VP/Creative Director looking for Director to fill number two position to run day-to-day operations of Network Graphics Department in On Air Promotion. This person must have a degree in Design or equivalent and at least 3-5 years' experience managing a creative department. This position requires managing a creative department that produces a large volume of day-to-day work under tight deadlines. The primary responsibilities will involve organizing the staff and resources of the department to make sure that work is produced in a timely, efficient manner to meet deadlines. Applicants must have strong communication and organizational skills, work well with other creative people, understand the needs of the creative process, and have a full understanding and knowledge of current graphics production equipment and techniques. For immediate consideration, please send your resume to: ABC, Inc., On Air Promotions, CC-DR, 4151 Prospect Avenue, Hollywood, CA 90027. EOE.

Seeking consultant with min. 10 years programming, broadcast management, marketing, ad sales, and cable launch experience. Fax cover letter, resume and fees to 202-478-1818.

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HELP WANTED SALES



LOCAL SALES MANAGER

Experienced television sales staff looking for local sales manager to coach and mentor. Looking for organized, personable manager with a winning track record. Must have excellent follow-through skills and be willing to travel between our Flint and Saginaw sales offices. Must have four plus years broadcast sales experience with at least two years in television. Great opportunity for this talented individual. Send resume to:

Robin Gover, Personnel
WNEM5
P.O. Box 531
Saginaw, MI 48606
EOE



WFAA-TV, is looking for a National Traffic/Sales Assistant to be responsible for the input of national sales orders and the coordination of orders between the national agency, TeleRep and the station. Please send resumes to: WFAA-TV, Attn: Human Resources, 606 Young Street, Dallas, Texas 75202. Visit our website: www.wfaa.com. WFAA-TV is an equal opportunity employer. WFAA-TV Co., a Belo subsidiary.

Sales Manager: KAUZ-TV Wichita Falls, Texas has opening for sales manager to oversee local team. Our new SM will have 3 - 5 years sales experience, good communication skills, strong interpersonal skills and "burnin' desire". Resumes to Gary Powers, KAUZ-TV, PO Box 2130, Wichita Falls, TX 76309 or email to email@kauz.com. EEO.

Local Sales Manager with General Sales Manager Potential. Fastest growing Florida market is looking for an experienced Local Sales Manager. We need a motivated self-starter who knows how to handle people, inventory, and pricing. New business expertise a must. This is a great opportunity for someone who wants to grow with us. Send confidential resume to Box 01538 EOE.

Local Sales Manager: Raleigh-Durham-Fayetteville, one of the fastest growing DMA's has an immediate opening for a dynamic local sales manager. Lead this sales team of top professionals into the new millennium. TV Scan, Scarborough, CMR and research a must. Excellent compensation and benefits. Group owned. Send resume and qualifications to: General Sales Manager, WKFT TV, P.O. Box 2509, Fayetteville, NC 28302. EOE.

Is your passion managing and leading highly talented individuals to maximum productivity? Do you create and enjoy a fun team environment focused on goals and take responsibility for achieving them?...If so, SEAStar/Nashville has an opening for a sales manager for Country Giant WSIX. Please send resume to WSIX, Sales Manager Opportunity, 55 Music Square West, Nashville, TN 37203 or fax to 615-664-2489 or email to becky@wsix.com.

General Sales Manager, KOIN-TV, CBS in beautiful Portland Oregon (market rank 23) seeks talented and experienced General Sales Manager to join our winning team. This key position reports to the general manager, and is responsible for leading the sales and sales/marketing efforts at KOIN-TV. In addition to a proven record of success in broadcast sales management, the top candidate will have the demonstrated ability to grow station revenue share, develop sales staff, practice goal management, design and implement innovative sales and sales/marketing program, and work effectively in a team environment. Must be a willing and enthusiastic ambassador with local and national customers. Please send application, resume and cover letter outlining your ability to manage change and respond to competitive pressures. State your salary history and objectives. To request an application call our KOIN-TV operator at (503) 464-0600. Send application, letter and resume ASAP to: KOIN-TV Human Resources, General Sales Manager Search, 222 SW Columbia, Portland, OR 97201. KOIN-TV/Lee Enterprises are Equal Opportunity Employers.

Free job link...PeopleLink!
www.talentedynamics.com

Account Executive: ABC Affiliate, WVNY, Burlington, Vermont. Come live in one of the top 10 most liveable cities in America! ABC22 WVNY has an immediate opening for a seasoned Account Exec. Minimum 3 years TV experience. Knows Nielsen; TVScan, etc. Manage Key Accounts! Develop New Business! High-Achiever! Team Player! Do you see yourself as our TOP BILLER?! Resume: LSM, ABC22 WVNY, 530 Shelburne Rd., Burlington, VT 05401. EOE.

HELP WANTED TECHNICAL

Chief Engineer: Trinity Broadcasting station - Upstate New York. Experienced in maintenance of UHF transmitter, studio systems as well as personnel supervision and training. SBE certification a plus. Send resumes to Ben Miller, Mail: P.O. Box C-11949, Santa Ana, CA 92711; E-mail: Bmiller@TBN.ORG; Fax: 714/665-2101. M/F EOE.

Station Engineer - Full power UHF religious station Memphis, TN. Maintain transmitter, master control, editing and studio equipment. Moving to new building. Send resume to WBUY-TV, 4240 Hwy. 309 N., Byhalia, MS 38611. EOE.

TV Audio Engineer needed for forward-looking UHF-TV/FM/AM/Remote Broadcast/Satellite Uplink facility in Upstate New York. Work includes operating audio equipment using acceptable industry standards and procedures, mixing audio for live or recorded shows for local (Studio) and remote programs. Provide creative input on sound design, recording and editing techniques. Clean all audio equipment as needed, arrange for corrective repairs with maintenance department, check and inventory all equipment. Serve as MCR and TVR operator when required. Rochester is "The World's Image Centre" and a great place to live. We offer a competitive salary and excellent benefit package. Send resume and cover letter to WXXI Human Resources, PO Box 21, Rochester, NY 14601. EOE.

Maintenance/Operations Engineer - WTVT, the FOX owned station in Tampa, FL is seeking an individual to install, troubleshoot, inspect and perform preventive maintenance on broadcast equipment. In addition, the successful candidate will assist master control with duties including operation of satellite and microwave equipment, syndicated program record and playback, commercial dubbing and quality control. Associate degree in electronics or two years technical training with a minimum of two years in broadcast technical operations preferred. Must be able to work independently and as a member of the team, be adaptable to changing priorities and schedules and handle a wide variety of special projects. Send letter of interest and resume to: WTVT - FOX 13, HR Dept, 3213 W. Kennedy Blvd., Tampa, FL 33609. No phone calls or faxes please. EOE/MF/DV.

Free job link...PeopleLink!
www.talentedynamics.com

Chief Engineer: KAUZ-TV Wichita Falls, Tex as will soon have an opening for a hands-on Chief Engineer. Resumes to Gary Powers, KAUZ-TV, P.O. Box 2130, Wichita Falls, TX 76709 or email to email@kauz.com. EEO.

HELP WANTED MARKETING

Multi-national sports and media marketing company seeks VP International TV Sports Marketing. Position requires development of policy, budget, promotional strategies; staff training and direction for program involving international TV sports marketing, as well as TV production for major foreign and domestic international sporting events, including FIFA World Cup Soccer and other world-class sporting events for Spanish and Portuguese-speaking audiences; direct contract negotiations with international sports entities and figures; serve on executive committee to develop overall corporate business strategy; must be able to conduct direct negotiations with sports property owners. Salary negotiable; EOE. Requirements: BS/BA degree in Economics/Business Administration/Finance and at least five years of comprehensive experience in all phases of sports television programming, marketing, and television production. Must have thorough understanding of sports programming and advertising contract issues for Latin America and European TV; at least three years experience developing and managing double-digit, multi-million dollar budgets; Spanish and Portuguese language competence required for high level contract negotiations with sports property owners. Reply to Box 01511.

HELP WANTED NEWS

ANCHOR/PRODUCER



WDAY-TV, the number one news station in Fargo, North Dakota,

currently has the Anchor/Producer position open for the number one rated newscasts, Monday through Friday, at 6 & 10pm for the past 40+ years. News is WDAY-TV'S business and top priority.

If you are experienced, possess superior news judgement, exceptional organizational, writing, and presentation skills and would like to work for a news station that is locally owned and operated with ENG and SNG, send a non-returnable tape to:

Al Aamodt, News Director
WDAY-TV, 301 South Eight Street
Fargo, North Dakota 58103

Seeing and hearing is believing
- check our product out!

Visit our website: www.inforum.com.

EOE

Weather Director - WVVA, Bluefield/Beckley, WV is looking for someone to head our weather department. On-Air experience required degree in meteorology preferred. Knowledge of Kavouras weather systems helpful. Must be able to prepare, forecast and present it in a clear, credible, personable manner. Come forecast in Wild Wonderful southern WV. EEO. M/F. Send resume and non-returnable VHS tape to: Weather Director, WVVA-TV, P.O. Box 1930, Bluefield, WV 24701.

Weekend Anchor/Reporter: WHAS11, market leader, is looking for a weekend anchor/reporter with a minimum of 3 years anchoring experience and 3-5 years hard news reporting. Candidate must be good at enterprising stories, telling a compelling story and good at live reporting. College degree preferred. Interested candidates forward resume, tape and cover letter to: Cindy Vaughan, Human Resources Director, HR #916, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. EOE.

Sports Reporter/Photographer: WTVR-TV, a Raycom Media station in Richmond, VA, is looking for a Reporter/Photographer to join our sports team. Cover NFL, NASCAR, and NCAA. Work with DVC and Beta SP. Shooting, editing, reporting, and fill-in anchoring experience preferred. Please send resume and tape to: Lane Casadonte, WTVR-TV, 3301 W. Broad Street, Richmond, VA 23230. WTVR is an EOE and qualified minorities and females are encouraged to apply. Pre-employment drug screening required. No phone calls please.

WDIV-TV has an opening for a Chief Photographer in the News Department. Responsible for day-to-day operations and supervision of the photography staff. You will shoot daily stories and will assume the added responsibilities of liaison to engineering department for equipment management, and cost containment efforts for overtime, vehicles and photography equipment. Also will be responsible for managing performance and preparing performance evaluations for photography staff. Perform other related duties as assigned. Should be a team-builder with strong leadership and interpersonal skills. College degree in related area preferred; minimum of four years experience in broadcast photojournalism required. Mail resume and audition tape to Craig Helfant, News Operations Manager, WDIV-TV, 550 W. Lafayette Blvd., Detroit, MI 48226-3140. Equal Opportunity Employer.

