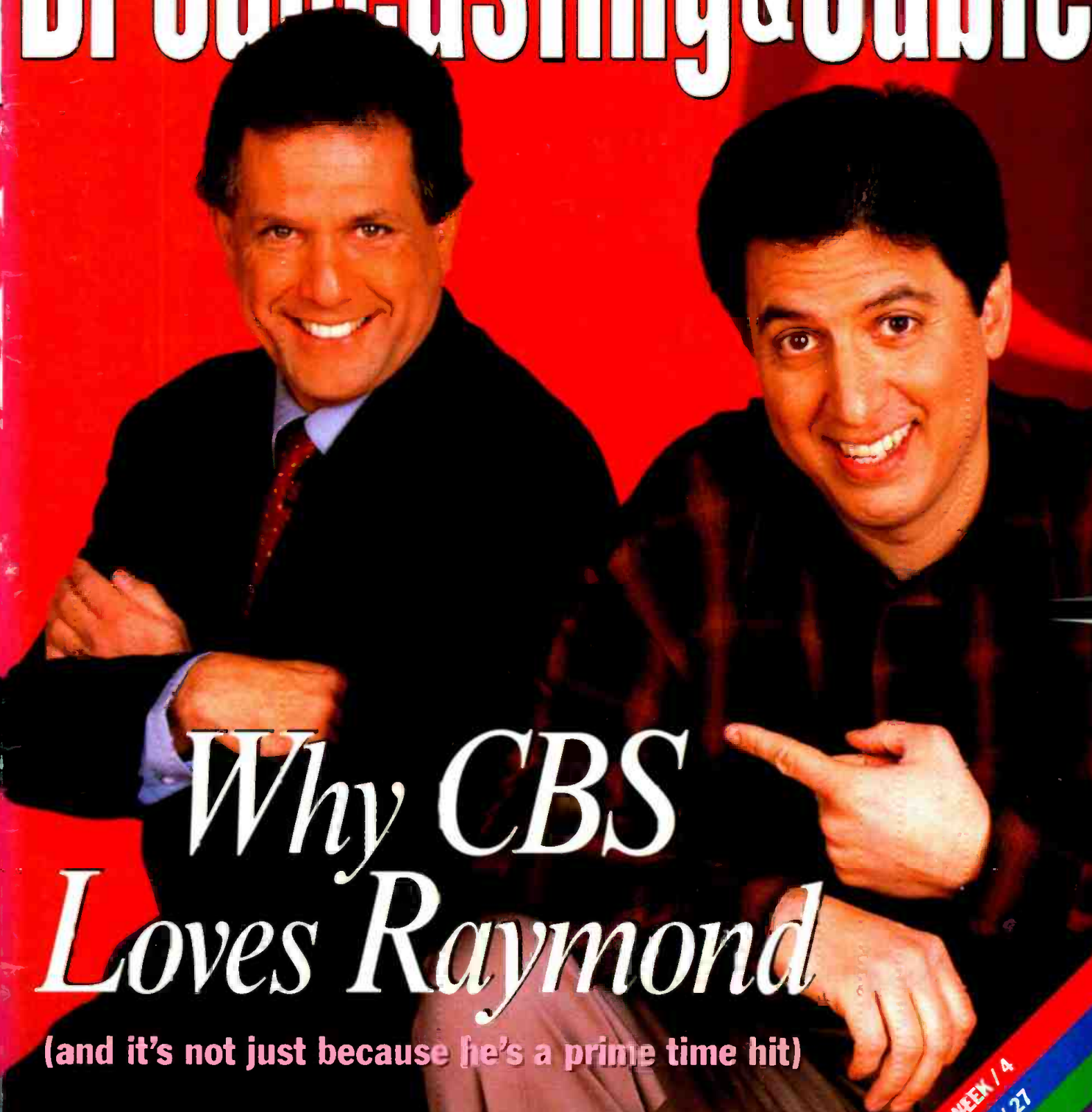


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TOP OF THE WEEK / 4
BROADCASTING / 27
CABLE / 48
TECHNOLOGY / 66
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**COMING
FALL '99:**

**THE
MEETING
OF TWO GREAT
HEAVY
WEIGHTS**

TOP OF THE WEEK / 4

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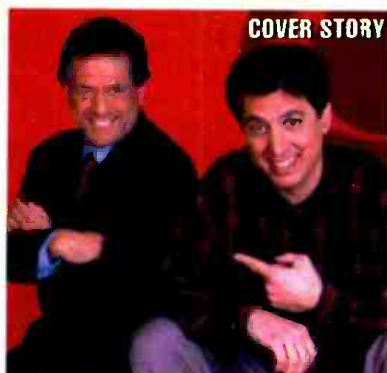
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Why CBS loves 'Raymond'

It's because the network owns a piece of the hit sitcom that soon stands to make millions in syndication. / 42

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Renewed For Year Two!

FORGIVE OR FORGET

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Cleveland/WJW

Los Angeles/KCOP

Atlanta/WAGA

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Memphis/WHBO

Philadelphia/WPSG

Houston/KRIV

Kansas City/WDAF

Ownership action on hold at FCC

Plan not ready for FCC meeting; broadcasters continue lobbying against restrictions

By Paige Albinak

Under pressure from Congress and broadcasters, FCC Chairman William Kennard last week put off plans to tighten restrictions on broadcast ownership rules.

"We just need more time to talk to everybody," said a source close to Kennard, who also said the chairman wants to stay focused on ownership issues. The commission at press time Friday had not made plans for rescheduling the item, but broadcasters last week were aiming all their lobbying forces against the proposed changes.

The biggest guns to hit the Hill and the FCC last week were Disney Chairman Michael Eisner and ABC President Bob Iger. Disney and ABC are leading an all-network charge in Washington to convince Congress and the FCC that tightening the ownership rules will threaten the networks and free over-the-air television.

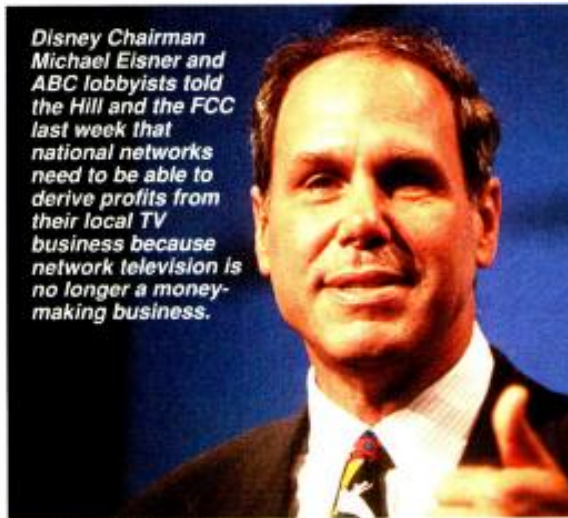
Eisner, Iger and ABC lobbyists Preston Padden and Billy Pitts told lawmakers and FCC commissioners that national networks need to be able to derive profits from their local television business because network television no longer is a money-making business. When asked the topic of his visits, Padden said: "Free TV."

ABC wants Congress and the FCC to raise a cap that allows broadcasters to own only as many TV stations as cover 35% of the national viewing audience.

The ABC entourage visited Senate Majority Leader Trent Lott (R-Miss.), House Speaker-elect Bob Livingston (R-La.) and Senate Commerce Committee Chairman John McCain (R-Ariz.) on Thursday. They also had dinner with Kennard Thursday night and met with commissioners on Friday.

But lobbyists for CBS, NBC and Fox also have been making rounds in the past two weeks, discussing everything from raising ownership caps to

Disney Chairman Michael Eisner and ABC lobbyists told the Hill and the FCC last week that national networks need to be able to derive profits from their local TV business because network television is no longer a money-making business.



grandfathering LMAs to loosening the one-to-a-market rule, which limits broadcasters to owning only one TV, AM or FM station per market.

"We want to get regulatory relief in 1999 that Congress would not give us in the 1996 Telecommunications Act," says one network lobbyist.

That lobbyist argues that 1999 is a prime year to make that case because the networks are struggling, the Republican-led Congress leans towards deregulation and the first year of any session is the best for legislating. Several members of Congress—including Dingell, Tauzin and some Senate Judiciary Committee members—are looking into reopening the entire Telecommunications Act.

The FCC has been considering eliminating local TV marketing agreements; tightening a prohibition against owning a TV and radio station in the same market; changing the way the commission measures broadcast ownership, and allowing broadcasters to own two stations with overlapping fringe signals. All of these proposals have been under heavy assault from broadcasters and Congress for the past two weeks.

Broadcasters say that forcing them to dismantle management agreements would affect their standing with stock-

holders and Wall Street. Broadcasters run 78 television LMAs, in which they own one station in a market but manage another. An LMA allows more stations to air local news and public affairs programming because smaller stations can access the resources of larger owners. Congress is worried that eliminating LMAs would not be in the public interest, because stations might either go dark or drop their newscasts.

For the past year Fox has been asking Congress and the FCC to raise the ownership cap, even suggesting that Fox give \$150 million to help minorities invest in broadcast properties—Kennard's pet issue—in return for hiking the cap. But Kennard, concerned that increasing consolidation in the broadcast industry is forcing minorities out, sees tightening the ownership rules as a way to get minority voices back into broadcasting.

Response from Congress on the proposed initiatives has been quick and aggressive. McCain and Burns last week sent Kennard a letter saying that Kennard's plans are in "direct defiance" of the 1996 Telecommunications Act.

"Any disruption of established combinations would be highly inequitable and counterproductive and could have a serious adverse effect on the capital markets that are essential to the health of free over-the-air broadcasting," the two wrote.

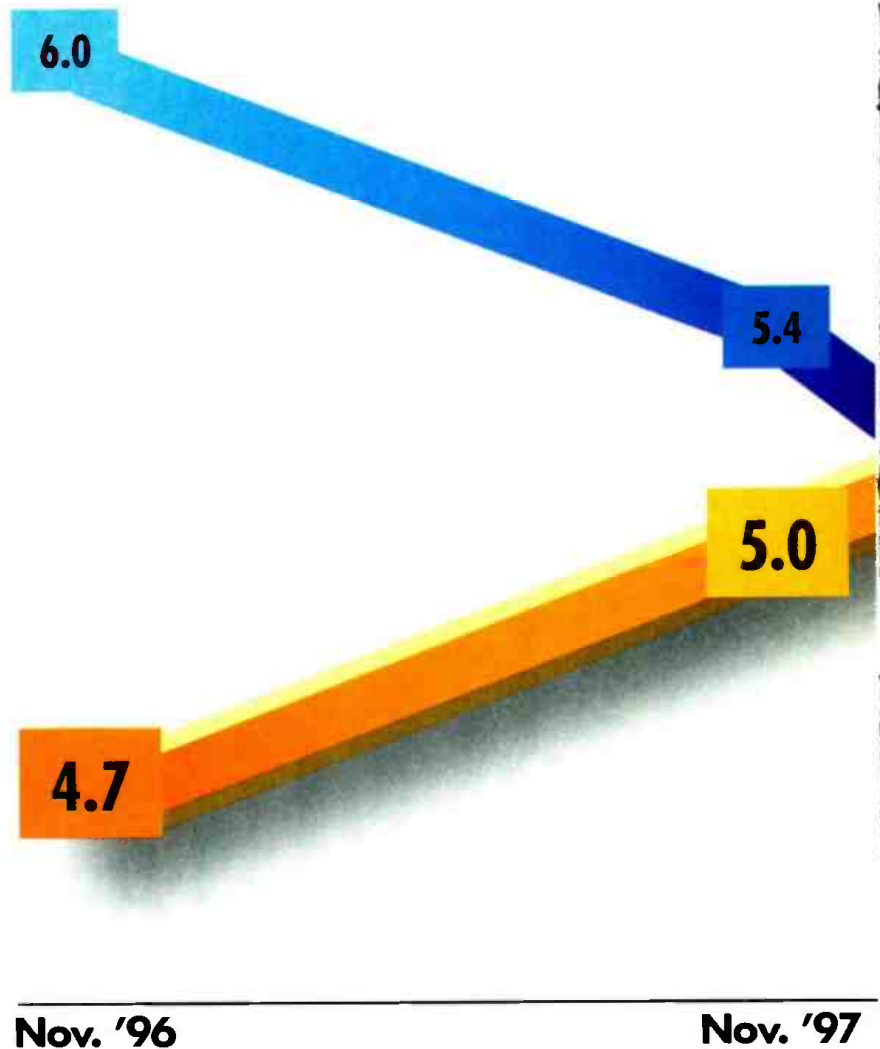
"The FCC is playing Russian roulette with the financial lives of many companies," says Ken Johnson, Tauzin spokesman. "We are strongly urging the agency to delay action on the issue of LMAs until Congress can complete its own review of all ownership-related issues. Specifically, we want to determine how any proposed changes in these rules may impact the marketplace." Tauzin plans to review all the ownership rules next year.

Kennard said last week that the Telecommunications Act gives the FCC authority to change the ownership rules as it sees fit. "Take a look at the statute," he told reporters—but the FCC's proposal was off the agenda by week's end.

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Chilly November for syndication

Sweeps ratings show 'Judge Judy' is tops among few hot spots

By Joe Schlosser

The national ratings are in for the majority of the November sweeps period, and the verdict is less than favorable for the majority of syndicated TV shows. *Judge Judy* is the most striking exception.

Across-the-board decreases were common among the returning talk shows, magazine shows and weekend series, while the new crop of syndicated product was all over the map. The results are a four-week national rating average from Oct. 26 through Nov. 22. The four-week average misses three days of the official November sweeps period (Nov. 23-25). The complete November book will be released by Nielsen Media Research executives near the end of the month.

In the talk show race, *Oprah Winfrey*



'Judge Judy' had a strong sweep.

led the pack with a 6.9 rating, despite a 13% drop from the same four-week period in 1997. As expected, *Jerry Springer* was the genre's top gainer from last year, improving an impressive 39%, to a 6.8 rating. *Montel Williams* came on strong in November to post a 3.9 rating. Williams was down 11% from 1997, but his show moved from sixth place to third among talkers. *Sally Jessy Raphael* dropped 13%, tying with Williams at a 3.9 rating. *Rosie O'Donnell* dropped

29%, to a 3.6 rating. *Live with Regis & Kathie Lee* was off 22% from a year ago, falling to a 3.5 rating, while *Ricki Lake* grew 3%, to a 3.3 rating.

Among the new daytime strips, *The Roseanne Show* averaged a 1.8 rating, *Forgive or Forget* scored a 1.7 and *The Howie Mandel Show* and *Donny & Marie* tied at 1.4. *Judge Judy* was the biggest story of all in terms of year-to-

year data comparison. The former New York jurist scored a 6.7 rating, growing 91% from 1997. The two new judges in 1998, *Judge Mills Lane* and *Judge Joe Brown*, both scored a 2.8 rating. *The People's Court* averaged a 2.6 rating, the same as last year.

Entertainment Tonight continued its dominance in the magazine show category despite dropping off 5% from last year. *ET* scored a 6.1 rating during the four-week period. *Extra* was second among all magazines, dropping 15%, to a 3.9. *Inside Edition* fell 20%, to a 3.6, and *Hard Copy* (in its new mostly daytime slots) was off 28%, to a 2.6. *Access Hollywood* was flat at a 2.3.

Real TV led all non-court half-hour series with a 3.1 rating. The series was off 14% from 1997 numbers, however. *Cops* was up 11%, to a 2.1 rating, while *LAPD* was even at a 1.3.

Wheel of Fortune and *Jeopardy!* again were way above the competition in the game show category, but both shows were off from their November 1997 numbers. *Wheel of Fortune* was down 5%, to a still impressive 12.0 rating, while *Jeopardy!* averaged a 9.8 rating, off 6%. *Hollywood Squares*, in its first-ever November sweeps, pulled a 4.3 rating. The new mainly late-night duo of *Change of Heart* and *Love Connection* scored 2.0 and 1.8 ratings, respectively. *Match Game* drew a 1.0 rating, and *The Dating/Nowlywed Hour* was flat, at a 0.9.

In the off-network race, *Seinfeld* was number one, at a 6.9 rating, although it was off 14%. Newcomer *Friends* posted a 6.6 rating in its first-ever November in syndication. *Home Improvement* was down 33%, to a 6.0. *The Nanny* and *Sister, Sister* both averaged a 2.6. *NewsRadio* chimed in with a 2.3.

The X-Files was number one among the one-hour off-network programs, scoring a 5.5 rating. The Fox drama was off 29% from 1997. *Star Trek: Deep Space Nine* averaged a 4.6 (down 23%); *Xena: Warrior Princess* scored a 4.5 (down 29%), and *ER* had a 4.3 rating in its first attempt.

Pamela Anderson's action series, *VIP*, topped the first-run hour charts with a 3.1 rating. *Mortal Kombat: Conquest* was a close second, with a 3.0; *Stargate: SG-1* had a 2.9, and *The Crow: Stairway to Heaven* averaged a 2.7. ■

NBC takes over 'Access'

The odd ownership pairing at Access Hollywood is all but over.

Last week, NBC assumed the majority stake in the three-year-old syndicated news magazine and quickly announced that the NBC owned-and-operated stations had renewed it for the 1999-2000 season. Fox's Twentieth Television division, which had been a 50-50 production partner with NBC and had distributed the show, will maintain a minority stake.

The show was originally a co-production of NBC and New World Entertainment, but in 1996 it became an NBC/Fox production after Fox's acquisition of New World. Sources say the two sides had been looking for a way out of the partnership. "I think the programming philosophy of the Fox TV stations was very different from ours," says new NBC TV Stations President Pat Wallace.

The big question now is how NBC is going to distribute the show in syndication without an in-house distribution unit. The answer, Wallace says, will come in the next few weeks. "It's a top priority for us right now," he says. Wallace would not comment on rumors that Carsey-Werner Distribution might get the job of selling Access Hollywood for its fourth season. Last month NBC announced that it had selected Carsey-Werner to sell its weekly action series *Profiler*.

—Joe Schlosser



The team of Giselle Fernandez and Pat O'Brien will be split up in early 1999 when she leaves 'Access Hollywood.'



At last week's Western Show, 800-plus cable executives and local residents participated in what was called a world-record chorus line with the Rockettes to tout the launch of Radio City Television. Kickers included executives from network parent Cablevision Systems Corp., such as president James Dolan, as well as Cablevision subsidiary Rainbow Programming President Josh Sapan and Rainbow Chief Operating Officer Hank Ratner. RCTV gave \$25,000 to Toys for Tots to encourage people to join in.

A cautious celebration

Watchwords of the week: Be careful of arrogance, for you do not know who is angered by profitability.

Color of the week: Yellow, as in big-time caution.

Quote of the week, courtesy of National Cable Television Association President Decker Anstrom: "Life has taught all of us that excessive self-confidence can bring us down fast—faster than a cable modem can download the Starr Report."

Mixed in with excitement about new technology, there was a cautionary mood at the Western Show in Anaheim, Calif., last week. The industry was warned to hold the line on rate hikes and was urged by Washington to give warm hugs to a rapid conversion from analog to digital. It was a convention

peppered with short bursts of emotion, but any attempt to sustain a rally among the 30,340 troops was a little obscured by the day-to-day commerce of buying programming and the latest anti-millennium gizmo (and, of course, collecting tote bags and keepsakes).

Still, one of the most cherished items from some 454 exhibitors came from the C-Span booth. It was a cheap yellow sticker with a valuable message: "DMC—Digital Must Carry—Unfair, Unconstitutional, Un-American."

Coverage of the nation's second-largest cable convention begins below and continues through page 22. More news from the four-day (Dec. 1-4) show appears on pages 48 through 58.

Cable fears open season

AT&T/TCI unbundling could extend beyond online

By John M. Higgins

There's a reason that AT&T Corp. Chairman Michael Armstrong threatens to scuttle his \$48 billion takeover of Tele-Communications Inc. over America Online's push for open access to cable operators' high-speed Internet network—but it's not the reason AT&T is giving. The threat that Armstrong, TCI Chairman John Malone and other senior cable executives fear from AOL's push is not merely to cable's fledgling online business, cable executives and lobbyists say. They see the move as a massive threat to every new business they are trying to launch.

That's not just online, but video and—most important to AT&T—telephone service. Executives are concerned that government-mandated "unbundling" of @Home and Road Runner's speedy Internet access from content would be the first crack in the

wall. Ultimately, they fear, outsiders would be allowed to funnel not only computer services but also TV video and even telephone calls.

"It's much bigger than how AOL subscribers get their e-mail," says a senior cable executive. "The whole strategy of the AT&T deal would be gone," says Alan Gould, media analyst for Gerard, Klauer & Mattison. "I don't think they're posturing when they say they'll stop the deal."

"It's about the sanctity of the network," says the CEO of one major cable operator. "Bits are bits: You can't distinguish whether they're Internet, video or IP telephone. If they open it to online it could wind up open to everything."

That would seriously affect the economics of the advanced cable systems that operators have built.

Old monopoly telephone companies are "common carriers" on their sys-

Western upswing

Some 30,340 people converged on the 1993 Western Cable Show in Anaheim, Calif., last week, up from 28,062 in 1991. The number of exhibitors also climbed, from 375 to 454, convention officials say. The convention also attracted more media: 803 press passes were issued this year, up from 697 in 1991.

tems, forced to allow all sorts of players onto their networks.

The premium value cable operators have been commanding, whether in the doubling and tripling of MSO stocks or in the huge prices AT&T and players like Microsoft Corp. co-founder Paul Allen have been willing to pay, hinges on the scarcity of "the last mile." All kinds of companies are pulling fiber in cities to serve high-volume business customers. But it would be hugely expensive to replicate the stretch of copper coax that cable operators have installed into millions of homes to deliver plain-old cable service.

