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SPECIAL TO RTNDA

**David Westin on
news, budgets**

**Survey: Local news
gets some respect**

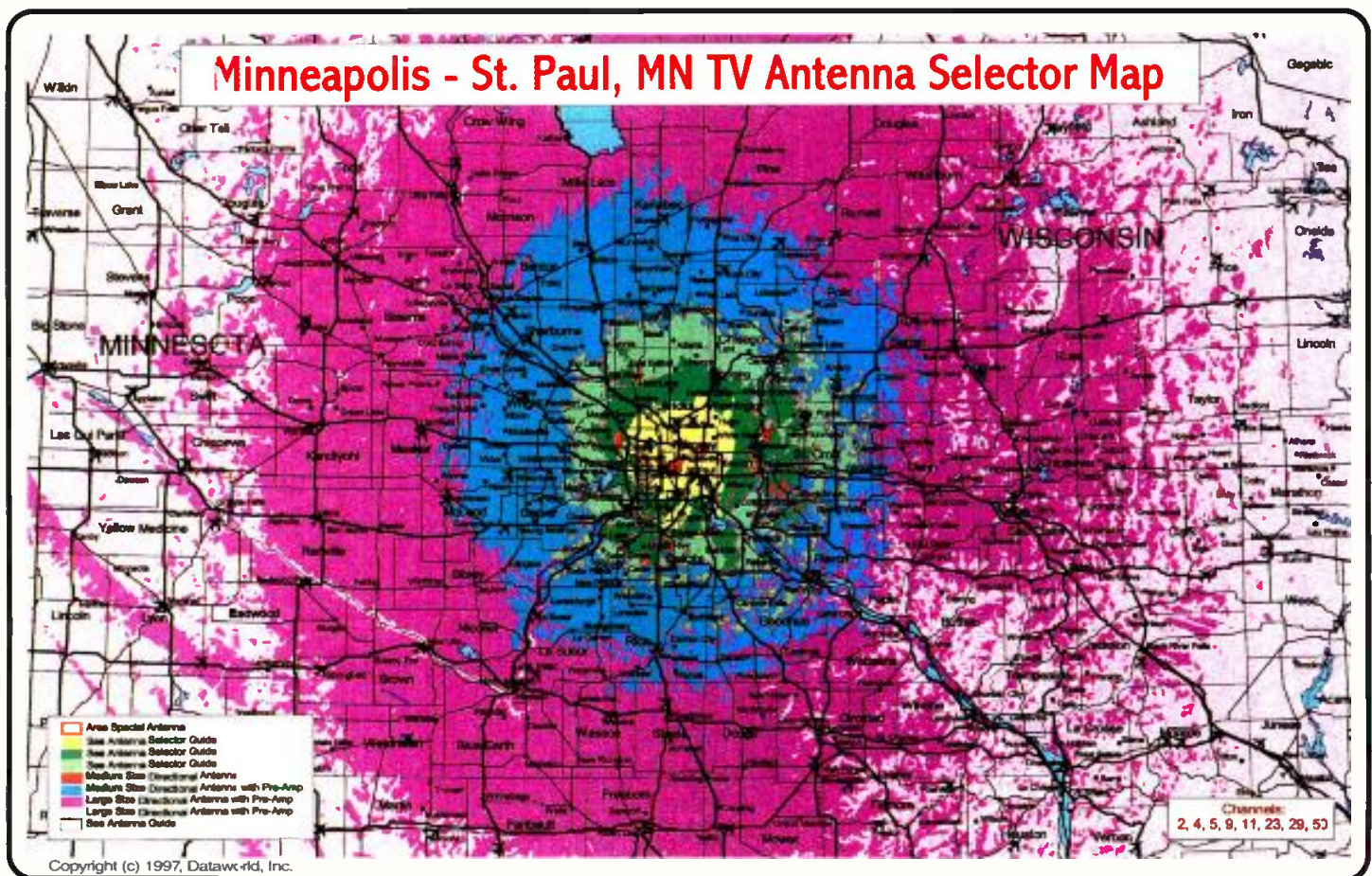
**Taking stock of the
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TOP OF THE WEEK / 6
BROADCASTING / 71
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INTERNET / 87



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TOP OF THE WEEK / 6

Network axes fall Higher programming costs, and slower advertising revenue growth are prompting corporate-wide cuts at the major networks. / **6**

Gore backs minority ownership Vice President Al Gore joins FCC Chairman William Kennard in the fight to increase minority ownership in broadcasting. / **7**

Coming attractions The already crowded syndication landscape got even more so late last week with Big Ticket Television/Worldvision, Eyemark Entertainment, Rysher Entertainment and Pearson Television all working on new shows. / **10**

Climate good for last-minute DBS law With more than one million satellite TV viewers in danger of losing network TV feeds a few weeks before Election Day, members of the House and Senate are rushing toward a new law. / **11**

Spectrum of opinion Amid diverse conclusions on many issues, panelists at BROADCASTING & CABLE's annual Interface "Superpanel" say they believe broadcasters, particularly the major networks, have forgotten their mission. / **14**

For more late-breaking news, see "In Brief" on pages 104-105



Alexandra Wentworth will host a talk show for Big Ticket/Worldvision. / **10**

COVER STORY

Bound and Determined

Noncompete clauses in TV news contracts are under attack in court and in state legislation, led by the American Federation of Television and Radio Artists. / **36**

Cover art by Karen Stolper

Special to RTNDA As the Radio-Television News Directors Association convention gets under way this week in San Antonio, BROADCASTING & CABLE's special report focuses on news, views and hardware affecting broadcast journalists. / **36**

Cutting edge at ABC

News ABC News President David Westin is looking at costs that can be controlled—including news-gathering expenses. / **44**



BROADCASTING / 71

NBC continues Emmy streak Victories at the 50th Annual Emmy awards were a four-hour exclamation point for NBC's continuing prime time strength, and continued critical success. / **71**

Syndicators gear up for NATPE

With four months to go until the annual NATPE conference opens its doors in New Orleans, the action in the syndication world is starting to heat up. / **72**

Twentieth Television believes that 'Buffy the Vampire Slayer' (right) will prove a good off-net companion for 'The X-Files.' / **75**



CABLE / 78

Former Studios USA head will judge Court TV future Henry Schleiff will become president and chief executive of Court TV, charged with crafting a turnaround plan. / **78**

Liberty buys piece of ACTV After sniffing around ACTV for several years, Liberty Media Corp. Inc. last week paid \$5 million for a 10% stake in the firm with warrants to double its stake for another \$5 million. / **80**

TECHNOLOGY / 85

Rebo Group closes shop Pioneering HDTV production firm REBO Group is suspending operations this fall, just as the long-awaited HDTV movement begins in the U.S. / **85**

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Intel lends streaming technology to RealNets In a deal suggesting the musical-chair nature of Silicon Valley's shifting—and seemingly contradictory—alliances, Intel Corp. is providing its streaming video software to RealNetworks. / **88**

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CINCINNATI	WXIX	12:00NN	+11%
KANSAS CITY	WDAF	9:00AM	+40%
HARRISBURG	WGAL	10:00AM	+44%
PROVIDENCE	WLNE	10:00AM	+200%

Source: NSI SNAP, July 1998 vs. July 1997. Percent increase based on unrounded ratings.

the
Howie
Mandel
show™

Worldvision plans Wentworth talker

Pearson plans new game, talker; Eyemark eyes radio personality, but it's not Dr. Laura

By Joe Schlosser

The syndication landscape, which is already crowded (see story, page 72), got even more so late last week with Big Ticket Television/Worldvision Entertainment, Eyemark Entertainment, Rysher Entertainment and Pearson Television all working on new shows, sources say.

Big Ticket/Worldvision has signed former *In Living Color* star Alexandra Wentworth to host a daily talk show aimed at *Ricki Lake*'s 18-34 demo. Big Ticket and Worldvision executives, who are coming off the recent success of *Judge Judy* and last week's launch of *Judge Joe Brown*, call the Wentworth show "provocative and contemporary."

"We are not going to do men who slept with their teenage daughter's friends," says Larry Lyttle, president of Big Ticket. "We are going to do talk shows that range from serious subjects such as health to breast cancer to Monica Lewinsky to just everyday topics." Lyttle says Wentworth will do a lot of "man-on-the-street"-type interviews from various remote locations around Los Angeles. He also says Wentworth will be "running up and down the aisles" to keep everyone in the audience involved.

Lyttle says the talker likely will be slated for daytime and early fringe. A demo tape also will likely be shot in October. "We're not taking this show out unless we think she is good," Lyttle says.

In addition to already announced projects, Pearson Television, which earlier this year merged with All American Television, is developing an American version of the game show *100 Percent*, which it currently produces in France and England. In the game, three contestants vie in a *Jeopardy!*-like format for up to \$100,000 in cash. It is hosted by a "quiz master" who is heard, but not seen. Sources say Pearson executives are close to signing a host for the show for a January 1999 start. The program will be taped in Los Angeles. Pearson executives had no comment.

Pearson also is developing a talk show for fall 1999, sources say. The show will originate from a yet-to-be-determined busy outdoor location in

New York. Christopher Lowell, who hosts Discovery Channel's popular *Interior Motives*, and Toronto talk show host Camilla Scott are hosting the show, sources say. The program will showcase a variety of segments featuring members of the audience and people off the street doing everything from movie reviews to surveys. The show is likely to be sold for 9 a.m.-noon time periods and stripped Monday-Friday.

Eyemark Entertainment executives also are bringing out a talk show for 1999, but not with Dr. Laura Schlessinger. They have instead signed fellow radio personality Dr. Joy Brown, whose show originates from WOR(AM) New York.

Eyemark had been working with Schlessinger, who is known for her conservative syndicated radio show, until the CBS syndication unit announced its new Howard Stern weekly late-night show. Schlessinger denounced Stern's show and said she would not work with Eyemark. Eyemark executives have turned to Brown, a clinical psychologist



Alexandra Wentworth takes on *Ricki*.

who also gives motivational speeches to corporations and various organizations. Eyemark is looking to bring out a daily talker with Brown for next fall. Eyemark executives would not comment.

And there's more:

■ Rysher Entertainment has signed actress Tia Carrere to be the lead in a weekly action hour for next fall. Carrere has starred in a number of major films, including

"Wayne's World" and "True Lies." The show is being produced and written by Hollywood veterans Gil Grant (*The Cape*) and Ed Neumeier. Rysher executives are said to be developing a demo tape and are still working on the direction of the show. Rysher executives would not comment.

■ Columbia TriStar Television Distribution is said to be developing a new version of the game show *\$25,000 Pyramid* and a talk show with former *Yo! MTV Raps!* host Ed Lover. CTTD executives would not comment.

■ Atlantis and Alliance Communications are said to be developing a weekly action hour based on the film "The Lawnmower Man." Atlantis executives had no comment. ■

DBS deal in works

Climate looks good for last-minute local-into-local law

By Paige Albinia

Congress is rushing to pass legislation this year that would permit satellite TV companies to deliver local broadcast signals.

The legislation would not require the companies to immediately carry all the signals in a market. The must-carry obligation would kick in at a later date.

The immediate beneficiary of such legislation would be EchoStar Communications Corp. The Englewood, Colo.-based company is already beaming the signals of the Big Four affiliates in 13 markets. However, under current copyright law, those signals are

restricted to subscribers who cannot receive the signals over the air.

EchoStar has been the leading proponent for a phased-in carriage approach to local-into-local service, claiming it doesn't yet have enough channels to distribute all the local signals in all the markets it needs to make the service viable.

The impetus for the legislation comes from a Miami federal district court injunction. It orders satellite TV companies to stop delivering distant CBS and Fox affiliate signals to more than one million subscribers by Oct. 8, three weeks before the November elections. The court found that the sub-

scribers may be violating federal law that limits such signals to subscribers beyond the reach of local stations.

Concerned that the cut-off subscribers might blame Congress for the loss of service, key congressmen led by Senate Majority Leader Trent Lott (R-Miss.) began pushing for legislation that would resolve several pending satellite TV matters.

Congressional leaders believe allowing satellite broadcasters to offer local signals will lessen the demand for the controversial imported signals.

Under a bill introduced last week by Senate Commerce Committee Chairman John McCain (R-Ariz.), DBS providers would not have to carry all of a market's broadcast signals until Jan. 1, 2002.

It also requires the FCC to decide who may legally receive the signals of distant affiliates by February 1999. Meanwhile, the National Association of Broadcasters and the Satellite Broadcasting and Communications Association agreed to ask the court to postpone the cut-off date of the million-plus distant-signal subscribers until Feb. 28. That agreement should allay Congress's concerns about a subscriber backlash.

A companion bill offered by Senate Judiciary Committee Chairman Orrin Hatch (R-Utah) and ranking member Patrick Leahy (D-Vt.) would lower the royalties DBS companies pay to import distant broadcast signals. Those fees, which were increased to 27 cents per subscriber per month last January, would decrease to approximately 19 cents for superstations and 15 cents for affiliates. Hatch's bill would also extend the DBS compulsory license for five years with no fee increases. McCain has scheduled a hearing for Thursday with a markup expected soon after.

In the House, Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) plans this week to introduce a bill that would allow satellite TV companies to offer local signals without full carriage for a set period. Tauzin spokesman Ken Johnson said his boss hopes to advance the bill to the floor this year. "As they say, we're going to put the pedal to the metal."

Sources say the last-minute push could prove successful because the three key factions—broadcasters, the satellite TV industry and cable—will not oppose the legislation.

Broadcasters are split over whether the local-into-local provision should include immediate must carry. The broad-

cast networks and most affiliates think it is unnecessary, assuming that they will be included in the initial satellite packages. But others believe it is critical.

Among them is Jim Hedlund—who heads ALTV, a TV trade group that represents independent TV stations as well

as WB, UPN and Pax TV affiliates. What if the satellite companies are still not prepared to carry all the stations in 2002, Hedlund said. "We will end up in a situation where you have to take something away from someone, which Congress has never liked to do," he says. ■

FCC requires more captioning

All nonexempt programming must be captioned by 2006

By Bill McConnell

Broadcasters must comply with tougher closed-captioning requirements for video programming, including Spanish-language and live news broadcasts, thanks to an FCC decision last week.

"It is simply inexcusable in this day and age for video programming not to be available to our nation's 27 million Americans with hearing disabilities," said Chairman William Kennard.

Under the new rules, which NAB opposed, broadcasters will be required to provide closed captioning for all new programming by 2006, though some specific types of programs will continue to be exempt. Rules approved in August 1997 required captioning for only 95% of non-exempt programs. The NAB declined to comment on the rules last week.

The FCC also required that all new Spanish-language programming be closed captioned within 12 years. Spanish programs produced before Jan. 1, 1998, must be captioned within 14 years.

The four major networks, broadcasters in the top 25 markets and nonbroad-

cast networks serving 50% or more of households subscribing to multichannel services also will be required to caption all live newsroom reports. The commission is still reviewing whether to require captioning for emergency broadcasts and remote feeds for late-breaking news.

Finally, the commission ruled that by 2003, all channels must caption 30% of programming created before Jan. 1, 1998. Previous rules required all programming created before that date to be captioned by 2008.

The changes were prompted by complaints from the National Association of the Deaf and other advocates for the handicapped that last year's rules were too lenient. "We're thrilled with the new rules," said Karen Strauss, NAD legal counsel. Strauss, complained, however, that the FCC did not require captioning for advertising of five minutes or fewer.

The FCC eased the cable industry's captioning requirements somewhat by granting new cable networks a four-year exemption. The change relieves networks that are less than four-years-old of captioning requirements until 2002, when they must caption 50% of programming produced after Jan. 1, 1998. ■

Rogers heads Cahners group

Glenn Rogers, executive vice president of Advanstar Communications, will join BROADCASTING & CABLE parent Cahners Publishing next month as executive vice president of the Entertainment, Communications & Media Group. The group comprises 26 publications, including the BROADCASTING & CABLE magazine family. Rogers has 20 years of experience in consumer and trade publishing in entertainment, telecommunications and technology. "His broad and deep background will be invaluable to us as we expand our role as a leading information provider," said Cahners President and CEO Bruce Barnett. Rogers replaces Mark Lieberman, who leaves that post Oct. 1 to pursue several venture opportunities in the entertainment, technology and media markets. During his tenure at Cahners, Lieberman championed the development of such Websites as BROADCASTING & CABLE Online and Variety.com and he launched *Variety Gotham* and *Digital Television*. "I expect Cahners' relationship with Mark will continue to be a close one," Barnett said. "His considerable talents and experience make him an exceptionally valuable resource. Mark will be missed."

—Richard Tedesco

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– *The Hollywood Reporter*



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– *The Indianapolis Star*

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the daytime arena...I prefer irreverence
to irrelevance...”

– *The Boston Globe*

“...like a talk-show moment from the old
Jack Paar days: actual opinions about actual issues.”

– *The New York Daily News*

The

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Show

Media multiples

Industry leaders provide many answers to tough questions

By Steve McClellan

Who will win the battle between cable and broadcasting? Will high-definition TV or multi-channel broadcasting prevail in the digital world? Did broadcasters receive a "gift" when the FCC allocated digital spectrum? Ask nine top executives of the industry, and you'll get nine different answers.

That's what happened at BROADCASTING & CABLE's "Superpanel," part of the magazine's annual Interface seminar held last Thursday in New York. Nothing was settled, and some answers were self-serving, but the discussion provided food for thought.

Several panelists said they believe broadcasters, particularly the major networks, have, as producer Marcy Carsey put it, "forgotten who they are and what their mission is. They've given away whole segments of their audience," she said, citing kids as an example. "If they don't have the kids now, what is going to happen when [those viewers] grow up?"

On the flip side, Carsey said, "the cable guys are comfortable with who they are and what they're about. My kids watch Discovery instead of my shows. It's embarrassing."

Sony Corp. of America President Howard Stringer agreed. "All of the networks are focused on a narrower demographic [adults 18-49]," he said. "If they persist in chasing the same audience as cable and the Internet, you'll leave the rest of the audience to Bud Paxson."

Scott Sassa, president of NBC Television Stations, responded that broadcasters chase the younger demo because advertisers pay a premium to reach those viewers. Sassa also repeated the argument that has become the mantra of NBC executives over the past year: Ratings and shares are irrelevant; it's total viewership that counts; the *Today* show has more viewers than at anytime in its history.

Stringer suggested that digital television may be broadcasters' salvation. "The digital universe will give Scott [Sassa] a chance to come back if he's not afraid to spend money in the right places. Sassa replied: "So the solution is equipment, and you sell equipment. I got it."

Barry Thurston, president, Columbia

TriStar Television Distribution, said cable tends to program the way that independent stations used to counter-program. "The top-rated cable shows tend to be wrestling, kids shows, movies and sports," he said. "On the networks, it's *ER*, *Seinfeld* and other original programming. It's two different businesses." Broadcasters, he said,



Hendricks



Parson



Sassa



Scannell

are basically out of the kids and movie-package business; they have ceded that business to cable.

New Yorker media reporter Ken Auletta chastised broadcasters for "crying" to the FCC that they must compete with cable on an unlevel playing field: "They sound like the phone companies trying to protect their monopolies."

Auletta contended that the digital spectrum that has been awarded to broadcasters amounts to an "enormous gift of free space" out of which they will carve lucrative multichannel services.

Former FCC Chairman Richard Wiley, who has spent the last decade helping design the digital blueprint, took exception to Auletta's view. The spectrum is not a gift, he argued. It's a big and expensive "step into the unknown."

Wiley said he believes that digital will be driven by high-definition programming. "That will drive set sales," he said. Multichannel opportunities, he suggested, would be icing on the cake. It would be "a good thing if [broadcasters] can compete in multichannel with cable."

Paxson Communications Chairman Bud Paxson argued for substantial deregulation of the television industry. All ownership restrictions should go, he said, including crossownership rules and bans on single-market duopolies. Network owners should



Stringer



Thurston



Wiley

be allowed to own more than one, he said. "They've already allowed it with HSN1 and HSN2," he said. "Why shouldn't NBC be allowed to own The WB?"

While some broadcasters complain that they don't have a dual revenue stream, Discovery Networks founder John Hendricks noted that all of the major broadcast networks have a play in cable networking. "The dual stream is alive and well in broadcasting."

Hendricks also says the 500-channel universe may happen, but that it is "decades away." In cable today, he said, 60% of the digital-tier shelf-space is reserved for pay-per-view channels, with another batch reserved for multiplexed versions of pay services. That leaves another "six or seven channels for the rest of us to fight over."

Nickelodeon President Herb Scannell urged the industry to think more broadly when it comes to defining available talent. "The creator of *Doug* was a set designer in New York," he said. "Not all talent lives in Hollywood. *Dr. Katz* is in Boston. People have a set idea about talent. That's why program costs go up so much." ■



Auletta



Carsey

Cable up, broadcast down

Analysts see technology-driven prosperity for cable

By Donna Petrozzello

Media investment analysts predict more growth for cable networks and operators over the next five years, sparked by sales of high-speed cable modems, digital video and a boom in telephony technology.

In a panel discussion at BROADCASTING & CABLE's annual Interface XII conference in New York on Sept. 17, analysts anticipated cable's compounded annual growth rate at about 12% to 14% over a five-year period. Among broadcast TV networks, however, analysts predicted revenue will continue spiraling downward over the next several years. CNNfn correspondent Lou Dobbs moderated the panel.

"Ten or 15 years ago, anyone and everyone in the broadcast industry was prospering," says Peter Ezersky, managing director at Lazard Freres. "The likelihood of that continuing is diminishing."

Media investment analyst Dennis Leibowitz of Donaldson, Lufkin & Jenrette suggested that some of the largest cable network operators—Turner, Fox and ABC/ESPN—"are in the best posi-



Financial panel: moderator Lou Dobbs and panelists Peter Ezersky, Dennis Leibowitz, David Londoner of Schroder & Co., Paul Sweeney and Tom Wolzien

tion economically" to increase cash flow and spawn new businesses, in part because they can deliver significant audiences to advertisers.

Tom Wolzien of Sanford, Bernstein & Co. anticipates that cable revenue will grow from gains in at least three areas, namely rate hikes and new subscribers to basic and especially premium channels, revenue from pay-per-view events and sales of emerging services in phone and data links provided by cable operators.

Dual and alternate streams of revenue are critical to cable's growth and they are exactly what broadcast TV networks are lacking, say analysts. Unless broadcast TV networks develop

a second revenue stream, revenue will continue to fall, the analysts agreed.

Wolzien said that broadcast networks may benefit from working in tandem with cable networks and production studios by creating a program cycle where product could premiere on cable, move to broadcast and then return for subsequent cable windows. "That horizontal process provides the rationale for the studio-network relationship," said Wolzien.

Meanwhile, Paul Sweeney of Salomon Smith Barney suggested that investors are skittish about broadcast TV networks because "broadcasters have not come out and said how they will pursue digital."

Panel urges DTV patience

Broadcasters and consumers need to be patient with DTV.

That was the message from a technology panel at Interface XII last week. The panelists said they are pleased with the progress that DTV has made so far and added that DTV naysayers simply have unrealistic expectations of how fast our nation's DTV conversion can occur.

"I don't adhere to the basic premise that digital television is being held back," said Jim Carnes, president and CEC of Sarnoff Corp. "Throughout the standard-setting process, I've always been worried that expectations would outpace realities."

Must-carry and an interface between cable set-tops and DTV sets were identified by all the panelists as top priorities for DTV's successful rollout. "Cable's ubiquity is part of any regulatory answer," said Steven Weiswasser, former president and CEO of Americast and now a lawyer with Covington & Burlington.

Consumer Electronics Manufacturers Association President Gary Shapiro said "99% of the issues" in delivering over-the-air DTV to consumers have been dealt with, and that his group has been working hard with the cable indus-

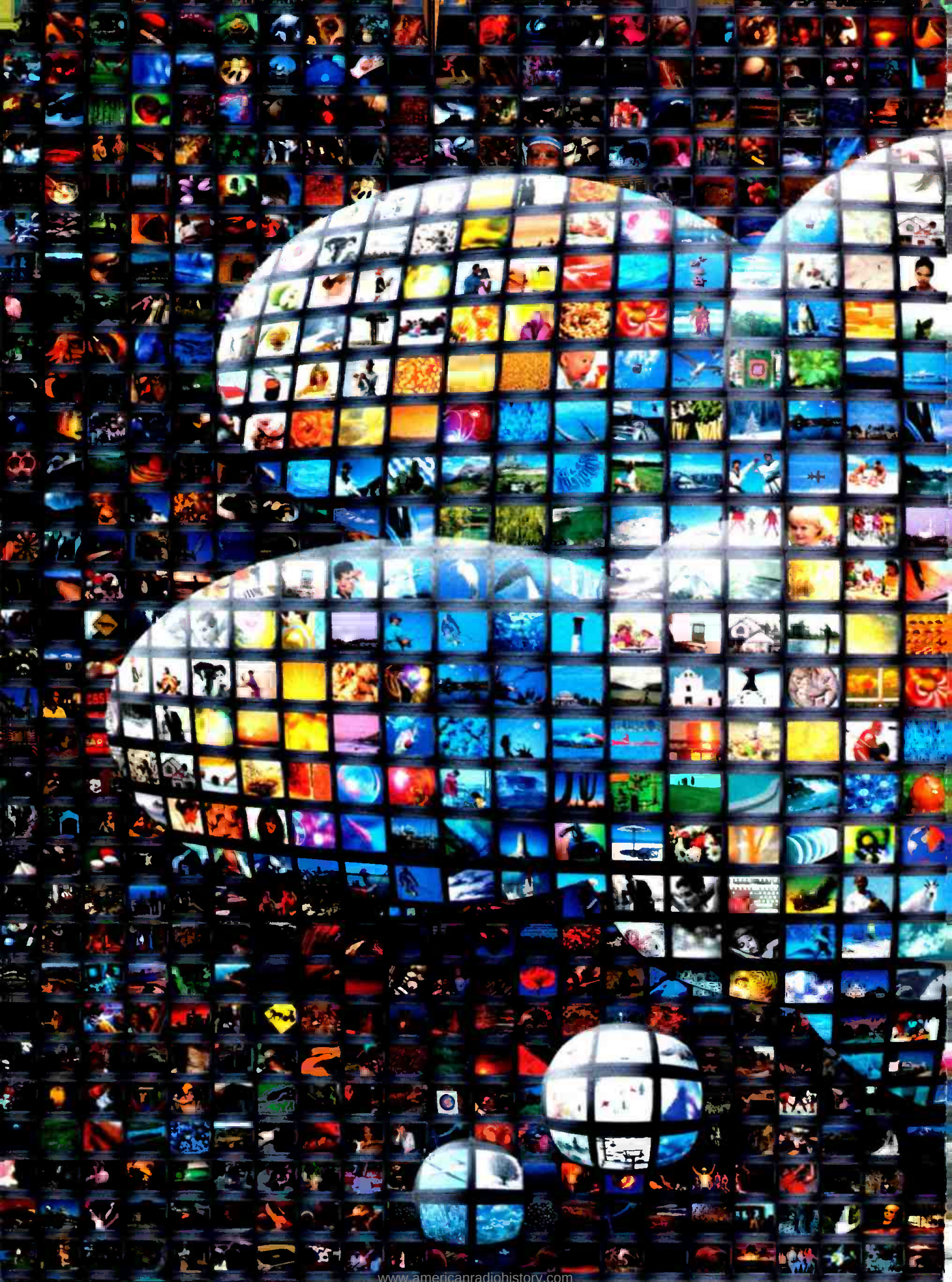


Panelists Jim Carnes, Steve Guggenheimer, Charles Jablonski, Gary Shapiro and Stephen Weiswasser

try on interface issues to allow consumers to watch broadcasters' DTV signals through the cable systems.

While Shapiro pointed to early sales of large-screen HDTV displays by Panasonic as a sign that consumers want a bigger and better picture, Microsoft's Steve Guggenheimer, group product manager for DTV strategy, said he thinks low-cost, set-tops, not big HDTV sets, will drive consumer acceptance of DTV. Notably absent from the panel discussion was any debate over DTV formats, which was the dominant theme at NAB '98. "Six months ago, these panels were all about, 'Why did you choose 1080i, 720P or 480P?'" said Charles Jablonski, NBC vice president of broadcast and network engineering. "That's not an issue anymore."

—Glenn Dickson



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INTERFACE XII



Paxson pushes DTV partnership

By Harry A. Jessell

To ensure the success of digital television, broadcasters must partner with cable, satellite and computer industries, Pax TV chief Bud Paxson said in his Interface XII keynoter.

None of the media can go it alone, Paxson said. "The digital revolution can become an overnight sensation when our industries sit down and negotiate equitable strategic financial relationships."



Paxson told reporters he has had some preliminary discussions with cable operators about their carrying his DTV stations. He would like the government to require operators to carry the digital stations as it now does conventional analog stations, he said, but he is not counting on it. "I have to make private carriage deals with cable anyway. There are 15 million cable homes where I don't have a station."

Paxson also called for the elimination of federal ownership restrictions, including the ban on ownership of a TV station and cable systems in a market, the prohibition against owning more than one TV station in a market or more than one national network and the cap that limits station groups to coverage of 35% of the nation's TV homes.

Paxson said he was not looking for opportunities to sell, but for more freedom to deal. He criticized the FCC for providing more "lip service" than help in getting DTV services off the ground. "They are frozen in time. They drift on the digital sea and lack a compass to point the way to the land of digital opportunity."

Paxson later said the criticism was aimed particularly at FCC Chairman Bill Kennard, who told a New York audience earlier in the week he did not intend to become more deeply involved in promoting DTV introduction (see story, page 22).

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

NEW YORK

Infidelity frenzy kills Fidelity on ABCNews.com

Avid readers of Ken Starr's ribald report on President Clinton's "inappropriate relationship" proved a double-edged sword for ABCNews.com last week. Anticipating heavy traffic to ABC's online news site on Monday (Sept. 14), Fidelity Investments bought a banner ad. But ABCNews.com enjoyed such a banner day—ultimately recording six million page views—that it was forced to strip content from the site to ensure smooth traffic flow—including that ad bought by Fidelity.

WASHINGTON

Royal green

While satellite TV companies were collectively paying more in copyright fees in the first half of 1998 than at any time in their history, cable operators were paying less than at any time since the first half of 1985. Together, however, the two have created the largest royalty pot since the U.S. Copyright Office began collecting such fees. According to the Copyright Office, satellite TV providers have ponied up \$55.727 million in the first half of 1998 for the right to transmit superstations and distant network signals, while cable operators so far have paid \$51.226 million. Copyright Office officials say the more-than-12,000 cable operators have not finished paying their collective bill. Satellite's fees increased because an arbitration panel raised them last fall, while cable's decreased when WTBS exited the pool and became a cable network instead of a superstation.

DENVER

PrimeStar tea leaves

Published reports continue to circulate about how the buyout of Primestar's cable partners is

shaping up—the latest being the report in last Friday's *USA Today* that French media firm Canal+ had come in for a minority stake. Canal+ subsequently denied that report. The current scenario calls for ASkyB (the News Corp./MCI joint venture), Liberty Media Corp. and United Video Satellite Group to buy out Primestar's cable partners Time Warner, Cox and MediaOne for \$6 per share, which translates into about a \$780 million price tag for the cable operators' 61% stake in Primestar. The companies directly involved—News Corp., United Video Satellite Group, Liberty Media Corp. and Primestar itself—have been particularly circumspect over the last couple of weeks. That may be a sign that Primestar is close to getting a final go/no go sign from the U.S. Justice Department on the deal structure. Primestar continues to have discussions with the DOJ and hopes for a clear signal by the end of the month.

Masters going online

Industry sources say it's likely that E! Entertainment Television President Lee Masters, who announced his resignation from the network last week (see story, page 78), will land at America Online or high-speed internet access services RoadRunner or @Home. Masters would not comment except to say that the deal "is in final negotiations" and was expected to close as early as today (Sept. 21). One source said Masters' move to a Web-based service is "logical" because he could bring programming knowledge to the table and "Web services are looking for content." Masters boasts a nine-year tenure at E! and once worked with Bob Pittman, now president and chief operating officer at America Online Networks, when Pittman held key roles with MTV and VH1.

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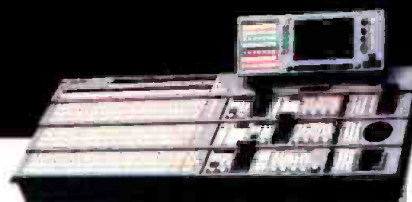
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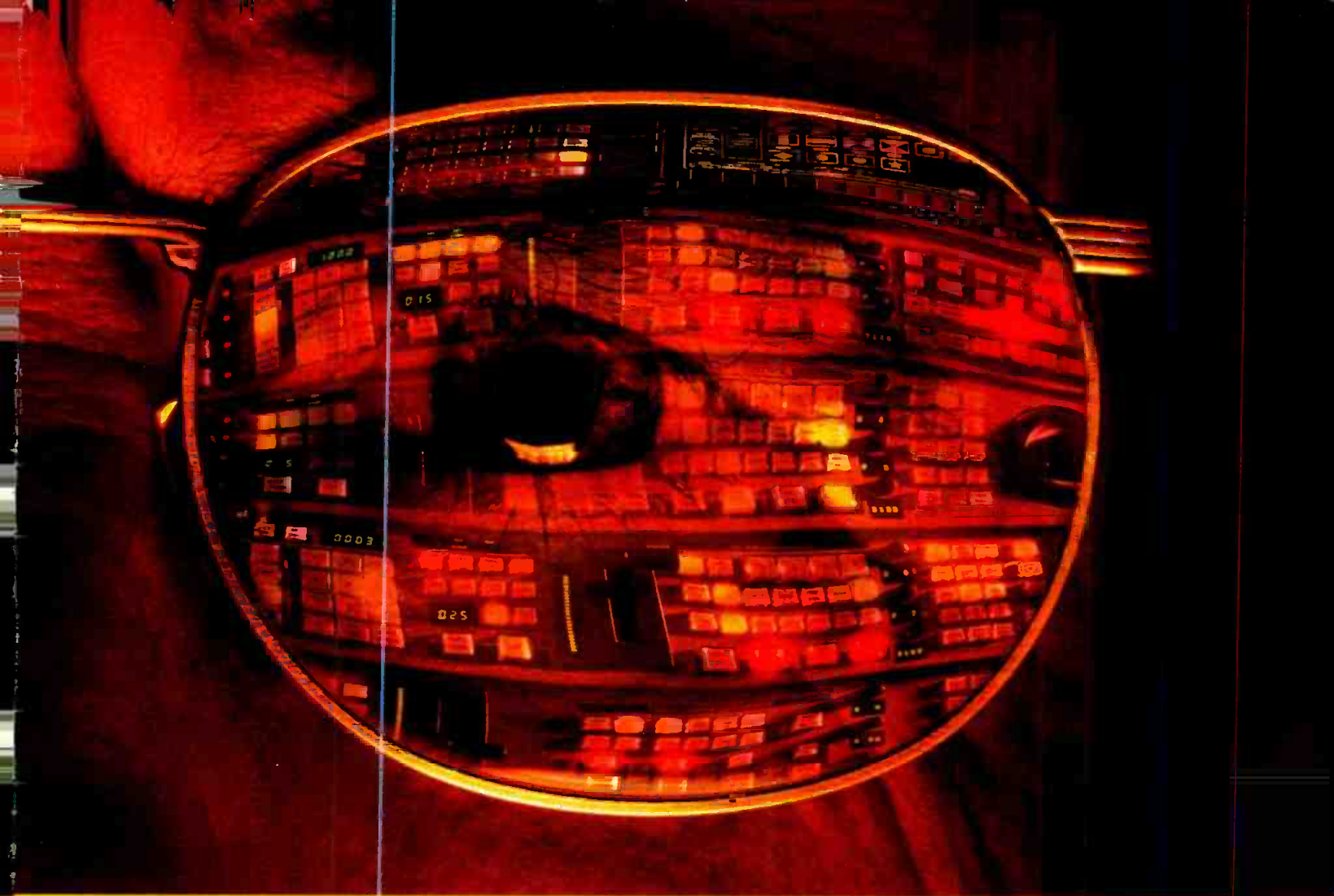
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Broadcast stocks are at risk, says Gabelli

Recent plunges in the stock market have led broadcast stocks "to start to act as though there's a recession," media investment analyst Mario Gabelli told attendees at Broadcasting & Cable's Interface XII conference in New York last week. Gabelli explained that broadcast stocks in particular are at risk because national and local advertisers are most likely to cut back their spending if consumers fear a recession. Gabelli, chief investment officer, Gabelli Asset Management Co., added that investors are becoming skittish about investing in broadcast stocks because the industry is built around "a single revenue stream." Gabelli contends that "broadcasters, cable networks and advertisers all have a great future, but not all will succeed. Cable delivers what audiences want, when they want it and at a price they can afford." —Donna Petrozzello



DTV or bust, says Kennard

FCC Chairman says commission will not supply DTV business plans; asks them to show must-carry worthiness

By Harry A. Jessell

When it comes to digital TV, you're on your own. FCC Chairman Bill Kennard told TV executives in New York last week.

Speaking at the annual International Radio and Television Society luncheon, Kennard said he was not interested in getting more deeply involved in DTV to ensure its smooth introduction and acceptance by consumers. "I resist that; I reject that.... The role of government is not to supply business plans...or put artificial limits on the business plans you come up with," he said.

The FCC is far from abandoning DTV, however, he said. It will enforce an "aggressive" build-out schedule for DTV stations and will decide within "the next few months" whether cable systems should have to carry all DTV signals.



Kennard wants broadcasters to show why they deserve cable carriage.

Whether must carry should extend to DTV is a "serious question," Kennard said. "As cable operators create local programming, particularly news and public affairs shows, and with almost three quarters of Americans actually paying to receive those channels, what remains that makes broadcasters unique? And is this uniqueness significantly tangible, demonstrable and assured to justify

requiring cable carriage?"

The FCC is also pressing the TV set manufacturers and cable operators to figure out a way to pass DTV broadcast signals through cable systems and cable set-tops into DTV sets. He said he expects that work to be completed by Nov. 1.

What's more, the commission is providing consumer information on DTV, working to head off interference with

Mexican and Canadian stations and helping broadcasters deal with local authorities in constructing new DTV stations.