Reporter: Gathers, prepares and disseminates news on the air, interviews subjects of news stories in the field, maintains contacts with news sources. Integrates graphics, videotape with audio tracks to produce news story packages for broadcast on newscasts and special news programming. Researches and develops stories and story ideas for future use, assumes responsibility for final content and presentation of news stories on the air, appears on camera live, both in the studio and at remote locations. Must demonstrate skill in writing conversational broadcast copy, incorporating appropriate visual elements under daily deadline pressure. Must have above average typing skills and possess the ability to learn to use the Newsroom's computer system. College degree and a minimum of 2 years experience as a news reporter for a commercial television station preferred. Must be able to work all hours and shifts. For consideration: send resume and letter to: KTVI/FOX 2, Human Resources Director, 5915 Berthold Ave., St. Louis, MO 63110. An Equal Opportunity Employer.

Paid TV News Internships: Announcing the unique, NJN/Dodge Foundation Residencies. Two positions. Both one-year long, entry-level, highly-competitive national search. Candidates will be recent college graduates or in their first job out of college, with beginning reporter/shooting/editing skills. The program combines a full range of work in all aspects of local program production, including new media. We'll take the best...with Commitment, Enthusiasm, Imagination. The successful candidates will be based in the Trenton, New Jersey headquarters of the New Jersey public TV and radio network. NJN produces one of the few daily TV newscasts in public television, seen in both the #1 and #4 markets. Send letter of interest to: Phelps S. Hawkins, Executive Producer, NJN News, CN777, Trenton, NJ 08625-0777. No phone calls accepted. Deadline for application is May 1999.

News Anchor and Producer: Make broadcasting history! Anchor and producer wanted for a new 9 p.m. newscast in Madison, WI. The program will be produced by WKOW-TV, the ABC affiliate, for WMSN-TV, the Fox affiliate. We're looking for a credible, professional anchor who writes and edits. The producer must be creative and willing to try new ideas. If you want to build a newscast from the ground up in one of the beautiful cities in the country, send resume and non-returnable VHS tape before May 4 to: Tod Pritchard, News Director, WKOW-TV 5727 Tokay Blvd., Madison, WI 53719. WKOW-TV is an equal opportunity employer.

You can simply fax
your classified ad to
Broadcasting & Cable
at (212)206-8327.

News Producer: WTVR-TV, a Raycom Media in Richmond, VA, is looking for an experienced News Producer. Please send resume to: Trina Lee, WTVR-TV, 3301 W. Broad Street, Richmond, VA 23230. WTVR is an EOE and qualified minorities and females are encouraged to apply. Pre-employment drug screening required. No phone calls please.

News Producer, KSTU, the FOX O&O in Salt Lake City, has an immediate opening for an AM News Producer for its two-hour morning newscast. We need a creative and organized producer who can work well with a great morning news team. You must have a four-year degree and some previous experience as a newscast producer, willing to work an overnight shift and demonstrate the ability to put together a fast-paced, informative newscast. Strong writing skills are a must. Salt Lake City is an extremely competitive news market, where the eyes of the world will focus on the 2002 Winter Olympics. Be part of the best news team in town! If interested, please send resume and non-returnable VHS tape of a newscast you produced and a cover letter explaining your news philosophy to: KSTU FOX 13 Television, Attn: Human Resources, 5020 West Amelia Earhart Drive, Salt Lake City, UT 84116. No phone calls, please. Equal Opportunity Employer.

News Director. Opportunity for a take charge leader to guide newsroom with multiple daily newscasts. This is a hands-on job. Candidate should possess strong personal skills, solid writing, producing, personnel management and leadership skills. Anchoring experience a plus. Must be able to recruit, train and motivate a competitive staff. Strong journalism background needed and ability to work with other managers as a team. Drug screen required. Please send cover letter, tape and resume to NBC 25, Dept. W, 13 East Washington Street, Hagerstown, MD 21740. Quorum Broadcasting is an Equal Opportunity Employer.

News Anchor/Reporter: WTVR-TV, a Raycom Media station in Richmond, VA, has an opening for a newscast Co-Anchor/Reporter. This individual will co-anchor the morning newscast and contribute a regular franchise to our 5:00/5:30 PM newscasts. WTVR-TV is an EOE, M/F. Please send tape and resume to: Trina Lee, Asst. News Director, WTVR-TV, 3301 W. Broad St., Richmond, VA 23230.

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www.talentedynamics.com

Award Winning Newscast Producer: Can you make the newscast voted best in the state the last 2 years in a row even better? Can you handle an 11:00 PM newscast that regularly outperforms its prime time lead in? WFLA-TV, (Media General Broadcast Group), NBC/Tampa, is looking for the perfect 11:00 PM producer. We want a producer who is aggressive, creative and has a clear vision on what makes a newscast relevant. You must be a great writer with a flair for high production values. College degree, five years on-line producing experience and good computer skills required. Send last night's newscast, a resume and references to: Human Resources, WFLA-TV, 905 E. Jackson St., Tampa, FL 33602. No phone calls! EOE, M/F, pre-employment drug screening.

Executive Producer/Reporter: Small market NBC affiliate seeks qualified person to oversee news. 1 year experience. Must be familiar with all aspects of news. Reporting and on-air abilities essential. Resume and VHS to John Nelson, KOBR-TV, 124 East Fourth, Roswell, NM 88201. No phone calls please. EOE/M-F.

Morning Newscast Producer: Are you ready to take over the highest rated morning newscast in Tampa? If you believe you have the formula and winning edge to compete in an aggressive market with lots of breaking news, then you are the person we want. WFLA-TV, NBC/Tampa, is looking for a 6am producer. We want a producer who will keep this newscast focused on a harder news approach. You must be aggressive, creative and have a clear vision on what makes a morning newscast relevant to the community. You must be a great writer with a flair for production values. This is a newsroom that puts a high value on people who can think, create and contribute to our overall success. Must possess more than two years on-line producing experience, a college degree and good computer skills. Send newscast, resume and references to: WFLA-TV Personnel Dept., 905 E. Jackson St., Tampa, FL 33602. No Phone Calls! WFLA-TV is an equal opportunity employer M/F, pre-employment drug screening required.

Executive Producer: WTVR-TV, a Raycom Media station in Richmond, VA, is looking for an evening Executive Producer. Qualified applicants must demonstrate the ability to put together a fast paced newscast with exciting graphics and interesting storyteller. This position also acts as the evening on-duty manager. Please send your most recent newscast and resume to Trina Lee, Asst. News Director, 3301 W. Broad St., Richmond, VA 23230. WTVR-TV is an EOE M/F. Pre-employment drug screening required.

Assignment Editor for NBC affiliate in Temple/Waco Texas. Must be strong newsroom leader able to run day-to-day operation. Responsible for developing stories that touch our viewers. Experience required. People skills a must. Excellent benefit package. Applications accepted through April 30, 1999. Send resume and salary requirements to: KCEN-TV Personnel Dept. 24, P.O. Box 6103, Temple, TX 76503. Equal Opportunity Employer.

Anchor: Strong anchor needed for prime newscasts in the 37th market. We need people who want to be hands on anchors and will complement a strong team of journalists. If you're interested in shaping the news content you will be communicating each day, rush your tape to: Tim Malone, News Director, WOTV 41, 5200 W. Dickman Road, Battle Creek, MI 49016. (No phone calls).

"Ready to become a leader in a news medium that's making history? Prepared to program an international multimedia brand from the Internet to television and beyond? Want stock options in a hot Web startup? APB Online (www.apbonline.com) needs a programming director and several producers -- news pros who can build pro-social programs that attract large audiences. We've already won the first SDX award to a stand-alone Web site and earned praise everywhere from Brill's Content to Entertainment Weekly. Now we're seeking news director/EP-types to help us expand. You don't need advanced tech skills, but must know how to "own" a story and audience. Send a resume in the body of an e-mail to: marks@apbnews.com"

41 Sports: We need another sports star. Our last weekend sports anchor is working in the top 15, so we're looking for a hard working sports journalist. You will be shooting and editing on the latest digital equipment. We do much more than 4 minute sports casts. If you're interested, we need you NOW. Rush your tape and resume to: Tim Malone, News Director, WOTV 41, 5200 W. Dickman Road, Battle Creek, MI 49016. (No phone calls).

ABC25 WJXX, the Allbritton affiliate in Jacksonville, Florida, is searching for an experienced line producer to prepare format/run-down for assigned newscasts. Prefer college degree in Journalism, Communications, or related field, and 1 year of experience producing television news, or an equivalent combination of education and broadcast experience. To apply, send VHS tape, resume and cover letter to: Human Resources Director, ABC25 WJXX, 7025 A.C. Skinner Pkwy., Jacksonville, FL 32256. No phone calls. EOE.

TV RESUME TAPES

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HELP WANTED PROMOTION

Promotion Supervisor - WVVA-TV has an immediate opening for an enthusiastic and creative hands-on promotion supervisor. Job requires a minimum two years experience writing and producing on-air promotion with heavy emphasis on news image and topicals. Responsibilities include planning and implementation of all on-air and outside media. If you think you're the person who can take our 50+ share news to 60+ and who would like to live in the beautiful southern WV mountains, we offer an excellent fringe benefits package and opportunity to work in a first-rate organization. Send resume and non-returnable VHS tape to: Mr. Ray Wilck, WVVA-TV, P.O. Box 1930, Bluefield, WV 24701. EOE, M/F.

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www.talentedynamics.com

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Send resume/tape to:
Box
245 West 17th St.
New York, New York 10011

KGOTELEVISION, the ABC owned station in San Francisco is seeking to fill the following positions:

Graphic Designer

Responsibilities will include producing daily news graphics, support for promotion, print and web designs. Must have at least 3 years experience in television graphics. Must be proficient in Macintosh and Quantel equipment. Paintbox, Picturebox, and Hal experience a plus. Must be able to work flexible hours and overtime. Position open till filled.