Industry executives say they have been reluctant to discuss their concerns publicly because they don't



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THE WESTERN SHOW
CONVENTION ROUNDUP

want to escalate the intensity of the AOL debate, which has struck a resonant chord among federal and local regulators. Not only is the FCC taking the issue seriously but local regulators also are beginning to use AOL's push to hold up the transfer of local TCI system franchises to AT&T.

Speaking at the opening general session of the Western Cable Show last Wednesday, Tele-Communications Inc. President Leo Hindery repeated the earlier warning by AT&T that AOL's move could scuttle the deal. If the FCC or Congress forced high-speed Internet services @Home and Road Runner to split off their programming business from the data service, Hindery said, he thinks there is "a very significant risk that this transaction will not progress. I would suggest that it shouldn't."



TCI's Malone: AOL wants AT&T to give them the best migration strategy to high speed.

TCI Chairman John Malone said in an interview the next day that the AOL issue has nothing specifically to do with the merger. "They're not opposed to the merger. What they're trying to do is get some traction in their relationship with AT&T to give them the best migration strategy to high-speed they can get," Malone said.

Both Hindery and Malone limited their comments to the content issue, as did AT&T. An AT&T spokesperson reiterated the statement in an FCC filing that companies investing to build networks should be able to control the content. (Despite their plunge into the business, AT&T's top executives didn't attend last week's convention.)

The first thing that @Home and Road Runner's combined 300,000 surfing customers see is a special screen from their Internet service with news, weather information and a search-engine opportunity. If they want to surf on the Internet, they use

their Netscape or Microsoft browser. Subscribers face no barriers to reaching AOL or anything else available on the 'Net. In fact, they save money—because AOL drops its \$21.95 monthly rate by 55%, to just \$9.95, for "bring-your-own-access" subscribers who don't burden the online service's telephone network by dialing up.

But AOL executives, whose mission is to be the primary supplier of content to cable's Internet customers, see themselves at a disadvantage. They are worried that subscribers who are sated by @Home's "free" content will not be interested in paying extra for AOL. Already, @Home says, about 80% of AOL customers who have subscribed to the high-speed service have dropped AOL soon after. AOL disputes those numbers.

Unable to negotiate any kind of content deal with @Home, AOL's goal is to prod the government into forcing @Home to sell high-speed pipeline and content separately, letting other online services vie for becoming that first screen. Other critics are going further, seeking to make cable Internet a common carrier that should simply allow any ISP to sell branded high-speed access over cable operators' pipes. ■

Digital must carry: Cable's un-issue

Industry labels broadcasters' efforts to mandate carriage 'Unfair, Unconstitutional, Un-American'

By Bill McConnell

With or without new digital must-carry rules, the cable industry can ease its pain during the switch to digital by quickly adapting technology and building capacity, says FCC Commissioner Susan Ness.

"What I'm looking for from the industry is an embrace of a rapid conversion from analog to digital," Ness told attendees last week at the Western Cable Show.

Ness, along with the other four FCC commissioners, is being lobbied aggressively in the fight over whether cable operators must carry both the

digital and analog signals of local TV broadcasters. She braved another round of appeals during her visit to the cable trade show last week. Opposing the operators are broadcasters, who argue that their billions invested in digital will be squandered if the government decides that cable doesn't have to carry their new signals.

During the four-day event, cable industry officials repeatedly urged conventioners to fight off new carriage obligations by keeping the pressure on Washington. "We must never agree to

any double dose of must carry," said Decker Anstrom, president of the National Cable Television Association, in the show's keynote address.

Following Anstrom's lead, thousands of the cable industry faithful donned yellow stickers proclaiming digital must carry to be "Unfair, Unconstitutional, Un-American."

Offered her own sticker, however, Ness politely declined to join the crowd. She also gave no reassurance that the FCC would shun new carriage obligations. "Our main obligation is to implement the laws of Congress," she said during a question-and-answer session. "My mind is not made up as to what the law says."

Adding to the attendees' consternation,

FCC Commissioner Harold Furchtgott-Roth expressed some sympathy with the cable industry, but he wouldn't rule out digital carriage rules: "Do I like the concept of must carry? No, but I don't



NCTA's Anstrom: 'We must never agree to any double dose of must carry.'

write the law."

The federal must-carry law passed in 1992 requires cable systems to transmit broadcasters' existing analog signals. Broadcasters are demanding that the FCC extend the obligation to new digital signals now coming on line.

The government's digital transition plan calls for broadcasters to give their analog spectrum back to the government in 2007, but only if 85% of households are receiving digital signals.

Determined to move ahead on the digital transition, FCC Cable Services Bureau Chief Deborah Lathen said that must carry is one of her top priorities: "This is largely a First Amendment issue, and it is incredibly complex."

Given the bitter dispute, industry and FCC officials privately admit that the agency's digital must-carry ruling ultimately faces a

court challenge—as did the analog ruling. That case was upheld 5-4 by the Supreme Court in 1992.

Cable industry officials argue that they face overload now. Demand for capacity and requirements to carry more broadcast signals already prevent them from adding more cable networks.

But Ness suggested that the industry should concentrate on upgrading its networks rather than focusing on political battles. Because more than 60% of households get their TV from cable, a rapid transition by the industry is the key to reallocating analog spectrum back to the government, she noted. That would eliminate the costly prospect of carrying dual signals. "To the extent that cable moves rapidly, we can complete that process; analog will be returned and there will be fewer channels to offer," she said.

Ness said that she is hopeful that a rapid cable buildout will moot the cross-industry dispute. "I'm optimistic that solutions are in the offing."

But the NCTA's Anstrom said that it is wishful thinking to believe that analog signals will be phased out. His argument: consumers will never be willing to ditch their existing TV sets. "The practical reality is that analog spectrum will never be given back in our lifetimes," he said, adding: "I don't even think there is one member of Con-

gress who believes the spectrum will be returned in 2007."

Cable network officials were clearly troubled by the FCC commissioners' message.

"If must carry goes through, we may never have a chance to make it," said John Small, vice president of marketing for the Military Channel, which started operations on July 4. Only a handful of systems have enlisted to carry the Louisville, Ky.—based network, and even those may bump the start-up from their lineups if they are forced to add one or more new signals for every broadcaster in their markets, he said.

Even some well-established networks feel threatened by the must-carry prospect. "We are not a revenue generator for cable systems, so we believe we are at great risk," said C-Span's Peter Kiley, the network's affil-

iate relations manager. C-Span, which provides congressional and public affairs coverage, has become the poster child for the industry fight.

Industry officials say it is inconceivable that dumping House and Senate coverage to run duplicate broadcast signals is in the public interest.

"There is no policy rationale for putting every local broadcast station ahead of any cable network," Anstrom argued.

C-Span still feels the sting from the 1992 analog must-carry law, Kiley said. He estimated that C-Span's two channels lost 9 million subscribers in the wake of enactment. The law also stunted the growth of C-Span 2, launched in 1986.



FCC's Ness: 'My mind is not made up as to what the law says.'

THE WESTERN SHOW
CONVENTION ROUNDUP



CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

NEW YORK

First for Fili-Krushel

ABC Network President Pat Fili-Krushel met with the full ABC affiliate board of governors last week in New York for the first time since assuming her post in August. While exclusivity and NFL payments came up, sources say Fili-Krushel mostly listened to points of view expressed by about 15 affiliate board members. The parties agreed to meet for substantive talks on those issues in the next 60 to 90 days. Affiliate board chairman David Barrett, chief operating officer of Hearst-Argyle Television, declined to comment specifically on the talks, but did say: "We're on a productive track with the network on how the relationship needs to evolve. Pat Fili has taken a very positive and constructive approach to dialogue with the affiliates." As to recent comments from Disney Chairman

Michael Eisner—threatening to put ABC's signal on satellite and/or cable if affiliates don't help pay for football—Barrett replied, "We can't spend a lot of time dwelling on that if we're going to solve problems going forward." Other sources say ABC higher-ups privately acknowledge that Eisner's comments were inappropriate.

DENVER

Civic duty

Maybe the third time will be the charm for MediaOne boss Jan Peters and the Western Cable Show. Peters didn't make the 1997 show, which would have been her first as president of MediaOne, because she was still trying to get a handle on her new duties. This year's hang-up: jury duty. Peters, who already had received two deferrals prompted by her busy schedule, couldn't obtain a third delay and had to stay behind in Denver.

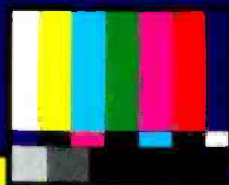


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The Western question: Who will be what?

Speculation rampant over openings at Lifetime, Comedy Central and E!

By Donna Petrozzello
and John M. Higgins



The buzz among cable executives at last week's Western Cable show was not about deals, digital video, new networks or any of the usual fare. Hallway conversations were dominated by speculation about who will win the scramble to replace the exiting CEOs in slots suddenly open at three cable networks.

The newest opening is at Lifetime Television, where president Doug McCormick has found that partners The Walt Disney Co. and Hearst Entertainment will not renew his contract at year-end. Other network presidents, Comedy Central's Doug Herzog and E! Entertainment Television's Lee Masters, are leaving under their own steam.

Executives familiar with McCormick's dismissal say that he was not a favorite of Disney Channel President Anne Sweeney nor of Pat Fili-Krushel, the former Lifetime programming chief who was named president of Disney's ABC TV network this year. Fili-Krushel lost a contest with McCormick for the Lifetime top slot in 1993.

Other industry sources contend that Lifetime's managing partners, Disney and Hearst, may have pushed McCormick out to place a woman in charge of basic cable's premier channel aimed at a female audience. However, one Disney executive says that speculation that "McCormick is out because he's not a woman is absurd."

McCormick handed in his resignation last week at the start of the Western Show, just as rumors peaked about his possible dismissal. Sweeney's name surfaced as a likely replacement, although Disney officials did their best to downplay that possibility.

One of the most obvious reasons Disney and Hearst would want a woman at the helm of Lifetime is the threat of competition from Geraldine Laybourne's planned Oxygen channel for women—which boasts a partnership with Carsey-Werner-Mandabach and Oprah Winfrey—scheduled to launch next year.

If Laybourne's Oxygen eventually does dent Lifetime, Disney will have

shot itself in the foot. Laybourne's severance deal when she left Disney/ABC last spring included a commitment from Disney to invest in her new, then undefined, venture. Although Disney made her sign a noncompete agreement barring her from programming kids television, the agreement does not keep Laybourne from starting a women's channel.

None of the involved players publicly acknowledged that Disney and Hearst had decided not to renew McCormick's five-year contract, which expires at the end of this month. However, McCormick sent an internal memo to Lifetime's staff Tuesday morning, saying that "after much thought, I've decided I will leave Lifetime Television" at the end of December. The memo didn't offer any reasons.

Executives familiar with the discussion say that McCormick was not caught by surprise. Sweeney had been signaling McCormick since September that his contract might not be renewed. As a 50/50 venture, Disney doesn't have the power to fire McCormick unilaterally, but the company does have veto power over his contract renewal.

Meanwhile, Erica Gruen—formerly president of E.W. Scripps's Food Network—surfaced as a prime candidate to take over the Lifetime post. Gruen is widely credited with tripling ratings and revenue—solely from ad sales—at Food Network in her two years with the channel. Less than a month ago, Scripps replaced Gruen with Eric Ober, who recently had been tapped to head Scripps-owned Cinetel Productions after a career with CBS News. Gruen says she's "flattered" but hasn't discussed the job with Disney or Hearst.

Internal candidates for the job include Jane Tollinger, Lifetime executive vice president, and Dawn Tarnofsky, Lifetime senior vice president of programming and production.

Perhaps the least tossed-about names as potential replacements for Herzog at Comedy Central were *South Park* creators Matt Stone and Trey Parker, even

though the duo met with MTV Networks Chairman Tom Freston last week and made a "serious" bid to take over Herzog's slot, Freston says. Freston has some control over naming Herzog's replacement. Viacom owns 50% of Comedy Central (HBO owns the other half) and Freston manages Viacom's interest in the channel.

Other hopefuls for the Comedy job include Brian Graden, MTV executive vice president of programming; Van Toffler, MTV general manager; Larry Divney, Comedy Central executive vice president, and Comedy's programming chief, Eileen Katz. Freston says all of those potential candidates are being considered.

No replacement had been named as



McCormick, Herzog and Masters have all left vacancies.

of late last week for Herzog, who leaves Comedy at the end of December. He'll sign on as president of Fox Entertainment on Jan. 11, according to network sources.

Freston says that "the line" of people interested in the position "stretches around the block." An industry source says that despite wide-ranging interest in Herzog's post, "there is pressure to place someone internally" in the channel's top slot.

Industry sources say that McCormick is interested in both the E! post and Comedy Central job—although he may not be a likely candidate for either, despite his five-year record of driving up ratings and revenue at Lifetime.

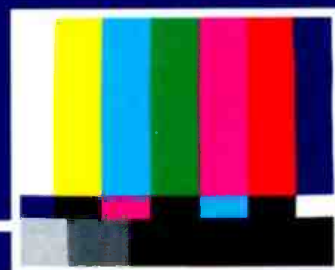
Comcast officials were quiet about naming a replacement for Masters, who signs on to oversee Liberty Media Corp.'s Interactive Venture. At least one source considers VH1 President John Sykes, as a good candidate. Sykes, however, says he has no plans to leave the music channel. ■

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Yellow flag over blue sky

Cable wary of over-touting promise of IP telephony, other new technology



By Price Colman

The cable industry pinched itself at the Western Show, discovered it was awake but kept pinching anyway.

The trail of broken promises and disappointments is still too fresh—and cable, while convinced that its broadband pipe is the winner, is showing extraordinary caution in not declaring a premature victory.

"There's an exuberance at this show we haven't seen for a while," says Richard Green, CEO of Cable Television Laboratories. "The industry is doing well. The market is up, there's lots of investor enthusiasm and cable has emerged as the front-runner for the delivery of broadband services.

"But we have to be very careful about technology prognostication," Green adds. "The thing we don't want is to disappoint customers."

The main reason for the industry's restraint: Internet protocol (IP) telephony. There's a conscious effort to mute the buzz over IP telephony fueled by the AT&T/TCI merger. While numerous cable executives think IP telephony holds great promise, they also think it faces substantial obstacles. At best, they say, it will evolve into a commercial force no sooner than two years from now; it could take as long as five years.

"Clearly, IP telephony has a good

distance to go," says William Wall, technical director—subscriber networks at Scientific-Atlanta. "Circuit-switched telephony [over cable] took five years. It will probably be the same thing with IP telephony. Almost any [other] IP applications will precede telephony."

The foundation for IP telephony is a packet-switched network. Cable has been laying the groundwork for such



"The thing we don't want is to disappoint customers," says CableLabs' Richard Green.

networks over the past several years, putting in place hybrid fiber/coax pipes to transport a variety of digital services, including high-speed data and digital cable. Instrument, is bullish on IP telephony, but that's tempered with a strong measure of caution. Robinson says that GI is pursuing IP telephony aggressively at the behest of its customers—TCI being the largest. He has plenty of company in contending that the economics of IP telephony are attractive: It's generally considered less costly to deploy than circuit-switched telephony. AT&T, which is acquiring TCI

largely for the MSO's "last-mile" access to residential customers, sees IP telephony as a potential way around the estimated \$13 billion it pays annually in local-access charges to regional Bell companies.

Robinson acknowledges that AT&T's interest has been a catalyst for IP

telephony enthusiasm: "Without AT&T's capitalization, how could IP telephony be as successful as some think it will be in a few years?"

But before IP telephony can realize its potential, it must address some fundamental issues. The pivotal one is "primary line service, how quickly reliability issues can be resolved," Robinson says.

To compete with incumbent local exchange carriers (ILECs) and give AT&T the competitive beachhead it considers paramount, IP telephony needs to achieve the same kind of "four nines"—99.99%—reliability that the RBOCs claim. Until then, IP telephony will be largely a second-line or back-up line service to residential customers.

Even IP telephony's strongest proponents, including pioneer developer VocalTec, are seeking to manage expectations. "IP telephony is maybe more real than some people thought," says VocalTec marketing director David Sokolic. "But there's still a ways to go. ... If you look at the history of telephony over cable, there was a hype over circuit-switched service that never paid off. It's good to manage expectations."

Nonetheless, MSOs that are leading the charge on circuit-switched telephony—including Cox, MediaOne, Time Warner and Cablevision Systems—show no signs of backing off their efforts. They do say that they'll pursue IP telephony as the technology evolves.

Cable's cautious stance also reflects its wariness over the regulatory environment and the simple mechanics of deploying a new technology. "The '92 cable act did a lot to slow down deployment and undermined investment," says CableLab's Green. "It's pretty clear, looking at the [Western] show floor, that we're a viable competitor to local phone companies. That has to be an important public policy issue. But if we're going to be competitive, we have to keep investment flowing."

"There's a physical limitation to how fast you can deploy technology in the network. But if the government sheds doubt on our pathway, then we lose the confidence of the investment community and suppliers begin to wonder."

Shopping for gizmos

Senior cable executives were trolling the Western Show floor for more than HBO totebags and Romance Classics fireplace matches. Tele-Communications Inc. Chairman John Malone says he spent his time looking at gear to enable IP telephony and at General Instrument's prototype of its delayed second-generation digital set-top converter. He was particularly interested in Sony Corp.'s planned home-networking system to connect PCs with TVs and other home appliances. Rainbow Programming Chairman Josh Sapan says he was hunting for "anything video-on-demand," systems that could offer true video-on-demand programming. Century Communications Corp. President Bern Gallagher says he was impressed by the programming at ZDTV's booth. —John M. Higgins

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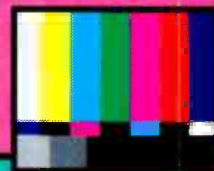


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WASHINGTON WATCH

By Paige Albiniak and Bill McConnell

FCC will look at high-speed networks

TCI may not be able to shield its broadband network from Internet competitors if its merger with AT&T is approved, says FCC Cable Services Bureau Chief Deborah Lathen. The agency is tak-



Deborah Lathen

ing a serious look at America Online's request that the merger approval be conditioned upon granting competitors access to TCI's cable network in a manner similar to telephone common-carrier requirements, Lathen says. And any perception that the FCC may be leaning in AT&T/TCI's favor is premature. "This issue has not been decided, and we will consider everything," she says.

In an interview at the Western Cable Show last week, Lathen said that the FCC is cautiously reviewing whether the AT&T/TCI plan for offering customers access to rival Internet service providers is fair and will promote competition. While AT&T and TCI say their deal will create a powerful new competitor for local phone service by combining AT&T's telephone

expertise with TCI's wired network to millions of homes, AOL and other critics argue that cable's Internet competitors will be put out of business if they are denied access to cable providers' superfast networks. And although intraindustry disputes about Internet unbundling dominate the headlines about the merger, the FCC is placing an equal emphasis on how the merged AT&T/TCI intends to offer new technologies to minority and other underserved communities. "One of the charges of the 1996 Telecommunications Act was to assure deployment of advanced services to all communities," she said. "If the merger is approved, that is one thing we would have to get."

The FCC will hold a second en banc hearing Dec. 14 to consider whether the AT&T/TCI merger is "consistent with the goals of the 1996 Telecommunications Act," the commission announced last week. The hearing will be open to the public and will be carried on the Internet at <http://www.fcc.gov/realaudio>.

NAB/RTNDA keep up the fight

The National Association of Broadcasters and the Radio-Television News Directors Association last week filed a brief asking a federal court to abolish the personal attack and political editorial rules. "These arcane rules hinder broadcasters' participation in the robust free speech which the First

Amendment guarantees," said NAB President Eddie Fritts. The personal attack rule says that broadcasters

must notify the parties attacked within one week;



Eddie Fritts

the political editorial rule says a broadcast licensee must notify a candidate within 24 hours if it opposes or endorses that candidate. NAB and RTNDA last summer said they planned to appeal a D.C. Circuit Court of Appeal's decision to leave the rules intact. The court plans oral arguments next April.

C'mon baby, light your tower

After an ambulance helicopter nearly crashed into an unlit radio tower near Muleshoe, Tex., the FCC warned antenna owners to comply with FCC rules to keep towers marked and lit. "Unlit antenna structures present a special hazard to law enforcement and emergency medical personnel," said Compliance and Information Bureau Chief Richard Lee. "I cannot stress too strongly the need for complete compliance with FCC rules." FCC rules require that any antenna more than 200 feet high or standing in certain areas designated by the Federal Aviation Administration must be

lit from dusk to dawn.

Hogan & Hartson hits NYC

Washington-based law firm Hogan & Hartson is opening an office in New York to handle the firm's corporate and securities matters, as well as some communications, tax, real estate, health care, energy and litigation issues. Hogan & Hartson plans eventually to expand the office to a full-service practice. Initial partners include Warren Gorrell, co-director of the firm's corporate and securities group; Jeff Schneider, a partner in the health group, and Andrew Turbin, a corporate partner.

Gingrich names Parsons to electronic commerce group

In yet another sign that media convergence is upon us, outgoing Speaker of the House Newt Gingrich has named Time Warner President Richard Parsons to the Congressional Advisory Commission on Electronic Commerce. As Speaker, Gingrich was given authority in the Internet Tax Freedom Act to name five members to the 19-member commission. Besides Parsons, Gingrich also picked Virginia Governor James Gilmore, California State Board of Equalization Chairman Dean Andal, Americans for Tax Reform Chairman Grover Norquist and Charles Schwab President David Pottruck. The commission will study federal, state, local and international Internet taxation and tariffs. Gov. Gilmore also is co-hosting (with the House Commerce Committee chairman, Virginia Republican Tom Bliley) a global summit on Internet policy next year at Virginia's George Mason University.

NBC reorders its week

Network shifts shows to beef up Monday-Wednesday

By Michael Stroud

NBC took a stab at strengthening its Monday-Wednesday lineup last week, after a November sweeps in which it barely beat out Fox among 18-49-year-olds. The moves are the first programming changes under new NBC Entertainment President Scott Sassa.