"Beyond this limited role for government we must trust in the marketplace," he said. "Of course, trusting in the marketplace means giving businesses the opportunity to fail, too."

Kennard acknowledged that the roll-out of DTV "is going to be complicated." It will require a "lot of cooperation" by five different industries—broadcasting, cable, computer, entertainment and consumer electronics. But the transition to DTV is "inevitable."

Kennard's sanguine view contrasts sharply with that of Commissioner Michael Powell. "We're facing a potential train wreck," he said in Washington two weeks ago. The FCC build-out schedule is "far too aggressive" and may cause consumers to reject the service, he said.

Kennard made clear he does not favor relaxing the schedule, which calls for affiliates in the top 10 markets to begin service by 1999 and for all stations to be up and running by 2005.

The government gave each TV station a second channel for digital service. "We have an obligation to ensure the spectrum is put to use for the American public," he said. "It's appropriate to set an aggressive build-out schedule." ■

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Court denies recruitment rehearing

Ruling stands that FCC outreach to minorities is unconstitutional; appeal likely

By Bill McConnell and
Paige Albiniak

In another defeat of one of FCC Chairman Bill Kennard's top policy objectives, the U.S. Court of Appeals for the D.C. Circuit last week rejected the FCC's request for a new hearing on the agency's minority recruitment rules.

In April, the appeals court said that the equal employment opportunity rules requiring broadcasters to actively recruit minorities and women were unconstitutional.

"I am extremely disappointed that the D.C. Circuit denied our request for rehearing," Kennard said. "The commission's rule has played a major role in ensuring that minorities and women can fully participate in broadcasting."

Kennard said that the commission is considering whether to appeal to the



Gloria Tristani: "I am deeply disappointed by the decision"



Susan Ness: "[Our rules] do not require hiring or quotas."

Supreme Court; observers predict such an appeal is likely. Kennard also said that he will propose changes in employment rules to address the court's objections.

Commissioners Susan Ness and Gloria Tristani also voiced disappointment with the court's finding. "Our rules were designed to increase

outreach to minorities and women. They do not require hiring or quotas," Ness said.

"I am deeply disappointed by the court's decision, which I believe was based on a mistaken understanding of our EEO rules and policies," Tristani said. "I look forward to reviewing proposals to revise the outreach rule to address the court's concerns."

Republican Commissioner Harold Furchtgott-Roth did not take a position on the validity of the rules. "I think our view would be that the commission must comply with the law," said Helgi Walker, legal adviser for Furchtgott-Roth. "Whatever action we take must be consistent with the D.C. Circuit's decision."

Civil rights advocates have been lambasting the court's decision since it struck down the rules in April. They are concerned that even though broadcasters have pledged to stick to the rules, they will slide in enforcing them without regulation.

"It is wrong, wrong, wrong," civil rights lawyer David Honig said. "This is the most benign equal opportunity hiring program imaginable. For 29 years, the commission has required stations to recruit so that minorities would learn when a job is open instead of relying on word-of-mouth contacts between an all-white staff to their friends. Broadcasters are not allowed to discriminate in any direction when making hiring decisions."

Despite the court's decision, broadcasters and the cable industry have reaffirmed their commitment to minority hiring practices.

"Broadcasters are committed to diversity in the workforce and we are proud of our industry's record," NAB President Eddie Fritts said. "Despite the court's decision, we encourage the industry to continue vigorously pursuing this goal."

"Cable's commitment to diversity remains firm, as evidenced by [last] week's industrywide conference in New York to celebrate Diversity Week," said Scott Broyles, spokesman for the National Cable Television Association.

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Cable opposes new Internet regs

Says unbundling and resale obligations would discourage investment

By Bill McConnell

Don't slap new rules on Internet services, cable industry officials urged federal regulators last week.

Subjecting the cable systems' Internet operations to telephone-style regulation would discourage the industry from entering the business, the National Cable

Television Association told the FCC.

"Imposing unbundling and resale obligations on cable operators for the benefit of entities that chose not to construct their own networks would ... suppress cable's incentives to invest in new broadband capability," the NCTA said.

The FCC, as part of a requirement of the 1996 Telecommunications Act, in

August asked for industry comment about how to ensure that "advanced telecommunications services" are deployed on a "reasonable and timely basis." As part of its inquiry, the commission asked whether Internet services offered by cable systems and other providers should be subject to the constraints of local telephone regulation, such as price controls, universal-service obligations and leased-access requirements.

In a related proposal, the FCC also is considering whether to let telephone companies establish Internet subsidiaries free of rate restrictions. In return, the subsidiaries would be required to lease access to their networks to cable companies and other providers of high-speed data services.

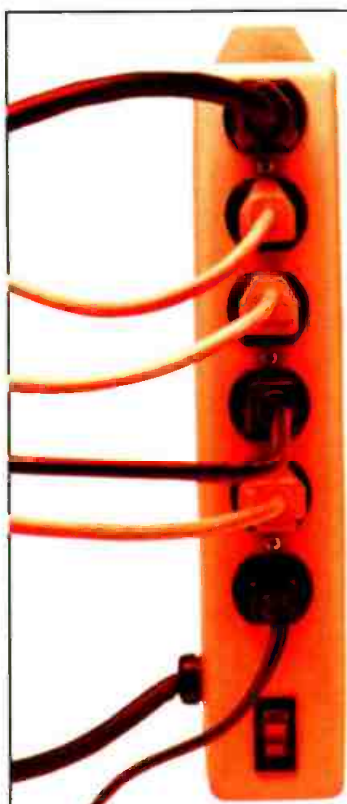
Noting that cable-provided high-speed data services now pass 19 million homes, the NCTA insisted that cable companies are well on their way to deploying Internet services, and no new rules are necessary. "This rapid growth is attributable to the stable and predictable regulatory environment under which cable has recently been operating, as well as the commission's 'hands off' approach to regulation of the Internet," the group said.

If, however, the FCC decides that some rule changes are needed, Comcast Corp. urged the agency to lift regulatory burdens on local telephone companies rather than saddle cable firms with more regulations.

American Online, on the other hand, said that cable companies should face some new requirements. For instance, cable operators that own or are affiliated with Internet service providers should be required to let subscribers access the Web through unaffiliated providers as well.

"The commission must be prepared to intervene to ensure nondiscriminatory access to the 'last mile' facilities upon which the Internet rests and depends," America Online said.

Telephone companies argued that they should not be required to lease access to their networks to other high-speed data providers. Unbundling requirements would prevent phone companies from receiving an adequate return on their investment, wrote Ameritech Corp. ■



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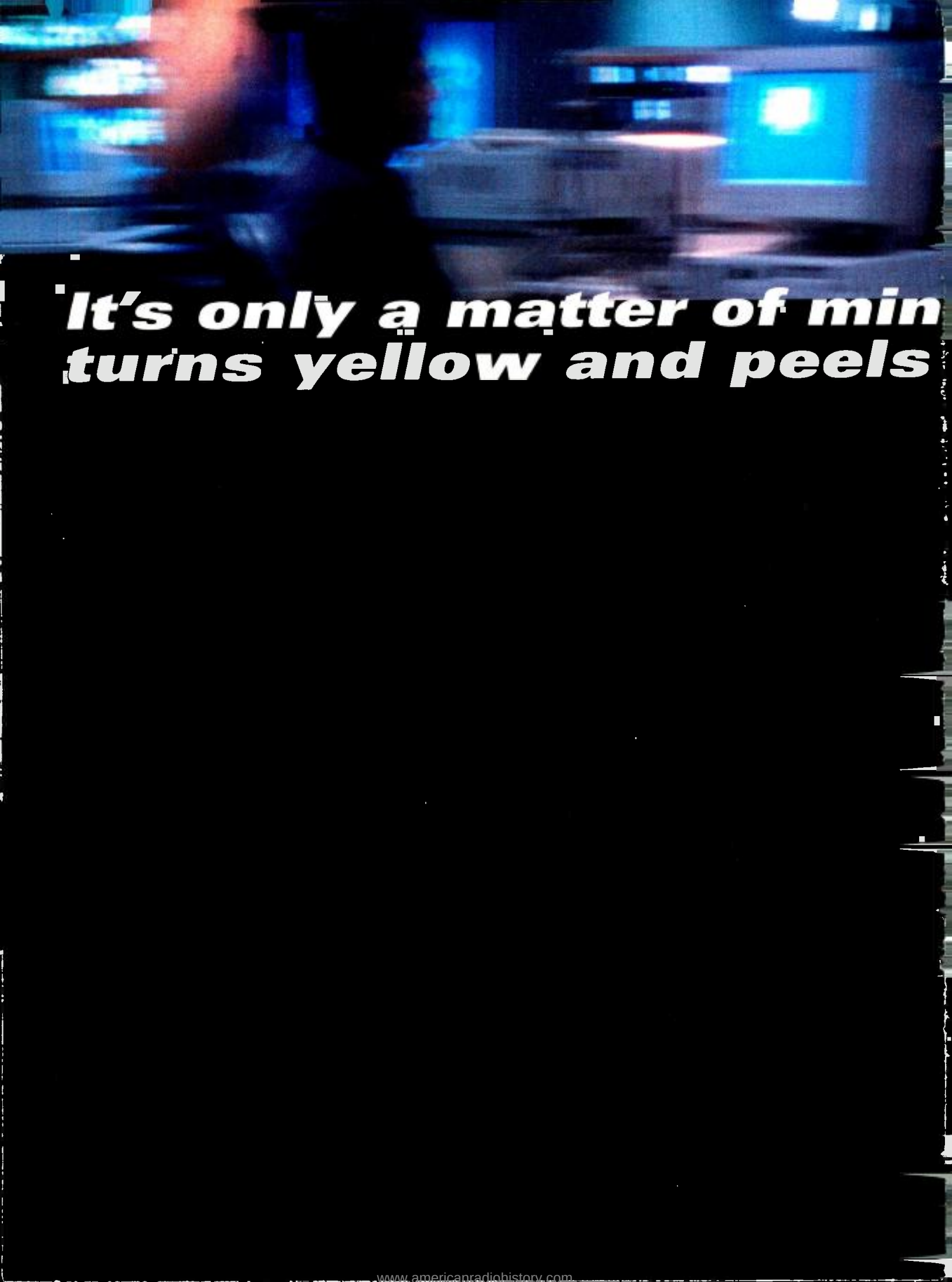
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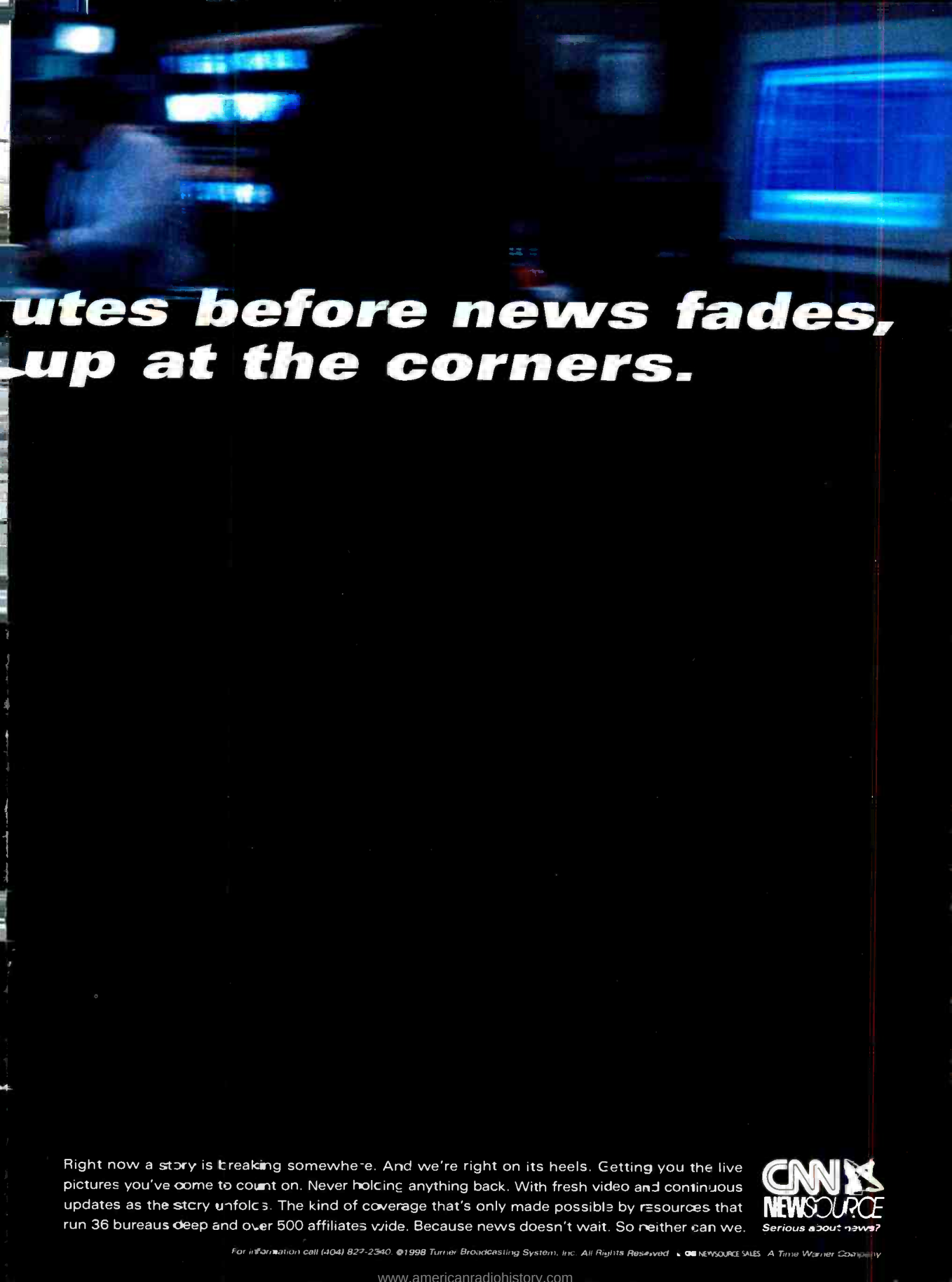
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WASHINGTON WATCH

By Paige Albiniak and Chris McConnell

Cable: Writing fiction?

The Association for Maximum Service Television last week said cable industry officials are changing the facts by blaming digital compatibility problems on television set manufacturers. "Only the most fantastic rewriting of history could support such a statement," officials from the MSTV wrote in a letter to FCC Chairman William Kennard. The group argued that cable industry officials have chosen to rely on digital standards different from those used by set makers and have even failed to agree on a common transmission standard for the cable providers. "The cable industry has only itself to blame for the incompatibility problems that now beset the introduction of digital sets," MSTV said.

Broadcasters stick to kids TV rules

After six months of surprise visits from FCC regulators, broadcasters passed with flying colors a random audit that found only one out of 40 broadcasters out of compliance with FCC rules limiting commercials during children's TV programs, according to Susan Fox, senior legal adviser to FCC Chairman

William Kennard. Those rules require no more than 10.5 minutes of commercials per hour on weekends and 12 minutes per hour on weekdays during such programs. The FCC conducted its audits after members of Congress, especially Children's Television Act author Rep. Ed Markey (D-Mass.), expressed concern that broadcasters were not adhering to the FCC's rules.

CPB commits funds to DTV

The Corporation for Public Broadcasting last week allocated \$2 million out of its budget for digital TV programming. The initiative, called DTV 2003, is intended to "stimulate development of new content specifically designed to gain maximum benefit from the transition to digital broadcasting," according to CPB. CPB also intends to raise money from foundations, bringing its total efforts toward the program to \$50 million over the next five years. CPB also re-elected Diane Blair and Frank Cruz as chair and vice chair of its board of directors. The Senate reappointed Blair to CPB's board this summer. CPB's board also approved its fiscal year 1999 operating budget of \$261.9 million.

Children's TV takes NAB prizes

The NAB presented its annual Service to Children's Television Awards last week, with 11 broadcasters taking home honors. The NAB also gave its Children's Television Award to Claster Television's *Romper Room* for



significant contributions to children's television. FCC Chairman William Kennard and commissioners Michael Powell and Susan Ness joined the NAB to hand out prizes. WFTS(TV) Tampa, Fla., won the NAB's Best of the Best award for general programming with its series *David D. TV*. The program's host, David D., and his puppet friend, Smedley, teach children lessons about ethics. KPDX(TV) Portland, Ore., snagged the award for best public service announcements with a campaign against smoking, drinking and drugs that gives kids snappy comebacks to use when they are offered illicit substances they don't want. And KMAX-TV Sacramento, Calif., scored the top public service campaign with *My Story*,

in which elementary school children enter their creative writings in a contest sponsored by the TV station. Chosen entries are illustrated by high school artists and shown on the air.

Cohen named MPAA counsel

Tod Cohen has been named VP and counsel for new technology by the Motion Picture Association of America. Cohen has worked in the Washington and London bureaus of law firm Covington and Burling since 1992. Before that, he worked on Capitol Hill for Rep. Wayne Owens (D-Utah) and Rep. Jim Moody (D-Wisc.). Cohen reports to Fritz Attaway, senior vice president of government relations.

More PSAs for kids

The NAB and the Ad Council are partnering to distribute public service announcements about child safety and mentoring. The PSAs include "Give Kids a Hand," "Coalition for America's Children," "Domestic Violence Prevention," "Drunk Driving Prevention," "Fire Safety," "Safety Belt Education" and "Talking with Kids About Tough Issues." The ads debuted last week at the annual NAB Service to Children's Television Symposium. The Ad Council also will mail compilation tapes of PSAs to 1,400 TV stations nationwide.



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As the Radio-Television News Directors Association convention gets under way this week in San Antonio, BROADCASTING & CABLE's special report focuses on news, views and hardware affecting broadcast journalists.

A union representing TV talent is targeting contract clauses that it says require reporters and anchors to move on to move up. See below.

Labor issues also are in the news as the Big Three networks slash budgets. We talk to ABC News Pres-

ident David Westin about the cuts, and check in with CBS and NBC. Page 44.

Local TV news is getting a little more respect, says an exclusive survey of viewers conducted by Frank N. Magid for BROADCASTING & CABLE. Page 50.

RTNDA President Barbara Cochran talks about how ethical issues have shaped this year's convention agenda. Page 56.

Finally, a look at the technology that will help broadcasters do more for less begins on page 58.

The Noncompetitive World of TV News

The clause that represses (say agents) is under attack

By Dan Trigoboff

After nine years at WTEN(TV) Albany, N.Y., Sue Nigra found her personal and professional goals in conflict. She'd worked her way up from newsroom secretary to full-time reporter and weekend anchor. But as she neared the end of a two-year contract in May, it was clear that her ambition exceeded her station's plans for her career. She wanted to boost her prominence and her salary—beyond the \$31,500 she earned last year at WTEN, and beyond the \$34,000 and \$36,000 she would earn for the next two years if she re-upped with WTEN.

At this point, most young TV journalists and their agents simply update their tapes and pack their bags. But Nigra wanted to stay in Albany. She'd

grown up there, and her family and her husband's family lived there. Moreover, informal talks with at least one other station—WRGB(TV)—convinced her that she could both stay home and find career advancement. According to court papers, Nigra was offered, conditionally, a WRGB contract in the \$60,000-\$70,000 range.

But any deal with WRGB depended on Nigra's ability to say yes. Like many—perhaps most—broadcast journalists, her last contract with WTEN and Young Broadcasting included a covenant not to compete. Under its terms, Nigra could not take another TV job in the Albany/Schenectady/Troy DMA for a year after the end of her tenure at WTEN.

"It's like the old reserve clause in baseball," says Richard Kohn, the lawyer who represented Nigra when she sued WTEN to have the noncompete

covenant declared illegal. Nigra won a court order and went to work for WRGB earlier this month.

Noncompete clauses—which generally restrict TV talent from immediately moving to another station in the same market, even when they are fired—are under attack. Across the state line from New York's capital city and down the Massachusetts Turnpike to that state's capital, the state legislature has passed and Governor Paul Cellucci has signed a bill that specifically bans noncompete clauses within the Bay State's broadcast industry—the first such law in the country, according to the American Federation of Television and Radio Artists, which lobbied vigorously for the law.

AFTRA is declaring war on non-competes. The victory in Massachusetts has emboldened the union toward similar efforts around the country in



the scores of local markets where non-competes are standard—and, say the union and talent agents, keep salaries arbitrarily low. Such clauses are not commonly employed in some markets, including New York City and Los Angeles, where noncompetes are disfavored generally by local case law or by statute. But agents say they see non-competes as boilerplate even in jurisdictions where the law does not favor the clauses, since neither the talent nor the competing station—which may itself require noncompetes—is willing to take legal action.

Ashley Adams, broadcast director for AFTRA's Boston office, has sent other AFTRA locals a blueprint for legislation based on its own successful effort. He reports receiving more than a dozen calls from interested union staffers. Adams also had planned a presentation about the legislative efforts for a national meeting of AFTRA officials in New York City last weekend. Several talent agents, who live on a percentage of the contracts they negotiate, have been enthusiastic about AFTRA's victory and see salaries rising as a result of local bidding.

Station management says that the clauses are necessary to protect their investments—to keep the talent they nurture and promote into a market force from being turned against them immediately by a competing station. "We think noncompete clauses are a valuable asset for both the station and the talent," says Deb McDermott, executive vice president with Young Broadcasting, owner of WTEN. "We use them in most of our stations. When we invest in an anchor or a reporter, we're investing in promotion, training time, looking into on-air possibilities. We don't do that unless we know they're not going to go across the street and compete."

The Massachusetts law "is a recognition that these clauses are essentially unfair," says Greg Hessinger, AFTRA's New York City-based assistant national executive director for news/broadcast. "It's a restraint of trade. There's this premise under which employers operate that anyone associated with their brand gives them some kind of vested proprietary interest. Noncompete clauses restrict freedom of movement [of broadcast talent] and depress market salaries without furthering any legitimate business purpose. AFTRA will continue its fight throughout the country to prevent the enforce-

ment of these onerous provisions."

"Hopefully we can accomplish the same thing in Illinois," says Eileen Willenborg, executive director of AFTRA's Chicago local. "We try to negotiate out the clauses, but there's a lot of resistance. Noncompetes are out on the table. Our members see them as a fact of life, but then they come up when they're trying to move. We're actively trying to negotiate about them, but we see a lot of resistance."

Adams believes that in this one instance, the consolidation boom in broadcasting worked against the station owners. "They're all from out of state. They don't have the local ties to mount an effective grass-roots campaign. The management side—CBS, Hearst, Sunbeam—doesn't have the roots or the contacts in the community our members have."

The initial reaction from a disappointed Massachusetts Broadcasters Association: The new law "sucks." The association also complains that big-time TV reporters exploited their celebrity before a bunch of relatively gutless politicians, using a veiled threat to keep publicity-hungry candidates off the air.

But association executive director Al Sprague commented later that "I have to respect what my opponent did. We were outorganized and outmaneuvered. We thought this [issue] was buried; promises had been made. Then we hear that the reporters and anchors were busy making calls. Political leaders do not have the strongest of spines. Massachusetts has historically been a fairly pro-union state. It's a local issue now, but if AFTRA has its way, it will go national." Broadcasters are considering challenging the new law in court, Sprague says, and he's contacting other broadcaster associations about the Massachusetts law.

Ed Goldman, general manager of Boston CBS O&O WBZ-TV, says: "We opposed the legislation in principle. We would oppose any type of legislation that causes us a reduction in benefits we currently enjoy. We had something taken away from us. We thought we were losing something we already owned."

Radio executives agree. Steve Gallagher, general manager and programming director at WXLO(FM) Worcester, worked hard against the Massachusetts bill. "If personalities get to leave you after you spend all that time and money ... doesn't that affect [stations and their] property? These guys are not exactly the worst-compensated people.



Sue Nigra (right) had to fight in court to get the chance to co-anchor at WRGB. Here she is shown with her new co-anchor, Brad Holbrook.

A \$15-an-hour camera operator is not feeling really bad for them." Of course, he acknowledges in defeat, "labor peace is not an exact science."

"It could cost us a lot of money," Goldman says. "But not having that protection [of a noncompete clause] might be a negotiating tool. If we're going to make investments in people, and we don't have that protection, that might factor into the negotiations." The bottom line could be that if the station has to pay more for established talent, Goldman suggests, there might be less to spend on bringing new talent into the market.

On the other hand, he notes, "in the past, when we were negotiating with someone who had a noncompete, the reality was that we'd have to pay them to sit out and put their popularity at risk." No one would touch talent still obligated to another station, he says. "I didn't want to set a precedent that could come back and bite me," he says. "Now I won't have to."

AFTRA officials call noncompete clauses "the broadcasting equivalent of baseball's reserve clause," referring to the notorious clause that existed for decades in Major League Baseball contracts, keeping a player bound to the will of a particular team. "I hope we can do what free agency did for baseball," Adams says. Baseball salaries have risen dramatically since the advent of free agency in the 1970s.

The continuing references to base-

ball's reserve clause and free agency are more than mere analogy. Boston AFTRA's Ashley Adams says he wanted an issue that could advance his union the way free agency advanced the Major League Players Association. And for inspiration he turned to the man credited with that victory and with fundamentally changing the relationship of baseball talent and management, former longtime Players Association leader Marvin Miller (see sidebar).

"He really inspired me," Adams remembers. "I was relatively new to this industry. I'd been a union organizer representing very low-paid hospital and nursing home workers." But his current membership's compensation is generally "over scale," he says, and members are "looking to the union for more than just minimums. How do we address that? What can we do for our upscale membership?"

He'd read Miller's book, "A Whole Different Ball Game," and decided to pick Miller's brain some more. Through union contacts, he found Miller's number and "I called him out of the blue. And from that we decided to focus on the broadcasting equivalent of the reserve clause. We had a bill we filed routinely for many years, but we never really campaigned for it."

"I've always had those clauses in my contracts," says Chet Curtis, WCVB-TV anchor and a Boston news fixture since the 1960s, who lobbied for the new

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law. "I have one right now. But I'm 59, and this is not really an issue for me. It's more about the younger people in the business. What I don't like [about noncompete clauses] is that they don't apply in any other profession. A doctor could be prominent as a surgeon at Mass. General [a large Boston hospital] and can go to Brigham and Women's Hospital. It doesn't apply to lawyers changing firms. Why should it apply to TV?"

Even for his over-scale membership, Adams says, the issue helps them to focus on the power disparities between labor and management. "Even in a market like Boston, the power of relatively well-paid talent with a good agent is overwhelmed by the power of a Disney or a CBS," Adams says. "The employee has no choice but to sign a contract with a noncompete clause."

"When you're young and you want to get in front of a camera, you'll sign anything," says Boston newsman Sean Mooney. Young TV journalists, the WBZ-TV morning anchor and co-host says, "are not well-versed in legalities.



AFTRA's Ashley Adams drew inspiration from baseball free agency, particularly from its union leader, and author, Marvin Miller.

Even when you move up into a bigger market, when you first get there you think you're going to be there forever. But a five-year contract only means you'll stay for five years if they want you. They [stations] have options. They can drop you after six months, and if your contract has a noncompete clause, you can't go. When you have a family you're not as willing to pick up and go to another city."

TV news has long used an up-and-out model for rising talent. Moves to bigger markets not only advance careers but negate the effect of a non-compete. But agents report that family ties, marriage or simply a professional comfort level lead some reporters or anchors to want to stay put. "Our clients are usually looking to move up," says Los Angeles-based agent and former news director Mendes Napoli, "and they don't face these conflicts. But people don't always want to move the way they used to. And here the cards are stacked; there's a bias on behalf of the employer. They will not remove this clause. They will not devi-

The pitch from labor's Hall of Famer

Retired in New York, Marvin Miller appears pleased to have provided inspiration for another labor initiative. But let's not fool ourselves, he says. "[Baseball's] reserve clause was worse. There was no time limit. You were owned by the organization that first drafted you as if they were a government. A young kid, just coming out of high school, was told he now belongs to an organization; he's now a piece of property." The problems of broadcast journalists and personalities, he says, "are not in the same ballpark."

The veteran union strategist suggests that as AFTRA locals attempt to take this fight national, they may be hindered by the highly individualized nature of TV talent.

"In a traditional industry, there are no individual contracts. Terms and conditions are negotiated by the union. [AFTRA Boston's Ashley Adams] told me that members of his union, for instance, were extremely reluctant to reveal salaries. From that I got a feeling that if your membership is still so uneducated that they don't want their union to know what their salary is, the impact is that the union has no bargaining power. They're still in the dark ages.

"I asked if there was any knowledge about whether these [noncompete] provisions are illegal. They were reasonably certain they were not violative of any law. He didn't seem to feel his union had the backing of a membership to do this through collective bargaining or a strike. I said to them [that] if the union doesn't have the strength to change an outrageous position in bargaining, you ought to lobby for a change." And in lobbying, even the adversaries of the new Massachusetts

law acknowledge, the union had strength.

After Major League Baseball won at the U.S. Supreme Court in 1972 against outfielder Curt Flood's challenge to the St. Louis Cardinals' effort to trade him to the Philadelphia Phillies, it remained for the Major League Players Association to get rid of baseball's reserve clause through a combination of collective bargaining, arbitration and court affirmation. But, he says, he had the strength of his membership and its willingness to take action behind him. "We had to ask ourselves, 'Do we really have a union?'"

"The owners' worst fear was that the union would insist on bargaining salaries," Miller says. "But the players didn't want that either. They have stars in their eyes. The players and owners were in agreement. We finessed it in baseball. We said we thought there were ways we [could] improve on something as basic as salaries. And we proceeded to map it out: First we won the contractual right to have an agent. Then we moved on minimums [salaries]. After that, salary arbitration. Then came free agency. And the owners knew everything we were doing.

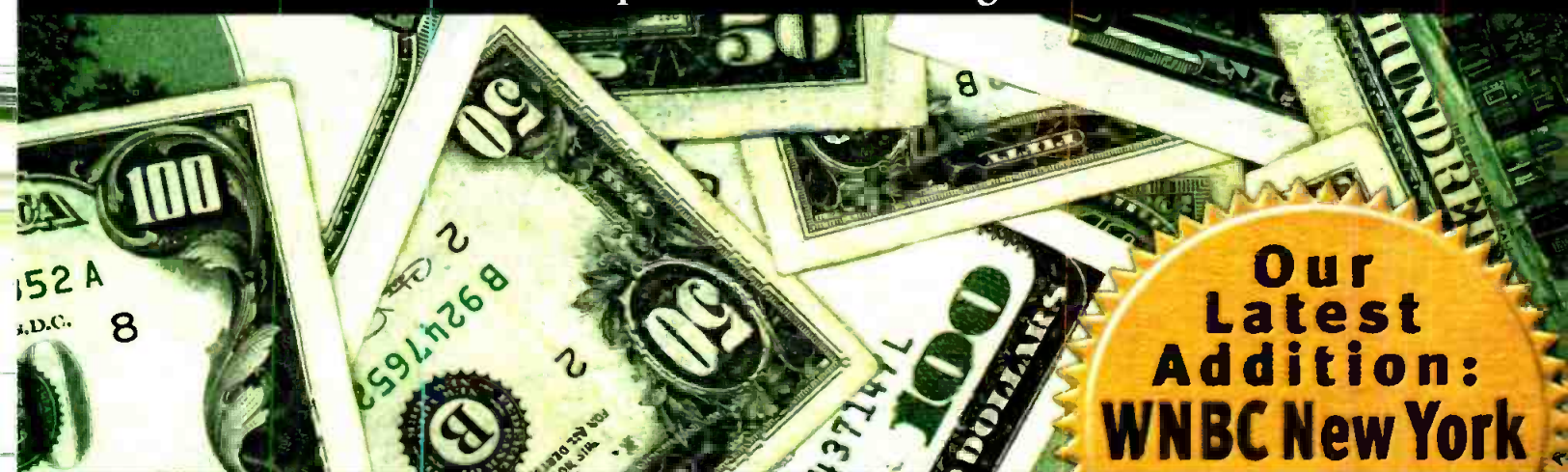
"Whether or not this is going to be a watermark for AFTRA will be determined by whether they can build on this Massachusetts law—or sit back. The next step is to work for similar laws in other states and in Congress. In the final analysis, as a trade unionist, you better have a membership that will support you—that will fight for it and take some losses. If you don't have that, very soon that will get relayed to management." —Dan Trigoboff



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ate from the standard contract."

The clauses prevent TV talent "from taking full market advantage of a relationship you've developed with viewers," says Los Angeles-based news talent agent Ken Lindner. "Nobody should be precluded from working in a market for what they can demand in a market."

"There's nothing an agent hates more," says the general manager of a network-owned station in a top-10 market, "than a noncompete clause."

"If you're on the talent side," says a news anchor in a top-10 market, "you always have to go up against management one-on-one. AFTRA can protect you for the bare minimums, but it's hard for talent to gain any ground. It's been easy for management to keep things like this because when you walk into that room [to negotiate] you're pretty much on your own."

Some agents, and AFTRA, suggest that a right of first refusal—the opportunity to match any outside offer—is sufficient protection for a station's interests. But other agents find the right of first refusal as onerous as noncompetes, arguing that the terms are typically drawn to favor stations.

Every market that uses noncompete clauses seems to have developed its own terms, says New York City lawyer and longtime broadcast agent Conrad Shadlen. "Sometimes they vary in length of time," he says. "Some say that when you leave here you can't go to any station—not only in this market but in any ADI [area of dominant influence] in which our parent company has a station. That would be a disaster if it were enforceable, but it's not. The networks don't use them because they know they'd never be upheld."

"There's a rationale for a noncompete; there's some merit for them," Shadlen acknowledges. "If you have talent and he's been with you for x number of years, and at the end of his contract he's made a deal across the street where he finishes on Friday and Monday morning he's at the other station, it creates a confusion in viewers' eyes. It's legitimate to keep someone [from competing] maybe for as much as 30 days." But, like other agents contacted, Shadlen has been frustrated by stations' insistence on noncompetes, and he is pleased with AFTRA's Massachusetts success. "They should have done it years ago," he says.

"For any company that invests money in promoting and training media talent, it's reasonable to expect



Agents like Conrad Shadlen will be happy to negotiate contracts without noncompete clauses.

[a noncompete clause]," says Alan Bell, president of Freedom Communications, which owns WRGB. "The issue is not whether you can do it, but how long you can do it. It's not unreasonable for a television station to protect itself against competition from its own talent. Ultimately, all contracts are useless unless they're fair to both parties. There are noncompetes that are fair."

Like Bell, station managers insist that there are noncompetes that are fair and part of bargaining. Absent a statute like the one in Massachusetts, a noncompete clause can survive, a top-10 market station manager says, if some of the overall compensation is applied to the noncompete and if it is reasonable. In Sue Nigra's case, the manager says, the \$30,000-\$36,000 compensation and the one-year waiting period just didn't cut it.

"The restrictive covenant," Sue Nigra told a New York State Supreme Court judge, "was designed by [WTEN] solely as a coercive device to preclude employees like myself from obtaining higher-paying positions with competitors and in order to perpetuate the defendant's depressed wages for its on-air employees. WTEN has a policy of hiring persons eager to work as broadcast journalists at substandard and depressed wages." The covenant, she said, is in the contract for the calculated purpose of "locking in the employees to depressed wages, unless [they are] willing to move."

Bob Peterson, vice president and

general manager at WTEN, saw the situation differently. To him, according to court papers, Sue Nigra came to the station as a former unpaid intern and fast-food employee. She was given opportunities that sometimes exceeded her "limited journalistic skills" by a station willing to give her a chance. Nurtured and promoted by station management, coaches and consultants, he told the New York State Supreme Court judge, she became a valuable asset whose immediate defection to a competitor would cause "irreparable harm."

"There is simply no candidate that possesses the same knowledge of the local scene or the unique mix of qualities that Ms. Nigra has," Peterson said. "If WTEN has to bring someone in from outside the market, it will take months and possibly years before that person develops the same knowledge and public following that Ms. Nigra has."

WTEN didn't get a year off from Nigra's competition, but the litigation kept her off the air for a little more than three months—more than the two months she says she offered in settlement talks. Final judgment has not been entered, and WTEN may yet appeal (the New York State Supreme Court is not the state's highest).

"[WTEN]'s desire to insulate itself from competition, while understandable, is not a ground for sustaining a noncompetition agreement," wrote New York State Supreme Court Justice Harold J. Hughes. "It is not unfair to defendant if television viewers, who value plaintiff's reporting more than defendant does, switch stations along with plaintiff. Such injury to WTEN cannot compare to the unfairness of driving the plaintiff out of work or this region."

"I really just want to put all this behind me," Nigra said as she began her new job as weeknight anchor for onetime rival WRGB. "I never set out to be a trailblazer. All I really wanted was a chance to pursue other options."

"This was a good case to strike down a noncompete clause" says a New York state news director who followed Nigra's case.

But the limited precedent from Nigra's challenge to WTEN is best illustrated by her new contract with WRGB. Those terms also include a covenant not to compete. But she and her agent confirm that the money, the responsibility and the profile have all gone up. For Nigra—to draw on another baseball analogy—the walk from one station to another was as good as a hit. ■



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Cutting edge at ABC News

David Westin is charged with being out front with his news product while cutting as much from the budget as he can

By Steve McClellan

David Westin has taken over the reins of ABC News at a time when broadcast networks have never been more dependent on their news divisions for programming. At the same time, the news divisions are being forced to pare down budgets and boost profits. Westin, who became president of ABC News 19 months ago and took control of the division in June when Rooney Arledge retired, is taking steps to meet those challenges.

While the times are challenging, Westin says he has the benefit of running an organization with some of the most talented producers and nationally recognized on-air journalists in the business today. Peter Jennings, Ted Koppel, Diane Sawyer, Sam Donald-

son, among others, are all household names. ABC News has five profitable news programs. Westin says: *World News Tonight*, *20/20*, *PrimeTime Live*, *Nightline* and *Good Morning America*.

Westin doesn't comment publicly on the news division's financials, but sources say ABC News currently has annual pretax profits of \$75 million. By comparison, NBC News is said to earn about \$115 million annually, and CBS earns slightly more than \$10 million per year.

But the challenges facing ABC News and all the major network news organizations are daunting. The broadcast networks are all facing huge price increases for entertainment and sports programming, and all of them are taking a hard look at costs they can control—including news-gathering expenses.