Senior Writer/Producer

The Promotions Department is seeking an experienced promotion producer to produce promotional pieces for news and programming. Will oversee daily work assignments for producing staff. Candidates should have outstanding writing skills, a strong production background including film experience and a developed sense of graphics. Knowledge of strategic marketing and non-linear editing is helpful. Excellent communication skills and the ability to work well with others is required. Prior supervisory experience is preferred. Position open till filled.

Promotion On-Air Producer

Will write and edit on-air promotional pieces for news, programming, sales and station events. A minimum of 2 years experience in major market news promotion is preferred. Excellent writing skills, non-linear editing experience and strong sense of graphics and audio production are required. Application deadline: April 30, 1999.

Please send cover letter indicating position of interest and resume to:

KGOTELEVISION
900 Front Street
San Francisco, CA 94111
Attn: Personnel Department



Equal Opportunity Employer. NO PHONE CALLS ACCEPTED.

Nebraska Educational Telecommunications Interactive Media Group. Nebraska Interactive Media is a special unit of University of Nebraska-Lincoln's Station KUON-TV. Building on its international reputation for interactive video research, development, training and experience in distance learning and multimedia production, the Interactive Media Group has the responsibility for the design and production of all NET multimedia projects. *Senior Producer:* Acts as managing editor for NET Online, the web environment for Nebraska Educational Telecommunications. Conceptualizes/manages the web site content and works with production units to design interactive components and client web sites. Supervises/administers a design/production team to develop and market projects. Bachelor's in a related field plus five years experience in media and/or interactive media production required; equivalency considered. Background must include experience in writing, producing, supervision and project management. Excellent oral/written communication and interpersonal skills necessary. Experience in emerging interactive technologies, including computer-mediated communication systems, essential. *Project Manager:* Manage an instructional design team which produces multimedia courses/projects. Interact with clients and act as liaison between technology, curriculum and production teams. Conceptualize, research and write curriculum for courses. Bachelor's with major in instructional design, education or related field plus three years experience, to include project management, supervision, instructional design and web design/development, required; equivalency considered. Excellent oral/written communication and interpersonal skills necessary. Television production experience preferred. Excellent benefits. Review of resumes will begin May 10. Positions will remain open until suitable candidates are found. Submit cover letter, resume and the names, addresses and telephone numbers of three professional references to Personnel Coordinator, University Television, PO Box 83111, Lincoln, NE 68501. UNL is committed to EEO/AA and ADA/504. If you require accommodation, please call (402) 472-3611.

Free job link...PeopleLink!
www.talentedynamics.com

Digital Master Control Operator: Digital Master Control has an immediate opening for a full-time master control operator. Qualified candidates must have a minimum of two (2) years master control switching experience. Responsibilities include monitoring multiple transmitter signals, setting up microwave and satellite feeds, switching and recording programming, videotape duplication, and setting up studio cameras. Qualified candidates must be detail oriented and willing to work all shifts. Send your resume to: WNDU, *Position #00242*, Attn: Human Resources Manager, P.O. Box 1616, South Bend, IN 46634. Or e-mail your resume to jobs@wndu.com. *No phone calls please!* WNDU-TV is an Equal Opportunity Employer.

Computer Editor/Audio Operator: WISH-TV has an opportunity available for a full time computer editor/audio operator. Experience with Ampex DCT 500e editor, Media 100, Chyron MAX, Ampex Vista switcher & ADO, Wheatstone 1000 and Soundcraft audio boards. Will edit projects for all station departments and outside clients and run audio for newscasts. Computer literacy and scheduling flexibility necessary. College degree in field, and studio production experience a must! *No phone calls.* This position will be filled promptly. Resume to Production Manager, WISH-TV, P.O. Box 7088, Indianapolis, IN 46207. M/F - Equal Opportunity Employer.

Promotion Producer - WFSB, a Meredith Broadcasting Group station, is looking for a creative, energetic team player to join its busy promotion staff. Duties include conceiving and producing on-air news and program promos, radio and print spots and daily log preparation. Send resume and reel to Tim Coffey, Promotion Manager, 3 Constitution Plaza, Hartford, CT 06103-1821. EOE.

Promotion Manager, Boise, ID. ABC affil. with four newscasts daily seeks creative hyperdrive. Market is hot spot for skiing, coffee bars, computer companies and new wave thinking. Style, attitude and organization count. Go for it. David Harbert, General Manager, KIVI-TV, 1866 E. Chisholm Dr., Nampa, FL 83687. www.sssxyz.com

News Graphic Artist (Vacation Relief): WABC-TV, NY seeks highly qualified vacation relief graphic artist. Candidates must have experience with Quantel Paintbox, Photoshop, Illustrator, After Effects and Accorn still store. News graphics experience and ability to handle tight deadlines is required. Please send resumes and video tape examples of your work to: Karl Hassenfratz, Art Director, WABC-TV, Art Department, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

HELP WANTED
FINANCIAL & ACCOUNTING

Production Accountant - Large Philadelphia sports production company seeks degreed accountant. Responsible for production budgeting, actualizing of jobs and financial reporting. 3-5 years television or comparable experience required. Ability to work independently and prioritize work a must. Salary commensurate with experience. Send resume and salary history to: Box 01537 EOE.

HELP WANTED PRODUCTION

Chyron iNFiNiT! Operator needed for diverse production facility and NBC affiliate near Chicago. Be a part of our top rated prime-time newscasts and #1 daily national agricultural news program. Proficiency in operating Chyron iNFiNiT! is required. Working knowledge of Basys helpful. Send resume and non-returnable reel to: WNDU-TV, *Position #00244*, Attention: Human Resources, P.O. Box 1616, South Bend, IN 46634. Or e-mail your resume to jobs@wndu.com. WNDU-TV is an Equal Opportunity Employer.

HELP WANTED CREATIVE SERVICES

Help Wanted - Major Market NBC affiliate seeks strong designer with proven management skills. Newschannel 8 (NBC) is the flagship station for the Media General Broadcast Group and will soon move into an all-new digital facility. Previous supervisory experience required. A strong background in both broadcast and print design with an emphasis on news is a must. Computer graphic experience should include Quantel Paintbox, Pinnacle and Macintosh/PC (Adobe Photoshop, Illustrator, AfterEffects and Quark Express). Send resume and VHS (not Beta) demo reel to: Personnel Department, WFLA-TV, PO Box 1410, Tampa, FL 33601. EOE, M/F. Pre-employment drug screening required.

Free job link...PeopleLink!
www.talentedynamics.com

BUSINESS OPPORTUNITY

For Sale Pyramid National Pressport, 10,254 sq. ft. full service TV prod facility in Washington DC's Natl Press Bldg: excl. transmit & roof rights; 31x31 fiberTX/RX; 40x20 studio; 17x17 insert studio; 2KU tx/rx 6.2 mtr dishes; analog edit suite; digital effects edit suite; interconnectivity to JWMarriot & throughout the entire press bldg. Call N. Chiaia@ 202-789-2124.

CABLE**HELP WANTED SALES**

Director of Advertising and District Sales Manager, ZDTV: Television About Computing is the first 24-hour cable TV network devoted to providing information and entertainment about computers and the internet. We also have a fully integrated website, zdtv.com. ZDTV is currently looking for two sales professionals for the East Coast based in New York City. **Director of Advertising Sales, East Coast.** ZDTV is seeking a sales professional to direct the East Coast Ad Sales Office. The Director will manage a growing sales team and help them in identifying strategic opportunities. This person will demonstrate creativity in approaching sales/marketing opportunities, and account analysis, and will be accountable for negotiating and structuring agreements. They will be responsible for maintaining strong advertising relationships and developing marketing plans. The successful candidate will have 5+ years of sales experience with a proven track record of meeting sales objectives and leading a team; strong analytical and problem solving skills; and the ability to present and communicate effectively. Broadcasting/Cable or Online advertising sales experience is preferred, with the ability to travel extensively. **ZDTV, District Sales Manager, Advertising Sales, New York.** ZDTV is seeking a sales professional to develop, sell and service new and existing accounts in our New York district. The DSM will spend a large amount of time interacting face to face with clients and prospects. Other duties include: pre-call analysis, presentation preparation, goal setting, and writing contracts. Successful candidates will have 2-4 years of sales experience, preferably in broadcast/cable or online. Must be a well-organized, highly motivated self-starter, with the ability to think strategically and execute tactically, with a working knowledge of MS Word, Excel, PowerPoint, E-mail, Databases and the Internet, and the ability to travel. For immediate consideration for either position, please e-mail sbutts@zd.com or fax to (415) 551-4605, or mail to ZDTV, Human Resources, Attn: Steve Butts,

**HELP WANTED
FINANCIAL & ACCOUNTING**

Director of Planning & Administration. Ready To Move Up? FOX Sports Net Chicago is looking for an individual with the ability to assist the GM in administration, financial planning and analysis. Selected candidate will act as liaison with corporate offices regarding personnel, accounting, and business affairs. Position responsibilities include annual reports and 5 year plan, monitor capital expenditures, quarterly forecasts, propose new business projections, monthly financial statement closing with accounting, variance analysis, and be liaison between entity and landlord. Prior financial planning exp to a cable programming service, broadcast station or similar entity would be a definite plus. Graduate degree preferred. Resume and cover letter with salary requirements to: Cindy at FOX Sports Chicago, 350 N. Orleans, Suite S1-100, Chicago, IL 60654. EOE.

HELP WANTED MARKETING

New Media: Encore Media Group, the nation's largest provider of premium movie channels has an immediate opening. Individual will be responsible for sales and marketing to alternate technologies including Telephone companies, MMDS (Multichannel Multipoint Distribution Service), and SMATV (Satellite Master Antenna Television) affiliates objective is to increase subscriber base through current distributors, subscriber penetration, doing sales presentations and attending hotel shows. Qualified candidates must have College degree, be organized and proficient in setting priorities, excellent verbal, written communication and mathematical skills. Minimum five years sales and marketing experience, familiar with word processing and spreadsheet applications, able to work extended hours when needed, extensive travel required. Contract negotiation and interpretation ability and prior management experience preferred. Please send resume and salary history to #F1600BC, **Encore Media Group, P.O. Box 6542, Englewood, Colorado 80155** or fax to 303-267-5891. Successful candidate will be subject to a drug test. EOE

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HELP WANTED PROMOTION**Director of Communications**

Encore Media Group, the nation's largest network provider of cable and satellite delivered premium movie networks has an immediate opening. Individual will be responsible for the promotion of new channel launches in markets across the US through press relations, special events and promotions. You'll also establish and maintain relationships with business, consumer and trade media covering the cable/satellite programming industry. Must have 5 years communications/PR experience in cable or telecommunications, Bachelor's degree in communications, solid writing skills with expertise in press releases and promotional materials. We prefer experience with cable or broadcast programming and an MBA. Send resume and salary history to **Encore Media Group, #E506BC, P.O. Box 6542, Englewood, CO 80111.** Successful candidate will be subject to a drug test. EOE

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Knowledge of national Nielsen Media Research products, MRI/Simmons and other applicable industry reports required. Strong verbal and written skills essential with interaction with sales and other ad sales departments.

For consideration, please send resume and cover letter with salary requirements (a must to be considered) to:



Elizabeth Manjarrez
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This is a terrific growth opportunity for a seasoned telephone sales representative. We seek a dynamic individual with proven track record to manage a small sales team and approx. 2m of business. Excellent customer service and organizational skills required. Ideal candidate should possess outstanding verbal and written communication skills. 3+ years ad sales experience preferred. Knowledge of business-to-business publishing, television and new media a plus.

Advertising Sales Coordinator

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We offer a competitive salary and comprehensive benefits package. For consideration, please send fax/e-mail your resume to:

Broadcasting & Cable

**Cahners Business Information
Human Resources Dept.,
245 W. 17th St.
New York, NY 10011.**

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HELP WANTED MANAGEMENT

Broadcast Journalism/Station Management: Private, four-year liberal arts college seeks enthusiastic broadcast journalism/production professor. Duties begin August 16, 1999. Must increase majors; manage digital college FM radio station and cable-access digital television studio in accordance with FCC guidelines; develop programming for both. Radio, television experience, Masters degree required. Ph.D preferred. Print experience a plus. Knowledge of Windows 95, SAW Plus 32 audio editing software, Adobe 4.0 video editing software, BSI WaveStation radio broadcast software, Videonics Power Script character generator, DVC Pro digital video system required. 15-hour teaching load per semester. Rank, salary negotiable. Position open until filled. Submit resume, three letters of reference, transcripts, audio cassette and VHS tape to: Loren C. Gruber, Ph.D.; Dean, Arts and Humanities Division; Missouri Valley College; 500 East College; Marshall, MO 65340. 660-831-4216 or lgruber@cdisinet.net. EOE.

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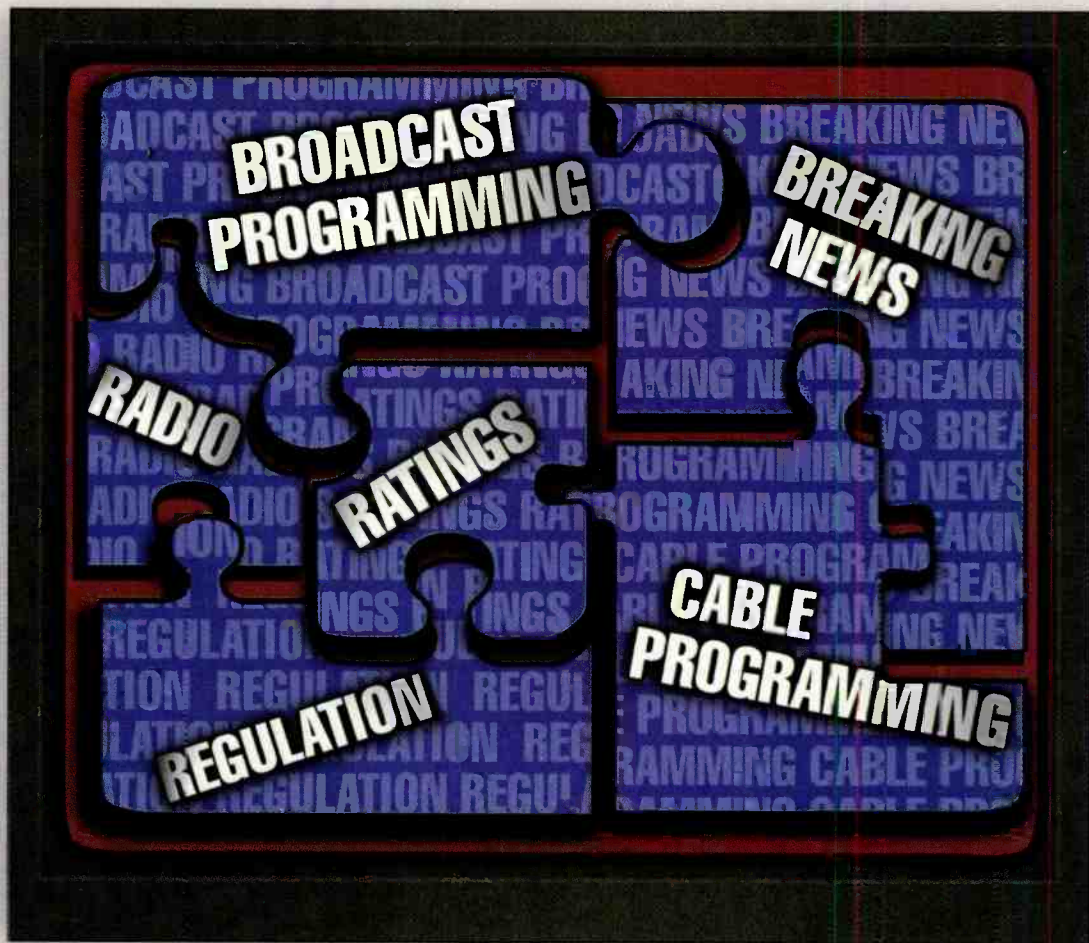
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CHANGING HANDS

The week's tabulation of station sales

FMS

KCEZ(FM), KRQR(FM), KLRS(FM) and KTHU(FM) all Chico, Calif.; KKCX(FM) and KMJE(FM) both Yuba City-Marysville, Calif., and construction permits for KAWX(FM) and KBHX(FM) both Redding, Calif.

Price: \$7.36 million

Buyer: Results Radio LLC, Santa Rosa, Calif. (Jack Fritz, president/manager). Fritz is also president of Fritz Communications Inc. (KRPQ [FM] and KMHX[FM], both Santa Rosa).

Seller: Phoenix Broadcasting Inc., Chico, Calif. (Gary Katz, president); no other broadcast interests

Facilities: KCEZ: 100.7 mhz, 50 kw, ant. 272 ft.; KRQR: 106.7 mhz, 25 kw, ant. 56 ft.; KLRS: 92.7 mhz, 1.5 kw, ant. 643 ft.; KTHU: 101.7 mhz, 6 kw, ant. 328 ft.; KKCX: 103.1 mhz, 135 w, ant. 1,964 ft.; KMJE: 101.5 mhz, 140 w, 1,975 ft.; KAWX: 103.1 mhz, 25 kw, 492 ft.; KBHX:

PROPOSED STATION TRADES

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

THIS WEEK

TVs \$0 0
 Combos \$0 0
 FMs \$7,360,000 1
 AMs \$20,000 1
 Total \$7,380,000 2

SO FAR IN 1999

TVs \$1,227,269,005 30
 Combos \$615,936,697 47
 FMs \$430,326,213 79
 AMs \$80,431,500 70
 Total \$2,353,999,415 226

96.1 mhz, 600 w, ant. 1,023 ft.

Format: KCEZ: oldies; KRQR: affirmative; KLRS: AC; KTHU: dark; KKCX: country; KMJE: hot AC; KAWX: dark; KBHX: dark

Broker: Media Venture Partners Ltd.

AMS

WRFS(AM) Alexander City, Ala.-Columbus, Ga.

Price: \$20,000

Buyer: Casey Network LLC, Auburn, Ala. (James Jerrell, managing member); no other broadcast interests

Seller: Solar Broadcasting Co. Inc., Columbus (Allen Woodall, principal); no other broadcast interests

Facilities: 1,050 khz, 1 kw day

Format: Big band

—Compiled by Alisa Holmes

Amplification

Kalil & Co. Inc. was the broker in the \$23.7 million sale of WGH-AM-FM Newport News and WFOG-FM Suffolk-Norfolk, both Va., to Barnstable Broadcasting Inc. from Sinclair Broadcast Group. ("Changing Hands," April 12).

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SEARCH

TODAY'S UPDATE

- Online Daily
- Classifieds
- Station Sales
- People
- Policy Briefing
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THIS WEEK'S MAGAZINE



UPN may reduce programming. Sinclair Broadcasting President, Barry Baker says that UPN has privately admitted its error in going to five nights this season, before getting its first three nights firing on all cylinders. Baker told a gathering yesterday at the Paine Webber Media Conference in New York that he wouldn't be surprised if the network - which is down 30%-40% in the ratings this season - cut back by a night or two to shore up its schedule. Sinclair operates seven UPN affiliates.



Speaker-elect speaks out on LMA. House Speaker-elect Bob Livingston (R-La.) has signed a letter telling the FCC to drop a proposal that would eliminate local TV marketing agreements (LMAs) because it is contrary to the 1995 telecommunications Act. "Most broadcasters who invested the time, money and resources in LMAs will face financial hardship if forced to walk away from their investments," the letter says. "This is a harsh message to send to broadcasters who now face the multi-billion dollar challenge of absorbing the infrastructure costs in the transition to digital television."



AT&T wells on Time Warner. Cable operators being wooed by AT&T to cut telephone joint ventures are waiting for Time Warner Cable to do its deal first. At least that's what cable executives were saying in the hallways of the Paine Webber, Inc. annual media investment conference in New York, Tuesday. Even after buying Tele-Communications Inc., AT&T needs to line up other MSOs as telephone affiliates to fully execute its strategy of finding a way around the Baby Bells' monopoly of long distance calls.

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BREAKING NEWS

TOP OF THE NEWS
 With the cancellation of the NBA All-Star game, NBC becomes yet another casualty in the basketball lockout. NBC planned to air the game during the key Feb. sweeps.

CENTURY UP
 The New Canaan, Conn.-based Century Communications Corp. expects cash flow to increase 12.5%.

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DATEBOOK

MAJOR MEETINGS

May 17-20—39th annual **Broadcast Cable Financial Management Association** conference. MGM Grand Hotel, Las Vegas. Contact: Mary Teister (847) 296-0200

June 10-15—21st **Montreux International Television Symposium and Technical Exhibition**, Montreux Palace, Switzerland. Contact: (800) 348-7238

June 13-16—Cable '99, 48th annual **National Cable Television Association** convention and exhibition. McCormick Place, Chicago. Contact: Bobbie Boyd (202) 775-3669

Nov. 8—9th annual **Broadcasting & Cable Hall of Fame** reception and program. New York Marriott Marquis Hotel, New York. Contact: Steve Labunski (212) 337-7158.

Dec. 14-17—The Western Show conference and exhibition presented by the **California Cable Television Association**. Los Angeles Convention Center. Contact: (510) 428-2225.

Jan. 24-29, 2000—36th annual **National Association of Television Programming Executives** conference and exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: (310) 453-4440.

THIS WEEK

April 24-27—6th annual **Small Cable Business Association** Conference. Washington Court Hotel, Washington. Contact: Stacey DeLisio (412) 922-2110.

April 25-27—First annual **ENTERTECH** Conference, presented by **IDG Conference Management Company**. La Costa Resort & Spa, Carlsbad, Calif. Contact: (877) 223-9753.

April 26—**Broadcasters Foundation** Golden Mike Award. The Plaza Hotel, New York. Contact: Gordon Hastings, (203) 862-8577.

April 26-30—**Harris/PBS DTV Express** DTV Seminar. Charleston, W.Va. Contact: (888) SEE-DTVE.

April 27—**HRTS** Newsmaker Luncheon. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

April 27-28—"Executive Development Seminar Mastery Course," **Women in Cable and Telecommunications**. Sylvan Dale Ranch, Loveland, Colo. Contact: Laurie Empen (312) 634-2353.

April 30-May 5—**National Association of Black Owned Broadcasters** 23rd annual Spring Broadcast Management Conference. Maho Beach Hotel & Casino, St. Maarten, Netherlands Antilles. Contact: Cynthia Smith, (202) 463-8970.

April 30—**DuMont Television Network** Reunion. The Museum of Broadcast Communications, Chicago Cultural Center. Contact: Chris Boyles, (312) 629-6013.

MAY

May 2-4—**Pennsylvania Association of Broadcasters** annual convention. Adams Mark Hotel, Philadelphia. Contact: (717) 534-2504.

May 3-6—**Women in Cable and Telecommunications** "National Management Conference." San Francisco Hilton and Towers, San Francisco. Contact: WICT (312) 634-2330.

May 3-7—**Harris/PBS DTV Express** DTV seminar series. Springfield, Ill. Contact: (888) SEE-DTVE.

May 4—**IRTS Foundation** Foundation Awards Luncheon. The Waldorf-Astoria Hotel, New York. Contact: Marilyn Ellis, (212) 867-6650, ext. 306.

May 4-6—**Kagan Seminars** "Cable TV Values and Finance" seminar. The Park Lane Hotel, New York. Contact: Tim Aikins, (831) 624-1536.

May 5—**American Center for Children's Television** "Kids' TV goes Digital" seminar. Media Studies Center, New York. Contact: David Kleeman (847) 390-6499.

May 10-12—6th annual **Denver DBS Summit** Sheraton/Denver Tech Center, Denver. Contact: (719) 545-1210.

May 10-14—**Harris/PBS DTV Express** DTV seminar series. Des Moines, Iowa. Contact: (888) SEE-DTVE.

May 11-12—**Kentucky Cable Telecommunications Association** annual convention. Radisson Plaza Hotel, Lexington, Ky. Contact: Randa Wright, (502) 864-5352.

May 14-15—**Pennsylvania Associated Press Broadcasters Association** annual convention. Holiday Inn, Harrisburg, Hershey, Grantville, Pa. Contact: Dick Lawyer, (215) 561-1133.

May 17—59th annual **Peabody Awards** luncheon. Waldorf-Astoria Hotel, New York. Contact: Dr. Barry Sherman (706) 542-3787.

May 17-19—"Advancing the Science and Art of Marketing," eighth annual **Claritas** Precision Mar-

keting Conference. Fairmont Hotel, Chicago. Contact: (800) 678-8110.

May 17-19—"Cable & Satellite Mediacast: Delivering the Digital Future," forum for the digital broadcast, IT and telecommunications industries, presented by **Reed Exhibition Companies**. Earls Court 2, London. Contact: +44 (0)181 910 7962.

May 17-20—39th annual **Broadcast Cable Financial Management Association/Broadcast Cable Credit Association** conference. MGM Grand Hotel, Las Vegas. Contact: Mary Teister, (847) 296-0200.

May 25-28—**Cable-Tec** Expo '99. Orange County Convention Center, Orlando, Fla. Contact: (610) 363-3822.

May 31-June 4—**Harris/PBS DTV Express** DTV seminar series. Sacramento, Calif. Contact: (888) SEE-DTVE.

JUNE

June 5-7—**Cabletelevision Advertising Bureau** local cable sales management conference. Hyatt Regency, Chicago. Contact: Nancy Lagos, (212) 508-1229.

June 7-8—53rd annual **New Jersey Broadcasters Association** convention and Mid-Atlantic States Expo. Trumps World's Fair Resort and Casino at Trump Plaza, Atlantic City. Contact: Phil Roberts, (888) 652-2366.

June 10-15—21st **Montreux International Television Symposium and Technical Exhibition**, Montreux Palace, Switzerland. Contact: (800) 348-7238.

June 10-16—**National Association of Broadcasters** 1999 Management Development Seminar for Television Executives. Northwestern University, Evanston, Ill. Contact: John Porter (202) 429-5347.

June 11—Fourth Annual Broadcaster's Cup Golf Tournament, hosted by the **Nevada Broadcasters Association**. Desert Inn, Las Vegas. Contact: Ryan Sterling, (702) 794-4994.

June 12—Fourth Annual **National Association of Broadcasters/Nevada Broadcasters Association** Congressional Breakfast. Desert Inn, Las Vegas. Contact: Ryan Sterling, (702) 794-4994.

June 12—Fourth Annual **Nevada Broadcasters Association** Hall of Fame Dinner Dance. Desert Inn, Las Vegas. Contact: Ryan Sterling, (702) 794-4994.

June 11-13—"Civic Journalism: On the Air in '99," workshop sponsored by **Radio and Television News Directors Foundation** and the **Pew Center for Civic Journalism**. Denver Convention Center, Denver. Contact: Avni Patel, (202) 467-5215.

June 13-16—48th annual **National Cable Television Association** Convention and exposition. McCormick Place, Chicago. Contact: Bobbi Boyd, (202) 775-3669.

June 16—"18th Annual Accolades Breakfast" **Women in Cable and Telecommunications**. Sheraton Hilton and Towers Hotel, Chicago. Contact: Jim Flanigan, (312) 634-4230.

June 16-18—Sixth biannual **International Mobile Satellite** Conference and exposition. Ottawa, Canada. Contact: Jack Rigley, (613) 990-2761.

June 20-21—**International Conference on Consumer Electronics** General Conference. Los Angeles Convention Center, Los Angeles. Contact: (815) 455-9590.

June 22-24—**International Conference on Consumer Electronics** Technical Conference. Los Angeles Convention Center, Los Angeles. Contact: (815) 455-9590.

June 27-29—38th annual Executive Conference **New York State Broadcasters Association**. Sagamore Resort Hotel, Lake George, N.Y. Contact: Mary Anne Jacon, (518) 456-8888.

JULY

July 10-16—Management development seminar for television executives presented by the **National Association of Broadcasters**. Northwestern University, Evanston, Ill. Contact: Jack Porter, (202) 775-2559.

July 12-14—11th annual **Wireless Communications Association International** convention. Ernest N. Morial Convention Center, New Orleans. Contact: Jenna Dahlgren, (202) 452-7823.

July 18-21—**CTAM** Marketing Summit. San Francisco Marriott Hotel, San Francisco. Contact: (703) 549-4200.

July 19-21—SBCA '99, national satellite convention and exposition presented by the **Satellite Broadcasting and Communications Association**. Las Vegas Convention Center, Las Vegas. Contact: Jennifer Snyder, (703) 549-6990.

July 20—**Women in Cable and Telecommunications** Senior Women's Reception. The Fairmont Hotel, San Francisco. Contact: Jim Flanigan (312) 634-4230.

AUGUST

Aug. 4-7—**Association for Education in Journalism and Mass Communication/Association of Schools of Journalism and Mass Communication** 82nd annual convention. Ernest N. Morial Convention Center, New Orleans. Contact: (803) 777-2005.

Aug. 18-21—**American Women in Radio and Television** annual convention. The Drake Hotel, Chicago, Ill. Contact: (310) 557-2325.

SEPTEMBER

Sept. 9-12—**Michigan Association of Broadcasters** annual conference. The Grand Hotel, Mackinac Island, Mich. Contact: (517) 484-7400.

Sept. 15-18—**Radio-Television News Directors Association** international conference and exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: Rick Osmanski, (202) 467-5200.

Sept. 16—SkyFORUMXII, direct-to-home satellite TV business symposium presented by the **Satellite Broadcasting and Communications Association**. The Marriott Marquis Hotel, New York. Contact: Carrie Cole, (703) 549-6990.

OCTOBER

Oct. 4-6—**Southern Cable Telecommunications Association** Eastern Show. Orange County Convention Center, Orlando, Fla. Contact: Patti Hall (404) 255-1608.

Oct. 5-13—**Telecom '99** 8th world telecommunications exposition and forum. PALEXPO, Geneva, Switzerland. Contact: +41 22 730 5111.

Oct. 26-28—1998 Eastern Show, cable conference and exposition presented by the **Southern Cable Telecommunications Association**. Orange County Convention Center, Orlando, Fla. Contact: Patti Hall, (404) 255-1608.

—Compiled by Nolan Marchand
(nMarchand@cahners.com)

Dealmaker par excellence to COO

During TCI's 1997-98 "summer of love," go-to guy Bill Fitzgerald oversaw more cable deals than most executives do in a lifetime.

All told, Fitzgerald shepherded more than 26 transactions including at least a dozen joint ventures or partnerships, 10 system swaps and four sales. In the process, TCI shed \$4.6 billion in debt and transformed itself into the belle of the merger ball.

The deal beat goes on, but Fitzgerald has moved to the operations side as executive vice president and chief operating officer at AT&T Broadband & Internet Services (formerly TCI).

All told, it's "not that dissimilar" from what he had been doing, Fitzgerald says. "Operations is all about providing the best service, the best quality product at a fair price to our customers," he says. "Getting there is all about relationship management, which is what transaction activity is all about."

Fitzgerald is proud that since November 1998, when he donned the COO hat, TCI's cable operations have improved from a 64% compliance with National Cable Television Association (NCTA) customer-service standards to 100% at the end of March. But he's quick to note that his predecessor, Marvin Jones, and field personnel deserve much of the credit.

"When I took this role back in November, Marvin had done an absolutely wonderful job and instituted a program of treating each customer as if they were our only customer," says Fitzgerald. "Within a couple of weeks of jumping into this role, I made that a principal focus."

The deals Leo Hindery engineered and Fitzgerald executed were the manifestation of extraordinary teamwork in action, other executives say.

"Leo and Bill are both extremely capable people and work extremely well together," says William Bresnan, founder and head of cable MSO Bresnan Communications.

Bresnan Communications is just one of many companies affected by a TCI-fueled deal frenzy that changed the landscape of the cable industry. As part of its pruning, TCI put cable systems with about 450,000 customers into a joint venture managed by Bresnan Communications, roughly tripling Bresnan's size to more than 660,000 subscribers.



**William
Richard
Fitzgerald**

Executive vice president and chief operating officer, AT&T Broadband & Internet Services, Denver; b. May 20, 1957; B.S. in business, Indiana University School of Business, Bloomington, Ind., 1980; M.S. in business and finance, Northwestern University Kellogg School of Business, Chicago, 1988; portfolio manager, First National Bank of Chicago, Chicago, 1988; vice president-portfolio manager, First National Bank of Chicago, 1988; vice president-cable TV group, Daniels & Associates, Denver, 1988-95; senior vice president-cable TV group and partner, Daniels & Associates, 1995-96; vice president mergers & acquisitions, TCI, Denver, 1996-97; executive vice president-corporate development and partnerships, TCI, Denver, 1997-98; executive vice president-COO, TCI Communications, 1998-99; m. Paula, Oct. 17, 1981; three children: Ryan, 13; Jon, 11; Meghan, 9

Fitzgerald acknowledges that his roots are in finance, not operations. A business degree from Indiana University and a master's in business and finance from Northwestern University's Kellogg School of Business armed him to become an executive at the First National Bank of Chicago and subsequently at Denver investment banker Daniels & Associates.

During his 8-year stint at Daniels, Fitzgerald brokered more than \$2 billion worth of cable deals. That track record caught the eye of TCI executives including John Malone, and in 1996 Fitzgerald moved over to what was then the industry's largest MSO.

Fitzgerald's colleagues in the cable industry will tell you about his honesty, integrity and intelligence. He's also particularly adept at focusing.

"He has the incredible capacity to retain large amounts of data and recall it at will," says Bresnan. "He can walk out of one room in a deal and into another room with a different cast of characters, and focus on it and deal with it very professionally and intelligently."

Fitzgerald attributes his success as a deal maker more to persistence and concentrating on giving all parties a fair shake. And while he's short on operations experience, he does have some background there—four years of his youth working retail at a small suburban Chicago department store, selling everything from Boy Scout uniforms to shoes and blue jeans.

"I hate to reflect on it because it's kind of goofy sounding," he says. "But all through college I thought I'd find my way back into the retail business, and damned if I didn't do it."

The big question is how long does it last, particularly for a guy whose TCI and related stock options give him the flexibility to forgo work for a while if he wants.

It's a question that Fitzgerald answers with characteristic diplomacy: "For as long as they can put up with me, or until they can figure out what they have in me." For now it's the present on which he's focused.

"I don't think for a minute this place is running perfectly," he says. "But we're trying, that's really the message.... Without satisfied customers, they won't accept the next level of risk with us."

—Price Colman

FATES & FORTUNES

BROADCAST TV

John DeLorenzo, owner/manager, TrenWest Development, Los Angeles, joins Paxson Communications Corp., West Palm Beach, Fla., as chief financial officer and executive VP.

Bob Niles, VP/director, engineering, ABC Owned Television Stations Group, New York, will retire May 1.

Larry Price, sales manager, local TV and cable, Associated Press Broadcast Services, Washington, named director, TV/cable syndication sales.

Appointments, KGW(TV) Portland, Ore.: **Ron Longinotti**, president and general manager, KOTV(TV) Tulsa, Okla., joins as VP and general manager; **Jennifer O'Hearn**, promotion producer, KSHB-TV Kansas City, Mo., joins in same capacity.

Jeanette Rivera-Rosa, production supervisor, WGN-TV Chicago, named unit manager.

Appointments, KLUZ(TV) Albuquerque, N.M.: **Barbara Leonard**, research analyst, named research director; **John Lopez**, staff accountant, Sunhealthcare, Albuquerque, joins as station controller.

Appointments, KOCO-TV Oklahoma City, Okla.: **Joe Hengemuehler**, senior executive producer, WUSA(TV) Washington, joins as news director; **Patricia Ronne**, controller, KHBS(TV)/KHOG(TV) Fort Smith, Ark., joins in same capacity.

Holly Steuart, news director, WROC(TV) Rochester, N.Y., joins KFVR(TV)/KUMV(TV)/KXCD(TV)/KMOT(TV), Bismarck, N.D., as general manager.

PROGRAMMING



Mound



Postmus

Appointments, Carsey-Werner Co., Los Angeles: **Fred Mound**, director, creative services, named VP. **Barron Postmus**, manager, station relations, *Access Hol-*

lywood, Los Angeles, joins as director, station relations; **Janet Bonifer**, freelance marketer and designer, Los Angeles, joins as director, creative services.

Seth Howard, producer, *Change of Heart*, Los Angeles, joins Tribune Entertainment Co. there as director, programming and development.

Appointments, Western region affiliate sales, TV Guide Inc., Los Angeles and



Arouh

Denver: **Janice Arouh**, VP, national accounts, Fox/Liberty, Los Angeles, joins as VP, affiliate sales. She will be based in Los Angeles. **Carrie Johnson**, regional sales manager, Northeast region, named regional

director, Rocky Mountain area. She will be based in Denver. **Brent Scott**, telemarketing supervisor, Superstar/Netlink, Los Angeles, joins as regional director, Southwest area. He will be based in Los Angeles. **Elyse Hibdon**, cable marketing account manager, named marketing manager. She will be based in Los Angeles.

Linda Goveau, senior VP, finance and administration, Jim Henson Co., Los Angeles, named executive VP.

JOURNALISM

Phil Ponce, national correspondent, *The NewsHour with Jim Lehrer*, Washington, joins WTTW(TV) Chicago as host, *Chicago Tonight*.

Linda Paige, chief meteorologist, WRZA(TV) Raleigh, N.C., joins WZZM(TV) Grand Rapids, Mich., in same capacity.

RADIO

Scotty Mac, VP, programming, WSPK-FM Poughkeepsie, N.Y., named program director.

Steven Petrone, VP, programming, WHUD-FM Peekskill, N.Y., named program director.

CABLE

Neil Baker, VP, group sales director, Fox, Los Angeles, joins E! Entertainment Television there as senior VP, ad sales.

Appointments, ESPN, New York and Bristol, Conn.: **Paul Green**, account executive, named director, integrated sales and marketing. He will continue to be based in New York. **Joan Wilson**,



Wilson

director, local advertising sales and new business, named VP. She will continue to be based in Bristol.

Vince Doria, assistant managing editor and news director, ESPN/ESPN2, ESPNNEWS,

named executive producer, ESPN Classic. He will be based in Bristol.

Christine Ohama, regional marketing manager, Western region, Bravo and the Independent Film Channel, Santa Monica, Calif., joins MuchMusic USA, Bethpage, N.Y., as regional director, Western region.

Virgil Cotton, national account manager, Washington Post Co., Washington, joins Discovery Networks, Bethesda, Md., as director, affiliate sales and marketing, Central region.



Riordan

Lori Riordan, director, government affairs, mid-Atlantic region, Comcast Cable, White Marsh, Md., named VP.

William Apostol, director, post-production, E! Entertainment Television, Los Angeles,

joins TCI, Skokie, Ill., as manager, video production and programming.

TECHNOLOGY

Ron Witko, VP, North American sales, Chyron Corp., New York, joins Pilot Broadcast System USA there as VP, U.S. operations.

Appointments, Crawford Communications, Atlanta: **Paul Hansil**, VP, strategic planning, named executive VP and chief operating officer; **Jim Schuster**, VP, satellite services, named senior VP; **Craig Heyl**, director of operations, FilmGroup, Atlanta, named VP, post production services.

Steve Atkinson, manager, commercial

sales, Thomson Consumer Electronics, Indianapolis, named VP, digital business development.

Sue Abruzzese-Thorman, director, business development, WorldLink, Los Angeles, named VP.

James Fontaine, executive VP, sales and marketing, Microtune, Plano, Texas, named president.

INTERNET

Albert Primo, president and CEO, Primo Eyewitness News Service, Old Greenwich, Conn., joins foreignTV.com, New York, as president.

Frank Callea, senior technology manager, Tribune Interactive, Chicago, named director of technology.

DEATHS

David McCall, 71, advertising executive, television creator and philanthropist, died April 18 in a car accident while on an aid mission in Albania. McCall created *Schoolhouse Rock*, the Emmy-award winning animated series aimed at educating children that aired on ABC on Saturday and Sunday mornings from 1973 to 1985 and again in 1993. A legendary ad man who started at in the mailroom at Young & Rubicam in 1951, McCall later moved to Ogilvy & Mather, where he penned television spots for Maxwell House coffee and Sears, Roebuck & Co., among others. At the time of his death, he was a partner at Shepardson Stern and Kaminsky in New York. McCall and his wife Joan (who was also killed in the accident), were generous financial supporters of refugee aid, participating in numerous missions to Thailand, Cambodia, Somalia and Eritrea. They had traveled to Albania to explore the possibility of setting up a satellite radio network that would help refugee families separated by the chaos in Kosovo. He is survived by six sons, a sister and six grandchildren.

Charles Ogg, 31, news anchor and reporter, WMAL(AM) Washington, died April 13 from cancer of the esophagus. Ogg was also the station's main Washington Redskins football reporter and had done a variety of feature stories for the Stevens and Core show on WMAL. His last work for the station was a series on tax preparation tips. Ogg came to Washington from Columbus, Ohio, where he co-anchored the morning news for WTVM(AM). Prior to that, he was a reporter/anchor at WTAM(AM)

Cleveland, and a news director at stations in Charleston, W.V., Charleston, S.C., and LaPorte, Ind. Ogg is survived by his parents and his fiancée.

Ellen Corby, 87, actress, died April 14. Corby will be best remembered as Grandma Walton, the loyal wife and matriarch of the Virginia family on the classic 1970s series *The Waltons*. She received three Emmys and a Golden Globe for her work. She stopped working on the series in 1977 because of a stroke, but she recovered fully enough to make silent appearances in later episodes and several *Waltons* TV movies. Her final role was in 1997's *A Waltons' Easter*. Corby's career spanned nearly six decades, including almost 100 films, including *It's a Wonderful Life*, *Sabrina* and *I Remember Mama*, for which she earned an Oscar

nomination. On television, she had bit parts in *The Andy Griffith Show*, *The Addams Family* and played Lucy's acting teacher on *I Love Lucy*. Immediate survivors are unknown.

Bill Wendell, 75, veteran TV announcer and host, died April 14. Wendell was best known as the announcer on *The Late Show with David Letterman* from its inception until 1995. Recently Wendell's voice was heard in American Express ads with Jerry Seinfeld and on Old Navy spots. As a host, his TV credits included *Stage a Number*, *Trash or Treasure* and *Tic Tac Dough*. Wendell is survived by his wife, Nunziata; three daughters; two sons; and 14 grandchildren.

—Compiled by Mara Reinstein
mreinstein@cahners.com

OPEN MIKE

AP not a 'commodity'

EDITOR: Your April 12 cover package, "Chaos in Kosovo—TV Struggles to Make Sense of it All," takes a stab at providing insight into how the networks are covering the war. It was a nice package, at least as far as it went. Highlighting the pivotal role that the news agencies have played in providing the Western world with information might have added to your stories, however. Further, generically glossing over the agencies as "the wire" doesn't help matters.



Your sidebar, "In the CNN Trenches," is built around a wire story that erroneously reports the end of fighting in Yugoslavia. Attributing such a story to "the wire" is like attributing one network's error to "the networks." For the record the story wasn't AP's.

The news agencies that provide "wire reports"—at AP that means video, still photo, audio and news wire services—have been crucial to the coverage of this war in all media, including television, online, radio and newspapers.

However, BROADCASTING & CABLE virtually ignored the role of the agencies. The AP has been the backbone of the network coverage, providing much of what you've seen on your TV screen. For example, AP is the only Western news service in Pristina (at time of letter) and provided all the footage seen on U.S. networks offered by Western cameras of ethnic Albanians fleeing by train. Contrary to your reporting in your April 5 edition that all Western news crews were kicked out of Kosovo (except for NBC), AP crews to this day remain in Pristina. An AP crew is providing all the Western footage and the pool camera from Pristina even today (at time of this letter).

News agencies are different. Our profile is low. We are newsgatherers. Our customers are news programmers. We support the brand names of our customers, rather than try to build our own public image. However, to provide that support, we employ more journalists, who work from more locations than any other news organization in the world. And in covering stories in Kosovo, our people risk their lives. So, in the future, please try not to refer to our work as a commodity. —James R. Williams III, vice president and director of broadcast services, Associated Press, Washington

A House panel will hold hearings on broadcast ownership rules this Thursday.

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) will chair the hearings, which will examine a bill on the regulations introduced by Rep. Cliff Stearns (R-Fla.).

House lawmakers are again chastising FCC Chairman William Kennard for considering opening an inquiry on free airtime for political candidates.

"Please inform us of any constitutional authority you have as chairman of the Federal Communications Commission or what constitutional authority the FCC has to advise Congress on issues not pertaining to the delegat- ed role Congress has given

to the FCC," wrote Commerce Committee member Rep. Cliff Stearns (R-Fla.). Signing Stearns' letter were House Majority Whip Tom DeLay (adding "I am amazed!" to his signature), Chief Deputy Whip Roy Blunt (R-Mo.), House Commerce Committee Chairman Tom Bliley (R-Va.), Commerce Subcommittee Chairmen Billy Tauzin (R-La.) and Michael Oxley (R-Ohio), and Commerce Committee members Barbara Cubin (R-Wyo.), Nathan Deal (R-Ga.), Robert Ehrlich (R-Md.), Paul Gillmor (R-Ohio), Steve Largent (R-Okla.), Chip Pickering (R-Miss.) and John Shimkus (R-Ill.). Kennard earlier this month told Rep. Harold Rogers (R-Ky.), chairman of the House Appropriations Subcommittee, that it's "quite possible that the Commission will

proceed with a Notice of Inquiry on free airtime for political candidates, as a means of assisting [Capitol] Hill with formulating views on the issues." Kennard last year planned a rulemaking on free airtime, but did not proceed after members of Congress threatened to hold the FCC's funding if he did.

Paul Franklin has been named executive vice president and general sales manager at Twentieth Television.

Franklin was formerly senior vice president and general sales manager. He will continue to head up Twentieth's sales efforts for all domestic broadcast programming. The Fox syndication unit also announced a number of other executive changes last week, including the promotion of Michael Newsom

to senior vice president and regional manager of the Southeastern and Southwestern divisions. Newsom was formerly vice president and Southeastern regional manager. Steve MacDonald was named vice president of the Western region and basic cable sales. MacDonald was formerly the Western region's division manager. Twentieth also promoted Ken Lawson to vice president and Central regional manager and Perry Casciato to division manager of Northeastern sales.

The WB 100+ station group has renewed 'Mortal Kombat: Conquest,' 'Acapulco H.E.A.T.' and 'Conan: The Adventurer' for the 1999-2000 TV season.

The station group, a collection of cable channels programmed with network products in markets without a WB affiliate, has also acquired *Sir Arthur Conan Doyle's The Lost World*, the weekly news-magazine *The Living Edge* and a total of 51 films from Muller Media and Unapix.

Don Mischer is coming back for another year as the executive producer of the Academy of Television Arts & Sciences Prime Time Emmy Awards.

The 51st edition of the Emmys will be Mischer's fifth year as the show's executive producer. The awards will be broadcast on Fox on Sunday, Sept. 12 from Los Angeles' Shrine Auditorium.

O.J. Simpson's story is now available as a TV series.

Platinum Productions has entered into an exclusive agreement with Liberty International Entertainment to handle licensing and distribution rights for the TV special and possible series *Absolutely 100% Guilty*. The series is based

Overseas Press Club awards foreign reporting

The 60th annual Overseas Press Club of America Awards were bestowed April 22 at the Grand Hyatt Hotel in New York. Tom Brokaw presented the honors, which were given to publications, individuals, photography, cartoons, wire services, television and radio for outstanding achievement in foreign reporting. The evening's top honor, the President's Award, went posthumously to former *Newsweek* editor Maynard Parker. Radio and television-related recipients included:



Osisek, McFadden and OPC President Roy Rowan were among the 550 attendees.

- **Best radio news or interpretation of foreign affairs:** Sandy Tolan, "The Lemon Tree," Homelands Productions for Fresh Air
- **Best TV spot news reporting from abroad:** CNN, "Strikes Against Iraq and the Impeachment Hearings"
- **Best TV interpretation or documentary on foreign affairs:** William Cran, Stephanie Tepper, David Fanning, Michael Sullivan, Lisa Jones, "Ambush in Mogadishu," *Frontline*/WGBH(TV) Boston and InVision Productions
- **Best business reporting from abroad in the broadcast media:** Brenda Breslauer and Brian Ross, "Nazi Stolen Art," ABC News
- **Best reporting in the broadcast media dealing with human rights:** Cynthia McFadden and Beth Osisek, "Russian Girls for Sale," *Primetime Live*, ABC News
- **Best reporting in any medium on international environmental issues:** Anne Garrels and Loren Jenkins, "Water Series," National Public Radio

on the best-selling book, *Outrage: The Five Reasons Why O.J. Simpson Got Away With Murder*, by Vincent Bugliosi. Liberty executives are currently looking to sell the 12-hour special to a cable network or broadcast network in either a series or mini-series format.

Absolutely 100% Guilty contains courtroom footage and interviews with many of the key players in the famed Simpson murder trial.

'Michael Jordan: An American Hero' earned the Fox Family Channel its highest rating since the network's August '98 debut. The Sunday, April 18 premiere of the original movie dramatization of the basketball star's life registered a 4.1 rating with an audience of more than 3 million for the 8-10 p.m. time slot. Going back to the network's previous 22-year history as the Family Channel, *Michael Jordan* garnered the largest audience in more than three years and was the highest-rated movie for young adults ever. The two-hour premiere topped the basic cable charts for the week of April 12-18 with a 2.6 share and 1.2 million viewers in the 18-34 category.

CBS struck a deal last week to buy a one-third stake in Office.com, WinStar's online business service, in exchange for \$42 million in on-air promotion and ads over six years. A full-scale launch of the site, originally introduced online last August, is anticipated for the third quarter. The acquisition comes on

the heels of similar deals CBS recently made for a share in hollywood.com and storerunner.com.

Cable Television Laboratories added two new specifications last week for advanced features and security in interoperable high-speed cable modems.

One spec guarantees bandwidth to ensure quality of service and the other enhances data privacy for DOCSIS modems. DOCSIS, the Data Over Cable Service Interface Specification, was created for modems that will operate in any cable system. Certification of DOCSIS modems for the retail market is expected in mid-2000.

Dr. Rosalyn Weinman has been named executive vice president of broadcast content policy and East Coast Entertainment at NBC.

Weinman, who has been heading up NBC's broadcast standards and practices division since 1989, will now add the responsibility of overseeing NBC Entertainment programs based on the East Coast. Weinman was the executive producer of the NBC movie *She Cried No* and formerly produced documentaries for PBS.

The ban on broadcast advertising by casinos goes to the U.S. Supreme Court on April 27. The nine justices will hear oral arguments on the ban, which prohibits broadcast advertising by non-Indian casinos. Greater New Orleans Broadcasting Association is the plaintiff. A federal appeals court has twice

Victors honored at Sports Emmys

CBS led all networks with nine Emmy Awards at the 20th Annual Sports Emmy Awards held last week in New York. Following closely behind CBS' lead were Fox and HBO with eight awards apiece. NBC garnered five Emmys, and ESPN and ESPN2 grabbed a total of four trophies. ABC Sports' lone Emmy this year went to retired broadcaster Keith Jackson for best play-by-play.

CBS' coverage of the 1998 Winter Olympic Games garnered seven awards, including best program achievement and best writing. Fox Sports' announcers also cleaned up, with James Brown winning for best studio host, Cris Collinsworth (who also works for HBO) winning as top studio analyst, and Fox's John Madden getting the nod for best sports event analyst. HBO's *Real Sports with Bryant Gumbel* was honored for two separate episodes ("Winning at All Costs" and "Diamond Bucks"), and the cable channel's *Inside The NFL* won for best cinematography. NBC's golf coverage took home two Emmys, as did the network's annual coverage of Wimbledon.



Bob Griese lauds Emmy winner (and former ABC booth partner) Keith Jackson.

Photo: Darleene Rubin

—Joe Schlosser

upheld the ban. Opponents of the prohibition argue that it is a violation of free speech rights and point out that state governments and Native American tribes are free to advertise a wide range of gambling activities.

Catherine Sandoval, who has headed the FCC's office on minority, female and small business initiatives for the past three years, has been named vice president and general counsel at Z Spanish

Media Corp., which owns 27 Spanish-language radio stations. As director of the FCC's Office of Communications Business Opportunities (OCBO), Sandoval coordinated the agency's effort to eliminate entry barriers for small businesses. She also oversaw a report last January detailing the impact of discriminatory advertising practices on stations run by and targeted to minorities. Sandoval joined the FCC in 1994 as a special assistant to the director.

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Incorporating The Fifth Estate TELEVISION Broadcasting

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Unforgettable

The Littleton, Colo., horror unfolded in real time on TV last week. It was immediate and inescapable and so compelling that people were starting to talk about getting involved in their communities, about watching their children more closely, writing Congress, gathering to talk and try to make sense of the senseless. The condemnation of the act would have been the same with or without TV, but the revulsion accompanied by outrage and action were in part because so many people had been taken by TV to a vantage just outside the police cordon. There, they were confronted with disturbing images of the consequences of violence.

Did TV make some debatable choices in real time, in the heat of the moment? Probably. How they covered it is being analyzed by armchair news directors and real ones. It is a healthy and valuable exercise. RTNDA last week urged stations to adopt revised guidelines on crisis coverage (see page 18) and to begin an ongoing dialogue about it. That's a good move.

Are violent images in the media to blame for this tragedy, a charge being leveled last week? No. But are TV and video games and CDs and movies and the Internet and broken homes and readily available weapons all part of the society that plays host to such carnage? Yes, and none of them should be excluded from the conversation when hard questions are asked about the kind of society we have, and want to have.

How the news media covered the tragedy, and how they can do it better (we pray there is no next time) are questions worth asking. Should they cover it? That question was answered last week by the principal of the Jonesboro, Ark., middle school, the scene of a similar tragedy. Yes, she said. It showed the world what we were going through, and the world responded with an outpouring of support. We saw that in Littleton last week — most of us via our TV sets.

Fast track to the future

The National Association of Broadcasters pulled off the media hat trick of the millennium last week. In a Las Vegas minute, Eddie Fritts and his staff transformed the perception of broadcasting from a potential has-been to the medium to beat. Or partner with.

If, that is, the industry heeds what the NAB was saying through those who rose to set out their visions of the 21st century. They came from broadcasting, cable, satellite and the Internet. But it was the Internet that stole the show last week. Its possibilities, and its threat to the status quo, were everywhere. As were its foot soldiers, an army of mostly young media technologists who are building a new medium with only a cursory glance backward to the old ones. They approach television — from the vantage of the Internet — as a medium with no restraints. Anything, in their eyes, is possible, and given that they've all grown up in a digital as opposed to an analog world, it may be.

Add digital television to the confluence of forces responsible for this year's NAB phenomenon. That's the medium, and the technology, that will make convergence possible. That's why the digital Internet is coming toward digital television at flank speed. And toward digital cable and satellites. Once the digital grid incorporating all the television media and who knows what other media is in place, there'll be no stopping any of them. Those broadcasters who today groan over the entry costs of this new medium will one day thank a handful of visionaries (names on request) for saving their future.

The American public has no idea what's just over its horizon, entertainment and informationwise. Nor, in truth, do most of those who will put it there. We got a glimpse in Las Vegas last week, thanks to the NAB. Like a ride on a rocket, it couldn't be more exciting. Or scary.

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“My father taught me to help the community before you help yourself.”

“Blade Communications will celebrate 100 years on January 1, 2001. My grandfather, Paul Block Sr., started in the advertising business and then bought, sold and traded newspapers. He invested in the stock market, got caught in the 1929 crash and ended up with the *Toledo Blade* and the *Pittsburgh Post-Gazette*. After my grandfather died, we dabbled in television. In the mid-60's, we went into cable television. Today, the company owns newspaper, broadcast and cable television operations.”

“I was born in Toledo. I went to Lawrenceville, a boarding school in New Jersey, and then onto the University of Pennsylvania where I was a liberal arts major. I started off majoring in chemistry, considered changing to business and ended up with a degree in Religious Thought.”

“My father taught me to help the community before you help yourself. He ran the *Toledo Blade* for 45 years and probably did more for the city than anyone during that period. He's credited with making the Toledo-Lucas County Port Authority possible and for helping create the Medical College of Ohio at Toledo.”

“My first job was with a Florida newspaper as a management trainee. Then I did marketing research for *Newsday* before going to work for the *Toledo Blade*. Eight months after I got there, I was asked to coordinate research and experiment on videotext. In 1985, I was promoted to director of marketing for our cable subsidiary and then headed the cable operation. I had to learn TV broadcasting from scratch.”

“My identical twin brother and I make up half the executive committee of Blade Communications. My uncle and a cousin make up the other half. We haven't become a super chain. We are happy to be what we are—a family business that serves local communities. We believe in a high level of community service and we try to encourage projects for the good of the community.”

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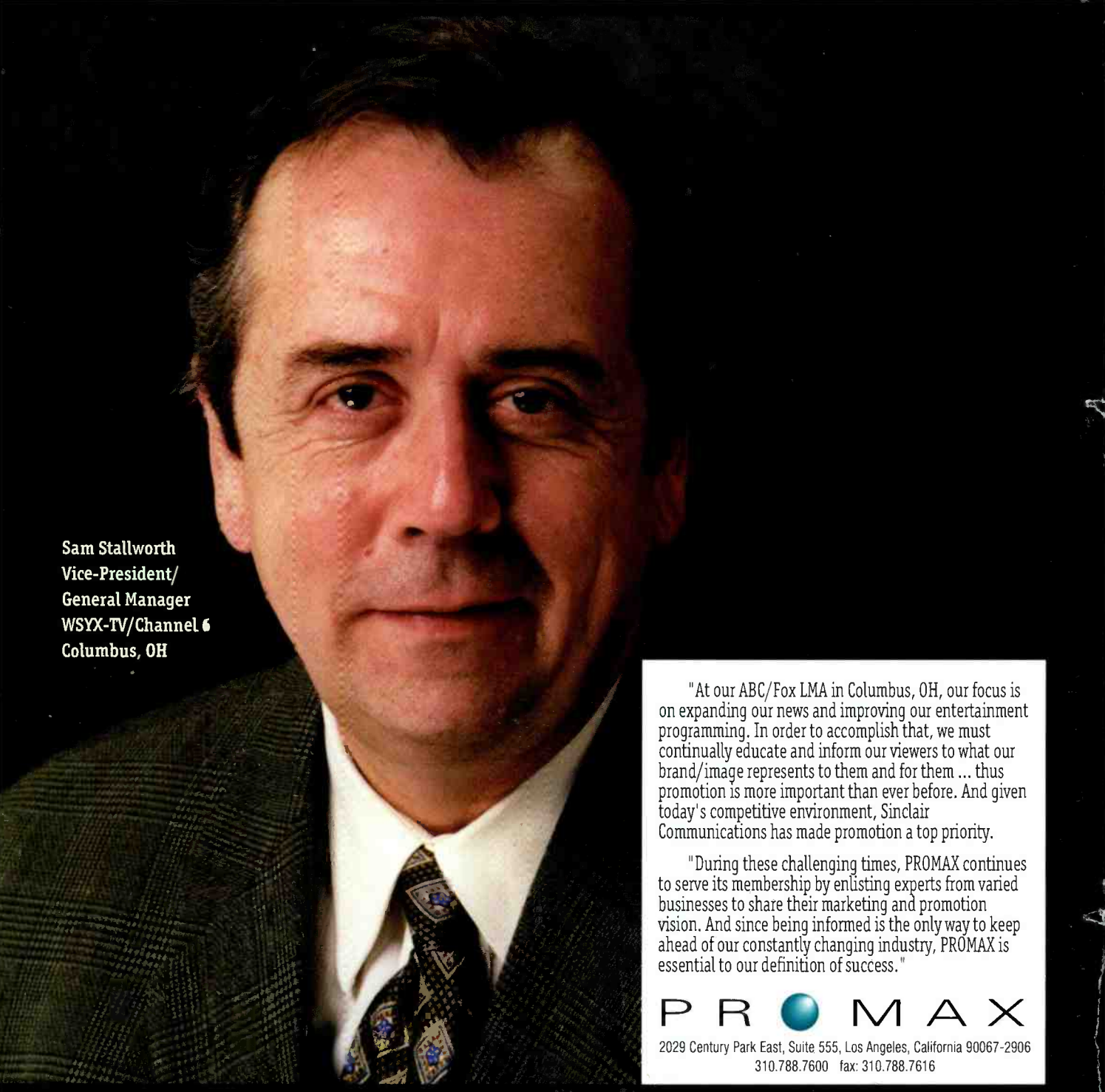
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promote (pro-mot') v. to contribute to the growth or prosperity of

A close-up portrait of Sam Stallworth, a middle-aged man with dark hair, wearing a dark suit jacket, a white shirt, and a patterned tie. He is looking directly at the camera with a neutral expression.

Sam Stallworth
Vice-President/
General Manager
WSYX-TV/Channel 6
Columbus, OH

"At our ABC/Fox LMA in Columbus, OH, our focus is on expanding our news and improving our entertainment programming. In order to accomplish that, we must continually educate and inform our viewers to what our brand/image represents to them and for them ... thus promotion is more important than ever before. And given today's competitive environment, Sinclair Communications has made promotion a top priority.

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