NBC is betting that shifting *Mad About You* from the ultracompetitive Tuesday to Monday at 9 p.m. will breathe new life into the aging sitcom in its final year, although it still faces tough competition from Fox's *Ally McBeal* and CBS's *Everybody Loves Raymond*.

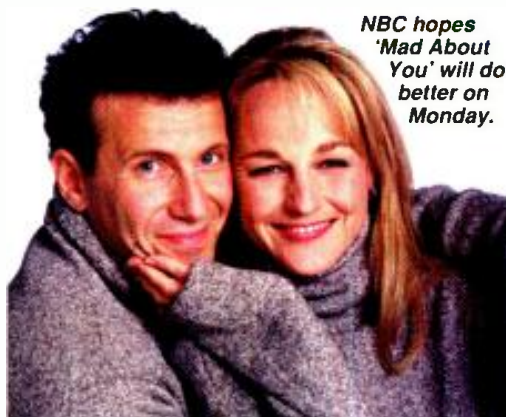
"We're hoping as [*Mad About You*] moves toward its season finale, it starts to build some heat again," says Preston Beckman, executive vice president for program planning and scheduling.

NBC's struggling *Caroline in the City* will move from 9 to 8:30 on Monday, taking on the less-formidable competi-

tion of CBS's *King of Queens*, Fox's *Melrose Place* and The WB's *7th Heaven*. NBC's freshman comedy *Conrad Bloom* will shift from 8:30 to 9:30, going up against CBS's freshman show, Ted Danson's *Becker*.

The network also took steps to beef up the male appeal of its Tuesday night, moving *3rd Rock from the Sun* from its difficult Wednesday position opposite ABC's *The Drew Carey Show* to *Mad About You*'s former Tuesday position at 8—where it's up against ABC's *Home Improvement*, Fox's *King of the Hill* and CBS's *JAG*. *NewsRadio* will follow *3rd Rock* from Wednesday to Tuesday and Monday's freshman comedy *Will & Grace* will also migrate to Tuesday, going against ABC's *SportsNight*. *Just Shoot Me* will stay in its current 9 p.m. time slot.

On Wednesday night, the struggling



NBC hopes 'Mad About You' will do better on Monday.

freshman Nathan Lane comedy *Encore!* *Encore!* will return to the schedule on Dec. 16, following reruns of *3rd Rock*. The network is expected to give the show the remainder of the 1998-99 season to prove itself. NBC also said its comedy *Working* will return to the schedule on a yet-to-be-announced date in January. While NBC didn't say what day the show would run on, Wednesday would be an obvious choice. ■

'Forgive or Forget' gets green light

Twentieth series also is upgraded since June launch

By Joe Schlosser

Forgive or Forget is not going to be forgotten anytime soon.

The new talk/relationship syndicated series from Twentieth Television is coming back for a second season and is already renewed in the majority of top U.S. markets for the 1999-2000 season.

Forgive or Forget, which is hosted by former radio talk-show host Mother Love, has been renewed on WWOR-TV New York, KCOP-TV Los Angeles and by all of the Fox owned-and-operated stations that currently carry the show. Those Fox O&Os include WJBK-TV Detroit, WAGA-TV Atlanta, KRIV-TV Houston and a handful of others.

Forgive or Forget has received a number of upgrades since its early June

launch, and the show added another one in Orlando, Fla., last week. The one-hour show is moving from WRBW-TV, a UPN affiliate, to WKMG-TV Orlando, a CBS affiliate, in January.

"This is just a validation of the show's performance," says Rick Jacobson, president of Twentieth Television. "The upgrades and now the renewals are the kinds of things that happen when you are a success."

Forgive or Forget has made progress in the ratings since its summer debut, raising time-period numbers 27% during the recent November sweeps, according to metered-market data compiled by Nielsen Media Research. For the week ending Nov. 23, the show scored its best-ever metered market



Mother Love's 'Forgive or Forget' had its best rating—a 2.0—the week ending Nov. 23.

numbers, with a 2.0 rating.

Forgive or Forget is receiving a face-lift as well. Twentieth executives have just finished building a new set with a "more contemporary look and feel," Jacobson says, adding that the new set will start appearing by the end of the month.

Stuart Krasnow, the show's executive producer and creator, says that *Forgive or Forget* has come a long way since last year's NATPE conference: "We were clearly the underdog last year at NATPE, and there is a certain satisfaction in being the little engine that could." ■

Florida ponders limiting media contact

By Dan Trigoboff

Even as Tampa-area newspapers and TV and radio stations prepared last week to sit down with federal, state and local police to discuss media restraint during emergencies, the Florida

legislature was receiving a proposal that would make such restraint mandatory.

Both were prompted by the same event: the rampage last May of cop-killer and kidnapper Hank Earl Carr, during which reporters phoned Carr for interviews while he and a hostage were

barricaded in a gas station.

While several news directors contacted indicated there was agreement in principle that the media should refrain from interfering with police work or adding danger through actions like the phone calls or revealing strategic police positions during live broadcasts, not all were willing to put it in writing.

"We all agree that we don't want to create unnecessary tragedies," says Phil Metlin, vice president, news, at WTVT(TV). "We are willing to agree on a case-by-case basis. We will not bind ourselves with a piece of paper."

Steve Majors, news director at WFTS(TV), had been a vocal opponent of a formal agreement, even a nonbinding one. But Majors surprised colleagues and competitors when he stood up at last week's meeting with police, agreed to sign the agreement and left. "I had a real turnaround. They wanted to know that we have good intentions. How could I say no to that? Not signing would have sent the wrong message," Majors says. Melissa Klinzing, news director at Time Warner Cable's Bay News 9, also declined at first to sign. But later, saying that the agreement was consistent with her channel's own policies, she agreed.

The agreement was based in part on one reached in Portland, Ore., following friction between TV stations and police. Portland police accused the broadcasters of revealing (over live helicopter broadcasts) strategic police positions during a SWAT operation. Among the architects of the Portland agreement was John Sears, news director at KPTV(TV) and chairman of the Radio-Television News Directors Association.

The entire discussion among police and newsmen could be moot, however, if Florida Senator Ginny Brown-Waite (R-Brooksville) is successful in passing legislation that would make it illegal to initiate contact with a suspect during pursuit or to air live broadcasts of tactical law enforcement operations.

"That," says WFTS's Majors, "I could say 'no' to. This would impede my ability to cover the news; it would override my obligation to the community."

"Ginny doesn't believe our forefathers were able to picture helicopters filing live pictures" when they wrote the Constitution, a spokesperson for Brown-Waite's office said. "The press has been irresponsible; it's abused its position. We're not trying to tamper with the freedoms of the press; we just want to focus on one small, narrow type of operation."

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September 1998

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1950s



A Classic



Jock shock

The end-zone crotch grab by Carolina Panthers half-back Fred Lane last week wasn't broadcast over the Fox network covering the Panthers/New York Jets game; it might have gone unnoticed but for the presence of Charlotte, N.C.'s WBTV(TV) at Giant Stadium.

Longtime WBTV cameraman Charlie Frederick grabbed the shot of Lane grabbing himself—in a private gesture gone public—to celebrate his one-yard rushing touchdown in the first quarter. "We shoot every minute of those games," anchor John Roberts says, explaining Frederick's sideline presence. "Other stations use the footage from Fox, but this way we can give a different look to our highlights."

Some WBTV viewers who saw the video on WBTV's Sunday night highlights show might have been amused, but team management was not. A Panthers official picked up a copy of the WBTV tape, and coach Dom Capers suspended Lane for a week. Capers told local reporters, "We're in the image business, and that's not the type of image we want to portray."

News not Paramount

Paramount stations killed another local newscast last week, this one at KSTW(TV) Seattle. The news retrenchment—the group's fourth recently—means layoffs for some 60 people. Insiders at the station say that in addition to ratings problems, the local operation gained no

economies of scale from its single-hour late-news show and faced a budget that counted promotion expenses against its bottom line. Some in the news department had hoped the station might consider a late-afternoon newscast to spread the cost over more programming hours, but the idea did not advance.

The company issued a statement that noted the glut of broadcast news in the area. "After long and careful evaluation," Paramount said, "we have concluded that there is more than enough news programming in our market." The company said it could better serve its viewers with entertainment programming. While Paramount has not discussed the future of news, departing news staffers at several stations say it is obvious that news is not a priority in the group. "I don't think Paramount's strategy includes news," says a former Paramount broadcast journalist.

Newscasts now are featured in only a few Paramount stations. In the past few months, the company has scrapped the one-hour, 50-person operation at WTOG(TV) Tampa/St. Petersburg, Fla., and the evening newscast was eliminated at KMAX(TV) Sacramento, Calif., although the morning news show has been expanded. Boston UPN affiliate WSBK-TV also ended its low-rated, three-year-old evening newscast, which had been produced by the New England Cable News network.

Medical update

KOMO-TV Seattle used the Internet to provide viewers with updates on the condition of anchor Kathi Goertzen, who had surgery for a brain tumor last Tuesday.

Informing viewers the previous week that she would be off the air for a while, Goertzen said doctors discovered the tumor when she was checked for a hearing loss. The growth, she said, "is growing on some nerves inside my skull and pressing against my brain stem." She told viewers that her doctors believed the tumor was benign and treatable.



Kathi Goertzen

She was recovering last week after nearly a full day of surgery, the station said. Goertzen has been at the station since 1980 and has been an anchor since 1982.

Saturday sign-off

WBBM-TV Chicago is dropping its Saturday morning local news. Station vice president/general manager Hank Price says that no jobs will be lost and that the station is simply trying to dedicate resources to its more successful weekday morning news. "Saturday morning was not really a mainstream newscast,"

Price says. "We thought we would concentrate on programs that are doing better. Ratings for our weekday morning news with Mary

Ann Childers and Jay Levine Tuning have grown dramatically." Originally three hours, the station's Saturday morning news already had lost out to kids TV and sports commitments: It had been reduced over recent years from three hours to two, separated by two hours of CBS's network morning show.

■ Also in Chicago, the *Sun-Times* reports that WGN-TV will block all staff vacations the week before and after the arrival of the millennium. Management told TV writer Bob Feder the policy is insurance that people will be available in the event of a crisis.

Fox on top

For the first time since it switched affiliation from CBS to Fox three years ago, WTVT(TV) Tampa/St. Petersburg, Fla., won the November sweeps in local ratings for household share. The Fox-owned station cited improved daytime performance enhanced by judges *Judy and Joe Brown*, *Regis & Kathie Lee* and *Jerry Springer*. It also pointed to nighttime improvements led by *Ally McBeal* and *The X-Files*, as well as Fox specials, such as *When Good Pets Go Bad*. The Tampa Bay Buccaneers helped out on weekends, and Paramount-owned rival WTOG(TV)'s pulling out on local 10 p.m. newscasts helped to boost WTVT's late news.

WTVT was the only one of the Big Four networks that hadn't won a sweeps-period household share recently, and that fluctuation likely will keep the station from getting overconfident.

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

1960s



THE
DICK VAN DYKE
SHOW

A Classic

LMAs benefit newer networks, study finds

Report says elimination of LMAs would weaken ratings base of emerging networks The WB and UPN

By Steve McClellan

A new report on TV stations linked by local marketing agreements (LMAs) suggests that forcing broadcasters to divest such operations—as the FCC is considering—could undermine two of the newer networks, The WB and UPN. The report, compiled by Wall Street firm Bear, Stearns & Co., says that looser ownership restrictions, not tighter ones, make more sense for the industry, in terms of economics and program diversity.

"LMA stations typically support the emerging WB and UPN networks," writes Bear Stearns broadcasting analyst Victor Miller, who reports that 42 of 63 LMAs (66%) in the top 100 markets are affiliated with the two net-

works. The breakdown: 24 LMAs are affiliated with UPN, while 18 are linked with The WB. Another four LMAs are affiliated with Fox.

"Uncoupling these emerging networks from strong local broadcasters could weaken the ratings base of UPN," writes Miller, "which is already down 40% in the 1998-99 broadcast season," compared with a year earlier. Forced divestiture, he says, also could "disturb the ratings growth of The WB network at a critical point in its development. We believe this is not particularly constructive."

The Bear Stearns analysis found that in 1997, LMAs in the top 100 markets generated about \$380 million in gross revenue or about .8% of all TV ad dollars (\$44.5 billion) and about 1.8% of local TV ad dollars (\$21.4 billion). The aver-

age LMA, the analysis found, captured 4.5% of the local-market revenue share.

The average combined revenue share of LMAs and partner stations was 21.3% in 1997, less than the typical share generated by Big Three network affils. In about 80% of the cases, the report found, the combined share of revenue was less than 30%, "short of the 35%-40% range typically regarded as acceptable by the Justice Department for radio revenue shares."

In May, Miller reports, 74% of the top-100 LMAs garnered less than a 4 share of viewing. The average LMA generated a 3.3 share, only three-tenths of a point higher than the previous May.

Miller writes that with broadcast economics at both the local and national level under extreme pressure, it would be "prudent" for the FCC or Congress to loosen ownership rules. Lifting the cap to 50% of total household coverage (from 35%); permitting duopoly, and allowing newspaper/broadcast and cable/broadcast crossownership would be logical deregul. Miller continues: "The ultimate question is: Will local broadcasters be allowed to participate in the multichannel world, or will this be relegated solely to large entertainment, large cable or large broadcasters?" ■



By Michael Stroud and Joe Schlosser

WB's good November

The WB recorded its best November sweeps ever, scoring a 3.4 prime time rating/5 share for the month. The network was the only one to post household gains against the previous year, up 13% from last November. The network also grew in its key 18-49 demographic.

CBS Plus fores

CBS Plus, CBS's cross-media sales unit, announced a multimillion-dollar partnership with Taylor Made Golf. Terms weren't disclosed. Under the agreement, TMG will advertise

across five CBS divisions: CBS Television Network, CBS Television Stations, CBS/Infinity Radio, the company's TDI outdoor business and three of CBS's Websites. The partnership is the first deal for CBS Plus, which was launched on Nov. 5 by CBS President Mel Karmazin.

'Squares' on the rise

Hollywood Squares continues to move up in the ratings. The new King World series scored a 6.3 rating/11 share on Monday, Nov. 30, according to overnight data compiled by Nielsen Media Research. The show also achieved its

best-ever overnight numbers in Los Angeles, Philadelphia and a number of other top markets.

New two for WB

The WB has added two new affiliates, both A.H. Belo stations, KFVE(TV) Honolulu and KSKN(TV) Spokane, Wash., are transferring allegiance from UPN to The WB. The stations will begin a secondary affiliation with WB, effective immediately, a WB spokesman said.

'Inside Edition' posts gains

King World's news magazine *Inside Edition* scored

a 3.8 national rating for the week ending Nov. 15, according to Nielsen Media Research. The daily series is up 9% over the previous three weeks. On KXAS-TV Dallas, *Inside Edition* has improved 22% from the previous year, scoring an 8.8/15 in Nielsen overnight numbers for the first 20 days of the November sweeps. On WSVN(TV) Miami, *Inside Edition* is up 32%, averaging a 5.4/9.

More clearances for 'Images'

TWI has cleared its year-end news and entertainment special *Images of 1998: A Year in Review* in 95% of the country. The one-hour special is hosted by WNBC(TV) New York anchor Sue Simmons. Clearances include WNBC, KNBC(TV) Los Angeles and WMAQ-TV Chicago.

1970s



A Classic

NOVEMBER 23-29

Broadcast network prime-time ratings
according to Nielsen Media Research

PEOPLE'S CHOICE

The last episode of 'NYPD Blue' to feature Jimmy Smits—a 90-minute tear-jerker—was the number-two show of the week.

Week 10	abc	CBS	NBC	FOX	U/PIN	WB
	14.1/22	9.7/15	8.5/13	8.6/13	1.7/3	3.9/6
MONDAY	8:00 19. NFL Blast/Pre 9.6/16 8:30 3. NFL Monday Night Football—Miami Dolphins vs. New England Patriots 15.1/24 9:00 9:30 10:00 10:30	8:00 18. Cosby 9.8/15 8:30 20. King of Queens 9.5/14 9:00 6. Ev Lvs Raymd 11.3/17 9:30 26. David Letterman 5th Anniversary 9.2/14 10:00 10:30	8:00 36. NBC Movie of the Week—While You Were Sleeping 8.0/12 8:30 9:00 23. Dateline NBC 9.3/15 9:30 10:00 10:30	8:00 57. Melrose Place 6.7/10 8:30 9:00 11. Ally McBeal 10.5/15 9:30 10:00 10:30	8:00 90. Malcolm & Eddie 1.9/3 8:30 92. Guys Like Us 1.8/3 9:00 92. Malcolm & Eddie 1.8/3 9:30 96. DiResta 1.5/2 10:00 10:30	8:00 68. 7th Heaven 5.5/8 8:30 9:00 85. Hyperion Bay 2.3/3 9:30 10:00 10:30
TUESDAY	8:00 12.7/20 8:30 16. Home Imprvmt 10.1/17 9:00 20. The Hughleys 9.5/15 9:30 7. Spin City 10.8/17 10:00 2. NYPD Blue 15.3/24 10:30	8:00 9.9/16 8:30 9. JAG 10.6/17 9:00 9:30 20. CBS Tuesday Movie—Point Last Seen 9.5/15 10:00 10:30	8:00 9.2/15 8:30 42. Mad About You 7.5/12 9:00 46. NewsRadio 7.2/11 9:30 23. Just Shoot Me 9.3/14 10:00 15. Friends 10.2/16 10:30 12. Dateline NBC 10.4/17	8:00 7.2/11 8:30 46. Fox Movie Special—Home Alone 2: Lost in New York 7.2/11 9:00 9:30 10:00 10:30	8:00 1.9/3 8:30 83. Moesha 2.8/5 9:00 90. Clueless 1.9/3 9:30 96. America's Greatest Pets 1.5/2 10:00 10:30	8:00 3.5/6 8:30 76. Buffy the Vampire Slayer 3.7/6 9:00 9:30 78. Felicity 3.3/5 10:00 10:30
WEDNESDAY	8:00 9.0/16 8:30 32. Dharma & Greg 8.5/15 9:00 39. Two Guys, a Girl 7.6/13 9:30 32. Drew Carey 8.5/14 10:00 34. Dharma & Greg 8.3/14 10:30 9. 20/20 10.6/18	8:00 8.2/14 8:30 60. The Nanny 6.5/12 9:00 55. Maggie Winters 6.8/12 9:30 13. Celine Dion: Special Time 10.3/17 10:00 39. Chicago Hope 7.6/13 10:30	8:00 8.9/15 8:30 29. World's Greatest Magic 8.8/15 9:00 9:30 26. Law & Drder 9.2/16 10:00 10:30	8:00 6.3/11 8:30 63. Fox Movie Special—The Lost World: Jurassic Park 6.3/11 9:00 9:30 10:00 10:30	8:00 2.7/5 8:30 88. 7 Days 2.2/4 9:00 78. Star Trek: Voyager 3.3/5 9:30 10:00 10:30	8:00 4.1/7 8:30 73. Dawson's Creek 4.4/8 9:00 76. Charmed 3.7/6 9:30 10:00 10:30
THURSDAY	8:00 3.9/8 8:30 75. Winnie the Pooh Thanksgiving 3.8/8 9:00 9:30 74. ABC Thursday Night Movie—Home for the Holidays 3.9/8 10:00 10:30	8:00 6.6/13 8:30 63. CBS Movie Special—Grumpy Old Men 6.3/12 9:00 9:30 46. 48 Hours 7.2/14 10:00 10:30	8:00 7.2/14 8:30 55. Movie of the Week—Home Alone 6.8/13 9:00 9:30 36. ER 8.0/16 10:00 10:30	8:00 10.8/21 8:30 7. Toys R Us Family Theater—Jumanji 10.8/21 9:00 9:30 10:00 10:30	8:00 1.6/3 8:30 95. UPN Thursday Night Movie—7 Days 1.6/3 9:00 9:30 10:00 10:30	8:00 2.1/4 8:30 94. Jamie Foxx 1.7/4 9:00 89. Jamie Foxx 2.1/4 9:30 85. Steve Harvey 2.3/4 10:00 85. Steve Harvey 2.3/4 10:30
FRIDAY	8:00 6.6/12 8:30 61. Two of a Kind 6.4/12 9:00 65. Boy Meets Wrld 5.9/11 9:30 50. Sabrina/Witch 7.0/13 10:00 67. Brother's Keeper 5.7/10 10:30 46. 20/20 7.2/14	8:00 8.3/15 8:30 43. Raggedy Ann & Andy 7.4/14 9:00 9:30 30. Ice Wars 8.7/16 10:00 10:30	8:00 6.8/13 8:30 57. NBC Movie of the Week—Little Giants 6.7/12 9:00 9:30 50. Dateline NBC 7.0/13 10:00 10:30	8:00 5.3/10 8:30 71. Fox Movie Special—Miracle on 34th Street 5.3/10 9:00 9:30 10:00 10:30	8:00 1.5/3 8:30 96. Legacy 1.5/3 9:00 96. Love Boat: The Next Wave 1.5/3 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30
SATURDAY	8:00 5.4/10 8:30 9:00 70. ABC College Football Special—Notre Dame vs. USC 5.4/10 9:30 10:00 10:30	8:00 8.4/15 8:30 35. 40th Anniversary of the Country Music Association 8.1/15 9:00 9:30 28. Walker, Texas Ranger 9.1/17 10:00 10:30	8:00 9.0/16 8:30 19. NBC Movie of the Week—It Takes Two 9.7/17 9:00 9:30 39. SNL Special 7.6/14 10:00 10:30	8:00 6.6/12 8:30 66. Cops 5.8/11 9:00 50. Cops 7.0/13 9:30 59. Cops 6.6/12 10:00 53. Cops 6.9/12 10:30	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS: ONE RATINGS POINT IS EQUAL TO 994,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED: RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH. CBS RESEARCH • GRAPHIC BY KENNETH RAY	
SUNDAY	7:00 7.2/11 7:30 61. ABC Family Movie—Flipper 6.4/10 8:00 8:30 9:00 45. 20/20 7.3/11 9:30 10:00 31. The Practice 8.6/14 10:30	7:00 14.9/23 7:30 1. 60 Minutes 16.4/26 8:00 4. Touched by an Angel 14.7/21 8:30 9:00 5. CBS Sunday Movie—Cab to Canada 14.3/22 9:30 10:00 10:30	7:00 6.6/10 7:30 72. NBC Movie of the Week—The Nightmare Before Christmas 4.8/7 8:00 8:30 43. NBC Sunday Night Movie—Jurassic Park 7.4/12 9:00 9:30 10:00 10:30	7:00 6.9/13 7:30 (nr) NFL Game 2 12.5/21 8:00 68. World's Funniest! 5.5/9 8:30 36. The Simpsons 8.0/12 9:00 53. That '70s Show 6.9/10 9:30 16. The X-Files 10.1/15 10:00 10:30	7:00 2.8/4 7:30 78. 7th Heaven Beginnings 3.3/5 8:00 81. Sister, Sister 3.2/5 8:30 81. The Smart Guy 3.2/5 9:00 84. Unhap Ever After 2.6/4 9:30 96. The Army Show 1.5/2 10:00 10:30	
WEEK AVG	8.4/14	9.7/16	8.0/13	7.6/13	1.9/3	3.2/5
STD AVG	8.6/14	9.3/15	9.2/15	7.5/12	2.0/3	3.4/5

1000s



A Classic

Puerto Rico emerges as radio's 11th market

Its 3 million-plus listeners make it the second-largest U.S. Hispanic market

By John Merli, B&C correspondent

How much do you know about Arbitron's 11th-ranked radio market? Chances are some broadcasters can't even name it. Well, Puerto Rico, sitting on the list between Boston and Miami, has an age 12-plus population of more than 3 million. That puts it second only to Los Angeles (3.7 million) as the largest Hispanic market in U.S. territory. And for radio programmers and advertisers seeking to target the Hispanic market, the news only gets better, says a new survey from Interep Research.

While Hispanic listeners now represent one of every five consumers in the top 10 markets, the addition of Puerto Rico to the Arbitron measured markets means "this percentage grows even higher with the major radio markets."

says Ramon Pineda, president of Caballero Spanish Media. "The power of the Hispanic consumer has never been greater." The U.S. Census Bureau reports that Hispanics are the nation's largest-growing minority.

The overall Puerto Rican metro market consists of eight regions, ranging from San Juan (436,334 consumers) to Mayaguez (100,001). The eight-region total of 1.063 million consumers represents 40% of the island's population. There are 78 "municipios" throughout the market.

Even before Puerto Rico became Arbitron's latest metro market, advertisers had not exactly been ignoring it. Pineda concedes, but the fact that the relatively new Arbitron entry "will now show up on a buyer's desk will surely lend a credibility to the market and make it more top-of-mind for



In Puerto Rico, 96% of consumers over 12 listen to the radio each week. And nearly 60% of all listening is done at home, compared to 43% in other markets.

both agencies and advertisers."

The study indicates that the median age of a Puerto Rican consumer is only 29 (compared with 35 in the U.S.); on average, a potent 96% of consumers age 12-plus listen to radio weekly; average weekly listening is 27.5 hours (compared with less than 22 hours in the top 10 metros), and the entire island is Arbitron-measured, with no designated market area (DMA) excluding some consumer groups from others.

Puerto Rico also provides a listening trend not found in most American markets: nearly 60% of all listening is done at home, compared with 43% on average in the other top U.S. metro areas.

In-car listening is 21%, compared with about 30% in the U.S., and at-work listening is 17%, compared with 25% stateside. Arbitron measures 59 Puerto Rican stations that provide "some discernible differences between major demos and between male and female targets." The study concludes that such differences demonstrate the "targetability" of radio.

But perhaps the most attractive information for advertisers seeking to penetrate the Hispanic market is this: The addition of Puerto Rico to the top 15 measured markets means that Hispanics now represent nearly 25% of the desirable 18-34 age demo.

Study tracks radio buyer underachievers

By John Merli

While overall radio advertising revenue—both national and local—has risen for a record 73 consecutive months (B&C, Nov. 9), more than half of the top eight national media spending categories are below the average in overall radio spending. (About 3.5% of all national media dollars were allocated to radio last year.) According to Competitive Media Reporting data, five key categories fell below the average index of 100: transportation (80); drugs and toiletries (79); general (68); home and building (63); and apparel and accessories (20).

The new Interep study notes the surprising 20%-below-average index of the transportation category: It includes automotive, and the auto industry traditionally has been one of radio's most active advertisers. Cosmetics, toiletries and hair products also have been spending 20% below

the norm, opting instead to stay solidly with network television and magazines.

In the "general" category, three major subcategories are weak radio spenders: sporting goods, games and toys and pet food and supplies. And while home and building comes in at 37% below the norm, the apparel industry uses radio least of all—80% below norm. The Interep report points out that apparel advertising is intrinsically visual.

Since Interep is a radio marketing company, the study cites possible strategies and talking points for radio marketers to use when dealing with these underachievers. It suggests using radio's "synergistic compatibility with other media" for some categories, and it cites as positive points the growing fragmentation of national TV audiences, the increasing number of women in the radio-friendly workplace and the proven track record of radio for achieving reach and ad frequency.

1990s



A Classic

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Ventura uses rock radio to boost inaugural gala

The next political leader of Minnesota, once known as Jesse "the Body" Ventura, used a recent on-air gig to invite a well-known rock band to perform at his upcoming inauguration. Ventura—who was elected governor last month to the surprise of nearly everyone, including himself—made a recent guest appearance on the AMFM Radio Networks' syndicated call-in show *Rockline*. While on the air, Ventura asked Aerosmith to perform at his January celebration, saying he

fully intends to be "a rocking governor." Responding to the request on the air, Aerosmith lead singer Steven Tyler accepted the invitation. Tyler most recently sang some of the sound track of last summer's blockbuster movie "Armageddon," which co-starred his daughter, Liv Tyler. AMFM, a division of Chancellor Media, says *Rockline* is heard on more than 100 stations.

ABC gets Big Apple outlet for its Radio Disney

The New York Times has reached an agreement in

principle to lease broadcast time on its WQEW(AM) New York to ABC for eight years beginning on Jan. 1, 1999. The agreement also gives ABC the right to buy the station at the end of that period. Terms weren't disclosed. ABC will replace WQEW's current format of popular American standards with its Radio Disney children's service.

'Urban Business' grows

Bloomberg's *Urban Business Radio Report* has expanded to Washington and Baltimore. The thrice-daily, 60-second reports, hosted by Jacque Jowers, launched Nov. 20 on Radio One Inc.'s WOL(AM) Washington and WOLB(AM) Baltimore. Like Bloomberg's recently launched Spanish-lan-

guage radio business report, the *Urban Business Radio Report* is targeted to a specific audience, in this case, the African-American community. Offerings include top business stories and the Bloomberg API Index, which tracks African-American-owned or operated companies.

More Derby for AMFM

Chancellor Media Corp.'s AMFM Radio Networks has won exclusive radio broadcast rights to the 125th and 126th runnings of the Kentucky Derby. Besides the race from Churchill Downs in Louisville, Ky., the one-hour Derby Day presentation in 1999 and 2000 will feature pre-race interviews with jockeys, owners and trainers and reports from the winner's circle.

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- ☐ Radio PSA (cassette)
- ☐ "No Frozen Pipes" counter card insert.
- ☐ "No Frozen Pipes" brochures. Quantity needed: ____
- ☐ "No Frozen Pipes" brochures (Spanish version). Quantity needed: ____
- ☐ "Ice Dams: HOT TIPS for Preventing COLD WEATHER Damage" brochures. Quantity needed: ____

Name _____	Title _____
Media Outlet _____	
Address _____	
City _____	State _____ ZIP _____
Ph.# _____	

Mail or fax to: No Frozen Pipes / Public Affairs Department B.
State Farm Insurance Companies, One State Farm Plaza, Bloomington, IL
61710-0001 (fax: 309/766-1181)
Or, you may send your request by e-mail to psupple@statefarm.com.
For additional help, call: 309-766-8864.



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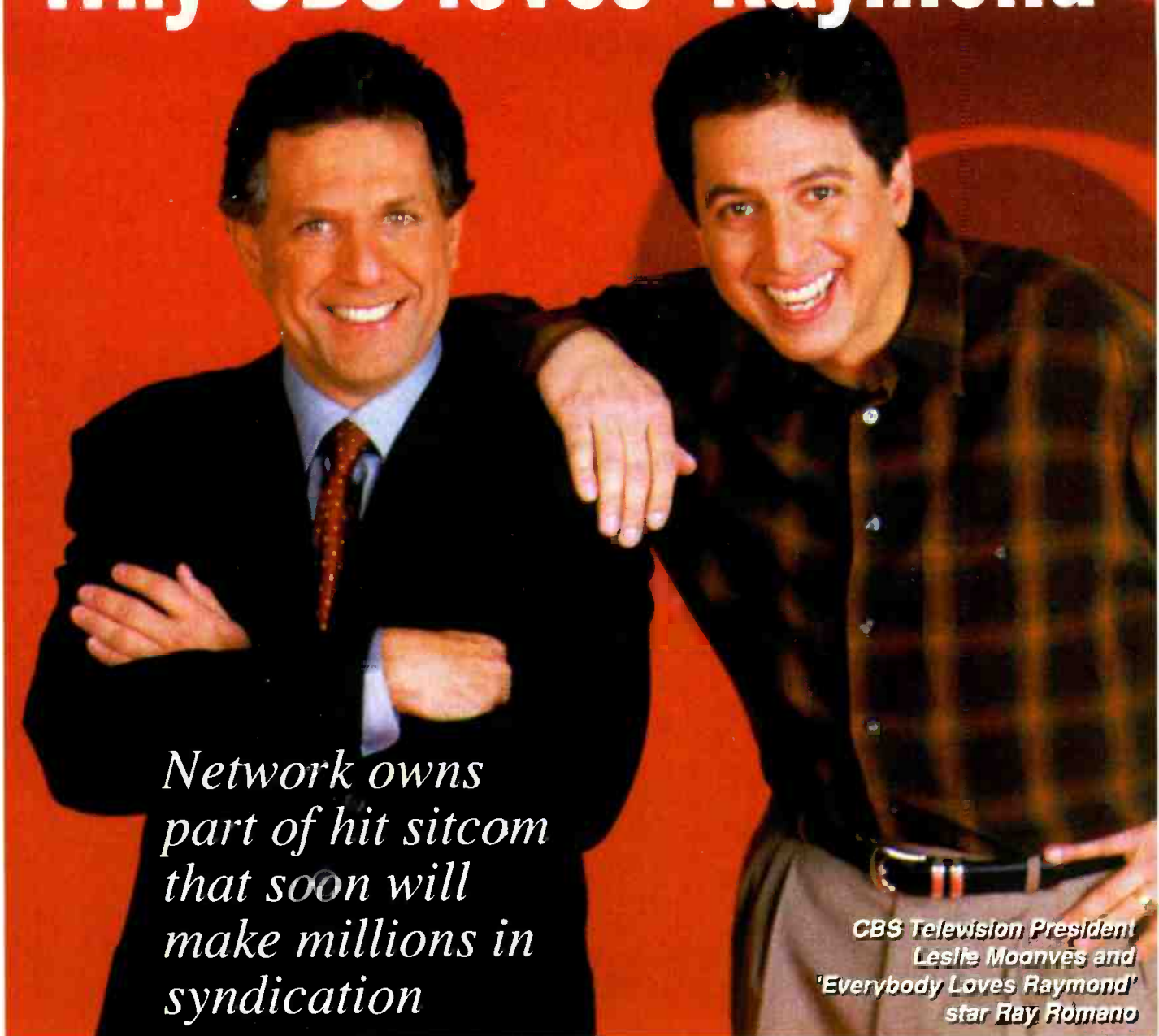


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Why CBS loves 'Raymond'



Network owns part of hit sitcom that soon will make millions in syndication

CBS Television President Leslie Moonves and 'Everybody Loves Raymond' star Ray Romano

By Joe Schlosser

Almost nobody loved Raymond two years ago. When *Everybody Loves Raymond* debuted on CBS in 1996, TV critics predicted a quick demise for the family sitcom and a return to the comedy clubs for star Ray Romano.

But after two-plus seasons of growth, tons of promotion and careful scheduling, the show is not only a cornerstone of CBS prime time, it is an engine that will generate millions of dollars in syndication revenue for CBS and co-owners David Letterman and HBO.

"After the first year, I would have said the odds were very much against it getting into syndication," says CBS Televi-

sion President Leslie Moonves. "There is no doubt this show has experienced more growth in the last two years than any other sitcom on television."

CBS's syndication unit, Eyemark Entertainment, today will begin the process of bringing *Raymond* into the land of off-network riches. Eyemark, which is offering the show to TV stations for fall 2000, is making no predictions, but industry sources say the show could generate as much as \$300 million in license fees and advertising in its first four years in syndication.

CBS will pocket some 30% of syndication dollars for its ownership interest and for Eyemark's work as distributor, sources say. Partners Letterman and HBO will get most of the rest.

Also in for a cut is Romano himself. As part of his just-

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Sources say CBS will take 30% of the syndication dollars from 'Raymond,' and partners David Letterman and HBO will get most of the rest. Show star Romano will get a small piece of the profits.

renegotiated six-year contract, Romano will get a per-episode raise of nearly 50% as well as 8% of the syndication dollars, sources say. The new deal also adds a sixth year to the original five-year contract.

Raymond marks a big step forward for CBS in its effort to reap revenue from the syndication of shows coming off its own prime time schedule. Although it's not the first off-CBS show in which the network has an interest to go into syndication, it could be the most lucrative. Before 1995, FCC rules barred the networks from owning a piece of their own shows.

"We have been criticized before—that CBS shows don't syndicate so well," Moonves says. "I think *Everybody Loves Raymond* is going to disprove that big time."

Taking its hits

CBS executives launched *Everybody Loves Raymond* in the challenging time slot of Friday at 8:30 in fall 1996. It got off to such a slow start that the family-oriented sitcom even failed to retain its lead-in audience from outgoing sitcom *Dave's World*.

But despite its lack of muscle in the Nielsen ratings, *Everybody Loves Raymond* had two important fans: David Letterman and Leslie Moonves.

After Romano's appearance on *The Late Show* in May 1995, Letterman's production company, Worldwide Pants, signed him to a development deal. A short time later, Letterman and Worldwide Pants executives brought Romano to CBS with the intention of turning him into a sitcom star. Moonves looked over the Romano pitch and gave the project a green light for fall 1996.

In March 1997, Moonves decided to give the show the ultimate test. He moved *Everybody Loves Raymond* into a much higher-profile time period—Monday nights at 8:30—for a short trial.

"He [Moonves] said, 'I'm going to give you guys a chance and air the show six times on Monday nights,'" the show's executive producer and creator, Phil Rosenthal, remembers. "He said, 'I'm rooting for the show, but you guys have to perform there.'"

In its first outing on March 3, *Everybody Loves Raymond* nearly doubled the number it had been averaging on Friday nights for the first half of the season. It continued to grow, and CBS left the show in place for the remainder of the season and kept it in the 8:30 Monday night slot for the entire 1997-98 TV season. *Raymond* finished its first year ranked 83rd; it finished its second season as 32nd among all network prime time programs.

This fall *Raymond* was moved into the key 9 p.m. Monday night position, replacing the departed *Murphy Brown*. The show has once again come through for CBS, becoming the network's "tent-pole" on Mondays and helping boost ratings for shows that surround it. Last week *Raymond* placed sixth among all prime time programs on the air, and

it currently ranks 13th for the season.

Getting a piece of the pie

Romano says before he made his first appearance on Letterman's CBS show back in 1995, he had "done every TV show that a stand-up comedian could possibly do." The New York native says he appeared on NBC's *The Tonight Show* when Johnny Carson was host and then again when Jay Leno took over. Romano "did" every cable program available to comics, from HBO specials to Comedy Central bits.

But his first-ever *Letterman* appearance brought Romano something he had never been offered before. "No one had ever expressed interest in trying to develop me into a sitcom star until I first did the *Letterman* show," he says. "I had a really good spot that night, and a week later they [Worldwide Pants executives] called up and said they were interested in signing me to what was a very modest development deal. They said just consider us when people come asking, and I told them no one was asking."

The deal with Letterman's studio quickly turned into a sitcom pilot based on Romano's real-life experiences in New

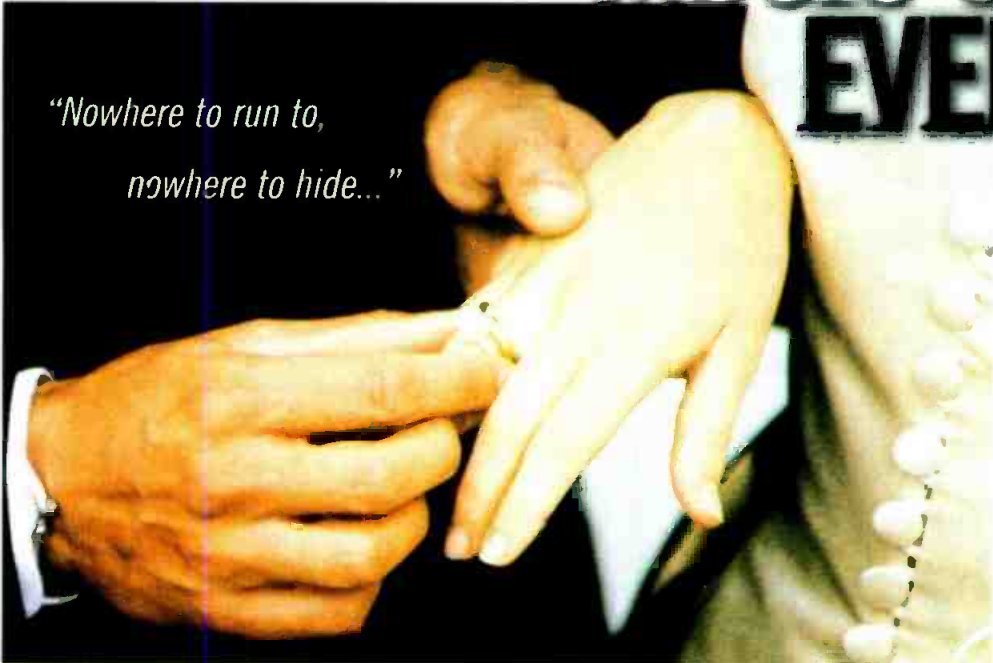
CBS's Eyemark division will offer 'Raymond' to TV stations for fall 2000. Sources say the show could generate as much as \$300 million in license fees and advertising in its first four years.





*"And I-I-I will always
love you-u-u."*

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York. Worldwide Pants executives brought in HBO Independent Productions' financial and production resources and then took the idea to Moonves at CBS.

Once it was given the OK for a pilot, Romano says he was given a five-year contract with the network. And until that deal was renegotiated last week to add a sixth year, Romano says he didn't have a piece of the syndication pie.

"I was never in it for the money," Romano says. "But once you put your heart and soul into something, you don't want to be taken advantage of. You do get a little wrapped up in the business side of things, but it's nice to get what we deserved."

Romano says that Jerry Seinfeld, whose former NBC sitcom set syndication records with a second-cycle sale this summer, had the right attitude when it came to cashing in on a TV series. "Seinfeld said it best when he said the way to make money in comedy is not to worry about making money in comedy, but just to worry about the comedy," he says. "That seems to be ringing true here."

Romano says his fellow cast members on *Everybody Loves Raymond* have all renegotiated their contracts for more money on a per-episode basis and for a sixth year.

Asked if *Everybody Loves Raymond*

is only on the air today because of Letterman's muscle at the Tiffany network, Romano says it's not that cut-and-dried. "If they [CBS programming executives] didn't have any faith in it, they wouldn't have put it on the air," he says. "Maybe we got as far as getting a pilot with Dave's help, but I still think CBS saw a little bit of promise in me and Phil [Rosenthal] and the writing and all of that."



Moonves says, "We want also to give the signal ... to the creative community that we are still open to shows that we do not own."

Having an ownership stake

After the government phased out its rules on network ownership of programming four years ago, CBS failed to cash in on its own hit sitcoms.

Late last year, CBS executives sold *Touched by an Angel* to Paxson Com-

munications for close to \$1 million per episode. Only Warner Bros.' syndication sale of *ER* to Turner Networks for \$1.2 million per episode ranks higher for an off-network drama. CBS, which owns nearly 100% of *Touched by an Angel*, claimed most of the syndication profits for the network itself. The Paxson deal with CBS also included the sitcom *Dave's World*, which sources say didn't fetch *Seinfeld* or even *Everybody Loves Raymond*-type dollars from the start-up broadcast network.

Eyemark executives are finishing sales of *Caroline in the City*, the NBC series in which CBS has an undisclosed ownership stake. Sources say *Caroline*, which will debut in syndication in fall 1999, likely will raise between \$1 million and \$2 million per episode in syndication revenue.

CBS also has shared in syndication revenue for *Walker, Texas Ranger*, which was distributed by Columbia TriStar Television Distribution two years ago and reaped what sources say was close to *Touched by an Angel* money. *Walker* was sold to USA Network for five-day-a-week cable play and to broadcast stations for weekend airings. "We had [an ownership stake in] *Dave's World*, and that did OK. We had *Caroline in the City*, which did much better, and now *Raymond* is going to hopefully knock it out of the park," says Eyemark Entertainment President Ed Wilson.

But is there a point where a network starts to own too much of its prime time fare? Recently the question of network ownership was in the headlines when a number of top Hollywood studios claimed that NBC was green-lighting only programs in which the network was given a profit participation role.

Moonves, former president of Warner Bros. Television, admits this is an issue that needs to be taken seriously. Moonves is credited with getting a record 22 prime time network programs on the air in 1995-96, when he was still at Warner Bros., including *ER* and *Friends*.

"Obviously ownership is an important

Tellem leads CBS Entertainment in new times

As CBS Entertainment's president since last summer, Nancy Tellem has a delicate task that executives in her position couldn't have imagined in more regulated times: Build a ministudio at the network that will give it a solid equity interest in some of the shows it airs, while ensuring that top independent producers and studios continue to think of CBS as a hospitable place to do business.



Nancy Tellem

The two objectives aren't at odds, she says.

"It's important for us to own a part of our schedule, but the most important thing is putting on the best shows," regardless of who produces them, she says. "There is no particular benefit in scheduling bad shows."

CBS has no stake in *JAG* and *Becker*, two of the strongest performers on the network's schedule, she

points out. And the network canceled *The Brian Benben Show*, which it owns with Warner Bros., when the series failed to perform.

CBS has a stake in more than 50% of the shows on its prime time lineup, excluding movies and news magazines. That figure "could go up or down," depending on who is producing the most compelling shows, she says. She does not foresee a time when CBS will make all its own shows.

Still, Tellem's job clearly requires skills different from those of her predecessors, who didn't have to worry about negotiating ownership stakes. Like her new counterparts at rival networks, she has a strong business-affairs background: She served as Warner Bros. Television's executive vice president for business and financial affairs before joining CBS Entertainment last year as executive vice president of business affairs and executive vice president of CBS Productions. Tellem was appointed president of CBS Entertainment last August, reporting to CBS Television President Leslie Moonves.

—Michael Stroud

A piece of the action

Other networks or their parents are joining CBS on the road to owning more of the front-end and back-end rights to shows they program. Here are some notable examples:

NBC

The network has been aggressive about seeking ownership stakes in new programming. NBC is set to profit handsomely from *NewsRadio*'s syndication revenue after negotiating a back-end share earlier this year. NBC Studios is producing freshman shows *Conrad Bloom* and *Will & Grace* and produced canceled drama *Wind on Water*.

ABC

ABC parent Walt Disney Co.'s Touchstone Television division is profiting from syndication revenue for *Home Improvement*, produced in tandem with Wind Dancer Production Group, although relations between the two were strained by renegotiations for the hit show. Touchstone Television also owns *Boy Meets World*, now in

syndication. Touchstone has a stake in freshman show *SportsNight* with Imagine.

Fox

Fox parent News Corp., already profiting from 20th Century Fox Television-produced fare like *The Simpsons* and *The X-Files*, stands to rake in plenty more from sophomore shows *Ally McBeal* and *King of the Hill*. It wasn't so lucky with *Getting Personal*, which was canceled.

WB

The WB parent, Warner Bros., owns *The Parent Hood* and *Wayans Bros.*, both of which are in syndication. Warner Bros.' *Jamie Foxx* on Thursday night currently is being sold in syndication.

UPN

The network's key franchise, *Star Trek: Voyager*, produced by UPN parent Viacom Inc.'s Paramount's Paramount Network Television division, is expected to do well in syndication. Paramount Network Television also produces freshman drama *Seven Days*. *Love Boat: The Next Wave* is produced by Spelling, a unit of Paramount.

—Michael Stroud

reality as we head to the future, and we don't want to own all that much," he says. "Just like you did when you were a studio you want to pick and choose. You want to be a part of those that have a better shot at syndication. But we want also want to give the signal, which is very

important to the creative community, that we are still open to shows that we do not own, that we want to put the best product on the air regardless of who owns what."

Moonves says a perfect example of CBS following up on that pledge occurred earlier this season, when the T.Fany network canceled *The Brian Benben Show*, in which CBS had close to

a 50% financial stake, and replaced it with the Ted Danson comedy *Becker*, in which it has no back-end financial participation.

Currently, Moonves says, CBS has a financial stake in nearly 50% of the network's prime time programming, with participation percentages ranging from 30% to 100%. He says the network is "very happy at this level" of

financial participation and that CBS likely will continue at the same ownership percentage in the future.

With his background at Warner Bros. and other studios before joining CBS, Moonves has attempted to build his own ministudio at the network since his arrival in 1995. He has brought in a number of executives who worked with him at Warner Bros. and elsewhere to head the important drama and sitcom departments.

"There is no question that the executives here are not only great network executives, but they were pretty good development executives at the studios," he says. "That certainly helps [us] to put on shows that we have a participation in, both creatively and financially."

Looking down the road, CBS executives already are excited about the syndication possibilities for *King of Queens*, a sitcom in which the network holds a 33% financial claim. Sony and Procter & Gamble own the other two-thirds, Moonves says.

Other shows out of the CBS production factory include two new one-hour series, *L.A. Doctors* and *Martial Law*. The network already is developing many more scripts for next season, and Moonves says it's "way too early" to tell how many projects could be CBS-owned properties.

"You can bet though, that we are going to make every decision on what is the best show for our schedule and not on what kind of syndication possibilities will be available to us in the future." ■

'Everybody Loves Raymond' cast (l-r) Doris Roberts, Peter Boyle, Ray Romano, Brad Garrett and Patricia Heaton



Ergen ups local TV ante

Murdoch deal gives EchoStar more capacity to offer broadcast signals, compete with cable

By Paige Albiniaik

Thanks to Rupert Murdoch, EchoStar CEO Charlie Ergen is poised to offer local broadcast signals to his satellite TV subscribers in dozens of additional markets.

The expansion of the local-into-local service would close the competitive gap with cable operators, who have traditionally offered local broadcast signals, still the most-watched TV in most homes.

In a deal announced last Monday,

EchoStar picks up the satellite TV assets of

Rupert Murdoch's News Corp. and MCI. They include a satellite orbital slot (28 channels) at 110 degrees west longitude, two satellites in the final phases of construction and an uplink center in Gilbert, Ariz. In exchange, News Corp. and MCI get \$1.2 billion in EchoStar stock, 37% of the equity. The deal is subject to FCC approval.

"As we enter the year 2000, we think we can truly be a competitor to cable," said Ergen. EchoStar now counts 1.8 million subscribers.

The deal earned high marks from Capitol Hill. "On its face, it appears that this deal would significantly strengthen the DBS industry and bring competition to cable. To the extent that it achieves that, this deal would be a good thing," said a spokesperson for Senator Conrad Burns (R-Mont.).

"Anything that would provide more competition to cable would be welcome news," said one House staffer.

EchoStar's local-into-local service comprises the signals of the Big Four network affiliates (ABC, CBS, Fox and NBC). But tight channel capacity and restrictive copyright laws have limited the service to subscribers on the fringes of 13 markets—Denver, Pittsburgh, Los Angeles, San Francisco, Salt Lake City, Phoenix, Atlanta, Washington, Boston, Chicago, New York, Dallas and Miami. Combined, the markets represent around 32% of the nation's TV homes.

The deal gives EchoStar the capacity it needs to expand the local-into-local service. The satellite that EchoStar will launch into the News Corp./MCI orbital slot could accommodate up to 168 signals. That means EchoStar could offer its four-signal broadcast service in as many as 42 additional markets.

With the extra capacity, EchoStar says it expects to make its four-channel, local-into-local service available to half the nation's TV homes. It declines to say which markets it is targeting.

EchoStar will not necessarily devote all of its newfound capacity to local broadcasting. It says it also is eyeing high-definition TV service and data broadcasting.

Last week's deal is Ergen's second attempt to combine satellite TV assets



In the afterglow of the original deal with Murdoch and MCI, Ergen told Congress that the venture would bring true competition to cable.

with Murdoch. In February 1997, Ergen and Murdoch announced a 50-50 joint venture. Ergen would have retained his CEO title, but Murdoch would have been his boss.

That deal cratered in April 1997 for a number of reasons, including the duo's inability to get along. The Justice Department has alleged that News Corp. walked away from EchoStar because cable operators were threatening not to carry News Corp.'s programming.

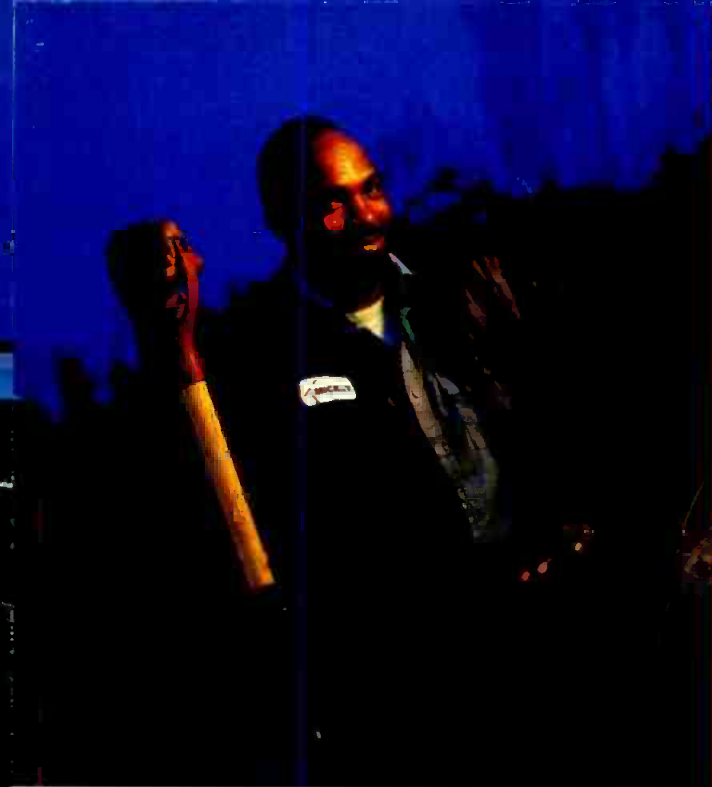
After Echostar, Murdoch tried to join forces with Primestar, EchoStar's cable-owned competitor. But that deal ran into legal and financial trouble. The Justice Department last summer declared the arrangement anticompetitive, and the cable partner could not raise the money needed to restructure the company and make it more palatable to Justice. When the deal finally came undone, Murdoch had no place to turn except EchoStar.

Ergen got a much better deal from Murdoch the second time around. Although News Corp. and MCI get 30% and 7%, respectively, of the equity in EchoStar, they will have only 8.5% of the voting interest. Ergen will end up with 40% of the equity and 87% of the voting interest. And this time, Ergen emerges as the boss.

The Murdoch deal gives Ergen the satellite capacity he needs for widespread local-into-local services, but not

Cable ad revenue up

Twenty-two basic cable networks surveyed by the Broadcast Cable Financial Management Association reported \$3.94 billion in advertising revenue during the first three quarters of 1998, a 16% increase over the same period last year, according to the BCFMA report released by the Cabletelevision Advertising Bureau. Based on revenue reported by the 22 basic networks continuously surveyed by the BCFMA, the CAB estimates that all ad-supported basic networks combined will reap a total \$6.8 billion in ad revenue by year-end 1998.



Michael "Micky" Douglas, Lead Technician for Falcon Cable's Alabama operations, repairs damages caused by Hurricane Georges.

Hurricane Georges... meet Hurricane Micky.

Just hours after Hurricane Georges ripped across eastern Alabama, lead technician Micky Douglas **stormed into action**, determined to honor cable's On-Time Guarantee (OTG).

With multiple system outages, the challenge was great. But Micky's a hurricane of positive energy — he delivered excellent service on-time, every time, until the damage was fixed, and the customers were satisfied.



After the hurricane, Micky went beyond scheduling his customary two-hour window for repair services, instead making appointments for specific times as a convenience to customers. Despite working 16 hour days, he was on time for every appointment by keeping careful track of his time commitments and setting realistic goals.



Micky supervises technical operations in both Mobile and Scottsboro, AL, honoring his commitments in both places — even though they are hundreds of miles apart. His secret? Mapping out the most efficient route and thinking ahead.



Courtesy and follow-up count. Micky makes sure customers receive calls before and after their appointments, to make sure that the job was done right.



Micky's winning approach to customer service pays off. Falcon Cable and even local politicians receive letters of praise about him.



If you would like more information about the On-Time Customer Service Guarantee or have an OTG success story, contact Kim Elek at the NCTA, 202-775-3629 or visit our Web site, www.ncta.com.

the copyright relief. Under current law, satellite broadcasters may offer broadcast signals only in the outer fringes of markets.

Ergen wants federal legislation that would allow him to offer local signals throughout markets without having to offer every signal in every market he serves. If he has to carry every signal, Ergen contends, he will run out of capacity before he reaches enough markets to make the service economical.

"It's important that meaningful local-into-local legislation passes in Congress next year," says Ergen.

Desperate for legitimate competition to cable, Congress seems prepared to give EchoStar the legislation it needs.

The deal "is a huge step toward creating real competition in the marketplace," says Ken Johnson, spokesman for House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.). "If we can pass our satellite reform bill this year, resolving both the local-into-local and white-area controversies, DBS will become a full-fledged competitor to cable."

EchoStar's problem is not Congress,



Ergen and Murdoch posed when their first deal was announced in April 1997. Under terms of new deal, Ergen is boss.

but the broadcasting lobby. Earlier this year, it signed off on legislation giving EchoStar most of what it wanted—the right to offer local signals without the must-carry obligation to carry all the signals in a market. But it may be less inclined to do so next year, given the extra satellite capacity that the Murdoch deals give EchoStar.

As part of the deal, EchoStar will carry Fox owned-and-operated TV sta-

tions and Fox News Channel, which are owned by News Corp. The other major networks have remained publicly silent on the issue of must carry for DBS operators, but ABC, NBC and CBS are comfortable with negotiating their stations' carriage privately. Still, independent stations and affiliates of upstart networks, such as UPN, The WB and Pax TV, want multichannel distributors to carry them immediately.

EchoStar competitor DirecTV, which has 4.3 million subscribers to EchoStar's 1.8 million, said it expected EchoStar's announcement. "As the number-3 player in the market, it would appear that EchoStar felt that it had to acquire the DBS assets of News Corp., which isn't a DBS player in the U.S., in order to compete with the number-1 player, DirecTV," said Bob Marsocci, DirecTV spokesman.

DirecTV plans to offer local signals via off-air antennas that its distributors, which include phone companies Bell Atlantic and GTE Corp., will set up for subscribers. DirecTV has said publicly that it does not consider offering local signals via satellite economically viable. ■

Say no to 'double dose' of must carry

NCTA's Anstrom also urges restraint on rate increases; warns of Internet access regs

By Harry A. Jessell

National Cable Television Association President Decker Anstrom is rallying cable operators to help head off FCC rules that would require cable systems to carry broadcasters' digital TV signals.

"There is no policy rationale for putting every local broadcast station ahead of any cable network," Anstrom

said last week at the Western Show.

FCC Chairman William Kennard "had it just right" when he asked what the broadcasters offered that gave them a right to a cable channel, Anstrom said. "Well, the plain answer is nothing, except their perpetual philosophy of 'gimme, gimme, gimme' when it comes to Washington.

"We must never agree to any double dose of must carry," he said. The federal must-carry law now requires that cable systems carry broadcasters' existing ana-

log stations. The broadcasters are demanding that the FCC extend the obligation to the new DTV stations that they are just now building.

"Must carry, plain and simple, is a bankrupt policy," he said. "And a sticker C-SPAN is distributing here says it just right: Digital must carry is unfair, unconstitutional and un-American."

Despite the tough talk on must carry, Anstrom said the industry's Washington priority is to make sure statutory rate regulations expire as scheduled next March. Key members of Congress have threatened to extend the regulations if cable rates continue to outpace inflation.

"We must restrain prices in the months ahead," Anstrom warned. And, he added, operators must explain any



Anstrom: 'No policy rationale' for putting broadcasters ahead of cable networks.

price increases they do impose. "We must ... tell our value story. Our programming, technology and service investments do get reflected in our prices, but they also yield more value for our customers."

Cable's other Washington goal is to keep the FCC from imposing telephone-style regulations on cable's Internet access services, Anstrom said. "To date, the government's hands-off approach has encouraged investment and competition."

But America Online and others are demanding regulations that would give them access to cable's high-speed data pipelines to the home, he said (see story, page 6). AOL leads the effort at the same time it's urging the government not to regulate its business, he

**THE WESTERN SHOW
CONVENTION ROUNDUP**

said, "Well, AOL should dial this up: they can't have it both ways. If Big Brother regulates AOL's competitors today, then what about tomorrow? When [AOL's] Steve Case hears, 'you've got mail,' it will be from the government, and the message will be, 'you're next!'"

Cable is thriving at the moment, Anstrom said. Basic subscribership is growing, revenue increasing, new services like high-speed Internet access and telephone service are rolling out and viewers are choosing cable over broadcast programming. "Actually, we're beating broadcasters on everything except maybe quality shows like the *World's Most Dangerous Circus Clowns*," he said.

Anstrom admonished the operators not to get too cocky, however. "Life has taught all of us that excessive self-confidence can bring us down fast—faster than a cable modem can download the Starr Report." ■

Fox, Golf Channel twosome

Fox and The Golf Channel are teeing off together in a new arrangement in which they will share early-round coverage of some big-name golf tournaments. The Golf Channel will give fans the inside line on the Kemper Open, the GTE Byron Nelson Classic and eight other major PGA tournaments, company officials said last week. The channel has added early-round coverage of leading PGA events to its 1999 lineup, which will be simulcast live on Thursdays and Fridays on Fox Sports Net, a network of 22 regional cable channels. Golf Channel has exclusive prime time re-air rights, but Fox will offer late-night re-airing as well.

"Anybody who likes sports likes to be in the know," said Debra Sweeney, Golf Channel spokeswoman. "Early-round coverage is important for those who want to see who is rising to the top in leading events."

Other early-round tournaments to be covered: the MCI Classic, Greater Greensboro Chrysler Classic, Shell Houston Open, MasterCard Colonial, John Deere Classic, Canon Greater Hartford Open and Franklin Templeton Shark Shootout. CBS will carry the final weekend rounds of these tournaments. Golf Channel, with more than 70 tournaments in 1999, will offer full-round coverage of two PGA events, the Southern Farm Bureau Classic and the PGA Tour Qualifying Tournament. Also in the channel's tournament lineup: 10 LPGA events, 11 from the Nike Tour, 32 from the PGA European Tour and six from the ANZ tour of Australia.

—Bill McConnell

Gemstar suing Pioneer, GI

Claims set-tops relied on Gemstar intellectual property

By Price Colman

Gemstar International, moving to protect the border around its electronic program guide kingdom, is suing Pioneer Digital Technologies and General Instrument Corp. for patent infringement.

Gemstar's suit claims that Pioneer and GI knowingly used Gemstar intellectual property in developing and selling cable set-top boxes with an unlicensed electronic program guide (EPG).

The Gemstar suits, filed in federal court in the Northern District of California, encompass any infringement of its Levine patents, which the company contends cover any interactive program guide using locally stored or cached data. But Gemstar CEO Henry C. Yuen acknowledges that a major focus of the twin legal actions is so-called native guides. Native guides are incorporated in set-top boxes by the set-top makers. That's in contrast to guides ported to a set-top by outside vendors such as Gemstar's StarSight Telecast subsidiary or United Video Satellite Group's Prevue division.

A Gemstar victory in the Pioneer and GI suits would give it a nearly unbreakable lock on the EPG universe and could mean millions, perhaps bil-

ions, of additional dollars in license agreements for its guides. Many cable industry executives consider the "guide space" on the TV dial a prime piece of real estate in the future TV world.

"Gemstar continues its policy of vigorously enforcing its intellectual property," said Yuen in a prepared statement. "Gemstar will diligently prosecute infringers of its patents, trademarks, copyrights and other intellectual property, and will seek redress to the fullest extent of the law."

The actions against Pioneer and GI seek injunctions to prevent them from deploying the native guide and unspecified monetary damages.

UVSG/Prevue already is the target of two Gemstar suits. The first, filed by StarSight in 1993 before Gemstar acquired it, claims the Prevue Express guide for advanced analog set-tops infringes on the StarSight guide. Gemstar earlier this year sued UVSG/Prevue again, this time claiming the Prevue Interactive guide for digital set-tops infringes on Gemstar/StarSight.

StarSight also has an ongoing arbitration action against GI, claiming GI breached its contract to deploy StarSight-capable set-tops and misappropriated StarSight technology in developing a "native" guide. Gemstar/StarSight won

a similar breach-of-contract arbitration action against Scientific-Atlanta that forced S-A to license StarSight's guide technology. That deal expires in mid-1999. S-A executives say the company either will seek to extend the agreement or will strip StarSight features from S-A's native guide.

Several cable industry executives say it's probable a Gemstar suit against S-A will follow the expiration, because S-A is unlikely to accept conditions of a licensing agreement.

Gemstar, developer of the highly successful VCR Plus+ product, has been at odds with the cable industry since the early development of EPGs. Cable executives credit Yuen with being extraordinarily savvy in buying up intellectual property related to EPGs, but they are wary of his motives. Gemstar is launching a new product—Guide Plus+ Gold—for the Christmas selling season. Guide Plus+ Gold is licensed to makers of TV sets and included as part of the set. But it requires use of the vertical blanking interval (VBI)—a segment of the analog television signal that cable operators traditionally have recaptured for their own use. In negotiating deals with cable operators, Gemstar seeks to impose "nonstripping" agreements that prevent cable operators from recapturing the VBI. Cable operators, predictably, have resisted.

As successful as Gemstar has been—



its stock is trading around \$63 and has hit a 52-week high of \$68.12—the company's aggressive strategy in the legal arena has alienated much of the cable industry.

"The word that always comes up regarding Gemstar's approach is 'egregious,' says a source. "The attitude is that Gemstar now owns your business, basically. They'll give you some scraps, but they own it."

30-second mayors

Travel Channel has teamed with the U.S. Conference of Mayors to create a series of 30-second interstitials promoting points of interest in local communities. More than 20 spots have been taped by mayors in cities including Tallahassee Fla., and Charleston, S.C. (Comcast); El Paso, Tex. (Paragon) and Salt Lake City (TCI). The mayors are also taping segments called "Mayors Walk" for the channel's prime time series, *Travel Daily*. In each, a mayor takes viewers on a tour of a favorite part of his or her city.

Cable joins the click

*Silicon Valley says age of cable interactivity is here;
Kurnit says migration to common carrier is inevitable*

By Price Colman

A new age of interactivity is opening for the cable television industry, but that doesn't mean cable will evolve into an open platform immediately.

Panelists at last week's opening session of the 1998 Western Show—"How Silicon Valley Sees Cable"—offered

different takes on what will propel cable broadband-sup-

ported interactivity: Everything from more and better television programming to interactive game shows and interactive advertising.

There was little disagreement on whether cable is open: The consensus is that it's not.

"At what level is open really important?," asked Scott Kurnit, president of the Mining Co., an Internet information service. "We know the time will come when it will open up and become a common-carriage business. That scares the hell out of cable. But it's inevitable."

The definition of an open platform goes to the heart of the current push by Internet service providers AOL and MindSpring to compel AT&T/TCI to "open" its network.

That could be exactly the wrong thing for the cable industry in general, said Avram Miller, Intel corporate vice president and director of business development.

"I think we need to be really careful about getting into a religious discussion," said Miller. "Everyone would like it to be open, but it's all about investment That economic equation has to be maintained if we're going to see investment maintained by the cable



Scott Kurnit, The Mining Co., and Intel's Avram Miller debate cable's evolution into open platform.

industry."

Ease of use may be more important than whether a platform is open.

"The interesting thing about the

Internet is there are no sustainable [business] models," said Guy Tribble, vice president at Sun Microsystems.

"Anybody who comes face to face with an open environment and tries to make money can maybe figure it out at one point in time. But you have to change and shift."

Alan Yates, director of the digital television marketing group in Microsoft's consumer products division, says it's essential to understand that an open platform and ease of use for the

consumer may conflict.

"It's a question of how do you walk before you run, how do you walk consumers before they run," said Yates. ■

Court TV unveils 4 new shows

Net seeks acquittal with 'appointment viewing'

By Donna Petrozzello

Aiming to blend entertainment into Court TV's prime time lineup, new Court TV President Henry Schleiff unveiled four shows at the Western Cable Show that the network plans to premiere in first quarter 1999.

The weeknight original series will surround the off-net series *Homicide* that Court TV acquired from NBC Productions last month. Schleiff says the network will use some of the topics brought up in *Homicide* to provide fodder for discussion in Court's original shows. Most of the new series will

debut starting Jan. 1, he says. Despite changes to Court TV's prime time, the network will continue its live trial coverage between 9 a.m. and 6:30 p.m. weekdays.

Schleiff's strategy of adding entertainment-oriented series in primetime is an effort to jump-start the network's flailing ratings, which have hovered at about a .1 to .2, according to Nielsen, for the past year.

Along with launching new shows that he hopes will drive "appointment viewing" in prime time, Schleiff says that his gameplan is to downplay Court TV's earlier emphasis on infor-

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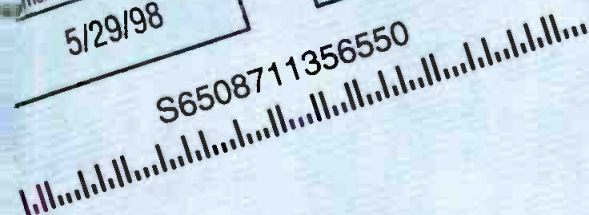
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mation programming.

"We need to walk a fine line between information, entertainment—and, on occasion, inspiring programming," he says. "If we were guilty of anything in our programming past, it was purely emphasizing information."



Court TV premieres its first new half-hour prime time series, *Pros and Cons*, at 6:30 p.m. The series follows a news magazine format with stories surrounding personalities involved in topical trials and legal issues. At 7 p.m., Court will air *Homicide*.

The new series *Snap Judgment* at 8 p.m. features host commentator Lionel—a talk-show host on New York's WABC (AM)—talking about cases that come up in small claims court. At 8:30 p.m., Court TV will debut *Johnnie Cochran Tonight*, in which the lawyer will talk with celebrities and media personalities about current legal debates.

At 9 p.m., Court will air another episode of *Homicide*, followed by the new series *Crime Stories*, which will feature highlights from current trial coverage, sensational trial stories and prison diaries. ■

MTV picks its pilots

Continuing the initiative it launched last year to introduce music-based original programming in prime time, MTV has green-lighted production on 25 scripts in development for pilots it plans to roll out next spring and summer. The proposed shows are the first offerings from MTV's newly created music development programming branch, although the bulk will come from its series development branch.

MTV executive vice president of programming, Brian Graden, described the new crop of pilots as "more insane, more adventurous and more daring" than many of the 20 pilots MTV rolled out in its first wave of ramped-up original programming last year.

MTV has shot pilots for three new scripted series: *Iggy Vile, M.D.*, which tells the tale of a punk rocker/doctor; *Live Through This*, a series about following your parents on their reunion tour as they reminisce about their 1970s heyday, and the Roland Joffe project, a series that examines relationships on the eve of the millennium. Some of the more outrageous scripts include a teen's experience living with parents who are into cannibalism and baby smuggling, for the proposed series *Walker Family Album*, and the adventures of a drag queen, for the series *Asphalt Beach*.

Next year's development slate of music-based shows includes *Hip Hop Nation*, a half-hour daily rap show, and *Focus*, a documentary-style series recounting bands' experiences before, during and after their various tours. To accommodate new-series development for next year, MTV has increased its development budget by about 8% from last year, according to Graden. However, the network's programming budget will remain constant from last year, he said, without disclosing exact figures.

In addition to green-lighting new pilots for next year, MTV has ordered new episodes of several of the original series it debuted in 1998, including the sock puppet show *Sif & Olly*, *Celebrity Death Match* and *BIOrhythm*. Several veteran MTV original series, including *Daria*, *The Real World* and *Road Rules*, will return with new episodes in 1999, Graden says.

Allen takes \$20 million stake in High Speed

HSA gets boost from cable-friendly Microsoft co-founder

By Price Colman

Billionaire Paul Allen is adding to his cable-related investments with a \$20 million stake in High Speed Access Corp., a provider of turnkey Internet access service to cable companies.

It's a relatively small deal for "wired world" visionary Allen, but the \$20 million stake represents the single largest investment to date in HSA, says Bob Saunders, senior managing director of Chrysalis Ventures, another major HSA backer.

Allen, a co-founder of Microsoft, has poured billions into cable or cable-related ventures. Deals include the \$2.8 billion acquisition of Marcus Cable, the \$4.5 billion purchase of Charter

Communications and \$54 million for a one-third stake in ZDTV.

The \$20 million stake in HSA gives Allen's investment arm, Vulcan Ventures, three of seven seats on the board of privately held HSA. There's also an option for Vulcan to increase its investment in HSA, although officials declined to disclose details.

"This is the beginning of what we hope to be an expanding relationship with HSA," says William Savoy, president of Vulcan Ventures. "As the relationship grows, so can the investment."

The deal is a huge boost for HSA, which has deals with MSOs in systems passing about 1.5 million cable homes with its turnkey service. Charter has committed to deploy HSA's service to 43 systems passing more than 750,000

homes in the next 12-18 months. HSA expects its penetration to increase to 2 million cable homes passed by year-end. That number could grow to 5 million homes with additional Allen cable investments, HSA says.

"We're aggressively soliciting other MSOs," says Ron Pitcock, president of HSA. "Charter and Paul Allen's [cable] systems are important, but we expect to deploy to many large, medium and small MSOs."

Savoy declined to specify where Allen and Vulcan might place their next cable bets. "We are pursuing as many rational deals as we can," he says, adding that there are "mountains" of irrationality in the cable sector currently. Many cable stocks are near or at historic highs, and the Charter and AT&T/TCI deals have raised the bar on cable system prices.

Reports have linked Allen and Vulcan with cable MSOs Century, Adelphia and MediaOne Group. So far, none of those deals has materialized, but a source familiar with Allen says virtually every cable operator contemplating selling has approached Allen. ■

Underserved Hispanics may get Liberty

Despite dearth of Spanish-language programming, net maps strategy to gain carriage

By Donna Petrozzello

In an effort to jump-start cable subscriptions among Hispanic consumers, Liberty Media Corp. is considering adding Spanish-language children's programming and a network targeted at women next month to its recently launched Canales Ñ package of eight Spanish-language digital cable channels.

The likely new addition in children's programming to Canales Ñ would be a Spanish-language audio feed for Toon Disney, the all-animation channel from Disney Channel that launched last spring. A Disney Channel spokesperson said Disney has discussed launching a second audio feed in Spanish for Toon Disney but has yet to complete any carriage agreement with operators for it.

The women's programming would likely come from an undisclosed Spanish-language women's cable network based in Latin America that Liberty is thinking about purchasing for distribution over Canales Ñ, according to sources at Liberty.

Bringing a children's channel and a women's channel to Canales Ñ would bolster its roster of news, sports and general-entertainment programming from existing services, including Discovery en Español, CNN en Español, Fox Sports Americas and music video channels from The Box. Canales Ñ also provides 10 Spanish-language digital music channels from Digital Music Express. Liberty launched Canales Ñ in August on a digital tier that is available in about 600,000 Hispanic households in the U.S. Liberty officials expect Canales Ñ could be available in twice that number of Hispanic homes within the next two years.

In a panel discussion at CTAM last week, Liberty Media Corp. Vice President David Jensen mapped out a strategy for gaining carriage for Canales Ñ and for Liberty's co-owned Telemundo Spanish-language network. Jensen was joined on the panel by Peter Tortorici, president of Telemundo; Paula Andrews-Dowd, director of marketing and communications at MediaOne, and Liz Castells-Heard, president of Ad Americas, a Hispanic-



Telemundo's Tortorici



Liberty's Jensen



MediaOne's Andrews-Dowd

targeted marketing and advertising firm.

Of the estimated 8.3 million Hispanic households in the U.S., less than 40% are basic cable subscribers, compared with some 67% of U.S. homes that are cable subscribers, according to Nielsen data. For example, in Denver, where 14.7% of the population is Hispanic, only 40% of Hispanic households subscribe to cable, giving Denver operators access to just 6% of Hispanic homes.

Outlining the status of the Hispanic consumer, Heard said some 30 million Hispanics throughout the U.S. command \$375 billion in buying power, which grows by \$1 billion every six weeks, according to research provided by Ad Americas. The median annual income of Hispanic households is \$26,000, according to Ad Americas and Heard.

Those statistics represent a missed opportunity, panel members agreed. Hispanics watch slightly more television than the average consumer, about 3.9 hours per day, compared with 3.2 hours on average among total U.S. households, Heard said.

"I think one of the important new rules for the cable industry in the digital era will be that no meaningful group of customers" can go underserved, Jensen said.

The panel's audience heard that cable has not attracted a larger share of Hispanic viewers because networks haven't developed enough Spanish-language product.

"Most of the Hispanic customers polled about cable television said they don't subscribe because they don't per-

ceive a benefit to it," said Heard. Further, she said, "the cable industry hasn't marketed the benefits of cable TV to this population well enough."

Several efforts are under way to make cable television more relevant to Hispanics. Telemundo will increase production of original, Spanish-language programs that relate to the experiences of Hispanics living in the U.S., Tortorici says.

Tortorici distinguished Telemundo's programming approach from the network's main competitor, Univision, which largely imports repurposed Spanish-language programming from Latin American broadcasters. Telemundo's original programming will include comedy, drama, talk shows and Spanish-language dubbed versions of major Hollywood theatrical releases, he said, without specifying roll-out dates.

Addressing cable's need to market its product to Hispanic consumers, Andrews-Dowd said MediaOne is employing Spanish-speaking customer service representatives and dedicating a Spanish-language phone line for customers. MediaOne also has developed Spanish-language promotional material for on-air segments and direct mail campaigns.

Hispanics are expected to constitute 17% of the U.S. population by the year 2020 and 25% by the year 2050, according to Ad Americas, based on Census data. Hispanics are primarily a younger demographic, with 45% of Hispanics living in the U.S. within the ages of 18-34, according to Ad Americas. ■



Keeping the customer, period

Cable told penetration has peaked; key is to hold on to core business

By Price Colman

In the new era of competition, cable must shift its marketing focus from gaining customers to retaining them. That was the message



"Loyal cable subscribers may be an oxymoron."

—Dave Shepard

from database marketer and cable consultant Dave Shepard, lead keynote speaker on day two of CTAM's "New Tools for the New Rules: Targeting Customers in a Competitive World" conference last week.

Shepard, who has consulted with Group W, HBO-precursor TelePrompster and others, wrote the book "The New Direct Marketing: How to Implement a Profit-Driven Database Marketing Strategy."

He delivered a fast-paced presentation that stressed how cable's core video business is maturing.

"Basic penetration rates have

peaked, your new products are niche products and there's real competition making inroads into markets," says Shepard. "Loyal cable subscribers may be an oxymoron."

Cable operators need to use the tools they have available—customer-billing databases—to attack the challenge on various fronts, says Shepard. But even when the right tools are available—and they often aren't, Shepard says—they have to be used in new ways. The trick, he says, is to refrain from overanalyzing customer characteristics and look for the keys to changing a customer's behavior.

"If you knew why customers did what they did, could you change their behavior?" Shepard asked. "Warm and fuzzy communications won't change behavior."

Spreading a lot of money across a broad customer base to prevent a few subscribers from downgrading or drop-

ping service is probably not worth the cost, he says. The standard database marketing elements of prediction, segmentation and understanding "are easy but can't always change behavior."

"You have to focus attention on becoming indispensable. You have to reposition yourselves as more than a provider of cable to a provider of information and technology services as well."

Think beyond core video—even beyond such new services as high-speed Internet access or telephony—to becoming your customer's "technology partner," recommends Shepard. Use the Web to address customers' needs for information and entertainment other than video, then use information gleaned from responses to develop new ways of serving subscribers.

But here's a warning: It's easy to focus on the wrong thing in measuring responses. And even with the appropriate focus, Shepherd says, putting the information to effective use is the goal.

"Becoming indispensable means putting packages of services together," says Shepard. "You should be able to get a good marketing database in three to six months. If it takes longer, you're probably doing it wrong." ■

A Masters-full send-off

Friends of outgoing E! Entertainment Television President/CEO Lee Masters gathered last week under a billowy white tent outside the Hyatt Hotel in Anaheim to wish him well in his new post: heading Liberty Media Corp.'s fledgling Liberty Interactive venture. Masters announced his resignation from E! earlier this year after nearly a decade at the network. He'll join Liberty in January (his contract with E! ends Dec. 31).

Masters mixed with some 200 invited guests, among them Doug McCormick, outgoing president of Lifetime Television; Erica Gruen, most recently president of Food Network; Gerry Laybourne of Oxygen Media, and Rich Cronin, president of Fox Family Channel and Fox Kids Worldwide. Masters' friends indulged in an affectionate tribute during which they roasted him for what they said were his penchant for midday visits to the gym, his short-lived radio disk jockey career and an apocryphal role as a 1960s spiritual guru.



The '\$20 million man.'

In a video of Masters' life done in the style of an *E! True Hollywood Story*, HBO Chairman Jeff Bewkes repeatedly called Masters "the biggest bullshit artist" he knows. Request TV chief Hugh Panero called Masters "a freak show waiting to happen."

On a kinder note, Laybourne told how Masters drank a flaming tequila shooter at a corporate retreat when Masters and Laybourne both worked at MTV Networks. Masters' mustache caught fire, Laybourne said, but he smiled throughout. She quipped that "Lee stands for grace under fire."

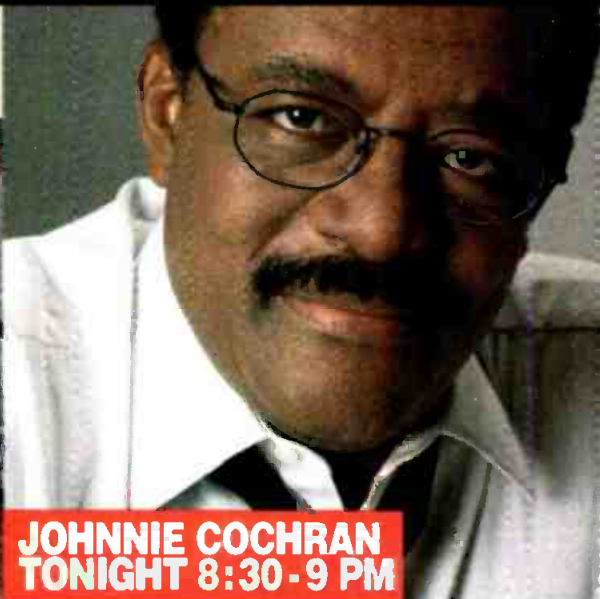
Cronin dubbed Masters the "\$20 million man," referring to reports that Masters will walk away from E! with a \$20 million parachute. Cronin tweaked Masters for practicing transcendental meditation and for being a "bodybuilder who doesn't watch TV." The night ended with assembled guests downing shots of tequila—thankfully not ablaze—in Masters' honor.

—Donna Petrozzello

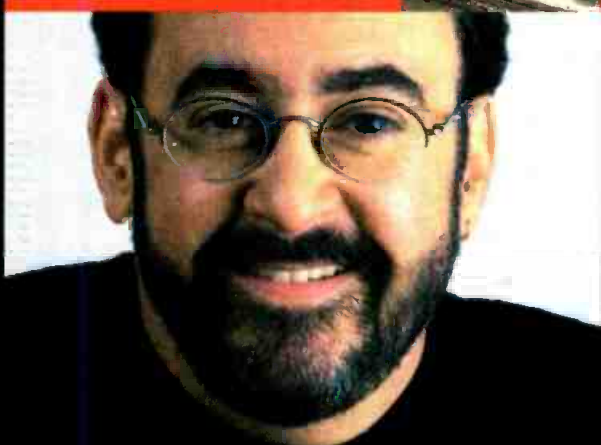
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PanAmSat pitches cable-friendly skies

Unveils backbone-on-a-bird service for small to medium-size operators

By Price Colman

PanAmSat Corp., seeking to capitalize on its long relationship with the cable industry, is dishing up a one-stop-shopping satellite transport service focusing on Internet access and bandwidth-greedy multimedia.

The service, called SPOTcast for Cable, was announced and demonstrated last week at the Western Cable Show. Along with Internet access and multimedia content (such as video streaming), SPOTcast includes Internet protocol (IP) multicast technology and core satellite broadcasting.

The service primarily targets medium-size to smaller cable operators that aren't tapped into Internet backbones

available from TCI/AT&T's @Home and Time Warner/MediaOne's Road Runner-MediaOne Express.

Internet access may get top billing, but it's only part of the package. In much the same way that cable operators and other telecommunications companies are moving to bundle video, data and voice, PanAmSat wants to offer similar bundling on a wholesale basis.

"We make a bandwidth deal, we've moved that inventory and expanded use of the spacecraft," says Dave Berman, senior vice president of distribution at PanAmSat.

"My assumption is this is something that will be done and done fairly well by a variety of people. Who has the best

ability to move that forward is something else. PanAmSat [based in Greenwich, Conn.] is the home of cable TV in America, the home of TV distribution throughout the world. I look at this as an extension of that product line."

The move by PanAmSat, which is 81% owned by GM Hughes (parent of DirecTV), is hardly a big-risk play. With 18 satellites now in orbit and eight more to be launched in the next 12-14 months, PanAmSat has ample capacity. But it faces the standard satellite quandary on return path, and it also has something of a credibility problem.

The credibility issue stems from the total failure of one satellite in May and more recent problems with backup batteries on one or more others. PanAmSat has warned that the battery problem could cause service outages, but it has vowed to shift services as needed.

The return-path issue is stickier. SPOTcast, like other satellite-based Internet services, can offer a vast downstream pipe but is limited on the upstream side by traditional phone lines. PanAmSat officials acknowledge the challenge but say the obstacles may be less than they seem.

"I think people make too much of the return path," says Gail Fell, senior director of new media at PanAmSat. "What we've found is that even with the latency problem, we're faster than terrestrial network router hops."

In addition, says Fell, SPOTcast is looking at a model similar to the cable industry's @Home service—putting Web servers at regional data centers to cache the most frequently used content. With data stored and quickly accessible, the return-path bottleneck is reduced.

"What we're saying ... is think of us as @Home in the sky," says Fell.

PanAmSat teamed with Internet applications software developer Online System Services and IP streaming hardware developer New Media Communication for a demo SPOTcast service implementation by a cable operator.

The demo used capacity from PanAmSat's SBS 5 bird and uplinking from PanAmSat's Castle Rock, Colo., facility. While Internet access is the big consumer-appeal item, SPOTcast also is a transport for digital ads, digital movie files, electronic program guides, real-time video and audio feeds. ■



Thanks, but no tanks

Military Channel executives thought they knew how to fire off a round of interest at the Western Show with the perfect exhibit: a World War II-vintage tank. So they trucked in a British M-105 Abbot field artillery piece flatbedding it right up to the Anaheim Convention Center steps last week. But center officials ruled the demilitarized tank too heavy for the exhibit hall's floors, a Military Channel spokesperson said. Scrambling for another eye-catcher, they settled on a U.S. 90mm howitzer in desert camouflage. Attendees were uniformly impressed.



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Start-ups boxed in

Scant hope for fledgling nets in era of steep costs

By Donna Petrozzello

Cable operators paint a bleak future for entrepreneurs seeking to launch channels on basic cable tiers, citing steep programming costs and analog bandwidth constraints.

In a discussion last week at the Western Cable Show, panelists agreed that start-ups' best chance for carriage is alignments with major programming networks—unless they have well-heeled management teams on their side.

"Chances are remote" that a channel could be launched on a basic tier without sizable network backing, said panelist

Douglas Holloway, executive vice president of network distribution and affiliate relations for USA Networks. He was joined by Matt Bond, executive vice president of programming for Tele-Communications Inc.; Lynne Buening, vice president of programming for Falcon Cable TV; Rich Cronin, president of Fox Family Channel and Fox Kids Network, and Katie McEnroe, president of American Movie Classics Networks. The panel was moderated by Robert Stengel of Continental Consulting Group.

The panelists cited Geraldine Laybourne's proposed Oxygen channel, a basic cable channel targeted at women.

Laybourne says she intends to launch Oxygen as a basic network on December 31, 1999, and wants to obtain carriage commitments from systems serving 20 million homes by that date. Program producers Carsey-Werner-Mandabach and Harpo Entertainment Group are partners in Oxygen with Laybourne.

"I think a launch like Oxygen is possible, but it's possible because of its deep pockets and the management expertise behind it," said Cronin.

"It's difficult for a stand-alone network to get distribution, no matter how well-known you are," said McEnroe.

Oxygen has won a carriage agreement from TCI, which has committed to launch Oxygen over three years in seven million homes, primarily on an analog basis. Bond said TCI "thinks Oxygen has a good opportunity to gain carriage." He added that "content is still king. Some networks can get significant distribution with minimal investment. It all depends on content."

While Buening agreed that "launching Oxygen will not be an easy job," she said the caliber of the women behind it and the jump-start from TCI "will make it daunting for anyone else coming up with an entrepreneurial launch."

Buening lamented the difficulty of launching a new channel has become, saying "it's sad when a good idea can be buried because it can't happen without \$100 million at launch."



CABLE'S TOP 25

PEOPLE'S CHOICE

John Elway's Broncos' game against the Chargers scored heavily for ESPN last week as the number-one show; the game's lead-in, 'NFL Primetime,' took the number-two slot.

Following are the top 25 basic cable programs for the week of Nov. 23-29, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	NFL/Broncos vs. Chargers	ESPN	Sun	8:15P	200	10.4	7.9	7,802	15.6
2	NFL Primetime	ESPN	Sun	7:30P	45	5.6	4.3	4,221	8.6
3	WCW Monday Nitro	TNT	Mon	8:00P	60	5.0	3.8	3,764	7.3
3	WWF War Zone	USA	Mon	10:00P	65	5.0	3.8	3,741	7.9
5	WWF Raw	USA	Mon	9:00P	60	4.7	3.6	3,540	6.7
6	WWF Sunday Night Heat	USA	Sun	7:00P	60	4.5	3.4	3,384	6.8
7	WCW Monday Nitro	TNT	Mon	9:00P	60	4.4	3.3	3,256	6.1
8	WCW Monday Nitro	TNT	Mon	10:00P	66	4.1	3.1	3,084	6.5
9	Rugrats	NICK	Tue	7:30P	30	3.9	2.9	2,890	6.5
10	Rugrats	NICK	Mon	7:30P	30	3.8	2.8	2,791	5.9
11	Movie: 'Pretty Woman'	TBS	Thu	8:34P	154	3.6	2.8	2,751	7.0
11	Movie: 'Fargo'	TNT	Sun	8:00P	123	3.6	2.7	2,698	5.1
11	Nonstop Nicktoons '98	NICK	Sun	11:30A	30	3.6	2.7	2,691	10.2
11	Nonstop Nicktoons '98	NICK	Sun	11:00A	30	3.6	2.7	2,646	10.0
11	Nonstop Nicktoons '98	NICK	Sun	9:30A	30	3.6	2.7	2,638	10.9
16	Nonstop Nicktoons '98	NICK	Sun	10:00A	30	3.5	2.6	2,593	10.3
17	NFL Sportscenter	ESPN	Sun	11:35P	60	3.4	2.6	2,588	8.2
17	Wild Thornberrys	NICK	Tue	8:00P	30	3.4	2.5	2,485	5.2
19	Nonstop Nicktoons '98	NICK	Sun	9:00A	30	3.3	2.5	2,457	11.3
20	Nonstop Nicktoons '98	NICK	Sun	10:30A	30	3.2	2.4	2,384	9.3
20	Rugrats	NICK	Wed	7:30P	30	3.2	2.4	2,369	5.8
20	Hey Arnold	NICK	Mon	8:00P	30	3.2	2.4	2,356	4.7
23	Nonstop Nicktoons '98	NICK	Sat	10:00A	30	3.1	2.3	2,326	9.9
23	Nonstop Nicktoons '98	NICK	Fri	7:00P	30	3.1	2.3	2,301	6.0
25	Nonstop Nicktoons '98	NICK	Fri	7:30P	30	3.0	2.3	2,249	5.8
25	Nonstop Nicktoons '98	NICK	Sat	10:30A	30	3.0	2.3	2,237	9.3
25	Rugrats	NICK	Fri	8:30A	30	3.0	2.2	2,233	11.3
25	Doug	NICK	Tue	7:00P	30	3.0	2.2	2,219	5.3
25	Nonstop Nicktoons '98	NICK	Sat	9:30A	30	3.0	2.2	2,218	9.6
25	Pacific Blue	USA	Sun	8:00P	60	3.0	2.2	2,210	4.1
25	Movie: 'Dumb and Dumber'	TNT	Sat	8:00P	150	3.0	2.2	2,209	5.1
25	South Park	CMDY	Wed	10:00P	30	3.0	1.6	1,636	4.8

Sundance collaborates

Sundance Channel is working with the Directors Guild of America on a four-part series of TV specials about the filmmaking process that will be produced by the DGA. The first episode, "The Director's Vision: Hollywood's Best Discuss Their Craft," debuts Dec. 23 at 8 p.m. In other news, Sundance has reached a corporate affiliation agreement with Satellite Services Inc., a program supplier to cable systems representing some 16 million basic subscribers, particularly systems served by Tele-Communications Inc.

Through its agreement with SSI, Sundance hopes to be launched in several of TCI's urban clusters during the first half of 1999, according to Sundance officials. The agreement with SSI provides for both analog and digital distribution of Sundance.

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CBS taps Sony for HD edit suite

Television City facility used on 'Chicago Hope'

By Glen Dickson

CBS is up and running with a Sony-equipped high-definition post-production suite at CBS Television City in Los Angeles.

The 1080i HDTV edit suite, operational since early November, is being used to reformat program masters for airing in HDTV and to edit HD prime time promos. It was used to format the Nov. 18 high-definition episode of *Chicago Hope* and to create some content for CBS's NFL HDTV broadcasts, says Barry Zegel, vice president of CBS's West Coast technical operations and engineering.

"It's a full-blown high-end edit facility," says Zegel. The suite includes Sony's HDS-7000 HD production switcher, HDME-7000 HD digital multi-effects system, two HDM-20E1U HD monitors, an HDM-2830/4 HD monitor and a BVE-9100 digital edit controller. CBS is also evaluating Sony's HDCAM tape decks along with

Panasonic's D-5 HD VTRs in the suite, Zegel says.

Other equipment in the facility includes upconverters and downconverters from Snell & Wilcox and a Graham-Patten digital audio board. Zegel says the Snell & Wilcox gear has been used to integrate existing material into HD content and to reformat 16:9 material to 4:3 for NTSC use. CBS also has used the Snell & Wilcox equipment and the Sony DME to experiment in "stretching" 4:3 programming to 16:9 for digital broadcasts, he says.

"We did it with *The Bold and the Beautiful*," Zegel says. "Generally, you can build a pretty good 16:9 [picture] out of existing material, doing pan and scan-

ning that's cued by the editor. We're pretty happy with the quality of that."

CBS is currently working with Warner Bros. to create a high-definition master of "The Bodyguard," Zegel says. "They're doing the telecine, and we'll master that together. We just started on that project, and we'll have more movies coming up."

Zegel says that so far, making high-definition masters of 35 mm film has gone smoothly for CBS. "Everything's been fairly painless so far."

Sony's HDME-7000 high-definition digital multi-effects unit is one piece of gear in CBS's new HD edit suite.



Model HDTV Station tests DTV multicasting

NDS gear combines SDTV and HDTV channels in D.C.

By Glen Dickson

WHD-TV, the Model HDTV Station in Washington, has successfully tested digital multicasting using encoding gear from NDS.

The station, which will serve as a test bed for DTV gear through 1999, used the NDS equipment to compress up to six 480i SDTV signals into a 19.4 Mb/s DTV channel. NDS also has demonstrated compression of one

1080i HDTV signal and one 480i signal into the 19.4 Mb/s bitstream. All the multiplexed signals could be received by ATSC-compliant consumer receivers from Samsung and Panasonic.

"We haven't done any really successful over-the-air multichannel tests until NDS," says WHD-TV President Bruce Miller. "We have tested other manufacturers, but they were not ready for over-the-air use." (To be precise, WHD-TV is transmitting a "dummy load" into a closed-circuit transmission system because of DTV frequency constrictions. The station

planned to resume true over-the-air broadcasts this week.)

Miller says the major problem in previous multicasting trials was that "we weren't able to successfully multiplex signals together and get four separate data streams."

While NDS was crowing last week about multiplexing four 480 bitstreams in a 6 mhz channel, Miller says the company's encoder actually handled up to six 480i signals in a DTV channel's 19.4 Mb/s.

Using statistical multiplexing technology, the NDS encoder compressed the six signals at an average bit rate of 2.5-3.5 Mb/s. For four 480i bitstreams, the NDS gear compressed the signals at a bit rate of 4-4.5 Mb/s. "That's more than adequate for a large variety of TV programs," Miller says. "Not [for] sporting events, but for daytime serials and news it's quite

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adequate."

For the other test, the NDS encoder was used to multiplex a 1080i HDTV signal at 15 Mb/s along with a 480i SDTV signal at 3 Mb/s. "The quality was quite adequate for all but the highest demands of motion and scene cuts," Miller says. "We gave them a variety of content. Most of the stuff we have is moving beauty shots with scene cuts or sporting events. We gave them a mix of both of those, including football games, baseball games, and some *Over America* footage shot from

a Tyler mount on a helicopter." WHD-TV also ran an encoder test tape from Sarnoff that is designed to stress an encoder to the fullest.

When the bit rate wasn't "adequate" for HDTV, Miller says, an observer could see a small amount of blocking wherever there was action in the picture. As expected, the blocking was more apparent on a large consumer projection screen than on a small studio monitor.

What was more revealing than the HD/SD multiplex test, Miller says, was

the four-signal SDTV test, for which WHD-TV relied partly on material from WRC-TV, the NBC O&O on the same site. There was a big difference in compressed picture quality depending on whether WHD-TV was encoding 60i serial digital material or material originated in analog NTSC, he says.

"Some daytime game shows are really poor quality, and I think by the time the station gets it it's already a few generations down," he says. "Doing a side-by-side comparison, it was very noticeable." ■



By Glen Dickson

NBC selects Snell & Wilcox gear

NBC has purchased upconversion and video processing equipment from Snell & Wilcox and has endorsed Snell & Wilcox's HDTV conversion gear for use in its network facilities, O&Os and affiliates. NBC's initial order includes several Snell & Wilcox HD5050 high-definition upconverters for use at NBC's 30 Rock headquarters in New York and at O&Os WRC-TV Washington, WCAU(TV) Philadelphia, KXAS-TV Dallas and KNBC(TV) Los Angeles. NBC's purchase also includes Snell & Wilcox CPP100-G Prefix Compression pre-processors with Golden Gate decoding, an HD2100 high-definition downconverter and

a series of Kudos IQ modules for audio delay.

MSG Network buys Lucent HD gear

MSG Network has purchased two HDTV encoding systems from Lucent Technologies. The Lucent MPEG-2 digital video systems (sold to broadcasters by Harris Corp. as the FlexiCoder) will be integrated into MSG Network's digital cable facility in Madison Square Garden in New York, where they will be used to encode 1080-line HD telecasts of New York Rangers and New York Knicks games.

Harris bows ATSC receiver

Harris has formally introduced a professional ATSC-compliant digital television receiver for the broadcast market, the ARX-H100. The product will allow broadcasters to monitor their DTV signals at any point in the air chain, from encoding to the off-air signal. The Harris ARX-H100

will decode ATSC signals in any of the 18 ATSC formats; it includes a high-resolution graphics display on the front panel and a built-in signal analyzer that enables users to monitor decoded audio and video signals from a personal computer. The ARX-H100, which also supports PSIP Electronic Program Guide and closed-caption information, is well-suited for transmitter-site monitoring, master control off-air monitoring, field measurements and laboratory work. Harris says that more than 30 of the receivers already are operating in the field.

Comcast taps AccuWeather for local service

AccuWeather Inc. has signed a deal with cable MSO Comcast to provide a custom local weather service for Comcast CN8, which serves 1.8 million homes in New Jersey and Philadelphia. The custom WeatherShow, a variation of AccuWeather's Local Cable Weather service, will be delivered via high-speed cable modems to give CN8 a local weather program

that plays at the top and bottom of each hour. Each highly localized WeatherShow comes complete with graphics and voiceover and is automatically updated every half-hour.



Tektronix's new U3661 portable spectrum analyzer weighs only 24 pounds.

Tektronix debuts compact spectrum analyzer

Tektronix has introduced the U3661 portable spectrum analyzer, a full-featured 26.5 Ghz instrument that weighs 24 pounds and is designed for field installation and maintenance applications in the wireless mobile communications, satellite and television industries. The U3661 spans a frequency range from 9 khz to 26.5 Ghz, which encompasses PCS, cellular and television base-band frequencies as well as the microwave frequencies used in satellite communications and terrestrial point-to-point transmissions. Prices start at \$24,995.



NBC has purchased several Snell & Wilcox HD5050 HDTV upconverters.

By the year 2004,
there may be
several intelligent
choices for
digital video servers.

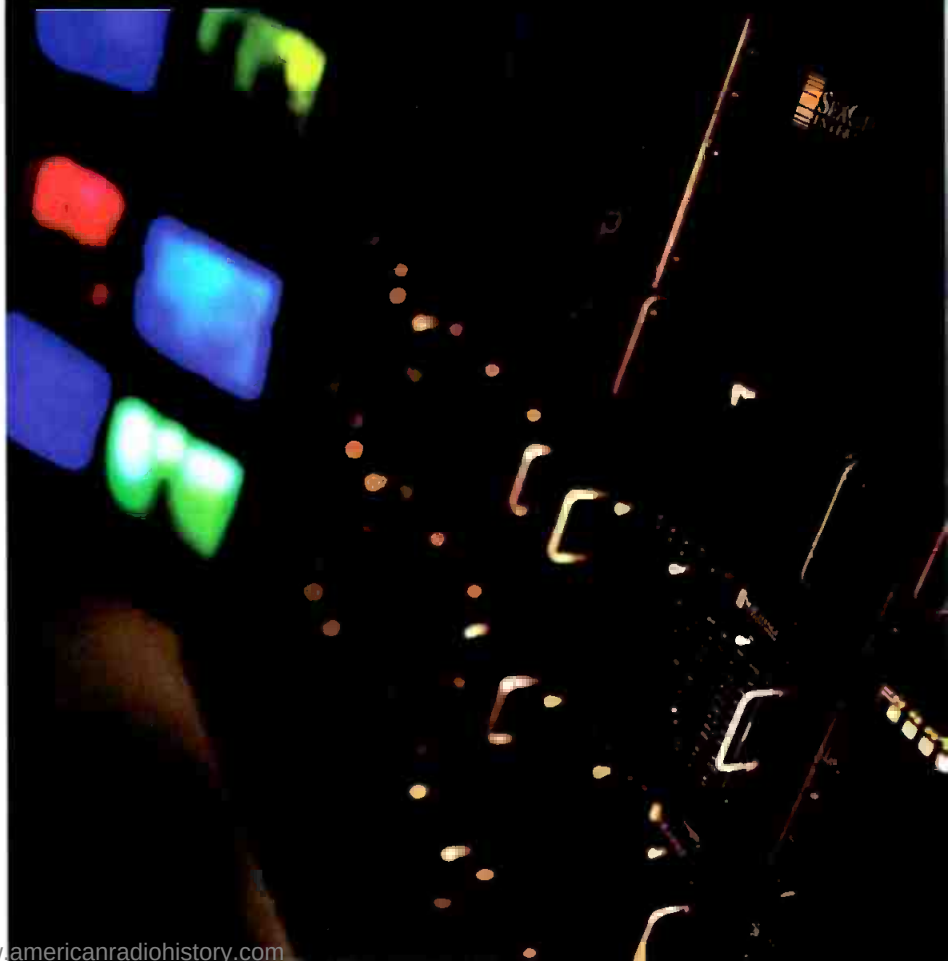
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NBC Snaps up iVillage stake

Strikes deals designed to boost its portal profile

By Richard Tedesco

NBC moved to diversify its online audience last week, making a deal with iVillage that also established creative links with NBC's Snap portal service.

NBC took an equity stake in the popular iVillage women's site with options to increase its interest to the level of America Online, which owns the largest piece of iVillage. iVillage and Snap plan to launch three new centers on parenting, family and health by year's end, as NBC seeks to bring its online share of female PC users in line with its on-air female audience share. "Women are to NBC what kids are to Disney," says Tom Rogers, president, NBC Cable, and executive vice president of NBC. "Most of our viewing is from women, and although the Internet has had a male skew, women are the fastest-growing segment of that audience."

The "currency" of the deal, as Rogers puts it, is on-air promotion over NBC for

iVillage, which becomes a co-branded entity with Snap online. And the potential exists for that audience segment to become pivotal, as portals struggle to distinguish themselves in an increasingly crowded field. iVillage currently claims 77 million page views monthly for its branded online communities. Candice Carpenter, iVillage co-founder and CEO, says that women represent more than just another demographic segment: "To call us a niche is misleading. It's a niche that represents half the population and spends most of the money."

In a separate—but not unrelated—announcement last week, Snap struck a deal with Apartments.com to produce a co-branded apartment rental service in Snap's local community centers. And there is a TV element in the deal: Apartments.com will get weekly plugs during CNet's weekly syndicated *Snap Presents TV.com* show with Ron Reagan and Sofie Formica.

The idea is to extend Snap's portal appeal by building in practical functions to secure particular audience



NBC wants to target the growing numbers of female Web users.

New lease on Internet

As America Online tries to fight for ready access to @Home by lobbying for new regulations, a rival high-speed Internet provider is trying to employ a novel twist on existing laws: leased access. Internet Ventures Inc. says it is formally asking to lease a channel on 10 systems to offer its PerkiNet Internet service. The leased-access rules were designed to allow program networks and producers to get at least hodgepodge carriage. Leased-access programs range from ad-supported Asian-language program blocks to home shopping channels.

The leased-access provisions of the 1992 Cable Act didn't address Internet service. But Internet Ventures, contending that Internet "programming" is no different than TV programming, is seeking the 6 mhz channel it needs to offer its PerkiNet product. That service is designed for smaller systems that can't or don't want to pay for an upgrade to full two-way Internet surfing. Instead, PerkiNet sends data to subscribers' homes and has them send commands back via a telephone return path, charging \$30 monthly per subscriber.

But the company still needs bandwidth and contends that a data channel is covered under rules requiring systems to lease out a portion of their channel capacities. It is demanding bandwidth from systems owned by Century Communications, Falcon Holding, MediaOne Group and TCI. Internet Ventures President Don Janke could not be reached for comment. But in a statement he said "there are times when you simply need to lead a horse to water." An executive with one of the MSOs said she was not familiar with the Internet Ventures demand, but she disagreed that leased-access rules apply to Internet services. "There's no way," she said.

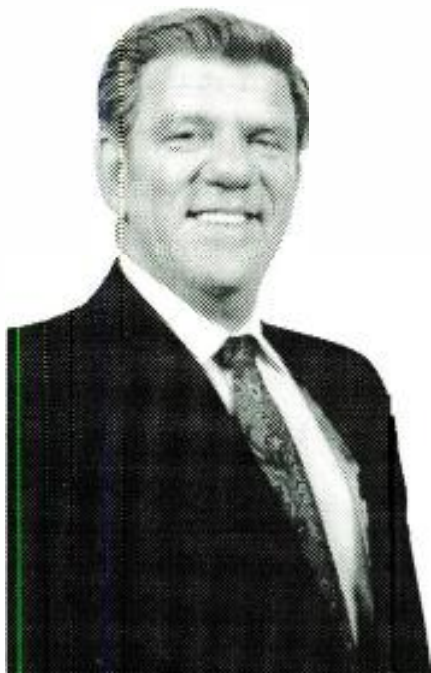
segments online. "We're providing utility and value in their lives," says Edmund Sanctis, Snap's chief operating officer. "And you have a lot of people who just become habitual users. When you put all of it together, the line between pure utility and content gets kind of blurry."

And that's just the way NBC would like it to be, with jazzed-up but essentially mundane online classified services like Apartments.com providing access to Snap—and vice versa. Snap has seen its audience share rise from some 3% of Internet users a year ago to 9%, with more than 5.5 million unique monthly users, according to October figures from Media Metrix. Any well-established utilitarian Internet destination can add traffic; those Snap promo spots that NBC can pepper throughout its programming should help.

Snap already has an online auction service in place, co-branded with City Auctions, and an auto classified service. Apartments.com builds on that—and so, in a similar way, does the iVillage franchise. "This is about branding and audience-driving," Carpenter says.

iVillage.com: The Women's Network (www.ivillage.com) boasts 12 channels of interactive content covering books, relationships, parenting, beauty and travel. Many of the users fit the NBC prime time female viewer profile of women 25-49.

The deal comes on the heels of one that iVillage struck with AT&T to co-develop an online service designed specifically for women. And while NBC and CNet exec-



Memorial Fund for Jerry H. Whitener

Quorum Broadcasting has announced the establishment of the Jerry H. Whitener Memorial Fund to honor the veteran broadcaster who passed away on November 12, 1998.

The non-profit fund seeks to establish a Jerry H. Whitener scholarship in perpetuity in the School of Communications at the University of Tennessee. Remaining monies will be distributed to favorite charities of Mr. Whitener, benefiting cancer and diabetes research.

The Jerry H. Whitener Memorial Fund will remain open for contributions until April 30, 1999. Tax-deductible contributions may be addressed to:

Jerry H. Whitener Memorial Fund
P.O. Box 7
Evansville, Indiana 47701-0007

Jerry H. Whitener enjoyed a forty-year career in broadcasting in the following markets: Knoxville, Tennessee; Tulsa, Oklahoma; Little Rock, Arkansas and Evansville, Indiana. He leaves a legacy of former employees and friends in all corners of the communications industry. The Jerry H. Whitener Memorial Fund aspires to continue Mr. Whitener's tradition of helping young people grow in the broadcast industry.

If you have any questions please contact Pam Miller at 812-424-7777.

SITE OF THE WEEK

www.pbs.com/nova



PBS's 'Nova' Alexandria, Va.

Site features: *Nova*, the most intriguing science show on PBS, has an equally intriguing mirror online, including a dazzling array of clips, dramatic still photos and Shockwave animations to explore everything from the nearly disastrous MIR space station to the Titanic's sister ship Britannic, torpedoed in the north Atlantic during World War I. PC users with even a passing interest in archaeology will find a trove of great raw material that both recaps and expands on content from *Nova*'s "Ice Mummies" miniseries. (The mummified Alpine Ice Man's last meal is graphically recounted.)

Site launched: February 1996

Site director: Lauren Aguirre, *Nova* Online producer

Number of employees: 5

Site design: WGBH-TV, *Nova*'s Boston producer

Streaming technology: RealVideo, RealAudio, QuickTime and Vivo

Traffic generated: 1.5 million page views monthly

New and different: WebTV crossover links

Highlights: This 3,800-page site has impressive highlights from more than 55 episodes, including 360-degree vistas from various points on Easter Island, eerie images from the submerged ancient remains of Alexandria, a virtual tour of a pyramid and assorted clips from various telecasts.

—Richard Tedesco

utives tried to spin the Snap/iVillage alliance as drawing men as well as women. NBC is clearly staking another cyberspace claim here. The value of the women's online audience is growing: the 30 million now estimated to be online will be upwards of 70 million by 2000, according to Jupiter Communications.

Rogers attempted to quash any notion that last week's iVillage deal was a direct counter to Oxygen Media's deal with Harpo Productions and Carsey-Werner, announced the week before. He emphasized the Web-centric nature of NBC's pact (in com-

parison with the Oxygen deal), but didn't rule out migration of content from PC to TV screen eventually. "You never know what's going to come out of a connection like this in an industry moving as fast as this," he said, adding that interactive elements would accomplish the crossover.

On another front, NBC has been working with Wink Communications on plans to incorporate interactive programming elements delivered to advanced analog and digital set-tops via software, enabling e-commerce, among other functions. ■

Comcast crashing portal business

Cable MSO Comcast unveiled its home site for Comcast @Home customers last week (www.OnBroadband.com), with emphasis on "multimedia-enhanced" news and entertainment links. OnBroadband also serves a practical function, providing directories for broadband goods and services.

Comcast's strategy points up the rising value of Internet portals and the MSO's continuing momentum in online content development. Comcast has created a group of city guides, In YourTown, and an educational site, OnlineSchoolyard.com. "We believe OnBroadband will become a new hot spot for all broadband users, from Comcast @Home to users of other high-speed Internet services," says Richard Rasmus, vice president/gener-

al manager of Comcast @Home.

Multimedia links on OnBroadband.com are interesting, if limited, and the initial focus seems to be on linking customers with broadband service providers. Comcast intends to evolve the site from its current Web guide format to a "multidimensional programming network with integrated multimedia."

That sounds ambitious, but there are entertainment services—such as TCI Music's SonicNet—set to start streaming concert performances exclusively to high-speed 'Net surfers. And sports leagues, most notably the NBA, have been making an increasing amount of historical footage and other content available for online streaming.

—Richard Tedesco

Microsoft demos WebTV platform

Microsoft Corp. unveiled more of its digital TV vision of the future at the Western Cable Show last week—in Windows, of course.

The Microsoft WebTV television software platform for broadband access and digital TV services aims at doing it all, from enhanced and interactive data services to Internet access, video on demand, e-mail, games and electronic program guides. It's the latest example of what Microsoft could provide MSOs who pony up for an end-to-end set-top software solution from the Redmond, Wash. giant.

The WebTV component will enable cable operators to create WebTV-like experiences around their programming. WebTV's technology allows TV viewers to access Web pages and download multimedia content while watching TV shows.

—Richard Tedesco

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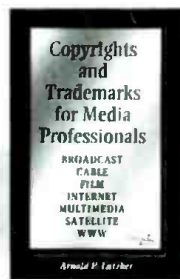


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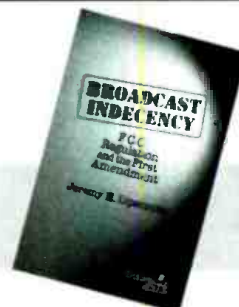


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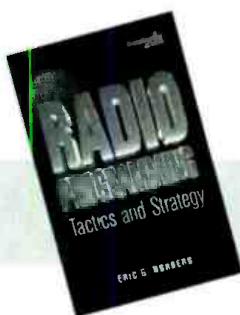
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CHANGING HANDS

The week's tabulation of station sales

TVS

51% of KUPX(TV) Provo, Utah

Price: \$5 million

Buyer: Acme Television Licenses of Utah LLC, St. Louis (Jamie Kellner, CEO); also owns/is buying eight TVs; Kellner also owns KFBT(TV) Las Vegas
Seller: Michael Roberts and Steven Roberts, St. Louis; also own/are buying four TVs

Facilities: ch. 16, 2,000 kw, ant. 2,541 ft.

Affiliation: Pax TV

WFXU(TV) Live Oak, Fla.

Price: \$20,000

Buyer: KB Prime Media LLC, Villanova, Pa. (W.W. Keen Butcher, CEO); also owns wswb-TV Scranton, Pa.

Seller: L.O. Telecast LLC, Marianna, Fla. (Frank Baker, principal); no other broadcast interests

Facilities: ch. 57, 2,500 kw, ant. 443 ft.

Affiliation: Fox

COMBOS

WLAY-AM-FM Muscle Shoals and WKGL(FM) Russellville, both Ala.

Price: \$6.3 million

Buyer: Cumulus Media LLC, Milwaukee

kee (Richard Weening, chairman; Lew Dickey, vice chairman); also owns/is buying 150 FMs and 63 AMs
Seller: U.S. South Broadcasting Co., Muscle Shoals (Larry Crim and Parker Griffith, co-owners); no other broadcast interests

Facilities: WLAY(AM): 1450 khz, 1 kw; WLAY-FM: 105.5 mhz, 1.5 w, ant. 741 ft.; WKGL(FM): 97.7 mhz, 3.5 kw, ant. 429 ft.

Formats: WLAY(AM): oldies; WLAY-FM: oldies; WKGL(FM): country

Broker: Sailors & Associates

WKST-AM-FM Newcastle, Pa.

Price: \$2.5 million

Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, Radio Division); also owns one TV, 151 FMs and 85 AMs

Seller: Great Scott Broadcasting, Georgetown, Del. (Faye Scott, president); also owns two AMs and two FMs

Facilities: AM: 1280 khz, 5 kw day, 1 kw night; FM: 92.1 mhz, 6 kw, ant. 299 ft.

Formats: AM: AC; FM: AC

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$5,020,000 ■ 2
Combos ■ \$9,991,000 ■ 5
FMs ■ \$7,514,890 ■ 8
AMs ■ \$1,344,910 ■ 4
Total ■ \$23,870,800 ■ 19

SO FAR IN 1998

TVs ■ \$8,992,902,610 ■ 80
Combos ■ \$2,219,613,992 ■ 251
FMs ■ \$995,266,894 ■ 321
AMs ■ \$577,018,700 ■ 233
Total ■ \$12,784,802,196 ■ 885

SAME PERIOD IN 1997

TVs ■ \$6,991,180,330 ■ 109
Combos ■ \$7,767,964,551 ■ 305
FMs ■ \$1,887,696,233 ■ 383
AMs ■ \$354,239,108 ■ 228
Total ■ \$16,976,070,222 ■ 1,025

SOURCE: BROADCASTING & CABLE

WBYS-AM-FM Canton, Ill.

Price: \$630,000 for stock

Buyer: Sharp Broadcasting Inc., Monmouth, Ill. (David T. Madison, president); no other broadcast interests

Seller: Charles E. Wright, Canton, Ill.; no other broadcast interests

Facilities: AM: 1560 khz, 250 w day; FM: 107.9 mhz, 3 kw, ant. 265 ft.

Formats: AM: news; FM: news

85% of WHGL(AM) Troy, Pa., and WHGL-FM Canton, Pa.

Price: \$560,000 for stock

Buyer: Michael Bohner and Robert Gisler, Selinsgrove, Pa.; no other broadcast interests

Seller: David Bernstein and Stanley Butler, Selinsgrove; Bernstein also has interest in two AMs and four FMs

Facilities: AM: 1310 khz, 500 w; FM: 100.3 mhz, 3.9 kw, ant. 846 ft.

Formats: AM: country; FM: country

Broker: Kozacko Media Services

1% of WSYB(AM)-WZRT(FM) Rutland, Vt., and WMNM(FM) Port Henry, N.Y.

Price: \$1,000 for stock

Buyer: James E. Chaplin and Martin F. Becki, Rockville Centre, N.Y.; no other broadcast interests

Seller: Joel M. Harstone, Farmington, Conn.; also retains 50% of WSYB(AM)-WZRT(FM) and WMNM(FM); owns 25.4% of Sabre Communications Inc. (three AMs and eight FMs), and is the

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NATPE Issue	January 25	January 15
NATPE Dailies	January 25, 26, 27	January 15

director of Great Trails Broadcasting Inc. (three TVs)

Facilities: WSYB: 1380 khz, 5 kw day, 1 kw night; WZRT: 97.1 mhz, 1.15 kw, ant. 2,591 ft.; WMNM: 92.1 mhz, 18 kw, ant. 10 ft.

Formats: WSYB: news; WZRT: AC; WMNM: news

FMS

54.5% of WAMJ(FM) Roswell, Ga.

Price: \$3.5 million for stock

Buyer: Radio One Inc., Lanham, Md. (Alfred C. Liggins III, president); also owns five AMs and six FMs

Seller: Frank W. Johnson Jr., Roswell, Ga.; no other broadcast interests

Facilities: 107.5 mhz, 6 kw, ant. 321 ft.

Format: R&B oldies

KORL(FM) Honolulu

Price: \$1.6 million

Buyer: Caribou Broadcasting LP, Denver (Kent Nichols, president); also owns three FMS and one AM; Nichols also owns four FMs and one AM

Seller: Loew Broadcasting Corp., Honolulu (Robert Loew, owner); no other broadcast interests (Loew had made a deal to sell to WFN Broadcasting Inc. [B&C, March 23], but the deal did not close)

Facilities: 99.5 mhz, 100 kw, ant. 1,965 ft.

Format: AC

Broker: Kalil & Co.

WKYI(FM) Stamping Ground, Ky.

Price: \$1,265,000

Buyer: Blue Chip Broadcasting Ltd., Cincinnati (Luther Ross Love Jr., president); also owns seven FMs

Seller: Scott County Broadcasting Inc., Fort Thomas, Ky. (James P. Wagner, president); no other broadcast interests

Facilities: 96.1 mhz, 1.5 kw, ant. 200 ft.

Format: Christian hit radio

Broker: The Crisler Co. (for buyer) and David Garland Media Brokerage (for seller)

WIKI(FM) Carrollton, Ky.

Price: \$550,000

Buyer: Star Media Inc., North Vernon, Ind. (Marty Pieratt, president); Pieratt also owns WJCP(FM) Austin, Ind.

Seller: WIKI Inc., Madison, Ind. (George A. Freeman, CEO); no other broadcast interests

Facilities: 95.3 mhz, 3 kw, ant. 492 ft.

Format: Country

KXAL-FM Pittsburg, Tex.

Price: \$425,000

Buyer: E.W. Communications Inc., Gilmer, Tex. (Jerry Williams Jr., president); no other broadcast interests

Seller: Gray Communications, Gilmer,

Tex. (Ron and Diane Gray, principals); no other broadcast interests

Facilities: 103.1 mhz, 6 kw, ant. 328 ft.

Format: Adult rock

Broker: Norman Fischer & Associates

KKRS(FM) Davenport, Wash.

Price: \$111,425

Buyer: CSN International, Santa Ana, Calif. (Charles W. Smith, president); also owns one AM and six FMs

Seller: Blue River Broadcasting Company, Fort Smith, Ark. (Ted L. Hite Jr., president); Hite also owns KKUZ(AM) and KMXJ(FM), both Sallisaw, Okla.

Facilities: 97.3 mhz, 5.1 kw, ant. 660 ft.

Format: Christian

WLRT(FM) Mount Sterling, Ill.

Price: \$51,000

Buyer: Larry K. Price and Cathy M. Price, Rushville, Ill.; also own WKXQ(FM) Rushville, Ill.

Seller: STARadio Corp., Kankakee, Ill. (Jack Whitley, president); also owns four AMs and 11 FMs

Facilities: 92.7 mhz, 3 kw, ant. 300 ft.

Format: Country

51% of KTHU(FM) Los Molinos, Calif.

Price: \$12,465.18 for stock

Buyer: Phoenix Broadcasting Inc.,

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,790
Commercial FM	5,649
Educational FM	2,009
Total Radio	12,448
VHF LPTV	563
UHF LPTV	1,545
Total LPTV	2,119
FM translators & boosters	3,155
VHF translators	2,184
UHF translators	2,750
Total Translators	8,089
Commercial VHF TV	559
Commercial UHF TV	657
Educational VHF TV	125
Educational UHF TV	243
Total TV	1,584

CABLE

Total systems	11,517
Basic subscribers	65,864,090
Homes passed	94,850,000
Basic penetration*	66.3%

*Based on TV household universe of 99.4 million

Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

Chico, Calif. (Gary Katz, president); also owns seven FMS

Sellers: Broad Spectrum Communications Inc. (50%), Lake Oswego, Ore. (Paul E. Dausman, president); Dausman is vice president of the buyer; and Redwood MicroCap Fund Inc. (1%), Lake Oswego, Ore. (John E. Power, president); no other broadcast interests

Facilities: 102.1 mhz, 25 kw, ant. 243 ft.

Format: Classic rock

AMS

WROD(AM) Daytona Beach, Fla.

Price: \$1.01 million

Buyer: Gore-Overgaard, Chicago (Harold Gore and Cordey Overgaard, principals); also owns three AMs

Seller: LaPaz Broadcasting, Daytona Beach, Fla. (Anthony Welch, owner); no other broadcast interests

Facilities: 1340 khz, 1 kw

Formats: Big band

Brokers: Kempff Communications (for seller) and Force Communications & Consultants (for buyer)

WLGO(AM) Lexington, S.C.

Price: \$200,000

Buyer: PowerNomics Telecom Corp., Washington (Brant Anderson, president); no other broadcast interests

Seller: AARC Broadcast Properties Inc., Lexington, S.C. (the Rev. Clay Evans, president); no other broadcast interests

Facilities: 1170 khz, 10 kw day

Format: Black gospel

KOXR(AM) Oxnard, Calif.

Price: \$114,910

Buyer: Lazer Broadcasting Corp., Oxnard, Calif. (Alfredo Plascencia, president); also owns four FMs and two AMs

Seller: Albert O. and Jacquelyn D. Vera, Oxnard, Calif.; no other broadcast interests

Facilities: 910 khz, 5 kw day, 1 kw night

Format: Spanish

WNBX(AM) Springfield, Vt.

Price: \$20,000

Buyer: Spirit Broadcasting LLC, Flower Mound, Tex. (David F. Reeder, president); no other broadcast interests

Seller: Robert J. Wolf and Shirley P. Wolf, West Lebanon, N.H.; also own WCFR-FM Springfield and WMBR(FM) Woodstock, both Vt.

Facilities: 1480 khz, 5 kw day

Format: MOR

—Compiled by Alisa Holmes

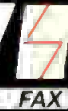


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RADIO

HELP WANTED SALES

Sales. CBS Radio WECK, Buffalo has unique opportunity for self-starter with outside sales experience. Radio or mature market experience a plus. Fax resume to Larry Leibowitz, 716-852-0537. EOE.

HELP WANTED NEWS

Anchor/Reporter. Award-winning southern Wisconsin station seeks afternoon anchor/evening reporter. Four-person staff and local ownership that has a strong commitment to news. Strong on-air delivery and reporting skills essential. Prefer journalism or communications degree and at least one year experience. Tape and resume ASAP to: News Director, WCLO/WJVL Radio, PO Box 5001, Janesville, WI 53547-5001.

HELP WANTED ALL POSITIONS

Wanted: Applicants for Broadcast Industry Opportunities - All Positions. The members of the Massachusetts Broadcasters Association (MBA) are committed to the FCC's goals of non-discrimination and affirmative action. Mail resumes to: Massachusetts Broadcasters Association, Attn: Job Bank, c/o Bedford Granite Group, 10 Chestnut Drive, Bedford, NH 03110. The members of the MBA are Equal Opportunity Employers. Please specify the position(s) you wish to be considered for. No phone calls.

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birschbach media sales & recruiting. Over 125 Media Sales positions nationwide. 20 Sales Management. Over 60 Sales positions. 55 Traffic-Production-Technical. Ph: 303-368-5900, fax: 303-368-9675. E-mail: jbirsch@birschbachmedia.com.

Television Station Manager (WRNN-TV), Kingston, NY. Seeking experienced Television Station Manager to take over all operational details of broadcast station located in the New York DMA. Must have at least 5 years experience. Reports to the General Manager. Please fax resume and detailed letter to: Ms. Beth Taylor at 203-967-9442. No phone calls please.

Public Affairs Director. UPN 23 has an opening for a Public Affairs Director effective January 4, 1999. This is a newly created position that reports directly to the Vice-President, General Manager. Responsibilities include, but are not limited to: 1) Ascertainment and review of market issues, needs and concerns, 2) Meeting with community leaders and representatives; represent station at related events and activities, 3) Developing and implementing public affairs campaigns, 4) Maintaining public inspection file, 5) Preparing and evaluating quarterly issue-responsive, children's educational tracking reports, 6) Maintaining departmental budget, 7) Supervise public affairs talent. The ideal candidate will possess solid community relationships, experience in issue marketing and program production. Must have excellent written and verbal skills, proficiency with Microsoft Word and Excel. Also must be able to work a 40+ hour week when necessary. Please forward a copy of your resume to: Placement Office, WNDY UPN 23, 4551 W. 16th Street, Indianapolis, IN 46222. Women and minorities are encouraged to reply.

Manager of Operations. Conus Communications, a satellite news gathering cooperative and satellite transmission service, has an immediate opening for an experienced manager to be responsible for the coordination and process management of all Minnesota-based news programming, production and engineering operations. We require: 5+ years of relevant experience including technical background in TV broadcast production and satellite transmission of television programming; Exceptional organizational skills; Ability to efficiently manage multiple priorities and complex project scheduling requirements; Proven leadership skills. We offer a competitive salary and benefits package. Please submit resume and salary requirements to: Conus Communications, Human Resources, Job #225-98, 3415 University Avenue, St. Paul, MN 55114. Equal Opportunity Employer.

General Manager (Eastern) Top 100, eastern GM sought. We are a dynamic, privately held media company seeking an experienced, energetic GM to join our group of three CBS affiliates. This is an outstanding opportunity to take this news leader to new heights. Must have at least 3 years experience as a GM with proven managerial skills and a successful track record in news and sales leadership. Competitive salary and excellent benefits. Please FAX resume, in confidence, to: 212-580-4763.

General Manager. Top 60, south central market GM sought. We are a dynamic, privately held media company seeking and experienced, energetic GM to join our group of three CBS affiliates. This is an outstanding opportunity to lead this news challenger to new heights. Must have at least 3 years experience as a GM with proven managerial skills and a successful track record in news and sales leadership. Competitive salary and excellent benefits. Please FAX resume, in confidence, to 212-580-4763.

Air Operations Manager. TV station in Mountain Region is seeking a hands-on, detail-oriented trainer/motivator to lead our operations/production department. Position is responsible for acquisition, storage, and broadcast of all material aired by station. Duties include hiring, training, and oversight of employees within department. Technical broadcast experience required. Reply to Box 01470 EOE.

HELP WANTED SALES

Sales, Media Distribution. New York City based. The record-breaking success of our products and services has prompted the need for a Media Distribution Sales professional to join our New York City team. This is the opportunity to join a leader in one of the fastest growing information industries in the world. In this position, you'll have the chance to use your creative sales skills to call on cable, radio, television and news media accounts to market Bloomberg media products for syndication. To succeed in this position, all you need is 2-3 years of related broadcast and sales experience (sales for a media firm preferred). As a media sales professional, you will be required to travel extensively throughout the U.S. For immediate response, send your resume and cover letter with salary requirements to: B. