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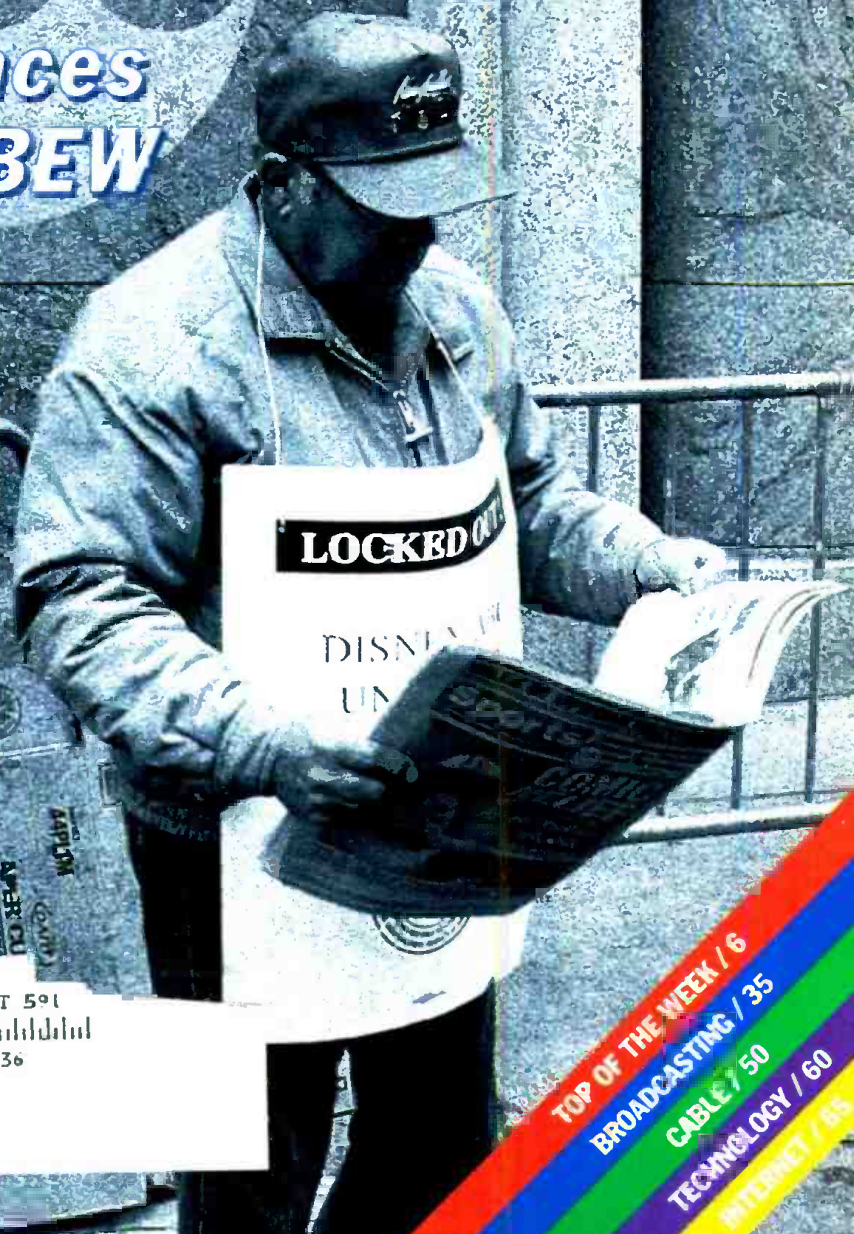
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Time Warner, CBS cut first 'will carry' deal
Daniels rises at WB
Ancier covets NBC job



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Newsmagazine
In Syndication!*

INSIDE

edition

Deborah Norville *anchor*

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TW to CBS: Will Carry

Time Warner agreement to carry CBS's digital TV signals may be first of many

By Donna Petrozello
and Glen Dickson

The digital carriage agreement struck last week between Time Warner Cable and CBS is likely to touch off similar deals that would give digital broadcasters the cable pipe they are seeking without relying on federal must-carry mandates.

In a joint agreement that involves no payments by either party, Time Warner has agreed to carry the digital signals of CBS's 14 owned-and-operated TV stations from New York to San Francisco. The agreement also provides a framework by which local Time Warner systems will carry the digital signals of CBS affiliates if the affiliates so desire.

"We think it's a wonderful agreement for both sides," says CBS Senior Vice President Martin D. Franks. "Being a CBS affiliate is more valuable this week than last week. As we increasingly incur the cost of putting digital programming on the network, we need the digital network to get as much penetration as it can."

In the near term, the CBS-TW DTV carriage deal is not as far reaching as it sounds. So far, Time Warner is only carrying CBS's digital station in New York, and Time Warner only has systems in five other markets in which CBS owns stations. Altogether, those systems serve just more than 2 million subscribers.

What's more, Time Warner will only carry the signals full time in upgraded parts of its systems, although it has promised to deliver special events like NFL football games in high definition to all of its subscribers. That means only half of Time Warner's 1.1 million subscribers in New York will see WCBS-DT, CBS's owned-and-operated digital station, on a regular basis.

The deal may have more of an immediate impact on CBS affiliates than CBS's owned-and-operated stations. Six of the eight CBS affiliates currently broadcasting DTV have Time Warner systems in their markets. The markets include some of Time Warner's biggest: Raleigh, with 422,000

subscribers; Charlotte, with 356,000, and Houston, with 306,000. Overall, Time Warner Cable has systems with more than 100,000 subscribers in 27 markets served by CBS affiliates.

LIN Broadcasting Corp. Vice President Paul Karpowicz oversees CBS affiliates in Indianapolis; Fort Wayne, Ind., and Buffalo, and is the incoming president of CBS's affiliate board. The deal "provides a platform for CBS affiliate stations that have already gone digital or plan to in the future to open discussions with Time Warner," he says.

LIN's plan is "to talk to every multi-system operator in each of our markets as we lay out our digital roll-out schedule for our stations," Karpowicz says. He adds that LIN's WISH-TV Indianapolis plans to begin digital broadcasts within the next few weeks.

WRAL-TV Raleigh has been broadcasting a companion DTV signal since June 1996, and General Manager Tom Allen is excited about the CBS/Time Warner partnership: "We look forward to a platform that provides for us to work with Time Warner locally."

Cable penetration in Raleigh is around 68% to 70%, Allen says, and Time Warner is the largest operator in the market. "When more than two-thirds of viewers are receiving your signal via cable, it's very important that that accessibility be there as we move into digital," he says. So far, he adds, he hasn't had any discussions with Time Warner or other local operators about DTV carriage.

Leading cable operators and the Big Four broadcast networks have been trying to reach digital carriage agreements for the past several months. And in a show of good faith, the broadcast networks have stayed out of the broadcasters' campaign to persuade the FCC to mandate that cable systems carry all digital broadcast signals. Federal law already requires cable systems to carry all existing analog signals.

In the afterglow of last week's announcement, executives involved in the discussions were sanguine that more digital carriage deals will be forthcoming. But none appeared imminent.

Comcast President Brian Roberts says

Digital CBS O&Os and Affiliates On Air

Market	Station	Owner	Time Warner subscribers
New York	WCBS-DT	CBS	1.1 million
San Francisco	KPIX-DT	CBS	None
Los Angeles	KCBS-DT	CBS	330,000
Philadelphia	KYW-DT	CBS	70,000
Washington	WUSA-DT	Gannett	None
Houston	KHOU-DT	A.H. Belo	304,000
Charlotte	WBTV-DT	Jefferson-Pilot	356,000
Raleigh	WRAL-DT	Capitol Broad.	422,000
Columbus	WBNS-DT	Dispatch	187,000
Cincinnati	WKRC-DT	Jacor	228,000
Atlanta	WGNX-DT	Tribune	71,000
Indianapolis*	WISH-DT	LIN	121,000

*Not yet on air, but ready to launch in next few weeks

that he still needs to review all the fine print of the deal, but expresses enthusiasm about its effect on the must-carry debate. "It shows Congress and the FCC that there's a commercial solution in the marketplace."

Judi Allen, MediaOne senior vice president of video, calls the agreement "interesting" and says MediaOne is "analyzing what our activity should be" with regard to carrying digital broadcast signals. "I think there's widespread skepticism in the industry that HDTV sets will roll out rapidly," says Allen.

Cox is also taking a cautious approach. "Until we see consumers adapting to HDTV and buying sets, we won't make a determination on when we'll carry broadcasters' digital signals," said Cox spokesperson Amy Porter.

Tele-Communications Inc. is "actively discussing" digital carriage deals with major broadcasters and is pushing for broadcasters to use the 720-line progressive HDTV format instead of the 1080-line interlace format used by CBS. "That's the platform we would prefer to use," says TCI spokesperson Katina Vlahadamis. ■

How to beat the heat in Washington

Lawmakers and regulators would like nothing better than to take a pass on the entire issue of digital must carry. And last week's deal between Time Warner and CBS gave policymakers some hope.

If other major broadcast networks and leading cable operators can reach similar deals, pressure from broadcasters for government-mandated carriage of their second digital signals would lessen commensurately. Federal law already requires carriage of broadcasters' analog signals.

FCC Chairman William Kennard says he is encouraged by the Time Warner/CBS deal and hopes others will follow. "In the past I have challenged the broadcast and cable industries to find the best way to offer digital signals to all viewers."

But even if all the major broadcasters make deals, lawmakers and regulators are not entirely off the hook. Smaller broadcasters—WB and UPN affiliates and independents—may not have sufficient leverage to negotiate privately for carriage. And if they fail, they will demand help from the government.

But most lobbyists admit that the best the smaller broadcasters can hope for is a phased-in digital-carriage requirement. Still, the National Association of Broadcasters and the Association of Local Television Stations (ALTV) plan to keep up the fight for full carriage.

"If the commission wants the digital roll-out to happen and wants stations to build facilities nationwide, then they have to eliminate uncertainty regarding carriage today," says David Donovan, ALTV vice president. "To say, 'Don't worry, we'll address must carry down the road with a phase-in' misses the point. The point is that you are investing money now and you want a guarantee that when your signal is on the air, you will have carriage."
—Paige Albinia

Prime makes big score with Comcast

Suburban Washington, Chicago systems go for \$785 million

By John M. Higgins

Just five months after acquiring the operation, Prime Management and Carlyle Group have engineered a deal to cash out much of the investment in their suburban Washington and Chicago system groups at a huge gain.

The deal will bolster the holdings of buyer Comcast Corp., which is investing \$785 million in Prime's operation to increase its holdings in the Baltimore-Washington region to 1.1 million subscribers. "Long term, we're really going to have a wonderful cluster," says Comcast President Brian Roberts.

But the Prime group's huge profits in the deal tops off the bitter experience of the operation's previous owner, SBC

Communications Corp., whose executives spent years trying to unload the systems. After selling at a bargain price, SBC now gets to watch big profits go to someone else.

Prime Communications LLC comprises systems serving 290,000 subscribers in Montgomery County, Md., and Arlington County, Va., plus another 140,000 subs in Chicago. The deal calls for Prime to sell a \$735 million convertible note to Comcast that the MSO ultimately can exchange for 90% equity in the company. Comcast also will assume a \$50 million note to SBC.

Adding existing debt, the Comcast deal values Prime's entire operation at \$1.45 billion, about 65% more than the \$877 million that Prime, Carlyle and

other investors paid to take control of the operation in July 1998.

And since the investment group only put up roughly \$250 million in equity—borrowing the remainder of the purchase price—the value of their actual investment has jumped more than 300% in six months. Leveraged buyout investors usually are happy with annual returns of 25% to 30%.

The deal is not an outright sale. When buying the systems, Prime Communications promised Maryland franchise officials it would not sell more than 5% of the equity until a four-year system-rebuild plan was completed, and there's no guarantee that Comcast actually will convert its note into equity. "We will still have management control," says Jerry Lindauer, COO of Prime Management.

But it is still a huge financial coup because the investors can begin to extract cash next summer if they choose.

"It's pretty staggering," says one investment banker familiar with the deal.

Prime and Carlyle benefited from a distress sale and tremendous timing. Telco SBC initially acquired the suburban Washington systems from Hauser Communications for \$650 million in 1993 when phone companies were rushing to get into the cable business. ■



Roberts: "...we're really going to have a wonderful cluster."

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Daniels replaces Ancier at WB

New programming chief names Jordan Levin, 31, to succeed her in No. 2 post

By Michael Stroud

In a season of angst for most networks, Susanne Daniels has ridden successes like *Buffy*, *The Vampire Slayer*, *Dawson's Creek* and *Felicity* to the top entertainment post at The WB.

The 33-year-old Daniels, who has been executive vice president for programming, took over as entertainment president from departing Garth Ancier last week, signing a new five-year contract with the network.

In her new position, Daniels reports directly to WB Chief Executive Jamie Kellner, overseeing all prime time television programming and development as well as late-night and made-for-TV movies. Daniels will also assume direct responsibility for Kids WB!, which had previously reported directly to Kellner.

Daniels moved quickly last week to keep intact the programming team that has helped The WB to its best season ever. Senior Vice President Jordan Levin, 31, was tapped to succeed Daniels as executive vice president of programming. And new, long-term contracts were secured with John Litvack, senior vice president of current programming (who reports to Levin), and Katherine Letterie, senior vice president of talent (who reports to Daniels).

Daniels, who says she found out about Ancier's decision to leave around Thanksgiving, says executives at The WB reacted to the news with surprise and disappointment. "I never expected him to leave," she says. "There's nobody who knows as much about the TV business and is as passionate as Garth Ancier. We'll have a void to fill at The WB. That said, I'm going to work with Jordan Levin, my partner, much the way Garth worked with me."

Ancier is the third network entertainment chief to leave his position during the still-young 1998-99 season, after

NBC's Warren Littlefield and Fox's Peter Roth. But Ancier's move is thought to be more for an opportunity he couldn't pass up at NBC—he is widely expected to take a senior programming job there—rather than any dissatisfaction on his or The WB's part.



Daniels will oversee prime time programming and development, late night, made-for-TV movies and Kids WB!. Ancier, who is said to be holding on to a 2% stake in The WB, is expected to take a senior programming job at NBC.

While he won't confirm what his plans are, Ancier acknowledges that his confidence in Daniels was a big reason he was ready to make the jump: "If I didn't have so much confidence in Susanne and about where the WB is, I would have thought a lot harder and longer about leaving."

Ancier is expected to hold on to roughly a 2% stake in the network, estimated to be worth about \$16 million. That may not be a bad move. While the network is expected to take a loss in fiscal 1999, analyst Harold Vogel predicted earlier this year that the network could turn a profit by 2001.

So far this season, the network is moving in the right direction. It was the only network to show growth in the key 18-49 demo in the November sweeps, up 19% to a 1.9 rating/5 share, according to Nielsen Media Research. Its signature shows have posted ratings gains over last year at this time, and new entries *Felicity* and *Charmed* are on target among viewers 18-34.

"Our goal is to be No. 1 in 18-34,

and I think we'll get there," says Daniels.

One of Daniels' current programming priorities is to fix the spots where WB's schedule still needs tweaking. In her first announcement last week, Daniels slotted highly anticipated new

comedy *Zoe, Duncan, Jack and Jane* (its name was changed from *Zoe Bean* to reflect its ensemble cast) for Sunday, Jan. 17, at 9 p.m., as the network seeks to boost its profile on the evening. *Unhappily Ever After*, currently in the 9 p.m. slot, will move to 9:30 p.m. WB last month decided not to renew 9:30 p.m. comedy *The Army Show*. A retitled *Hyperion Bay*, which garnered disappointing ratings in its fall debut,

returns in January, with a sexier look. "People are calling it *Hyperion Place*," she jokes.

For Daniels, the appointment culminates a fast ride to the top. After graduating with degrees in English and American history from Harvard, she landed a job as an assistant to *Saturday Night Live*'s Lorne Michaels. She stayed for two years before heading to ABC as director of variety, reality and specials, then moved to Fox as director of comedy development. At WB, she helped oversee the creation of the budding network's most successful franchises and this year's freshman show, *Felicity*. Hollywood's obsession with youth aside, Daniels thinks her youth is an advantage at a network whose goal is to appeal to the sensibilities of 18-34-year-olds.

Buena Vista Television Productions Chairman Lloyd Braun, who once served as Daniels' lawyer, says she has more than youth going for her. "You either have a great stomach for what works or you don't," he says. ■

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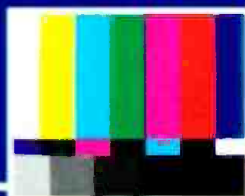


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'A good day for women'

Major advancements follow year of setbacks and disappointments

By Elizabeth A. Rathbun

Susanne Daniels' promotion last week to entertainment chief of the WB Network is the latest in a string of high-profile advancements by women that have occurred since July. At that time, Patricia Fili-Krushel was tapped to become the first woman president of a Big Four network (ABC).

Since then, two other women have been named to top network entertainment posts. In August, Nancy Tellem became president of CBS Entertainment. However, Tellem reportedly does not have full sovereignty, sharing responsibility with CBS TV President Leslie Moonves. The only other woman given the title of entertainment president, Jamie Tarses, was taken down a notch last year when ABC Entertainment Chairman Stuart Bloomberg was installed between her and ABC Inc. President Robert Iger.

Daniels, however, has direct access to the ear of WB CEO Jamie Kellner.

Before Fili-Krushel's appointment, it had been a bad year for women in broadcasting as well as for those in cable television ("Cover Story," Aug. 3). Four of the most powerful women in the business—Kay Koplovitz, Geraldine Laybourne, Margaret Loesch and Lucie Salhany—lost top jobs in the preceding 11 months.

"Women have fought their way into this business, and the recent rash of promotions is just the natural progression of things."

Anne Sweeney

Now things are looking up. "It's a good day for women," says Loesch, who last month landed as president of the Odyssey Channel, a cable venture of Hallmark Entertainment and the Jim Henson Co. In November 1997, she had been pushed out of her vice chairmanship of Fox Kids Worldwide.

The recent spate of promotions is "a natural inevitability" not determined by gender, Loesch comments. While women "for a long time [were not] automatically considered the first choice" for top jobs, they now have "a body of experience that has to be reckoned with. ... You can't justify overlooking them."

"Women have fought their way into this business, and the recent rash of promotions is just the natural progression of things," notes Anne Sweeney, who was promoted in August to the presidency of Disney/ABC Cable Networks and remains president of the Disney Channel. "There isn't anything mysterious about it. We did the work. Now it's time."

The news reaches into cable, where

also last week Fran Shea was named acting president of E! Entertainment Television. Sweeney, meanwhile, is reportedly being considered to replace Douglas McCormick as chief executive of Lifetime. Another possible candidate for that job is former Food Network President Erica Gruen who, in a reversal of the recent trend, was displaced last month by Eric Ober.

In perhaps the most high-profile example of collective strength among women, Laybourne, until June the president of Disney/ABC Cable Networks, last month announced plans to build a basic cable network with Oprah Winfrey and the female-dominated TV writing/production firm Carsey-Werner-Mandabach.

In other promotions since Fili-Krushel was named to succeed Preston Padden as president of the ABC Television Network, Laurie Younger was named ABC's new senior vice president and chief financial officer, and Angela Shapiro was tapped to replace Fili-Krushel as president of ABC Daytime.

Two serious players have yet to be heard from in terms of high-profile plans: Koplovitz, who was booted in July as chairman of USA Networks, and former UPN chief executive Salhany, the first woman to head a U.S. broadcast network. Koplovitz has said she plans to encourage businesswomen as chairman of the National Women's Business Council; Salhany is consulting and investing in TV stations in markets where UPN needs stronger distribution. ■

Infinity IPO hits the heights

CBS spin-off of its radio and outdoor assets yields \$2.87 billion

By Steve McClellan

The love affair between Wall Street and Mel Karmazin continued last week as the Street warmly embraced CBS's 20% spin-off of its radio and outdoor unit, Infinity Broadcasting.

The stock was priced at \$20.50 at the close of trading last Wednesday and investors immediately gobbled up 140 million shares for a total of \$2.87 billion, making the IPO the largest ever in the media sector.

The Infinity IPO hit the market a month after Fox spun off almost 19% of its entertainment assets for \$2.8 billion, the second largest media IPO.

Despite the stellar openings of both stocks, they could have been better, financial analysts say, if the financial markets weren't so volatile. Infinity's first day of trading last Thursday came on a day that the Dow fell 168 points. Infinity still managed to climb 15%, to just over \$23. But Fox Entertainment Group fell below its opening \$22.50

price for the first time. At midday Friday, Fox was trading at \$20.50, down 5/8.

Meanwhile, analysts were predicting that the Infinity spin-off would help to boost its parent company CBS's stock as well. "A spin-off of CBS's radio/outdoor properties should help unlock value" of CBS's businesses and stock price, said Prudential media analyst James Marsh. "We think [Infinity] will trade at the top end of the range of its peer group, boosting CBS shares with its 80% stake."

But last week, CBS's stock appeared to be more affected by the general market. It was up 25 cents to \$30.25 on Thursday, but was off \$1 in midday trading Friday as the overall market continued to fall. CBS executives decline to comment on the situation because they are still in a legally mandated quiet period for three more weeks.

But that quiet period doesn't apply



CBS CEO Karmazin engineered a deal.

to Infinity-syndicated Howard Stern, who told listeners last week that he bought 1 million shares of the new IPO stock and that Farid Suleman, Infinity's number two executive behind Karmazin bought 7 million shares. A company spokesman, however, said that Stern's remarks should not be taken seriously. "He was only joking," the spokesman said.

Investor sources say CBS CEO Mel Karmazin, who engineered the deal, has indicated he also would buy stock in the new Infinity, but it was unclear at deadline how much he did buy or intends to buy.

Radio has been CBS's profit driver over the past couple of years. Prudential's Marsh predicts that Infinity will represent 31% of CBS's revenue in 1999, and 57% of its cash flow. Infinity owns 161 radio stations mostly in larger markets. ■

'Not the end of the world'?

Airing infomercials in access time by CBS-owned stations draws yeas and nays

By Dan Trigoboff and Joe Schlosser

CBS-owned stations have taken viewers by surprise, airing infomercials instead of regular programming in prime time access and daytime periods. Last week, stations ran the paid programming—typically overnight and early morning fare—from Time-Life mail order records and from Feed the Children during the access hour, displacing *Hollywood Squares* and *Entertainment Tonight*. Viewer complaints in the nation's largest market, New York City, brought an apology from WCBS-TV "for any inconvenience."

Executives at the shows' syndicators, King World and Paramount, had no comment; neither did network management. Sources say the stations will air another infomercial in an access time slot again next week, and that the deal originated at the station group level, not

network. Sources also say top brass in Hollywood are "frustrated" with the moves, which may have lowered the ratings of some prime time shows.

A CBS stations group spokesperson said the group had no comment on the origination or the economics of the deal, but noted that CBS stations had sold access time for paid programming before. In August of this year, the spokesperson said, stations sold a 90-minute weekday block for a Billy Graham special program, beginning at 7:30 p.m. and had run similar programs.

Larry Pollock, president of ABC-owned TV Stations, had no comment on CBS' action, other than "it's a business decision they made. We're not planning to do that." NBC had no comment. Dick Kurlander, vice president and director for programming at Petry programming, called the deal "dreadful" and "ludicrous."

"To preempt a regularly scheduled

news magazine like *ET*, which has loyal viewers; in access no less ... it's unbelievable. It threatens the long-term relationship with viewers for short-term gain. *ET* is a show that gives today's information. Granted, it's entertainment news, but each show is unique and can't be rebroadcast."

Alan Bell, president of Freedom Communications' Broadcast Division, which owns five CBS affiliates among its eight stations, called the move "a perfectly defensible business decision, if you put the infomercials on at less-than-peak viewing periods of the year. The cost pressures and profit pressures on publicly held corporations are considerable. It is not the end of the world if someone misses *ET*," he remarked. Bell, who said his group has aired infomercials on network affiliates during access, added, "It's a decision none of us would be happy to make if money didn't count. Money does count." ■



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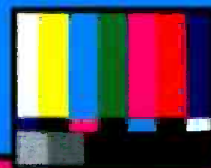
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FCC expected to blast ad discrimination

By Bill McConnell

The FCC this week is expected to criticize major broadcast advertisers for discriminating against minority-owned outlets—and minority consumers as well.

Agency officials would not release details about the report, but sources familiar with the study said it would back up a long-time complaint of civil rights activists and minority station owners that advertisers purposely avoid minority consumers.

Among the findings: top-rated minority-targeted stations generally have lower rankings for advertising revenue. Also, white-owned stations generally land more ad dollars than minority-owned stations with similar formats.

However, some in the civil rights community complained that the study lacks significant recommendations for punishing discriminatory ad practices.

"We expect the report to show just how far the disparity goes between minority and non-minority-owned stations," said Thomas Hart, counsel for the Rainbow/PUSH Coalition.

"It's a good start, but it really doesn't have any teeth. There should be more suggestions for coordination between government agencies and enforcement mechanisms."

Rep. Carolyn Cheeks Kilpatrick (D-Mich.) said she believes new rules are not needed. "I don't want new enforcement mechanisms—just to encourage growth in all American businesses."

The report stems from a request in May by the National Association of Black Owned Broadcasters to investigate the so-called "Katz memo." An internal memo from a unit of Chancellor-owned Katz Radio Group incensed minority groups for encouraging sales representatives to advertise with "nonethnic" consumers and to steer clear of urban stations.

A notorious passage from the memo stated, "When it comes to delivering prospects, not suspects, the urbans deliver the largest amount of listeners who turn out to be the least likely to purchase." ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

HOLLYWOOD

Tyrannosaurus Rx

New Line Television believes it has a prehistoric prescription for success in the action-hour genre. Sources say it's developing a syndicated series based on Sir Arthur Conan Doyle's dinosaur tale, *The Lost World*. The distributor is reportedly working with a number of different production companies on the 22-episode series, which will likely be available for fall 1999, sources say. A two-hour made-for-TV movie will be sold to stations to kick off the fall premiere. Sources also say John Landis will be the show's executive producer and that it is being shot on location in Australia. New Line executives had no comment.

WASHINGTON

Stand-up chairman

FCC Chairman William Kennard spent much of last week sweating over his Dec. 10 speech to the Federal Communications Bar Association. The group's annual FCC Chairman's Dinner traditionally requires the guest of honor to do his best Jay Leno impersonation. Unfortunately for Kennard, his attempts at humor during public engagements could charitably be described as awkward. Yet with material submitted by numerous FCC staffers and a week of practice on his delivery, Kennard appeared to be a hit with the initially skeptical FCBA audience. His best one-liners came the networks' expense. Noting that 1,400 people were in attendance, he quipped: "There are more people here, at this hour, than are watching NBC." Continuing in that theme, he said, "I'm glad to say we at the FCC have supported non-profit television—PBS, CBS, NBC." The network bashing continued: "Anybody know the difference between the networks and the Titanic? The Titanic had entertainment." In addition, he poked fun at

his rocky relations with Capitol Hill when he recalled that Senator Ted Stevens (R-Alaska) gave him a stuffed salmon as a fishing trip memento. "I'm going to have it mounted, right next to the horse head from [Rep.] John Dingell (D-Mich.)." The biggest applause came when Kennard, the FCC's first African-American chairman, noted that his new office at the Portals building will offer a great view: "When I look out my window every day I will see the memorial to my great-great-great grandfather—Thomas Jefferson."

WASHINGTON

Busy, busy, busy

FCC commissioners last week were getting more feedback on proposed ownership rule changes. Everyone, that is, but Commissioner Gloria Tristani, who cancelled meetings with industry officials, opposed tighter rules. Among those turned away was a contingent including L. Lowry Mays, president of Clear Channel Communications Inc.; Jeffrey Marcus, president of Chancellor Media; Alexander Netchvolodoff, lobbyist for Cox Enterprises; Martin Franks, CBS lobbyist; and Jack Goodman, NAB general counsel. Marcus complained that Tristani's decision was unfair and noted that Chairman William Kennard pulled the ownership changes from the panel's Dec. 17 agenda so commissioners could hear more views. "I'm very disappointed Gloria Tristani refused to see us," Marcus said. "These issues are not gone forever and are of vital importance." Other industry sources complained that Tristani is determined to roll back local marketing agreements and force many owners with TV/radio combinations in single markets to divest stations. Not so, said a Tristani aide. She simply had a busy schedule and plans to revisit the ownership issue when the vote is rescheduled, the aide said.

The world's hottest programming

When good pets go bad, ratings go up; reality guru Bruce Nash reveals what's next

By Joe Schlosser

It's revealing no secrets to say that Bruce Nash is the hottest producer in Hollywood, bar none.

The man behind Fox's recent November sweeps specials *Breaking the Magician's Code* and *When Good Pets Go Bad* just signed a 13-episode deal with NBC for *World's Scariest Home Videos*, which will air in February. He also has commitments from CBS, ABC, Pax TV and cable's The Learning Channel. And Nash says there are other deals in the works.

His Nash Entertainment in Los Angeles recently expanded to its own building at the famed Sunset Gowers Studios, and the producer says he's currently looking for more space elsewhere.

Besides producing reality series, Nash is branching out into network sitcoms, where he has five pilots currently in development. He also has a movie on the way with Columbia Pictures, entitled "Golf Guru."

"It's great because every time you are dealing with a new network, it's new people, new energy and new creativity," Nash says. "It is a collaboration with each network. You get to do it differently each time. A show for Fox is

obviously not a show for Pax TV. You are not going to *The World's Scariest Angels* on Pax TV. And that's a challenge for me as a producer."

The 13-episode order for February sweeps at NBC is described by Nash as the "granddaddy of all" reality specials. He says each NBC special will be on a different topic, with each one scarier than the next. "We'll do firemen, police; we'll do chases; we'll do pets and pet attacks," he says.

For CBS, Nash has two specials in development, an hour remake of *This is Your Life* being used as a pilot that could be made into a half-hour series, and an hour special for syndicated columnist Dear Abby's 80th birthday.

At Fox, where Nash's profile has been highest lately, he has a pair of one-hour reality specials in the works: *World's Biggest Secrets Finally Revealed* and *Cheating Spouses: Caught on Tape*. (see story, page 44) Also at Fox, *Road To Fame* is billed by Nash as an hour special that may likely turn into a weekly series. It features



Bevy of entertainment deals has Nash on top.

footage of celebrities before they were celebrities. "We have Jerry Springer singing country-western songs on public access television. We've got Jerry Seinfeld in his first TV appearance with a thick Brooklyn accent, and Nick Cage in a home movie where he is playing Superman," Nash says.

Nash also has two pilots in development at Fox: *Dates From Hell* with DreamWorks SKG and *It's a Dog's Life* with Regency Television.

At ABC, where he got his start in 1991 with *America's Best Kept Secrets*, he is working on a one-hour reality special for February titled *World's Deadliest Storms: Caught on Tape*. For Pax TV, Nash is developing a pilot that highlights people's funniest mistakes caught on tape.

For The Learning Channel, he's working on a new 10-episode reality series that will debut early next year on the cable channel. It's called *World's Most*, and features footage from around the world that "catches real-life drama as it unfolds." ■

FCC, cable ops concur over cost of programs

Study: Percentage of rate hikes represented by rising program costs is in same ballpark as industry estimates

By Bill McConnell

Cable industry officials should be relieved by an FCC report to be issued today (Dec. 14) that shows rising programming costs have contributed significantly to hikes in cable rates.

The higher costs of acquiring programming for the six largest cable systems accounted for 28.2% of subscriber rate increases at the six largest cable systems last year, says an FCC staffer familiar with the report.

The FCC attributes the balance of

the rate increase to inflation, the cost of increasing channel capacity and other system upgrades.

Cable industry officials have been waiting for the report with some trepidation because a harsh analysis would give Congress ammunition to impose new rate regulations or extend existing ones. Current regulation of upper-tier programming rates ends on March 31, 1999.

A spokesman for Time Warner Cable said FCC's numbers appear to be "in the ballpark" of industry estimates and should temper demands that rates be regulated.

The report is based on surveys of the top six multiple system operators — Time Warner, Tele-Communications Inc., Cablevision, MediaOne, Cox Enterprises and Comcast. Those companies serve 67% of cable subscribers.

The survey was launched following 8%-10% hikes in cable rates in 1997.

The industry has argued for years that rapidly rising programming costs, not greed, are fueling rate increases. The FCC staffer, however, stresses that the report does not draw any conclusions about whether that argument is valid.

The FCC is expected to take a somewhat more critical tone in its annual report on cable industry competition, which will be released Thursday. FCC officials have repeatedly said that the incumbent cable providers still hold a lock on multi-channel video service in most markets, despite the increasing popularity of direct broadcast satellite services. ■

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"I think it's the best show on TV. My teenage kids really enjoy it, also."

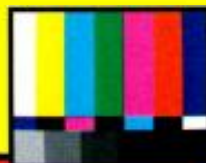
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PLEASE ADJUST YOUR GAME NOW.

'Bigwigs' weigh in on ownership

Wall Street, industry execs gain more allies, intensifying pressure on FCC

By **Bill McConnell**
and **Paige Albinak**

Capitol Hill and Wall Street last week continued to attack FCC Chairman William Kennard's plan to tighten broadcast ownership rules—even though Kennard has agreed to put off a commission vote on the new rules until at least next month.

Industry officials trying to repel the new restrictions gains a powerful ally in House Speaker-elect Bob Livingston (R-La.), who signed on to a letter telling the FCC to drop a proposal that would eliminate TV local marketing agreements. "This is a harsh message to send to broadcasters who now face the multibillion dollar challenge of absorbing the infrastructure costs in the transition to digital television," read the letter, drafted by Rep. Cliff Stearns (R-Fla.). Reps. Richard Burr (R-N.C.) and Robert Erlich (R-Md.) also have signed the letter. In addition, Burr sent his own letter to the FCC last month.

Commerce Committee Chairman John McCain (R-Ariz.) warned Kennard two weeks ago that new restrictions would be in "direct defiance" of the 1996 Telecommunications Act. The warning continued last week when he urged the agency to relax the rules instead. For starters, McCain called on the FCC to remove the 35% cap on audience reach. The cap "no longer advances any public interest objective," he wrote in a Dec. 7 letter to Kennard.

Broadcasters were buoyed by the strong support on ownership issues from Republican leaders.

"The FCC clearly should be responsive to Congress," said Shaun Sheehan, Tribune Broadcasting's Washington representative. "How many bigwigs do you need? You don't get anyone bigger than that."

Bolstering their arguments, Wall Street executives warned that new restrictions also would sour the capital markets on the broadcast industry. "Banks and investors have invested billions of dollars in several major private and public companies relying on current policy as passed by Congress," wrote Chase Securities' Managing Director Thomas Reifenhiser in a Dec. 3 letter to key lawmakers. Rules now under consideration by the FCC

would "undo previously approved business transactions," he said.

Lifting the audience cap is a major goal of the Big Four networks. McCain's letter came four days after he met with Disney Chairman Michael Eisner and ABC President Bob Iger. The executives called on the government to increase the ownership limit to at least 45%. To remain profitable, they need to increase their stable of local broadcast properties, they told lawmakers and FCC officials.

In his letter to Kennard, McCain insisted that the 1996 law "clearly and unambiguously directs the FCC to review its broadcast ownership rules biennially with an eye to lessening them, not increasing them."

Faced with mounting congressional pressure as well as dissent from Republican commissioners, Kennard withdrew a set of proposals from the commission's Dec. 17 meeting that would have changed several broadcast ownership rules. Among the expected changes were plans to effectively eliminate local marketing agreements, which allow station owners to circumvent TV duopoly rules. The FCC is also expected to allow TV stations to own up to four

radio stations in a market.

Although that change technically would be a liberalization of the current prohibition on radio/TV crossownership, many station owners with waivers to the rules would be forced to sell some properties. Joint ventures and limited partnerships would also count toward ownership limits.

Kennard said last week that the statute is vague and permits the FCC to change the ownership rules as it sees fit. He has repeatedly said that new restrictions are needed to halt the industry's increasing consolidation.

Meanwhile, Kennard was keeping mum on when he would reschedule the commission's vote and pledged to keep listening to "all interested parties."

Although Kennard was lying low, a public advocacy group squared off over ownership rules at a panel sponsored by the Media Institute in Washington.

"If one cable company is allowed to own any number of channels, it's hard to see how the public interest is advanced by preventing an owner from having more than one TV station in a market," said Jack Goodman, general counsel for the National Association of Broadcasters. ■



McCain called on FCC to eliminate national cap on TV ownership.

The Money Markets

TV Local Marketing Agreements
Ranked by 1997 Gross Revenues (\$ in millions.)

Owner	Number of LMAs	1997 LMA Rev.	% of Local Mkt. Rev.
Sinclair Broadcasting	18	\$167.5	8.0%
Raycom	1	\$43.5	15.8%
Clear Channel	8	\$34.7	5.6%
Media America	1	\$19.0	5.2%
LIN Television	4	\$16.0	3.6%
Hearst-Argyle	2	\$15.0	4.5%
News Corp.	1	\$12.0	2.4%
Capitol Broadcasting	2	\$11.5	3.9%
Viacom	1	\$8.0	4.8%
A.H. Belo	4	\$7.6	1.6%
Waterman Broadcasting	1	\$7.2	3.7%
Pegasus Communications	2	\$6.3	6.7%
General Electric (NBC)	2	\$4.5	1.6%
Scripps Howard	1	\$4.0	2.6%
Paxson Communications	2	\$3.4	0.5%

Source: Bear, Stearns & Co.



WASHINGTON WATCH

by Palgo Albinink and Bill McConnell

CBS gets "Sewer"

CBS last week was the latest lucky recipient of the "Silver Sewer" award from frequent TV content critics William Bennett and Sen. Joseph Lieberman (D-Conn.) for airing *The Howard Stern Show* and footage of Dr. Jack Kevorkian administering a lethal injection to a dying man. "This [the Kevorkian footage] was, as many in the news community have acknowledged, a snuff film, and it matters little that it was dressed up in a legitimate and compelling news story," Bennett and Lieberman wrote to Barbara Cochran, executive director of the Radio-Television News Directors Association. Bennett and Lieberman want Cochran to endorse their plan of a voluntary code of conduct for the broadcast industry. Lieberman and Sen. Sam Brownback (R-Kan.) plan to reintroduce that idea as a bill when the 106th session of Congress begins next year.

Sale must go on?

WNED-TV, Buffalo's main public broadcaster, won't have the \$10 million it needs to add digital technology if the FCC blocks the sale of its weak co-owned station WNEQ-TV, insists the Western New York Public Broadcasting Association. The association last week urged the FCC to ignore local rivals and a citizens group opposing WNEQ-TV's sale to Sinclair Broadcasting. "Significant improvement

in public broadcasting for the Buffalo region cannot realistically be achieved without the infusion of a substantial new funding source," wrote Robert Woods, the Washington attorney hired by Western New York Public Broadcasting. For the sale to go through, the FCC must drop the noncommercial designation of WNEQ's ch. 17. In return, the association has asked that WNED's ch. 23, which is currently open for commercial broadcasting, be redesignated for public TV only.

Stay Lighted in Y2K

Don't let the Year 2000 computer bug put you in the dark, FCC Commissioner Michael Powell warned antenna owners last week. "Although the possibility of a problem may at first seem remote, the stakes are simply too high to ignore. The consequences of an aircraft striking an unlighted tower can be fatal," he wrote in an open letter to the industry last week. The agency also plans a direct mail campaign to remind tower owners that they are responsible for maintaining proper marking and lighting, even if the computer date problem causes electrical outages. "We hope our warning doesn't come out too late, like the Army's warning to the Navy before Pearl Harbor," said Jim Schaffer, coordinator for the FCC's public safety and private wireless division. Government officials worry that electrical grids

and other critical computer-driven systems will go haywire on Jan. 1, 2000, because they will read 2000 as 1900. But electric industry officials say that there is little reason to worry. Laurence W. Brown, senior attorney for the Edison Electric Institute, says it would be "almost physically impossible" for the computer bug to cause a major outage because few systems are dependent on vulnerable embedded computer chips.

Minority internships

Major media companies last week reached for their wallets to cast a vote for FCC Chairman William Kennard's voluntary minority employment and ownership initiatives. The companies announced they would boost contributions to the Emma L. Bowen Foundation, which provides internships, college scholarships and post-graduate employment for minorities. The program mentors students from their junior year in high school through college graduation. Dennis Swanson, chairman of the foundation and president of WNBC-TV New York, announced the plans at a press conference at FCC's headquarters. Swanson would not give specific dollar amounts but said participating companies are expected to double their annual donations in 1999. The foundation, which mentors 200 students, has an annual budg-

et of \$350,000. Swanson estimated that the additional funds will allow the foundation to add about 50 students in 1999, up from 32 in 1998. Participating firms include the four major broadcast networks, Gannett Co., Tele-Communications Inc. and cable channels A&E and C-Span. FCC Chairman William Kennard praised the foundation's expansion plans. "Students working through the Emma Bowen Foundation are getting an inside look at what makes these companies work and the companies have enormously talented people working for them," he said.

FCC move update

The FCC general counsel's office will move to the agency's new headquarters at the Portals in southwest Washington on Dec. 11. To ease confusion during relocation, all litigation documents hand delivered to the general counsel's office should now be marked "Litigation Material." Emergency petitions for relief from FCC rules and other pressing matters should be stamped "Urgent."

Velasquez-NAB join

The National Association of Broadcasters has named Cindy Velasquez, VP and general manager of Denver's KMGH-TV, to its television board. Velasquez started 20 years ago as an intern at Denver's KUSA-TV, where she worked her way up to vice president of broadcasting. Velasquez replaces Deborah McDermott, executive vice president at Young Broadcasting. McDermott stepped down from the board in November after serving since June.

Big No



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Union Blues

Despite explosion of TV networks, technical unions are losing grip on business

By Steve McClellan

For six weeks now, ABC's technical work force has been locked out of the company. Ostensibly, the dispute is about medical benefits, but it's really about how and where those workers fit in the world of digital TV.

As the lockout continues, the strain is beginning to show. Asked how he is holding up, one picketer outside the company's New York offices says just fine, "except for the fact that you wake up in the middle of the night with knots in your stomach and it takes like six beers to go back to sleep."

Regardless of how the dispute at ABC is resolved, the reality is that broadcast technical unions are losing their grip on the TV business. The three major broadcast networks employ far fewer full-time union technicians than they did a decade ago. And the unions barely have a toehold, let alone a firm grip, on the rest of the TV business.

Despite ongoing organizing efforts, the unions, have missed out on the explosion of TV channels over the past decade—none of the major cable networks and neither WB nor UPN has been organized. Most cable systems remain unorganized as well.

The reason for the reductions at the Big Three is twofold—the development of automated, easier-to-operate equipment and the networks' insistence on using more of part-time, so-called "daily hire" workers. Many of the cable networks use subcontractors to do their production work, which means fewer technicians working directly for those networks.

"In the old days it was the creative guy sitting in one chair and the technical guy sitting next to him, and the creative guy told him everything to do," says a network executive. "Now it's all being done by computer keyboard and it's a job for one person."

TV's two major technical unions are the National Association of Broadcast

Employees and Technicians, a division of the Communications Workers of America, and the broadcast department of the International Brotherhood of Electrical Workers. NABET, which represents technical workers at ABC and NBC, boasts roughly 9,000 members, while IBEW claims between 13,000 and 14,000 broadcast members.



Locked out: ABC technician Bill Moran

The nationwide membership at the two unions is roughly flat versus a decade ago, a clear sign they haven't capitalized on the industry's growth. The latest FCC data shows that the number of broadcast technician jobs climbed by about 2,500 in the past five years to about 26,600 employees. During the same period of time, cable industry technician jobs—largely unorganized by unions—have grown by the same amount to 17,500 positions.

What's more, there are about 2,000 fewer full-time technicians at The Big Three networks, as those networks rely increasingly on part-time labor forces.

Over the past decade, full-time NABET-represented employees at NBC dropped from approximately

2,000 to 1,100, according to NABET President John Clark. He cites a similar story at ABC, which had more than 2,000 full-time NABETers in 1987 and about 1,200 currently. CBS employs approximately 1,000 full-time technicians represented by IBEW, down at least 500 from a decade ago.

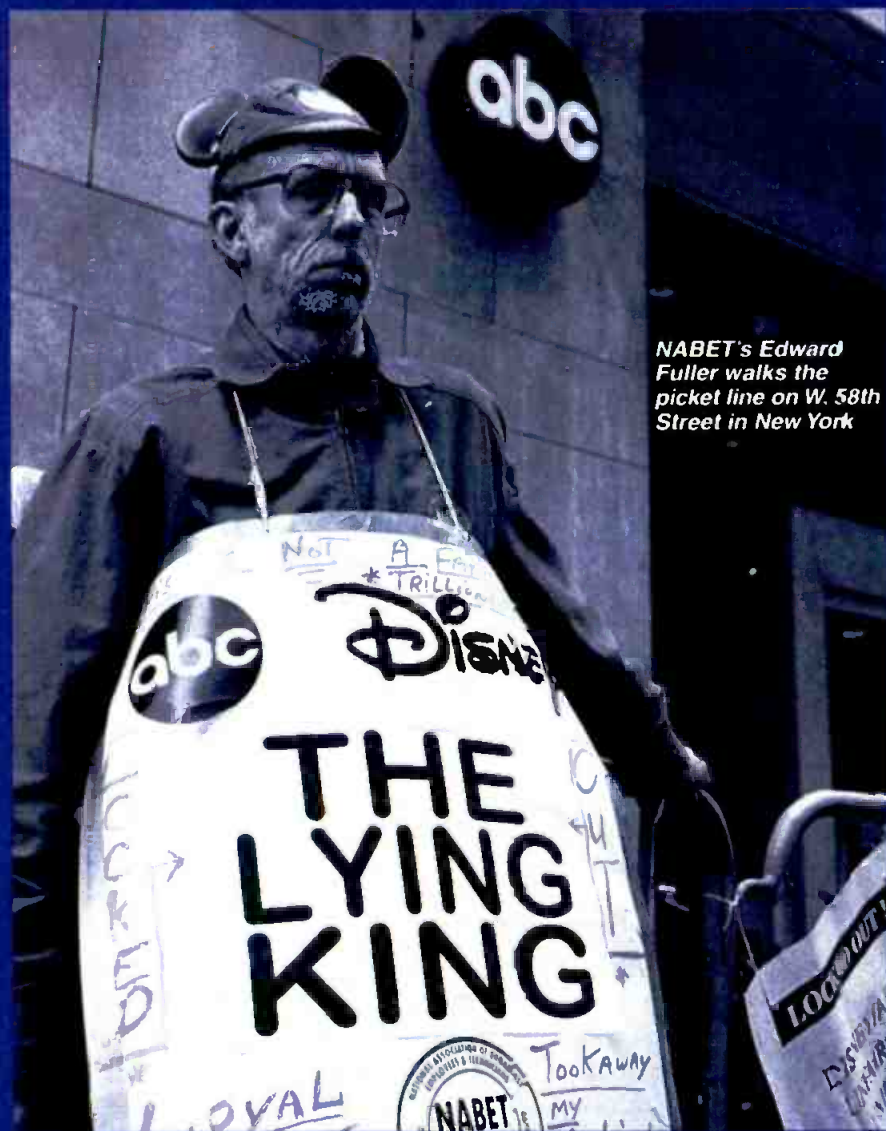
"Obviously the new technology is a problem for us at the bargaining table," says Clark. "Companies come in and want to try to take the work away from our members and give it to other people."

"We disagree with that approach. We're not trying to stop the advance of technology. We just feel that we want to continue doing the work on the new equipment. We don't want to be driven out of the business."

One example of how technology is reducing the broadcast technician ranks: ABC used to have 15 playback machines—each with its own operator—playing back prime time shows for distribution out of New York. Those machines have been replaced by one video file server—and one operator—who essentially types instructions into a desktop unit to do the same work.

Technology also has thwarted union efforts to organize the newer networks. But executives at those networks say they've also encouraged their work forces not to unionize by paying competitive salaries and pointing out what they claim are union "inefficiencies."

The networks don't accuse unions of featherbedding and assert they're not out to eliminate unions or their members' jobs—at least not all of them. They do acknowledge that going forward it is likely they won't need as many full-time technicians as they have today, and they want the flexibility to make cuts if it makes business sense. They also want to curb union jurisdiction over job functions and to have the right to assign non-union personnel to operate editing, graphics and other machines in the course of making programs.



NABET's Edward Fuller walks the picket line on W. 58th Street in New York

Photo by Tom Sobolik / Black Star

Six weeks and counting

The ABC lockout of its NABET employees is going into its seventh week today, with no resolution in sight. Talks between the two sides, which resumed Thanksgiving week under the guidance of two federal mediators, stalled Friday, Dec. 4. Talks were scheduled to resume Friday (Dec. 11).

The union has lost two costly skirmishes in the current battle. The National Labor Relations Board dismissed NABET's charge that the lockout was illegal. If that ruling holds on appeal, the union workers won't be entitled to back pay for the time of the lockout. The network also cut off benefits to the union's members on Dec. 1.

What started as a one-day strike by the union on Nov. 2 over a dispute about medical benefits escalated to a lockout that both sides say will last until a new contract is signed. Jurisdiction issues and daily hires are at the core of the dispute. The network wants to increase the level of daily hires—workers who don't get the company's benefit package—to 40% by the end of the next three-year pact. That would essentially put the network at parity with NBC, according to network sources. Sources also say that ABC's view is that NABET had conceded jurisdiction on computer equipment and is trying to rescind that concession in the next agreement. Not likely to happen, network sources say.

Network sources say that for most of the analog television era, individual pieces of equipment usually had one specific function, such as recording, playback, editing or graphics creation. In the digital world, all of those functions can now be done from a single workstation and computer keyboard. "In the old days a two-inch tape machine was the size of a couch. Now you have these multifunctional devices that sit on your desktop. They're simple to operate. It no longer requires a highly skilled technician to create a graphic or to edit or to record or playback."

So the question, from management's perspective, becomes, "Who ought to be working that single keyboard that combines editorial and technical functions?"

The answer, from management's perspective, is whichever staffer—union or non-union—is most appropriate in each case.

NABET has a different point of view. Clark argues that while new technology may give producers the opportunity to put shows together alone at a single keyboard, that is not the most likely scenario in the real world of broadcasting. "They always try to mask the jurisdiction issue with this editing issue. The kind of technology we're talking about isn't just used for editing. It's used for recording, switching, etcetera, and these by and large are technical work."

And in the "everyday hurly-burly of broadcasting," says Clark, "you're not going to find producers who want to do every aspect of that job. He's going to have assistants and other people to lay in the tracks. He may want to work on a rough copy and hand it off to somebody else to finish. We think there is a lot of work most appropriately done by us.

"If you can find the guy who can do everything, that's not going to be the everyday example. It might be in the future at some point, but we're not at that stage now and when a company argues that it needs total flexibility, it's usually not needed and usually works to our disadvantage."

Clark doesn't argue that the technology is allowing more user-friendly equipment. But the union, he says, is seeking contractual job security in exchange for the "total flexibility" the networks are looking for on the jurisdictional issues. Both sides say there will continue to be plenty of work for the union employees in the future. "But the networks are basically saying we'll just have to trust them on that where

there isn't a lot of trust to begin with."

But network executives say NABET has already conceded jurisdiction for computer-controlled equipment in previous contracts. Day Krolik, vice president for labor relations at NBC, says the network first negotiated the right to assign non-union people to run computer-driven equipment in 1984, with refinements in each contract since then. "We led the way on that," he says. "But that doesn't mean we're taking all that work away. We just want the right to assign it to the appropriate person."

Meanwhile, the union's contract with NBC is set to expire next March. The two sides have had some preliminary talks. Jurisdiction and daily hires are issues there as well. Clark notes. Ten years ago, NBC unilaterally imposed a new contract on NABET and after a five-month strike—where the primary issue was daily hires—the union went back to work.

At CBS, "jurisdictional issues" are also at the core of upcoming contract talks with the IBEW, sources say. "We all need the same flexibility going into the digital era," says one network executive.

The news isn't all bad for the unions. They organized the fourth network as it came into being in the mid-1980s. NABET represents Fox technicians in Los Angeles and at three of its owned stations, while IBEW represents crews that produce Fox's NFL telecasts. And the unions feel that they can make inroads at the other broadcast and cable networks. NABET membership at TV stations has risen 20% over the past 10 years.

Consolidation, which usually means a loss of union and non-union jobs, could actually help. AT&T, which is unionized, hopes to merge with TCI, a rigorously antiunion shop. "Local phone service is our bread and butter," says Jim Brimer of the IBEW, which represents 100,000 phone workers. "We see great opportunities as cable and phone companies become competitors, and the cable people realize the benefits the phone workers have from union membership."

So should the unions be worried? Here's how one network executive answers: "If they're going to be involved going forward, they're going to have to get a lot smarter. They're going to have to be computer literate, and they have to understand that we're moving out of the physical to an intellectual era. As the machines become multifunctional, the people have to be able to do multiple tasks as well." ■

John Henry versus the supercomputer

Technical unions face big challenges and smaller staffs at TV stations

By Dan Trigoboff

Station management paints a bleak picture of the future for technical employees and their unions.

"If I look at our control room," says one station executive at a top 10 market, "I see eight or nine people in that room. We've got producers, directors, audio people. ... At some point, there will be just a producer and a director and a supercomputer. And eventually, there may be just a producer and a supercomputer. Automation and digital equipment are going to reduce the work force drastically over time. Maybe not next year, maybe not a year later, but soon. Look at how fast technology has moved. Look how cheap it is. That's what's going to happen to the TV industry. It's on its way."

Officials at the major technical unions, the National Association of Broadcast Employees & Technicians (NABET) and the International Brotherhood of Electrical Workers (IBEW), are not surprised at the scenario put forth by management, and while some remain characteristically combative, others are anxious over the future.

Technical union officials worry that the simple math spells trouble for their workers. Automation, like the robotic cameras in use in larger markets, already are eliminating technical jobs. Developments, like nonlinear (tapeless) editing, threaten others. "I wouldn't want to be an editor right now," says a former network executive. Fewer jobs, fewer members could mean less muscle at the collective bargaining table.

"We could be reducing our workforce by 75%," says one station manager. "The union people are now making so much money," he says. "We've got technicians, some with only a high school education, making \$60,000 for a six-and-a-half-hour workday. Some are making \$100,000 with overtime. But we did all these agreements when we were making loads of money. We're



IBEW's Stanley: "We would like to keep as many people as possible. There might be some people losing positions. Our goal is to keep our losses minimal, but you can't stop technology."

still making money, but not as much money." As a result, he said, stations look to part-timers to avoid overtime and benefits, and to automation to reduce staff.

"Stations in every area want to hire part-time employees. Take a photographer. Now, most of the time you want to have a very highly qualified photographer on your staff, so it's not to your advantage to use a part timer. But it costs too much to hire somebody at time-and-a-half for Saturday and Sunday. The unions are going to have to make serious concessions ... about work rules, about salaries, about meal penalties, when you go to time-and-a-half ..."

"They won't get rid of quite as many as they think," says Jack Stanley, director of broadcasting at the IBEW, which represents some 14,000 in the broadcasting industry. "Years ago they set up computers in master control and they thought they were going to eliminate everyone in master control. Then they found out that sometimes they want to override the master control. We would like to keep as many people as possible. There might be some people losing positions. Our goal is to keep our losses minimal, but you can't stop technology."

"There's a convergence of things, like a drop in viewership, automation, changes in the political atmosphere, the

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Court Shows Skew Old!*

Audience Composition

Program	Women 18-34	Women 18-49	Women 25-54	Women 50+
RICKI LAKE	29%	46%	32%	15%
Judge Mills Lane	15%	30%	29%	30%
Judge Joe Brown	14%	28%	28%	35%
Judge Judy	11%	26%	28%	34%
People's Court	9%	23%	25%	40%

Source: NSI, SNAP, Oct. '98 Avg., Audience Composition: NSI (000) based on P2+

r



Ricki
Lake



Ricki
Lake

The 5pm Franchise!

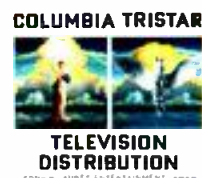
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Source: NSS. Dailies Plus. Premiere to date (8/31/96 - 11/22/96) vs. (9/1/97 - 11/23/97). GAA% where available.
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Ricki's Appeal is Obvious!

*Others Trend Down, but RICKI's
on the Rise With Young Adult Women!*

Program	HH Ratings	Women 18-34 Ratings	Women 18-49 Ratings	Women 25-54 Ratings
RICKI LAKE	+7%	+4%	+5%	+11%
Maury Povich	NC	NC	-6%	-6%
Montel Williams	-7%	-18%	-8%	-4%
Sally Jessy Raphael	-12%	-15%	NC	NC
Oprah Winfrey	-12%	-21%	-15%	-14%
Regis & Kathie Lee	-15%	-24%	-19%	-20%
Jenny Jones	-21%	-25%	-23%	-26%
Rosie O'Donnell	-26%	-43%	-32%	-29%



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business atmosphere...and [stations] want to do things as cheaply as possible," says local union leader Ray Taylor, head of NABET's Chicago Local 41. "We are trying to adapt. What are the elements of the future going to be? Will there be increased viewership? More sports? We are seeing an increase in the skilled population available to do our work. We are trying to adapt. But this is not happening in a vacuum. Digital may bring more work at first. They'll need people to install all this equipment."

Says Ken Moffett, assistant to the president of NABET: "Automation and digital may eliminate jobs, and they may not. There's no question that new technology is eating into jobs. That's true of just about any industry.

We're not standing in the way; we want to be part of it. The positions at the stations may not be the same as before. They may well need engineers and technicians to fix all this new stuff. But everybody needs representation—from our point of view. Management is going to do everything in its power to cut costs, and not bargain with people. If management wants to have technological innovations, if they hire new people, we'll try to represent them."

The trend in technical union employment has been stronger at the local level over the past decade than at the national level. John Clark, president of NABET, says the number of full-time NABET-represented union employees at TV stations has climbed by about 1,000 over the past decade to 6,500. Part of that growth has come from an aggressive effort to organize Spanish-language stations, he says. The broadcast department of the IBEW says its representation at the station level has remained steady at about 12,000 staffers over the past 10 years.

A good part of the fight in the future could be over control of terms for people who don't yet work for stations in jobs that don't yet exist. The unions have had some success and failures in representing part timers often preferred by management over full-time employees. Editing, in the future, could be done not only by nonunion employees, but also by non-technical employees.

The union that represents primarily on-air talent, the American Federation of Television and Radio Artists, reports that both stations and networks have tried to include nonlinear editing among reporters' duties.

"This is not the kind of editing typically done today," says Greg Hessinger, assistant national executive director for news and broadcasting at AFTRA. "But it's clearly in television's future. We see networks and stations systematically trying to take jurisdiction away from the technical unions and put them on our folks. Management says it gives our people more control, more responsibility for their stories. We want to see technology that makes our jobs easier and our people more productive.

"One of the big reasons unions are in serious trouble is that it's easy to get strikebreakers these days. The small-market TV stations—where unions don't have much impact—pay very poorly. There used to be a stigma in crossing a picket line. Not anymore. The stations, by law, will pay strikebreakers the same salaries they'd have been paying the striking workers."

Says NABET's Ken Moffett: "If they bring people in from the outside, we're going to be spending a lot of time organizing, arbitrating, going to court. ... whatever it takes."

NABET's membership nationally was stagnant at a little more than 9,000 until the union joined the Communications Workers of America a decade ago, Moffett says. He reports a current NABET membership of more than 12,000, and more than 625,000 for CWA.

For IBEW's Jack Stanley, the key will be workers' ability to change with the times, and management's willingness to foot the bill to help them do it. In a digital world, Stanley acknowledges, "People will need to be more computer-literate than ever. There will remain a certain amount of jobs, and most will be highly skilled jobs. Where

our editors are now using videotape, we will have to graduate to nonlinear. Our biggest argument is going to be that we want our people to get training. But management wants to be able to assign a job to whomever it wants."

It's clear that jurisdiction over future positions will be a battleground. Should stations go to multicasting and create new positions that way, one broadcast executive says that "we will take a strong and very hard position that those other channels will not be represented by unions."

"We'll be fighting management if they try to hire whomever they want whenever they want. If you lose positions, the idea is to talk to the people taking over, to organize those people," says Stanley. "Lots of companies will pay higher wages to keep unions out. The companies will only pay higher salaries to keep [unions] out if you're a threat."

One station manager who hoped he could downsize through attrition, says that if a station's staff can be drastically reduced, "we won't mind paying those who are left a lot of money."

"Here's what's going to happen," says Moffett. "There's going to be a fight over all of this. That's why we merged with CWA. We have a big, strong 650,000-member union to back us up.

We merged with CWA when we discovered we were not as big or as strong or as wealthy to be competing in this very contentious arena. CWA has been dealing with AT&T, the Bell companies. ... all of them. If there's going to be downsizing, we're going to make a very strong point of the need for

labor unions, for seniority."

"I hope I'm not being an ostrich," says Bill Lambdin, president of NABET Local 21 and a reporter at WNYT(TV) Schenectady, N.Y. "We're pretty lean as it is. But at least for the foreseeable future, stations are going to continue to do news. There might be some streamlining as some things get more computerized. But manufacturers have been overselling that for years. There are always going to be trained personnel needed to operate equipment. And those are NABET jobs."

"Trying to predict the future will make you humble," says NABET local leader Ray Taylor. "More work would be the best thing for us." ■

"If they bring people in from the outside, we're going to be spending a lot of time organizing, arbitrating, going to court ... whatever it takes."

—NABET's Ken Moffett

There are always going to be trained personnel needed to operate equipment. And those are NABET jobs."

—Bill Lambdin, NABET Local 21

Ad spending to inch up in '99

Growth seen slowing before millennium events, including the Olympics, lift revenues

By Steve McClellan

TV advertising growth will slow down in 1999, but will still hold up fairly well despite the recent turmoil in the global economy. That was the assessment of two of the media industry's most respected forecasters—Robert Coen, senior vice president, McCann-Erickson Worldwide, and John Perriss, chairman and CEO, Zenith Media Worldwide.

David Poltrack, executive vice president, CBS, also predicted modest growth for network television in 1999, but foresees a double-digit spurt for network TV sales in 2000, driven by millennium marketing plans, Olympics and the elections.

The forecasts were made last week at the PaineWebber Media Conference in New York.

Spending on the four major networks in 1999 will be about \$14.5 billion, up 4% compared to this year. National spot TV spending should also climb 4% next year to more than \$11 billion; local TV will be up 5% to \$12.9 billion, Coen said. National cable will climb 12%, to \$6.9 billion. National radio will be up 7.5%, to \$3.5 billion, and local radio will be up 6%, to \$11.9 billion. National advertising for syndicated TV shows will climb 7%, to \$2.8 billion, Coen predicted.

Growth in all the TV and radio segments will be down compared to growth rates in 1998, Coen says. This year, four-network spending will be up 7% to \$13.9 billion, while national spot TV will be up 6.2% to \$10.6 billion. Local TV will be up 7.5% to \$12.3 billion. Cable will climb 13% to \$6.1 billion and syndication will be up 8% to \$2.6 billion.

National radio in 1998 will be up 9% to \$3.2 billion and local radio will be up 8% to \$11.3 billion.

While economists are split on whether a recession will hit the U.S. next year, Coen said it would have to be a "severe" one to have an impact on ad spending. At least for now, he said, advertisers are not pulling back on spending. "All categories are up but one," he said. That category is restaur-

ants, and the pull-back has more to do with individual company problems than troubling economic indicators.

CBS's Poltrack said the millennium will offer broadcasters a potential market that rivals the bicentennial year of 1976, which he said remains the industry's best year ever. "The new century will arrive as the baby boom generation is turning 50," said Poltrack. "In 1999 and 2000 alone, over five million adults will reach this point of mid-life reflection. Now add the fact that their collective discretionary income will be reaching new highs at the same time. Clearly this is a marketer's dream."

Beyond 2000 looks "promising," he said, with a big question: How much more audience erosion will the networks suffer and what impact will it

have on pricing?

Zenith's Perriss focused his predictions on the worldwide advertising economy. But Perriss's forecast was largely in line with Coen's. Major media in North America, he said, will be up about 4% in 1999.

"The message from our world network is clear: advertisers feel good about the future." ■

NATIONAL ADVERTISING OUTLOOK FOR 1999

	% OVER 1998	\$(000,000)
4 TV Networks	+4.0	14,485
Spot TV	+4.0	11,045
Cable TV	+12.0	6,905
Syndication TV	+7.0	2,820
Radio	+7.5	3,530
Magazines	+5.5	10,930
Newspapers	+6.5	5,765
Total Consumer Media	+5.9	55,480

SOURCE: Insider's Report, Robert Coen, McCann-Erickson Worldwide, December, 1998

Threshold raising four action series

By Joe Schlosser

Larry Kasanoff is looking to get serious about television.

The long-time motion picture producer, whose credits include the Arnold Schwarzenegger film "True Lies" and a pair of "Mortal Kombat" movies, is bringing more of his brand of action to the small screen and could have as many as four series in syndication by next fall.

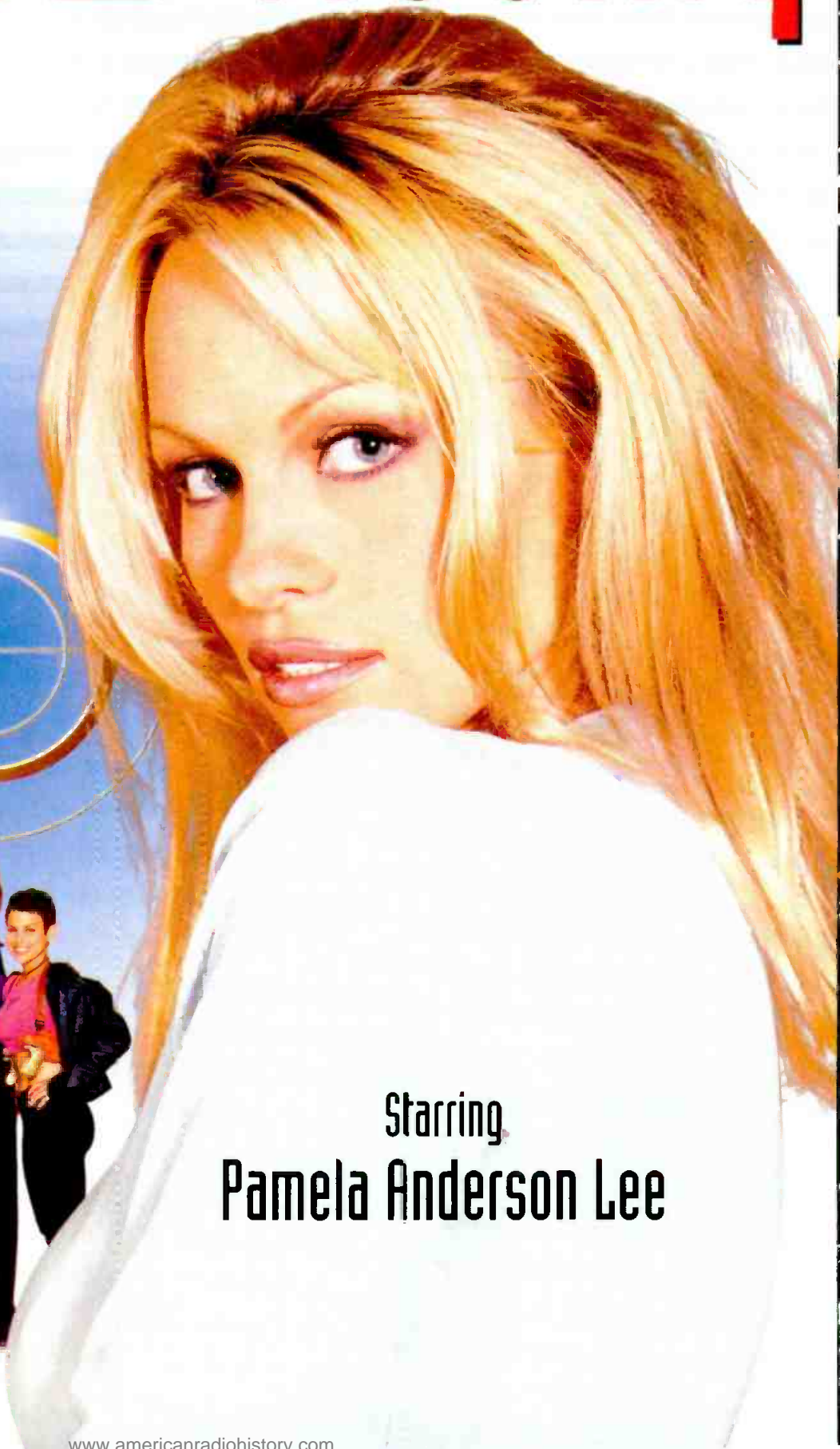
This past season, Kasanoff and Warner Bros. teamed up for the new weekly syndicated series *Mortal Kombat: Conquest*, which has showed early

signs of success in the Nielsen ratings. Kasanoff's Threshold Entertainment is now teaming up with Western International Syndication to bring back the *Conan* action series for next fall, and the production company has a number of other potential syndication series waiting in the wings.

In a move reminiscent of Studios USA's *Xena* spin-off of *Hercules*, Threshold is developing *Red Sonja*, a spin-off of the *Conan* series with a female lead. It is also developing a series based on the literary classic *Beowulf*. Both are action hours.

"All of these shows are going to be

#1 New Weekly



Starring
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First-Run Hour!

During the November Sweeps, V.I.P. was the #1 New Weekly First-Run Hour!

Rank	Program	HH Rtg.
#1	V.I.P.	3.2
#2	Mortal Kombat	3.1
#3	Stargate SG-1	3.0
#4	The Crow: Stairway To Heaven	2.7
#5	Highlander: The Raven	1.8
#6	S.O.F: Special Ops Forces	1.7
#7	The Howard Stern Radio Show	1.6
#7	Air America	1.6
#9	The New Adventures of Robin Hood	1.0
#10	Acapulco H.E.A.T.	0.8
#11	One World's Music Beat	0.6
#12	Kickin' It	0.2

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ready to go [for potential distribution] in a month," Kasanoff says. "And if we sell them for [fall] 1999 that's great, and if we sell some of them for 2000 that's great too because we have a lot on our plate."

Conan, which originally launched in syndication back in 1997 and was produced by Keller Entertainment, failed to make it on the air this season due to financial setbacks. Kasanoff's team at Threshold Entertainment is stepping in to take over day-to-day production on the series and Western is again set to handle the distribution. Ralf Moeller, who starred as Conan in the show's first and only season, will return for another attempt in 1999, Kasanoff says.

"I think everyone realized the potential of what *Conan* could be, but, creatively, everyone felt the franchise could grow a lot more," Kasanoff says.

Threshold is also developing a motion picture based on the *Conan* franchise.

As for *Red Sonja*, Threshold is currently putting the final touches on casting. Kasanoff describes the lead character as a female version of Conan, but "a lot sexier."



Mortal Kombat: Conquest will soon get in-house competition on the action hour front

"We originally thought we'd have to wait a year after *Conan* came back on the air, and while that might still be the case, we are getting tremendous feedback on it and we are trying to get it ready for 1999," he says.

Threshold Entertainment is currently developing a motion picture, "Beowulf," based on the 14th century story-poem. It will be released by Dimension Films next year and followed with a syndicated series, which will document the adventures

of a man who has to continually fight off evil elements in "the barren wastelands of society." Kasanoff has no plans to rush the series to market. "If we don't think we can get it right and get the cast and crew and location that's right, then we'll wait. "We had offers to do *Mortal Kombat: Conquest* a few years before we took it out with Warner Bros., but we waited because we wanted everything to be right."

Kasanoff says his company is currently talking with Warner Bros. Domestic Television executives about distribution possibilities for a number of the series. Warner Bros. executives say that, as policy, they don't comment on projects in development.

Threshold also has two animated series in development: *The Producer* and FCC-friendly children's series *Where it's @*. Kasanoff says *The Producer* is an animated series he hopes to sell to a broadcast network for primetime play. It's based on the behind-the-scenes workings of a Hollywood production company. *Where It's @* is described by Kasanoff as "Fat Albert meets Schoolhouse Rock for the '90s." ■



GET WITH THE PROGRAM

By Michael Stroud and Joe Schlosser

UPN reworks Monday and Tuesday

Ratings-challenged UPN last week announced a rejiggered Monday and Tuesday night lineup beginning in January. The new look includes the debut of its animated cartoon series, *Dilbert*, the launch of new comedy series *Between Brothers* and the return of action drama *The Sentinel*. *Dilbert* will premiere on Monday, Jan. 25, at 8 p.m. in the slot currently filled by reruns of *Seven Days*. *DiResta*, currently at 9:30 p.m., will switch to 8:30 p.m., followed by *The Sentinel*, which went on hiatus last May. Two repeats of *The Sentinel*

will air before original episodes begin again on Feb. 8. *Between Brothers*, which aired on Fox last season against NBC's Thursday night lineup, will air on UPN on Tuesday night at 9:30 p.m. starting Jan. 19. *Malcolm & Eddie*, currently on Monday nights at both 8 p.m. and 9 p.m., will now get only a single airing at 9 p.m. on Tuesday.

WB to debut 'Zoe,' switches name

WB will debut new comedy *Zoe, Duncan, Jack and Jane* on Sunday, Jan. 17, at 9 p.m. The show's name is being changed from *Zoe Bean* to reflect its ensemble comedy nature, said

new WB Entertainment President Susanne Daniels. *Unhappily Ever After*, currently in the 9 p.m. slot, will move to 9:30 p.m. WB last month decided not to renew the 9:30 p.m. comedy *The Army Show*.

'Ally' hits Bloomingdale's

Fox's *Ally McBeal* is making its retail inroads with a new line of "loungewear" aimed at women in "quarterlife crisis" and women with "double standards to live up to." Twentieth Century Fox's licensing and merchandising division will market the clothing line—including pajamas, nightshirts, camisoles and

briefs—at selected Bloomingdale's. CDs featuring music from the show have sold briskly.

ABC Wins Week 11

ABC won week 11 of the season in key demographics on the strength of "Forrest Gump," *Monday Night Football*, *20/20 Friday* and the much-anticipated debut of Rick Schroder on *NYPD Blue*. *20/20* was boosted by the first televised interview with *Spin City* star Michael J. Fox since he revealed he suffers from Parkinson's disease. ABC won among adults 18-49, men 18-49, and total viewers. Among 18-49s, ABC beat second-place networks NBC and Fox by a 19% margin. ABC averaged 5.6 rating/16 share in the demographic. NBC and Fox tied for third with a 4.7/13.

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SONY



LaBranche office

Former WTOG(TV) St. Petersburg, Fla., News Director Jim LaBranche, who held the job for eight years before his broadcast was axed, has turned up as news director at Clear Channel-owned WAWS(TV) Jacksonville. WTOG was the first of the news casualties at Paramount-owned stations, beginning last summer (Paramount has cut back or eliminated news at a number of stations).

LaBranche, who says he was happy to remain in Florida, has stayed in touch with many of his former staff and reports that most, including producers, assignment editors, anchors and reporters, have relocated successfully to stations and network jobs across the U.S.

In Jacksonville, LaBranche replaces Anthony Maisel, who left for Tribune's WB affiliate startup in Dallas.

Wake-up call

Tribune-owned Fox affiliate WXIN(TV) Indianapolis plans a morning show for early next year that the station says will be akin to a morning radio show.

"Our ad for talent reads, 'It's not your mama's radio show,'" says Linda Gray, station vice president and general manager. "We plan to do news, information and weather in a way that's personality-driven. That's the similarity to radio. We want a looser format, not as tight as an evening or late news show. We want a

format that's loose enough so that if something is going well we can stay with it, instead of having to move quickly to the next segment." She cited other Fox morning shows in Chicago and Louisville, Ky., as inspiration.

The WXIN show will be on 6 a.m.-9 a.m. weekday mornings, and will feature two co-hosts in addition to weather and feature reporters. Gray said the station will add 20-25 people to put on the show.

Are there any similarities between WXIN's radio-type show and another risk-taking show that runs late Saturday night, but is based on a morning radio show? "I haven't watched" *The Howard Stern Radio Show*, Gray said.

Review granted

The California Supreme Court will hear the challenge from Sacramento's KOVR(TV) to a state appeals court decision that weakens California's shield law protection for journalists.

The station was ordered—with the threat of jail for its [since departed for another station] news director—to provide prosecutors with a videotape of an interview with a murder defendant. KOVR reporter Tom Layson conducted a jailhouse interview in 1996 in which one inmate discussed torturing and murdering a cellmate.

The August appeals court decision surprised many, given the strength of California's shield law,

which was voted into the state's constitution in 1980. While courts have recognized exceptions to the shield law for defendants in need of vital evidence, this Sacramento case marks the first time courts have recognized similar rights for prosecutors. Journalists are concerned that the precedent could turn reporters into agents of the state.

Throwing a curve

KTVK(TV) Phoenix, sports reporter Gil Tyree was not greeted kindly at the home of new Diamondback pitcher Randy Johnson when Tyree tried to interview Johnson about his new contract. Nor was the reporter treated kindly by local media, which said Tyree should have known his unannounced appearance would make the sports star angry. *Arizona Republic* writer Jim Gintonio added that Tyree "overestimated the public's interest in how a media figure is treated by an athlete" when Tyree defended his actions on radio station KMVP-AM.

But KTVK news director Dennis O'Neill sent Tyree to interview Johnson after the pitcher snagged a \$50 million-plus deal, and thus was assigned part of the "blame" for the disturbance. O'Neill said it was simply good reporting and stood by the story. Tyree's first response was from Johnson's wife, who declined interview requests. The pitcher then angrily seconded his wife's no-comment. "This was no ambush," O'Neill said.

Influential TV news

Local TV news is the most frequent and most influen-

tial source of information for most Americans, according to a study released last week by Ogilvy Public Relations. Eighty-four percent of respondents said they watch local news at least once a day, followed by national TV news, at 74%. Local TV news was also cited by 30% of respondents as most influential when it comes to making spending decisions, more than twice that of its nearest competitor, again national TV news. Forty-one percent said they relied on local news more than five years ago, while 14% said they relied on it less, although 56% percent said they paid only partial attention. A full third of respondents, however, said they paid full attention. The report was written for Ogilvy by NFO Research, which surveyed 509 representative U.S. households. Ogilvy said the study had a margin for error of plus-or-minus- 4%.

Educated eyes glued

While most commercial stations are concerned about losing audience, public TV station KVIE-TV, Sacramento, Calif., boasted a 7% boost in overall viewing during the November sweeps.

But despite good ratings from performances of long-running Broadway musical "Cats," the Antiques Roadshow and a special three-hour *Nova*, primetime viewing was down 2% from a year ago. Commercial stations in Sacramento have lost as much as 10% of audience in primetime, largely to cable.

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Fox loves to get real-ity

From tomb revelations to stray-spouse exclamations, net gears for more specials

By Michael Stroud

Fox is preparing to unearth a new wave of reality programming in 1999, including live shows such as the excavation of an Egyptian tomb. There's also a special entitled *Cheating Spouses Caught on Tape* set for February and new serial reality shows tentatively slated for next summer.

Mike Darnell, the executive vice president who oversees Fox's reality and alternative programming, says he expects to produce between 50 and 60 reality specials this season, about the same as last year. The slate includes more conventional fare, such as *The TV Guide Awards*, scheduled for early 1999.

Taking a page from Geraldo Rivera and the syndicated Al Capone's vault special, Fox plans to film the opening of an Egyptian burial vault believed to contain the oldest mummy ever unearthed. "It could be a mummy, or gold or pot-

tery," Darnell says. The program is scheduled for March 2, 1999, at 8 p.m.-10 p.m.

In other 1999 reality programming, the network plans two motorcycle stunts involving Bobby Knievel, son of Evel Knievel. For the February sweeps, Knievel the younger will attempt to jump his bicycle from a skyscraper under construction, and for the May sweeps will attempt to jump a portion of the Grand Canyon.

"It wouldn't be the widest section," Darnell jokes. Also in May, Darnell says, "I'm planning to sink a ship."

The programmer plans to sink a ship that will be loaded with cameras and



Darnell plans 50 to 60 weird specials this season, and some conventional fare as well.

with "stunt men trying to get off." In other shows, Darnell is taking tape culled from private investigators tracking errant spouses for the special *Cheating Spouses Caught on Tape* and is working on a special of medical oddities, both for February.

Other specials planned for early next year include expanding the "Busted on the Job" concept

to become "Busted Everywhere," although the exact focus hasn't yet been determined. Darnell says. He also expects to create more specials around the "shocking moments" concept that has delivered ratings in the past. ■

Shopping, Spanish-language style

By Elizabeth A. Rathbun

The nation's first 24-hour, seven-day-a-week Spanish-language shopping channel is expected to launch next month. The first peg was put in place last week with the announcement that Paxson Communications Corp. intends to sell WBPT(TV) Bridgeport, Conn./New York to Barbara Laurence's Cuchifritos Communications LLC for \$22 million. Laurence hopes to own 12 TV stations by the end of next year.

Stations are being courted in top Hispanic markets including Miami, Orlando, Dallas, Houston, Boston, in Southern California and along the Texas-Mexico border, Laurence says. All the stations are full-power sticks with local cable carriage. She expects to announce another deal in the next week or so.

"Spanish [shopping] is a niche that nobody has filled," not even Spanish cable networks, says Laurence, adding that she believes hers will be the first such round-the-clock network. At least

half the programming on the channel, to be called *Comprar de su Casa*, or *Shopping from Home*, will be devoted to selling jewelry, with the rest spent on health and beauty products, diet aids and sports memorabilia.

"I did a lot of research on up-and-coming demographics in the U.S." and Hispanics are expected to be the largest minority population in the next few years, she says. "They're very fashionable people who have not had the convenience of this sort of shopping."

It has been a long, hard year pulling her company together, Laurence says. She had to prove herself after Global Broadcasting Systems Inc., the home shopping company of which she was president, filed for bankruptcy protection in June 1997. Global owner Rachamim Anatian has left the country, but Global still faces bankruptcy proceedings.



Barbara Laurence has bounced back.

Still, Laurence eventually managed to raise \$200 million from an international institutional banking group, Private Escrow and Transfer Co.

Laurence says she is grateful to Paxson Chairman Lowell W. "Bud" Paxson, who cut her a deal on WBPT: He was asking \$30 million. "He saw me as an entrepreneur, not as a woman," she says. "I thought that was great."

The FCC had required Paxson Communications to divest WBPT because of its signal overlap with the company's WPXN-TV New York. WBPT is not an affiliate of Paxson's Pax TV network, while WPXN-TV is. In a news release last Tuesday, Bud Paxson said the deal "is consistent with our stated strategy refocusing the company's resources and efforts on operations that only support Pax TV." ■

THE 32nd ANNUAL

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Dear Colleagues:

On behalf of NATPE and the Iris Awards Committee, I would like to extend our thanks and appreciation to the talented individuals, executives, broadcasters, station groups and cable services that support and participate in NATPE's Iris Awards. I would also like to thank the industry at large for its recognition of the increasingly important role local programming plays in our communities as well as the world.

I'm also proud to have contributed to a change in Iris Award policy which resulted in the consideration of local Spanish-language programming produced in North America for the first time in its more than 30-year history. A special thanks goes out to the bilingual executives who served as judges in both Miami and Los Angeles, and to NATPE for its recognition of the growing influence of Spanish-language programming and its demonstration of the diversity of excellent programming available to our local communities.

NATPE's Iris Awards are unique not only in that they recognize local programming in a national forum, but also for their criteria and system of judging submissions. The Iris Awards are not a head-to-head competition, but are instead based on an individual program's ability to meet an established level of excellence, emphasizing achievement in meeting intended objectives. While content, production, artistry and technical ability are important, equal value is placed on responsiveness to the local community. No matter the size of the market, the budget or equipment at their disposal, all of the programs submitted to the 1998 Iris Awards competition have an equal and fair chance of being nominated and winning.

We also want to recognize the commitment, diligence and altruistic attitude of the hundreds of individuals who have worked diligently throughout the past year to produce creative and innovative programming for their local community, regardless of their award results. In addition to industry recognition, the simple act of submitting a program to this prestigious awards competition provides you with an enriching and career-enhancing experience.

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Alliance Atlantis Entertainment

Anne M. Sweeney
President
Disney Channel
Executive Vice President
Disney/ABC Cable Networks

David Tenzer
Creative Artists Agency

IRIS AWARDS

RAMMING FOR OVER 30 YEARS

SPECIAL THANKS

JUDGING LOCATIONS

Shaunese Teamer, WTTV-TV, Chicago
Tomas Johansen, Patricia Delgado & Fanny Albano, WLTV Channel 23, Miami
Gail Green, WPHL-TV, Philadelphia
Doug Gilmore, Penny Martin & Juanita La Haye, KNSD-TV, San Diego
James Sater, CBS Studio Center, Los Angeles
Eleanor Bella, Sony, New York

JUDGING LOCATION MONITORS

Jayne Adair
Dick Block
Allison Bodenmann
Beth Braen
Manny Calvo
Claudia Casillas
Jon Dobkin
Candace Kentopiar
Brigette Parise

OTHER CONTRIBUTORS

Keynote Speaker: Linda Bell Blue, Executive Producer, *Entertainment Tonight*
Kerry McCluggage, Joel Berman, Frank Kelly and the terrific public relations and events staff at Paramount Television Group, the producers of *Star Trek: Deep Space Nine*, and Paramount Studios for their hospitality and generosity in sponsoring the 1998 Iris Awards Luncheon.
Broadcasting and Cable magazine for sponsoring the Iris Awards Program Booklet
Hollywood Reporter for sponsoring the final judging breakfasts
Rich Simitian, Grant Thornton Accountants & Management Consultants, Los Angeles
Donna Gentry
Design Quorum
P3

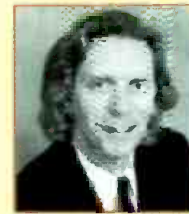
IRIS COMMITTEE



JAYNE ADAIR
General Manager
Fox Sports Pittsburgh



DICK BLOCK
President
Block Communications



JOHN DRINKWATER
Executive Vice President
Shukovsky English



EDDIE EDWARDS
President & CEO
WPTT-TV and Glencairn, Ltd.



SUSAN GRANT
President
CNN Newsource Sales, Inc.

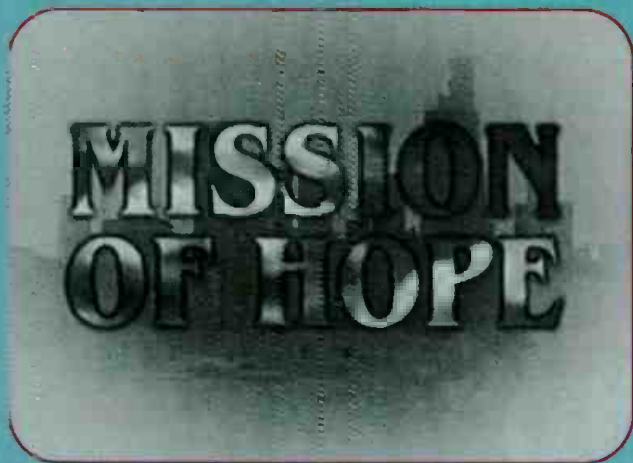


STEPHEN MOSKO
Senior Vice President/Syndication
Columbia Tristar Television

CURRENT AFFAIRS

Factual content—informational, reality and documentary specials or series—that focuses on informing the local community on relevant issues.

Mission of Hope



JUDGES' COMMENTS

Addresses a common and uncomfortable urban problem in an informative and intelligent manner.

Informative, emotional and deeply impactful.

Well presented and inspires a higher level of contribution from the community.

Well written, good editing and produced with great care, this program taught me a lot.

The presentation of personal stories in such a strong yet simple package is very compelling.

The outstanding editing contributed to the artistry of the program.

Proof that small contributions and individuals can make a tremendous difference in the community.

Provides hope in what many feel is a hopeless situation.

Unbelievably moving and powerful, very inspirational and succeeds in conveying a positive solution to an uncomfortable and emotionally charged problem.

KTTV, Los Angeles, CA
a Fox Television Station

Ranked first among the top 25 station groups by *Broadcasting & Cable* magazine for the second consecutive year, Fox Television Stations, Inc. comprises of 23 stations covering 40.5% of the nation's television households.

Tony McEwing, Writer

Tony McEwing and Mark Sudock,
Producers

Chronicling the demanding challenges faced by street people as they struggle to become constructive, contributing members of the community, KTTV's 30-minute documentary focuses on the work of the Los Angeles Mission and its program that helps street people re-enter society. Compelling firsthand recollections of three of the program's success stories, as well as the heartfelt personal experiences of the employees and volunteers of the Mission, document the difficulties faced by the homeless in rebuilding their lives. When the program aired on Christmas Eve, both the Los Angeles Mission and KTTV were flooded with calls from individuals interested in enrolling in the Mission's program as well as from viewers wanting to contribute their time and money to further the Mission's work.



N O M I N E E S

Vista LA History, Culture & Tradition
KABC-TV, Los Angeles, CA

A Peacekeeper's Mission
KTTV, Los Angeles, CA

Faith's Story
KTVJ, Oakland, CA

Women of Triumph II
Maryland Public Television, Owings Mills, MD

Miami Ahora "Naufragos a Voluntad"
(Miami Now "Voluntarily Shipwrecked")
WLTU-23 Univision, Miami, FL

Fiction or factual content—music, drama, comedy or performing arts specials or series—that focuses on entertaining the local community through cultural events or celebrations, the arts, biographies of distinct individuals, unique travel or tourism opportunities or historical events.

KING-TV, Seattle, WA
an A.H. Belo Corporation station

Ranked 10th among the top 25 station groups for the second consecutive year and 22nd among the top 25 media groups by *Broadcasting & Cable* magazine, A.H. Belo Corporation comprises 17 stations covering 14.2% of the nation's television households.

Bill Stainton, Executive Producer

Currently in its 15th year, *Almost Live!* is a weekly half-hour comedy show that uses various locations in and around Seattle as well as the KING-TV studio to deliver comedic sketches that poke fun at the local community. In this particular episode, *Almost Live!* looks at how companies such as Microsoft and Starbucks are affecting Seattle. With the influx of new people and new money, Seattle has become a very different environment than it was 15 years ago. Combining old and new comedic sketches, the program laughs at what is now one of the fastest-growing and most popular cities in the U.S.



Almost Live! *There Goes the Neighborhood*



JUDGES' COMMENTS

Exceptionally well presented. Very good writing, excellent acting, very creative, and the production—the shooting, editing and packaging—is excellent.

Raising consciousness by poking fun, I love it.

This show should go national.

Better than great.

Very funny and very clever, I'll be laughing all the way back to my office.

Raises the bar to a very high level and by laughing at themselves and their city, they're creating incredible community awareness.

N O M I N E E S

Almost Live!
KING-TV, Seattle, WA

The Inside Story—Monterey Bay Aquarium
KTVU, Oakland, CA

Houston Industries Power of Houston '97
KTRK, Houston, TX

Salute to Symphony
WCVB-TV, Needham, MA

CHILDREN'S PROGRAMMING

Fiction or factual content—informational, reality, documentary, music, drama, comedy or variety specials or series—that targets children and young adult viewers.

centralXpress.com "True Colors"



JUDGES' COMMENTS

Excellent, honest, funny, wonderful.

A tough issue handled well.

Good use of visuals to clearly articulate difficult points. An ambitious and admirable approach.

Excellent technical achievement, very artistic and highly creative. Great approach and presentation of relevant issues.

Good combination of fun and information in building awareness of racial issues. Very well written and impressive execution.

Excellent use of stereotypes to depict sensitive racial issues and positive behaviors.

Written and produced with great sensitivity and humor and succeeded in telling both sides of a compassionate story.

WRAL-TV, Raleigh, NC
a Capitol Broadcasting Company station
David Creech, Writer/Director/Producer
Dan Oliver, Associate Producer
Phyllis Parish Howard, Senior Producer
Jim Griffin, Program Executive
Terri Dollar, Consultant/Extras Casting

A quarterly series targeting students between 11 and 14 years of age, *centralXpress.com* depicts a group of middle school students who come together to manage the school's Web site as well as share the joys and trials of teen life. In response to the concerns expressed by many viewers about racial and cultural issues, the program developed a week-long campaign of programs devoted to presenting solutions and examples of positive behavior. This particular episode, "True Colors," provoked discussions among teenage students as well as with their parents, teachers and concerned adults. Two local newspapers joined the campaign, previewing the program and also writing positive articles on these issues. The program itself tells of how a school assignment forever changes one white cheerleader's attitudes about people of other cultures and races.



N O M I N E E S

Whatever Show #c-3
KARE 11 TV, Minneapolis, MN

I Can Quit, No Problem
KUSA-TV, Denver, CO

centralXpress.com, "Brandie Has Bulimia"
WRAL-TV, Raleigh, NC

Back to School
WISC-TV, Madison, WI

Factual content—informational, reality, documentary—that focuses on informing or entertaining the local community about sports and/or athletes. This program may be highlights or special features of a sporting event, but the category is not intended for coverage of live sporting events.

WXYZ-TV, Southfield, MI
an E. W. Scripps Company station

Ranked 18th among the top 25 station groups for the second consecutive year and 23rd among the top 25 media groups by *Broadcasting & Cable* magazine, E.W. Scripps Company comprises nine stations covering 9.8% of the nation's television households.

Sandra McPhee, Producer

Erik Smith, Writer/Reporter

Bob Berg, Photographer/Editor

Shelly Greenberg, Post Production Editor

Culled from the daily segments airing as part of WXYZ-TV's news programming, *From the Heart* celebrates the people and places that make the Detroit area unique. Originally created in response to viewers' requests for more "good news," the *From the Heart* segments are so popular with the community that the station decided to produce a half-hour primetime special. Using a collection of segments that exemplify the strength and positive spirit of competition, this Special Edition focused on individuals, from an inner city coach who is building champions to the young people who carry on the traditions of the oldest rowing club in the country.



From the Heart: Special Edition



JUDGES' COMMENTS

Loved the inspirational Coaley High basketball story. It touched me with the realization of what all of us should be.

Great personal stories of triumph and wonderfully produced.

Great example of what local sports is all about—a real winner!

Great writing supported by good technical. An informative and well-produced program.

Beautifully portrays the dedication of individuals who are helping young people become better athletes as well as better human beings. I was deeply touched by the emotion conveyed in each of the stories.

Portrays tremendous conviction and community impact.

Simply great writing, beautifully shot and well crafted.

N O M I N E E S

Sonics Prime Time
Fox Sports Northwest, Bellevue, WA

Living Their Dream
KWTU, Oklahoma City, OK

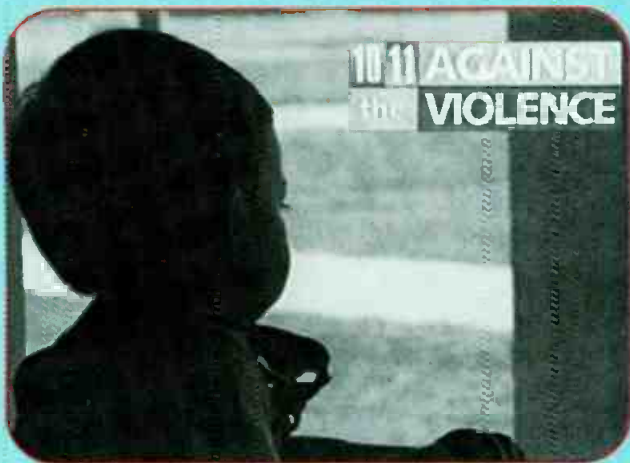
Home for the Holidays
KJAS-TV, Fort Worth, TX

The Dream Season
WXYZ-TV, Southfield, MI

PUBLIC SERVICE ANNOUNCEMENTS

Public service announcements of 30 seconds or various announcements that comprise a public service campaign that focus on topics of importance and/or of interest or relevance to the local community.

Child Abuse PSA Series



JUDGES' COMMENTS

Content and narration makes an incredible impact on the viewer.

Delivers a clear message with great emotional impact.

Simple yet effective and a great service to the community.

Excellent service to the community and very well done.

Sensitive presentation of a very unpleasant and discomforting topic.

KOLN/KGIN TV, Lincoln, NE
a Busse Broadcasting
Corporation station

Ryan Severn, Ken Grandlund,
Kyle Longnecker and Beth Weindel,
Writer/Producers

Addressing issues of domestic violence in the community, KOLN/KGIN (Channel 10/11) initiated a community service project called "10/11 Against the Violence." As the station uncovered information and studies on domestic violence, they learned of a cycle of violence as well as the connection between spousal and child abuse. Providing viewers with education and information about child abuse, the stations produced a 13-part news series, a half-hour program and 26 live interviews as well as a series of four public service announcements relating to child abuse. The compassionate and emotional spots contained within the campaign make the connection between domestic violence and child abuse, define the four major types of child abuse, let people know child abuse can happen in any family and that state law enforces reporting known cases of abuse, and informing people about foster parenting programs and how they can become involved.



N O M I N E E S

Helping Our Children Grow
Connecticut Public Television, Hartford, CT

Profit in Education: Dreamer
KQTV-TV, St. Joseph, MO

Broken Promise: Restoring the Dream
WCCO-TV, Minneapolis, MN

Neediest Kids of All!
WKRC-TV, Cincinnati, OH

INDIVIDUAL
ACHIEVEMENT

WRITING/PRODUCING

In recognition of exceptional talent in writing dialogue, character development, story structure or script and/or producing programming in any of the Iñs Award program categories.

WRAL-TV, Raleigh, NC
a Capitol Broadcasting Company station

David Creech, Writer/Director/Producer

Dan Oliver, Associate Producer

Phyllis Parish Howarc, Senior Producer

Jim Griffin, Program Executive

Terri Dollar, Consultant/Extras Casting

A quarterly series targeting students between 11 and 14 years of age, *centralXpress.com* depicts a group of middle school students who come together to manage the school's Web site as well as share the joys and trials of teen life. In response to the concerns expressed by many viewers about racial and cultural issues, the program developed a week-long campaign of programs devoted to presenting solutions and examples of positive behavior. This particular episode, "True Colors," provoked discussions among teenage students as well as with their parents, teachers and concerned adults. Two local newspapers joined the campaign, previewing the program and also writing positive articles on these issues. The program itself tells of how a school assignment forever changes one white cheerleader's attitudes about people of other cultures and races after her angry outburst toward black students because of their celebration of African culture and their perceived unfair treatment of her.



centralXpress.com "True Colors"



JUDGES' COMMENTS

Using Web site content to illustrate community issues is very innovative and dramatic.

Youthful and innovative approach to serious and important issues that relate to the community.

Addressed the subject of racism from an educational perspective and offered positive solutions.

Program targets its audience effectively with good presentation skills.

Addressed a very sensitive subject through a good script and strong production value.

An engaging program that accurately addresses its young audience.

Deals with very difficult issues in a down-to-earth fashion. Very effective.

N O M I N E E S

Connecticut River: Journey Through Time
Connecticut Public Television, Hartford, CT

The Hidden History of Pirates
WJAR-TV, Cranston, RI

Weather 201
WKRC-TV, Cincinnati, OH

From the Heart: Special Edition
WKYZ-TV, Southfield, MI

In recognition of exceptional talent by performers who moderate, introduce or link program elements in any of the Iris Awards program categories.

When Children Kill



JUDGES' COMMENTS

The strong and direct conversations with kids about violence is very dramatic.

A very dramatic presentation that delivers an important message to the community.

On-camera host conveyed her sincerity and concern with the subject of violence among children and was very informative and charismatic.

The host's obvious concern with the subject matter and her friendly delivery built a bond with the audience, making the message even stronger.

The comfortable delivery of alarming statistics added to the impact of the program.

*A critical topic presented with strong facts and an even stronger call for involvement with young people.
A great public service.*

A clear approach to a difficult and important community problem.

WJRT-TV, Flint, MI
an ABC-owned Television Station

Ranked 6th among the top 25 station groups for the second consecutive year by *Broadcasting & Cable* magazine, ABC is made up of 10 stations covering 24.2% of the nation's television households.

Katherine Boyd, Host

Katherine Boyd, Terry Peck and
John Pompeo, Producers

Tom Spurlin, Chris Frye and
Dan Savick, Directors

John Pompeo and Terry Pickard, Photographers

Reporter and news anchor Katherine Boyd was deeply concerned about the number of school shootings occurring across the country. Embarking on a project she describes as a labor of love, Boyd dedicated her spare time to researching statistics about violence among children and its effect on local school children. Boyd also wrote, edited and hosted the show as well as doing her own research utilizing wire stories and newsfeeds, compiling footage for use in her report. The half-hour program aired as part of the station's quarterly community service specials focusing on issues that affect young people.



N O M I N E E S

Healing the Heartland: A Colorado Gift
KMGH-TV, Denver, CO

One on One with Jane McGany
KXAS-TV, Fort Worth, TX

From the Heart: Special Edition
WXYZ-TV, Southfield, MI



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IT'S THAT RELIABLE.



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Broadcast network prime-time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

'A Christmas Wish' (left) boosted the ratings for CBS's Sunday lineup to a 15.8/25—the highest numbers for any night this week.

Week 11	abc	CBS	NBC	FOX	U/P/N	WB
	13.5/21	9.8/15	8.4/13	7.7/12	1.8/3	3.2/5
MONDAY	8:00 30. NFL Blast/Pre 9.0/15 8:30 4. NFL Monday Night Football—New York Giants vs. San Francisco 49ers 14.0/22	6. Rudolph the Red-Nose Reindeer 11.4/17 14. Ev Lvs Raymond 10.7/16 22. Becker 9.6/14 44. L.A. Doctors 7.8/13	47. Suddenly Susan 7.2/12 35. Suddenly Susan 8.6/13 47. Caroline in the City 7.7/11 63. Will & Grace 6.8/10 18. Dateline NBC 9.9/16	70. Melrose Place 6.5/10 31. Ally McBeal 8.9/13	108. Malcolm & Eddie 2.0/3 113. Guys Like Us 1.7/3 112. Malcolm & Eddie 1.8/3 114. DiResta 1.6/2	86. 7th Heaven 4.3/6 106. Hyperion Bay 2.1/3
TUESDAY	8:00 16. Home Improvement 10.0/16 8:30 25. The Hughleys 9.3/15 9:00 23. Spin City 9.5/15 9:30 36. Sports Night 8.5/13 10:00 5. NYPD Blue 13.6/23 10:30	33. JAG 8.7/14 20. CBS Tuesday Movie—Before He Wakes 9.7/16	58. Mad About You 7.0/11 58. Will & Grace 7.0/11 39. Just Shoot Me 8.3/13 61. Working 6.9/11 30. Dateline NBC 9.0/15	78. King of the Hill 6.0/10 90. Holding the Baby 3.7/6 72. Guinness World Records 6.4/10	100. Moesha 2.6/4 106. Clueless 2.1/4 115. Reunited 1.4/4 115. America's Greatest Pets 1.4/4	90. Buffy the Vampire Slayer 3.7/6 100. Felicity 2.6/4
WEDNESDAY	8:00 37. Dharma & Greg 8.4/14 8:30 42. Two Guys, a Girl 8.1/13 9:00 27. Drew Carey 9.1/14 9:30 41. Dharma & Greg 8.2/13 10:00 27. 20/20 9.1/16 10:30	58. C. Brown Xmas 7.0/12 63. A Garfield Xmas 6.8/11 84. To Have and to Hold 4.8/8 85. People of the Century 4.6/8	31. Christmas/Rockefeller Center 8.9/14 6. Dateline NBC 12.2/19 13. Law & Order 10.8/19	47. Beverly Hills, 90210 7.7/12 51. Party of Five 7.4/11	100. 7 Days 2.6/4 87. Star Trek: Voyager 4.1/5	92. Dawson's Creek 3.6/6 94. Charmed 3.1/5
THURSDAY	8:00 15. Sears Family Theater—Forrest Gump 10.4/17 8:30 9:00 9:30 10:00 10:30	44. Promised Land 7.8/13 27. Diagnosis Murder 9.1/14 43. 48 Hours 7.9/13	7. Friends 12.1/20 24. Jesse 9.4/15 10. Frasier 11.4/18 12. Just Shoot Me 10.9/17 8. ER 11.9/20	72. World's Wildest Police Videos 6.4/10 81. Fox Files 5.3/8	95. UPN Thursday Night Movie—Piranha 1.9/3	103. Wayans Bros. 2.5/4 103. Jamie Foxx 2.5/4 95. Steve Harvey 2.9/5 103. For Your Love 2.5/4
FRIDAY	8:00 75. Two of a Kind 6.3/12 8:30 69. Boy Meets World 6.6/12 9:00 50. Sabrina/Witch 7.6/14 9:30 54. Brother's Keeper 7.2/13 10:00 9. 20/20 11.7/21 10:30	52. Kids/Darndest 7.3/14 63. Candid Camera 6.8/12 82. Buddy Faro 5.0/9 44. Nash Bridges 7.8/14	26. Dateline NBC 9.2/17 77. Homicide: Life on the Street 6.2/11 63. Homicide: Life on the Street 6.8/12	89. Brimstone 3.8/7 88. Millennium 4.0/7	115. Legacy 1.4/3 109. Love Boat: The Next Wave 1.9/3	
SATURDAY	8:00 (nr) Big 12 Championship 10.0/19 8:30 9:00 36. SEC Championship—Mississippi State vs. Tennessee 8.3/16 10:00 10:30	70. Early Edition 6.5/12 61. Martial Law 6.9/12 20. Walker, Texas Ranger 9.7/18	83. NBC Movie of the Week—Getting Even with Dad 4.9/9 80. Profiler 5.4/10	78. Cops 6.0/11 67. Cops 6.7/12 75. AMW: America Fights Back 6.3/11	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 RATING 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	
SUNDAY	7:00 67. Wonderful World of Disney—Winnie the Pooh Xmas/Beauty and the Beast 6.7/11 7:30 8:00 8:30 9:00 56. 20/20 7.1/11 9:30 10:00 37. The Practice 8.4/14 10:30	(nr) NFL Game 2 19.9/35 2. 60 Minutes 14.7/23 3. Touched by an Angel 14.6/22 1. CBS Sunday Movie—A Christmas Wish 16.3/26	52. Dateline NBC 7.3/12 56. NBC Sunday Night Movie—Outbreak 7.1/11	93. Annabelle's Wish 3.2/5 54. The Simpsons 7.2/11 72. That '70s Show 6.4/10 16. The X-Files 10.0/15	95. 7th Heaven Beginnings 2.9/5 98. Sister, Sister 2.7/4 97. The Smart Guy 2.8/4 98. Unhappily Ever After 2.7/4 109. The Army Show 1.9/3	
WEEK AVG	9.6/16	9.3/15	8.2/14	6.3/10	2.1/3	3.0/5
STD AVG	8.7/14	9.3/15	9.1/15	7.4/12	2.0/3	3.3/5

**NATPE is pleased to announce
the 1998 Iris Awards winners.**

CURRENT AFFAIRS

Mission of Hope
KTTV-TV
Los Angeles, CA

ENTERTAINMENT

Almost Live! There Goes the Neighborhood
KING-TV
Seattle, WA

CHILDREN'S PROGRAMMING

centralXpress.com True Colors
WRAL-TV
Raleigh, NC

SPORTS

From the Heart: Special Edition
WXYZ-TV
Southfield, MI

PUBLIC SERVICE ANNOUNCEMENTS

Child Abuse PSA Series
KOLN/KIGN-TV
Lincoln, NE

INDIVIDUAL ACHIEVEMENT

WRITING/PRODUCING

David Creech, Writer/Producer
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WRAL-TV
Raleigh, NC

INDIVIDUAL ACHIEVEMENT

ON-CAMERA TALENT

Katherine Boyd
When Children Kill
WJRT-TV
Flint, MI



The 1998 NATPE

RECOGNIZING EXCELLENCE IN LOCAL PROGRAMMING

Iris Awards

Iris Awards Committee Thank You

J. Manuel Calvo

*Vice President, General Manager
WWSB-TV, Sarasota
Chairman, 1998 Iris Awards*

Jane Adair

*General Manager
Fox Sports Pittsburgh*

Dick Block

*President
Block Communications*

John Drinkwater

*Executive Vice President
Shukovsky English*

Eddie Edwards

*President & CEO
WPTT-TV and Glencairn, Ltd.*

Susan Grant

*President
CNN Newsource Sales*

Stephen Mosko

*Executive Vice President, Sales
Columbia Tristar Television Distribution*

Keynote Speaker: Linda Bell Blue, Executive Producer, *Entertainment Tonight*

Paramount Television Group, the producers of *Star Trek: Deep Space Nine*, and Paramount Studios for their hospitality and generosity in sponsoring the 1998 Iris Awards Luncheon.

Broadcasting and Cable magazine for sponsoring the Iris Awards Program Booklet

Hollywood Reporter for sponsoring the final judging breakfasts

Rich Simitian, Grant Thornton Accountants & Management Consultants, Los Angeles

A special thanks to all our NATPE members who contributed to the success of this year's Iris Awards competition including over 200 judges. We know you had a very difficult decision.

We'd especially like to recognize the following companies who lent their offices and staff for judging.

WTTV-TV, Chicago

KNSD-TV, San Diego

WLTW Channel 23, Miami

CBS Studio Center, Los Angeles

WPHL-TV, Philadelphia

Sony, New York

Congratulations

NATPE and the television community recognize the steadfast efforts of the dedicated individuals who have worked diligently to produce these creative, accomplished programs for their local markets, and welcome their addition to the prestigious roster of previous IRIS AWARD winners from the past 31 years.



2425 Olympic Blvd. Suite 550E
Santa Monica, CA 90404
Tel: 310-453-4444 Fax: 310-453-5258
Internet: www.natpe.org

WorldSpace readies DARS sets

Manufacturers will sell four receivers beginning in April

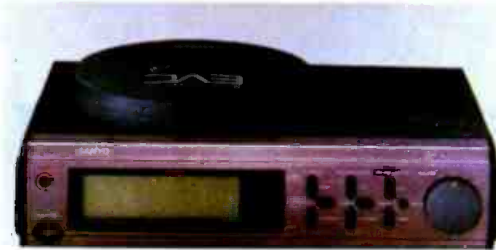
By Elizabeth A. Rathbun

The world's first digital satellite radio receivers initially will cost \$250-\$350 each, according to WorldSpace Corp. Last Wednesday (Dec. 9) the company unveiled four versions of the product that WorldSpace will roll out in Africa and the Middle East next April.

While most of those regions' population won't be able to afford the prices, the cost of the receivers, which promise CD-stereo sound, is expected to drop, company Chairman Noah A. Samara said. Though he couldn't say when or by how much, "our ultimate goal is to achieve universal access."

Samara said at the unveiling of the receivers at WorldSpace headquarters in Washington. He did know that WorldSpace expects to break even on its \$1 billion investment in digital audio radio service (DARS) in three to five years.

The receivers, which could offer up to about 150 channels—depending on how much bandwidth broadcasters take up—are manufactured by Hitachi Ltd., JVC, Panasonic and Sanyo. They are designed for household use, though the detachable antennas must be placed within line of sight of WorldSpace's AfriStar satellite,



The first-generation receivers are being manufactured by Hitachi, JVC, Panasonic and Sanyo

launched Oct. 28. One of the receivers is mono while the other three are stereo; their weights range from 2.2 to 8.8 pounds. Features include language and format selection, 10 channel-preset buttons, battery and AC power capability and plug-ins for standalone speakers and laptop computers. Some of the units offer standard AM and FM radio, short-wave communications, remote control and/or a shoulder strap.

WorldSpace has identified up to 250 million households in Africa and the Middle East that could afford the receivers

even "if the price never went down," Samara says. But how many will buy the receivers "will be a function of the programming." The goal is to sell 500,000 of the units in the first year, he says.

So WorldSpace's priority now is to continue to line up "very well-targeted programming" as well as retailers. Samara says. To that end, Samara also announced that CNN International signed a three-year contract as a WorldSpace broadcaster. He declined to disclose terms of the deal. Other providers include Bloomberg LP, French broadcaster Golfe FM of Benin, South Africa's Kaya FM, the Egyptian Radio and Television Union and the AMA Group of Saudi Arabia.

WorldSpace plans to launch two more satellites late next year to beam digital radio to Asia, Latin America and the Caribbean. The company eventually will reach some 123 countries.

However, don't expect to see WorldSpace in the U.S. anytime soon. Only XM Satellite Radio Inc. and CD Radio Inc. were awarded FCC licenses to offer DARS here. But WorldSpace hopes to set the worldwide standard not only by being first with the technology but via its 20% ownership of XM, formerly American Mobile Radio Corp. Both XM and CD Radio plan to launch their satellites and services in 2000. ■

Record ad sales continue

With all regions of the country reporting double-digit revenue increases, local and national ad sales grew 15% in October, the Radio Advertising Bureau reported last Monday. Both categories grew in all regions, although national revenue increased 23% over October 1997 and local revenue grew 12%. National sales were strongest in the East, where they surged 30% over last October, and the weakest in the West and Midwest, where they grew 16%.

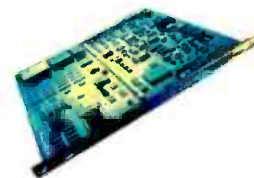
Local sales were up the most, 17%, in the West, and up just 10% in the Midwest. October marks the 74th straight month of radio sales growth and portends "radio's best sales year in history," RAB President Gary Fries said in a news release. Combined year-to-date figures show ad sales are up 12% over the same period last year. RAB's figures are based on a study of more than 100 markets as reported by the accounting firms of Miller, Kaplan, Arase & Co. and Hungerford, Aldrin, Nichols and Carter.

—Elizabeth A. Rathbun

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AT&T/Time Warner put ops on hold

In scheme of things, deal is first of string to end Baby Bells' long-distance monopoly

By John M. Higgins

Cable operators being wooed by AT&T Corp. to create telephone joint ventures are waiting for Time Warner Cable to first do their proposed deal. That was what some cable executives disclosed at PaineWebber Inc.'s annual media investment conference in New York Tuesday.

By March, AT&T expects to have completed its \$48 billion takeover of Tele-Communications Inc. But even then, 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 on funneling long distance calls to the home—while charging steep access fees for the privilege.

While AT&T has been dancing with a number of operators and has proposed terms, everything is on hold until Time Warner first works out its AT&T deal. "Time Warner is the furthest along and will pretty much set the benchmarks for everyone else," said one senior MSO executive at the conference. Executives familiar with the AT&T/Time Warner negotiations said that the companies have generally agreed on terms, but were laboring "to paper the deal" with final contracts by January. The basic structure calls for AT&T to pay operators to upgrade their systems, paying one fee for each home passed by a telephone-ready system, another higher fee for each actual phone customer signed up—plus a cut of long-distance revenues.

But the terms will vary widely depending on each MSO's appetite for the phone business. Risk-averse in this area, Time Warner wants as much upfront cash as possible for capital spending costs that could exceed \$3 billion. Companies like Cox Communications that are ready to push ahead into phone services on their own want more of the long-run upside.

"At the end of the day, the deal gets structured around the economics and how do you share that?" asked Rick Post, CFO of MediaOne Group, more aggressive in phone services than Time Warner.

Cox Communications CFO Jimmy Hayes said the company is "open-minded" about an alliance with AT&T.

But Hayes expressed confidence that

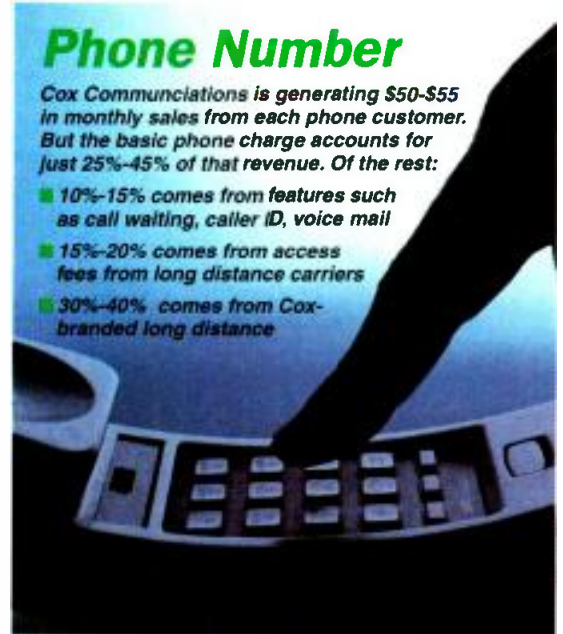
the company can make plenty of money on its own. In the markets where Cox has started to roll out residential telephone service so far, including San Diego, Omaha, Neb., and Connecticut, the financial results have been compelling. The company is signing up about 12 percent of homes marketed, with each phone customer generating \$50-\$55 per month, compared to \$40 in revenue per cable home. So far, Cox is pricing basic phone service at 10 percent less than the incumbent Bell operating company. But multiple lines are discounted 50 percent, giving the company 150 percent-170 percent penetration on additional outlets.

There's a lot of ways to squeeze out revenue other than basic phone service, which accounts for just 25 percent-45 percent of revenue.

Hayes said that 10 percent-15 percent comes from features such as call waiting, caller ID and voice mail. Another 15 percent-20 percent is charged as access fees to long distance carriers like AT&T and Sprint needing to reach Cox's customers. Another 30 percent-40 percent comes from Cox branded long distance resold from MCI Worldcom's networks.

The typically cautious Comcast Corp. so far has stayed completely out of the residential phone game. Comcast treasurer John Alchin said the company is

inclined to wait for the development of IP telephone services, which are expected to require far less capital investment on a system that has been upgraded for high-speed Internet service. IP, or Internet protocol, telephones should be able to use a cable modem built into high-end



digital cable converters due out next year. That double duty of the \$350-\$400 box eliminates the need for a separate phone network interface unit in the home and cuts down on switching costs.

But Comcast is flexible, and Alchin called developing a telephone plan "our No. 1 strategic priority." ■

Programmers act against Action Plus

Outdoor Life, Speedvision sue DBS operator over affiliation agreement; EchoStar denies charges

By Price Colman

Barely five days after Dish Network premiered its Action Plus premium package, a lawsuit by two participating programmers shut down most of the service and left EchoStar crying foul.

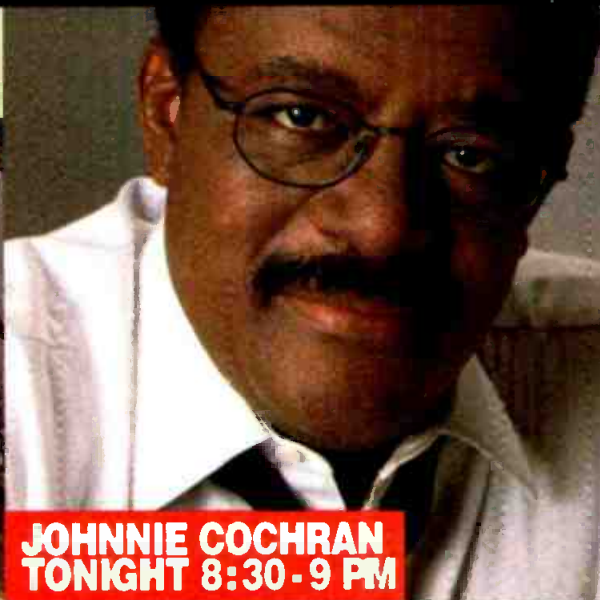
Outdoor Life Network (OLN) and Speedvision say Dish parent EchoStar violated terms of the affiliation agreement pertaining to distribution of their channels.

"We believe this package, or this type of packaging, is not permitted under our agreement," says Roger

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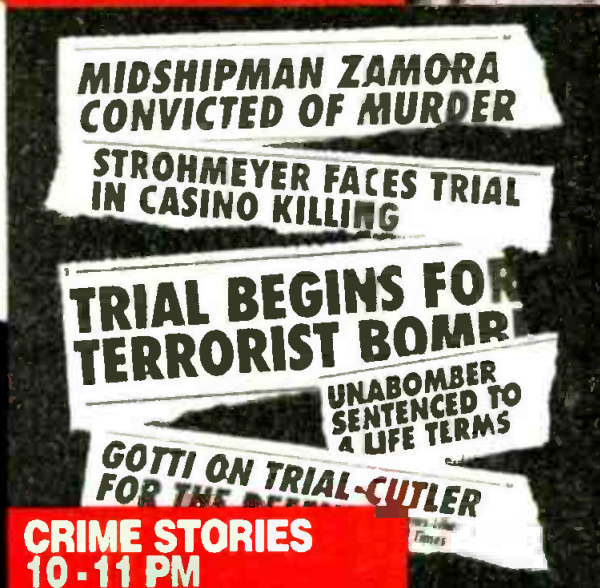
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Williams, executive vice president of Speedvision. EchoStar launched Speedvision and Outdoor Life with the Outdoor Channel on Dec. 5 as its Action Plus package for \$4.99 a month. According to the OLN-Speedvision lawsuit, the affiliation agreement requires that the two channels be offered as part of a package that includes at least two other programming services and cannot be offered on an a la carte basis.

Dish Network's Action Plus included OLN, Speedvision and the Outdoor Channel. OLN-Speedvision also contend that EchoStar offered the channels separately.

EchoStar calls the package one of its most popular offerings but did not specify how many people had signed up for it. Company officials expressed

outrage at the programmers' move and say EchoStar will respond with its own legal counterpunch. "It's a disappointing suit," says EchoStar Senior Vice President/General Counsel David Moskowitz. "We're highly confident we have not done anything prohibited by the agreement. We intend to file significant claims against Speedvision."

EchoStar's counterattack appears aimed as much at OLN-Speedvision's owners as it is at the programmers. Cox Communications, Fox/Liberty Sports and a Comcast-MediaOne partnership each own roughly a third of the two channels. Cox, Comcast and MediaOne are among the owners of EchoStar competitor Primestar, which was thwarted in its effort to merge with ASkyB and obtain the

prized 110-degree west longitude orbital slot.

Moskowitz's question about the timing of the lawsuit implies ulterior motives on the part of the cable concerns, but Speedvision's Williams dismissed the notion: "The actions we took this week we undertook in the best interest of our networks, with no involvement whatsoever by the ownership group. Any allegation by EchoStar or Charlie Ergen himself that somehow this is a cable conspiracy is nothing but pure hogwash," says Williams. "The bottom line is that after months of negotiation we had reached agreement on different ways EchoStar could distribute our services. We believe that within two weeks of signing the agreement [Nov. 18], EchoStar chose to go down a different path." ■

Cable cheaper than satellite, says study

Overall costs are lower, but per-channel are higher

Price Colman

A new study comparing the cost of cable and satellite video packages reveals that cable subscribers typically pay less for their service, while the cost per channel of programming from satellite providers is lower.

The study, by the Carmel Group's *DBS Investor* newsletter, also underscores just how much impact satellite competition has had on the multichannel video business.

"Satellite's come along and all of a sudden cable has had to react," says Jimmy Schaeffler, principal in the Carmel Group. "It has reacted in what I would call a positive way—by keeping prices in every tier competitive."

While different studies have compared satellite and cable costs per channel to consumers, none have taken into account associated hardware and installation costs. The *DBS Investor* study also incorporated overall content, premium content and lease prices for set-tops and remote controls. Among early advantages enjoyed by cable customers are

lower

hardware and installation costs. Conversely, satellite providers typically offer more programming, which translates into substantially less cost per channel each month. For the most inexpensive service—the equivalent of

cable's basic tier—the cost of one satellite channel per month is 40 cents vs. 52 cents for cable. One step up—the equivalent of cable's enhanced-basic tier—it's 34 cents vs. 52 cents, respectively. At the upper level—where a cable subscriber would take one or more premium services—it's 43 cents for satellite, 77 cents for cable.

The study confirms the long-held conventional wisdom that it's less expensive initially to obtain cable service. In the study's 10-year extrapolation of basic-tier service, cable holds a distinct advantage. At the end of 10

Satellite/Cable Cost Comparison for Tier 2 (Medium-Priced) Services*


	Year 1		Year 5		Year 10	
	Satellite	Cable	Satellite	Cable	Satellite	Cable
Avg. No. video channels	62	59	62	59	62	59
Avg. program price/mo.	³31	³31	³35	³34	³41	³40
Avg. program price/yr.¹	³367	³367	³413	³413	³478	³478
Avg. price/channel/mo.	0.34	0.52	0.38	0.58	0.44	0.68
Total cost from startup	⁵599	⁵393	⁵2,178	⁵1,973	⁵4,434	⁵4,229

Calculations assume average hardware price for satellite in year one of \$166, none for cable; average installation cost of \$66 for satellite and \$26.53 for cable; satellite carriage of 30 music channels, no music-channel carriage by cable in enhanced-basic tier.

* The equivalent of enhanced-basic cable

¹ Difference between DBS and cable the result DBS promotional offers to buy 1-year programming package.

Source: The Carmel Group, based on company information from EchoStar; DirecTV; Primestar; USSB: Cox Communications/San Diego and Santa Barbara, Calif.; TCI/Denver and Monterey, Calif.; and Time Warner, N.Y. and Lexington, N.C.

A violinist is shown in profile, playing a violin. The scene is dramatically lit from behind, creating a strong silhouette effect against a bright, golden, hazy background. The violinist's hair is dark and voluminous. The violin and bow are clearly visible, with the bow held across the strings. The overall mood is artistic and evocative.

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years, cable's total cost from startup is \$1,746.91 vs. \$3,043.52 for satellite. The differences narrow at the high end, however, where cable at 10 years out costs roughly \$6,800 vs. \$6,971 for satellite.

The most obvious message from the study: "It's a question of what somebody wants," says Schaeffler.

"If they want sports, movies and all of the basics, they go with satellite but they have to pay \$300 more in the first year."

Cable, with the accelerating rollout of digital cable, is seeking to erase the differences and blunt satellite's competitive edge. But the skirmishes now being fought over video likely will pale

in comparison to the upcoming war on the bundled-services front.

"The study indicates that as hardware and software prices and value comparisons move closer, the real battle will be over bandwidth and added services," predicts Schaeffler. "I have to say that, for now, cable has a handle on bandwidth." ■

Nick tries to make a programming splash

Network creating new shows; 'SpongeBob' may clean up

By Donna Petrozzello

Describing its 1999 production slate as the most aggressive in the network's history, Nickelodeon plans to develop five new series and add more than 200 fresh episodes to existing ones. The budget for original program production in 1999 is expected to run 25 percent higher than its 1998 production budget, according to Nickelodeon executive vice president and general manager Cyma Zarghami, who declined to give a specific figure.

The five new planned series include a mix of animation and live action/adventure, some of which are collaborations among Nickelodeon studios and veteran Nickelodeon show creators and production teams. Most of the new series will debut in third or fourth quarter next year, says Zarghami, although the network has not chosen precise time slots or premiere dates.

The new series planned for 1999 premieres include *SpongeBob SquarePants*, an animated series produced at Nickelodeon Animation Studios in Burbank. *SpongeBob* stars an underwater sea sponge who wears pants, interacts with other sea creatures and aspires to be a short-order cook at a fast-food joint.

Another new series, *Rocket Beach* comes from veteran Nickelodeon producers Klasky Csupo, the creative team

The kids network is spending 25% more in 1999 on originals such as 'SpongeBob.'



whose credits include *Rugrats*. *Rocket Beach* features characters that develop friendships while playing extreme sports after school. The new series *Stray Dog* is a live-action/adventure series from Lynch Entertainment, creators of established Nick series. *The*

Secret World of Alex Mack is about a young girl's life with her foster family on a ranch in Montana. Nickelodeon has ordered 26 episodes of *Stray Dog*, 20 episodes of *Rocket Beach*, and 13 episodes of *SpongeBob SquarePants*.

Another previously announced new series for 1999 is *Little Bill*, based on the book series by Bill Cosby. It will premiere in the Nick Jr. preschool midday block starting next fall. Nick also will produce new episodes of its established series *Are You Afraid of the Dark?*, starting Feb. 6.

Nick has ordered three episodes of each of these series for 1999, the network reports.

Nickelodeon senior vice president of production Kevin Kay says the network also has greenlit development on 50 new series, including seven shows for which it has commissioned pilots to be produced in 1999.

Those pilots are *Jimmy Neutron*, *Boy Genius*, Nickelodeon's first 3-D animation pilot; *The Carmichaels*, a spin-off starring *Rugrats* character Susie Carmichael and featuring an African-American family; and *The Noah Chronicles*, a serialized sitcom about New York City junior high school students. Also included in the production budget for next year are a combined 238 new episodes of existing series.

In terms of ratings, Nickelodeon has averaged a 2.9 national rating/18 share in total day for the fourth quarter of 1998, based on Nielsen data, according to Zarghami. That

rating is about 13 percent lower than Nick's rating for the third quarter of 1997, which is consistent with Nielsen's estimate that 13 percent fewer kids aged 2-11 watched TV in the most recent quarter compared to last year. ■

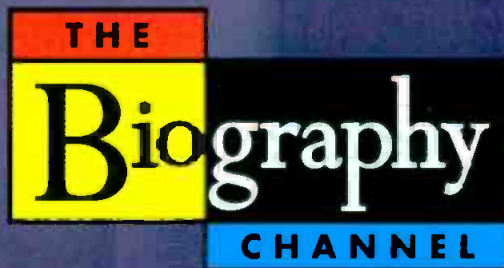
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Believe it or not: A TBS original

Cable network orders Ripley prime-time series from ColTriStar

By Joe Schlosser

Believe it or not, TBS Superstation has ordered an original series from Columbia TriStar Television Distribution.

The Time Warner-owned cable network, which often purchases its programming from co-owned studio Warner Bros., has given Columbia TriStar a 22-episode order for *The New Ripley's Believe It Or Not* reality series. TBS

Superstation executives say they will launch the one-hour series in January of 2000 in a prime time weeknight slot.

Sources say TBS executives outbid a number of broadcast networks for the series and will pay "network-type dollars" for the show. Neither side would expound on the financial aspects of the deal.

"They [TBS executives] stepped up to the plate and put a firm order on the table," says Barry Thurston, president of Columbia TriStar Television Distribution. "This is the first venture we have had with Turner for original programming. And we had not even gone to Turner initially. Once they got wind of the project, they called for a meeting

and really stepped up."

The Ripley's series will feature six different segments reported by correspondents tracking down everything from oddities of nature to death-defying feats. CTTD executives say a single host of "celebrity-type status" will be added to the show in the near future.

Jim Head, vice president of original programming for the Superstation, says acquiring the series goes hand in hand with the cable network's new mindset. "We're doing entertainment-driven programming that is consistent with the strategic direction of the network," Head says. "In the past we were doing documentary-type original programming that was sort of off-target for us because we were an entertainment service." ■

Small rise for rates

By Paige Albiniak

Cable operators plan to keep next year's annual rate increase to 4%-5% in light of concern that Congress will see any hike as reason to continue regulating cable's premium programming tiers, said Decker Anstrom, president of the National Cable Television Association.

"There's a good deal of restraint being exercised by the industry,"



NCTA's Anstrom says cable operators have shown great restraint.

Anstrom said in his annual year-end briefing for reporters. "There are some clear signals being sent by members of Congress

While cable works to better its product offerings and customer service, it also continues to work to improve its relations with

Washington. Cable's policy goals for 1999 are making sure deregulation happens come March 31; keeping government out of cable's high-speed Internet business; and defeating any requirement that would force cable to carry broadcasters' digital channels. ■



CABLE'S TOP 25 PEOPLE'S CHOICE

USA's WWF coverage accounted for three slots (numbers 3, 5 and 8) in the top 25. Only football scored higher numbers.

Following are the top 25 basic cable programs for the week of Nov. 30-Dec. 6, 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 Cable	U.S.	Hhs (000)	Cable Share
1	NFL: Chicago vs. Minnesota	ESPN	Sun	8:15P	196	8.6	6.5	6,463	12.9
2	NFL Primetime	ESPN	Sun	7:30P	45	5.6	4.2	4,218	8.9
3	WWF War Zone	USA	Mon	10:00P	65	5.2	3.9	3,922	8.3
3	WCW Monday Nitro	TNT	Mon	8:00P	60	5.0	3.7	3,724	7.1
5	WWF Raw	USA	Mon	9:00P	60	4.8	3.6	3,597	6.7
6	NFL: St. Louis vs. Philadelphia	ESPN	Thu	8:15P	179	4.5	3.4	3,402	7.1
7	NCAA: UCLA vs. Miami	ESPN	Sat	2:00P	217	4.5	3.4	3,401	11.7
8	WWF Sunday Nite Heat	USA	Sun	7:00P	60	4.1	3.1	3,067	6.3
9	WCW Monday Nitro	TNT	Mon	10:00P	61	4.0	3.0	2,966	6.2
10	WCW Thunder	TBS	Thu	9:05P	72	3.9	3.0	2,987	6.0
11	Rugrats	NICK	Tue	7:30P	30	3.9	2.9	2,909	6.5
12	WCW Monday Nitro	TNT	Mon	9:00P	60	3.8	2.9	2,877	5.4
13	Rugrats	NICK	Mon	7:30P	30	3.7	2.8	2,735	5.7
14	Wild Thornberrys	NICK	Tue	8:00P	30	3.6	2.7	2,644	5.6
15	Rugrats	NICK	Wed	7:30P	30	3.5	2.6	2,574	5.8
16	WCW Thunder	TBS	Thu	8:05P	60	3.4	2.6	2,614	5.6
17	Rugrats	NICK	Thu	7:30P	30	3.2	2.4	2,396	5.5
18	Cousin Skeeter	NICK	Tue	8:30A	30	3.2	2.4	2,365	4.8
19	Movie: 'Love, Lies & Murder, Pt 2'	LIF	Sun	8:00P	120	3.2	2.3	2,332	4.6
20	South Park	COM	Wed	10:00P	30	3.2	1.8	1,800	5.2
21	Rugrats	NICK	Fri	7:30P	30	3.1	2.3	2,306	5.9
22	Hey Arnold	NICK	Wed	8:00A	30	3.1	2.3	2,265	4.8
23	Rugrats	NICK	Sun	10:00A	30	3.0	2.2	2,187	8.5
24	Walker, Texas Ranger	USA	Wed	8:00PA	59	2.9	2.2	2,185	4.5
25	Movie: 'Dead Husbands'	USA	Wed	8:59P	121	2.9	2.2	2,181	4.6
26	NFL Sportscenter	ESPN	Sun	11:31A	60	2.9	2.2	1,153	6.5

MSOs ready to fight over EPGs

Conflict between guides and box makers has operators 'fed up'

By Price Colman

With the legal battle over electronic program guides heating up, don't be surprised to see cable operators jump in soon.

Four lawsuits have been filed over the guides, or EPGs, just since the beginning of December. In three of them, Gemstar International charged set-top box makers General Instrument, Pioneer and Scientific-Atlanta with patent-infringement. Gemstar and its StarSight Telecast subsidiary also have sued United Video Satellite Group's Prevue division in two cases.

S-A is the only company to beat Gemstar to the punch, suing it for antitrust violations and patent invali-

dation. S-A's suit, which contends Gemstar has engaged in monopolization, restraint of trade and predatory and exclusionary conduct, underscores sentiments common in the cable industry.

"All of us are fed up," says one cable executive. The reason: Under CEO Henry Yuen, Gemstar has compiled an EPG-related patent portfolio so impressive that even Microsoft has been forced to pay homage in the form of millions of dollars in licensing fees.

Gemstar officials did not respond to requests for comment and S-A officials declined to comment on the suit.

Along with EPGs for DBS, analog



Under CEO Henry Yuen, Gemstar has compiled an EPG-related patent portfolio so impressive that even Microsoft has been forced to pay homage in the form of millions of dollars in licensing fees.

and digital cable set-top boxes, Gemstar also provides guides built into TVs by consumer electronic manufacturers. For those guides to work on cable systems, however, they need the vertical blanking interval, or VBI. Cable operators historically have stripped the VBI for their own uses but Yuen is attempting to negotiate contracts with cable MSOs and set-top makers that contain a non-stripping clause. No one in the cable sector is willing to agree, but the reasons go far beyond controlling the VBI.

"This has a bearing on the AOL issue," says one executive. "If cable operators acquiesce to free pass-through of data on their pipe, look at the precedent it sets." ■

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B

Lucent serves up tennis graphics

New technology tracks players' movements, speed

By Glen Dickson

TextLucent Technologies has developed a way of enhancing tennis coverage by recording player movement and presenting it on a single multicolor graphic.

Called LucentVision, the system was used for the first time during the ATP Tour World Championship in Hannover, Germany, in late November, for coverage by ESPN, ZDF and EuroSport. The ATP Tour plans to use LucentVision for coverage of the Mercedes Super 9 Tournaments and other singles and doubles championships starting in 1999.

As the ATP Tour's "global innovation partner," Lucent is supplying LucentVision to the ATP in return for getting its name on the graphic along with verbal mentions. Lucent has been working with the ATP Tour since it set up a tennis court inside a cafeteria at Bell Labs in Murray Hill, N.J. (Lucent's research arm) two years ago.

"We wanted to show what was missing from tennis on television," says J. Wayne Richmond, ATP Tour executive vice president for the Americas. "We challenged the Lucent and Bell Labs scientists to find a way to have the fan at home experience what the fan at the stadium is seeing."

LucentVision uses video cameras and a Silicon Graphics workstation to track players' movements in real-time and store the information, along with the match score, in a visual database. This information is

then displayed in 3D graphics as a "LucentVision Map," which details where players have traveled during a set, a match or even an individual point. The maps are color-coded to show where a player spends time on the court, with red marking a pro's "sweet spots" on the court and yellow, blue and green depicting other areas of

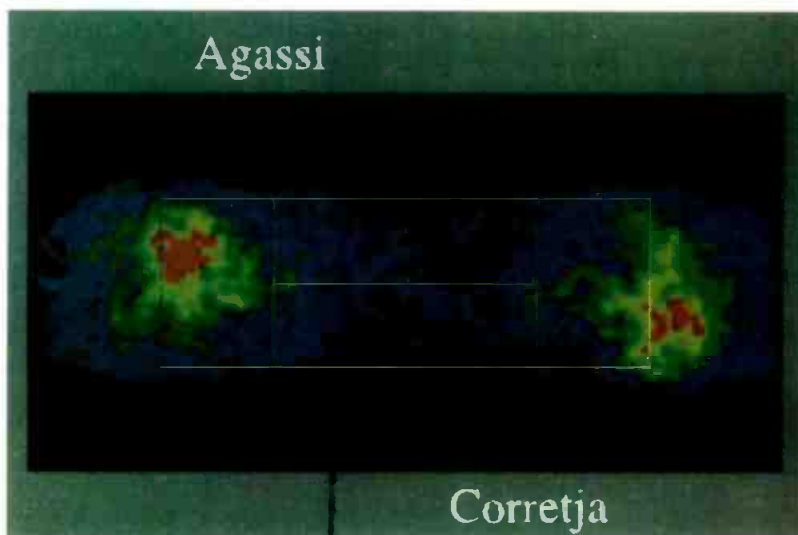
"player presence" in descending order of importance.

A LucentVision map of a serve-and-volleyer might show a red path straight to the net, while a baseliner's map may show a red zone at the back of the court [see graphic]. LucentVision can also be used to quantify a player's speed and rate of acceleration.

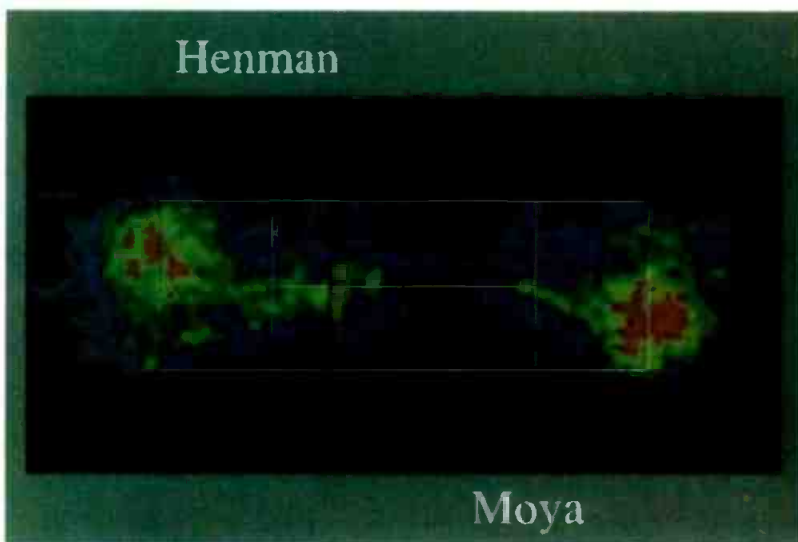
"For the Alex Corretja-Carlos Moya finals [in Hannover], we found that each player traveled six miles in the course of the match—and that's basically six miles of sprinting," says Richmond. "We also found [in other matches] that some guys get up to 18 mph in the course of a point; world-class sprinters get up to 22 or 23 mph. Or when a player gets tired, a broadcaster might say he's lost a step. We can quantify that now, and say he was at this average speed in the first set compared to third set. We can also show from set to set when a guy changes his strategy of how to play another guy."

Bell Labs/Lucent Technologies research scientist Yves Jean, who invented LucentVision with fellow scientist Gopal Pingali, says the LucentVision Maps in Hannover were so informative that coaches requested printouts so they could analyze the strategy of their player and his opponent. Lucent obliged.

"It allows them to see hidden patterns or obvious patterns that the coach didn't catch looking at the video," says Jean. ■



LucentVision tracks professional tennis players' movements throughout a match and gives a graphical representation of their pattern of movement on the court. The system measures four grades of "player presence" and displays them in a color-coded map, with red marking the areas of the court where the player spent the most time and yellow, blue and green marking other areas in descending order of importance. The "LucentVision Map" from a match between Alex Corretja and Andre Agassi (above) shows where two baseliners spend their time on the court. It contrasts sharply with the map of a match between serve-and-volleyer Tim Henman and baseliner Carlos Moya (below), where the LucentVision graphic clearly shows how much time Henman spends rushing the net.



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Priority Code: ANBCC698

www.americanradiohistory.com



EABC buys JVC Digital-S gear

Ethnic-American Broadcasting Co. has made a \$3 million purchase of JVC Digital-S equipment for its new \$20 million Fort Lee, N.J.-based broadcast facil-

D-9

EABC has purchased \$3 million in JVC Digital-S gear.

ity. The facility, scheduled to open in April, will be home to 20 foreign language nets. The center will be 601 digital based upon Digital-S gear. It will have 20 separate master control rooms and 20 separate program and traffic streams. For in-house operations, EABC has ordered 52 Digital-S BR-D92 four-channel studio recorders and 31 Digital-S BR-D52 four-channel studio players. The facility also will have 278 JVC monitors. EABC will use Digital-S DY-700 camcorders and KY-D29 DSP cameras for ENG and EFP aps.

Vela Broadcast adds inventory protection

Vela Broadcast of Salt Lake City has added a new inventory protection feature to its FrontLine brand of emergency alert solutions. The new Commercial Inventory Protection System (CIPS) feature is designed to help cut down on commercial time lost due to interruptions by EAS messages. The FCC-

compliant CIPS provides cable operators with the choice of two blocking options to prevent EAS alerts from overriding commercials.

INTELSAT transfers birds to New Skies

INTELSAT has transferred five operational satellites, plus a sixth which is currently under construction, to New Skies Satellites N.V. as of Nov. 30. Under the agreement signed by INTELST CEO Conny Kullman and New Skies CEO Bob Ross, New Skies will operate INTELSAT-513, -703, -803, -806, and INTEL-SAT-K as well as K-TV, which is under construction. New Skies is an independent company created by INTELSAT with headquarters in The Hague, The Netherlands.

LIN Productions creates Stars spot

LIN Productions, Arlington, Tex., has helped create a commercial campaign for the National Hockey League's Dallas Stars that showcases the Stars' players. LIN shot the spots on a digital Beta-cam and performed offline editing with its Avid Media Composer 8000 nonlinear system. Effects



The Dallas Stars are smoking with Discreet Logic.

for the spots were added using LIN's Discreet Logic Flame.

SatMex launches C-band satellite

Satellite Mexicanos, which is 75% owned and operated by Loral Space and Communications and Telefonica Autrey, launched its SatMex 5 broadcast satellite on Dec. 5, from Kourou, French Guyana. From its orbital position of 116.8 degrees West longitude, SatMex 5—with 24 C-band transponders and 24 Ku-band transponders—offers more than 7,000 watts of payload power.

CNN+ selects Leitch for news operations

CNN+ has purchased a Leitch 10-channel ASC VR300 broadcast server to be controlled by News-Maker's StarDrive news-room automation and production system for its newest network in Madrid, Spain. ASC VR300 with 180 GB Fibre Channel RAID is configured to output two simultaneous feeds. In addition to the primary CNN+ news channel, it will provide half-hour news bulletins to Spain's CANAL+ terrestrial movie channel. The remaining eight channels will handle internal needs. "It makes for a very efficient and very flexible 24-hour news channel," says CNN vice president of research and development Ken Tiven. "We are trying for exactly the same standard for speed and quality that are part of CNN itself."

MPT demos HDTV

Maryland Public Television (MPT) last week gave Baltimoreans a preview of DTV—HDTV, enhanced TV and multicasting.

MPT's, "Digital Living Room" at a technology exhibition showed two HDTV tapes—one shown on a Zenith rear-projection HDTV set, and one locally-produced tape shown on a Sony flat plasma HDTV display unit. The tapes were played back from Sony HDCAM and Panasonic D-5 machines. MPT shot the local footage on a Sony 700 HDCAM camcorder and edited it on an HDCAM editing system. In addition to its HDTV demonstration, MPT simulated multicast programming and different scenarios of enhanced TV. MPT used Baltimore's Technology Showcase as a platform to educate the public about DTV, says MPT president Robert Schuman. MPT plans to begin broadcasting digitally at its Annapolis station WMPT-TV in 2000.

Charlex taps Flame for Valvoline spot

Charlex has created a 15-second spot for Valvoline oil using Discreet Logic Flame. The fixed-focus spot opens with black-and-white film footage of a sonogram in which a fetus is sucking his thumb and quickly abandons the thumb to mimic the position of a racecar driver. Charlex flame artist Greg



Baby turns driver in Charlex spot.

Oyen and producer Rob Appleblatt used still frames of an actual sonogram as the basis for the spot and animated the segment using Flame.

- **Programming**
Format Syndication
Adult Contemporary
Album Rock
Country
Top 40/CHR
Modern Rock
Classic Rock
Oldies
- **Management**
Hiring
Motivating
Job Descriptions
Negotiations
Consolidating
- **Financial**
Budgets
Maximizing
Downsizing
- **Sales and Promotion**
Hiring Good Sales
Managers
Motivating
Hiring Good Account
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Promotions
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Group ponders digital FM standard

A group of radio technology companies—Continental Electronics Corp., Circuit Research Labs, Cutting Edge and Digital Radio Express—are considering a composite digital interface standard for FM radio.

The standard would allow broadcasters to send audio and data over a single transmission line. Broadcasters could then develop digital systems interconnecting studio-to-transmitter links, exciters and subcarrier generators, says Dan Dickey, Continental's vice president, engineering. The subcarrier generator facilitates the delivery of ancillary data services, he says.

—Karen Anderson

Bell Atlantic debuts digital fiber links

Service is designed for high-speed transmission; WTXF is first customer

By Glen Dickson

Bell Atlantic is offering a new high-speed transmission service for TV and other video applications.

The fiber service will support 270 Mb/s component digital video (also known as D1 quality). It is designed for links between studios and transmitters; studios and long-distance carriers; post-production houses and film-transfer facilities, and production venues and studios. The service is the first all-digital fiber transport offered by Bell Atlantic.

Although the company already offers some compressed and uncompressed digital fiber services, it has been hampered by analog interfaces that impair a feed's quality. Bell Atlantic has invested in new digital encoders and decoders to support the new service, says Pat Switchenko, Bell Atlantic product line manager for broadcast video services.

With broadcasters transitioning to digital television, Switchenko thinks the Serial Component Video Service is a natural step up for current users of Bell Atlantic's "TV-1" service, which transports material digitally at 140 Mb/s, but has analog connections at each end.

The new service represents a bump up in price, however. A three-mile 270 Mb/s circuit costs \$1,545 a month, compared to \$946 monthly for the 140 Mb/s service.

"The transmission speed is faster, and the interface is no longer analog baseband," Switchenko says.

WTXF-TV Philadelphia is Bell Atlantic's first customer for the new service. When the Fox-owned station needed a digital studio link for its digital station, WTXF-DT, it signed a five-year contract for the 270 Mb/s fiber service. "This was the best option available, and it's worked beautifully," says Diane Krach, vice president of engineering. ■

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Disney, Infoseek give green light

With Go Network, companies are newest portal players in crowded cyberspace

By Richard Tedesco

The Walt Disney Co. and Infoseek open a Web portal this week to drive PC users to places all over the Internet—particularly Disney's numerous sites.

With Go Network, Disney benefits from Infoseek's popular search engine, and Infoseek buys into Disney magic, including sites that regularly draw 43% of Web surfers. But Disney claims it's seeking to create an all-purpose "sticky portal," as Jake Winebaum, Disney Online president, puts it. "Go has a very broad demographic appeal. It'll probably be the most family-friendly portal."

But this is a numbers play. Disney and Infoseek hope to share their online user bases of 9 million and 14 million, respectively, but Winebaum says the partners expect 20 million unique users.

"Pages per visit will go up fairly dramatically, and there will be more reasons to come back to Go," he says, citing those "sticky" features of community, commerce and information.

It's an obvious ploy to Mark Hardie, analyst for Forrester Research. "It's a way they can rally large audiences to Disney content in the guise of a portal," says Hardie, "but I'm hard pressed to imagine that one more portal is going to make any impact."

He says Infoseek is struggling to survive in the increasingly competitive portal business, where Forrester projects only one or two big winners and lots of also-rans.



Utilizing "sticky" features, partners hope to share 23 million users.

Disney is spending \$209 million—\$70 million in cash—for a 43% stake in Infoseek in exchange for its Starwave Corp. unit, the creative force behind Disney Online. Infoseek will spend \$165 million on promotion via Disney media outlets.

Disney has an option to increase its stake to 51% of Infoseek, which is seeking another "Disney-like" content partner that could also be an equity player, says Barak Berkowitz, Infoseek senior vice president and Go Net general manager.

This week's Go beta release precedes the official launch next month. Additional software and content partners are expected to join the venture by then. ■

Additional software and content partners are expected to join the venture by then. ■

Animated Xena, Popeye sail online

Brilliant's users can download 5-15 minute "Webisodes"

By Richard Tedesco

Brilliant Digital Entertainment is recreating Xena, the warrior princess, and Popeye for 3-D multipath animations that allow PC users to pick their own plot lines.

After purchasing the appropriate Brilliant CD-ROM, priced from \$9.95 to \$14.95, users can download 5-15 minute "Webisodes" for \$4.95 apiece. Along with Xena and Popeye, the site includes Ace Ventura and Brilliant's own creations—Cyberswine and Gravity Angels—in what the company says will be a growing stable of animated cyber-stars. Brilliant is also involved in a co-venture with rock performers KISS to co-produce multipath story lines about the group's characters. The KISS product is slated for introduction

in mid-1999.

PC users can preview Brilliant's 3-D animations on its Website (www.multipathmovies.com) by downloading a software plug-in. Brilliant's business model is unique in that it is the only site that charges PC users to download animations.

Kevin Bermeister, Brilliant's president, claims his company has created a "workable distribution model for state-of-the-art 3-D animated content." If it really does work, Brilliant could be tapping into a potentially lucrative market with its campy, interactive renderings of cult classics—soon to include Superman—as well as its own trademarked cyber-characters.

PC users can pay either per Webisode, or purchase a series of 12 online Webisodes for \$8.95. Brilliant



PC users can get Xena in 3-D.

has produced 16 multipath movies to date. Its CD-ROMs have been bundled with Packard Bell and NEC machines and distributed through CompuServe. They're also being distributed in 300,000 magazines in the UK.

Brilliant's strategic partners include Packard Bell, NEC, CompuServe and British. It also has lined up high-powered promotional partners in Disney and Microsoft, with campaigns on MSN.com's Internet Gaming Zone and Hotmail.com to kick off this week. ■

AOL goes shopping

Is cautiously looking for a set-top provider

By Richard Tedesco

On America Online's Christmas list: Set-top boxes that will bring AOL and Internet content to TV screens. But the Internet/AOL receivers probably won't be a hot item on anyone else's list until next Christmas.

That's because AOL's time frame for launching such a service is uncertain, says Barry Schuler, AOL Interactive Services president. He notes that the on-line service provider is controlling the timing for choosing a set-top manufacturing partner. "We feel confident we can close a deal when we want to," says Schuler, indicating that AOL is talking to a number of set-top makers and may choose more than one.

The timing of a set-top deal seems rather fluid at this point, with AOL closely observing the slow progress that WebTV is making in the marketplace. WebTV provides access to specialized Internet content from TV programmers.

Meanwhile, AOL is also conducting consumer research on an AOL TV prototype.

The basic concept now calls for a souped-up version of AOL designed for

high-speed Internet connections that would deliver both AOL and Internet content to TV sets in much the same manner that WebTV does now. AOL will offer links to supplement sports events and other video content that lends itself to interactive applications.

The emphasis is on differentiating AOL TV from an Internet-on-TV service, according to Schuler, who calls putting Web pages on TVs a "DOA" application (as in dead-on-arrival).

He reports AOL also is talking to a number of telcos and cable companies about delivering AOL TV via DSL and cable modem connections, respectively.

AOL anticipates several generations of platforms supporting enhanced broadcasting and Internet applications in what will be a "pretty frothy" marketplace, as Schuler puts it, with AOL figuring its current market share will produce heady results for AOL TV. "We have 14 million households that are already engaged with this product," Schuler remarks.

At their last published count, Microsoft's WebTV was claiming upwards of 350,000 takers for its \$19.95 monthly service. ■

Microsoft plans new streaming play

Will use accelerator systems for higher bit rates

By Richard Tedesco

Microsoft Corp. is hoping to use technology from a Boston-area start-up to boost bit rates for high-speed cable and telco Internet services.

Waltham, Mass.-based InfoLibria hopes to begin deploying its MediaMall audio/video accelerator system with Microsoft servers in cable head-ends next summer, according to Rebecca Wetzel, InfoLibria vice president of marketing. She reports that the company has a lab prototype up and running. It's pitching the hardware/software package to cable operators as a way to

upgrade the real throughput rates for high-speed Internet services such as @Home to 1 mb/s.

Microsoft hasn't taken a stake in InfoLibria yet, but Wetzel says that's a possibility.

InfoLibria claims high-speed 'Net hook-ups typically deliver content at 40 kb/s, despite advertising speedier service. "By putting this content close to the end users, the 'Net is freed up from some of the congestion that's bringing it down," says Wetzel, who adds that MediaMall's local caching capability improves speeds to cable 'Net surfers' PCs. ■

SITE OF THE WEEK

www.kvoo.com



KVVO-AM-FM Tulsa, Okla.

Site features: Contemporary country music FM station streams live online via Broadcast.com link; country music news and artist features; local news and weather from the 24-hour news format on AM side

Site launched: November 1996

Site director: Brian Gann, KVVO-AM news director

Number of employees: 1

Design: in-house

Streaming technology: RealAudio

Traffic generated: averaging 100,000 page views monthly

Advertising: sponsorships with commerce partners including online video store Reel.com

Highlights: Live streaming link to Broadcast.com has vaulted kvoo's online profile in the last year; its traffic spiked at 50%-60% above normal daily usage when it streamed audio of the Clinton grand jury testimony and Monica Lewinsky's phone conversations with Linda Tripp

—Richard Tedesco

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The screenshot shows the website's layout. At the top left is the logo "Broadcasting ONLINE & Cable". Below it is a navigation menu with links for "Subscribers log in here", "TODAY'S UPDATE", "Online Daily", "Today's Job Bank", "Station Sales", "People", "Policy Briefing", "Industry Calendar", "SUBSCRIBE", and "THIS WEEK'S MAGAZINE". The main content area features "TODAY'S TOP STORIES" with a headline "Powell: Spectrum not scarce" and a sub-headline "Broadcast spectrum is no longer scarce says FCC Commissioner Michael Powell...". To the right of the main content are three boxes: "BREAKING NEWS", "TOP OF THE NEWS" (with a snippet about South Park), and "TODAY'S JOB BANK" (with a "Select a Job" dropdown and a "Submit" button). At the bottom right of the screenshot is a "Stock Watch" box with the text "Get the latest stock information".

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CHANGING HANDS

The week's tabulation of station sales

COMBOS

WXOK(AM) and WIBR(AM) Baton Rouge, KNEK-AM-FM Washington, KQXL(FM) New Roads, WEMX(FM) Kentwood, WKJN(FM) Hammond, KFXZ(FM) Maurice and KRRQ(FM) Lafayette, all La.

Price: \$34 million

Buyer: Citadel Broadcasting Co., Tempe, Ariz. (Lawrence R. Wilson, president); also owns/is buying 28 AMs and 68 FMs

Seller: Citywide Communications Inc., Baton Rouge (Peter Moncrieffe, president); no other broadcast interests

Facilities: wxok: 1460 khz, 5 kw day, 1 kw night; wibr: 1300 khz, 5 kw day, 1 kw night; knek(AM): 1190 khz, 250 w day; knek-FM: 104.7 mhz, 3 kw, ant. 223 ft.; kqxl-FM: 106.5 mhz, 50 kw, ant. 485 ft.; wemx: 94.1 mhz, 100 kw, ant. 981 ft.; wkjn-FM: 103.3 mhz, 100 kw, ant. 1,004 ft.; kfxz: 106.3 mhz, 1.3 kw, ant. 495 ft.; krrq: 95.5 mhz, 50 kw, 443 ft.

Formats: wxok: blues; wibr: sports;

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 ■ \$62,130,000 ■ 8
 FMs ■ \$16,650,000 ■ 5
 AMs ■ \$1,350,000 ■ 2
 Total ■ \$80,130,000 ■ 15

SO FAR IN 1998

TVs ■ \$8,992,902,610 ■ 80
 Combos ■ \$2,281,743,992 ■ 259
 FMs ■ \$1,010,916,894 ■ 326
 AMs ■ \$578,368,700 ■ 235
 Total ■ \$12,864,932,196 ■ 900

SAME PERIOD IN 1997

TVs ■ \$7,246,180,330 ■ 110
 Combos ■ \$7,808,834,551 ■ 314
 FMs ■ \$1,930,596,233 ■ 389
 AMs ■ \$361,204,108 ■ 233
 Total ■ \$17,321,805,222 ■ 1,046

Source: Broadcasting & Cable

KNEK(AM): zydeco/blues; KNEK-FM: urban contemp.; KQXL-FM: urban contemp.; WEMX: urban contemp.; WKJN-FM: country; KFXZ: urban contemp.; KRRQ: urban

Broker: Bergner & Co.

WABY-AM-FM and WKLI(FM) Albany and WKBE(FM) Warrensburg, N.Y.

Price: \$7.5 million

Buyer: Tele-Media Communications Holding LLC, Pleasant Gap, Pa. (Tele-media Broadcasting LLC, 46.49% [Robert E. Tucker and Everett Mundy, principals] and Pacesetter Growth Fund, 53.51% [Thomas Geron, Divakar Kamath and Donald Lawhorne, principals]); also owns kvvq(AM) Hesperia, Calif. and khdr-FM Victorville, Calif.

Seller: Dot Communications and Bendat Communications and Broadcasting Inc., Albany, N.Y. (Paul Bendat, president); no other broadcast interests

Facilities: waby(AM): 1400 khz, 1 kw; waby-FM: 94.5 mhz, 3 kw, ant. 328 ft.; wkli: 100.9 mhz, 6 kw, ant. 300 ft.; wkbe: 100.3 mhz, 1.45 kw, ant. 1,312 ft.

Formats: waby(AM): MOR; waby-FM: CHR; wkli: AC; wkbe: AC

Broker: Biernacki Brokerage

WNRV(AM), WRAD(AM), WVMJ(FM), WPSK-FM, WBNK(FM), WRIQ(FM) and WFNR(FM) all Blacksburg-Christiansburg, Va.

Price: \$6,445,000

Buyer: New River Valley Partners LLC, McLean, Va. (Stephen J. Garchik, general partner); Garchik also owns WPTX(AM) and wmdm-fm both Lexington Park, Md.

Seller: Bocephus Broadcasting, Cary, N.C. (A. Thomas Joyner, and George G. Beasley, principals); no other broadcast interests

Facilities: wnr: 990 khz, 5 kw day; wrad: 1460 khz, 5 kw day, 500 w night; wvmj: 105.3 mhz, 3.8 kw, ant. 472 ft.; wpsk-FM: 107.1 mhz, 25 kw, ant. 1,207 ft.; wbnk: 100.7 mhz, 3 kw, ant. 328 ft.; wriq: 101.7 mhz, 3 kw, ant. 66 ft.; wfnr: 710 khz, 10 w day

Formats: wnr: country; wrad: adult standards; wvmj: AC; wpsk-fm: country; wbnk: alternative rock; wriq: country; wfnr: news

Broker: Bergner & Co.

KLPW-AM-FM Union, Mo.; WJBD-AM-FM Salem and WCMY(AM) and WRKX(FM) Ottawa all Ill.

Price: \$5.96 million

Buyer: Marathon Media LLC, Chicago

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(Bruce Buzil, manager); also owns two AMs and seven FMs

Seller: Virginia Broadcasting Corp., St. Louis (Richard Fister, president); no other broadcast interests

Facilities: KLPW(AM): 1220 khz, 1 kw day, 126 w night; KLPW-FM: 101.7 mhz, 2.1 kw, ant. 341 ft.; WJBD(AM): 1350 khz, 430 w day, 60 w night; WJBD-FM: 100.1 mhz, 1.5 kw, ant. 450 ft.; WCMY: 1430 khz, 500 w day, 38 w night; WRKX: 95.3 mhz, 4.3 kw, ant. 200 ft.

Formats: KLPW: news; KLPW-FM: country; WJBD(AM): country; WJBD-FM: AC; WCMY: AC; WRKX: AC

Broker: Ed Walters & Associates

KFAY-AM-FM and KKEG-FM Fayetteville, Ark.

Price: \$5.8 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman); also owns/is buying 64 AMs and 150 FMs

Seller: Demaree Media Inc., Fayetteville, Ark. (Levoy Demaree, principal); no other broadcast interests

Facilities: KFAY(AM): 1030 khz, 10 kw day, 1 kw night; KFAY-FM: 98.3 mhz, 100 kw, ant. 617 ft.; KKEG: 92.1 mhz, 1.15 kw, ant. 459 ft.

Formats: KFAY(AM): news; KFAY-FM: country; KKEG: AOR

Broker: Media Services Group

KSZL(AM)-KDOC(FM) Barstow and KDUQ(FM) Ludlow, all Calif.

Price: \$875,000

Buyer: Tele-Media Communications Holding LLC, Pleasant Gap, Pa. (Tele-media Broadcasting LLC, 46.49% [Robert E. Tucker and Everett Mundy, principals] and Pace-setter Growth Fund, 53.51% [Thomas Gerron, Divakar Kamath and Donald Lawhorne, principals]); also owns kvvq(AM) Hesperia, Calif. and KHDR-FM Victorville, Calif.

Seller: First American Communications Corp., Barstow, Calif. (Gary Grethel, vice president); no other broadcast interests

Facilities: KSZL: 1230 khz, 1 kw; KDOC: 94.3 mhz, 46 kw, ant. 783 ft.; KDUQ: 105.7 mhz, 1.8 kw, ant. 590 ft.

Formats: KSZL: talk; KDOC: hot AC; KDUQ: hot AC

Broker: The Exline Co.

KSOK(AM) Arkansas City and KSOK-FM/KAZY(FM) Winfield, all Kan.

Price: \$800,000

Buyer: Innovative Broadcasting Corp., Pittsburg, Kan. (Bill Wacter, president); also owns one AM and three FMs

Seller: Great Scott Communications, Arkansas City, Kan. (Donald Wiech-

man, president); no other broadcast interests

Facilities: KSOK(AM): 1280 khz, 1 kw day, 100 w night; KSOK-FM: 107.9 mhz, 50 kw, ant. 397 ft.; KAZY: 95.9 mhz, 50 kw, ant. 492 ft.

Formats: KSOK(AM): country; KSOK-FM: oldies; KAZY: AC

Broker: Media Services Group Inc.

KENA(AM)-FM Mena, Ark.

Price: \$750,000

Buyer: Ouachita Broadcasting Inc., DeQueen, Ark. (Jay W. Bunyard, president); Bunyard also owns KDQN-AM-FM DeQueen, Ark. and 55 % of KARQ(FM) Ashdown, Ark.

Seller: Ouachita Communications Inc., Mena, Ark. (Edward W. Stevenson, president); no other broadcast interests

Facilities: KENA(AM): 1450 khz, 1 kw; KENA-FM: 102.1 mhz, 25kw, ant. 302 ft.

Broker: KENA(AM): country; KENA-FM: country

FMS

WEGE(FM) Westerville, Ohio

Price: \$5 million

Buyer: North American Broadcasting Co., Columbus, Ohio (Norma J. Mnich, CEO); also owns WMNI(AM)-WBZX(FM) Columbus

Seller: Davis Broadcasting Co., Columbus (Gregory A. Davis, principal); no other broadcast interests

Facilities: 103.9 mhz., 5.1 kw, ant. 338 ft.

Format: Classical rock

Broker: Media Venture Partners

KMMM(FM) Madera, Calif.

Price: \$4.5 million

Buyer: Lotus Communications Corp., Los Angeles (Howard A. Kalmenson, president); also owns 10 AMs and 10 FMs

Seller: Pat Ryan, Oxnard, Calif.; no other broadcast interests

Facilities: 107.1 mhz, 9.9 kw, ant. 516 ft.

Formats: Spanish

WDFM(FM) Defiance, Ohio

Price: \$3.95 million

Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner, David H. Crawl, president, radio division); also owns/is buying one TV, 85 AMs and 152 FMs

Seller: Lankeau Small Media Network, Defiance, Ohio (Steve Lankeau, president); no other broadcast interests

Facilities: 98.1 mhz, 50 kw, ant. 500

ft.

Format: AC

Broker: Associated Broadcasters Brokerage

WCTH(FM) Plantation Key, Fla.

Price: \$1.8 million

Buyer: Clear Channel Communications Inc., San Antonio, Tex. (L. Lowry Mays, CEO); also owns/is buying 11 TVs, 75 AMs and 130 FMs

Seller: BGI Broadcasting LP, Beechwood, Ohio (Mathew Figgie, president) also owns one TV, one AM and two FMs

Facilities: 100.3 mhz, 100 kw, ant. 440 ft.

Format: CHR

Broker: Blackburn & Co.

WESP(FM) Dothan, Ala.

Price: \$1.4 million

Buyer: Gulf South Communications Inc., Meridian, Miss. (Clay Holladay, principal); also owns wdjr(fm) Dothan

Seller: Signal Enterprises Inc., Dothan, Ala. (Charles H. Chapman III and J. McDavid Flowers, principals); no other broadcast interests

Facilities: 102.5 mhz, 10 kw, ant. 462 ft.

Format: Classic rock

Broker: Bergner & Co.

AMS

KOWW(AM) Blue Springs, Mo.

Price: \$750,000

Buyer: Christian Broadcasting Associates LP, Kansas City, Mo. (Nicholas Marchi, president); no other broadcast interests

Seller: CBS Corp., New York (Mel Karmazin, president/COO); also owns/is buying 14 TVs (including two DTs), 10 AMs and 10 FMs

Facilities: 1030 khz, 1kw day, 500 w night

Format: Country

WINX(AM) Rockville, Md.

Price: \$600,000

Buyer: Mega Broadcasting, Englewood Cliffs, N.J. (Alfredo Alonso, president); also owns nine AMs and 10 FMs

Seller: Radio Broadcast Communications Inc., Rockville, Md. (William Paris, president); also owns wkcw(am) Warrenton, Va.

Facilities: 1600 khz, 1 kw day, 500 w night

Format: Spanish

Broker: Norman Fischer & Associates
kw

Format: Christian

—Compiled by Alisa Holmes

CLASSIFIEDS

RADIO

HELP WANTED MANAGEMENT

Station Managers. New Wave in multicultural, leased-time broadcasting is seeking hardworking, hands-on station managers to handle the operation of radio stations in Sacramento and Dallas marketplaces. Candidates should have a minimum of 5 years media sales experience with basic managerial skills and a strong background in collections. Fax resumes to 203-438-8487. Freedom Network. EOE.

HELP WANTED NEWS

Associate Producer/Production Coordinator. The Stanley Foundation is an independent private operating foundation that conducts varied programs and activities designed to provoke thought and encourage dialogue on world affairs and to promote a secure peace with freedom and justice. The foundation, producer of *Common Ground*, Radio's Weekly Program on World Affairs, is seeking a journalist with solid technical skills to serve as an associate producer and production coordinator at Foundation headquarters in Iowa. Responsibilities include weekly editing and mixing of the program, writing some scripts, conducting broadcast interviews, maintaining a weekly production schedule, and maintaining strong relationships with the producers, freelancers, and contract correspondents. Some travel, including international travel, may be required. The Associate Producer will work under the direction of the Senior Producer. A strong performer will have excellent opportunities for professional growth. The successful applicant must have a B.A. or equivalent, preferably in journalism, broadcasting, or communication; at least two years experience with public or commercial radio news production; knowledge of and experience with digital desktop audio production; and demonstrated journalistic abilities. Some knowledge of and interest in international relations is highly desirable. For more information on The Stanley Foundation, visit our Web site at www.stanleyfdn.org or e-mail us at common-ground@stanleyfdn.org. Please send resume, audition tape, and cover letter to: Mr. Dana Pitman, Human Resources Officer, The Stanley Foundation, 209 Iowa Avenue, Muscatine, IA 52761. Deadline- January 15, 1999. An Equal Opportunity Employer M/F/D/V.

SITUATIONS WANTED MANAGEMENT

The very best GM/GSM for your station available soon. I am bottom line driven and highly successful. 18+ years stable management experience in all size markets. Also turnaround, startup, upgrade and group management experience. Take advantage of this opportunity today! Confidential inquiries to 815-436-4030. Midwest preferred.

Seeking GM/GSM position in small market. Experienced. Teddy 212-421-7699 or 212-664-0804.

Extensive small market sales/management experience. Good people skills! Harry Dyer 218-846-9779 evenings.

Complete background in programming, sales, sales training, management, multiple station operations, past ownership. Reliable strong work ethic. Successful track record. Seeking challenging position with good company. Michael 308-384-6453.

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.

TELEVISION

HELP WANTED MANAGEMENT

Are you looking to join the fastest growing broadcast group in America? Are you challenged by high revenue performance expectations? Do you understand market pricing and inventory control? We are in search of Sales Managers with 3-5 years experience on the national rep or station side. Candidates must possess full knowledge of local traffic systems, avail and sales software systems, and have some previous exposure to qualitative software as well as added value sales drivers. Ability to develop new local client revenue, train local AE's, and develop alternative revenue streams an absolute must. If this describes your talents please respond to Box 01473. We are an Equal Opportunity Employer and have a drug-free work environment. What are you training for?

Promotion Manager. 3 years of experience in areas of marketing, promotion, or television production. Responsible for the on-air look of the station for promos, graphics, ID's, and total packaging of the station. Must demonstrate the ability to conceptualize, write and produce TV promos. Qualified minorities and females are encouraged to apply. Call to learn more about this exciting opportunity in the Northwest. 509-783-6151. Rush your resume and demo tape to: Lynda Nicholls, GM, KNDO/KNDU-TV, 3312 W. Kennewick Avenue, WA 99336.

HELP WANTED SALES

ADVERTISING SALES (Immediate Openings) VARIETY/DAILY VARIETY

The leading entertainment trade publisher is seeking an energetic individual for an inside sales position in expanded production services category. Ideal candidate should have understanding of the post-production community. High energy and great communications skills required. Mail or fax resume to: **Human Resources Dept. V-PROD, Cahners Business Information, 245 W. 17th St., NY, NY 10011. Fax: 212-727-2425.** We appreciate your responses but will only be contacting candidates selected to interview.

Sales/Account Executive. Sinclair Television of Buffalo, Inc. has an immediate opening for an aggressive Account Executive. Outside sales experience required, two years media sales preferred. Candidate must be highly motivated, enthusiastic and organized. Great account list is waiting for the right candidate. \$60+ income potential. Call for an interview. Diane Fancher 716-773-7531. WUTV is an EOE.

Sales Account Executive - KWBP TV. WB32. Acme Television of Oregon a WB network affiliate in Portland. Oregon seeks to hire salespeople for fast growing station. Must possess great enthusiasm, energy and creativity. The ability to manage existing accounts and develop new local business is a must. Self-starters who work well in a team environment are desired. Send resume to Personnel Department, KWBP-TV, 10255 SW Arctic Drive, Beaverton, Oregon 97005. KWBP is an Equal Opportunity Employer. Women and minorities are encouraged to apply. No phone calls please.

KWCH-TV, of Spartan Communications, Inc., has an opening for the full-time position of National Sales Manager. Successful candidate will be responsible for managing the national sales efforts for KWCH-TV/KBS. Responsibilities include directing the efforts of our national rep firm by evaluating, positioning, and packaging for share while increasing unit rates; advising reps of current projects, status of projects, inventory, and special opportunities. A college degree or its equivalent in work experience within the industry is required. Must be computer literate and responsible for working with TVScan, Marshall Marketing, and Columbine Traffic system. Please send cover letter and resume to: D. Washington, General Sales Manager, KWCH-TV, PO Box 12, Wichita, KS 67201. KWCH-TV is a drug free workplace; employment is contingent upon passing a substance abuse test. A valid driver's license and a clean driving record a must. KWCH-TV is an EOE. M/W/V/D.

General Sales Manager - KWBP TV. Department Head position responsible for revenue development at ACME Television of Oregon, a WB network affiliate in Portland, Oregon - the 23rd market. Qualified candidates must have extensive knowledge and proven track record in local and national sales, inventory pricing and control, along with solid management skills. Send resume to Personnel Department, KWBP-TV, 10255 SW Arctic Drive, Beaverton, Oregon 97005. KWBP is an Equal Opportunity Employer. Women and minorities are encouraged to apply. No phone calls please.

Account Executive. We have a top list open for a highly motivated, experienced AE. Candidates skilled in new business development and agency negotiation with superior communication and organizational skills will excel in this job. Knowledge of TVScan and Leigh Stowell a plus. Fast growing company in beautiful Reno/Tahoe with great benefits and no state income tax. Send resume to Kris Middaugh, LSM, KRNV-TV, 1790 Vassar St., Reno, NV 89502 or Fax: 702-785-1250. EOE.

General Sales Manager needed to lead sales team at WNEP-TV. This individual must have strong leadership skills, be a sharp negotiator, and have previous management experience. WNEP-TV owned by The New York Times Company, plays a lot bigger than it's #47 market size. We are state of the art and the unquestioned, if not, challenged market leader. If "wait and see" and "good is good enough" are in your vocabulary, please don't apply. But, if you want to help invent the way television will work in the next century, if you can help us develop new revenue streams, and if you want to work for a company with pride, ethics and a tradition of putting people first, send your resume to: Rene LaSpina, WNEP-TV, 16 Montage Mountain Road, Moosic, PA 18507.

General Sales Manager. Clear Channel Television in Wichita, Kansas (Market #65) is looking for a proven leader to join our FOX team. We need an individual with vision and dedication whose enthusiasm and ideas will take our station to the top. We are looking for experience in budgeting, inventory control, promotion, national sales management and local new business development. Clear Channel offers a unique opportunity to join a growing, dynamic group of stations with terrific long term opportunities for the successful candidate. We encourage women and minorities to apply. Please fax resume and cover letter to: GM 316-942-0933. No phone calls, please.

Account Executive. Must see TV and a must take opportunity! NBC 6/WCNC-TV (28th market), an A.H. Belo subsidiary located in Charlotte, is currently recruiting for a local Account Executive. This is a great opportunity to be part of a winning sales team and work for one of the best companies in the industry. Charlotte is one of the fastest growing markets in the SE and a great place to live. Position requires a minimum of 1+ years experience in media sales. Must develop new business, co-op and vendor, and sell special projects. Strong negotiation skills essential. Candidates also need to be computer literate. Qualified applicants need to send your resume and salary history to: (No phone calls, please): NBC 6, Human Resources Department, RE: 98-28, 1001 Wood Ridge Center Drive, Charlotte, NC 28217. EOE/M/F/V/H.

Account Executive. WNYT (NBC), Albany, NY is seeking an experienced and highly motivated salesperson well versed in new business generation. Candidate will be responsible for managing existing list, developing new business and is not afraid of success. Candidate should also have strong communication and presentation skills, is computer literate, and has working knowledge of TVScan/Scarborough. Three years media sales experience and college degree preferred. Send resume to Greg Karlik, LSM, WNYT, PO Box 4035, Albany, NY 12204. EOE.

Account Executive. NBC12, the dominant affiliate in Richmond, VA has immediate opening for Account Executive. Minimum two years TV sales experience and strong new business skills. We offer more sales support and services than most major market stations and the opportunity to earn a great income. Send resume and cover letter in confidence to: HR Director, NBC12, PO Box 12, Richmond, VA 23218. EOE M/F/D.

Account Executive - WPGH. Sell advertising time on WPGH. Develop new business using station resources. Service and maintain accts. College pref., previous sales exp. pref. No calls. Send to: Michael Hills, LSM, WPGH FOX 53, 750 Ivory Ave., Pittsburgh, PA 15214. EOE/MF.

HELP WANTED MARKETING

Marketing Director - WMC TV. Five years of progressively responsible broadcast creative/management experience in the areas of promotion, production and/or creative services. Advertising agency and top 50 market experience is preferred. Proven track record for development of successful promotional concepts and campaigns is a necessity. Possess technical knowledge of all forms of advertising production, specifically television, radio, print, post-production facilities, film and video production, animation and graphic design. Must have established ability to conceptualize, write and produce TV promos, commercials and long-form (i.e., programming) materials. Creative skills must translate to radio and print production. Possess good organizational and communication skills and decision-making abilities. Must be able to work effectively with many departments and provide leadership. Please send resume to: H/R, WMC Stations, 1960 Union Mphs., TN 38104. *Must be able to pass drug test.*

Marketing Director - WPGH/WCWB. Great opportunity in a top 20 market. Oversee commercial production. Develop new and existing business, client marketing events, Work with Sales/Research Director, Director of Sales and AE's. College degree pref., min. of 4 years marketing experience. No calls. Send to: Richard Engberg, Director of Sales, WPGH FOX 53, 750 Ivory Ave., Pittsburgh, PA 15214. EOE/MF.

Account Manager, APTN Broadcast Services, New York. The Broadcast Services division of Associated Press Television News sells a variety of production, transmission and distribution services to an international clientele of TV stations and networks. Part of a small and enthusiastic team, the account manager identifies and sells services to potential new clients, manages existing client accounts and makes editorial recommendations for special event coverage. Other responsibilities include coordinating and quoting for specialized services, developing rate cards and liaison after jobs to ensure client satisfaction. The Account Manager is expected to maintain accurate and timely billings and be able to work under pressure. Successful candidates must have a proven track record in the field of journalism, strong interpersonal skills for working with clients and a general knowledge of news production and transmission techniques. Please send cover letter and salary requirements with resume to Mr. Chris Stocking, APTN Washington, Suite 710, 1825 K St. NW, Washington, DC 20006 or fax to (202) 736-9619, EOE/AA M/F/D/V.

HELP WANTED TECHNICAL

TV Maintenance Engineer needed for forward-looking UHF/TV/FM/AM/Remote Broadcast/Satellite Uplink facility in Upstate New York. Work involves troubleshooting all facilities equipment to the component level. Rochester is "The World's Image Centre" and a great place to live. We offer a competitive salary. Send cover letter, resume and salary expectations to: WXXI Human Resources, PO Box 21, Rochester, NY 14601. EOE.

Engineering, Teleport Operator. LORAL SKYNET, a leading provider of satellite communications services, is seeking a Teleport Operator to work in our San Francisco International Gateway facility in Richmond, CA. You will have an Associates degree or equivalent in Electronics and 1 year operations experience in a satellite teleport or broadcast facility. Broadcast TV or military telecommunications experience will be considered. Experience includes performing C and Ku uplink/downlink services, transmission scheduling, and coordination. Computer experience or technical maintenance a+. We seek a team player with strong communication skills and the ability to grow and learn new technology. We offer a competitive salary and an exceptional benefits package. Mail your resume (must include salary requirements) to: LORAL SKYNET, Room 3A17, P.O. Box 7018, Bedminster, NJ 07921 or fax to Kathy (908) 470-2456. LORAL SKYNET is an eoe m/f/d/v and a subsidiary of Loral Space and Communications, a high technology company concentrating primarily on satellite manufacturing and satellite-based telecommunications services. LORAL SKYNET.

P/C Support Specialist. We need a person to be responsible for the day-to-day administration of a Windows NT 4.0 server LAN/WAN. The technician will also be called on to support system problems with financial, traffic, newsroom, and automation systems. The candidate must be familiar with the following: Basic PC hardware maintenance and troubleshooting, Windows NT 4.0, MS-DOS 6.22, Windows 95, Microsoft Office 97, SCO Unix 3.2, TCP/IP Networking, and Lotus cc:Mail. Some experience with IBM AS/400 is helpful, but not required. Please send resume, salary requirements and references to: Human Resources, WIAT-TV, PO Box 59496, Birmingham, AL 35259. M/F, EEO, pre-employment drug screening required.

Maintenance Technician. WHAS11, market leader in Louisville, Kentucky, is looking for a maintenance technician with 3-5 years of broadcasting experience to support news department and operations department. Main responsibility includes repairing and troubleshooting studio and ENG support equipment and RF communications. Emphasis is in ENG maintenance and with SNG equipment. Component-level repair of studio equipment, Betacam recorders and cameras and maintenance of all broadcast equipment is necessary. Degree in technical field desired or equivalent experience required. Send cover letter, and resume to: Cynthia Vaughan, Human Resources Director, Human Resources #843, WHAS 11, 520 West Chestnut Street, Louisville, KY 40202. Equal Opportunity Employer. M/F/D/V.

Responding to a
Blind Box ad?

Easy enough!
Just mail your resume to:

**Broadcasting & Cable
Box # _____
245 W. 17th Street
New York, NY 10011**

Engineering Chiefs, Asst. Chiefs, needed in Southeast and Midwest locations. *Great opportunity for a move up.* Qualified applicants will possess UHF or VHF transmitter maintenance and repair, microwave and studio repairs including 3/4 and beta, good working knowledge of computers and automated systems. This applicant must have the ability to work in a fast paced environment on multiple tasks. Send or fax resumes to Brent Stephenson, VP Operations and Engineering, Bahakel Communications, 1 Television Place, Charlotte, NC 28205. Fax: 704-375-5890. Equal Opportunity Employer.

Director of Engineering position with growing television broadcaster. Prefer Bachelor's degree and at least five years experience in either TV/Video Engineering of Electrical Engineering. Experienced in Transmitter & RF Systems, production & Transmission video systems and knowledge of DTV systems & Regulations. Management and organizational skills required. Contact Director of Human Resources at Tri-State Christian TV, Inc., P.O. Box 1010, Marion, IL 62959, or call (618) 997-9333, or e-mail skh@tct-net.org. An Equal Opportunity Employer.

Chief Engineer, WNAB-TV, the WB affiliate in Nashville has an immediate opening for a hands on Chief Engineer. We are building a new state-of-the-art master control operation which will be managed by a chief versed in all aspects of studio, master control and transmitter operation and maintenance. A solid background in computer network systems also required. Please send a resume with salary requirements to: Chief Search, WNAB-TV, 3201 Dickerson Road, Nashville, TN 37207 or fax 615-650-5843. WNAB-TV is an Equal Opportunity Employer.

HELP WANTED NEWS

NEWS CHIEF EDITOR

KOAT-TV has an opening for a highly experienced news editor to edit videotape for playback in daily newscasts, record network, satellite truck and microwave truck feeds, retrieve archived video and maintain archive file, operate tape playback machines for newscasts. Other duties include supervision and training of editing staff, maintenance of tape stock and supplies, and ensuring quality control of news product. Three years experience in editing in a top 100 commercial broadcast news operation using Beta and 3/4" tape formats required. College degree and non-linear editing experience preferred.

If you are interested in applying for this position, please send a resume and NON-RETURNABLE tape, and writing samples along with a cover letter stating where you found out about this job to:

Randy Peterson/Chief Photographer
KOAT-TV
3801 Carlisle Blvd., NE
Albuquerque, NM 87107

Drug free workplace.
 No phone calls!

Deadline: December 22, 1998

KOAT-TV is an Equal Opportunity Employer

Search Re-activated

WLVT 39

lehigh valley public television

EXECUTIVE PRODUCER/HOST

Executive Producer needed to manage and co-host WLVT's new weekly news/public affairs magazine program. Minimum of 3 years experience in broadcasting or related field. Knowledge of Lehigh Valley issues, events and people strongly preferred. Bachelor's degree in journalism, broadcasting or equivalent experience. Proven leader with "can-do" attitude. Prior public TV experience desired. Salary commensurate with experience. Excellent benefits. Resume, salary history, 3 references and tape to:

WLVT-TV
Attn: EP Search
123 Sesame Street
Bethlehem, PA 18015

No calls, please. Position open until filled. EOE.
 Women and minorities strongly encouraged to apply.

SENIOR WRITER

Leading trade publication in advanced television technical market is seeking a senior writer. Previous experience writing about TV technology for a business magazine preferred. Great opportunity with expanding publication. Please send resume with salary requirements and two writing samples to:

Cahners Business Information
HR Dept. - DTV
245 West 17th Street
New York, NY 10011
Fax: 212-463-6455

Television News Reporter. WESH-TV, located in Orlando, Florida (22nd market) is seeking a News Reporter. Applicants must have minimum five years experience reporting television news. Candidates should be self-starters with strong news writing and visual story telling abilities. Live reporting experience required. College degree preferred. Rush resume and non-returnable tape to Russ Kilgore, News Director, WESH-TV, PO Box 547697, Orlando, FL 32854. No phone calls! An Equal Opportunity Employer.

Sports Anchor. Primary Sports Anchor for CBS affiliate in one of nation's most enjoyable college cities. Resumes will be accepted until 12/20/98. Please send non-returnable tape to Janet Klug, Human Resource Department, 7025 Raymond Road, Madison, WI 53719. EOE/M-F. No calls please.

Weather Person. Meteorology degree not necessary. Knowledge of, and a strong interest in weather is required. Must possess computer skills and be familiar with windows-based programs. Duties include producing and anchoring a weather segment in local newscasts. Must be able to edit/write news and produce weather links for the MSNBC site on the internet. Drug screen required. NBC 25 is a small market NBC affiliate. We offer competitive compensation and a comprehensive benefit package. Please send resume and non-returnable VHS or 3/4" tape to Personnel, NBC 25, Dept. W, 13 East Washington Street, Hagerstown, MD 21740. No phone calls please. EOE. M/F.

KDVR the FOX O&O in Denver. An opportunity to live and work in one of the nation's finest cities. KDVR is constructing a new, state-of-the-art facility in preparation for a FOX-style news launch. These positions will be on the ground floor of KDVR's expansion. **Design Director.** KDVR is seeking a hands-on design director to create and produce cutting edge on-air graphic look. Images on demo reel should demonstrate captivating visual communication style. Hands-on experience with Paintbox and Mac based graphics systems required. Must have news graphic experience and excellent communication skills. **Senior Promotion/Writer/Producer.** We are seeking an outstanding candidate for image and episodic promotion of news and entertainment programming. Spots on demo reel should connect objectives with creative sell. Hands-on non-linear and computer editing skills required. Must have news promotion experience and excellent communication skills. Please send a resume and non-returnable reel to: Human Resources, KDVR FOX 31, 501 Wazee St., Denver, CO 80204. Please indicate which position you are applying for. EOE.

FOR DAILY CLASSIFIED UPDATES...

VISIT BROADCASTING & CABLE ONLINE
www.broadcastingcable.com

Production Photographer/Editor. Looking for creative person to work with sales people and commercial clients. Requires creative writing, videotape editing and post production abilities. Send resume to Personnel, WTVC, PO Box 1150, Chattanooga, TN 37401. Equal Opportunity Employer.

News. Are you a news reporter with one or two year's experience? Are you ready to take that next step? Ready for the challenge of running a News Department and supervising other reporters? Cable TV station looking for a News Director to run a 4-person News and Sports Department and supervise and train our young, energetic reporters. Plus, you will lead by example, arranging, monitoring, gathering, shooting, editing, and reporting your own stories for our morning and evening newscasts. Excellent opportunity for the right person. Cover letter, 3/4" or 1/2" tape, and resume to: General Manager, Prestige Vision 3, 265 Clifton Blvd., Westminster, MD 21157. EOE.

News Videographer. Applicants with previous TV news experience. College degree preferred. Resume to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201. EOE/M/F/H/V.

News Director. Coastal network affiliate looking for creative, eager, experienced News Director to reshape department from the ground up. Must work well with people, the community, and budgets. Aggressive pursuit of the days' news a must. Successful previous track record important. Replies kept confidential. Reply to Box 01472 EOE.

Meteorologist to handle primary weathercasts Monday-thru-Friday. Strong presentation skills and energetic delivery necessary. AMS seal and two years experience preferred. Please send your non-returnable tape, resume and weathercast philosophy by 12-20-98 to: Janet Klug, Human Resource Department, WISC-TV, 7025 Raymond Road, Madison, WI 53719. EOE/M-F. No calls please.

KTUU-TV is looking for the right General Assignment Reporter. Large market quality, medium market salary and benefits. No cookie cutters. If you're a storyteller who can enterprize stories, we've got a dozen NPPA photographers who want to work with you. '98 Murrow winner. No tabloid, no meters, no consultants. Just TV News the way it's supposed to be. Two years experience required. "Live" experience preferred. Send non-returnable tape to Steve MacDonald, Assistant News Director, KTUU-TV, 701 East Tudor Road, Suite 201, Anchorage, Alaska 99503. EOE.

KRDO TV 13 in Colorado Springs, Colorado is looking for a full-time News Producer. Candidates must have a degree in journalism/media or equivalent experience. The candidate must be able to write news stories, edit copy, and edit video tape. Please send resume to KRDO-TV, Attn: EEO Officer, PO Box 1457, Colorado Springs, CO 80901. EEO.

6 PM Producer. Responsible for the production of the 6pm newscast. Journalism or related degree or equivalent experience. Three years experience producing newscasts. Strong writing, editing and organization skills necessary. Proven news judgement and ability/creativity to work in teams. Resumes, salary requirements and references to: Joe Riddle, Executive Producer, KLAS TV, 3228 Channel 8 Drive, Las Vegas, NV 89109. Send email to www.klas@vegas.infi.net

Chief Photojournalist. WKOW-TV is looking for a strong newsroom leader and photojournalist. If you're hard-working, a good communicator and follow the NPPA style we want to hear from you. You will supervise a photography staff of eight, train new employees and recommend equipment purchases. You will shoot general news and special assignments working with state of the art non-linear editors, digital and beta cameras, three microwave trucks and a satellite truck. Ideal candidate will have previous news experience and a degree in photography/news. Candidate should be able to lift 50 pounds. Send resume and non-returnable tape before January 15 to: Sandy Kowal, Asst. News Director, WKOW-TV, 5727 Tokay Blvd., Madison, WI 53719. WKOW-TV is an Equal Opportunity Employer.

Associate Producer. Top 40 CBS affiliate looking for creative writer to join our morning news team as an Associate Producer. This is a chance to grow professionally in a great newsroom environment, and train to back up the newscast producer. Successful candidate will be dynamic, competitive, creative, and ready to run with new ideas as they come. Some tape editing will be part of the job. If you want to join NEWS-3 and Freedom Broadcasting, please send resume, cover letter and tapes of previous work to: Margie Candela, Human Resources, WWMT-TV, 590 W. Maple St., Kalamazoo, MI 49008. No phone calls, please.

Assistant News Director. Midwest News powerhouse is looking for a strong newsroom leader to run the day-to-day operations of the best news station in the country. Great opportunity for major market executive producer or producer. Send tape and resume to Personnel Coordinator, PO Box 816, Cedar Rapids, IA 52406. EOE.

Assignment Editor. NBC affiliate looking for aggressive, hard working, organized Assignment Editor. Prior newsroom and assignment desk experience preferred. Must have working knowledge of newsroom computer systems, be a great leader and work well with others. College degree in journalism or broadcast communications required. Send resume and references to: Sharon Quackenbush, General Manager Assistant EEO Officer, WEYI-TV NBC25, 2225 W. Willard Rd., Clio, MI 48420. Must be received by deadline of December 31, 1998. An Equal Opportunity Employer.

HELP WANTED PROMOTION

Promotions Director. WKOW-TV in Madison, WI is looking for a top-notch promotions director. A creative thinker with a successful track record of strategic planning is a must. Ideal candidate will be familiar with all aspects of news and the importance of promotion. You will lead a talented team with the latest in technology. Individual should possess excellent writing skills with solid experience in creating winning promotional campaigns. Please send resume, cover letter (including where you heard about this opening) and VHS tape of your work before December 22, 1998 to: Personnel: PD, WKOW-TV, PO Box 100, Madison, WI 53701. WKOW-TV is an Equal Opportunity Employer.

Great job in beautiful Western market: TV Promotion Manager. Manage two person department in all facets of station, sales and outside promotion. Overall creative skill, including writing and production, are necessary. Send resume and demo reel to: Kelly Sugai, General Manager, KIVI Television, 1866 E. Chisholm Dr., Nampa, ID 83687. EOE.

Promotion Manager. Nexstar Broadcasting of Erie needs a creative, energetic person to manage marketing and promotion for WJET (ABC) the market leader and WFXP (FOX66) the up and comer in the market. The successful candidate will be responsible for station branding, creative direction, on-air look, topical news promotion and outside media advertising. Position also involves managing special events and projects as well as a creative staff responsible for both commercial and promotion production. Send resume to Human Resources, Nexstar Broadcasting of Erie, 8455 Peach Street, Erie, PA 16509. EOE.

Promotion Director: KJCT-TV is seeking a dynamic, creative Promotion Director. The position is responsible for all internal and external promotions for the station. Candidate must be able to write, shoot and edit effective TV commercials. As a community relations liaison, candidate must possess excellent communication skills. A degree in Marketing or closely related field is preferred. A valid driver's license is required. Resume and non-returnable tape to: EEO Officer, KJCT-TV, 8 Foresight Circle, Grand Junction, Colorado 81505. Pikes Peak Broadcasting is an Equal Opportunity Employer.

HELP WANTED RESEARCH

Senior Marketing Research Specialist. The #1 Spanish language broadcaster, Univision, has an immediate opening for an experienced marketing professional in support of National sales. Candidates must be analytical, able to meet strict deadlines, like to work with numbers, and proficient in MS Office. Fluent in Spanish helpful but not required. Ideal candidate would perform all of the job duties, as well as possess all the qualities of a marketing research analyst. Candidate must have 3-5 years in the marketing or advertising fields. Experience should also include knowledge of Nielsen and good presentation skills. Interested persons should fax resume and salary requirements to: 212-455-5224.

Media Research Specialist. The #1 Spanish language television broadcaster, Univision, has an immediate opening for an entry level media research professional in support of National sales. Candidates must be analytical, able to meet strict deadlines, like to work with numbers, and proficient in MS Office. Fluent in Spanish helpful but not required. Experience using NSI/NHSI ratings data to assist local and national Univision sales. Exposure to various research tools (TVScan/Donovan, Simmons, CMR, and Scarborough) a must. For candidates with more experience, job would require participation on special projects and staff training. Candidate must have 1-5 years in the media or advertising fields. Strong knowledge of Nielsen and ratings research a must. Interested persons should fax resume and salary requirements to: 212-455-5224.

Marketing Research Analyst. The #1 Spanish language television broadcaster, Univision, has an immediate opening for an experienced marketing professional in support of National sales. Candidates must be analytical, able to meet strict deadlines, like to work with numbers, and proficient in MS Office. Fluent in Spanish helpful but not required. Experience using syndicated research tools (Simmons, Scarborough, CMR, and MarketQuest) to build marketing presentations which sell the benefits of targeting Hispanics and advertising on Univision. Some knowledge of Nielsen helpful. Strong writing and excellent Excel and PowerPoint skills a must. Interested persons should fax resume and salary requirements to: 212-455-5224.

**HELP WANTED
FINANCIAL & ACCOUNTING**

Vice President of Finance. WAGA-TV, a FOX O&O in Atlanta, has an immediate opening for a VP of Finance. Must have a degree in accounting/finance, business or related field or equivalent. Five to seven years accounting experience in broadcasting or related field. Thorough background and knowledge of account analyses and reconciliation, journal entries and all facets of general ledger accounting, cash flow management, profit and loss forecasts, fixed asset maintenance, and budgeting. Proven ability to create, analyze, and interpret a variety of finance reports. Excellent computer skills, proficiency with Enterprise film and traffic systems, Lotus 1-2-3 and mainframe input. Strong leadership skills with the ability to project a professional image over the phone and in person with co-workers, corporate personnel and the public while working under pressure in a fast-paced, team-oriented environment. Proven record of dependability, ability to consistently meet deadlines, and ability to work a variety of schedules to meet company needs. Prefer applicants possessing "Big Six" accounting firm experience. Strongly prefer Certified Public Accountants and/or applicants with a Masters Degree. Prefer applicants that are familiar with JD Edwards software systems. Applicants with prior experience on a department head level are also preferred. EEO. Send resume to Human Resources, WAGA-TV, 1551 Briarcliff Road, Atlanta, GA 30306. No phone calls.

Director of Finance. FOX/CHICAGO is seeking a Director of Finance whose daily responsibilities will be to oversee day-to-day operations of the Accounting Department including G/L, AP, AR, payroll, billing, fixed assets and weekly/monthly financial reporting requirements. Must have ability to supervise staff, adhere to and enforce company policies and procedures as well as accounting principles and policies. Other major duties include coordination of month-end closes, preparation of weekly and monthly forecasts, development of market share reports as well as revenue and costs variance analyses. Assists VP of Programming and Administration in development of budgets, special projects and various analyses as needed. Candidate must be detail oriented and should possess a Degree in Accounting with five years experience in broadcasting or related field. Other required qualities include the ability to adhere to strict deadlines and a high level of computer literacy (Excel a must). Familiarity with Integrated accounting (JDE) and traffic (Enterprise) systems is a plus. Excellent communication skills and a strong desire to work in a fast paced environment needed. Send resume and cover letter to HR, Attn: Marge Curtis, WFLD/FOX 32, 205 N. Michigan Avenue, Chicago, IL 60601. No phone calls, no faxes. EOE/M/F/D/V.

Telemundo Network Group, LLC, owned by SONY Pictures Entertainment and Liberty Media, is seeking a Credit and Collections Manager. Candidate must have a degree in Accounting, and possess excellent computer skills in Excel. Must be very detail oriented and have a minimum of 2 years of credit and collections experience. Television experience helpful. Bilingual a plus but not necessary. We are an Equal Opportunity Employer and offer a competitive compensation and benefits package in an exciting entertainment environment. For consideration, please forward your resume and salary requirements to: Telemundo Network Group, LLC, Human Resources, 2290 W. 8th Ave., Hialeah, FL 33010. Fax: 305-889-7079.

HELP WANTED CREATIVE SERVICES

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Mary Talley, VP/Human Resources
WTTG FOX5
515 Wisconsin Ave., NW
Washington, DC 20016
EOE/M/F/D/V



South Florida O&O has an opening for an IN-FINIT! Operator/Associate Director. Must have at least one year experience operating INFINIT! in a news and sports environment. A.D. duties will include timing all videotape segments within a show, coordinating the insertion of Chyron supers, and operation of the Collage stillstore. Applicant must be able to communicate effectively and have the ability to work well under pressure and within deadlines. Attention to detail is vital and experience with a PC is required. Applicant must be willing to work a flexible schedule (vacation relief shifts). M/F. EOE. Send resume to: WFOR-TV, 8900 NW 18th Terrace, Miami, FL 33172 or Fax: 305-471-7843.

HELP WANTED PROGRAMMING



PLAYBOY TV

The Playboy Entertainment Group is looking for a **Manager of Domestic Scheduling** to produce the program schedule for Playboy TV and supervise the program schedule for 1-2 other domestic networks. This position also manages the interstitial scheduling of all domestic networks. College degree is preferred with a minimum of four years' overall work experience. Experience in program scheduling in a supervisory capacity is desirable; some experience in television is necessary. Must be extremely detail-oriented, computer literate, and proactive. Comfortable working in high stress situations, including frequent deadlines and occasional long hours.

Send/Fax/E-mail resume to:

9242 Beverly Boulevard
Beverly Hills, CA 90210
Fax (310) 246-4098

E-mail to: cherylm@la.playboy.com
ATTN: HR/DS

HELP WANTED PRODUCTION

Producer/Director. WTIU Blomington, IN. WTIU-TV, Indiana University Television, Bloomington seeks a creative, energetic producer/director to enliven existing local programming and develop new projects. Position directs and produces studio shows, musical performance programs, sports, documentary programs and remote specials for air on WTIU, as well as distribution to public television stations. This position works with professional staff and crew members comprised of University students. The successful candidate will be a team leader who knows program planning, budgeting, off line editing, field recording equipment, computers, and digital broadcasting. Send resumes to Rich Macek, Human Resources, 400 E. 7th, Poplars 121A, Indiana University, Bloomington, IN 47405. Please send non-returnable tapes to: Nan Callaway, Station Manager, WTIU, Radio-TV Center, Indiana University, Bloomington, IN 47405. For more information about WTIU see www.wtiu.indiana.edu or phone (812) 855-5900. Indiana University is an Affirmative Action/Equal Opportunity Employer.

Supervising Talk Show Producer. ABC in Seattle seeks proven leader to support/inspire staff and provide tone and direction for the country's longest-running afternoon talk show. Previous talk, management, and budgeting experience preferred. Candidates will be viewer-driven and have clear ideas how to grow this top-rated franchise. Please send resume to KOMO-TV, HR Dept., 100 4th Avenue North, Seattle, WA 98109. EOE.

HELP WANTED MISCELLANEOUS

KUVN-TV, Univision's D/FW O&O, has immediate openings for an Account Executive and experienced News Producer, Reporter, Photographer, and Engineer. Fluent Spanish a plus. We're looking for highly motivated individuals to join our fast growing company. No phone calls. Please send resume to Rosa Saucedo, Univision/KUVN-TV, 2323 Bryan Street, Suite 1900, Dallas, TX 75201. EOE.

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HELP WANTED MISCELLANEOUS

WDBJ Television, the #1 station in Roanoke, Virginia and consistently one of the top CBS affiliates in the Nation, has the following positions available.

PROMOTION DIRECTOR

We are looking for a strong and experienced promotion executive who likes to win and is motivated to keep the station number one. Must have significant background in promoting local news. You will have the technical tools to get the job done. This position works with and is responsible for an experienced promotion production team, talented graphic artist and part-time promotion coordinator. There is also ongoing support from the station's operations department. What we need are your supervisory skills and extensive experience in media buying, copywriting, videotape editing, office administration and ratings research. Marketing degree desired. This is an opportunity to utilize your experience and skills while growing in a stable, professional, local broadcast environment. No beginners.

SATELLITE TRUCK ENGINEER

This position involves operating and maintaining satellite newsgathering equipment in accordance with FCC rules and regulations, acceptable engineering standards and federal and state vehicular laws. Successful candidate must be able to acquire and maintain D.O.T. certification and a Virginia CDL. Two years technical training or equivalent experience associated with RF electronics required.

Send cover letter and resume to:

**Personnel Manager
WDBJ Television, Inc.
PO Box 7
Roanoke, VA 24022-0007.**

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You'll oversee all aspects of production for promos & interstitial features. You'll also be responsible for budgets, staff, and administrative coordination. This position requires writing, producing, editing and directing experience; experience with graphic design and video integration; and the ability to direct talent.

Qualifications include a bachelor's degree in a related field or industry experience to include a minimum of 6 years in television promotion; supervisory experience preferred. Knowledge of movies is as important as your superior communication skills. For consideration, please forward your resume, tape and salary history to:

Encore Media Group, #563BC, P.O. Box 4917, Englewood, CO 80155; Fax (303)267-7370.
Successful candidates will be subject to a drug test. EOE.



HELP WANTED SALES

GENERAL SALES MANAGER

CableRep Phoenix, the advertising sales division of Cox Communications, is seeking a dynamic and innovative sales leader, a self-starter that enjoys a fast-paced, changing sales environment. The position will be responsible for the activities and successes of three local sales teams, sponsorship sales for local and regional cable programming services, a national sales program program time sales and the company's flourishing Internet sales partnership with Cox Interactive Media. The candidate should be a cable or broadcast media professional with at least three years of successful sales management expertise. The capacity to budget, forecast and deliver sales results accurately and predictably will separate the successful candidate from the also-rans. The person we hire must also demonstrate the ability to interpret quantitative and qualitative audience research. We need someone who enjoys the balance between day-to-day sales management tactics and developing inventory usage and new business strategies to meet and exceed aggressive budgets. It would be helpful if your experience includes successful use of sales support software and account list database management. You should be flexible and willing to expand your knowledge because we are inventing great new channels and networks all the time. Competitive only need apply to CableRep Phoenix, Attn: HR-GSM, 2020 N. Central Ave. #400, Phoenix, AZ 85004 or E-mail resume to Shelly.Alcaraz@cox.com or Fax resume to 602-379-2459 attn: HR-GSM. No phone calls please. EOE



HELP WANTED NEWS

FOX SPORTS NEWS- Assignment Editor. Aggressive leader with TV newsroom assignment desk and producer experience preferred. Extensive sports knowledge a must. Coordinate remote transmissions. Establish contacts in the sports community. Book crews for location shoots. Mail resume to: B. Horowitz, Fox Sports News, Fox Network Center, 3rd Floor, 10201 West Pico Blvd., Los Angeles, CA 90035. Or fax to: 310-969-6045.

Feature Producer. Must have excellent writing and production skills and be able to work under the pressure of live television. Experience in broadcast TV news and extensive sports knowledge required. Must be able to produce scheduled features as well as news packages for daily turns. Experience in both linear and non-linear editing. Mail resume to: B. Horowitz, Fox Sports News, Fox Network Center, 3rd Floor, 10201 West Pico Blvd., Los Angeles, CA 90035. Or Fax to: 310-969-6045.

Writer. Creative individual to write for national sportscast. Extensive sports knowledge a necessity. Production experience preferable. Must be team oriented. Mail resume to B. Horowitz, Fox Sports News, Fox Network Center, 3rd Floor, 10201 West Pico Blvd., Los Angeles, CA 90035. Or Fax to: 310-969-6045.

ALLIED FIELDS

HELP WANTED INSTRUCTION

The University of North Texas Department of Radio, Television and Film seeks candidates in industry studies for a tenure track Assistant professor position to begin Fall, 1999. Candidates should have teaching and research strengths in some combination of the following areas: industry structure, management, programming, marketing, audience research, policy and regulation. Expertise in new technologies, aesthetics, and/or political economy is also desirable. A Ph.D. is an appropriate field, completed by the time of appointment, is required. Responsibilities include teaching, research or creative activities, and service as well as contribution to the graduate program in an area of specialty. Send letter of application and vita to Ben Levin, Chair, Search Committee, Department of Radio, Television and Film, University of North Texas, P.O. Box 310589, Denton, TX 76203-0589. Screening of applications will begin February 1, 1999, but will continue until the position is filled. UNT is an Affirmative Action/Equal Opportunity Employer. Minorities, women, and persons with disabilities are encouraged to apply. For more information, visit our web page at www.rtvf.unt.edu or e-mail us at rtvf@unt.edu.

Radio Faculty, Columbia College Chicago seeks to fill a tenure track opening in its Radio Department for September 1999. The department's main goal is to prepare students for careers in the fields of radio and broadcasting. Responsibilities include 12 hours per semester of undergraduate teaching, student advising, department/college-wide committee work, and some departmental administration. An appropriate terminal degree, relevant professional experience, and a demonstrated commitment to Broadcast Management, Sales, and or Marketing instruction is essential. Preference will be given to those with practice in learning outcomes assessment and curricular design. Columbia College is a diverse, open admissions, urban institution emphasizing Arts and Communications in a liberal education setting and serving 9000 undergraduate and graduate students. Salary is competitive and commensurate with qualifications and experience. An excellent benefits package is included. Applications from Minority and Women candidates are especially encouraged. Candidates should send a letter of application, curriculum vitae, and a statement of instructional philosophy to: Radio Faculty Search, Columbia College Chicago, 600 S. Michigan Avenue, Chicago, IL 60605. EOE M/F/D/V.

HELP WANTED PRODUCTION

The University of Central Oklahoma- The University invites applications for the position of Production Associate. This position will remain open until filled. For detail information call 405-974-3089 or visit our website at www.ucok.edu.

Producer, University of Florida. Entry level position. Bachelor's degree and experience as studio/remote producer required. Send resume, non-returnable VHS tape with examples of work and wage requirements by 12/31/98 to: Human Resources, University Athletic Association, P.O. Box 14485, Gainesville, FL 32604-2485. EOE. Minorities and Women are Encouraged to Apply.

HELP WANTED NEWS

Mg. Editor for online news network empowering teens. Will dev./edit interactive content, manage relationships with broadcast producers and other online services. Requires professional news writing/editing exp. (some broadcast exp. pref), interest in education, ability to guide staff in multimedia/Web production. FT w/ benefits. Fax resume/salary history to 323-860-1450 or mail PO Box 74911, LA, CA 90004. attn. HR. EOE. M/F/D/V.

HELP WANTED ANALYSTS

Analyst, Access & Bandwidth Strategies Practice. Jupiter Communications, a research and advisory firm with offices in London and New York City, seeks an Analyst to focus on research related to the Internet access and bandwidth. Position based in New York. Duties include: leading report development and research projects, answering retainer-based clients queries, and participating in sales calls. Requirements include: 3-5 years experience in telecom/cable/satellite industry, management consulting or equity research, and in-depth understanding of the competitive dynamics and economics associated with the cable TV, telecommunications, and interactive service industries, enabling Internet technologies, and the overall consumer Internet market. Candidate should also possess superior writing and presentation abilities, and a good analytical mindset. Opportunity for advancement in a high growth company. Salary, bonus, stock options. MBA preferred. Please send resume and cover letter with salary requirements to: Amy Bromberg, Job code: STP, Jupiter Communications, 627 Broadway, NY, NY 10012. FAX: 212-780-5219. E-mail: jobs@jup.com. No phone calls please.

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Engineering the law for Kennard

You need inside connections to land the plum jobs in Washington, or such is conventional wisdom.

But Susan Fox took an unconventional approach to landing a top FCC post—she answered a help-wanted ad.

In the four years since her dutifully submitted resume caught the eye of William Kennard, then the agency's general counsel, Fox has parlayed hard work and a litigator's tenacity to become his top mass-media adviser and one of his most trusted aides.

"I'm never going to let her go," says Kennard, now the agency's chairman.

The 32-year-old Fox credits Kennard's tutelage for her quick rise at the agency, which she joined in 1995 as an attorney in the litigation division. "I became pretty close to Bill when I first joined and it was pretty fortunate for me when he became chairman," she says.

But Kennard insists that Fox earned her way not by luck, but through a "prodigious" volume of work and her ability to quickly get up to speed on a wide range of issues.

After she arrived at the agency, Kennard assigned a series of increasingly high-profile cases to Fox. The culmination was handling the agency's enforcement of new rules requiring stations to scramble video and sound for sexually explicit materials aired between 6 a.m. and 10 p.m.

Playboy Enterprises and Spice Entertainment sued to block implementation of the 1997 rules, which were mandated by the 1996 Telecommunications Act. Fox was the FCC's primary attorney on a Justice Department-led legal team that successfully fought off Playboy's request for an injunction against enforcement.

Kennard then appointed Fox special counsel and his top adviser on implementing the 1996 act. Among the most notable projects was designing rules that essentially require stations to air three hours of children's television each week. Fox also worked on former FCC Chairman Reed Hundt's effort to rein in liquor ads on television, and on several indecency cases.

"I concentrated largely on whatever Constitutional question arose," she says. "That work started me on a slow evolution to policy matters, but at the time I kept a small caseload because I wanted to keep my hand in litigation."

But when Kennard became chairman in November 1997, he named Fox his senior legal adviser and a crush of new duties forced her to drop casework. But she doesn't



"I try to make sure [Kennard] reaches out to everyone who has an interest in an issue and [that] he understands their concerns."

Susan Louise Fox

Senior legal adviser to FCC Chairman William Kennard, Washington; b. July 2, 1966, Ellwood City, Pa.; BS, engineering, Lafayette College, Easton, Pa., 1988; JD, University of Virginia, Charlottesville, Va., 1991; patent attorney, Hogan & Hartson, Washington, 1992; attorney, FCC Litigation Division, Washington, 1995; FCC special counsel, Washington, 1996; current position since November 1997; m. Jeffrey Markowitz, Nov. 2, 1992

mind: "The mass media are incredibly powerful and the industry changes every single day. There's always something to learn." Big issues include the FCC's review of ownership rules (including Kennard's push to restrict TV local marketing agreements), efforts to boost minority ownership and employment, and disputes over whether cable systems must carry broadcasters' digital signals.

Fox also is the point person on much of Kennard's day-to-day activities, approving his press statements and correspondence to Capitol Hill.

Kennard relies on Fox to keep FCC rule-making and other agency actions on track without stepping on the sometimes-sensitive toes of his fellow commissioners. "I need to have someone who will get things done without causing diplomatic incidents. She can move things through the commission while maintaining an environment of respect and civility."

Part of her job also is keeping Kennard from getting enmeshed in the endless stream of industry and interest groups vying for his time. "She handles the gatekeeping functions really well and with incredible discretion," says Andrew Schwartzman, president of Media Access Project. "She's good about saying no and having a reason for saying no. That takes special talent."

Industry officials praise Fox as evenhanded. "Susan is extremely bright and accessible, which is the most you can hope for from someone in that sort of position," says Decker Anstrom, president of the National Cable Television Association.

Fox graduated from the University of Virginia law school in 1991 after getting an engineering degree from Lafayette College. She never intended to be an engineer, but believed the disciplines of math and science would aid her law career. "I've always wanted to be a lawyer and I never use my engineering knowledge in any substantive way," she explains. "But the logical analysis used in both fields can be similar."

After completing law school, she joined Hogan & Hartson, a top Washington law firm where she was a patent attorney. Enticed by high-profile telecommunications issues that many people follow closely, she applied to the FCC. "When I go home, my parents and friends are familiar with what's going on in the industry and want the latest details," she says. "That's one of the reasons I love working in this field."

—Bill McConnell

BROADCAST TV

Steve Langford, VP/general manager, WHE-TV Evansville, Ind., joins WAVE-TV Louisville, Ky., in same capacity. He succeeds **Guy W. Hempel**, who joins Cosmos Broadcasting, Greenville, S.C., as VP, operations.

Michael Sherman, director, broadcast and cable, ABS-CBN International, Burlingame, Calif., joins KTSF-TV San Francisco as general manager.

Gaylon Reasons, news director, WMC(TV) Memphis, joins KSLA(TV) Shreveport, La., in same capacity.

Appointments at WTVR-TV Richmond, Va.: **Tricia Thurman**, business manager, WTOG-TV Savannah, Ga., joins in same capacity; **Rosaleen Mullen**, account executive, WKLR(FM) Richmond, joins in same capacity; **Chris Ferris**, multimedia designer, SPI Corporate Presentations, Richmond, joins as graphic artist.

Appointments at the Journal Broadcast Group, Milwaukee: **Jim Prather**, general manager/executive producer, WTMJ-TV Milwaukee, named president, television; **Carl Gardner**, executive VP, radio, named president, radio.



Sheets

Dan Sheets, program and operations manager, KCCS(AM) Salem Ore., joins KPAM(AM) Portland, Ore./KZTU(AM) Eugene, Ore., as station manager.

Gary Knell, managing director, Manager Media International, Hong Kong, rejoins Children's Television Workshop, New York, as executive VP, operations.

Nancy Davis, manager, local sales, WKMG-TV Orlando, Fla., joins WICS-TV/WICD-TV Springfield/Champaign, Ill., as manager, general sales.

Dalton Delan, creative director/executive VP, programming, Sundance Channel, New York, joins WETA(TV) Washington, as executive VP/chief programming officer.

Ronni M. Faust, director, corporate communications, ESPN, New York, joins BBC Worldwide Americas there as VP, press and PR.



Reese

Catherine S. Reese, research analyst, WFAA-TV Dallas, named director of research.

Appointments, WISH-TV Indianapolis: **Jeff White**, manager, local sales, named manager, general sales; **Denise**

Daniels, manager, national sales, named manager, local sales; **Kerry Schwartz**, account executive, named manager, national sales.

Kathleen Dugan, director of finance, WICU(TV) Erie, Pa., joins WTVT(TV) Tampa, Fla., in same capacity.



Segaller

Stephen Segaller, director, national and international production, Oregon Public Broadcasting, Portland, Ore., joins WNET(TV) New York as director, news and public affairs programming.

PROGRAMMING

Ken Parks, VP, business affairs, Warner Bros. Music, New York, named VP, legal and business affairs, cable and network features, Warner Bros. Domestic Pay TV, New York.



Parks

Marc Rosenweig, VP, programming and production, King World, New York, named senior VP.

Carl F. Dill, chief information officer, McDonald's Corp., Oak Brook, Ill., joins Time Warner, New York, as VP/chief information officer.

Appointments at Metro Networks, Houston: **John R. Laton**, VP/general



Rosenweig



Gregorian

Lisa Gregorian, VP, international marketing and research, Warner Bros. International Television, Burbank, Calif., named senior VP, marketing.

Diane Hofbauer Davidson, senior counsel, Discovery Communications, Bethesda, Md., joins the Walt Disney Co., Burbank, Calif., as director, government relations, Washington.



Mann

Julie Wineberg, VP, administration, Paramount International Television, Los Angeles, joins Saban International, as VP, international sales management.

Richard Mann, VP, creative services, Pearson Television North America, New York, named senior VP.

JOURNALISM

Dennis Spellman, weekend anchor/reporter, WMTW(TV) Auburn/Portland, Maine, named co-anchor/reporter.

Bob Schadel, news director, KOKH-TV Oklahoma City, joins The Texas Network, San Antonio, as executive news producer, *The News of Texas*.

John Bell, assistant news director, WHDH-TV Boston, joins KYW(TV) Philadelphia as executive editor, *Eyewitness News*.



Folsom

Darya Folsom, morning anchor, WTTG-TV Washington, joins KRON-TV San Francisco in same capacity.

Appointments, KXAN-TV Austin, Texas: **Shawn Rutherford**, meteorologist, KAVU-TV

Victoria, Texas, joins in same capacity; **Wrey Hinds**, producer, KTBC-TV Austin, Texas, joins in same capacity; **John Thomas**, producer, named executive producer; **Matilda Sanchez**, producer, news update, KNAV(TV) Austin, joins as news producer.

RADIO

Appointments, WBIX(FM) New York: **Kathy Stinehour**, manager of co-owned WAXQ(FM) New York, named general manager, in addition to her current duties; **Joel Salkowitz**, program director, WTXQ(FM) Dallas, joins in same capacity.

Appointments, Jones Radio Network, Englewood, Colo.: **Phil Barry**, VP, programming, named VP/general manager; **Michael Henderson**, manager, affiliate sales, named VP, affiliate sales; **Karen Barich**, director, new business development, named VP, finance.

Appointments, Journal Communications, Milwaukee: **Steven J. Smith**, chief executive officer, named chairman; **Douglas Kiel**, executive VP/president, Journal Broadcast Group, named president. **Jim Prather**, executive VP, television/general manager, WTMJ-TV Milwaukee, named president, television. Journal Broadcast Group; **Carl Gardner**, executive VP, radio, named president, radio.

William Shock, former TV station general manager in Toledo, Ohio, joins WGTE Public Broadcasting there as radio stations manager.

Appointments, WFLY(FM) Albany, N.Y.: **Chris Pellegrino**, morning host, WHTZ(FM) New York, joins in same capacity; **Whitney Alan**, morning host/music director KLRN(FM) Chico, Calif., joins as morning host; **Jeanmarie Manning**, manager, general sales, WBBO(FM) Monmouth, N.J., joins as sales manager; **Pat Kelly**, manager, national sales, Albany Broadcasting, Albany, N.Y., named sales manager, in addition to his current duties.

CABLE

Ronald Kelley, assistant managing editor, TVSM, joins CBS Cable there as publicist, TNN.

Paul Robinson, managing director, UK Talk Radio, London, joins Disney Channel UK, London, as VP/managing director.



Goldberg

Laurie Goldberg, VP, public relations, Pinnacle Brands, Dallas, joins Cartoon Network, Atlanta, in same capacity.

Sarah Lesch, VP, public relations, E! Entertainment Television, Los Angeles, named

VP, marketing, E! Online, Los Angeles.

Charles Tanabe, member, Sherman & Howard, Denver, joins Liberty Media, Englewood, Colo., as senior VP/general counsel.

Appointments at the Weather Channel Latin America, Miami: **Paola Prado**, director, affiliate sales, named VP, affiliate relations; **Star Young**, director, international ad sales, named VP, advertising sales/Latin America, New York; **Alberto Escalona**, comptroller/director, business affairs, named VP, business affairs/comptroller; **Ignacio Sanz de Acedo**, marketing manager, named marketing director/Latin America.

Gregory L. Cannon, senior attorney, Broadband Law, MediaOne Group, Denver, named VP, law and public policy, Midwest region, Southfield, Mich.

Sylvester E. Williams, general manager, Time Warner Cable/Advance Newhouse, Elmira, N.Y., named general manager, Wade Cable, Philadelphia.

Ramiro Miqueli, VP, finance and business development, CBS TeleNoticias, Miami, named executive VP/general manager.

ALLIED FIELDS

Robert Rittler, director, engineering and systems development, Your Choice TV, Englewood, Colo., joins MediaOne there as director, advertising systems planning and support.

Appointments, Call-Net Enterprises, Toronto: **Vincent Salvati**, CFO, Bell Canada, Montreal, joins as senior VP/CFO; **Jim Hardy**, CFO/VP, corpo-

rate development, named senior VP, corporate development.

Wes Kimes, VP, sales, Midwest and Canada, Siemens Telecom Networks, Chicago, joins Harris Corp., Cincinnati, as VP, worldwide sales, broadcast systems division.



DeSana

Appointments at Andrew Corp., Orland Park, Ill.: **John DeSana**, VP, HELIAX cable and accessories, named group president. HELIAX products; **Alan Haase**, VP, professional services, Ericsson, Dallas, named VP, terrestrial microwave products.

ADVERTISING/MARKETING/PUBLIC RELATIONS

Carol Harris, executive producer/general manager, Cutler Advertising Agency, Santa Monica, Calif., joins Fresh Produce Entertainment, Culver City, Calif., as head of production.



Harris



La Valle

Christine La Valle, principal/owner, La Valle & Associates, Los Angeles, joins Pittard Sullivan, Culver City, Calif., as VP, strategy and planning.

Appointments, Bates USA, New York: **Kurt Carstensen**, media supervisor, named VP, associate media director; **Bridget Crudo**, associate director, research, named VP; **Don Hue**, assistant controller, cost accounting department, named VP; **Rob Loser**, manager, payroll, named VP, payroll; **Mike Rutstein**, supervisor, group account, named VP/account supervisor; **Dianna Sadowski**, assistant controller, named VP; **Kathleen Valente**, account supervisor, named VP.

Keith Simmons, VP, Turner Sports Sales, Detroit, Turner Broadcasting

Sales, New York, named VP/manager. national sales.



Stone

Rick Stone, senior VP, promotions, A&M Records. Los Angeles, joins Jeff McClusky & Associates there as VP/general manager.

Michael P. Salmen, senior producer/market- ing director,

Vide-Post. San Diego, joins Frederik- sen Television, Washington, as head of production.

Jaye Albright, director, country pro- gramming, Jacor Communications, Las Vegas, joins McVay Media, Cleveland, as president, country division, Seattle.

TECHNOLOGY

Ernesto Araoz, manager, Latin Ameri- ca sales, Soft-Image-Microsoft, Tucuman, Argentina, joins RT-SET, Shefayim, Israel, as director, Latin America sales and marketing, Tucuman, Argentina.

Dave Keller, VP/general manager, Digital Video Systems, Atlanta, joins Escient, Carmel, Ind., as chief operating officer.

Appointments at LodgeNet Entertain- ment Corp. Sioux Falls, S.D.: **David M.**

Bankers, VP, corporate technologies, named senior VP/chief technology offi- cer: **Jeffrey T. Weisner**, VP, finance, named senior VP/chief financial officer

David Falcone, senior manager, pro- motions, TLC, Discovery Networks, Bethesda, Md., named director, advertising and promotion, Discovery Digital Networks.

INTERNET

Allan Horlick, president/managing director, CNBC Europe, London, joins NewsNet Central, San Francisco, as president/CEO.

Appointments, Internet Broadcasting System, Minneapolis: **Peter Bloom**, director, Eastern sales, MatchLogic, New York, joins as VP, sales, New York: **Steve Goldstein**, consultant, Minneapolis, named executive chair- man, board of directors.

ASSOCIATIONS

Sylvie Courtemanche, private consult- ant, Ottawa, Canada, named senior VP, specialty and regulatory affairs, Canadi- an Association of Broadcasters, Ottawa.

Ferris Kaplan, director, business devel- opment and marketing, American Red Cross, Washington, joins the American Advertising Federation there as group senior VP, strategic planning and member services.

RETIREMENTS

Jerry Webber, executive producer/anchor, KJRH(TV) Tulsa, Okla., will retire at the end of the month.

DEATHS

D. Tennant Bryan, 92, former publisher and chairman of Media General, died Dec. 9 in Richmond, Va. Bryan was the third member of his family to head the *Richmond Times-Dispatch* when his father died in 1944. (His son, J. Stewart Bryan III, succeeded him in 1978.) He began his career nearly 70 years ago as a reporter for the *Richmond News Leader*, which merged with the *Times-Dispatch* in 1992. At Media General, the newspaper's parent company, he spearheaded the way into broadcast and cable television interests. Bryan stepped down as director of Media General in 1997. He is survived by three children; three grandchildren, and a great-grand- child.

George D. Crothers, 89, television pro- ducer, died Nov. 27 in Sarasota, Fla. In 1946, Crothers joined CBS, where he directed religious broadcasts and pro- duced *Lamp Unto My Feet*, a popular Sunday morning program that aired from 1948 to 1979. He is survived by his wife, Angelica; a son; four grand- children, and five great-grandchildren.

Michael Zaslow, Emmy Award-winning soap star, died Dec. 6 of Lou Gehrig's disease (ALS). He was 54. Zaslow played evil tycoon Roger Thorpe on CBS's *Guiding Light*, a role that earned him a daytime Emmy for best actor in 1994. After 25 years with *Light*, Zaslow was fired when executives at the show claimed his medical condition prevent- ed him from working. However, Zaslow reemerged this year on *One Life to Live* to play the charming David Renaldi, who, like Zaslow, was fighting ALS. Zaslow used his role on *One Life* to raise awareness about the degenerative nervous-system disease: he founded the ALS organization ZazAngels. The actor learned the importance of activism early: His mother was a founder of the International Ladies Garment Workers Union. Born in Inglewood, Calif., Zaslow was a graduate of the University of California at Los Angeles. He is sur- vived by his wife, Susan Hufford, and two daughters

OPEN MIKE

CBS not an "accessory"

EDITOR: I would like to correct a fundamental inaccura- cy in former FCC Chairman Reed Hundt's letter con- cerning the report on *60 Minutes* about Dr. Jack Kevorkian's confession that he killed a patient asking for euthanasia. Mr. Hundt asks whether CBS should have "as a Good Samaritan ... intervened to stop the homicide." He further suggests that CBS "was the moral equivalent of an accessory to Kevorkian's act."

The fact is that CBS News had no prior knowledge that Dr. Kevorkian intended to administer a lethal injec- tion. As Mike Wallace stated several times in his report, Dr. Kevorkian brought us the video that documented the euthanasia two months after the event occurred. The tape that Dr. Kevorkian made, and which subsequently led to his arrest, was clearly news worthy. We firmly believe that broadcasting it was in the pub- lic interest. While we respect the right of others to disagree, we are heart- ened that the majority of those who actually saw the broadcast felt we had done the right thing.

— Elizabeth B. West, VP, prime time, CBS News, New York.



Kevorkian

—Compiled by Mara Reinstein
mreinstein@cahners.com

Rep. John Dingell (D-Mich.) **all but called for FCC Chairman William Kennard's resignation** in a speech to the Practicing Law Institute in Washington last Friday. The ranking member of the Commerce Committee wondered to reporters what Kennard's successes were in his past year in office and what, if any, his successes were. Dingell announced his plans to introduce a bill next year, in conjunction with House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) that would reopen the 1996 Telecommunications Act. "[It] may have been a mistake" to assign the FCC the task of administering the 1996 Telecommunications Act, Dingell said.

FCC Chairman William Kennard received his third scathing letter in a week from Senate Commerce Committee Chairman John McCain (R-Ariz.), this time questioning the competence of the commission's public affairs staff. McCain was incensed over comments by commission staff that appeared in *The Wall Street Journal*. "As a former General Counsel of the agency, I am sure you

are aware that it is absolutely essential that commission staff be circumspect in any discussion of pending matters," McCain wrote. "I would hope that your Office of Public Affairs possesses enough baseline competence to assist you in this endeavor ..." McCain also has written Kennard two letters in the past two weeks criticizing Kennard's plans to change the broadcast ownership rules.

New Line Television signed a development deal with Star Trek star Leonard Nimoy and Star Trek: The Next Generation star John de Lancie to create a series of TV movies around classic science fiction stories by authors such as H.G. Wells and Jules Verne. Terms of the deal with the actors' company, Alien Voices, weren't disclosed. New Line expects to begin negotiations with TV networks to help finance and air the shows after the holidays, according to Chris Russo, New Line's executive VP for franchise programming and marketing. H.G. Wells' "The First Men in the Moon" is among the choices for the first movie, ten-

tatively scheduled for the 1999-2000 season, Russo says. Nimoy and de Lancie have produced five audio dramas for Simon & Schuster audio: H.G. Wells' "The Time Machine," "The Invisible Man" and "The First Men in the Moon," Jules Verne's "Journey to the Center of the Earth" and Sir Arthur Conan Doyle's "The Lost World." Alien Voices has also produced live event/radio style television productions for the Sci-Fi Channel. If the made-for-TV movies are successful, the partners may consider series and merchandising ventures, Russo says.

Columbia TriStar Television Distribution has signed Gena Lee Nolan to a "talent development" deal and the studio is looking to bring her to TV in a possible syndicated action-hour, sources say. Nolan, the former *Baywatch* star, could possibly be the lead in a Tarzan spin-off tentatively called *Sheena, Queen of the Jungle*, sources say. Nolan and CTTD executives had no comment. It is still unclear if Columbia TriStar will bring the action series to NATPE this year for a fall 1999 rollout. Sources

say CTTD has not shot a pilot or presentation tape for the potential series.

Columbia TriStar Television Distribution has renewed its freshman action-hour V.I.P. with Pamela Anderson Lee in over 99% of the country for the 1999-2000 TV season and has also sold a second season of *Donny & Marie* in over 97% of the country. V.I.P. is locked up on all 22 of the Fox O&Os for a second year, while *Donny & Marie* has been renewed on 13 Fox O&O's. V.I.P. came out of the November sweeps as the top-rated new weekly action hour, averaging a 3.2 national rating, according to Nielsen Media Research. *Donny & Marie* showed strong signs of life during the November sweeps, improving 31% from the first week of the sweep period to the last. *Donny & Marie* came out of the November book averaging a 1.7 national household rating.

ABC moved Saturday night's Cupid to Thursdays at 9 p.m. starting Thursday, Jan. 7. On Jan. 14, the network will premiere *ABC News Thursday Night*, the working title for a new news show. The newest installment of ABC Entertainment special *Behind Closed Doors with Joan Lunden VII* will air one time only on Thursday, Jan. 7 at 10 p.m. On Monday, Jan. 18, *The ABC Monday Night Movie* will premiere at 9 p.m. with *What We did that Night*, as ABC segueways to its post-football schedule. Beginning on Monday, Feb. 1, a new edition of *20/20* will join the schedule at 8 p.m., the network said. Prior to its premiere, the network plans to air spe-

Hewitt says he's sorry

Producer Don Hewitt made his first appearance on a regular broadcast of *60 Minutes* last night to apologize to viewers for a 1997 broadcast about Colombian drug smuggling to London that turned out to be fake. The story was based on a British documentary produced by Carlton Communications for British Television and sold to HBO, which provided footage to CBS for free. The documentary, *The Connection*, has been seen twice on HBO's Cinemax network. In the footage, a supposed Colombian drug "mule" headed for London is seen swallowing a latex glove said to be filled with heroin, in the presence of a "loader" and a "kingpin." CBS said drug experts—including the Drug Enforcement Agency—had confirmed the method of smuggling shown.

Last spring, *60 Minutes* aired suspicions raised by a British newspaper concerning the authenticity of the film. Hewitt decided to broadcast the apology when informed by Carlton Dec. 4 that an independent panel determined that the men seen in the film were acting. "We ... you ... and television viewers in 14 countries were taken in," Hewitt said in an apology taped earlier in the week. "To make amends, we felt obligated to lay it all out in detail and ask you please accept our apology."

Syndicated judges rule Thanksgiving

All four of the new syndicated talk shows had a good Thanksgiving week, improving their national ratings in the Nielsen Media Research data for the week ending Nov. 29. The final three days of the November sweeps is included in the numbers. *The Roseanne Show* improved 5%, to a 2.0 rating; *Forgive or Forget* rose 6%, to an all-time high 1.8, and *Donny & Marie* shot up 21%, to what is also an all-time high 1.7. *The Howie Mandel Show* was up 15%, to a 1.5. For the first time in months, the court show genre did not solely revolve around the success of *Judge Judy*. Her counterparts behind the TV bench, newcomers Judge Joe Brown and Judge Mills Lane each reached all-time high ratings. *Brown* was up 7%, to a 3.1, while *Lane* notched up 3%, to a 3.0. *The People's Court* was flat at a 2.5.

Outside the court genre but still in the reality category, *Real TV* was the leader of the pack with a 3% gain to a season-high 3.3. *Cops* was flat at 2.2 and *LAPD: Life on the Beat* was up 8%, to a 1.4. *Entertainment Tonight* was the only syndicated magazine to improve its ratings from the previous week, scoring a season-best 6.3. *Extra* was off 7%, to a 3.7; *Inside Edition* was down 13%, to a 3.3, and *Hard Copy* was flat at a 2.6. *Access Hollywood* was down 9%, to a 2.1.

Among the veteran talkers, *Jerry Springer* was the leader despite a 1% drop to a 7.0. *Oprah Winfrey* was off 11%, to a 6.2 and *Sally Jessy Raphael* was down 2%, to a 4.0. *Rosie O'Donnell* had its best week of the year, jumping 15% to a 3.9. *Montel Williams* was down 7%, to a 3.8; *Live with Regis and Kathie Lee* was up 3%, to a 3.3, and *Ricki Lake* was off 9%, to a 3.2. *Jenny Jones* rose 3%, to tie *Lake* at 3.2, and *Maury* was down 3%, to a 3.1.

In the one-hour weekly category, *The X-Files* scored a season-high 6.2 rating, up 9%, during the holiday week. *Xena* was off 4%, to a 4.7; *Star Trek: Deep Space 9* was flat at a 4.5 and *Hercules* climbed 7%, to a 4.5. *ER* was flat with a 4.3. Among the new one-hour series, *Stargate SG-1* was the winner for the week even though the show was off 3%, to a 3.1. *V.I.P.* was down 6%, to a 3.0; *Mortal Kombat: Conquest* was down 10%, to a 2.7, and *The Crow: Stairway to Heaven* fell 7%, to 2.7 as well. *Air America* was the top gainer of the week, soaring 25%, to an all-time high 2.0.

In the half-hour off-network genre, nearly every show saw decreased ratings. *Seinfeld* was off 6%, to a 6.5; *Friends* was down 10%, to a 6.0, and *Home Improvement* fell 3%, to a 5.7.

cial such as *Champions of Magic III* and *Celebrity Weddings: In Style*.

The FCC does not have authority to change the criteria used to determine which direct broadcast satellite subscribers are eligible to receive network signals imported from distant markets, broadcasters insisted last week. "The commission has only a very limited proper role, if it has any at all, interpreting the scope of a copyright license clearly defined by Congress and enforced by orders of two federal courts," wrote CBS in comments filed with the agency. "The commission cannot, as the satellite industry requests, rewrite

the Satellite Home Viewer Act's definition of an "unserved household" by decreasing the required signal intensity levels, said affiliates of the four networks. "Once a local station loses its network nonduplication protection, the diversion of viewing to distant network stations is substantial." Currently viewers may only receive imported network signals if they live in the outer portion of a local affiliate's broadcast signal (the Grade B contour) and cannot receive an acceptable signal via antenna. The Satellite Broadcasters Communications Association asked the commission to take a two-step approach that would allow

more viewers to receive imported network signals. First, it wants the FCC to allow a predictive model to pinpoint eligible viewers rather than requiring use of expensive signal tests at each household. Also, they want the FCC to create an alternative eligibility benchmark to Grade B reception. "There are many households within Grade B contours that cannot get network signals and the FCC shouldn't forget about them," said SBCA Senior VP Andrew Paul. Decision-making firm, said it already has an affordable solution. The company said it could combine a model already in use with proprietary software to accurately pre-

dict which households are eligible. FCC Chairman William Kennard has promised to complete the commission's review by the end of February.

Forty-six Sinclair Communications Group stations have signed on as affiliates to the new BKN broadcast networks, which launch on Aug. 29, 1999. The Sinclair deal gives the two new BKN children's network services a clearance of 25% of the country. BKN Action Adventure (aimed at boys 6-11) and BKN Cartoon Classics (targeted at both boys and girls ages 2-11) will be broadcast either separately or in tandem, Sinclair execs say. The two nets will broadcast Sunday through Friday.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

The twain meet

Telecommunications history, of a sort, was made last week when Time Warner agreed to carry the digital programming of the CBS owned stations on its cable system—the nation's largest. It was a landmark deal of the kind cable said could be crafted between these contending industries without governmental intervention. (By extension, any CBS affiliate can avail itself of the same terms.) "The marketplace works," proclaimed Decker Anstrom, president of the National Cable Television Association.

Well, the marketplace surely works best when you're dealing with a "big pipe" MSO that has digital capacity in abundance, and one of the Big Three networks that was bound to get must carriage anyway. Whether it will work as well with a "little pipe" MSO like TCI and the seventh- or eighth-ranked independent or educational station in town is another matter. The Time Warner-CBS deal takes some of the immediate pressure off the FCC to grapple with the must carry dilemma, but it doesn't resolve the issue for all time. The devil remains in the details.

One of the factors in the deal is that the two companies will make good-faith efforts to effect a technological bridge between them. Given that both are leading-edge technology companies, we can bet it will happen, in the process clearing a technical hurdle that might have remained unattempted for far longer. At the outset Time Warner will pass through the CBS feeds in 8VSB, which means (a) they can be picked up immediately by the new generation of television sets, but (b) only one HDTV signal can be carried at a time within the 6 mhz channel assigned to CBS. It won't be long, we're assured, before Time Warner will be in the cable-preferred QAM mode, enabled to carry two HD signals at a time.

It's not too soon to suggest that one of these days, any such broadcast-cable deal should address the question of

compensation. That this one didn't isn't surprising; CBS came to the table with virtually no negotiating leverage beyond cable's desire to look reasonable. But the ultimate survival of the over-the-air broadcasting industry depends on securing a dual revenue stream, and to the extent its product is of value to cable, it should get a piece of that action. In the big, broad digital world to which all media can now look forward, there must be a way to share the bucks along with the bits.

Keep out

As we reported last week, the Florida Legislature was receiving a bill to restrict journalists' access to crime and accident scenes—even as journalists were voluntarily meeting with police to discuss protocols for such situations.

Both the meeting and the legislation arose from a murder-kidnapping last spring, when print and radio reporters called the assailant for interviews while he was holding a clerk hostage at a gas station. Similar concerns regarding intrusion have been raised by helicopter coverage of police stakeouts and other emergencies.

No one questions that reporters can get overzealous and at times irresponsible in the heat of a dramatic story. And it's a good thing for reporters, police and SWAT officials to sit down and discuss these issues both in reflection and—better yet—anticipation of such emergencies, as they have in Tampa; Portland, Ore. and other cities. Journalists also have a duty to discuss among themselves the proper balance between aggressive reporting and public safety, as they have in forums sponsored by the Radio-Television News Directors Association and other professional groups.

But to make reporting without police permission a felony—as does the Florida proposal—is unwise and unconstitutional. We agree that police need to be able to do their jobs without interference. So do reporters.

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**Cosmos Broadcasting Corporation is pleased to announce
the appointment of Katz Continental Television as its
national sales representative for WWAY, Wilmington, North Carolina.**

WWAY proudly joins its sister stations:

WALB-TV, Albany, Georgia

WLOX-TV, Biloxi, Mississippi

KGBT-TV, Harlingen, Texas



Katz Continental and Cosmos Broadcasting Corporation.

The Best