Doing more with less

"We're going to be trimming money [from the budget]," says Westin. "We've already trimmed a fair amount of money in various places." He declines to say how much, but others familiar with the situation say ABC News has cut close to \$30 million out of its total budget of approximately \$500 million over the past year to 18 months. "People within the organization ask me when it will be over, and I've told them, never," he says. "If I told you there would be a certain date when there would be no more budget cuts, you shouldn't believe me."

Westin says that's the nature of the business at this time. "Everyone knows that our business is going through enormous change and will continue to do so. There's more competition, and

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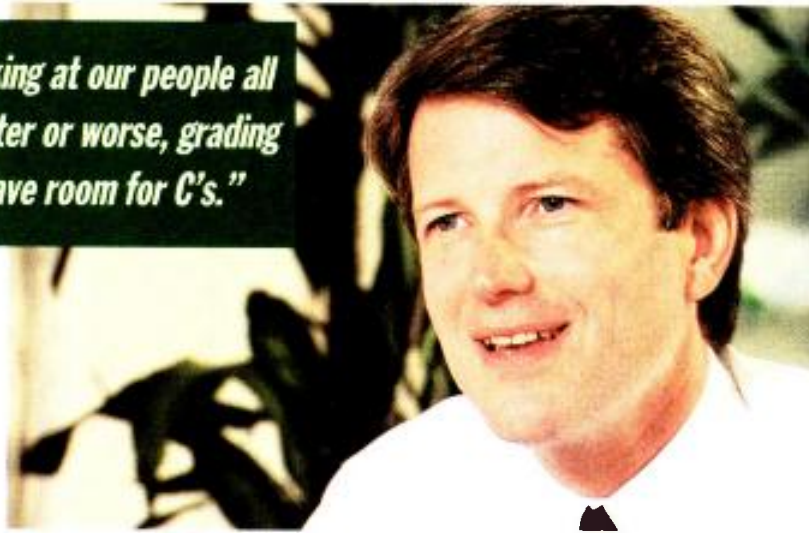
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"We have to be looking at our people all the time and for better or worse, grading them. We don't have room for C's."

viewership is down for everyone. The ramifications are that we need to look elsewhere for viewers. But it also means revenue goes down, which has to affect the cost structure."

As to headcount, Westin says he has no internal goals concerning reductions and that corporate executives have not ordered personnel cuts. But there have been departures and, he adds, "I expect there will be further departures. We have to be looking at our people all the time and for better or worse, grading them. We don't have room for C's. We do have room for A's. And if they're B's, it's a question of can we make them into A's or not."

It sounds harsh, and Westin says it's "not a pleasant part of management. But that's what the organization expects. We need to convey that we know what excellence is, and we'll reward excellence." If, on the other hand, you're an ABC News staffer who "is not doing a great job, you ought to be nervous."



But Westin stresses that declining budgets, in his view, are "more a matter of how we can manage the business effectively and creatively. We need to focus on what we do best," he says. In the case of ABC News, that is providing "expertise, depth and analysis." Saving money is important, he says, so the network can support its stars and the editors and producers to back them up. "If something is not essential to

getting that core job done, then let's figure out the least expensive way we can do it."

Waking up 'Good Morning'

High on Westin's to-do list is fixing *Good Morning America*. The audience for the program has dropped 16% over the past year, to a 3.2 household rating/14 share, according to Nielsen. Among adults 25-54, viewing is down 11% in the same period, to a 1.6 rating. Instead of battling to dethrone first-place *Today* on NBC, GMA now finds itself battling CBS *This Morning* for second place.

Asked what the problem with GMA is, Westin responds: "I think it's a series of problems." Over the past year, the show lost both of its longtime hosts—Joan Lunden and Charles

Extra, Extra!: Cut out the extra

Forget the traditional portrait of journalists in rolled-up shirtsleeves and suspenders. The sleeves are still rolled, but the new style is belts, pulled as tight as they will go.

Budget cuts are a fact of life at the networks these days, and news divisions are being asked to keep it coming.

Sources say ABC News already has stripped close to \$30 million from its annual budget. ABC News President David Westin won't provide specific numbers but confirms that reductions have been made and more are expected.

Both CBS News and NBC News are looking at next year's budgets for areas to cut back and are considering other cost-saving measures.

CBS officials would not comment on reports that company president Mel Karmazin wants \$40 million in cuts from CBS News. But sources inside the company say that figure is high. Officials also declined to comment on word from sources that the company may eliminate as many as 300 positions, about half of which would come from the news division. Insiders confirm that they believe personnel cuts are coming.

In the news division, an effort will be made to minimize the number of editorial positions that will be eliminated. Earlier this year, the CBS news and sports divisions took control of broadcast operations and engineering staffers responsible for distributing their programs. Some of those

positions could be affected.

But perhaps the most effective step CBS could take to reduce costs at its news division—at least on paper—is an alliance with CNN. Sources say CBS's Karmazin is extremely interested in such an alliance as a way to get news costs off the network's balance sheet. Last week, Karmazin told investors at a conference he was determined to make the CBS Television Network "very profitable."

But accomplishing an alliance with CNN will be difficult. Karmazin reportedly approached Time Warner and Turner about a venture nearly a year ago. But the talks fell apart over the issue of control. Last week, sources confirmed Karmazin is still interested but that substantive talks have not reopened.

The upside for CNN from such an alliance: getting star power with national recognition—something CNN officials say they need to take the network to the next level in terms of viewers.

At NBC, corporate managers have set a cost-reduction goal that sources estimate at \$200 million to help defray the impact of the loss of *Seinfeld* and the increase in rights for *ER*. Some analysts on Wall Street have predicted that NBC's profits could be cut in half or almost half, to \$250 million–\$300 million. Sources say the budget cuts are designed to ensure that doesn't happen.—Steve McClellan

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Gibson. They were replaced by Kevin Newman and Lisa McCree, essentially unknown to the *GMA* audience. With such a switch, "there's a price to be paid," says Westin. "We knew that." Making matters worse, he says, was the lack of replacements within the existing *GMA* on-air talent pool.

But Westin also acknowledges that "we didn't have a clear enough vision of where we were going or what we were doing" with the show's content and production. "So a fair amount of the fault lies with us," he says.

Asked if more radical surgery will be needed to turn the program around, Westin suggests that it will not. "We have made major changes. We need stability, and a sense of what it is we offer our viewers that is distinctive and that they can't get elsewhere. We need to give them a reason to come to us."

The Sunday edition of *GMA* provides an even tougher challenge, says Westin. "It's always been a bit ignored." But the show was reconfigured in May by new executive producer Katherine O'Hearn, who also oversees the weekend editions of *World News Tonight*. While Westin says he believes the show is a better broadcast since O'Hearn took over, he also says the jury is still out on its long-term future. "As long as we think there is some chance," it will stay on the air. "If we come to the point where we think it's just not going to work, then we'll have to make a tough decision."

Expanding, producing and clicking

Asked where the growth areas are for ABC News, Westin cites three areas, probably in order of importance: the core broadcast network, specifically the expansion of *20/20*; outside program production for such networks as Discovery, A&E and Lifetime, and the Internet, where ABC.com launched a year ago.

Clearly, a lot is riding on the expansion of *20/20* to three nights this season

(Wednesday and Friday at 10 p.m.; Sunday at 9 p.m.). As part of the expansion, the nine-year old *Prime-Time Live* was merged with *20/20*, which debuted 20 years ago.

If Westin has his way, *20/20* will be the first network program stripped across seven nights a week in prime time. "I think there is a real argument for the strength of strip programming," he says. "The idea of a news viewing pattern on ABC at 10 p.m. makes a great deal of sense." Why? "As we go forward, networks have to have some form of distinctive personality or set of traits. The first network that lays claim to seven nights at 10 p.m. will

expects it will debut Monday after the football season and be hosted by Charles Gibson and Connie Chung.

The network took many by surprise when it paired two of its biggest stars—Barbara Walters and Diane Sawyer—for the Sunday edition of *20/20*. "There was a lot of discussion internally about that," he says. "Sunday at 9 p.m. is a very important time period," because it has the highest viewing level of the week. But even with two of its biggest stars fronting it, *20/20* Sunday's success is by no means guaranteed. "It's a big challenge, and it will take us a long time" to establish the program, he says.

As to other growth areas, Westin says outside program production, already generating "tens of millions" in revenue, could grow to account for as much as 15%-20% of news division revenue. And ABC.com is one more way to find "more roots to our viewers," says Westin. "For ABC News to be all that it is to be, we need to distribute product through a variety of ways, not simply a division of the network. NBC is ahead of us in that regard.

But still, he doesn't regret not getting into the 24-hour cable news business. "There are advantages but also substantial disadvantages that come with a 24-hour cable operation. The problem for us is that there is a certain audience for that and doubling or tripling the number of outlets doesn't double or triple the audience. All you do is split the same audience."

Meanwhile, Westin says he's convinced *World News Tonight* is back on track after having "lost its way a bit" a couple of years ago. "[World News executive producer] Paul Friedman and I have worked hard to refocus it," through such new segments as *A Closer Look*, he says. Westin notes the broadcast is just two-tenths of a point behind the *NBC Nightly News* lead among adults 25-54, the key news demo. Given the overall performance of NBC versus ABC over the past year, he says, "it's remarkable we're a strong number two." But *CBS Evening News* isn't that far behind, either; just six-tenths of a ratings point separates first from third in both households and adults 25-54. ■

"We're going to be trimming money [from the budget]. 'We've already trimmed a fair amount of money in various places. People ask me when it will be over, and I've told them, never.'"



gain an advantage."

It's probably not a philosophy warmly embraced by such 10 p.m. drama producers as Stephen Bochco and Dick Wolf. "I'm sure they hate it," says Westin.

But the advantage of successful prime time news magazines is their longevity. *60 Minutes* is 30 years old and has contributed hundreds of millions to CBS's bottom line over the years. It's a similar story for *20/20* and ABC. *Dateline*, just six years old, is a significant profit center for NBC News and is about to expand to five nights. "Dramas have a natural life span," says Westin. "Six years is a lot for them to be on the air."

"News programs become an important part of the embodiment of how a network is perceived by viewers, and these programs come into the home for 10 or 20 years, unlike a hit sitcom which comes and goes. So I think there are powerful reasons for programming that way in prime time."

There's been no decision yet by the network on when the fourth weekly edition of *20/20* will air. But Westin

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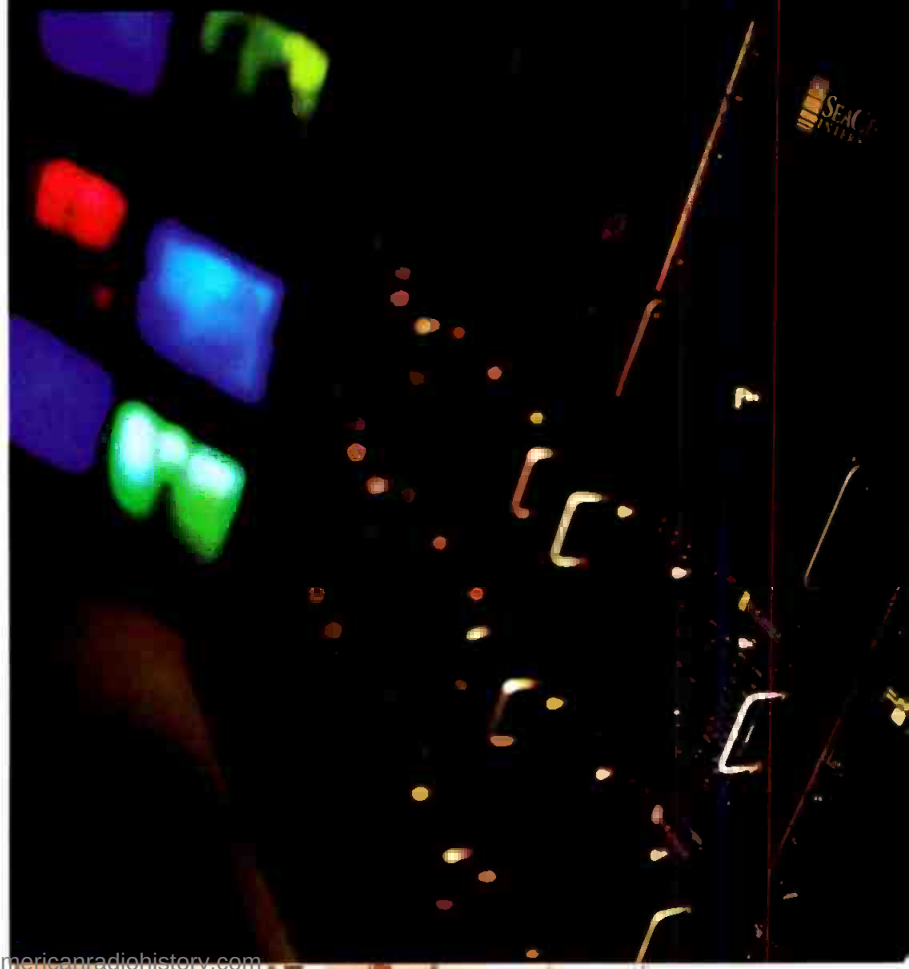
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Grades improve for local news

B&C/Magid survey shows network news scores lower than Clinton on issue of trust

By Steve McClellan

Local TV news appears to be regaining viewer respect and credibility: It gets higher marks in those areas than does network news, which ranks lower on an institutional trust index than the scandal-ridden president of the United States.

For the past few years, viewers have complained that TV news over-hypes stories, that its reporting is biased and that it is less worthy of viewer trust than in the past.

It appears that local TV news managers have been listening and making adjustments. According to a survey conducted for BROADCASTING & CABLE by Frank N. Magid Associates, a national sample of 500 local TV news viewers polled in late August says the medium is making significant improvements.

Make no mistake. A significant percentage of those polled say that in many areas, neither local nor network news measures up and that both lack credibility. But compared with a simi-

lar sample a year ago, significantly fewer viewers feel that way about local news.

For example, when the Magid survey asked viewers in 1997 whether local TV news is sensationalized, 37% strongly agreed. This year, 14% fewer respondents (32% of the total survey sample), strongly agree.

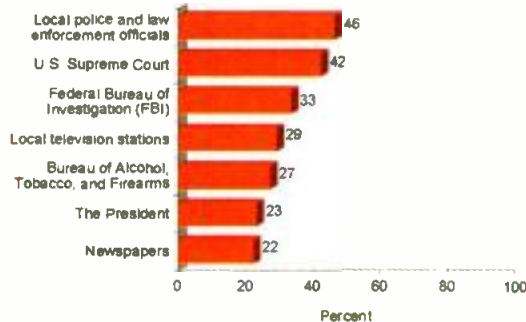
Asked the same question about network news in the current survey, 46% strongly agree that network news is sensationalized. Year-to-year comparisons for network news aren't available because previous Magid surveys didn't probe attitudes toward

network news.

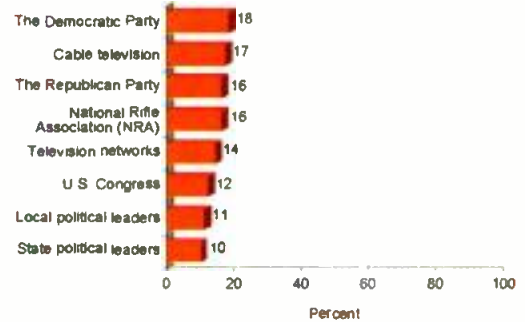
Significantly fewer viewers this year say they strongly agree that local TV often overdramatizes the news—34% compared with 42% a year ago. For national news, a startling 51% this year say they agree that networks often overdramatize the news.

Respondents also say that local news is doing a better job—although not a great job—serving its audience. Thirty-five percent of this year's respondents agree

Trust Index — "A Great Deal"



Trust Index — "A Great Deal," cont.



ABC and NBC, neck and neck

The BROADCASTING & CABLE/Frank N. Magid Associates viewer survey reflects the tight race among the Big Three networks' evening newscasts. Nearly half (48%) of those surveyed said they tune into *ABC World News Tonight* and *NBC Nightly News* at least once a week. *CBS Evening News* was one point behind.

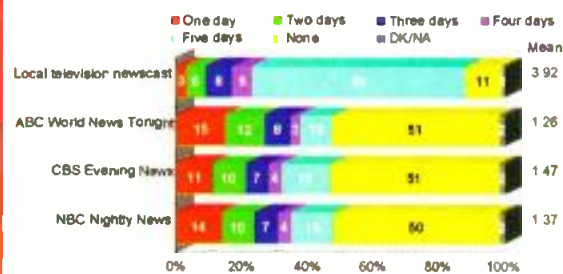
However, CBS had the highest average number of weekly tune-ins (1.47), followed by NBC (1.37) and ABC (1.26).

Eighty-eight percent of the respondents said they tune into a local newscast at least once a week. On average, the local shows received 3.92 hits per week.

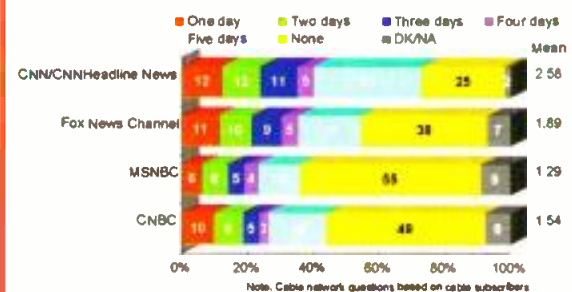
Among cable homes, which accounted for 70% of the sample, CNN/Headline News was the top draw, attracting 73% of the respondents at least once a week, with an average of 2.58 visits weekly. Fox News placed second (55%/1.89), CNBC third (43%/1.54) and MSNBC fourth (36%/1.29).

—Harry A. Jessell

News Viewing — Total Contacts



News Viewing — Total Contacts, cont.



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for the special
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for a profile of Tiger Woods

"It Matters Where You Get Your News!"

ABC NEWS RADIO

ABC Affiliates:

Large Market:

OVERALL EXCELLENCE and BEST NEWS DOCUMENTARY

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BEST CONTINUING COVERAGE

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BEST INVESTIGATIVE REPORTING

WJR/Detroit

BEST NEWS SERIES

WINS/New York

BEST SPORTS REPORTING

WGST/Atlanta

BEST USE OF SOUND

KFBK/Sacramento

Small Market:

BEST NEWSCAST and BEST SPOT NEWS COVERAGE

KVOO/Tulsa

BEST USE OF SOUND

WJDX-FM/Jackson, MS

strongly that local news stations look out for ordinary people. But almost two-thirds of the sample don't feel that way, suggesting there's a lot of room for improvement in the way local news serves its audience. But the trend is heading in the right direction—only 28% of the 1997 survey subjects strongly agreed that the medium looks out for ordinary people.

The networks received dramatically lower marks in that area. Only 18% of the sample strongly agreed that network news looks out for ordinary people.

As to fairness, accuracy and balance, local news received better marks than network news in the survey. Some 29% agree strongly that local news stations always have their facts straight, compared with 27% who felt that way a year ago. Only 26% felt the same way about network news in this year's survey.

Twenty-eight percent of the respondents agree strongly that they aren't as certain now as they were five years ago that local news is fair, which is unchanged from a year ago. For network news, 31% strongly agree with the statement.

But the survey did show that local news is perceived to be making a greater effort to tell all sides of stories. A year

ago, 30% said they agreed strongly that they weren't as certain as they had been five years earlier that local news tried to present all sides. This year, only 24% feel that way. For network news, 34% of respondents feel that way.

Local news received improved marks this year regarding bias, with 27% agreeing strongly that the medium is politically biased, versus 33% a year ago. For network news, 37% agree

strongly that the medium is politically biased.

Any news organization doing its job may find it hard to score high on a respect-for-privacy rating. After all, it's their job to pry and probe. The survey supports this. Only 18% said they agree that local stations respect privacy, up from 15% a year ago. Only 12% said they feel network news respects privacy.

For the past four years Magid has tried to measure trust that viewers have in TV news relative to the trust they have in other major institutions.

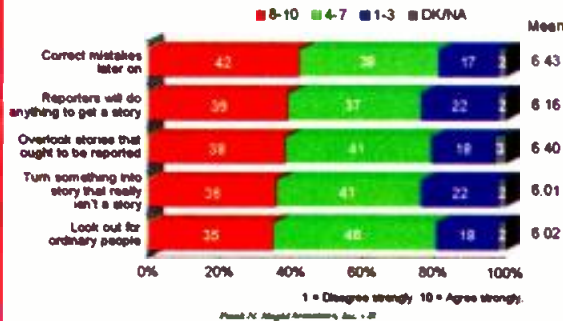
For example, in 1998, 29% said they have a great deal of trust in local TV stations, up from 23% in 1997, but down from a high of 32% in 1995. By comparison, 46% said they have a great deal of trust in local police and law enforcement, up from 42% last year and a high of 49% in 1995.

Of the 19 institutions rated for trustworthiness, CNN was the top media institution, placing fourth behind local law enforcement, the U.S. Supreme Court and the FBI. Local TV stations ranked fifth. The Alcohol, Tobacco and Firearms bureau of the U.S. Treasury Department was sixth, followed by the president, newspapers, CBS and NBC, ABC, the Democratic Party, cable TV, the Republican Party, the National Rifle Association, TV networks, U.S. Congress, local political leaders and, finally, state political leaders.

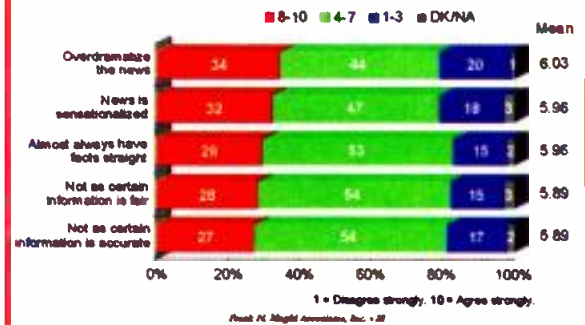
The major news networks fare better when separated than when lumped together. Either way, all the broadcast networks scored worse than local news, although CNN ranked higher.

Fourteen percent of the survey's respondents said they have a great deal of trust in the concept of television net-

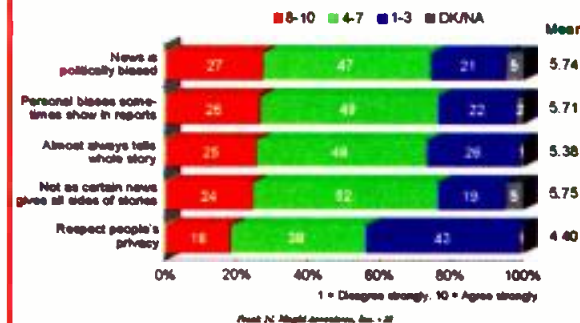
Attitudes Toward Local Television News



Attitudes Toward Local Television News, cont.



Attitudes Toward Local Television News, cont.



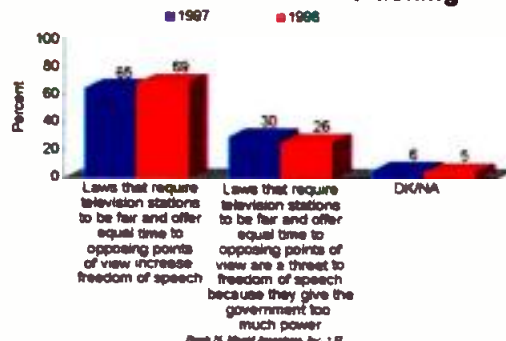
There oughta be a law

Sixty-nine percent of TV viewers favor laws that would require TV stations to be fair, according to the BROADCASTING & CABLE/Frank N. Magid Associates survey. That's up four points from last year, when Magid asked the same question of a comparable sample.

Commensurate with the increase came a four-point drop in the percentage of people who believe laws mandating fairness and presentation of opposing views are a threat to freedom of speech. The percentage fell from 30 in 1997 to 26 this year.

—Harry A. Jessell

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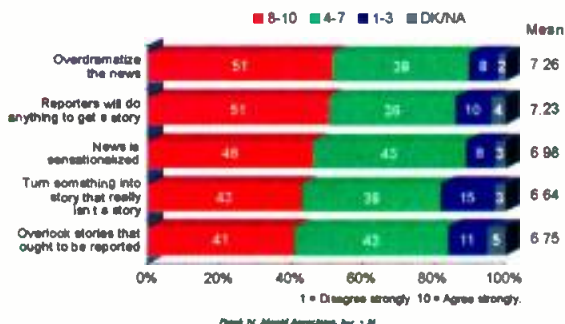
works, the same percentage as last year, down from a high of 17% in 1995. But 22% indicated a great deal of trust in the CBS Television Network, 21% in NBC and 20% in ABC, while 31% indicated a similar feeling toward CNN.

The Magid trust index shows the president down to 23% from last year's 26%, but that may not be meaningful. A drop of three percentage points is at or near the margin of error for a national sample of this size. The poll was conducted the week of Aug. 21-28, shortly after President Clinton's Aug. 17 speech admitting adultery, but before the details emerged in the Starr report to Congress.

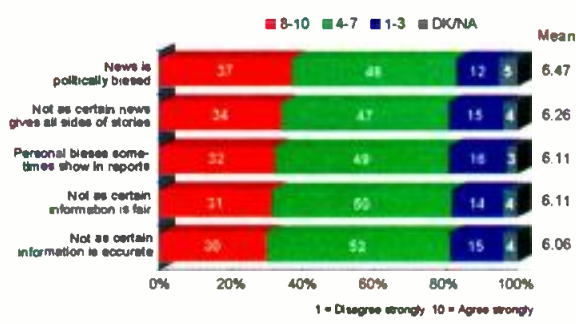
Why the positive turnaround in viewer perceptions of local news? Magid

executives suggest one possibility may be that the networks have taken the brunt of criticism for what is seen by many as the sordid coverage of the White House

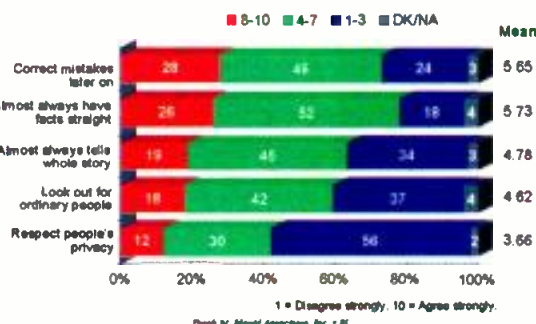
Attitudes Toward Network Television News



Attitudes Toward Network Television News, cont.



Attitudes Toward Network Television News, cont.



And network perks are better

Another indication that viewers have higher regard for local news than they do for national news is their impression of how much newspeople are paid.

While about 19% felt that local talent makes too much money, according to a survey conducted for BROADCASTING & CABLE by Frank N. Magid Associates, 42% thought network employees do.

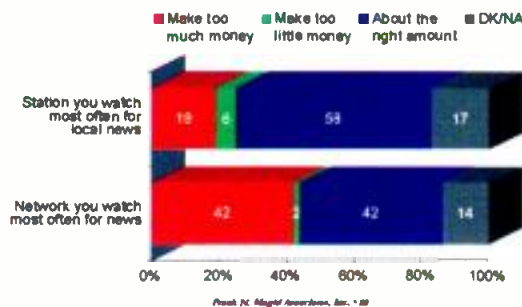
And 58% said they thought local newspeople receive "about the right amount" in their paychecks; only 42% felt the local broadcasters' network counterparts do.

Only a handful—6% (local) and 2% (network)—felt that any news personality anywhere is underpaid.

Do the viewers' impressions about salaries affect credibility? Not much, according to the survey. Of those who said news personalities make too much money, close to 90% said that makes no difference in how much they trust them.

—Harry A. Jessell

Fairness Of Compensation Of Highest Paid Personalities



30% flee in face of coverage

While news organizations large and small have chased the White House sex scandal obsessively since January, close to three of 10



Hot sex scandal left some cold.

viewers polled by Frank N. Magid Associates for BROADCASTING & CABLE said they have avoided coverage of the story. Only 22% said they sought out coverage of the scandal, while almost half said they neither avoided or sought out coverage. Thirty percent said that their opinion of network news has been lower since they started following the story, while 12% said that their opinion of local news has been lower since following the story. Nine percent said that their opinion of network news is higher since the scandal began, and the same percentage of viewers have a higher opinion of local news over the same time period.

Among those avoiding coverage, the top reason (offered by 52%) for doing so was that it had gone on too long or been blown out of proportion—or respondents were just plain tired of hearing about it.

—Steve McClellan

INTRODUCING

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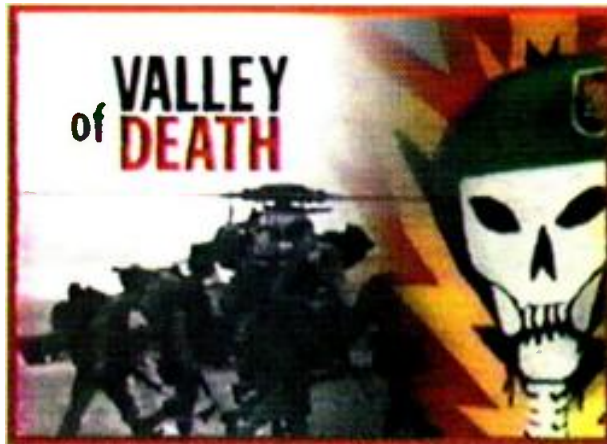
sex scandal, making local news look better by comparison.

One question in the survey appears to support that suggestion. Asked for their opinion of network news following the sex scandal, 30% of respondents said it is lower, while only 12% had a lower opinion of local news since following the story.

The executives stress it's hard to state with certainty the reasons behind the results. But John Quaderer, vice president, North American Television, for Magid, notes the criticism the networks received when they descended on presidential assistant Betty Currie when she testified before the special prosecutor's grand jury, not to mention graphic on-air descriptions of Monica Lewinsky's stained dress. "The local people didn't do that," says Quaderer. "They didn't have to. The networks were doing the dirty work for them."

Adds Laura Behrens, research analyst at Magid: "Local stations may have learned an interesting lesson from the O.J. coverage and other big-story coverage then and now. And that is, if it's a national story that they can't add to or win on, in terms of good will from viewers, let the networks cover it." ■

Most maintain faith in CNN



premiere broadcast of *NewsStand: CNN & Time* and was retracted July 2. According to Frank N. Magid Associates' survey, only 9% of those polled were very familiar with the story, while another 21% said they were somewhat familiar.

Tailwind didn't seem to hurt CNN's rating on Magid's institutional trust index: The network was the top-rated media organization surveyed and ranked fourth overall, behind local law enforcement, the U.S. Supreme Court and the FBI. Of those who offered an opinion of CNN following the Tailwind events, 25% said it was lower, 14% said it was higher and 57% said it was about the same.

Typical of the responses from those reporting no change in their opinion: "The fact that they owned up to the fact that the story was based on error was good."

—Steve McClellan

Tail what?

That pretty much sums up the impact that CNN's botched Operation Tailwind story, "Valley of Death," has had on the national consciousness. The story, which alleged the use of poison gas by U.S. troops during the Vietnam War, was reported June 7 on the pre-

Controversy expected to heat up RTNDA convention

A year ago, Barbara Cochran was preparing for her first annual conference as president of the Radio-Television News Directors Association at the same time the press was facing heated criticism over "stalkerazzi" who allegedly contributed to the death of Princess Diana.

Although those reports have been discredited, the press has been under fire for most of the year since—most notably over CNN's botched Operation Tailwind story and the continuing media frenzy in the President Clinton/Monica Lewinsky scandal.

As a result, Cochran says, much of this year's conference, set for Wednesday through Saturday in San Antonio, Tex., will focus on the ethics and standards of TV journalism. Subjects include conflicts between profits and news values, the influence of tabloids on news programming, investigative



RTNDA President Barbara Cochran says ethics and standards of TV journalism will be a hot topic at this year's convention.

reporting and legal issues.

"This has been a tumultuous year," Cochran says. "We want to go over what we've learned from all these controversial stories." An opening session will feature top news executives from four networks: CBS News President Andrew Heyward, CNN News Group Chairman/President Tom Johnson, ABC News President David Westin and Fox News Chairman Roger Ailes. The panel will be moderated by Harvard professor Charles Ogletree.

Even as the conference begins, network news executives may be deciding or may just have decided whether to broadcast potentially graphic presidential grand jury testimony. "It's even more interesting," Cochran says, "to have a convention in the middle of a big story."

Sessions and exhibits will focus on the Internet, news technology, news helicopters, privacy, campaign coverage and consultants. Also addressing the conference will be former *Washington Post* reporter Carl Bernstein, who will compare Watergate with the current White House scandal, and FCC Chairman William Kennard, who will discuss diversity. ■

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Automating the news future

Technology alliances dominate newsroom market

By Karen Anderson
and Glen Dickson

The IBC and RTNDA conventions are back to back this year, and in the past few weeks there have been many new developments in the world of newsroom automation. As Windows NT continues to gain dominance, companies are introducing new products and software upgrades for increased functionality of their newsroom systems.

While many of the smaller newsroom-automation suppliers are making news of their own with new customers and new products, the big companies are getting bigger by forming alliances that combine their technologies.

Avid/Tektronix

Video server and router supplier Tektronix and nonlinear editing firm Avid are teaming to target the broadcast news market by offering new integrated products and services.

As part of a strategic alliance, Tektronix is becoming the exclusive distributor of Avid's broadcast products in the U.S. and Canada. Avid and Tektronix also are forming a 50/50-owned joint venture, as yet unnamed, that will combine their competing newsroom computer systems, AvidNews and Tektronix NewStar, into one product. The joint venture will be based in Madison, Wis., the current headquarters for Tektronix NewStar.

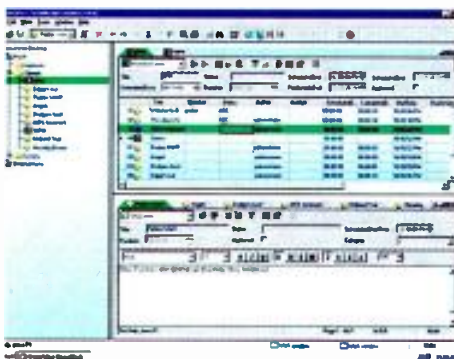
The two companies, which also have formed a technology alliance to integrate Avid's nonlinear editors with Tektronix's video servers, showed a DV-native Avid NewsCutter editor working with a Tektronix Profile server at the IBC show in Amsterdam last week.

"We see the need for the editorial system to be married very closely to the production systems and to the editing and playback systems," says Avid marketing manager, broadcast group, David Schleifer. "People are looking for work flow products that let them work more easily."

The integration of the NewsCutter DV and the Profile server enables material to be acquired in the



Tektronix has integrated its PDR 400 with Avid's NewsCutter DV to consolidate editing to playback.



Nexus and NewsMaker have merged technologies to create a system for newsroom production and automation.

DVCPRO format, then edited and aired. Transfers from the DVCPRO VTRs to the Profile server allow material to be available simultaneously to a large number of edit suites via a fiber network. In addition, the serial data transport interface will allow compressed video and audio data to be transferred via traditional serial digital video routing switchers at up to four times normal play speed.

"We're throwing down a gauntlet for interoperable systems and open standards," says Tim Thorsteinson, president of Tektronix's video and networking division. "None of us is getting very far [in the digital broadcast market], and we won't get much farther until we look at the interconnection of products."

One of Avid's biggest newsroom customers is CNN, which this summer began upgrading the existing Avid NetStation system of Headline News to the next-generation AvidNews. CNN also is a big Tektronix customer, using a large complement of Profile servers to handle its commercial insertion.

Gordon Castle, CNN vice president of research and development for production, says that the Avid/Tek deal is still too new to predict just how it will specifically impact CNN. However, he says, "more integration is better. To be able to pull together the strengths of NewStar with the strengths of AvidNews appears to be a good thing."

Castle says that whenever two vendors combine efforts, there is concern about how the joint venture will affect their individual products. While Avid has promised to fulfill all commitments to CNN, Castle says CNN will watch the Avid/Tektronix product announcements very closely.

CBS affiliate KOIN(TV) Portland, Ore., is an Avid NewsCutter/Tektronix NewStar user. KOIN Chief Engineer Lee Wood agrees with CNN's Castle that the Avid/Tek combination is a potentially positive move on the part of both companies.

"We're hopeful that the joint venture will lead to a much better product than either company could develop individually," he says. "The better the hardware platforms wrapped around the software, the better our net result will be."

Wood also acknowledges, however, that he is somewhat concerned that some products may be phased out. "We'll just have to wait and see," he says.

Comprompter

Ralph King, president of La Crosse, Wis.-based Comprompter, says the merger of Tektronix and Avid services and products will result in "fewer horses in the race."

"Anytime you limit choices, you limit functionality," King says. He notes that when Comprompter started in the newsroom automation game in 1982, it was one of three or so companies. In the late 1980s the number grew to about a dozen companies, and today the numbers are declining.

Instead of announcing alliances, Comprompter will show its newest product at the RTNDA show in San Antonio this week. The company plans to demonstrate Alpha Version—the upgrade to its Electronic Newsroom



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Chopper wars heat up the sky

TV stations finding helicopters are what it takes to stay on top of the news

By Kathy Haley and Rick Churchill,
B&C correspondents

Competition to be first on a story is spurring many TV stations to up the ante in the helicopter wars. Once considered a luxury for all but the largest broadcast outlets, choppers now fly electronic newsgathering missions for stations in markets as small as Jackson, Miss. (Nielsen's 90th market). More than 100 U.S. TV stations now use helicopters in their newsgathering efforts, up from 75 two years ago. And the upgrading to bigger aircraft and more powerful cameras is increasing at a faster pace because of new technology and competition.

Spurring many of the upgrades and acquisitions is the availability of cost-effective long-range cameras. Now priced at \$100,000, down from \$1 million just a few years ago, these new high-powered gyrostabilized cameras can magnify images up to 72 times.

This makes it possible to cover stories even when the government requires choppers to stay well above disaster scenes or police actions. They also allow TV stations to go live with beautifully steady pictures instead of the jittery images of the past.

With 13 media helicopters, Los Angeles is far and away the leader in airborne ENG. There, the "live interrupt," in which stations break into regular programming to carry live pictures of police standoffs, car chases or bank robberies in progress, has become a frequent occurrence.

"Competitive factors have transformed this market from one that prepares a newscast—shot during the day and aired in the evening—to one where we break in at any time," says Warren Cereghino, executive producer for Chris Craft Television News Service.

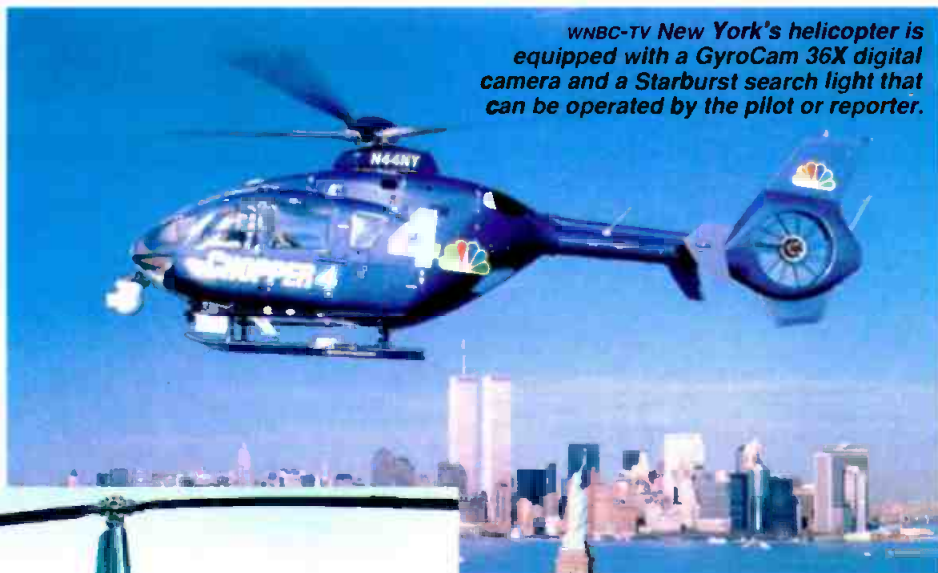
In Los Angeles, ENG pilots have established safety guidelines, including a pecking order for positioning of copters according to which one arrived first, second, third and so on. If a ship goes to refuel during an extended story,

its station will pick up the video of another station, crediting the competitor on the air until its own helicopter returns. In L.A. and other cities, ENG pilots stay in constant radio contact with one another, moving out of one another's way so that each station can get key shots or avoiding a ship that's gone live with a report.

In other big cities—like New York, with its snarled traffic—helicopters can mean the difference between getting pictures of a story as it unfolds and having a reporter simply do a stand-up on the scene to describe what's already happened. In February, New York's WNBC(TV) unveiled its new Chopper 4, a Eurocopter EC 135, the first twin-engine ship dedicated to ENG.

In smaller markets, staying competitive in today's crowded TV market can mean covering major stories that break many miles away. No one knows that better than Gaylon Reasons, assistant news director at WMC-TV Memphis. Earlier this year two teenagers killed a

WNBC-TV New York's helicopter is equipped with a GyroCam 36X digital camera and a Starburst search light that can be operated by the pilot or reporter.



Stations in smaller markets, such as WLBT(TV) Jackson, Miss., now have choppers such as this one. Anchor Bert Case goes out on story.

WMC-TV Memphis says its chopper lifted the station above the competition when it covered the killing of a teacher in Jonesboro, Ark., 80 miles from Memphis.



teacher at their middle school in Jonesboro, Ark. The school is 80 miles from Memphis, but WMC-TV, the only airborne ENG-equipped TV station in the area, was the first station to arrive on the scene and began transmitting live pictures and reports long before competitors arrived. Once WMC-TV's ENG truck arrived, Sky 5 flew to the hospital and began reporting live on events unfolding there, with a reporter on the ground and pilot/reporter Miles Dunagan describing the scene from above. Periodically, the helicopter returned to the school so that WMC-TV's crew on the ground could bounce reports from their microwave van back to the station using the transmitter/receiver on Sky 5's belly. "We kicked butt," Reasons says.

While competition is driving airborne ENG to smaller markets, it's also gener-

ating controversy in bigger cities. Early this year in Portland, Ore., four stations using media copters initially were blamed for the death of a SWAT team officer in a standoff with a shooting suspect. Investigators later concluded that the officer was shot before TV helicopters arrived, but live TV coverage of officers maneuvering around the crime scene infuriated police. It also caught the attention of members of Congress, who asked the Federal Aviation Administration for regulations to restrict airspace above emergency situations on the ground.

Station news directors later worked with the police to set up new lines of communication so that stations can avoid accidentally broadcasting tactical movements during police actions. They also established a series of guidelines for covering such events.

At the request of Congress, the Radio-Television News Directors Association is surveying its members to determine how stations in various markets are dealing with police on these issues. "We want to see if other markets have written agreements, like the one we have in Portland, and whether those agreements are mandated by jurisdictions or are voluntary, the way ours is," explains John Sears, news director at KPTV-TV Portland, Ore., and incoming RTNDA chairman.

Depending on the size and competitiveness of its market, a TV station can spend \$20,000 to \$75,000 per month maintaining an airborne ENG operation.

Direct operating costs for ENG choppers run \$200 to \$400 per hour for maintenance, time component overhauls, fuel, insurance and lubricants. In many of the top 25 markets, ENG copters average more than 100 hours in the air per month and are on call 24 hours a day, seven days per week.

Pilot salaries range from \$35,000 in medium-sized markets to \$90,000 in major markets. If the pilot also is part of the on-air broadcasting team, the salary can be as high as \$200,000.

Although the number of accidents involving news helicopters has been extremely low despite the industry's rapid growth, Bruce Erion, pilot/reporter at WXIA-TV Atlanta and president of the National Broadcast Pilots Association, reminds his members constantly about the need to put safety before the demands of getting to a story. "We're always preaching that it's better to miss the story on the 6 p.m. news than to be the story on the 11 p.m. news." ■

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Digital ENG formats gain favor

Broadcasters accept compressed digital acquisition

By Karen Anderson

Digital ENG formats have come a long way since Panasonic's DVCPRO was the only digital ENG format available and since Sony and JVC came on the scene with their own formats to challenge the DV-based system. When these manufacturers began developing formats, they had the transition to digital television in mind. Now with HDTV just around the corner, manufacturers are upping the ante of these formats, moving from 25 and 50 Mb/s recording to 100 Mb/s high-definition recording.

Panasonic

When Panasonic's DV-based DVCPRO hit the market about three years ago, the digital tape format was a new concept with no competition.

Developed in 1993 by a consortium of professional and consumer equipment manufacturers, DV compression is a frame-based format. The specifications and capabilities arbitrarily preserve motion-picture frame boundaries required to enable recording the bit-stream on helical-scan VTRs. It allows interoperability and tape interchange from acquisition to post-production because compression can be cascaded with little generational loss.

With about 50,000 DVCPRO users in the industry today, Panasonic product marketing manager Rick Albert says he feels the DV-based format has a strong presence in the industry.

"We started with a core group of products that was very cost-effective, yet it delivered digital component signals that exceed Betacam, which was the benchmark," Albert says.

Today, Panasonic offers two versions of DVCPRO. DVCPRO25 with 25 Mb/s record/playback and 4:1:1 sampling system was created for field acquisition. DVCPRO50, with 50 Mb/s record/playback and 4:2:2 sampling system, is more costly than its predecessor and is used mainly for post-production. Some networks, however, use DVCPRO50 for prime time news magazines and high-end documentaries, Albert says.

While DVCPRO25 and DVCPRO50 meet today's production requirements,



KFMB-TV San Diego reporter Kathy Chin and photographer Tom Warren cover ESPN's summer X Games with Sony's DNW-7 Betacam SX camcorder.

HDTV production requires data rates of 100 Mb/s. Panasonic is currently developing the DVCPRO100 format, which will allow "perfect evolution to 1080i," Albert says. But some challenges are in store for the 6 mm format as it makes its way to HDTV.

Panasonic has not yet determined whether its current tape can handle the 100 Mb/s requirements of HDTV recording, so the company may change the tape's dimensions. Albert says DVCPRO100 will be backward-compatible with DVCPRO50 but probably will not work with DVCPRO25. He predicts DVCPRO100 will hit the market in about two years.

One of DVCPRO's most faithful customers is Pappas Telecasting of Visalia, Calif. The station group first took on a large-scale acquisition of Panasonic DVCPRO gear for its Sacramento-based KPWB-TV in 1995 when DVCPRO was a new and "promising" digital format, says Dale Kelly, Pappas senior vice president and director of engineering. Then, in August 1998, Pappas made a \$2.7 million "second-round" purchase of Panasonic's DVCPRO equipment to convert three of its stations to digital ENG.

"After using it for a couple of years we know that [DVCPRO] is a good product," Kelly says. "It produces high-quality images; it's simple to operate; it's very reliable, and it's economical relative to other products."

Kelly says he feels confident about Panasonic's product development plan.

"They have a migration plan for that

product line that is very inclusive. It's not just vaporware," he says. "It's beginning to include all of the needs the broadcasters have now and into the future."

Sony

Sony developed Betacam SX as a bridge from the analog to the digital world, with a half-inch cassette offering backward compatibility with its predecessors, Betacam and Betacam SP.

Betacam SX is based on the MPEG-2 compression scheme developed in 1992 by a consortium of professional video equipment manufacturers and adopted by Sony in 1993. Specifically tailored for the broadcast industry, MPEG-2 offers flexibility and "robust" capabilities for point-to-point fixed bit-rate transmission of video and audio and video transmission, says Larry Thorpe, Sony vice president of acquisition systems.

Betacam SX uses a data rate of 18 Mb/s for overall efficiency and a longer record time, Thorpe says. While a lower data rate generally means lower picture quality, Sony is able to maintain a high signal quality with the 4:2:2 compression algorithm. Using the lower data rate allows for high-speed (2X real-time) transmission from the field back to the studio. Once the signal reaches the studio, Thorpe says, it can be quickly transferred to a server.

Although Sony has developed its own DV-based acquisition system in DVCAM, Sony feels that DV belongs at a consumer and industrial level, Thorpe says. "That little cassette is still too fragile for the rough-and-tumble world of mainstream broadcast news, where the half-inch cassette has proven to be extremely robust in the analog domain," he says. "By making [half-inch tape] digital [with Betacam SX], we felt we would bring a new degree of robustness to the broadcast news world."

Thorpe says that Sony also was impressed with the 4:2:2 Profile@Main Level extension of the MPEG-2 algorithm developed for production in 1996.

"We gave a lot of thought to the fact that this would be aborning as the whole DTV movement was aborning, so a great deal of the issues relating to standards for DTV factored into our thinking," Thorpe says. "We were about to introduce a new generation of newsgathering equipment—digital—to an industry that was very heavily utilizing Betacam and Betacam SP."

CNN is one news organization that has agreed with Sony's thinking, to the tune of a \$15 million contract to replace its analog field acquisition gear for more than 150 news crews with Sony MPEG-2 acquisition and editing gear. CNN's first installment will include a large purchase of Betacam SX equipment. Scott Teissler, CNN senior vice president for new media strategy/chief technology officer, says that CNN wants MPEG-2 to be the "predominant standard for top-end newsgathering and production."

"We're taking a very long view—and in the long view, someday in some form high-definition television becomes important. We won't be analog forever," Teissler says. "When you look beyond 2006, the game is over."

Teissler also sees a future in digital SNG, in which the MPEG-2 compression scheme will play an important role. "To get the highest-quality material, you are going to have to use the compression method that can put the most picture information inside a given channel, and MPEG-2 does that," he says.

Since many broadcasters say they will begin their DTV production in SDTV, Sony's Digital Betacam has been developed for high-end SDTV production because of its 4:2:2 format, Thorpe says.

For HD in the field, Sony has created HDCAM. It processes 1080i signals according to the SMPTE 274M standard, with 10-bit component signals at rates of about 60Hz. Sony also offers its HDW-700 high-definition camcorder with DSP processing that is supported by the HDW-500 editing VTR.

JVC

When DCT (Discrete Cosine Transfer)-based Digital-S made its debut in 1995, it was widely criticized for using a bulky half-inch tape. Using the half-inch metal-particle tape has made the Digital-S format backward compatible with S-VHS archived material. Most of the established tape formats as well as emerging formats are half-inch formats, says JVC director of marketing



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and communications. Dave Walton.

"Half-inch is no stranger to broadcast," Walton says. "We've learned how to make half-inch very portable. It offers capacity, and we can make the equipment have a pretty good run time."

While Panasonic may develop a new tape for HD, JVC proved that its Digital-S format, also called D-9 (SMPTE), will work for HD production. At NAB '98, JVC demonstrated 100 Mb/s recording with Digital-S by doubling its recording capability. JVC plans to create a full line of studio VTRs and camcorders based on the 100 Mb/s data rate for 1080i or 720P production.

Although there is not a strong business case for high-definition news production today, Walton believes it will eventually become standard.

"If your station has high-definition production equipment, and you are doing a once-in-a-lifetime interview, maybe it's time to twist the arm of production people to say, 'Let's shoot this in high-def and we'll downconvert it now, but we'll have the best library footage for the future,'" he says.

While JVC is working toward HDTV production, its strongest busi-



Newly launched KNTS-TV Shreveport, La., is using JVC's Digital-S as its acquisition tape format.

ness still is in NTSC equipment. "Most of us will be retired before the NTSC equipment is retired," Walton quips.

He admits that Digital-S has "undoubtedly scored our biggest successes in the studios." For example, the format is used as the house tape format for both Fox News Channel and Fox Sports Net. But he says the format now is gaining acceptance in the field: "For acquisition, we've had quite a bit of success in the production community, because now you can begin acquiring this extremely high quality at a much lower cost."

KNTS-TV Shreveport, an independent

television station in Natchitoches, La., that launched in May, chose Digital-S as its house videotape format for both studio applications and field acquisition.

"The 4:2:2 processing and mild 3.31 compression was what really cinched the decision," says KNTS-TV General Manager Richard Gill. "It has terrific color detail and virtually no artifacts, yet this superior picture quality comes at a very affordable price."

The station uses JVC DY-700 camcorders for ENG. Seven JVC BR-D750 VTRs handle commercial production and special effects as well as recording of satellite feeds for rebroadcast. KNTS-TV also uses two BM-H1300SU high-resolution monitors and one RM-G820 editor/controller.

The station has not yet started its news production but has begun using the equipment for its sports productions. "We're real pleased with JVC ... The quality is there and the 4:2:2 format is above what Sony and Panasonic are doing."

Ikegami

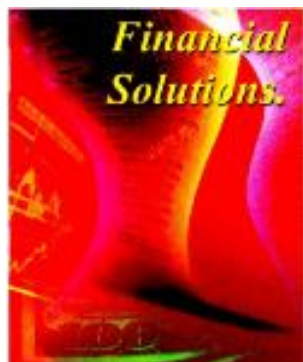
While Ikegami's main ENG camera product line is DVCPRO-based, the company also offers a digital disk camera called EditCam. The DNS EditCam line features recording on a 2.2-gigabyte "FieldPak" hard disk with about 15 to 20 minutes of recording time.

EditCam features cuts-only, nonlinear editing developed by Avid and Ikegami. The camera has two video outputs, so the user can transmit live video and editing segments simultaneously. Back at the studio, video can be streamed directly into the Avid Media-Cutter with no transfer time.

It also offers time-lapse recording and RetroLoop as well as Intelligent Recording that enables shooting immediately without losing recorded video during disk playback.

According to Jose Rosado, Ikegami product manager, people are hesitant to adopt the digital disk format "because it requires a slight mind shift in the way they've been 'videotaping.'" Skeptics also are afraid the recording medium won't be as rugged as videotape formats. Rosado calls the disk format "robust" and "reusable" and says the camera is sealed to protect it from environmental factors and can withstand shock equivalent to a five-foot drop onto cement.

Estony predicts the disk format will infiltrate the broadcast industry slowly, but it probably won't replace tape anytime soon. ■



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Pushing the limits of ENG

Broadcasters try to get more from less

By Karen Anderson

In the competitive world of electronic newsgathering, broadcasters are trying to get more for less. To keep up, newscasters have to do more live shots faster and better. While the impending transition to DTV has forced broadcasters to tighten their belts in ENG, stations still are working fervently to improve their news operations.

"It's a neat time in our business," says Doug McKay, Frontline Communications sales manager.



Newscasters are saving space in live trucks with laptop editors like this Panasonic DVCPRO.

Richard Wolf, Wolf Coach vice president of sales and marketing, agrees. "It's a very brisk ENG market," he says. "Lots of things are going on with a more aggressive application of technologies. The competition in the news business is fierce. If you can't acquire straight from the field, you fall behind. You need to come from all places at once."

Although the use of satellite newsgathering [SNG] continues to grow, local stations expanding their news operations still turn to ENG as their main source of live newsgathering, McKay says.

"[ENG vans] are used every day, all

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day long," he says. "Stations are depending more and more on the live trucks to get out there and cover their markets in the ratings game."

NBC recently signed a contract with Frontline to provide its O&O stations with ENG 350 news vans based on the Ford E350 Supercargo van through 1998 and 1999. Frontline will provide the NBC stations with 28 trucks. The company delivered the first truck to WVIT(TV) Hartford, Conn., in late August and will send vans to WNCN(TV) Goldsboro, N.C. (Raleigh), and KXAS-TV Dallas in the coming months.

In the fast-paced world of ENG, smaller sometimes is better, and sport utility-based ENG vehicles are becoming more and more popular. "It's more of a grab-and-go kind of news," Wolf says.

He warns that the capabilities of the SUV models are limited. "You can do more in a van. It's just a case of how much you want to do or need to do."

Wolf Coach has delivered its Wolf-Pac models—based on the Ford Expedition, with a smaller telescoping mast and hybrid battery—to WBBM-TV Chicago and Fox affiliate WNYW(TV) New York. Wolf Coach also has sealed

Frontline fortifies international

In a move to strengthen its international business, Frontline Communications Corp. of Clearwater, Fla., has added Bob King as international sales manager. King served for more than 12 years as vice president of sales and marketing for BAF Communications Corp. King also will work with Frontline domestic sales manager Doug McKay to assist domestic customers.

"Frontline has made a major commitment to develop the international marketplace in Asia and Latin America," King says. "Frontline has been providing other vendors with rack-ready trucks for international consumption. Those trucks have been very successful, and since they have been so established in the domestic market, they feel it's time to send these fine vehicles to the rest of the world."

Frontline plans to open a West Coast office and facility in the near future for easier access to the Asian market.

—Karen Anderson



Bob King

a deal with Tribune to provide its Chicago, New Orleans and Boston stations with the new Benchmark 3 model, which has improved air conditioning and generator placement.

Wolf warns that as vehicles get smaller, ergonomics becomes more important. "People aren't getting any smaller," he quips. According to Wolf, the Wolf Coach trucks are built "from the operator out." Wolf Coach replaces

the roofs of all Ford van models for seven more inches of headroom.

According to McKay, ENG and SNG vans, which traditionally have been used for gathering news and transmitting feeds to the station, are now being used as small news bureaus. As a result, these vehicles are being transformed into mini-production trucks for live editing as well as newsgathering.

Jack Vines Jr., Television Engineering Corp. sales manager, also notices newscasters trying to cram more into smaller vehicles. Vines says customers can save precious space with the new Panasonic DVCPRO and Sony Betacam SX laptop editing systems. Wolf Coach has begun installing the Sony Betacam SX laptop editor and the Sony DNW-A220 half-notebook with the SP machine in its vans.

Wolf says he is concerned that newscasters are trying to overload combo vans. He suggests the Ford E450-based van for those who need more space.

"When you try to do too much in a small van, you start compromising capability," he says.

Shook Electronics President Ron Crockett says, "We see a trend in more and more production trying to be done in smaller and smaller vehicles, and quite frankly that's not easy to do.... It's hard to build the ultimate product that's a be-all and end-all for both the DSNB applications and production applications."

This "dollar-driven" trend is happening on a large scale as a result of broadcasters' costly conversion to DTV, he explains. "So they're tightening their belts and saying 'let's make whatever we buy do double and triple duty.'" Crockett says.

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production vehicle is not always the best solution, he says. Newscasters will run into problems when they have one or more news events breaking at once and only one truck on the road.

Shook's solution is a separate "tagalong" satellite DSNG trailer that is towed to a location and serves as a home base for multiple locations via microwave or fiber-optic links. It is less expensive than building two trucks, Crockett says, but more expensive than building one truck with everything on board. "The difference is that it can be utilized with more than one vehicle.

"Its purpose in life is to solve the problems of folks who don't know what they want to do at this point," Crockett explains. "It can be utilized with a production truck, with a news truck or as a stand-alone uplink."

While all major truck manufacturers today offer their own version of the popular combo truck, BAF Communications Corp. President Charles Angelakis is proud to have offered ENG/SNG combo trucks four years ago.

Now that all companies have jumped

on the combo truck bandwagon, Vines says, the novelty has worn off. Broadcasters are looking for better design and more features. "It's not going to be good anymore to say 'we've got one.' It



Frontline charges roughly \$3,000 to make a standard ENG van DSNG-ready.

has to be better," Vines says.

Just last year, TEC was scouting customers for its TEC-19 MicroSat vehicle that combines satellite uplink capability with the TEC standard ENG live truck. Today it is the company's best seller, says Vines. Based on the Ford Super Cargo Van, the MicroSat

offers single or multipath uplinks and a 1.2 or 1.5 meter antenna with built-in digital exciter and digital encoder.

The major criticism of the MicroSat is that it is too cramped. TEC now offers the model on a 14-foot "box," a modular chassis that offers more work space and rack space and seats seven adults.

Truck manufacturers have taken the concept of combo trucks a step further with digital-ready vehicles. DSNG still is an expensive proposition, Frontline's McKay says, and while many broadcasters are looking into it, most stations cannot afford to make the transition.

"Stations are looking to maximize their investments by purchasing analog-equipped trucks they can use today and upgrade when they are ready to make the transition to DSNG," McKay says.

Frontline's DSNG 350 digital-ready van has a fourth equipment rack with extra space to house additional equipment. It has more circuit breakers and additional power distribution. The company also installs a satellite-dish mounting plate.

Frontline charges about \$3,000 to make a standard ENG van DSNG-

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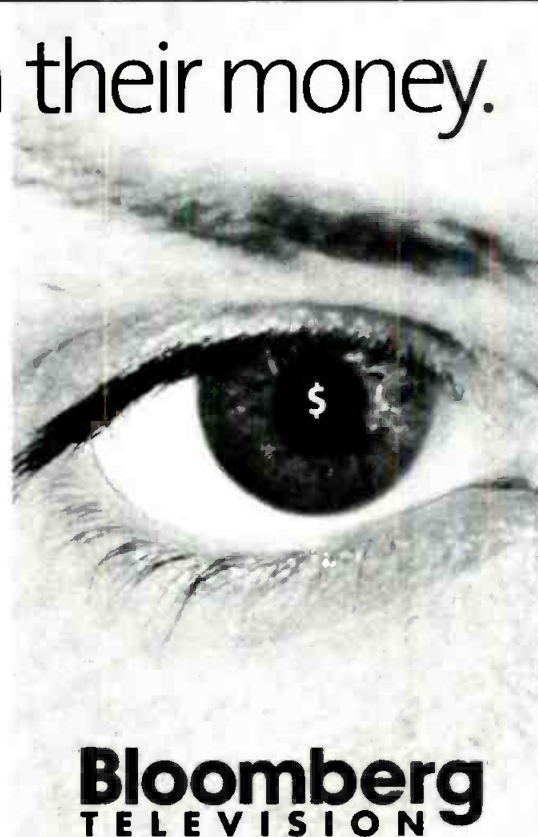
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ready, McKay says. He estimates that it will eventually cost an additional \$120,000 to \$150,000 to add the equipment needed for DSNG, including the transmitter, exciter, satellite dish and test equipment.

McKay says the problem with buying a van is that it wears out. Frontline's modular DSNG model can be remounted onto a new chassis. This saves having to buy an entire new truck. The modular DSNG is built with additional payload capacity and full standing headroom.

BAF also is generating business with digital-ready trucks. It recently signed a deal with an Arizona broadcaster for a new digital-ready ENG truck based on the Ford F550 microwave truck. It is equipped with some production capability, and BAF will reinforce the undercarriage of the roof to carry the weight of a satellite antenna. The cost of adding this option depends on the antenna and the structural requirements, according to Angelakis.

"These stations still have budget constraints, and it makes it tough on them," Angelakis says. "In the meantime,



TEC has developed a kit to retrofit its ENG trucks for digital SNG capability.

they're buying the ENG van, and we're preparing it so that in the future, when they do get the capital budgets extended, they can turn around and add on the other equipment they need to make it happen."

TEC has developed a "kit" as an option to retrofit its ENG trucks for digital SNG capability.

Shook Electronics offers its A-11 ENG, based on the Ford E-350 platform, retrofitable for DSNG.

"We see that as a significant advantage—because if you're not ready for DSNG today, the time will come in the next two or three years when their resources are available to them, then

they are going to want to make this transition," says Shook's Crockett.

Several networks and station groups have been promoting the development of DSNG by offering to share the cost of the DSNG vans with affiliates and O&Os, Frontline's McKay says. Others are working with truck manufacturers to get blanket deals for groups of stations.

"A lot of the customers are going digital-ready because they know there are plans in the works with their networks," McKay says. "And as time goes on and more units get sold, we're expecting the prices to come down."

Choosing a newsgathering vehicle can be a confusing task. TEC's Vines advises: "Consider what your live truck is going to be doing, realistically, most of the time, because the station will ... want the truck to do all these different things," Vines says. "Realistically, when [the trucks] get to the station, they wind up doing just live news, or they end up in a specific niche. It's not good for a station to plan all these things for a truck and never use them." ■

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NBC continues Emmy streak

Takes most statues; 'Frasier' wins record fifth

By Michael Stroud

IF NBC was looking for validation of its decision to move *Frasier* to Thursday and to boost its commitment to miniseries from Robert Halmi's shop, the 50th Annual Emmy awards were a four-hour exclamation point. The top-ranked network collected four awards apiece for *Frasier* and Halmi's *Merlin* on its way to a total of 18, the most of anyone for the fourth year in a row. And if that were not enough, its broadcast of the ceremonies helped it to a weekly win in the ratings.

The Emmy wins underline NBC's continuing prime time strength, and the continued critical success of *Frasier* is good news for the network as it moves the comedy to *Seinfeld*'s slot. "NBC is going to be tough to dethrone," says media buyer Paul Schulman.

Not surprisingly, observers say the network will exploit *Frasier*'s four Emmys and a record fifth-straight year as best comedy to the promotional hilt.

Freed of Tuesday night competition (like ABC's *Home Improvement*), the show will likely average a 27-plus share on Thursday night, when competition is weaker, Schulman says.

With Lisa Kudrow winning an award for best supporting actress on *Friends*, NBC has even more promotional firepower to promote its "Must See" Thursday lineup.

Expect NBC also to heavily promote *Merlin*'s four Emmys in upcoming programs by *Merlin* director Robert Halmi, who will produce *Noah's Ark* and other miniseries for NBC this year. But NBC isn't



"*Frasier*' won four Emmys, including and (for the fifth consecutive year) Best Comedy, as well as Best Actor (Kelsey Grammer, above left) and Best Supporting Actor (David Hyde Pierce) in a Comedy Series; Andre Braugher won Best Actor in a Drama Series for *Homicide: Life on the Street*."

expected to get as much mileage out of Helen Hunt's Emmy—the first time anybody has won an Emmy and an Oscar in the same year—for her role in *Mad About You*. Some critics think the

Backstage at the Emmys



■ Director John Frankenheimer (left), who won an Emmy for his TNT miniseries, *George Wallace* (on the same night that the death of the real George Wallace was announced), said that he is talking to Turner about directing more projects in a "long relationship."

■ Asked why he decided to do a guest appearance on NBC's *Mad About You*, for which he won an Emmy, comedian Mel Brooks joked that "They paid wonderful money." He added that he plans to do one appearance a year for the show. The upcoming season is probably the series' last.



■ Garry Shandling (left), who co-won an Emmy for writing on the *Larry Sanders Show* (his first win in 19 nominations), suggested that he would consider future projects for HBO. "HBO allowed us to write what we want," he said. The comedian said that he has no regrets about choosing to end the show this season. "That last episode wrapped up all the sentiment," he said.

■ Billy Crystal, who won an Emmy for his emceeing performance at last year's Oscar awards, said he would consider doing the ceremony next year for an eighth time. "I sure like doing the show, and I'm sure this helps in negotiations," he said.



■ Actress Camryn Manheim (left) won an Emmy for best supporting actress for her role in *The Practice*, defying Hollywood's stereotype that only the svelte win. "I've always felt like such a misfit," the full-figured actress said.

■ With the 50th anniversary Emmys a wedding of TV past and present it was appropriate that '60s/'70s icon Mary Tyler Moore represented both at the awards ceremony. Moore said her planned comedy on ABC with former *Mary Tyler Moore Show* star Valerie Harper awaits only a good writer. "We want to make the new series as right for the 1990s as the old show was [for its time]."

show is running out of gas in its last year.

In other good news for NBC, Andre Braugher picked up an Emmy for his portrayal of Frank Pembleton on the network's *Homicide: Life on the Street*.

ABC's 16 Emmys this year, up from 10 last year, could reflect the beginnings of a comeback after a 1997-98 season that saw the network slip to third place—behind Fox—among 18-49-year-olds, ABC Entertainment President Jamie Tarses says. "There have been a couple of years that were a struggle," she says. "Creatively, we've begun to accrue more and more shows that are performing."

One of the night's key surprises: the three Emmy awards garnered by ABC's struggling drama *The Practice*, including best drama and best supporting actress (for Camryn Manheim). The David Kelley drama debuted midseason 1997. It was ranked 82nd in 1997-98, roughly tied with the canceled *Michael Hayes*.

"*The Practice* needed a push badly, and this should give the show a lot more visibility," says analyst Marc Berman of Seltel. ABC's broadcast earlier this year of the



Tom Hanks (l) takes honors for his HBO epic *'From the Earth to the Moon'*; Gary Sinise wins for his portrayal of the title character in TNT's *'Wallace.'*



Emmy's 50th anniversary show paid tribute to TV legends Milton Berle, Bob Hope and Sid Caesar.

70th Annual Academy Awards ceremony also picked up five Emmys.

Cable channel HBO won 14 Emmys, including four for the Tom Hanks epic *From the Earth to the Moon*.

Among other broadcasters, CBS won six Emmys; Fox, four, and The WB, two.

NBC's Sunday Emmy Awards telecast scored a 13.6 rating/22 share in households and an 8.3 rating among 18-

49-year-olds, inching ahead of last year's performance by CBS (13.5/20 share), according to Nielsen Media Research. Overall, the record four-hour presentation attracted 50 million viewers, the most since 1986. Its average viewership of 19.7 million people was the week's second-highest total—behind ABC's broadcast of the New England/Denver NFL match that led off the week of Monday, Sept. 7.

NBC's Emmy scores helped it to win the second-to-last week of 1997-98, with a 4.6 rating/13 share and a 4.8 rating among adults 18-49. ABC was second in households, while Fox—boosted by coverage of Mark McGwire's record-setting home run—was second among adults 18-49.

Syndicators gear up for NATPE

Projects get ready to roll to New Orleans, including 'Exorcist' update and 'National Enquirer'—backed strip

By Joe Schlosser

With four months until the annual NATPE Conference opens its doors in New Orleans, the action in the syndication world is starting to heat up.

Talk shows, game shows, reality series and action hours are already in the works from a number of top Hollywood studios. The stars will be out again this year in syndication, with Martin Short, Joan Lunden, Queen Latifah and many others making the trek to the Big Easy. The trend of bringing back old titles and reviving former franchises,



Warner Bros.' Telepictures Productions is developing talk shows for Queen Latifah and Joan Lunden.

especially on the game show front, will continue for the 1999 TV season.

■ Warner Bros.' syndication unit,

Telepictures Productions, was one of the first groups to outline its plans, announcing earlier in the year that it was developing talk shows for both Lunden (the former *Good Morning America* anchor) and actress/rap star Latifah. Both programs are being produced in New York City. Telepictures executives have not talked much about the two talk shows other than to say they are planned for fall 1999. Pilots have been shot for both Latifah's and Lunden's projects, and sources say Telepictures executives are leaning toward single-issue formats. A number of other projects are said to be in development on Warner Bros.' Burbank lot.

■ Buena Vista Television will have several new projects in its booth come

NATPE. The Disney studio is rolling out a remake of the Monty Hall–hosted game show *Let's Make a Deal*. Former syndicated talk show host Gordon Elliott is the '90s version's host. Buena Vista executives already have shot a pilot and have erected a new set. Sources say the new prizes will be better than the old. Two weeks ago, Buena Vista announced it was developing a talk show with former *Living Single* and *In Living Color* co-star Kim Coles. The Coles talker is slated for either daytime or early-fringe time periods. Also in development at Buena Vista is a '90s version of *The Monkees*. Three months ago the studio shot some tape with an Orange County, Calif., band called The Aquabats (B&C, July 6). The project is spearheaded by co-edian and FX star Bobcat Goldthwait and will be produced by Goldthwait if Buena Vista gives the green light. Sources say another talk show–type project is in the works.

■ Studios USA—formerly Universal Television—is developing a show in the *America's Funniest Home Videos* vein, sources say. The studio is preparing a pilot for a series tentatively titled *Free Speech*, with documentary video company Broadcast News Networks. Studios USA has been plugging the show during commercial breaks of two of its talk shows, *The Jerry Springer Show* and *Sally Jessy Raphael*. It is unclear what format the show will take and whether it will be a half-hour or an hour. Studios USA executives would not comment on projects in development. A spokesman for the company says they are “aggressively” developing a number of projects for time periods in which they don't already have shows. Studios USA is heavy in talk and weekly action hours.

■ Twentieth Television is getting into the retro TV business. The studio is currently developing a remake of '50s game show *Queen For a Day*. Twentieth executives say they are going to do a '90s version of the game that ran on NBC from 1956 to 1960 and then on ABC from 1960 to 1964. Les Alexander and Don Enright will be the show's executive producers, along with Chuck Braverman (*Melrose Place*). No host has been named. Twentieth is also developing a possible syndicated show that incorporates the Israeli defense service's lie detector

technology, TruStar. The show is still in the “very early” stages of development, Twentieth executives say, but will likely involve people figuring out when others are lying. Other projects are in development and probably will be announced soon, sources say.

■ PolyGram Television is scheduled



Martin Short (above) likely will be King World's next talk entry, while Buena Vista hopes to create musical mayhem with The Aquabats.

co-edian/actor Martin Short to a talk show development deal earlier this year. Short is expected to roll out his own daily talk show with King World next fall. King World executives say they are currently putting the production team together and looking for a production site. ■

to bring out a weekly action hour based on the hit film and sci-fi short story “Total Recall.” The series is set to debut on cable's Showtime Network this year and then start in syndication in the fall of 1999. Michael Easton stars as a cop in the 21st century and his wife is played by Cynthia Preston. Next week PolyGram is expected to announce one more show to bring to NATPE.

■ Tribune Entertainment Company and Morgan Creek Productions are bringing out a real head-turner of a weekly action hour, based on the 1973 film, “The Exorcist.” Morgan Creek, which is producing the series, is making its first attempt in the syndication industry. Morgan Creek has distributed a number of top feature films recently, including “Ace Ventura: Pet Detective” and “Robin Hood: Prince of Thieves.” *The Exorcist* series will be based on the William Peter Blatty best-selling novel but will be set in the '90s, Tribune executives say. The “suspense thriller” will follow a central character's investigation of mysterious conflicts between good and evil.

■ MGM Television is expected to bring out a strip with tabloid newspaper *The National Enquirer*. The two entities have produced a number of syndicated specials together and are reportedly working on the daily series for access time periods. MGM executives would not comment.

■ King World executives signed

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'Seinfeld's' got plenty of nothing

TBS sale is latest addition as CTTD rides high on first and second cycles of hit show

By Joe Schlosser

Jerry Seinfeld and Columbia TriStar Television Distribution executives have hit the syndication jackpot. The comedian's former NBC sitcom has finished selling in the off-network market—for now at least—and the loot from the first two off-network cycles is likely to top the \$2 billion mark. Some Columbia TriStar executives already are making noise about sales for a third cycle, which will start during the next three to four years.

Last week, CTTD executives put the final piece of the *Seinfeld* second-cycle syndication puzzle together, selling the sitcom to TBS Superstation for a



record \$1 million cash per episode.

Sources say CTTD executives also will receive 60 seconds of barter ad time in each of the 180 episodes sold to the Turner-owned cable network. The *Seinfeld* deal is slightly less than the

\$1.2 million–\$1.3 million per episode that Turner paid for the off-network rights to *ER*, but *ER* is a one-hour show.

The TBS Superstation deal for *Seinfeld*, which is a four-year pact that begins in fall 2002, will likely be worth more than \$250 million to CTTD.

Earlier this year, Columbia executives wrapped up record sales for the sitcom's second tour of duty on broadcast stations. The per-episode final take from those sales is said to be in the \$6 million–\$8 million range when barter and cash sales are totaled. The series, which already is seen on local broadcast stations, starts its second cycle in syndication in the fall of 2001.

"The most important thing is this



By Dan Trigoboff

Another showdown at the Alamo

Only days before a gathering of the nation's news directors in San Antonio, a local college professor warmed up the local crowd with an attack on TV news. "Each night it's the same old stuff on local TV news-casts all over America," said former radio and TV reporter and executive Harry Haines. "Murder and mayhem delivered in 20-second bursts. Auto accidents seem to be the only events that occur in some cities. The murders and accidents seem to blur into an endless flow of violence that has no context. The mayhem crowds out other stories that good reporters never get to



Professor Harry Haines challenges news directors.

cover, stories that we never get to see."

Addressing Trinity University's Food for Thought Series, Haines called his talk "The Decline of Local Television News." He ended by inviting for representatives from all the local TV stations to a public forum on local news.

"My speech was planned months ago," Haines said last week, and he was unaware when the speech was planned that RTNDA was coming to his town this week. Will there be any lingering effect from his speech for the visiting news directors? "I certainly hope so," he said.

Victory in the desert

A federal appeals court has sided with Phoenix

station KPNX(TV) in its effort to gain access to closed-door proceedings related to the fraud trial of former Arizona governor Fife Symington. The Ninth Circuit U.S. Court of Appeals said the trial court's decision to withhold the transcripts from the station and co-plaintiff Phoenix newspaper *The Arizona Republic* unnecessarily eroded public confidence. Although the transcripts, without jurors' names, were eventually released when opposing lawyers dropped their objections, the court said it wanted to provide guidance for the future.

Symington is free while appealing convictions for fraud in real estate deals. The transcripts tell of bribes and threats to jurors in the criminal case.

Coverage and re-coverage

A technical breakdown in an electrical circuit nearly ruined a WMAQ-TV 10 p.m. newscast last week. But weatherman Brant Miller directed his colleagues, anchors Warner Saunders,

Allison Rosati and Tom Shaer, to the Chicago station's only remaining working camera at the weather center and they resumed the broadcast, ad libbing all the way.

"It's part of the business," Saunders said later. "Machines break down once in a while. It was fun. It's good for news teams to bond—although not necessarily this way. I understand how a bungee jumper feels: Is this thing ever going to stop, and are we going to hit the ground? We all had a big laugh afterward."

Apparently, so did rival WGN-TV, which parodied the incident—first reported by *Sun-Times* columnist Robert Feder—shortly after by crowding its own news staff around its weather desk. "It was all in fun," says Saunders. "But we'll have a little fun, too, when it happens to them."

All news is local. Contact Dan Trigoboff at (202) 463-3710, fax (202) 429-0651, or e-mail to d.trig@cahners.com.

thing is not sold until the end of the next century," one CTTD executive says. "It is going to have a third, a fourth cycle. And that has been the whole plan all along."

For TBS Superstation, *Seinfeld* is another jewel in the network's coffers of top off-network sitcoms. TBS already is armed with reruns of *Drew Carey, Home Improvement* and *Friends*.

"Our goal has been to get the off-network shows we can, and the [broadcast] networks are not producing a lot of mega-hits anymore," says TBS Superstation President Bill Burke. "We think *Seinfeld* was one of the last ones the networks will generate, and we are really pleased we got it."

Seinfeld is produced by Castle Rock Entertainment, a subsidiary of Time

Warner, the mega-entertainment company that also owns TBS Superstation. Burke says that relationship "had nothing to do" with the sitcom's arrival at TBS because of the number of profit participants counting on the top dollar possible from *Seinfeld* syndication sales. Sources say the bidding for *Seinfeld* was "intense" among Nickelodeon, USA and Turner.

Twentieth rolls out the hours

'Buffy,' 'X-Files' just the first of several off-net offerings

By Joe Schlosser

Now available from Twentieth Television: *The X-Files*, *NYPD Blue* and *Buffy the Vampire Slayer*. Not to mention *Ally McBeal*, *The Practice* and other top network shows coming to a station near you.

Last week Twentieth Television executives renewed the top off-network weekend series, *The X-Files*, for a second cycle and arranged a first cycle of cult hit *Buffy the Vampire Slayer* on the 22 Fox owned-and-operated stations. *The X-Files* is now wrapped up on the Fox stations, which represent 40% of the U.S., through the year 2001. *Buffy the Vampire Slayer*, in its third season on The WB, will join the weekend lineup on the Fox O&Os in fall 2001.

Twentieth executives are now opening sales for both series to stations outside the Fox family. *The X-Files* and *Buffy the Vampire Slayer* are available on a 50/50 barter split for two seasons, with *The X-Files* getting some cash-plus deals. Both shows will also air on Fox entertainment cable outlet FX.

The X-Files started on FX last season, and *Buffy* will join the FX lineup in 2001. FX paid more than \$600,000 an episode for *Buffy* in February.

NYPD Blue also is being renewed in syndication by Twentieth executives for another two seasons. The 14 CBS owned-and-operated stations renewed the series earlier in the year, and Twentieth executives are currently selling it. Like *Buffy*, *NYPD Blue* is available on a 50-50 barter split for two years (through the 2001 season).

Twentieth executives are trying to decide when to bring out *Ally McBeal*, *The Practice*, *Millennium*, *The Pretender* and ABC's half-hour sophomore show, *Dharma and Greg*.

"We've got a great flow of off-network product, and it keeps on coming



'The X-Files' should find a good companion in 'Buffy,' says Rick Jacobson.

in," Twentieth Television President Rick Jacobson says. "We've got tons of product, and the question now is, when do we bring it out?"

Ally McBeal, the sophomore Fox series, becomes available in syndication starting in fall 2001, as does *Dharma and Greg*, *The Pretender*, *The Practice* and *Millennium* all could be available by fall 2000, but Jacobson says that Twentieth executives could bring all of those shows (*Ally* and *Dharma* included) out in 2001 or even 2002. Twentieth executives also are preparing for another renewal effort for *The Simpsons*.



Jacobson calls *Buffy the Vampire Slayer* a good companion show for stations carrying *The X-Files* and says that most of America has yet to watch the show.

"*Buffy* is a unique show; it helped launch The WB and was certainly that network's signature show," he says. "And besides attracting all the right demos, I think stations will get excited because it was on The WB and hasn't had the kind of exposure that some other weekend shows have. We'll be able to reach an audience in broadcast that has missed the first few seasons based just on The WB's distribution."

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SEPTEMBER 7-13

Broadcast network prime-time
ratings according to Nielsen

PEOPLE'S CHOICE

Sporting a new 8 p.m. starting time, the season premiere of 'Monday Night Football' scored for ABC, winning the night with a 14.8/24.

Week 51	abc	CBS	NBC	FOX	U/PIN	WB
	14.4/24	5.8/9	9.1/15	5.6/9	1.6/3	2.2/4
MONDAY	8:00 8. NFL M'day Blast 9.4/17	47. Cosby 5.9/10	13. NBC Monday Night Movie—Race Against Fear 8.6/14	52. Melrose Place 5.7/9	103. In the House 1.3/2	86. 7th Heaven 2.3/4
	8:30 1. NFL Monday Night Football—New England Patriots vs. Denver Broncos 14.8/24	48. Cosby 5.8/9		54. Ally McBeal 5.6/9	97. Malcolm & Eddie 1.7/3	
	9:00	41. Ev Loves Raymd 6.4/10			96. In the House 1.8/3	88. Buffy the Vampire Slayer 2.2/3
	9:30	45. Ev Loves Raymd 6.0/9			97. Malcolm & Eddie 1.7/3	
	10:00	59. 48 Hours 5.5/9	7. Dateline NBC 9.9/17			
	10:30					
TUESDAY	6.6/11	4.4/14	7.5/12	12.9/21	1.7/3	2.9/5
	8:00 30. Home Imprvmt 7.2/12	34. JAG 6.8/11	41. Frasier 6.4/11		93. Moesha 1.9/3	76. Dawson's Creek 3.9/6
	8:30 32. Soul Man 7.1/11		44. Mad About You 6.1/10		97. Clueless 1.7/3	
	9:00 38. Spin City 6.5/10		17. Frasier 8.1/12	3. MLB on Fox Special—Chicago Cubs vs. St. Louis Cardinals 12.9/21	97. Moesha 1.7/3	93. 17 Faces 1.9/4
	9:30 27. Dharma & Greg 7.3/11	10. CBS Tuesday Movie—Under Siege 9.2/15	19. Just Shoot Me 7.8/12		102. Clueless 1.5/2	
	10:00 52. Maximum Bob 5.7/10		15. Dateline NBC 8.5/14			
	10:30					
WEDNESDAY	8.6/15	5.8/10	7.9/14	7.3/12	1.9/3	2.1/4
	8:00 21. Dharma & Greg 7.7/14	36. JAG 6.7/12	21. Dateline NBC 7.7/14	27. Fox Summer Movie Special—Sister Act II 7.3/12	101. The Sentinel 1.6/3	92. The Wayans Bros 2.0/4
	8:30 38. Two Guys, a Girl 6.5/11					90. Jamie Foxx 2.1/4
	9:00 18. Drew Carey 7.9/13	34. Public Eye with Bryant Gumbel 6.8/11	23. Law & Order 7.6/12		86. Star Trek: Voyager 2.3/4	90. The Wayans Bros 2.1/4
	9:30 24. Whose Line Is It 7.5/12					88. Steve Harvey 2.2/4
	10:00 4. PrimeTime Live 11.0/20	72. Chicago Hope 4.1/7	16. Law & Order 8.4/15			
	10:30					
THURSDAY	5.7/10	7.0/12	8.4/14	5.0/8		
	8:00 54. Best Commercials You've Nvr Seen 5.6/10	32. JAG 7.1/12	27. Seinfeld Clipshow Special 7.3/13	48. World's Wildest Police Videos 5.8/10		
	8:30					
	9:00 48. Dangerous World: The Kennedy Years 5.8/10	38. Diagnosis Murder 6.5/10	13. Seinfeld 8.6/14	71. Fox Files 4.2/7		
	9:30					
	10:00 25. 48 Hours 7.4/13	12. ER 8.9/16				
	10:30					
FRIDAY	6.6/13	5.6/11	6.5/12	3.6/7		
	8:00 43. Sabrina/Witch 6.3/13	45. JAG 6.0/12	25. Dateline NBC 7.4/14	81. Liv'g in Captivity* 3.4/7	KEY: RANKING/SHOW [PROGRAM RATING/SHARE] • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 98.0 MILLION HOUSEHOLDS: ONE RATINGS POINT IS EQUAL TO 980,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED: RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:30 73. Disney Sat Morn 4.0/8			77. Getting Personal 3.8/7		
	9:00 62. Boy Meets Wrl 5.2/10	64. 48 Hours 5.1/9		80. Millennium 3.5/6		
	9:30 59. Teen Angel 5.5/10					
	10:00 8. 20/20 9.4/18	54. Nash Bridges 5.6/11	67. Homicide: Life on the Streets 4.7/9			
	10:30					
SATURDAY	4.1/8	5.9/11	5.3/10	5.9/11		
	8:00	64. JAG 5.1/10	70. The Pretender 4.3/9	69. Cops 4.6/10		
	8:30			54. Cops 5.6/11		
	9:00 73. ABC College Football Special—Notre Dame vs. Michigan 4.0/8	62. Early Edition 5.2/10	48. Dateline NBC Special Edition 5.8/11	37. AMW: America Fights Back 6.6/12		
	9:30					
	10:00 30. Walker, Texas Ranger 7.2/14					
	10:30					
SUNDAY	4.9/8	9.5/16	13.6/23	5.1/9		2.4/4
	7:00 61. Wonderful World of Disney—Angels in the Outfield 5.4/9	6. 60 Minutes 10.3/19		(nr) NFL Game/Post 10.4/20		93. 7th Heaven Beginnings 1.9/3
	7:30			77. Holding the Baby 3.8/7		
	8:00			54. The Simpsons 5.6/9		84. Sister, Sister 2.5/4
	8:30			67. That '70s Show 4.7/7		83. The Smart Guy 2.7/4
	9:00 66. ABC News Special: Starr's Report 4.8/7	10. CBS Sunday Movie—Goodfellas 9.2/15	2. 50th Annual Emmy Awards 13.6/23	77. The X-Files 3.8/6		82. Unhap Ever After 3.2/5
	9:30					85. The Army Show* 2.4/4
	10:00 78. The Practice 4.0/7					
	10:30					
WEEK AVG	7.2/12	7.0/12	8.6/15	6.8/12	1.7/3	2.4/4
STD AVG	7.5/13	8.7/15	9.3/16	6.4/11	2.5/4	2.8/5

Modern rock dominates young listener demos

Successful format leads to spin-off genres

By John Merli,
B&C correspondent

One of the fastest-growing formats of this decade, modern rock continues to capture large segments of the highly desirable 18-34 demo. However, other programmers are getting a piece of the action.

A new analysis by radio marketer Interop Research says that the format's enormous success has resulted in its "splintering into various genres, with the mainstream popularization of many 'alternative' bands."

While that splintering of a successful format tends to fragment modern rock audiences, stations that continue the mainstream modern rock approach are still "key players in many major markets" and often draw top ratings in the 18-34 demo. In contrast to the situation even a couple of years ago, alternative artists now are routinely on the playlists of CHR, modern AC, top 40 and hot AC stations. Yet record labels and listeners alike "still rely primarily on modern rock stations to break new music by alternative groups," says Interop's Michele Skettino.

While modern rock (aka "alternative") only began showing up in some major and large markets about eight years ago, according to M Street Corporation there now are more than 230 such formats, with at least one station in 21 of the top 25 metro areas. Arbitron's spring 1998 ratings rank modern rock among the top five AQH (average quarter-hour) stations in the 18-34 demo in two-thirds of the major markets with the format; modern rock stations rank tops in 18-34 in Boston and Denver.

The Interop analysis suggests that not even youth-oriented TV programs can match modern rock's targeted concentration of 18-34 consumers who can't seem to get enough of Goo Goo Dolls, Foo Fighters, Beastie Boys,



Modern-rock stations are moving once-alternative groups such as the Beastie Boys into the mainstream and reaping increases in listenership.

Hole, and Smashing Pumpkins. Based on Simmons spring 1998 data, modern rock indexes at 223. (The norm for all adults 18-plus is 100.) By comparison, *Metrose Place* rates at 196; the *Simpsons* at 191; MTV at 186, and VH1 at 177. And one of television's biggest hits last year in the 18-34 demo—*Ally McBeal*, on youth-oriented Fox—indexes at 169.

The analysis says that the modern rock format skews toward males

Big Apple radio revenue up 10%

Recording double-digit jumps for the third straight month, radio advertising revenue in the number-one market increased by 10.1% in August, compared with the same month a year ago. Last month's total reached \$47.7 million, with local sales up 7.2% (to \$39.2 million) and national ad sales escalating a whopping 28.4% (to \$8.5 million), according to the New York market revenue report prepared by the CPA firm of Miller, Kaplan, Arase & Co.

August's jump follows an even larger 13% upswing in July. For the first seven months of this year, the New York metro market was up 9.2% over 1997, with total advertising revenue of \$362 million. In the same year-to-date period, local sales rose 8.1% (\$300.3 million), and national sales climbed 15.1% (\$61.7 million).

—John Merli

(60%) over females (40%), and nearly 70% of listeners fall into the 18-34 bracket (89% fit in the 18-49 demo). Also, 60% of listeners are single; about one-third have college degrees, and more than half (55%) live in \$50,000-plus households.

'Today's Women' renewed beyond summer

Today's Women, a weekly summer offering from United Stations Radio Networks, has been continued past its planned Labor Day run in a slightly revised format. USRN says the weekly two-hour program, hosted by Ali Castellini of wxxm(FM) Philadelphia, has become a weekly hour show. Its summer run attracted 70 affiliates. The program profiles the "current wave of female hitmakers in popular music," according to USRN.

USRN Programming Vice President Andy Denemark says that the response from affiliates, advertisers and listeners prompted the show's continued run. Targeted formats include hot AC, modern AC and CHR. *Today's Women* is available to stations on a market-exclusive barter basis. Featured performers in the summer run included Jewel, Melissa Etheridge, Alanis Morissette, Paula Cole and Sheryl Crow.



Jewel, from a VH1 performance

Schleiff to judge future of Court TV

Former Studios USA, Viacom executive to lend new order

By John M. Higgins

The partners in Court TV last week shied away from the most radical options for the ailing cable network—including scrapping it—and named TV entertainment veteran Henry Schleiff to craft a turnaround plan.

Having studied the network for three months after NBC exited the venture, Time Warner Inc. and Liberty Media Corp. say they will stick with the network's core mission of providing coverage of live trials and the courts. But Schleiff will have to develop programming that will draw ratings in prime time, Court TV's traditional weakness.

Schleiff will become president and chief executive of Court TV on Oct. 1. He replaces Time Warner veteran Thayer Bigelow, who has run the operation since last year's ouster of network founder Steve Brill.

Schleiff most recently was executive vice president for Studios USA (formerly Universal Television Group), where he was in charge of production of daytime talk shows, including *The Maury Povich Show*. Before 1996, he was an independent producer developing primarily one-shot programs and movies for USA Network, Showtime and the Family Channel. From 1987 to 1992, Schleiff served as chairman of Viacom Inc.'s TV station and syndication unit.

Schleiff says he's satisfied with the strength of Time Warner and Liberty's financial commitment to the network.



New Court TV President says network has "a great voice" that needs to be better exploited.

"Somebody with great wisdom was sitting back and said there's 34 million households here," Schleiff says. "You don't get that in an analog universe." He adds that he believes Court TV has "a great voice" that needs to be further exploited.

He hasn't solidified programming plans. Since launching in 1991, the network has blended coverage of sometimes tabloid-type murder and celebrity trials with more serious talk shows on loftier

legal topics. Schleiff sees developing more magazine and documentary series and specials, not unlike the crime-oriented series on A&E.

But he also believes that the network can focus on stories that are more positive, finding inspiring stories among the trials, victims and lawyers.

"It's all about finding moments in it that can inspire," Schleiff says. As an example, he points to last month's murder conviction of a former Ku Klux Klan leader for the 1966 fire bombing of the home of a Mississippi man who registered fellow blacks to vote. "There's an amazing story in there," Schleiff says.

Schleiff's goal seems to be to let viewers "feel a little more of the emotional side of the justice system, get into the soul of what makes the justice systems good and bad," one Court TV executive says.

Other options that had been considered for Court TV included loading prime time with crime-themed entertainment programming—largely movies and off-network cop and lawyer shows. The most dramatic option would have been shuttering the 34-million subscriber network so Time Warner and Liberty parent Tele-Communications Inc.—which provide about two-thirds of its cable distribution—could use the channel slot for some other network. ■



Masters plans to work through the end of his contract.

Masters exits E!

After almost nine years at the helm of E! Entertainment Television, Lee Masters said last week that when his contract expires Dec. 31 he will resign as network president, taking a \$20 million payout.

Masters also said last week that he's in "final negotiations" on a new job that he expects to announce by the beginning of this week. Masters would not comment on the \$20 million parachute.

Masters, who joined E! in January 1990 after stints with VH1 and MTV, says he has "made a decision not to do another basic cable network." Instead, Masters says he's "intrigued by the convergence of the set-top box and the Web and television. I want something that will get me to jump into the deep end of the creative and intellectual pool again."

Masters says that when he came on board the network's market value was about \$35 million. That value has ballooned to nearly \$1 billion, according to Masters. According to Nielsen Media Research data for the week of September 7-13, E! averaged a .4 rating/.7 share in prime time and a .3 rating/.8 share in total day.

Masters says he "put off conversations with a number of interested people this year, but in the last four months of my contract, I decided it was time to pursue them."

Masters plans to work through the end of his contract. He says he'll encourage Brian Roberts, president of Comcast (which holds a controlling interest in E!), to search for a replacement in-house. Roberts says he wanted to re-sign Masters.

—Donna Petrozzello

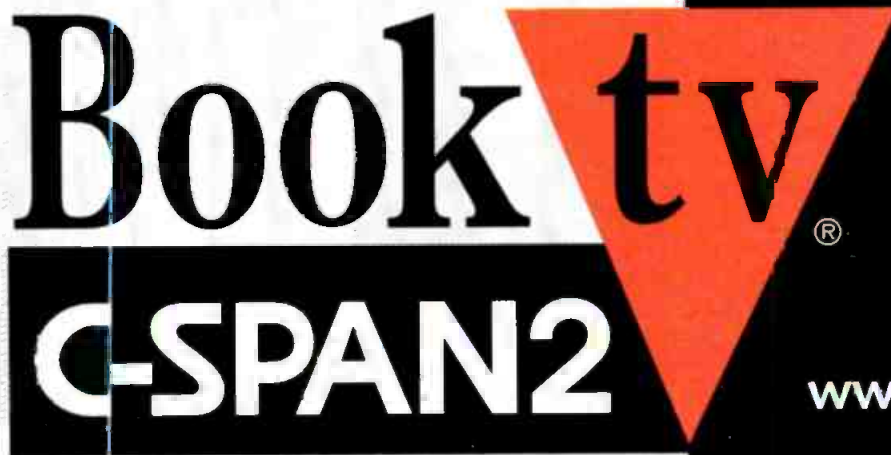
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Liberty buys piece of ACTV

Pays \$5 million for 10% of interactive TV company

By Price Colman

ACTV Inc., a 10-year survivor of the "interactive television" jinx, finally has the kind of well-heeled investor in Liberty Media Corp. that can open doors for the company.

Liberty, after sniffing around ACTV for several years, last week paid \$5 million for a 10% stake in the firm. Liberty also acquired warrants to double its stake for another \$5 million.

"This relationship with Liberty Media is the culmination of three years of work," says David Reese, president of ACTV subsidiary ACTV Entertainment. "I can't think of a better partner for ACTV to be working with. I have no doubt the relationship is going to significantly increase our

ability to realize our business plan."

That business plan is tied to the rollout of digital cable, a movement in which Liberty figures to play an integral role. What ACTV calls Individualized Television currently focuses on inserting interactive elements into sports programming and commercials. Using the digital equivalent of one 6-megahertz analog channel, ACTV Entertainment adds such features as player profiles, in-depth statistics, instant replay

on demand, scoring summaries and a Star Cam (focusing on a featured player) at marquee sporting events.

ACTV technology also enables viewers to select targeted commercials,

such as a sport-utility vehicle ad for an outdoorsy type or a mini-van ad for yuppie suburbanites. The prerequisites are digital cable service, a digital set-top box and a remote control. ACTV is aiming its technology at news, game shows and educational programming in addition to sports.

Unlike competitors Wink, WorldGate, WebTV and Source Media's Interactive

Channel, there's no Web access, at least for now. That's just fine as far as Liberty Media Vice President David Jensen is concerned.

"We think this is a possible winning entry in the sweepstakes for customer-friendly digital programming," he says. "It's not the kind of bewildering interactivity our industry has fumbled with in the past."

ACTV has been striving for at least a decade to come up with a winning formula for interactive television. An early investment by Canadian MSO Le Groupe Videotron and resulting trials failed to yield hoped-for results, and Videotron pulled out. But in early 1996, ACTV began a test on Tele-Communications Inc.'s Ventura County, Calif., system. That led to the launch of the service earlier this year in a TCI system in Dallas.

On the programming side, ACTV has an agreement with FOX Sports Net that's the foundation for ACTV's business plan: launching ACTV Individualized Television regionally. Under the deal with FOX Sports Net, ACTV has the rights to license FOX Sports Net programming from each of FOX Sports Net's regional affiliates and to offer enhanced FOX Sports Net programming to any distributor that carries the corresponding regional FOX Sports Net channel.

ACTV's rollout plan calls for launching the service for free as a market test, then moving to a monthly charge. Reese declined to discuss what the fee would be, but sources familiar with the company say it's likely to be in the \$10 range, with revenues likely to



ACTV Entertainment
President David Reese



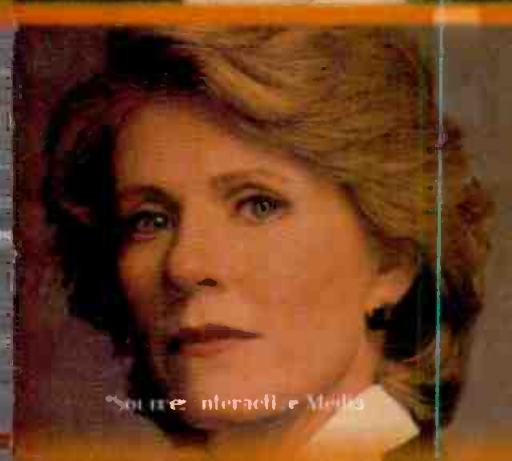
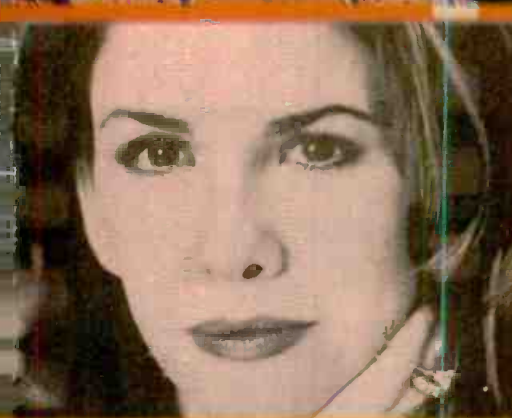
CABLE'S TOP 25

PEOPLE'S CHOICE

ESPN scored big last week when its coverage of Major League Baseball's Chicago Cubs vs. St. Louis Cardinals (Sosa vs. McGwire) on Sept. 7 earned a 9.5 rating/20.9 share with 7.1 million homes in prime time.

Following are the top 25 basic cable programs for the week of Sept. 7-13, 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	MLB: Chicago vs. St. Louis	ESPN	Mon	2:00P	200	9.5	7.2	7,104	20.9
2	NFL: Indianapolis vs. New England	ESPN	Sun	8:15P	173	8.2	6.2	6,117	12.8
2	1998 Music Video Awards	MTV	Thu	8:00P	193	8.2	5.9	5,784	13.2
4	WCW Monday Nitro	TNT	Mon	10:00P	65	5.9	4.4	4,357	9.4
5	WCW Monday Nitro	TNT	Mon	9:00P	60	5.6	4.2	4,137	8.0
6	WCW Monday Nitro	TNT	Mon	8:00P	60	5.0	3.8	3,690	7.7
6	MLB: Chicago vs. St. Louis	WGN	Tue	8:00P	196	5.0	2.3	2,280	7.8
8	NFL Primetime	ESPN	Sun	7:30P	45	4.7	3.6	3,506	8.2
8	10th Inning Show	WGN	Tue	11:16P	52	4.7	2.2	2,122	9.8
10	SportsCenter Early	ESPN	Mon	5:20P	70	4.6	3.6	3,481	9.5
11	South Park	COM	Wed	10:00P	30	4.4	2.4	2,352	7.2
12	Rugrats	NICK	Tue	7:30P	30	3.8	2.8	2,765	6.4
12	1998 VMA Post Show	MTV	Thu	11:13P	17	3.8	2.7	2,673	8.0
14	WCW Thunder	TBS	Thu	9:06P	67	3.7	2.9	2,825	6.0
15	Wild Thornberrys	NICK	Tue	8:00P	30	3.6	3.0	2,691	5.9
15	MLB: Chicago vs. St. Louis	WGN	Mon	2:00P	197	3.6	1.7	1,646	8.0
17	Rugrats	NICK	Mon	7:30P	30	3.4	2.5	2,482	5.9
18	Rugrats	NICK	Thu	7:30P	30	3.3	2.5	2,466	6.0
19	NASCAR: Exide Select Batteries 400	ESPN	Sat	7:30P	211	3.2	2.5	2,418	6.2
19	NFL SportsCenter	ESPN	Sun	11:08P	91	3.2	2.4	2,373	7.4
19	Rugrats	NICK	Wed	7:30P	30	3.2	2.4	2,341	5.7
19	Movie: "Her Final Fury"	LIFE	Sun	6:00P	120	3.2	2.3	2,301	5.7
23	SportsCenter Late	ESPN	Tue	12:06A	8	3.1	2.4	2,326	7.8
23	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.1	2.4	2,324	5.3
23	Rugrats	NICK	Sun	10:00A	30	3.1	2.4	2,307	9.6
23	Cousin Skeeter	NICK	Tue	8:30P	30	3.1	2.4	2,303	4.8
23	Hey Arnold	NICK	Wed	8:00P	30	3.1	2.3	2,294	5.3
23	Rugrats	NICK	Sat	8:00P	30	3.1	2.3	2,291	6.1



Over 100 calls a minute

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be split 50-50 between ACTV and the cable operator. Potential revenue from advertisers is particularly attractive.

"One possible gold mine is the functionality it gives to advertisers," says Jensen. "Instead of the nightmare of

hundreds of viewing options and turbo-charged channel surfing, for advertisers this could be a godsend in terms of holding on to an audience."

As part of Liberty's equity stake in ACTV, the two companies have

formed a joint venture to explore other possible uses of ACTV's technology.

They're saying little about the direction the joint venture will take, although Jensen does say, "We're thinking about it in music and other areas." ■

Motorola bets Blackbird will fly

Set-top box is unveiled at IBA convention in Amsterdam

By Price Colman

Motorola Inc.'s Blackbird may be a late entry in the set-top box sweepstakes, but the Schaumburg, Ill.-based firm still contends that it has a lead on other players.

Motorola, confirming weeks of rumors and leaks, last Monday officially unveiled Blackbird at the International Broadcasters Convention in Amsterdam.

"I don't think you're going to see a product like this from Microsoft, General Instrument or Scientific-Atlanta until probably this time next year," says Ray Burgess, vice president and assistant general manager of the consumer systems group, part of Motorola's semiconductor product sector.

Predictably, the folks at GI and S-A have a different take on the Blackbird announcement.

"I'm confused and a little bit skeptical too," says Bob Van Orden, vice president of product marketing for digital subscriber networks at Scientific-Atlanta. "We're shipping a product now that does most of the things they're describing."

GI considered using the Blackbird chipset—Motorola's PowerPC processor and VM Labs' ProjectX multimedia and graphics processors—in its DCT-5000 boxes but decided against it.

"It didn't make it to the final round from the price/performance basis," says David Robinson, GI's senior vice president and general manager for digital network systems. "It was not able to be ready for our production in a time frame that met our needs."

Motorola expects to charge \$300-\$500 for a Blackbird box, with the more fully featured box costing more. That's considerably more at the high

end than the \$250-\$350 that GI and S-A will be charging for

their advanced digital set-tops. But, says Burgess, "Whatever price point a conventional set-top can reach, we can reach the same point." Burgess says that Blackbird complies with OpenCable specifications, which means—at least theoretically—that it could eventually be sold at retail and hooked up to any appropriately equipped cable system. However, OpenCable standards are still a work in progress. Early versions of Blackbird will not be HDTV-ready, Burgess says.

Blackbird is a successor to an earlier network-computer project, code-named HellCat, that Motorola was developing for Bell Atlantic in 1994-95. That box, based on Motorola's PowerPC chip, was to have been used in the now-defunct TeleTV project in which Bell Atlantic was a partner with Nynex and Pacific Telesis. About the time that the regional Bell companies scuttled TeleTV—a venture to deliver interactive TV programming via a wireless network—Motorola and VM Labs were cozying up on interactive gaming technology, code-named ProjectX, being developed by VM Labs.

"It didn't take us long to figure that if we took the networking front end [HellCat] and coupled that with ProjectX, we would have a tremendous project that would not only be a set-top box and net-

work computer but also a gaming machine and telephone device,"

Burgess says.

Blackbird is a combination of router, network computer, gaming console and home theater platform. Motorola's target market for the box is broadband networks—from cable operators and satellite companies to telcos.

Motorola expects to announce customers for Blackbird in the coming weeks, but it will be a surprise if cable operators are among them.

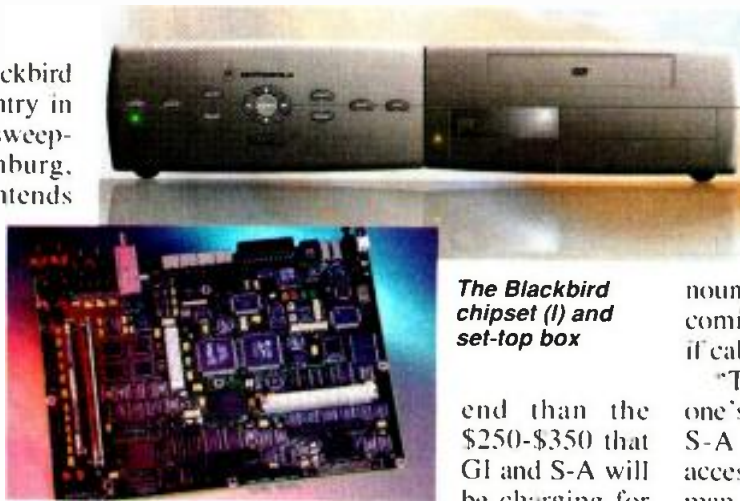
"The biggest road barrier to anyone's invasion of the [cable] market is S-A and GI control of conditional access and encryption," says Dana Serman, research associate with Schroder & Co. "A set-top is not just a consumer-electronics device. A critical factor to the box is that it is really a network device. It turns the TV into a network monitor."

Another barrier to entering the cable market is that cable's installed base of analog and increasingly digital set-tops is almost exclusively GI and S-A products.

"To install a new set-top, a cable operator is going to have to go through [a massive and costly] upgrade of its headend," says Serman. "They'll have to install a Motorola network."

Motorola's Burgess says there are essentially four customer groups the company is targeting with Blackbird: consumer electronics equipment vendors; system suppliers and integrators, such as GI and S-A; network operators, such as cable companies and Internet service providers, and entities that own their communications infrastructure, particularly telephone companies.

While telcos, particularly internationally, may hold more potential for Blackbird sales than domestic cable operators, Schroder & Co.'s Serman remains skeptical. "The key here is to be as loud as you can possibly be ... make a lot of noise, freeze the market, then start delivering on product," he says. "But it's going to be a tough fight." ■



The Blackbird chipset (I) and set-top box

EchoStar tops analysts' lists

Price, funding and subscriber base cited by SkyForum participants

By Donna Petrozzello

EchoStar Communications Corp. was the pick of media investment analysts at last week's SkyForum conference in New York.

Analysts praised EchoStar's funding, its \$325-\$350 cost-of-entry consumer price tag and its 1.6 million-subscriber base in choosing the direct broadcast satellite provider as their top investment pick in the DBS category. Primestar, Pegasus, U.S. Satellite Broadcasting, Hughes Electronics and DirecTV also got some positive nods from a panel of six analysts. Four of them, however, made EchoStar their top choice.

Hosted by the Satellite Broadcasting Communications Association, the one-day conference featured panels on DBS issues, ranging from the industry's financial outlook to its consumer marketing efforts.

SkyForum moderator Bruce Leichtman of The Yankee Group also conducted one-on-one interviews with EchoStar Communications Corp. CEO Charlie Ergen, DirecTV President Eddy Hartenstein, U.S. Satellite Broadcasting President Stan Hubbard and Primestar Inc. Chairman Carl Vogel.

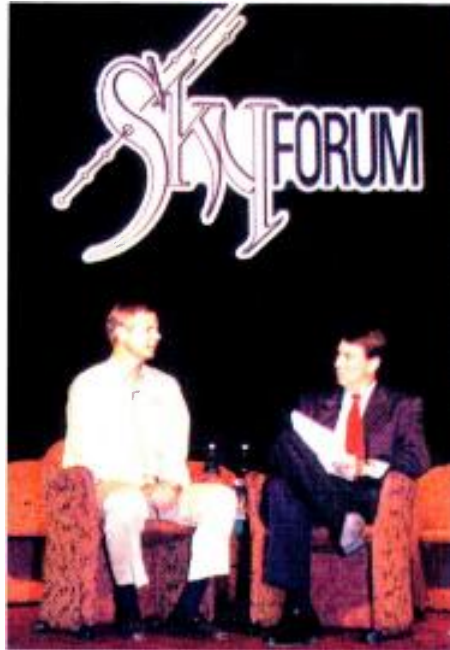
Ergen told the analysts that one of his main concerns is winning approval to feed local stations via satellite into local markets. DBS providers consider such local-into-local service crucial to their ability to compete with cable. EchoStar is investing some \$500 million to build satellite capacity to launch local station feeds. "To be a true alternative to cable, DBS has to provide local stations," said Ergen.

Although analysts prefer EchoStar's financial outlook, at least one is concerned about the DBS company's local-into-local plans.

"I hope EchoStar abandons its local-into-local scheme," said Bear Stearns' Vijay Jayant. "I think the market would perceive [that move] favorably."

Ergen later reiterated that EchoStar is going full steam ahead with its plan to offer local signals. "From a purely economic point of view, [the analysts] are right," Ergen said. "But we believe we are right, and we are going to fight it out until someone gives us an answer."

Vogel said that Primestar plans to



Skyforum moderator Bruce Leichtman (r) with EchoStar's Charlie Ergen.

shift from medium- to high-power service within "three to four years," pending approval from the Justice Department to acquire News Corp.'s DBS slot at 110 degrees. Primestar has almost 2.2 million medium-power subscribers that the company hopes to convert to high-power consumers served by an 18-inch dish rather than a 27-inch dish.

Vogel also said that Primestar's deal to acquire some 2 million additional C-band subscribers rests somewhat on whether Primestar can close the News Corp. deal. "If we get to high power, we'll close on the deal, if we don't, we won't," Vogel said.

Primestar's fate largely rests on its ability to forge a deal that earns Justice Department approval, but Primestar faces significant financial obstacles. It is trying to raise capital in a rocky market—and at \$700 apiece its subscriber-acquisition costs are the highest of the four DBS providers.

Hubbard discussed USSB's plans to launch HDTV feeds from HBO early next year at the same locations from which USSB sister DirecTV plans to offer its HDTV channels. USSB spun off its basic cable channel service to DirecTV earlier this year to free capacity to launch a full slate of premium movie channels and their plex feeds.

Hubbard also reported that USSB's

gross margins are up more than 40% since last year and that he expects churn "to settle in at a 30% range on an annualized basis." Compared with other movie providers in cable, "our churn rate is very impressive," said Hubbard, without citing any cable networks by name.

Hartenstein said that DirecTV has left vacant nearly 100 channel positions that the company intends to integrate with local TV stations when that option becomes available to DBS providers. He gave DirecTV's total channel capacity as 200, including 35-40 channels of satellite-delivered audio. He also said that DirecTV expects to close in on the 4 million-subscriber mark later this month.

Hartenstein also indicated DirecTV's desire to vertically integrate its services in conjunction with equipment manufactured by Thomson Consumer Electronics, and perhaps with other manufacturers later on. "Eventually, every TV set will have a DirecTV layer in it," Hartenstein pegged DirecTV's subscriber-acquisition cost in the range of \$400-\$425 per subscriber, which he "doesn't see increasing by the end of this year." ■

EchoStar files claims on beleaguered birds

EchoStar Communications Corp. has filed an insurance claim for \$219 million for what it calls the total constructive loss of its EchoStar IV satellite, launched May 8.

The satellite is in operation at 148 degrees west longitude and delivering local television signals and niche programming to the Denver, Salt Lake City, Phoenix and San Francisco markets.

EchoStar originally had planned to place it in orbit at its 119 degree west longitude full-Conus slot, but the Lockheed Martin-built bird failed to fully deploy its solar panels. In addition, four primary transponders and two backup transponders on the 32-transponder satellite have failed.

—Price Colman



Cable divided over phone prospects

Despite some initial launches with bullish results, cable operators continue to disagree over whether trafficking residential telephone calls over cable systems is a viable business. During a conference last week in New York, MediaOne Group Inc. Executive Vice President and Chief Marketing Officer Julie Berg expressed strong enthusiasm over customer response in five cities where the former telco subsidiary has started or tested service. With initial penetration reaching as high as 10% of homes marketed, Berg predicted that 25% of customers on MediaOne systems offering telephone service could be taking the service within five years. Century Communications Chairman Leonard Tow was even more bullish, dismissing one projection that telephone and high-speed data combined would account for 25% of cable operators' revenue in 10 years as "much, much too low." Tow, who also controls a separate local phone utility, insisted that operators would find telephone companies easy targets. But Comcast Corp. Vice Chairman Julian Brodsky and Charter Communications Inc. President Jerald Kent were more skeptical. Kent said that it is not at all clear that the results from limited rollouts by MediaOne and Cox Communications Inc. will translate into financial results that will let operators earn a decent return on

the cost of a "911-level" plant upgrade, particularly adding backup power that will keep calls flowing reliably in the event of a power failure. "We are not a big believer," Kent said. That could change if Internet telephony becomes real, letting operators traffic phone calls and high-speed Internet through the same gear in subscribers' homes.

Country comeback

Country Music Television rebounds this week when it launches on Tele-Communications



Inc.'s Seattle/Tacoma systems. CMT was switched out last spring by a handful of MSOs that opted for Jones Intercable's Great American Country music channel. CMT says the TCI agreement will add nearly 1 million subscribers over a three-year roll out to CMT's 42 million sub base. CMT called the carriage agreement one of the largest single-market launches in the channel's 15-year history.

BA plans DBS rollout in D.C.

Bell Atlantic this week plans to announce that it is rolling out DBS service in Washington and one other major mid-Atlantic market, spokesman Larry Plum says. For an installation fee of about \$200 and equipment leasing fees of roughly \$6 per month, Bell Atlantic will install a satellite dish and

off-air antenna, provide programming from DirecTV and USSB and charge all services on a single bill. Monthly programming costs from DirecTV and USSB will be the same as if customers ordered programming directly from the companies. Plum says the arrangement helps satellite TV overcome several sales obstacles because customers will be able to get local signals via off-air antennas, won't have to pay high upfront costs to purchase equipment and will receive installation and 24-hour customer service.

Industry plugs DTH numbers

Direct-to-home satellite will have 10.6 million subscribers at the beginning of next year, up from the current 9.6 million, according to the Satellite Broadcasting and Communications Association. Approximately 2 million of those are C-band subscribers, but C-band numbers are increasing more slowly. SBCA President Chuck Hewitt said last Monday during the group's SkyForum conference in New York City. While EchoStar remains the smallest DBS provider with a 16% market share, that number is up 6% from last year. Wall Street analysts call EchoStar their top investment pick because it is fully funded and should be cash-flow positive by next year (see story, page 83). The DirecTV/USSB partnership remains the nation's largest DBS provider, with more than 3.9 million subscribers. And analysts are bullish on DirecTV/USSB's marketing agreement with telephone company Bell Atlantic, which will provide subscribers with one bill and easy installment and

customer service. Meanwhile, Primestar's customer base has slipped slightly, to 22% of total DTH subscribers. Primestar faces obstacles to further growth, including a difficult market in which to raise capital, acquisition costs that at \$700 per subscriber are twice that of EchoStar's and high expenses to convert to high power if the Justice Department approves Primestar's purchase of News Corp.'s high-power DBS slot at 110 degrees.

Regional Rainbow

The Rainbow Advertising Sales Corp. (RASCOC) will launch a unit dedicated to selling spots on regional cable news networks across the United States in the first quarter of 1999. The new sales division, Regional News Representation, will be managed by RASCOC's national spot advertising rep division. Cable Networks Inc. RASCOC is a unit of Rainbow Media Holdings, whose parent company is Cablevision Systems Corp. Including Cablevision's five New York City-area regional News 12 networks, two dozen regional news outlets have been identified as potential sales targets. Cable Networks already serves 14 of those networks, which include New England Cable News, Chicagoland News, News Channel 8 in Washington, Bay News 9 in Tampa, Fla., and Florida's News 13 serving Orlando.

In other news from Rainbow, the company named Hank Ratner chief operating officer. An 11-year veteran of Rainbow and Cablevision, Ratner most recently was executive vice president of Rainbow.

Rebo Group closes shop

Pioneering HDTV product on firm REBO Group is suspending operations this fall, just as the long-awaited HDTV movement begins in the U.S.

REBO, which was founded in 1986 and has remained an HDTV stalwart throughout the long U.S. digital-standard process, was expected to cash in now that U.S. broadcasters are going digital. But co-founder Barry Rebo says the U.S. HDTV market is developing more slowly than he had hoped, and his fully staffed production firm is too expensive to maintain.

"I'm not interested in having a big facilities company," says Rebo, who started the company with partner Tomio Taki. Rebo adds that with the growing availability of HDTV production equipment, his company's prototype HDTV



TBS's 'African Garden of Eden' was produced by Rebo.



equipment and intimate knowledge of the format isn't as marketable. "Everybody today can be an HDTV producer," he says. "You used to have to have an expertise in the technology, but those days are gone."

REBO Group President Kathy Scott will supervise operations as the company winds down through the end of the year, and she will oversee the completion of all current production work, including REBO's final episode of *WildLife Adventures* for TBS. Rebo will continue to shop his existing library of HDTV programming to both domestic and international broadcasters and plans to start "other entities that are much more flexible than REBO Group." —Glen Dickson

Sony unveils DTV set strategy

Will sell direct-view HDTV set

By Glen Dickson

While most consumer electronics manufacturers are rolling out huge HDTV projection systems for their first digital television sets, Sony is introducing a 34-inch direct-view HDTV set as its first DTV product offering.

Sony executives say they went with a mid-sized direct-view model over a large-screen rear-projection set because they believe their picture-tube technology offers the best picture quality for HDTV, and because they think there's a bigger market for a 34-inch set than for a 55-inch or 70-inch model.

"We also like to do what our competitors don't," admits Jim Palumbo, Sony vice president of consumer television products.

Sony's KW-HD1, a widescreen, flat-screen set that uses Sony's proprietary FD Trinitron picture tubes, will go on sale in late November for \$8,999. The 1080i-native set will be sold as part of a system that includes an outboard DTV tuner box, which is necessary to receive

and decode DTV signals, and a large cabinet. Palumbo says Sony originally intended to build DTV tuning capability into the set, but decided to separate the DTV tuner from the display to get the product to market on time—not for strategic reasons.

"We're not thinking about upgrading the box," he says. Palumbo adds that Sony expects to sell fewer than 10,000 units of the KW-HD1 in the

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first year after its introduction.

In addition to displaying 720P or 1080i HDTV signals in 1080i, the KW-HD1 will display 480P SDTV signals in 480P and upconvert 480i SDTV signals and analog NTSC signals to 960-line interface. The set also has picture-in-picture capability at 480P resolution.

The KW-HD1 won't have a Firewire, or IEEE 1394, digital interface that is the likely candidate to link HDTV sets and cable set-top boxes. But it will have an HD component

input that will allow consumers to watch HDTV pictures delivered over cable, provided their cable set-top has an HD component output; i.e., the cable set-top would need to decode and demodulate the HDTV signal itself and pass it on to the set for display.

Sony Vice President of Business Development Jim Bonan points out that CableLabs, the cable industry consortium, has recommended HD component as an interim solution to allow DTV sets and digital cable set-tops to talk to each other until the Firewire standard is agreed upon. He adds that cable set-top manufacturers and MSOs have assured Sony that they will build some set-tops with HD component outputs to allow early DTV set buyers to receive HDTV signals over cable.

As for a cross-industry agreement on Firewire, Bonan thinks making FCC Chairman William Kennard's Nov. 1 deadline will be "pretty tough." But he predicts an agreement will be reached shortly thereafter. He says the last two Firewire issues that need to be resolved

are copyright protection and a way for cable operators to generate graphics in the set-top and display them on the DTV set. "With a little bit of luck, we'll see Firewire products at the end of 1999," Bonan says.

In December, Sony also will roll out a DTV receiver/decoder, the DTR-HD1, that can be used either to down-convert DTV pictures for viewing on analog sets or to supply an HDTV output to high-end projection systems.

The DTR-HD1 set-top will sell for \$1,599. Palumbo says the DTR-HD1 could be an attractive addition to the 75,000-100,000 multiscan projectors already in the marketplace, with "many of them in rich people's homes." ■

iAudio brings radio distribution to Internet

By Karen Anderson

DG Systems, a provider of digital distribution services to broadcasters, and Digidesign, a supplier of digital audio production software and systems, are working together to streamline radio spots and programs via the Internet with iAudio.

Radio stations and production companies can send audio via DG Systems' iAudio Internet network using Digidesign's Pro Tools workstations and QDesign MPEG PRO AudioSuite plugin. Access to DG's network gives

Digidesign a way to address its customers' needs for wide area network connectivity with access to more than 6,000 U.S. radio stations, says Brian Hagerman, Digidesign manager of worldwide electronic marketing.

According to Greg Schott, DG Systems vice president of marketing, iAudio makes it easy for station groups to share talent and content and to establish a common method of distribution. "Groups have been faced with the daunting task of piecing together a dizzying array of technologies and processes resulting from the acquisi-

tions of radio stations over the past several years," he says. "DG Systems' Network and iAudio provide a common standard for the transport, presentation and playback of audio content."

Schott says iAudio also simplifies advertising spot distribution and eliminates the need for staff to hand-deliver tapes: "Currently, radio station salespeople often must pick up locally produced tapes and hand-carry them back to their stations. iAudio will let station salespeople do what they do best—sales."

DG Systems is preparing service and pricing packages for broadcasters. ■



By Glen Dickson

Novocom produces tags for NBC News

Los Angeles broadcast branding firm Novocom has produced end tags for eight NBC News programs, including *NBC Nightly News with Tom Brokaw*, *Today*, *Nightside* and the network's five *Dateline* NBC programs. The tags, which are customized versions of one master animation, were created using Alias/Wavefront software running on an SGI worksta-



Novocom has created customized end tags for NBC News.

tion, with the 3-D effects implemented with Photoshop via Macintosh and compositing completed on a Quantel Henry.

AMS Neve bows new console

AMS Neve will introduce a 48-fader version of its Libra digital mixing console at the Audio Engineering Society convention in San Francisco later this month. The console has an additional control sublayer that allows up to 144 fully featured audio inputs to be accommodated in a compact 48-fader frame. The latest version 2.0 software for Libra also offers several upgrades, including a new defaults manager that allows users

to define their preferred start-up value for each control, and control screens that can be accessed via dedicated hot keys, eliminating the need to use a mouse.



AMS Neve's Libra digital mixing console is now available in a 48-fader version.

Pappas taps Harris for transmitters

Harris has signed a master purchase agreement with Pappas Telecasting, Visalia, Calif., to supply Pappas stations with both digital and analog transmission systems. In the first transaction under the deal, Pappas has ordered four NTSC transmitters from Harris. WFBX(TV) Greensboro,

N.C.; KPWB-TV Des Moines, Iowa, and KPTH(TV), Sioux City, Iowa, have purchased 240 kw Sigma IOT transmitters, while KTVG(TV) Kearney, Neb., bought a 60 kw UHF Sigma IOT unit.

Scientific-Atlanta introduces PowerVu Plus

Scientific-Atlanta has introduced PowerVu Plus, the fourth-generation platform of its satellite television distribution system. The new PowerVu Plus digital products all support MPEG-2, DVB, ATSC, AC-3 audio and standard DVB/ASI interfaces. The new products include the PowerVu Plus Advanced Encoder, Professional Receiver, Advanced Multiplexer and Network Centre. The PowerVu Plus system is designed to be backward-compatible with current PowerVu integrated receiver/decoders.

Sex story scores for news sites

Release of Starr report is big hit on the 'Net

By Richard Tedesco

A majority of Americans didn't rush to judgment on Bill Clinton's presidency last week, but they were still rushing to Websites that offered up all the seamy details from special prosecutor Kenneth Starr's report to Congress.

CNN.com, ABCNews.com, Fox News and MSNBC all set single-day usage records, eclipsing numbers from Aug. 17, when they streamed video of the president's TV mea culpa.

CNN's traffic soared to a single-day record of just over 34 million page views on Friday, Sept. 11, when the report was released online. CNN's traffic already had peaked at more than 340,000 hits per minute on CNN.com before the report hit the site at 2:45 that afternoon.

"I tend to think, this was the kind of story that, unless you saw this on the Web for yourself, you really didn't feel like you got the story," says Scott Woelfel, senior vice president and editor in chief of CNN Interactive. "If you only heard about it on TV or read about it in the paper, I think you felt left out."

Apart from affording fast access,



CNN's traffic soared to a single-day record of just over 34 million page views on Friday, Sept. 11, when the report was released online.

Woelfel feels that virtually instant publication of the Starr report online pushed some prominent newspapers into printing the entire report in Saturday editions. "We would have seen a lot more in the way of excerpts rather than full text" if news sites hadn't posted it, Woelfel says.

Traffic on ABCNews.com peaked at more than 12 million page views on

Friday, but the site drew another 6 million page views last Monday. So did easy Web access encourage PC users' prurient interests? "That's about more than prurience. That's about the fate of the nation," says Jeff Gralnick, ABC executive vice president, who oversees ABCNews.com. "The only way to make [the Starr report] available to the public is to make it available in its entirety."

Fox News recorded 7.5 million page views on Friday and planned to stream President Clinton's grand jury deposition in its entirety if it's released by the House Judiciary Committee, according to Scott Ehrlich, executive vice president of News Corp. New Media. "This kind of distribution meets the test of what the 'Net does best," he says.

CNN and ABC News also planned to stream Clinton's deposition tape in part or unedited online as soon as it was available.

MSNBC, which declines to calculate page views, reported 1.9 million different PC users logging in on Friday, eclipsing its previous high of 1.1 million users on Clinton's confession day.

AOL pumps up Laybourne's Oxygen Media

By Richard Tedesco

America Online last week took a stake in Oxygen Media, Geraldine Laybourne's New York-based start-up, and gave it a jump start with three women's online sites.

Oxygen gains control of the Electra, Thrive and Moms Online sites from AOL and the respective owners of the sites. The sites form the basis for Oxygen's ambitious mission to establish a hybrid women's network com-



Geraldine Laybourne will take control of three women's sites.

bining online and on-air programming, according to Laybourne. While she "hasn't settled on a TV strategy," it could include a cable or broadcast component—or both, Laybourne says.

"The first thing was to get a presence on the Web and get going," says Laybourne, whose other support thus far comes from her former employer, the Walt Disney Co. Laybourne was president of Disney/ABC Cable Networks until June, when she left to develop Web-

sites for women and children.

The three sites Oxygen will maintain as part of AOL's women's section cover a range of content, including careers, relationships, recipes and online shopping.

Oxygen is seeking deals with other strategic media partners, according to Laybourne, who declined to disclose the cost or size of the minority stakes that Oxygen has sold to AOL and Disney.

AOL President Bob Pittman, Laybourne's boss when she was at Viacom's Nickelodeon cable channel, says the deal "underscores the importance of women to AOL's growth." Women currently constitute half of its 13 million members, AOL says.

Intel lends RealNets its streaming technology

In a deal suggesting the musical-chairs nature of Silicon Valley's shifting—and seemingly contradictory—alliances, Intel Corp. is providing its streaming video software to RealNetworks.

The immediate objective of the new alliance between the Microsoft allies is to boost the quality of RealVideo G2, the latest iteration of RealNetworks' popular streaming technology. The ultimate impact of the deal may be to distance the companies further from Microsoft, which has been at odds with both partners on a range of issues over the past few years.

The apparent source of that acrimony has been Microsoft's megalomaniacal tendencies as the world's preeminent software supplier, according to a recent filing that is part of the Justice Department's ongoing antitrust action against Microsoft. Microsoft executives allegedly tried to bully RealNetworks out of the streaming media platform business and railed against Intel's interest in video software development.

With any co-development opportunity on streaming software a moot point, Intel established a link with the leading supplier in the space in RealNetworks.

"Intel needed to do something with its [streaming] technology," says Seema Williams, an analyst with Forrester Research. She sees an advantage to RealNetworks repairing its apparent rift with Microsoft through the Intel deal. "It's a way for RealNetworks to stay tied to the 'Wintel' (Windows and Intel) duopoly," she says.

Intel Vice President Craig Kinnie, director of Intel Architecture Labs, characterizes the relations between Intel and Microsoft as "business as usual." With reference to the RealNetworks deal, Kinnie says, "We do this [kind of] marketing diffusion through different players all the time." He doesn't rule out eventually licensing the same technology to Gates and company.

Intel Labs is simply intent on its "mission" to improve the online multimedia experience for end users, says Kinnie. ■

Sony's Station makes multiplayer move

Counts on 'Jeopardy!' and 'Wheel' to help drive traffic

By Richard Tedesco

Sony Online hopes to start cashing in on multiplayer online versions of popular co-owned TV game shows *Jeopardy!* and *Wheel of Fortune* early next year as part of its diverse pay-for-play game strategy on its revamped Station site.

Sony's site (www.station.com) has been conducting a beta test of those multiplayer games among 65,000 Netheads. That's just to make sure the site can handle anticipated traffic for *Jeopardy!* and *Wheel*, according to Lisa Simpson, president of Sony Online, who says that The Station simply "didn't scale appropriately"

before a new software layer was added recently to enable the multiplayer formats. Sony has figured a price point for commercial tournaments it will start running after its three- to five-month test.

Daily eight-second spots plugging *Jeopardy!* online will start running at the end of the King World-syndicated game show in November, according to Simpson.

Jeopardy! and *Wheel* currently draw 80% of the traffic to the site. Sony is also selling banners—animated and traditional—to a growing list of advertisers: Citibank, IBM, and AT&T recently started sponsoring college *Jeopardy!* tournaments online. ■

SITE OF THE WEEK [v/www.kdge.com](http://www.kdge.com)



KDGE(FM) Dallas 94.5 Alternative Rock

Site features: 24-hour streaming of alternative rock artists, including The Wallflowers, Barenaked Ladies, Tori Amos, Cherry-Pop-Pin Daddies, Semisonic, Our Lady Peace, Pearl Jam and Rage Against the Machine; playlist, including links for purchase of CDs; news section tracking group developments; events section highlighting upcoming concerts and on-air/online interviews; chat section; links to and from Broadcast.com

Site launched: April 1, 1998

Site director: Mike Irby, KDGE MIS director

Number of employees: 2

Design: In-house; basic template supplied by Electric Village

Streaming technology: RealAudio

Traffic generated: 2,000 hits daily

Advertising: Local banners, Electric Village ads

Revenue: Based on combination of ads and revenue shared with Electric Village from CD sales

Highlights: KDGE provides a comprehensive, localized environment for north Texas alternative rock fans who've been flocking to the site regularly since its inception; and yes, even KDGE offers a ready link for downloading of Ken Starr's ubiquitous report on the Lewinsky scandal

CHANGING HANDS

The week's tabulation of station sales

TVS

KGBT-TV Harlingen, Tex.

Price: \$42 million

Buyer: Cosmos Broadcasting Corp., Greenville, S.C. (W. Hayne Hipp, chairman); also owns nine TVs

Seller: KGBT-TV LP, Salisbury, Md. (Thomas H. Draper, president); also owns WBOC-TV Salisbury, Md.

Facilities: ch. 4, 100 kw, ant. 1,299 ft.

Affiliation: CBS

WIB(TV) Bloomington, Ind.

Price: \$35 million

Buyer: RDP Communications Inc., Palm Beach, Fla. (Roslyck Paxson, president); also owns seven TVs and one FM

Seller: Channel 63 Inc., Baltimore (J. Duncan Smith, principal)

Facilities: ch. 63, 2,000 kw, ant. 1,053 ft.

Affiliation: Pax TV

WPGX(TV) Panama City, Fla.

Price: \$7.1 million

Buyer: Waitt Broadcasting Inc., Omaha, Neb. (Norm Waitt Jr., principal); also owns KMEG(TV) Sioux City, Iowa, and KOTD(AM)-FM Omaha, Neb.

Seller: Wicks Broadcast Group LP, Wichita Falls, Kansas (Pete D'Acosta, TV division president); also owns four TVs

Facilities: ch. 28, 1,260 kw, ant. 748 ft.

Affiliation: Fox

Broker: Khalil & Company Inc.

Construction permit for new TV in Sheridan, Wyo.

Price: \$10.00

Buyer: SJL of Montana Associates LP, Buffalo, N.Y. (George D. Lilly, owner)

Seller: KTVQ Communications Inc., Charleston, S.C. (Peter Manigault, chairman of the board); also owns nine TVs

Facilities: ch. 9

COMBOS

WEGQ(FM) Lawrence, and WWTM(AM)-WAAF(FM) Worcester, both Mass.

Price: \$58 million

Buyer: Entercom Communications Corp., Bala Cynwyd, Pa. (Joseph M. Field, president); also owns 10 AMs and 22 FMs

Seller: Westinghouse Electric Co./CBS Corp., New York (Mel Karmazin, CEO, CBS Station Group); owns/is buying 14 TVs, 41 FMs and 27 AMs

Facilities: WEGQ: 93.7 mhz, 50 kw, ant. 430 ft.; WWTM: 1440 khz, 5 kw; WAAF: 107.3 mhz, 18.6 kw, ant. 820 ft.

Formats: WEGQ: hits of the 70s and

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$84,100,010 ■ 4
Combos ■ \$72,135,000 ■ 5
FMs ■ \$84,685,000 ■ 5
AMs ■ \$84,300,000 ■ 2
Total ■ \$325,220,010 ■ 16

SO FAR IN 1998

TVs ■ \$7,012,263,010 ■ 64
Combos ■ \$5,036,733,060 ■ 207
FMs ■ \$860,620,716 ■ 257
AMs ■ \$556,092,240 ■ 163
Total ■ \$13,411,706,026 ■ 691

SAME PERIOD IN 1997

TVs ■ \$6,047,336,684 ■ 87
Combos ■ \$6,782,912,551 ■ 238
FMs ■ \$1,763,556,599 ■ 313
AMs ■ \$299,196,781 ■ 167
Total ■ \$14,882,992,615 ■ 805

SOURCE: BROADCASTING & CABLE

80s; WWTM: sports; WAAF: AOR

KPUG(AM)-KAFF(FM) Bellingham, Wash.

Price: \$5,825,000

Buyer: Saga Communications Inc., Grosse Pointe Farms, Mich. (Edward K. Christian, president); also owns one TV, 12 AMs, 24 FMs

Seller: San Juan Radio Inc., Bellingham, Wash. (Michael Pollock, president); no other broadcast interests

Facilities: AM: 1170 khz, 10 kw day, 5 kw night; FM: 104.3 mhz, 60 kw, ant. 2,310 ft.

Formats: AM: news; FM: AC

KFYR(AM)-KYYY(FM) Bismarck, N.D.

Price: \$4.8 million

Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, Radio Division); owns/is buying one TV, 135 FMs and 74 AMs.

Seller: Meyer Broadcasting Comp., Bismarck, N.D. (Judith Ekberg Johnson, CEO)

Facilities: AM: 550 khz, 5 kw; FM:

C L O S E D

PAXSON COMMUNICATIONS CORPORATION

Lowell "Bud" Paxson, Chairman and CEO

has agreed to acquire

WQPX-TV

Scranton, Pennsylvania

for

\$6,000,000

from

EHRHARDT BROADCASTING

Ted H. Ehrhardt, Jr., President

Patrick Communications was proud to serve as the broker in this transaction.

PATRICK  COMMUNICATIONS

(410) 740-0250, www.patcomm.com

92.9 mhz, 100 kw, ant. 1,180 ft.

Formats: AM: AC; FM: hot AC

Broker: Media Venture Partners

WJMW(AM)-WHLN(FM) Bloomsburg, Pa.

Price: \$2.51 million

Buyer: Radio Friendz Inc., Selinsgrove, Pa. (David & Susan A. Bernstein, 63% joint owners); also owns two AMs and four FM

Seller: Magee Industrial Enterprises Inc., Bloomsburg, Pa. (Harry M. Katerman, principal); no other broadcast interests

Facilities: AM: 550 khz, 1 kw; FM: 106.5 mhz, 36.5 kw, ant. 570 ft.

Formats: AM: nostalgia; FM: CHR

WCBL(AM)-FM Benton, Kentucky

Price: \$1 million

Buyer: Jim W. Freeland, Benton, Ky.; no other broadcast interests

Seller: The Purchase Broadcasting Company of Kentucky, Los Angeles (Julie Sweet, principal)

Facilities: AM: 1290 khz, 5 kw; FM: 99.1 mhz, 3 kw, ant. 298 ft.

Formats: AM: country; FM: oldies

FMS

WYUU(FM) and WLLD(FM), both

Tampa, Fla.

Price: \$75 million

Buyer: Westinghouse Electric Co./CBS Corp., New York (Mel Karmazin, CEO, CBS Station Group); owns/is buying 14 TVs, 41 FM and 27 AMs

Seller: Entercom Communications Corp., Bala Cynwyd, Pa. (Joseph M. Field, president); also owns 10 AMs and 22 FM

Facilities: WYUU: 92.5 mhz, 50 kw, ant. 489 ft.; WLLD: 98.7 mhz, 3 kw, ant. 1000 m.

Formats: WYUU: oldies; WLLD: rhythmic CHR

WTCF(FM) Carrollton, Mich.

Price: \$3,585,000

Buyer: Liggett Broadcast Inc., Lansing, Mich. (Robert G. Liggett Jr., chairman); also owns two AMs and five FM

Seller: Mid-America Broadcasting Inc., Saginaw, Mich. (Richard J. Doud, vice-president)

Facilities: 100.5 mhz, 3 kw, ant. 328 ft.

Format: CHR

WKXJ(FM) South Pittsburg, Tenn.

Price: \$3 million

Buyer: Cumulus Media LLC., Milwaukee (Richard Weening, chairman and Lew Dickey, vice chairman); owns/is buying 120 FM and 55 AM

Seller: Marson Broadcasting Inc., Scottsboro, Ala. (Robert Gay, principal)

Facilities: 97.3 mhz, 16 kw, ant. 856 ft.

Format: Rhythmic CHR

Broker: Don Sailor

KGRC(FM) Hannibal, and KZZK(FM)

New London, both Missouri

Price: \$2.1 million

Buyer: STARadio Corp., Kankakee, Ill. (Jack W. Whitley, president); also owns three AMs and five FM

Seller: Taylor Broadcasting Company, Quincy, Ill. (Michelle Taylor, principal); no other broadcast interests

Facilities: KGRC: 92.9 mhz, 100 kw, ant. 490 ft.; KZZK: 105.9 mhz, 10 kw, ant. 515 ft.

Formats: KGRC: AC; KZZK: adult alternative

WCSD(FM) Livingston, Tenn.

Price: \$1 million

Buyer: JWC Broadcasting LLC, Cookeville, Tenn. (Joe B. Wilmoth, chief manager); Wilmoth also has interests in WATX(AM) Algood, and WKXD(FM) Monterey, both Tennessee

Seller: Sunny Broadcasting LLC, Livingston, Tenn. (Millard V. Oakley, president)

Facilities: 95.5 mhz, 2.85 kw, ant. 472 ft.

Format: Country

AMS

WEEI(AM) and WRKO(AM) both

Boston

Price: \$82 million

Buyer: Entercom Communications Corp., Bala Cynwyd, Pa. (Joseph M. Field, president); also owns 10 AMs and 22 FM

Seller: Westinghouse Electric Co./CBS Corp., New York (Mel Karmazin, CEO, CBS Station Group); owns/is buying 14 TVs, 41 FM and 27 AM

Facilities: WEEI: 850 khz, 50 kw;

WRKO: 680 khz, 50 kw

Formats: WEEI: sports, talk; WRKO: talk;

KCKC(AM) San Bernadino, Calif.

Price: \$2.3 million

Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crawl, president, Radio Division); owns/is buying one TV, 134 FM and 73 AM

Seller: All Pro Broadcasting, Inglewood, Calif. (Willie Davis, president)

Facilities: 1350 khz, 5 kw day, 500 w night

Format: Classic country

Broker: McCoy Broadcast Brokerage

—Compiled by Alisa Butler

CENTENNIAL BROADCASTING

has acquired

KKLZ-FM

Las Vegas, Nevada

from

THE APOGEE COMPANIES

for

\$21,000,000

The undersigned acted as exclusive broker in this transaction and assisted in the negotiations.



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RADIO

HELP WANTED MANAGEMENT

General Manager. Baltimore's new business and financial news station WBIS, affiliated with BNN, Bloomberg and CNBC, seeks energetic, highly-motivated, self-starting sales professional to manage station and market brokered-time programs and commercials to financial industry businesses. Previous successful local sales and new business development experience and strong verbal/presentation skills required. Send letter and resume in confidence to: General Manager, Crimmins Lane, Falls Church, VA 22043. M/F EOE.

General Manager - Midwest. We're a privately owned Midwest group operator with very little debt. We own number one multi-opoly operations. Our employees work in state of the art facilities and are rewarded with excellent compensation and benefit packages. For nearly three decades we've enjoyed an excellent reputation in the radio industry. You're correct to assume that our expectations are high! We have a need for an outstanding General Manager to lead a multiple station operation. This person should have prior experience managing multiple stations simultaneously in mid-size markets. We're only interested in an individual who can demonstrate a history of building number one stations and who understands equally the nuances of programming, promotion and sales. The selected individual will have a stable employment history...drifters need not apply. We encourage women and minorities to apply for this position. Please send resume and references. Reply to Box 01423 EOE.

HELP WANTED TECHNICAL

Broadcast Engineer. Associated Press Broadcast Services in Washington, DC has an immediate opening for a broadcast engineer. Primary responsibilities are in audio and computer automation systems. Expertise in video and satellite systems is a plus. This is a hands-on technology position in a full-time news operation. Minimum three years experience in broadcast or on-line services required. Please send resume to: Phil Avner, The Associated Press, 1825 K Street NW, Washington, DC 20006, or e-mail, pavner@ap.org. The Associated Press is an equal opportunity/affirmative action employer. M/F/D/V

HELP WANTED ANNOUNCER

Radio Announcer: Announces radio programs for communication in both English and Chinese (both Mandarin and Cantonese Dialects) of spiritual, religious and evangelical teaching broadcast to the People's Republic of China. Determines content, length and topics of programs including the writing and editing of scripts. Insures compliance with FCC regulations. Requires Bachelor's degree in Communications. Must speak Mandarin and Cantonese Dialect of Chinese Language. Hours: 9:00 a.m. - 5:00 p.m. 40 hours per week at \$20,000 per year salary. Must have proof of legal authority to work permanently in the U.S. Please send two copies of resume and cover letter to: Illinois Department of Employment Security, 401 S. State Street - 7 North, Chicago, IL 60605, Attention: Len Boksa. Reference #V-IL 19436-B, An Employer Paid Ad. No Calls.

HELP WANTED PRODUCTION

Voice of America seeks experienced, knowledgeable personality to write, host and independently produce two 54-minute jazz shows weekly for international broadcast. Deadline: November 6, 1998. 202-619-2933.

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Recently completed successful turnaround in competitive market as a "stand-alone" against duopolys and triopolys. 30+ years experience including: Group Management, National Sales Management, Combo General Manager, Sales Manager, Group Programming, and Promotional Director. Highly creative. Will design promotion to increase your revenues, ratings and visibility. Excellent sales person with proven sales systems and training ability. Check my references and most recent Miller-Kaplan. Prefer medium market station/stations in quality environment. Reply to Box 01408.

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Broadcasting
Corporation

Equity Broadcasting has the following
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Assistant Chief Engineer, TV
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Please send all replies,
in confidence, to:
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HELP WANTED HOST

WAMC Northeast Public Radio, one of the nation's premier public radio networks, seeks a dynamic, eclectic morning host. Knowledge of politics and all types of music a must. Salary commensurate with experience. Resume and demo tape to: WAMC, PO Box 66600, Albany, NY 12206. WAMC is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

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

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RADIO STATION - 1570AM (WBUX)
INCL. BROADCASTING FACILITY ON 10+ ACRES

**40 Rickerts Road
Doylestown, Bucks Co., PA 18901**
— Sale on premises —

THURSDAY, OCTOBER 15 AT 1:00PM

Located approx. 10 miles north of Philadelphia, station is positioned within 30 mile radius of 4.52 million population. Over \$340,000 in recent upgrades including four new towers, Model AM-5, 5600 watt transmitter, broadcast production and air studio offices, computer systems & supporting equipment. Station power: 5,000 watts daytime; 900 watts nighttime.

Broker Participation Invited

Terms of Sale: \$50,000 deposit in certified funds at time of sale. For Complete Terms of Sale, including a detailed description of facility & inspection info., contact Auctioneer.

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TELEVISION

HELP WANTED MANAGEMENT

Vice President for Television. WXXI Public Broadcasting Council, a joint community licensee in Western New York with an excellent record of local and national production, seeks an experienced professional to lead its television station. We are searching for a dynamic and creative leader to develop innovative local and national programs consistent with the station's mission and to evaluate their effectiveness. Oversee programming as well as formation and implementation of station policy, standards, practices, local and national productions. The successful candidate will have the minimum of a bachelor's degree in a related field, a minimum of ten years experience in a management position, administrative, and program development, background in broadcasting, strong negotiating, writing, on-air, and communication skills. Understanding of new technology and a strong commitment to the educational mission of public television is required. Send letter, resume, references and salary requirement to WXXI, Human Resources Dept., PO Box 21, Rochester, New York. WXXI is an Equal Opportunity and Affirmative Action Employer committed to excellence through diversity.

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

Operations Director. Hearst-Argyle Television Station has opportunity for a key management position. The Operations Director oversees the on-air operation from news directing and switching to studio operations. Create and maintain department budget. Also direct Commercial Production and coordinate locally produced special programs. Must have experience in all areas of operations, be a trainer, good communicator and team player. Knowledge of AVID non-linear editing a plus. Send resume to: Bob Rice, President/General Manager, Attn: Ad BROADCASTING & CABLE, KSBW, PO Box 81651, Salinas, CA 93912. EOE.

HELP WANTED SALES

**SALES PROMOTION
ACCOUNT EXECUTIVE**

ABC7 Los Angeles is seeking an Account Executive to coordinate retail sales and promotions. This position will assist in all phases of sales and promotion from creation to implementation. The ideal candidate will be organized, creative, and have excellent writing, presentation and sales skills. PowerPoint, desktop graphics and Internet abilities are required. Prior TV or radio sales and production (AVID) experience is preferred.

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



KABC LOS ANGELES

Equal Opportunity Employer

Broadcasting & Cable

**We Need Your Passion for
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Broadcasting & Cable has an exciting opportunity for a dynamic, energetic individual. Seeking a seasoned sales professional to drive cable industry ad sales. Knowledge of TV, cable and related industries preferred. Ideal candidate should have 5+ years in ad sales for publishing, cable television or affiliate sales.

For immediate consideration, send your resume with salary requirements to:
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245 W. 17th Street
New York, NY 10011
or fax to 212-727-2425. EOE M/F/D/V.

**WE'RE STORMING THE
BEACH IN MIAMI**

Come display your creative talents at a cutting edge TV Station. Barry Diller's WAMI-TV in Miami Beach, Florida is looking for a next generation Account Executive. WAMI is the only hyper local TV station in the country, broadcasting from a glass storefront studio smack dab in the middle of South Beach. If you want to do non-traditional work in an environment that nurtures creativity rather than squashes it, this is the place to be.

ACCOUNT EXECUTIVE

Must have 2-3 years broadcast television sales experience. Background must also include working knowledge of NSI, Tapscan, CMR, and MSWord. Agency and Direct account experience are mandatory.

USA Broadcasting provides an excellent compensation package, full benefits, and a no snow climate guarantee. It is Florida after all and we're 2 blocks from the Beach. Rush that resume to:

WAMI-TV
605 Lincoln Road
2nd Floor
Miami Beach, FL 33139

Fax: 305-604-0406

USA Broadcasting is an Equal Opportunity Employer.

**ADVERTISING SALES
NEW YORK**

The Hollywood Reporter, the leading daily entertainment trade publication, is seeking an experienced salesperson to sell film, technology, finance and publishing accounts on the East Coast. The ideal candidate will have a minimum of 5 years advertising sales and publishing experience, selling to at least two of the above categories, technology a plus! Must be able to work well under pressure and handle daily deadlines. Great career opportunity. Competitive compensation package. EOE.

Mail resume and salary history to:
EASTERN SALES MANAGER

THE REPORTER

1515 BROADWAY, NEW YORK, NY 10036
FAX: 212-536-8875

General Sales Manager. Powerhouse small-market NBC affiliate seeks innovative leader to assume direction of sales, traffic and commercial production areas. We're looking for a motivated individual with the proven ability to train and motivate a talented sales force. Strong interpersonal, customer-focused and non-traditional revenue skills a must! Television sales management experience necessary. KPLC is a Cosmos Broadcasting Corporation station located in beautiful Lake Charles, Louisiana. Send letter and resume to Veronica Bilbo, EEO Officer, KPLC-TV, PO Box 1490, Lake Charles, LA 70602. EOE.



GENERAL SALES MANAGER

WHNS TV Fox 21 in the Greenville-Spartanburg-Asheville market has an immediate opportunity for a GSM. Candidate must have 3 years in television as an experienced Sales Manager. You will be responsible for inventory control and pricing. The duties will also entail being well organized and possess strong negotiation/presentation skills. Candidate should be self-starting and creative with ability to motivate local and national sales reps. Proficiency with TV Scan, Scarborough, Bias and client promotions a plus. Mail or fax a resume to:

WHNS-TV
Attention:

General Manager - GSM
21 Interstate Court
Greenville, SC 29615
Fax (864)234-7653
EOE/M/F/H



General Sales Manager. WEYI, NBC affiliate in Flint-Saginaw-Bay City, Mid-Michigan's growth station seeking an aggressive leader whose goal is to out perform the competition. We need an outside the box thinker with ability to train and motivate, build team spirit, control inventory, forecast revenue and establish budgets. Excellent compensation package and growth opportunities, with expanding television group. Send resume to: Ron Pulera, President and General Manager, WEYI-TV NBC25, 2225 W. Willard Road, Clio, MI 48420, call 810-687-1000. An Equal Opportunity Employer.

Traffic Manager. Hearst-Argyle Television station and #1 affiliate in Monterey/Salinas market is seeking a Traffic Manager to direct and administer all functions of a department of three. Accuracy and efficiency is imperative! Columbine AS400 is in place. Must have strong analytical skills and be detail oriented with solid communication skills. Three to five years experience required. Send resume to: General Sales Manager, Attn: BROADCASTING & CABLE, KSBW, PO Box 81651, Salinas, CA 93912. EOE.

WABU-TV 68. New home of the Boston Celtics and home of the Red Sox has exciting opportunities for experienced Account Executive to join our sales team. Candidates must have at least 2 years prior broadcast or sports related sales experience. Please forward resume to: Pauline Pratt, Human Relations Manager, WABU-TV, 1660 Soldiers Field Road, Boston, MA 02135. EOE.

KMOH-TV, Western AZ WB, is seeking an Account Executive who can sell the sizzle. Strong closing skills essential. Professional appearance and reliable transportation required. Contact Stan Koplowitz 520-526-2232. EOE.

Traffic Manager (WCWB). Manage Operations and Traffic functions. Resp inventory control, oversee log prep, order entry, continuity and var duties. Strong comm and organizational skills a must. Columbine and/or television traffic exp. necessary. College degree or equiv work exp. No calls. Send To: Richard Engberg, WPGH Fox-53, 750 Ivory Ave., Pgh, PA 15214. EOE M/F.

Local Sales Manager. FOX affiliate in Albany, GA is looking for a manager to lead a highly motivated local sales staff. The ideal candidate will be skilled in training, preparing presentations as well as developing client contacts, both agency and direct. A track record of success is required. Fax or mail resume to General Sales Manager, WFXL, PO Box 4050, Albany, GA 31706. Fax: 912-889-8966. No phone calls please. EOE.

HELP WANTED NEWS

Statewide Broadcast TV News Network

Seeking quality-minded professionals to fill the following positions. Must have five years TV news experience:

Reporters – Investigative experience. Enterprising, enterprising, enterprising.

Photographers – Work with reporter, but must have work ethic and journalistic approach of a one-man-band

Producers – Strong writing skills and ability to visualize program.

Directors – Nimble-fingers and ability to think ahead.

Promotion directors – Creative writing and non-linear editing skills. Must do more than point out the obvious

Non-linear editors – Fast, qual ty.

Openings are at various metropolitan locations across Texas. Competitive pay and benefits. An equal opportunity employer.

Contact:

Peggy Cimics, HR Director
8122 Datapoint Dr., Ste. 305
San Antonio, TX 78229



THE TEXAS NETWORK

Weather Producer: ABC-7, WJLA-TV in Washington, DC has immediate opening for a top-notch producer to join our team. Excellent computer skills required, including proficiency on Kavouras. 5 years of progressively responsible experience in a television newsroom preferred. Send resume to: Human Resources, WJLA-TV, 3007 Tilden St., N.W., Washington DC 20008. EOE

Meteorologist. Top rated news department in market seeks lead weather anchor. Meteorology degree and computer graphics experience required. AMS seal preferred. Send non-returnable tape and resume: Jim Morris, 35 Hildreth Street, Bangor, Maine 04401.

Meteorologist: ABC-7, WJLA-TV in Washington, DC has immediate opening for a top-notch addition to its weather team. At least 2 years of TV weather anchor experience in a major to medium market and AMS Seal required. Send resume and non-returnable reel to: Human Resources, WJLA-TV, 3007 Tilden St., N.W., Washington, DC 20008. EOE

WSTM-TV in Syracuse, NY, a Raycom Media station, has an opening for a Senior Director. Qualified candidate will have 5 years experience directing television news. This position requires a well-organized, energetic communicator and leader to direct our number one rated newscasts and instruct team members. We are an EOE and qualified minorities and females are encouraged to apply. Please send resume and demo tape to Donna Moreland, WSTM-TV, 1030 James Street, Syracuse, NY 13203. Pre-employment drug test required.

News Manager. WBTV, CBS affiliate in Charlotte, NC, seeks News Manager. Position requires strong product knowledge, leadership skills and collaborative communication style. Ideal candidate will be marketing savvy, sales friendly and entrepreneurial in pursuit of local news leadership. Must be adept at sound allocation of resources. Proven experience. Qualified women and minorities are encouraged. No phone calls please. Jefferson-Pilot Communications is an Equal Opportunity Employer. Reply to: Human Resources, 1 Julian Price Place, Charlotte, NC 28208.

WHOA-TV, a Media General Station in Montgomery, Alabama has an immediate opening for a Sports Director. Job includes anchoring the 5 and 6 pm daily sportscasts, as well as covering local sporting events. Should be creative, organized, and an excellent sports writer. Must also be able to edit, as well as shoot footage. 2-3 years on air experience required. Send non returnable tape to Human Resources, WHOA-TV, 3251 Harrison Road, Montgomery, AL 36109. EOE, minority applicants encouraged to apply, pre-employment drug test required. M/F, no phone calls please.

Reporter. Looking for a creative, motivated, self-starter to join our news team. Must have a positive attitude, a desire to learn and grow and a deep commitment to quality and the overall news product. We are looking for a reporter who can deliver the news in a conversational but credible style and who can tell compelling stories. Must have excellent live shot abilities. Must have at least 3 years prior experience as a news reporter/anchor at affiliated broadcast station. Must have bachelor's degree in news related field, strong command of English language, working knowledge of libel laws and generally accepted journalist ethics. Must have a good driving record. Send resume/tape to: Human Resources, KTBC-TV/Fox, 119 E. 10th Street, Austin, TX 78701. Reference position title on envelope. No phone calls, please. EEO employer.

Producer. WESH-TV, Orlando's NBC affiliate, is looking for a Newscast Producer. Join a station that's working hard to make news important again. We're a place where content counts, not the number of stories you can stuff into a newscast. College degree preferred, along with 3 years producing experience. Rush resume and non-returnable tape to Ken Ericson, Assistant News Director, WESH-TV, PO Box 547697, Orlando, FL 32854. No phone calls. An Equal Opportunity Employer.

Managing Editor. Oversee assignment desk. Responsible for planning of daily news and future stories. Work with reporters/photographers on daily stories. Conduct two editorial meetings daily. Must have sound journalistic judgement. Must have background in local television news. Need to be able to work under pressure while remaining calm. Requires great ability to work with people. Send cover letter and resume to: Human Resources, KTBC-TV/Fox, 119 E. 10th Street, Austin, TX 78701. Reference position title on envelope. No phone calls, please. EEO employer.

News Anchor/Producer. Anchor: KTVL-TV in beautiful Southern Oregon has an immediate opening for a 5, 6 and 11pm news anchor to complement our female co-anchor. We need someone who knows news, is a great communicator, can produce a moving newscast, write great copy, and isn't afraid to pick-up a camera if needed. At least 5 years of TV news experience preferred. No phone calls! Send non-returnable tape and resume to News Director, KTVL-TV, PO Box 10, Medford, OR 97501. KTVL is an Equal Opportunity Employer.

Managing Editor: ABC-7, WJLA-TV in Washington, DC has immediate opening for a Managing Editor to oversee daily newsroom assignment operations. Minimum 3 years experience in news management. Knowledge of DC metro area an asset. Send resume to: Human Resources, WJLA-TV, 3007 Tilden St., N.W., Washington, DC 20008. EOE

Producer Canadian Television, Washington News Bureau. Extensive editorial, logistic and technical experience required. Mail resumes c/o Alan Fryer to: CTV News, 2030 M St., Washington DC 20036. Or e-mail to afryer@ctv.ca

KBMT-TV has an opening for a Meteorologist. Duties are present on-air weather segments, accurately forecasting local weather. Desire college degree with emphasis on meteorology. Send resume and non-returnable VHS tape to: EEOC Officer, KBMT-TV, PO Box 1550, Beaumont, TX 77704. EOE.

Executive Producer. WDAF, a Fox O&O in Kansas City is seeking an experienced Executive Producer for our weekend evening 5PM, 9PM and 10PM newscasts. Exercises authority in determining which stories will be incorporated into news programs and the manner in which they are presented. Will also help develop and implement acceptable standards of performance in writing, editing, photography, and use of graphics. Provides creative leadership. A minimum of 5 years experience in television news producing of which 2 years is in a television news management position. A BA or BS degree is required. For consideration, please send resume and demo tape to WDAF; Human Resources Dept; 3030 Summit; Kansas City, MO 64108. EOE M/F/D/V

HELP WANTED RESEARCH

KSTW Television, a division of Paramount Stations Group, seeks to fill the position of Research Director. The candidate should be a college graduate with 2-4 years of research experience in the broadcast industry. Strong personal computing skills including Explorer, Word, Excel, Access and PowerPoint are essential. Knowledge of LAN systems is helpful. The ability to work with a local sales staff, national rep firm, and in-house management team is also critical. This individual should possess excellent analytical skills, strong knowledge of new technology, and be a creative self-starter who can make numbers sing. Send work history and salary requirements to Human Resources, Research Director, KSTW/Paramount Pictures, PO Box 11411, Tacoma, WA 98411. We are an Equal Opportunity Employer.

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

HELP WANTED TECHNICAL

TWENTIETH CENTURY FOX

NETWORK ENGINEER IT & POST PRODUCTION

Twentieth Century Fox is seeking a Network Engineer to configure, install, maintain and support computer/network hardware and software used in Post Production process control. This includes assessing requirements for interfacing computer systems within the Post Production operations facility; evaluating process-specific hardware and software, procurement and set-up. Will also program software to enable interprocess communication, simplification of maintenance and enhanced usability/operation of systems; design and construct customized hardware/software sub-systems to achieve specific interoperability goals.

The successful candidate must have a Bachelor's degree in Computer Science, Physics or Math; a working knowledge of Intel, Macintosh and Unix-based servers, disk sub-systems, and computer network components including configuration, installation and troubleshooting; experience programming in NT and Unix scripting languages, C++, NT & Unix Utilities; background in film post production or related industry; circuit design, component writing, breadboarding, logic tracing, component-level troubleshooting experience; the ability to install, troubleshoot, and test communications circuits, Baseband Hardware (hubs, multiplexers, switches, terminal servers), Broadband Hardware (CATV, Coaxial) and Fiber Optics; and a basic understanding of Telephony including POTS, PDX, ISDN, DS1-DS3. Strong written and verbal communication skills, an excellent customer service focus and the ability to work effectively in time-critical situations is also required.

We offer excellent salaries & benefits. Please send or e-mail resume w/salary history to: Twentieth Century Fox, Human Resources Dept., Code: 445-0898, P.O. Box 900, Beverly Hills, CA 90213; e-mail: resumes@fox.com. EOE.



WRBW-TV is seeking a broadcast maintenance engineer. Candidate should have 4 to 6 years of component level troubleshooting skills. Experience with UHF RF system, microwave and strong computer skills are necessary. Send resume and salary requirements to WRBW TV-65, 2000 Universal Studios Plaza, #200, Orlando, FL 32819. Attn: Robert Fusco, Chief Engineer. EEO Employer.

Senior Television Maintenance Engineer. Fully skilled in repairing both digital and analog video and audio broadcast grade equipment. Troubleshooting to both the board and component level preferred. Facilities and light circuit design skills a plus. Electrical Engineering degree preferred, but not required. An extremely high quality sense is mandatory. Extensive experience in broadcast grade teleproduction, network or Television station engineering required. Send resume and salary requirements to: Nichols Technical Services, Attn: SR/3/98, 2945 Flowers Road South, Suite 107, Atlanta, GA 30341.

Junior Television Maintenance Engineer. Broadcast grade equipment bench repair skills required. High quality level of digital and analog video and audio equipment alignment and set-up abilities. Full understanding of electronic theory mandatory. Technical school or college degree in an electronics related discipline preferred. A minimum of 7 years experience in engineering maintenance at the broadcast grade level is a must. Send resume and salary requirements to: Nichols Technical Services, Attn: JR/3/98, 2945 Flowers Road South, Suite 107, Atlanta, GA 30341.

Engineering Supervisor. Telemundo/KSTS-TV in San Jose, California, a Telemundo owned and operated station, is seeking an Engineering Supervisor for its studio operation. The candidate should possess an Associates Degree in Electronics and a minimum of 5 years experience in the repair of SP beta machines, cameras, studio production equipment, video servers, and have a solid background in computer systems. Strong analog and digital troubleshooting skills a must as is the ability to communicate well with others. Managerial skills, FCC Radiotelephone Operator License, SBE Certification and UHF Transmitter experience desirable. Send resume, salary history and cover letter to: Robert Amoroso, Director of Engineering and Operations, Telemundo/KSTS-TV, 2349 Bering Drive, San Jose, CA 95131 or Fax: 408-432-6218. EOE.

Maintenance Engineer. Florida's sun and sand are calling you. WFTX-TV, the FOX affiliate in the Fort Myers market, is seeking a self-motivated Maintenance Engineer. Experience with station systems, component level repair, cameras, Odetics TCS2000, 3/4", Beta, ENG and News experience a must. All new Digital-S news department. SBE certification and UHF experience are desirable. Second shift hours. Please send resume and salary requirements to: Ryan Steward, Chief Engineer, WFTX-TV, 621 SW Pine Island Road, Cape Coral, FL 33991. We are an Equal Opportunity Employer.

Paxson Communications seeks Chief Engineer for Syracuse TV station. Maintain and repair all technical equipment/protect the station license by operating within FCC's parameters and procedures. Assist GM in implementing operating budget and controlling operating expenses. Deliver broadcast signal to identified cable TV headends. Applicants must have strong broadcast maintenance exp. and ability to handle complex system integration. Knowledge of FCC regulations and applicable electrical, mechanical, structural and civil engineering methods preferred. Proven success in broadcast TV, cable, radio or preferred. Proven success in broadcast TV, cable, radio or related field preferred. Mail/fax all resumes to: WAUP-TV 56, 6780 Northern Blvd., Ste.103, East Syracuse, NY 13057. EOE.

Chief Engineer. UHF CBS affiliate with AM/FM seeks candidates with extensive experience in transmitter and microwave systems maintenance, including at least 5 years of experience in broadcast television station engineering management. AM directional experience a plus. Strong interpersonal skills are needed to manage engineering staff. This person will prepare and administer capital and operating budgets, and plan equipment purchases and installation. Send cover letter and resume to: Kendra Cooper, WMBD, 3131 N. University, Peoria, IL 61604. EOE M/F.

Chief Engineer. CBS affiliate in Odessa/Midland, Texas seeking an individual with a degree in Electronic Engineering or equivalent technical training. Must have a minimum of 5 years in television station experience. Strong knowledge of transmitter operations, repair and maintenance. FCC regulations, computers and budgeting a must. We are a large group of small market stations with compensation and benefits expected. Send resume and references to Andy Lee, VP and GM, KOSA-TV, Box 4186, Odessa, Texas 79763. No phone calls. EEO.

Chief Engineer needed for Florence/Myrtle Beach, South Carolina. CBS affiliate. WBTW-TV13 is owned by Spartan Communications, Inc., a leading pioneer broadcast company for over 50 years. Mail or fax letter of application with resume to: Bone & Associates, Inc. Attention: WBTW Position. Six Blackstone Valley Place, STE 109, Lincoln, RI 02685. Fax 401-334-0261. EOE/M-F.

HELP WANTED CREATIVE SERVICES

Executive Graphics Designer-News and Creative Services. WFOR-TV, the CBS owned station in Miami seeks a talented, self-confident broadcast designer/producer to work on major projects, not minutia. Position will report to the Director of Design and will serve and lead designer for news program elements to include special opens, bumps, animated keys and transitional elements. Will also work directly with Creative Services from inception to design and production of graphic packaging elements and art direction for on-air promos and advertising in print and other media. Individual must possess a strong instinct for station-wide graphic consistency, the ability to cooperate and communicate effectively with News, Creative Services and top management, as well as producers and the wherewithal to forward good design. You will be supported in your efforts. Ideal candidates will have a bachelor's degree in design; hands-on experience in MAC, on-air print paint systems and television production; five-years experience (some supervisory helpful) in a network-affiliated television station graphics department with heavy news and promotion emphasis. Please send resume w/salary history and non-returnable demo reel to: Human Resources, WFOR-TV, 8900 NW 18th Terrace, Miami, FL 33172. M/F. EOE.

HELP WANTED MISCELLANEOUS

BELO

Belo owns 17 television stations reaching 14% of the country including: 4 ABC affiliates, 6 CBS affiliates, 5 NBC affiliates, 2 FOX affiliates, and operates (via LMAs): 3 UPN affiliates and one unaffiliated.

The following jobs are presently open at the stations listed below. When sending your resume, please indicate (by job number) in which position you have interest.

Tulsa, OK, KOTV CBS

Technical Director

Two years experience in production at broadcast facility in technical directing and college degree preferred.

#BC17-01-1

Tucson, AZ, KMSB FOX

Studio Engineer

Responsible for installation and maintenance of on-air commercial promotional production facilities and sports microwave transmission facilities. Minimum 3 years experience and versatility in all types of studio equipment.

#BC17-02-1

San Antonio, TX, KENS CBS

Account Executive (Radio)

Applicant should have a verifiable record of success in sales, with preference given to those who have sold advertising, preferably radio or television, and, in particular, News/Talk Radio. Skills in both written and oral are important. Dependable transportation is required. Minimum 2 years sales experience.

#BC17-03-1

San Antonio, TX, KENS CBS

Account Executive (TV)

Qualified applications should have a minimum of 2 years outside sales experience, a working knowledge of Nielsen ratings and applications, basic computer skills, and a familiarity with media and production. Dependable transportation and professional appearance are also prerequisites. A desire to succeed and self motivation will reward you with additional responsibilities and an above average income.

#BC17-032-1

Spokane, WA, KREM CBS

News Producer

A unique opportunity to join in our news staff of experienced journalists committed to your success. News is #1 and our viewers deserve the best producer we can find to bring them the most watchable local newscast in Spokane. Rush resume and non-returnable tape.

#BC17-04-1

Boise, ID, KTVB NBC

Executive News Director

Responsible for the overall journalistic standard and strategic direction of the top media company in the State of Idaho. 2-3 years experience as news director and 3-5 years experience in news management. Must possess excellent oral and written communication skills and have the ability to represent the television station as a public spokesperson.

#BC17-05-1

Hampton-Norfolk, VA, WVEC ABC

News Producer

Belo's ABC affiliate in the Hampton Roads area of Virginia, WVEC-TV, has an immediate opening for an experienced (minimum of three years) News Producer who will supervise Reporters in their assignments and be responsible for timing and controlling the flow of the newscast during air time. Journalism degree preferred. Send non-returnable VHS tape with resume.

#BC17-06-1

Hampton-Norfolk, VA, WVEC ABC

Assistant News Director

Need creative and energetic individual with strong journalistic skills and ethics for number two position in newsroom. Responsible for coordinating news coverage and special projects, and assisting in long-term planning. College degree and 5 years of commercial television newsroom experience required. Prior management experience a plus. Please include a short statement of news philosophy with resume.

#BC17-062-1

Sacramento, CA, KXTV ABC

Promotion Manager

Seeking highly creative and organized individual. Minimum 3-5 years experience in TV promotion and marketing. College degree preferred.

#BC17-07-1

Honolulu, HI, KHNL NBC

Local Sales Manager

Minimum 2-3 years sales management experience. Prefer experience in selling Sports and LMA creativity.

#BC17-08-1

St. Louis, MO, KMOV CBS

Sales Research Analyst

Minimum 2-3 years computer experience and extensive working knowledge of MS Office software. Minimum 1-2 years sales, advertising and research experience. College degree required.

#BC17-09-1

Houston, TX, KHOU CBS

Morning Show Executive Producer

We are seeking a journalist first and foremost. Primary responsibilities will include scheduling, coaching, writing, and production critiques. Create a sizzle each newscast. 3 years experience in top 30 market preferred.

#BC17-10-1

Houston, TX, KHOU CBS

Graphic Artist

Must have 3-5 years of broadcast experience. We are looking for a seasoned paint box designer with experience on Hal and SGI.

#BC17-102-1

Charlotte, NC, WCNC NBC

Producer

Looking for 2 years news producing experience in a small to mid-size market.

#BC17-11-1

Seattle, WA, KONG

Writer/Producer

Responsible for production of promos for programs, station projects and PSA's. Prefer promotion experience with an independent television station. Minimum 3 years independent promotions experience preferred.

#BC17-12-1

Portland, OR, KGW NBC

Executive Producer

Executive produce daily newscasts; work with producers, assignment desk personnel, and other news managers and staff to coordinate and execute high quality, journalistically sound newscasts; requires a proven news manager with at least 5 years local news producing experience and leadership ability.

#BC17-13-1

Portland, OR, KGW NBC

Traffic Operations

Seeking a candidate with 2 years' experience in television traffic. 2 years' experience in BIAS traffic computer system, and 1 year experience with Windows-based programs; responsibilities for production of traffic logs include inventory maintenance, pre-log check of daily spot placements and best use of inventory.

#BC17-132-1

Dallas, TX, TXCN

Graphic Artist

Belo's 24-hour Texas cable news channel seeking a skilled

and dynamic artist to produce promotional and commercial graphics; two years broadcast experience preferred; please send resume and non-returnable tape.

#BC17-14-1

Dallas, TX, TXCN

Writer/Producer

Belo's 24-hour Texas cable news channel seeking energetic producers to write, edit and shoot news promotions and commercials; broadcast experience preferred; please send resume and non-returnable tape.

#BC17-142-1

New Orleans, LA, WWL CBS

Director of Sales and Marketing

Responsible for overall sales and marketing operations of the station; minimum 5 years sales management experience.

#BC17-15-1

Seattle-Tacoma, WA KING NBC

Director of Research

Knowledge of Nielsen ratings, Birch, Scarborough, and Qualtap/TapScan required; strong interpersonal and presentation skills; minimum 4 years experience required.

#BC17-16-1

Dallas, TX, WFAA ABC

Local Account Executive

Responsible for generating revenue for the station from the immediate Dallas/Ft. Worth marketing area; will be responsible for preparing and executing sales and marketing presentations for current and potential advertisers; minimum 2-5 years television experience required; college degree in marketing or business preferred; knowledge of WordPerfect 6.1, TV Scan, Scarborough, Excel and LAN necessary.

#BC17-17-1

Louisville, KY, WHAS ABC

Internet Sales Person

WHAS11, market leader, is looking for a dynamic individual with 2-3 years of marketing/sales experience in media; requires excellent communication skills and the ability to deliver creative, high-impact sales presentations; good organizational and prospecting skills are essential; must possess a thorough understanding of the Internet and related Microsoft systems; college degree preferred.

#BC17-18-1

Louisville, KY, WHAS ABC

Producer

WHAS11 seeks news producer with 3 years of news producing experience; must be a self starter with excellent writing skills and have innovative approaches to producing the news; must exercise good news judgement and have the ability to adapt quickly to changes during live broadcasts; college degree preferred.

#BC17-182-1

Seattle, WA, NWCN

Director of Sales and Marketing

Responsible for budgeting, forecasting, inventory control, market research, and new business development; must have 3 years sales management experience.

#BC17-19-1

Seattle, WA, NWCN

General Sales Manager

We are seeking someone who is aggressive, creative, and possesses strong management skills; will report directly to the President.

#BC17-192-1

Send resume in confidence to:
Belo TV Group, Attn: Job # _____

14th Floor

A.H. Belo Corporation

PO Box 655237

Dallas, TX 75265-5237

Belo is an Equal Opportunity Employer

KWBA-TV58 Sierra Vista/Tucson is a new WB affiliate premiering this fall looking for department heads and staff who enjoy the challenge of making TV history! WB58 is committed to future success through high quality programming (*THE WB, Friends, Nanny, Roseanne, Fresh Prince, Grace, Cheers, Home Improvement, Spin City, Living Single, Hawaii-Five O, Perry Mason, Lucy, Andy, etc.*) and meaningful community involvement. WB58 is looking for broadcasters who: have a proven "independent" track record, conduct business professionally, have a passion for high achievement, believe in leading and winning with a positive/enthusiastic attitude, have strong "new technology" skills, love local television, and have a special appreciation for the terrific Southern Arizona lifestyle.

CREATIVE SERVICES DIRECTOR

This opportunity is literally the chance-of-a career for the right person to play a major role in the planning and execution of the total look, sound, and feel of Southern Arizona's newest television station. Candidates must have extensive hands-on experience and knowledge of image and topical execution utilizing traditional and new media. Ability to work with the sales department on exciting client sponsorships/promotions and community event coverage is also important.

DIRECTOR OF ENGINEERING

This department head will help build and manage WB58's state-of-the-art main studio/master control/edit bays and transmitter facilities; hire, train, and motivate staff; budget and plan for future station services and digital conversion. Candidates would ideally have experience as a CE, or have a strong #2 CE track record.

TRAFFIC MANAGER

Reporting to the Director of Client Services (GSM), this person should have a proven track record of television traffic management experience. Ability to help the sales managers evaluate, maximize, and creatively use all of station inventory is critical.

KWBA-TV58 is an EOE.

Please send/fax (no overnight deliveries please) resumes and cover letter to:

Ron Bergamo - General Manager
KWBA-TV58
Tucson Offices/Studios
3481 E. Michigan
Tucson, AZ 85714
Fax: 520-888-9333

HELP WANTED PRODUCTION

Television Videographer/Producer. Video Photographers take the next step! WDAF, FOX 4 Kansas City, is looking for a highly motivated and creative Videographer with some producing potential for our Creative Services Department. This is a great opportunity for a sharp shooter to gain new dimension with producing television spots! One year of television photography experience is required. College degree is preferred. Responsibilities will include television video photography; (non-linear) video editing; as well as some writing and producing for WDAF Promotions, Sales and Community Services Departments. Please send a resume along with a sample videotape of your work to WDAF, Human Resources Dept., 3030 Summit, Kansas City, MO 64108. EOE M/F/D/V.

Production Manager needed for small market network affiliate in the West. Must have prior experience in News Directing and Commercial Editing. Please send resume and references to Box 01426 EOE.

3-D Animator, Create and produce 3-D animations for programming and sales. Req. Bachelor in Graphic Design, Computer Design, Computer Engin., or related field, and 4 yrs experience with minimum of 1 yr supervisory/managerial exp. Must be competent in character animation and knowledgeable of UNIX; Fluency in Spanish and English req. Submit resume to Jorge Dominguez, Creative Director of Art Dept., Univision, 9405 N.W. 41 Street, Miami, FL 33178. Salary commensurate with experience.

Production Editor/Videographer/Coordinator, Broadcast University of Florida. The University of Florida News and Public Affairs office is currently recruiting for a full-time editor/videographer. This position is in a small internal TV production unit which produces UF-related news features, as well as internal and external contract projects. Will function primarily as a production editor, but will also have to do some shooting. Beta format. Non-linear editing experience required, Media 100 a plus. Shooting experience also required. Salary mid-twenties, excellent benefits. Min. qualifications: BA and 2 yrs. commercial TV experience. News background desirable. Deadline to apply is Oct. 1, 1998. Send cover letter, resume and demo reel (VHS or Beta) to: Diana Stetter, Box 115002, Gainesville, FL 32611. Refer to position #838810D. If an accommodation due to a disability is needed to apply for this position, please call (352)392-4621 or TDD (352)392-7734. AA/EA/EEO.

KCEN-TV has an opening for an Assistant Production Manager. Must be able to direct newscasts, run studio cameras, operate master control, audio, chyron, switcher and other television production equipment. Must know all aspects of television production and be able to communicate well and direct fellow employees; be computer literate; and be a self starter. Applications accepted through September 24, 1998. Submit resume to: KCEN-TV Personnel Dept. 24, PO Box 6103, Temple, TX 76503. Equal Opportunity Employer.

Log Editor. Responsible for creating the daily on air logs which includes the following: placing all commercial spots on log; reviewing log for compelling placement (no like products in same break); reviewing placement for special request (billboards, time period buys); process format sheets to place proper timings and program information onto log; fill unused time with promo/psa material; maintain program information books; work with master control to coordinate any day of air changes; print and distribute logs to proper locations. This position is/will be responsible for the production of three on air logs per week. In addition, the position will be the back up for the sponsorship supervisor and must be familiar with the following: building and scheduling formats; billboard production; preparing log for all sporting events (Lakers, Clippers, Kings, Ducks, Angels, Fight Night, Pac-10); reconciliation procedures. For qualification and application information, call the Jobline at 213-960-3770 or fax resume ASAP to 213-460-5019. AA/EOE.

HELP WANTED PROMOTION

PROMOTION WRITER/PRODUCER

ABC7 Los Angeles has an outstanding opportunity for an experienced and dedicated Promotion Writer/Producer.

This key position requires a talented pro with experience in topical news promotion, station image, and sales promotion. You will be a strong writer, an imaginative producer, visually creative with a great graphic sense, and have excellent post-production skills.

We offer competitive benefits and loads of opportunities in the #2 market. If you can handle lots of pressure and tight deadlines, we have a great job!

If you're a team player with a positive attitude, please send your resume with a non-returnable videotape (beta preferred) to:

ABC7 Los Angeles
Attn: Kimberly Castillo
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Los Angeles, CA 90027



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Very highest quality, prestigious national talk show looking for the very best promotion writer/producer. Must have strong writing skills and the ability to produce superior ideas/work under deadlines. Minimum 3-5 years experience in major market, syndication, cable or agency. If you meet these requirements and want to be part of something that's more than just a hugely successful talk show...send us a reel that will knock our socks off! Reply to Box 01425 EOE.

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

Writer/Producer KARE 11 Promotion. KARE 11 is looking for a writer/producer to add to our exceptional staff. The candidate hirec will have a minimum of two years local station experience, including producing news topicals, series, image and special project promos. Demonstrated strong writing and conceptual skills with a tape of previous spots is required. An ability to work under tough deadlines while keeping your wit and humor is important in this job. Technical skills and familiarity with Protocols and AVID editing systems, along with strong computer skills is an advantage. To apply, send resume and non returnable tape to: KARE 11 TV, Tim Stanko, Marketing and Promotion Manager, 8811 Olson Memorial Highway, Minneapolis, MN 55427. We are a drug free, Equal Opportunity Employer committed to a diverse workforce.

Promotion Manager: WEYI, NBC an aggressive affiliate serving Flint/Saginaw-Bay City, seeks an aggressive leader to take a growing station even higher. Candidate must be a marketing warrior with extensive experience writing and producing on-air promos (particularly topical news promos). Position also involves managing all station events, publicity, public service, and external advertising. Excellent compensation package and growth opportunities, with expanding television group. Send resume to: Ron Pulera, President and General Manager, WEY-TV NBC25, 2225 W. Willard Road, Clio, MI 48420. Call 810-687-1000. An Equal Opportunity Employer.

Television Promotion Director. Medium market network affiliate in Northeast is looking for someone who can do it all and wants a chance to prove it. News promotion is the priority but individual will supervise a 7 person department responsible for production of on-air promotion, local PSA's and commercials. Additional responsibilities would include supervising graphics, scheduling of promotion both on-air and in outside media. The department has state-of-the-art equipment including top-of-the-line digital editing suite and AVID non-linear system. Reply to Box 01427 EOE.

Senior Promotion Producer wanted in Kansas City. Excellent opportunity for an experienced promotion producer looking to take the next step. Candidates should have strong writing/producer skills from image to topicals and thrive in a fast paced environment. Sharp editing skills required (AVID non-linear editing is preferred). Send demo reel and resume to WDAF, Human Resources Dept., 3030 Summit, Kansas City, MO 64108. EOE M/F/V/D.

Promotion Producer (Job #171-200): WBNS-TV, one of the country's premiere television stations, is looking for an aggressive, talented Promotion Producer. Competitive pay, Incredible Tools, and leadership that wants to be the best. If you can dream, we can do it. I need a producer who has the talent and initiative to excel. Previous News Promotion experience required. Non-Linear editing a plus. Rush your tape full of great news promotion to WBNS-TV, Human Resources, Job #171-200, 770 Twin Rivers Drive, Columbus, Ohio 43215. Qualified Minorities and Women are Encouraged to Apply, EEO. We are a Smoke and Drug Free Workplace.

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Vice President/General Manager Cable Programming. International Channel is looking for a Vice President/General Manager to manage multiple premium cable networks. International Channel is an exciting and growing 24 hour foreign language network offering several premium channels. We serve the interests of New Americans, international business people, world travelers, educators and students. Our VP/GM will manage professional staff, launch new products, analyze and manage program supplier relationships. Candidates must have 5+ years experience in forecasting, business plan development and marketing products to international and ethnic segments. International experience is required and multi-lingual preferred. Must possess a Bachelor's or higher degree in liberal arts, business or foreign studies. Please send your resume and cover letter to: International Channel, #521ic, P.O. Box 4917, Englewood, CO 80155, Attn: Office Manager. Successful applicant will be subject to a drug test. EOE.

HELP WANTED SALES

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Broadcasting & Cable has an exciting opportunity for a dynamic, energetic individual. Seeking a seasoned sales professional to drive cable industry ad sales. Knowledge of TV, cable and related industries preferred. Ideal candidate should have 5+ years in ad sales for publishing, cable television or affiliate sales.

For immediate consideration, send your resume with salary requirements to:

Human Resources Department - BC
Cahners Business Information
245 W. 17th Street
New York, NY 10011
or fax to 212-727-2425. EOE M/F/D/V.

Advertising Sales, Account Executive. Encore Media Group's International Channel is looking for an Account Executive to be proactive in the development of national broadcast cable advertising sales. This person will be responsible for targeting national ad agencies, ethnic owned corps. and agencies and ethnic targeted businesses. Must have excellent communication skills, college degree and two years min. media/advertising sales experience, and proficiency in Microsoft Office software. Travel required. Please send your resume to: ICCP- #98-22, 1995 Broadway, 11th floor, New York, NY 70012, Attn: Sonnah Barrie or fax to: 212-769-4395. Successful applicant subject to drug test. EOE.

HELP WANTED NEWS

Innovative news writer/reporter wanted for the #1 fastest growing health-related web site on the 'net-AHN.COM. Must have two to three years experience writing for TV, Internet or print. Prefer TV producing experience, strong health/science interest and writing style that focuses on human side of story. Resumes from dedicated, self-starters with top-notch judgement and sense of humor get first look. Send resume (and a tape, if you have one) to: Liz Poole, AHN.COM News/Live Events Manager, America's Health Network, 2500 Universal Studios Plaza, Orlando, FL 32819.

Booking Director: CNN seeks experienced organized talk show booking manager. Strong on breaking news; knowledge of domestic and international news makers. Other booking positions available. Resume to: Judy Milestone, One CNN Center, Atlanta, GA 30303.

HELP WANTED TECHNICAL

Maintenance Engineer. The Weather Channel, Atlanta, GA is looking for a motivated and reliable individual to join our team. This is an excellent opportunity for someone who wants to expand their knowledge. The selected candidate, for maintenance Engineer, must have at least three years experience repairing and maintaining Broadcast related equipment. You will be part of the Engineering team dedicated to maintaining a brand new, State-of-the-art digital facility. Computer proficiency preferred. Please fax resumes to The Weather Channel, Director of Engineering (770) 226-2943 or send them: 300 Interstate North Parkway, Atlanta, GA 30339. EOE/M/F.

HELP WANTED MARKETING

Marketing Managers. Comcast Cable Communications, the fourth largest cable provider in the U.S., seeks experienced marketing professionals to manage and direct the development, coordination and implementation of core business, new product and competitive marketing plans and strategies for its Southeast Michigan and Detroit systems. Responsibilities include analyzing and monitoring promotion activity, coordinating creative effort to develop direct mail and supportive materials, liaison between region, corporate and area system marketing groups, developing subscriber and marketing budgets, determining trends in and effectiveness of system marketing activities, and negotiating funding for area promotions. Bachelors degree in related discipline with three to five years work experience to include management of a direct sales and/or telemarketing team in a coverage area of 150K+ customers is required; MBA preferred. Strong analytical, communication and management skills necessary. A highly competitive salary, excellent growth opportunities and a superb comprehensive benefit plan, including 401(k) and educational assistance, are available. Please submit or fax resume with salary requirements to: Regional Recruiter, P.O. Box 5155, Southfield, MI 48037; Fax: 248-204-6722. Comcast is proud to be an Equal Opportunity Employer.

HELP WANTED PRODUCTION

Executive Producer, for Black Entertainment Television Entertainment Division. 5+ years major market experience required. Extensive background in studio and field production. Must have background in large scale live and live to tape events. Concert experience a plus. Strong knowledge of music industry a must. Budgeting and good interpersonal skills a must. Prior background in managing a staff of 25+. Send Resumes and Tapes to: Cindy Mahmoud, VP Music and Entertainment, Black Entertainment Television, 2000 "W" Place NE, Washington D.C. 20018. (No Phone Calls Please).

HELP WANTED RESEARCH

MARKET RESEARCH ANALYST

A major New York Sports & Entertainment Company is seeking a Research Analyst with 1-2 years experience in Broadcast Network, Cable Network or a Rep Firm. Thorough knowledge of Nielsen and Scarborough is required. Individual must have excellent writing skills, excellent analytical and quantitative skills and be PC literate, specifically in Excel, Word and PowerPoint. Send resume with salary history to:

Bayard, Department 625

902 Broadway, 10th Floor, New York, NY 10010-6002

Equal Opportunity Employer M/F/V/D

ALLIED FIELDS

HELP WANTED FACULTY

Assistant Professor of Corporate Video. Teach range of introductory, production and post-production courses in corporate video option. Tenure-track. Terminal degree in Mass Communication or related field or ABD with significant professional experience in the broadcast media or corporate setting. Candidate should have a commitment to and evidence of quality teaching in corporate video courses, a record of sustained professional accomplishment, and promise as a communication scholar, previous teaching experience on the college level, evidence of active participation in appropriate media organizations, and a strong background in production and digital post-production in the media or corporate setting. Demonstrable commitment to the teacher/scholar model, public and University service, and a culturally diverse learning environment. August, 1999. Applicant should submit letter of application, resume, official transcripts, pertinent teaching evaluations, and three letters of recommendation by October 31, 1998. Search continues until position is filled. Dr. R. Ferrell Ervin, Chairman, Department of Mass Communication, Southeast Missouri State University, MS 2750, One University Plaza, Cape Girardeau, MO 53701, (573)651-2241. The department of Mass Communication with its 300 majors is the fourth largest department at Southeast Missouri State University, a regional, multi-purpose institution, that enrolls more than 8,000 students. Cape Girardeau, a community of 35,000, located on the Mississippi River, 120 miles south of St. Louis, has been listed as one of the nation's most livable small cities. Southeast Missouri State University is an Equal Opportunity/M-F/Affirmative Action Employer.

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HELP WANTED INSTRUCTION

Communication Studies Chair: The School of Communication at the University of Miami is seeking a distinguished television journalist to fill its Chair in Communication Studies. The Communications Studies Chair, established in 1993, is committed to teaching in the School's graduate program in professional journalism. The occupant of this Chair will teach in the broadcast program and serve as a liaison with television news organizations. The School is seeking a candidate with a mixture of professional and academic experience. Candidates should have a Master's degree and significant television news experience. Each candidate should send a background letter, a resume or vita, the names of three references, and other supporting materials to: Dr. Paul Driscoll, School of Communication, University of Miami, P.O. Box 248127, Coral Gables, Florida 33124-2030. Applications will be reviewed as they are received beginning October 1, 1998. The University of Miami is a private, nonsectarian university with an enrollment of 13,600 students. The School of Communication has 1,000 graduate and undergraduate students in five academic programs. The School is located on the University's main campus in Coral Gables, a residential suburb of Miami. The University is an equal opportunity, affirmative action employer and encourages applications from minorities and women.

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FM- Class A Coastal Carolina's	\$750K
FM- Fl. Atlantic Coast Class C3	\$2.7M

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Radio Station For Sale. WTJZ 1270AM Hampton, Virginia. Power 1KW. Top 35 Market. Full-time non-directional day/directional night. To be sold by public auction on October 14, 1998 at 3:00 p.m. Sale Terms- All Cash. \$225,000 minimum bid. \$10,000 Bidder's Deposit Required to Bid. Contact James T. Lloyd, Jr. at (757)625-2550 for all auction terms, inventory list or for walk through. Auction subject to cancellation under auction terms.

FELLOWSHIP

1999 International Fellowship Opportunities

Eisenhower Exchange Fellowships announces a competition for U.S. citizens in leadership positions with significant professional experience (10-20 years) for Fellowships to:

Hungary: Technology in communications

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Fellows will meet with top level authorities in government and business throughout the country for a period of 4 to 10 weeks. Benefits include all travel costs and living allowance for Fellow and spouse. Applications due November 30, 1998. Request from: J. Hartl, Eisenhower Exchange Fellowships, 256 South 16th Street, 3rd Floor, Philadelphia, PA 19102; FAX: (215) 546-4567; e-mail: jhartl@eef.org.

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DATEBOOK

MAJOR MEETINGS

Sept. 23-26—**Radio-Television News Directors Association** international conference and exhibition. San Antonio Convention Center, San Antonio. Contact: Rick Osmanski, (202) 467-5200.

Oct. 14-17—**National Association of Broadcasters** Radio Show. Washington State Convention and Trade Center, Seattle. Contact: (800) 342-2460.

Oct. 26-28—**Southern Cable Telecommunications Association** Eastern Show. Orange County Convention Center, Orlando, Fla. Contact: Patti Hall, (404) 255-1608.

Oct. 27-29—**Society of Broadcast Engineers** national meeting and electronic media expo. Meydenbauer Center, Bellevue (Seattle), Wash. Contact: John Poray, (317) 253-1640.

Oct. 28-31—**Society of Motion Picture and Television Engineers** 140th technical conference and exhibition. Pasadena Convention Center, Pasadena, Calif. Contact: (914) 761-1100.

Nov. 9—**BROADCASTING & CABLE** 1998 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Cahners Business Information, (212) 337-7158.

ness Information, (212) 337-7158.

Dec. 1-4—The Western Show, conference and exhibition presented by the **California Cable Television Association**. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 428-2225.

Jan. 25-28, 1999—35th annual **National Association of Television Programming Executives** program conference and exhibition. Ernest Morial Convention Center, New Orleans. Contact: (310) 453-4440.

April 19-20—**Television Bureau of Advertising** annual marketing conference. McGraw-Hill Conference Center, Las Vegas Convention Center Las Vegas. Contact: (212) 486-1111.

April 19-22, 1999—**National Association of Broadcasters** annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

June 13-16, 1999—48th annual **National Cable Television Association** convention and exposition. McCormick Place, Chicago. Contact: Bobbie Boyd, (202) 775-3669.

THIS WEEK

Sept. 21-25—“Harris/PBS DTV Express,” DTV dual seminar series featuring technical and business operations seminars presented by **Harris Corp.** and **PBS**. Milwaukee. Contact: (888) 733-3883.

Sept. 22—**Hollywood Radio & TV Society** news-maker luncheon featuring the presidents of the six broadcast networks. Century Plaza Hotel, Los Angeles, Calif. Contact: (818) 789-1182.

Sept. 22-23—“High-Speed Data to the TV and PC: The Ultimate Medium,” seminar presented by **Kagan Seminars Inc.** The Park Lane Hotel, New York City. Contact: Tim Akin, (408) 624-1536.

Sept. 22-24—**Great Lakes Cable Expo** annual convention and trade show. Navy Pier, Chicago. Contact: 317-845-8100.

Sept. 22-24—**ABTA (Brazilian Pay TV Association)** Pay TV International Show and Congress. International Trade Mart, São Paulo, Brazil. Contact: 55 11 259 9929.

Sept. 23—“Effective New Business Presentations,” lunch seminar presented by the **Broadcast Advertising Club of Chicago**. Loyola University Business School, Chicago. Contact: (312) 440-0540.

Sept. 23-25—**SCEC '98**, 29th annual satellite communications expo and conference, presented by **Interlec Trade Shows & Conferences**. Washington Convention Center, Washington. Contact: (303) 741-8719.

Sept. 23-26—**Radio-Television News Directors Association** international conference and exhibition. See “Major Meetings,” above.

Sept. 24—**Cabletelevision Advertising Bureau** Traffic & Billing/Sales Automation Business-Information Group regional workshop. Newark Airport Marriott, Newark, N.J. Contact: Lynne Nordone, (212) 508-1218.

Sept. 24-25—48th annual **IEEE Broadcast Technology Society** broadcast symposium. Capital Hilton Hotel, Washington. Contact: (703) 739-5172.

Sept. 24-27—**Call for Action** 35th anniversary conference. Royal Sonesta Hotel, Boston. Contact: (301) 657-8260.

Sept. 25—26th annual regional convention of the Central New York chapter of the **Society of Broadcast Engineers**. Four Points Hotel, Liverpool, N.Y. Contact: Tom McNicholl, (315) 768-1023.

Sept. 26-28—**Radio-Television News Directors Foundation** news management training seminar for women and minorities. Hilton Palacio Del Rio, San Antonio, Tex. Contact: Michelle Thibodeau, (202) 467-5206.

Sept. 27-29—**National Religious Broadcasters** eastern regional convention. Sandy Cove Conference Center, North East, Md. Contact: Ward Childerston, (301) 582-0285.

SEPTEMBER

Sept. 28—“Convergence: The Five Burning Questions,” conference presented by **The Carmel Group**. Westin Los Angeles Airport Hotel, Los Angeles. Contact: (408) 626-6222.

Sept. 28-29—**Kentucky Cable Telecommunica-**

tions Association annual general membership meeting. Shaker Village of Pleasant Hill, Harrodsburg, Ky. Contact: (502) 864-5352.

Sept. 28-Oct. 2—“Harris/PBS DTV Express,” DTV dual seminar series featuring technical and business operations seminars presented by **Harris Corp.** and **PBS**. Columbus, Ohio. Contact: (888) 733-3883.

Sept. 29—Regional convention of the Pittsburgh chapter of the **Society of Broadcast Engineers**. Sheraton Inn, North Pittsburgh, Pa. Contact: Mary Pam Sprague, (412) 381-9131.

Sept. 29-30—**Cable Television Laboratories** Year 2000 Vendor Symposium. Doubletree Hotel, Aurora (Denver), Colo. Contact: Doug Semon, (303) 661-9100.

Sept. 30-Oct. 1—Iowa DTV Symposium, hosted by **Iowa Public Television**. Four Points Hotel, Des Moines, Iowa. Contact: Marcia Wych, (515) 242-4139.

OCTOBER

Oct. 1-2—“The New FCC: Agenda for the Future,” conference presented by the **FCC**, the **Federal Communications Bar Association** and the **Georgetown University Law Center**. Georgetown University Law Center, Washington. Contact: (202) 662-9890.

Oct. 1-4—**National Lesbian and Gay Journalists Association** annual convention. Alexis Park Resort, Las Vegas. Contact: (202) 588-9888.

Oct. 1-4—Second annual **International Teleproduction Society** financial institute. Westin Mission Hills Resort Rancho Mirage, Palm Springs, Calif. Contact: (703) 319-0800.

Oct. 2-4—“Covering the '98 Elections,” workshop sponsored by the **Radio-Television News Directors Foundation**, **IRE NICAR** and **Columbia University**. Omni Berkshire Place, New York City. Contact: Kathleen Graham, (202) 467-5216.

Oct. 4-6—**Southern Cable Telecommunications Association** Eastern Show. Orange County Convention Center, Orlando. Contact: Patti Hall, (404) 252-2454.

Oct. 5—**Pennsylvania Association of Broadcasters** creative advertising seminar. Sheraton at Station Square, Pittsburgh. Contact: (717) 534-2504.

Oct. 5-8—**National Association of Broadcasters** tenth satellite uplink operators training seminar. NAB Headquarters, Washington. Contact: (202) 429-5346.

Oct. 5-8—**MIPCOM '98**, international film and program market for TV, video, cable and satellite, presented by the **Reed Midem Organisation**. Cannes, France. Contact: (203) 840-5384.

Oct. 6—**Pennsylvania Association of Broadcasters** creative advertising seminar. United Artists Movie Theater, Manayunk (Philadelphia), Pa. Contact: (717) 534-2504.

Oct. 7—**Pennsylvania Association of Broadcasters** creative advertising seminar. Hershey Lodge and Convention Center, Hershey, Pa. Contact: (717) 534-2504.

Oct. 7—“Building Value in the Tower Business: The Birth of a New Cash-Flow Business,” seminar presented by **Kagan Seminars Inc.** The Park Lane Hotel, New York City. Contact: Tim Akin, (408) 624-1536.

Oct. 8-12—**Association of National Advertisers** 89th annual meeting and business conference. Naples, Fla. Contact: Gail Roberts, (212) 697-5950.

Oct. 12-14—**Inter-union Satellite Operations Group** Tripartite Meetings. Sheraton on the Park Hotel, Sydney, Australia. Contact: (416) 598-9877.

Oct. 13—**Washington State Association of Broadcasters** conference. Cavanaugh's Inn, Seattle. Contact: Mark Allen, (360) 705-0774.

Oct. 13-14—“Wireless Telecom Values and Finance,” seminar presented by **Kagan Seminars Inc.** The Park Lane Hotel, New York City. Contact: Tim Akin, (408) 624-1536.

Oct. 13-15—“East Coast Cable '98,” conference and exhibition presented by **Atlantic Cable Show**. Baltimore Convention Center, Baltimore. Contact: (609) 848-1000.

Oct. 13-15—41st annual **Mid-America Cable Telecommunications Association** meeting and show. Overland Park International Trade Center, Overland Park, Kan. Contact: (785) 841-9241.

Oct. 13-16—Second annual **Digital Video** conference and exhibition. Pasadena Center, Pasadena, Calif. Contact: Joan Good, (415) 278-5200.

Oct. 14—**International Council of NATAS** salute to NTV (Russian television). Rockefeller Center, New York City. Contact: Linda Alexander, (212) 489-6969.

Oct. 14-15—6th annual **Television Bureau of Advertising** research conference. McGraw-Hill Conference Center, New York City. Contact: John Catanese, (212) 486-1111.

Oct. 14-17—“On the Front Line of Public Interest,” 24th annual **National Broadcast Association for Community Affairs** convention. Philadelphia Marriott, Philadelphia. Contact: (202) 857-1155.

Oct. 15-17—**Alliance for Community Media** central states region fall conference. Holiday Inn, Midland, Mich. Contact: Ron Beacom, (517) 837-3474.

Oct. 20—**Leibowitz & Associates P.A.** 7th annual telecommunications seminar. Orlando Airport Marriott, Orlando, Fla. Contact: Patricia Parra, (305) 530-1322.

Oct. 22-24—**Society of Professional Journalists** national convention. Universal Hilton & Towers, Los Angeles. Contact: (765) 653-3333.

Oct. 25-27—**North Carolina Association of Broadcasters** annual convention. Grove Park Inn, Asheville, N.C. Contact: (919) 821-7300.

Oct. 27—**Women in Cable & Telecommunications** Washington Gala. J.W. Marriott Hotel, Washington. Contact: Janice Alderman, (908) 719-9409.

Oct. 27—13th annual Bayliss Media Roast honoring Randy Michaels, presented by the **John Bayliss Broadcast Foundation**. Pierre Hotel, New York City. Contact: Kit Franke, (408) 624-1536.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@cahners.com)

GlobeCast leader stays grounded

Most people don't build their own backyard satellite dish or buy themselves a used television production truck, but Robert Behar isn't most people. President and chief executive of GlobeCast North America (and a ham-TV operator at heart), Behar runs one of the most important satellite-transmission and production-services companies.

A subsidiary of France Telecom, GlobeCast supplies end-to-end video and audio production and transmission services for programmers, including Hallmark Entertainment Networks and Metro-Goldwyn-Mayer.

Behar's career spans 28 years, but his passion for the industry dates to childhood. He studied electronic engineering at Miami Dade Junior College, but left in 1970 just three credits shy of earning an associate's degree to take a job as a master control operator at Miami's WCKT(TV) (now WSVN).

He worked at several local stations in various capacities until 1974, when he and a co-worker at CBS affiliate WTVJ(TV) Miami started a CB radio sales and installation company, AB Electronics & Communications.

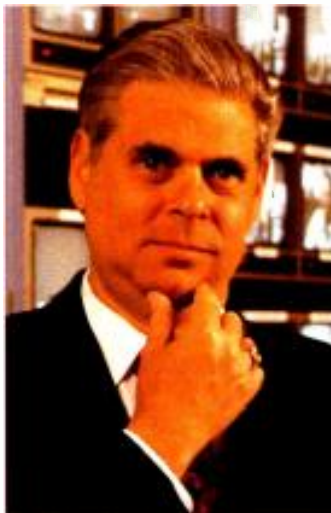
In 1976, the company was awarded a contract by the Venezuelan government to install a radio system for the World Cup games from Argentina.

"When the games were on, I got hooked on watching the[m].," Behar says. "We finished the installation prior to the end of the World Cup, and when we came back to the U.S. there was no mention of soccer or the World Cup."

So the resourceful Behar built a satellite in his backyard to catch the final games.

"I realized that this was a business and decided that I would change the focus of the company to building satellite antennas," Behar says. The company's new name—Hero Communications—came about while Behar was doing an installation in Saudi Arabia. A member of the king's court said, "You are going to be heroes in bringing the world together," Behar recalls.

As a ham-TV operator, Behar became involved with satellite trade association SPACE (today known as the Satellite Broadcasting & Communications Association of America, or SBCA) and in 1982 traveled to Washington to lobby Congress to legalize the use of home satellites.



"This...is a very exciting industry. We're really evolving very quickly."

Robert Behar

President/chief executive officer, GlobeCast North America, Miami; b. Jan. 14, 1949, Havana, Cuba; attended Miami Dade Junior College, Miami, 1968-70; Miami: master control operator, WCKT(TV) (currently WSVN), 1970-71; assistant chief engineer, WJAX(TV) (currently WFTS), 1971-72; VTR editor/engineer, WTVJ(TV), 1972-79; founder/president, AB Electronics and Communications, 1974-80; founder/president, Hero Communications, 1980-85; founder/president, Omni Video Productions, 1985-87; senior vice president/chief operating officer, Telemundo Productions, 1987-92; founder/president, Hero Productions, 1992-February 1998; current job since February; m. Estrella Mitrani, 1972; children: Ricky, 26; Reyna, 24; Dina, 16

During the lobbying rally, Behar organized what was supposed to be a three-hour satellite broadcast but instead became a 12-hour marathon.

"When I walked out of the production truck that day I said, 'I am going back into television,'" he recalls.

So Behar purchased a used production truck from WTVJ and started Omni Video Productions. The Hispanic Broadcasting Co. hired him to produce a regular half-hour newscast for Spanish-language broadcasting company Telemundo. Telemundo purchased Behar's companies in 1987 and named Behar senior vice president and chief operating officer of its Telemundo Productions.

By 1992, Behar had left Telemundo after spotting its impending problems (the company filed for Chapter 11 bankruptcy in late 1993). He organized Hero Productions, a Miami-based "one-stop shopping" teleport and television production facility. The company grew from a home in a 3,000-foot garage to a 60,000-square-foot building and added post-production and translation services. In February, GlobeCast purchased Hero Productions and named Behar president and chief executive.

GlobeCast was impressed by Behar's experience in both the North American and Latin American markets, where GlobeCast was looking to expand. Chief Executive Officer Michel Combs says. Also impressive: Behar's involvement in television production as well as in the satellite industry.

"We were very happy with his main skills, which in my mind are leadership; he's a very dynamic guy, and he knows how to run a business," Combs says.

After about six months, Combs says, "I am more than happy with our decision. He has done a tremendous job with this company. He has turned this company toward a real service company."

While Behar looks fondly on his past, he is looking forward to a bright future for the industry.

"I think this industry is a very exciting industry. We're really evolving very quickly" with the emergence of new technology and high-definition.

"These are all challenges that we have to meet as an industry [to] be ready to provide services to our customers," Behar says. "As more channels are out there, more services are needed."

—Karen Anderson

FATES & FORTUNES

BROADCAST TV

Charles Robb, controller, WWVB(TV) Tampa/Lakeland, Fla., joins WGSB-TV Savannah, Ga., as GM.



Dicanio

Jerry Dicanio, VP, production operations and finance, NBC Studios, Burbank, Calif., named senior VP.

Claire O'Connor-Solomon, director, membership, WEDU(TV) Tampa, Fla., named director, development.

Appointments at Telescene Film Group, Montreal: **Diane Arcand**, associate head of production, named head of production; **Jeanine Basile** joins as manager, public relations.

Dana Lynn McIntyre, assignment editor, WJBF(TV) Augusta, Ga., named general assignment reporter.

Corie Van Deutekom, director, international sales, Mainline Releasing, Los Angeles, joins Hamdon Entertainment, Studio City, Calif., in same capacity.

David Palmer, VP, marketing, consumer products division, Metro-Goldwyn-Mayer Inc., joins Columbia TriStar Television children's programming, Culver City, Calif., as VP, marketing.

PROGRAMMING



Nathan

Appointments at Granada Entertainment, Los Angeles: **Melissa Attebery**, development assistant, Calif., named manager, creative affairs; **Reid Nathan**, VP, legal affairs, Hill/Fields Entertainment, joins as

VP, production business and legal affairs.

Marty Ehrlich, senior VP, Marquee Group, joins CSI, Stamford, Conn., as senior VP, programming/production and head of worldwide television.

Eric Swanson, manager, development, King World Productions Inc., Los Angeles, named director, program development.

JOURNALISM

Peter Roghaar, senior executive producer, WHDH-TV Boston, joins WXIA-TV Atlanta as managing editor.

Joni Holder, producer, *The Gordon Elliott Show*, joins KTVT(TV) Fort Worth, Tex., as executive producer, *Positively TEXAS!*.

Pedro Pinto, news and sports anchor and editor, *Caderno Diario* (a program on Radiotelevisao Portuguesa), joins CNN International, Atlanta, as sports anchor.

Josie Karp, sports reporter, KDFW-TV Dallas, joins CNN/SI, Dallas bureau, as correspondent.

RADIO



Krane

Stuart Krane, principal and partner, EFM Media, joins Premiere Radio Networks Inc., New York, as executive VP/GM.

Appointments at National Public Radio's distribution division, Washington: **Francis**

Debartolomeo, technical director, satellite technical center, named satellite operations supervisor; **Toby Pirro**, technician, satellite technical center,

named satellite operations supervisor.

John Dimick, program director, WNCI(FM) Columbus, Ohio, joins KSON-FM San Diego in same capacity.

Jim Donnelly, national sales manager, WLTW(FM) New York, joins WCBS(AM) New York as local sales manager.

Mike Vasquez, program director, KEZL(FM) Fresno, Calif., joins KIFM(FM) San Diego in same capacity.



Donnelly

Kristin Juffer, director, audience research, United States Information Agency, joins The Arbitron Co., New York, as director, domestic radio research.

CABLE

Appointments at TVN Entertainment Corp., Burbank, Calif.: **John McWilliams**, VP, finance, named senior VP; **Tony**



McWilliams



Ciesniewski

Ciesniewski, director, engineering, Kelly Broadcasting Co., Sacramento, Calif., joins as VP, network operations and engineering; **Eric Levey**, director, network operations, named VP, on-air operations and telecommunications; **Joshua Kaplan**, manager, network operations, named director, on-air operations; **Robert Bruce**, manager, compression, encryption and technical support, named director; **Mark Mansperger**, manager, access control, named director.

Njeri Karago joins BET, Washington, as VP, film development, responsible for managing production, development and business operations of movies produced for television to air on BET and BET-Movies/Starz! Karago will also serve as executive in charge of production for upcoming slate of made-for-TV movies.

Appointments at National Geographic



Vissering



Green

National Geographic Channels Worldwide, Washington: **Janet Vissering**, head of program acquisitions and development, Discovery Networks, joins as VP, international acquisitions; **Mark Green**, manager, program acquisitions and development, Discovery Networks International, joins as director, international acquisitions.

Appointments at HTS's new Raleigh, N.C. office: **Kathy McCarthy**, senior affiliate marketing manager, named account manager; **Dana Iannielli**, affiliate marketing manager, named senior affiliate marketing manager.

Ira Wechsler, national sales manager, KRTH(FM) Los Angeles, joins Radio TV Network, Los Angeles, as executive VP, advertising.



Baer

Donald Baer, media consultant, joins Discovery Communications Inc., Bethesda, Md., as senior VP, public policy and communications.

Appointments at The Odyssey Channel, New York: **Stacia Arm-**

strong joins Denver office as senior director, affiliate relations, Mid-Central region; **Michael Doherty** joins the Atlanta office as regional manager, affiliate relations, mid-South region.

Cynthia Turner, VP, programming and research, MMT Sales Inc., joins TV Land, New York, as VP, programming.

Janet Gill, controller, Nynex's video services operations, joins Bresnan Communications, White Plains, N.Y., as assistant controller.

Ron Hren, GM, LeGroupe Videotron Ltee, joins Falcon Cable Television, Los Angeles, as divisional VP for its newly acquired TCI systems in northern California and southern Oregon.

Steven Huerta, director, research, MTM, joins Fox Family Worldwide, Los Angeles, as director, program research.

ADVERTISING/MARKETING/ PUBLIC RELATIONS

Tim Spengler, VP/associate director, national broadcast division, Western International Media, Los Angeles, named senior VP/GM, national television.

Eric Silver, VP/senior copywriter, Cliff Freeman and Partners, New York, named senior VP/creative director.

Peter Schmid, executive VP, Fox Family Worldwide, joins Television Bureau of Advertising, New York, as senior VP.

TECHNOLOGY

Brian Dean, strategic business development manager, Optibase Inc., Dallas, joins Vela Research LP, St. Petersburg, Fla., as marketing manager, MPEG decoder products.

Russel Mayer, GM, quality, electrical distribution and control division, General Electric, joins NBC, New York, as VP, management information systems.

Appointments at High Speed Access Corp., Denver: **Christopher Britton**, executive director/GM, US West's Inter-prise Data Networking Unit, joins as senior VP, marketing and sales; **Bill Krempasky** joins as executive VP, sales; **Tammy Smith**, director, product management, New Media, Chicago, joins as VP, marketing.

INTERNET

Jeff Apodaca, head of sales and development, Entertainment Asylum, Los Angeles, joins Pseudo Programs Inc., Hollywood, as executive VP, sales.

David Clauson, senior VP/worldwide account director, Foote, Cone and Belding, joins iXL Inc., Atlanta, as executive VP, worldwide marketing.

Bob Bowman, GM, Internet On-Ramp, Coeur d'Alene, Idaho, named regional manager, Internet Ventures Inc. (parent), with expanded responsibilities to



Apodaca

include the Internet On-Ramp ISP and Optimal Systems Integrators operations in Spokane, Wash.

ASSOCIATIONS/LAW FIRMS

Kathryn Condello, consultant, joins Cellular Telecommunications Industry Assn., Washington, as VP, operations.

James Rowe, VP, public affairs, Harvard University, joins Chlopak, Leonard, Schecter & Associates, Washington, as partner and general counsel.

SATELLITE/WIRELESS

Alison Ross Tompkins, national accounts manager, Comsat World Systems, Bethesda, Md., named director, broadcast services.

John Keathley, product and process engineer, Space and Naval Warfare Systems Center, joins Teledesic LLC, Washington, as director, government services.

Appointments at FutureTrak International, Pompano Beach, Fla.: **Robert Kellner**, VP, strategic alliances, Summus Technologies Inc., joins as COO; **Ahmad Moradi**, president, MIS/IS, joins as CEO.

DEATHS

Jessie Lee Johnson, 38, repairman for Cablevision of Long Island, N.Y., died Sept. 7 after being electrocuted as he worked to restore television service knocked out by a series of storms. He was pronounced dead that afternoon at Massapequa General Hospital. Johnson had been with Cablevision for nine years. He is survived by his wife, Sandra; three children; his parents, and eight siblings.

—Compiled by Denise Smith
e-mail: dsmith@cahners.com

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The first week of ratings (four days) are in for a number of new syndicated shows, including King World's two new first-run series

Hollywood Squares and *The Roseanne Show*. *Hollywood Squares* averaged a 5.0 rating/10 share for the week, according to metered market numbers compiled by Nielsen Media Research. *Squares* improved time periods in the 40 metered markets by 2 percent over September 1997 numbers. On WCBS-TV New York, *Squares* scored a 5.3/9 its first four days on the air, while it averaged a 4.2/7 on KCBS-TV Los Angeles. *Roseanne's* new talk show averaged a 2.8/9 for the week, declining each day in the overnight markets. *Roseanne* debuted last Monday with a 3.3/11, dropped to 3.0/10 on Tuesday, scored a 2.7/9 on Wednesday and managed only a 2.2/8 by Thursday. In Los Angeles, the new talker has improved its time period 80 percent on KNBC-TV, averaging a 2.7/11. Studios USA's new talk show with Maury Povich averaged a 2.9/11 for its first four days. *Maury* scored a 2.9/11 on WNBC-TV New York and a 4.3/14 on WGN-TV Chicago. Big Ticket/Worldvision's newest court series, *Judge Joe Brown*, averaged a 2.1/7 last week. On WOR-TV New York, *Brown* scored a 3.6/11, while in Los Angeles the show averaged a .7/3 on KCOP-TV over its first four days on the station.

CNN correspondent

John Holliman was killed Sept. 12 in a car crash in suburban Atlanta. He was 49. Holliman was probably best known for his work for CNN during the Gulf War in 1991. Col-

league Peter Arnett called Holliman's death "a real loss to the CNN family." A memorial service was held in Atlanta where CNN is headquartered. Holliman was to be buried Saturday near his Shepherdstown, W. Va. farm.

X-Files and *Millennium* creator **Chris Carter extended his development agreement with 20th Century Television through at least 2000** in a deal that sources peg as considerably more than the record-breaking \$25 million-\$30 million deal *ER* producer John Wells signed in June. Fox declined comment on the terms. As part of the deal, Carter agreed to executive produce *The X-Files* for at least two more seasons, *Millennium* through at least the upcoming season and an as-yet-undecided new series for 20th Century Fox to debut

in fall 1999. In addition, 20th Century Fox will have a first-look agreement on all Carter film projects.

King World is close to signing a deal with NBC on a six-hour miniseries pilot of mafia drama *Murder Inc.*, sources said. The deal would be the first time syndicator King has ventured into network programming. NBC and King World declined comment.

According to NetRatings' analysis of **activity on MSNBC's site last week, more than 70% of all those reading the Starr Report there reviewed the basic testimony about President Clinton's sexual relationship** with Monica Lewinsky. Some 44% of those reading the report on MSNBC delved into further details about the sexual encounters between Clinton and Lewinsky. Approxi-

mately two percent read sections related to the crucial charge of perjury against the President.

The National Football League and the **Sammy Sosa-Mark McGwire home run derby helped send ESPN.com's numbers soaring to a single-day high of 11.4 million** page views on Sept. 13. ESPN also credited more frequent on-air plugs for a nearly 500% jump in traffic over online activity on last year's second NFL Sunday of the season.

Bell Atlantic last week rolled out DirecTV/USBS service to more than five million households in Washington, D.C. and New Jersey and more than 2.5 million residents of multi-dwelling units in New York City, Boston, Philadelphia, Washington, D.C. and New Jersey.

The FCC has approved technical standards that will allow wireless cable operators to offer two-way communications. The move is meant to breathe some life into a sagging industry in which nearly all of the leading players are on the ropes. Two-way communication will allow wireless providers to offer new services such as high-speed Internet and video conferencing, FCC officials said. To streamline the licensing process for wireless operators, the FCC also said it would conduct application reviews only if the commission received petitions to block new permits. The FCC also took two new steps to prevent interference with instructional television licensees, who share spectrum with wireless operators. Educational licensees will be provid-

'Perfect' launch for PanAmSat's PAS-7

PanAmSat's PAS-7 satellite was launched last Wednesday aboard an Ariane 44 LP rocket from Arianespace's launch facility in French Guiana. This comes just three weeks after the Boeing rocket that carried PanAmSat's Galaxy X satellite exploded off Cape Canaveral, Fla.

"It was so nerve-wracking beforehand, but to see it happen was just amazing," says PanAmSat Executive Vice President Luli Saralegui. "It was such a perfect launch. It was great. When science works like that and technology works, you really just are amazed."

PAS-7 will undergo in-orbit testing and should be operational in late October, Saralegui says. PAS-7 is PanAmSat's second satellite for the Indian Ocean region and will service Europe, Africa, the Middle East and Asia.

PanAmSat is proceeding with its recovery plan for the lost Galaxy X satellite. Until a replacement satellite is built, Galaxy X customers are being serviced on Galaxy IX (C-band) and SBS-5 (Ku-band). Saralegui says the company will choose a vendor for the new Galaxy X in the coming weeks. PanAmSat has eight more satellite launches planned before the end of the year, including four domestic hybrid satellites.

—Karen Anderson

ed with a 35-mile interference-free service area and wireless operators will be required to shut down any transmitter that causes signal conflicts with educational services.

Fox's *Ally McBeal* got off to a **strong start in its season premiere last week, beating the second hour of ABC's Monday Night Football** among adults 18-49 for the first time ever.

Telepictures Productions, producer of Jenny Jones, released this statement on Tuesday: "We were just informed that the Court of Appeals in the State of Michigan has 'reluctantly' reversed the conviction of Jonathan Schmitz on a technicality. In 1996, a jury found Schmitz guilty of murder. The evidence is unchanged and we are confident that a second jury will also find that Schmitz was responsible for the murder of Scott Amedure." The shooting followed an appearance the two men had made on the show.

The FCC last week **proposed to make room in the airwaves for new direct broadcast satellite operators.** The commission is considering whether to make an additional 500 mhz of spectrum available in the 18 ghz band for DBS signals. Much of the band is already allocated for shared use by satellite services and earth-bound operators such as microwave communications, cable television relay stations, and electronic newsgathering activities. The FCC is proposing to

Dolan blasts programming restrictions

The annual "cable prom"—the Walter Kaitz Foundation's fund-raising dinner—was capped off by honoree Cablevision Systems Corp. Chairman Charles Dolan's blast at government and network restrictions on cable operators' ability to program their systems. Speaking at the dinner in New York City Wednesday night (Sept. 16), Dolan criticized must-carry rules, which he says force systems to carry fringe broadcast stations and threaten to eat up even more channel capacity by forcing carriage of new digital broadcast signals. Must-carry quickly translates into "must-buy," with basic cable subscribers forced to pay for broadcast signals whether they want them or not, he said. But he also criticized cable network practices that largely prevent operators from selling networks on anything but the lowest basic tiers, forcing subscribers to buy programming they don't really want. "No programmer should have a priority in the living room because he holds a government license and his rival does not," Dolan said of must-carry. "That's not a free market. Nor should any program vendor be able to say that cable customers must buy his programming whether they want it or not before they have access to the programming they prefer." He specifically included Cablevision's own Rainbow Media basic networks in that criticism. About 1,700 people attended the dinner for the industry's biggest charity, which promotes minority hiring at cable companies. Dinner Chairman Leo Hindery, president of Tele-Communications Inc., called on MSOs and programmers to create a workplace environment "that is naturally and automatically diverse." The industry should not be "a place where we pat ourselves on the back for doing the right thing," he said.

—John M. Higgins

reduce the amount of separation between signals to create the extra space and no existing services would lose any of their allocated spectrum.

Granada Entertainment USA is making a **two-hour TV movie based on the life of the late singer John Denver.** The film will be based on Denver's autobiography, "Take Me Home," and feature a number of his top songs. The Grammy Award-winning singer died in a plane crash last year off the California coast.

A House subcommittee passed a **bill last week that would require Web sites to restrict children's access to Internet smut.** The bill, sponsored by Rep. Mike Oxley (R-Ohio), is a more careful-

ly crafted version of the Communications Decency Act that was struck down by the Supreme Court last year. Oxley's bill protects Internet service providers—such as cable operators, phone companies and America Online—from liability if content providers are posting pornographic text, images, video or sound, but it requires them to inform consumers about filtering and blocking software that will keep adult material from kids.

A House panel last week **continued its thus-far fruitless probe into a \$1 million payment made by Portals developer Franklin Haney** to former Clinton/Gore campaign manager Peter Knight. "I ... know that no evidence or lack of evidence or anything

I say will change the course of this investigation," said Rep. Ron Klink (D-Penn.). "It will go on and on until we all drop of boredom or exhaustion." The House Subcommittee on Investigations and Oversight interviewed Knight for six hours on Tuesday and continued with Knight's former law firm associates Thursday to discern whether the money was a contingency fee awarded for successfully closing the FCC's lease on the Portals development in southwest Washington. Knight said the payment was for work done on at least 12 different projects, including the Portals. All seven witnesses said "no" when Klink asked if any of them had any knowledge that would prove the \$1 million was a contingency fee.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

A matter of trust

This can't be good news: TV viewers trust the Big Three broadcast networks less than they do the President and, in terms of credibility, the highest office in the land is having its worst year since Ron Ziegler was handling the spin there.

According to a survey by Frank N. Magid Associates and this magazine (see pages 52-58), 23% of TV news viewers trust the President, while 22%, 21% and 20% trust CBS, NBC and ABC, respectively. (And, yes, the survey was conducted after Clinton admitted that he and Monica were more than just good friends.) Ironically, one of the reasons for the three networks' sub-presidential performance may be the Lewinsky scandal. The survey finds that 30% of those familiar with the story have a lower opinion of the networks due to their incessant coverage of it. This may be the best example of killing the messenger since the days of Sophocles.

Of course, there are other reasons why the public might distrust the national news. Just last June, CNN reported, then retracted, a story that the U.S. had dropped nerve gas on its own troops during the Vietnam War. That's enough to shake anybody's confidence. But the survey finds that few knew or cared about the story and CNN emerges as one of America's most trustworthy institutions, number four on the Magid Trust Index, behind local police, the Supreme Court and the FBI. Go figure.

Most interesting is the big gap between national TV news and local TV news. By just about every possible measure, local news is seen as more credible and worthy of respect than is national news. We'll leave it to news directors at the RTNDA convention this week to figure out exactly why. Perhaps it's because people just trust hometown folk more than they do reporters and anchors based in such far away lands as Washington and New York. It's sort

of like people's attitude toward the federal government. They love their congressmen, but hate Congress, which, by the way, ranks near the bottom on the Magid Trust Index. Another reason may be that local news can avoid sordid stories that tend to taint those who tell them. The national news is talking about semen strains on dresses, Magid's John Quarderer points out. "The local people didn't do that. The networks were doing the dirty work for them."

Although local news received significantly higher marks in the survey than last year, TV news—local and national—must do better in commanding the public's respect. Nowhere does the survey find a majority agreeing strongly that news possesses a positive attribute. The overall dissatisfaction helps explain what is to us the survey's most alarming result: 69% in favor of a law mandating that TV stations be fair and provide opposing viewpoints. The FCC killed the fairness doctrine in 1987 and we've been hoping it will stay dead. But unless TV news improves its standing, we're afraid those favoring the return of a fairness doctrine will continue to grow until Congress can no longer ignore them. This most definitely would not be good news.

Timely report

Broadcasters have taken quite a few slams over kids programming. In some cases, like the infamous citation of *The Jetsons* as an educational account of the future, they have handed ammunition to the enemy. In the interests of bearing some good news on the kids TV front, we were pleased to see that a random FCC audit of commercial time in kids programming had turned up only one violator of the ad limits. Of course, some of the fines that have been levied on violators may have contributed to that excellent report card, but whatever the reason, the result is worth a tip of the editorial visor.

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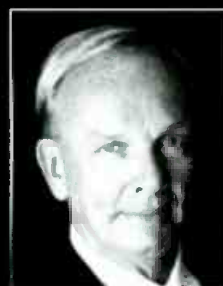
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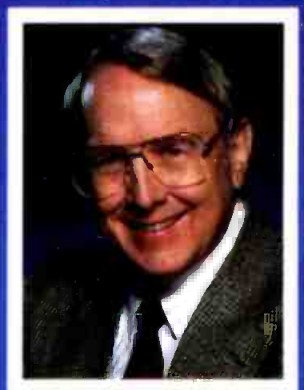
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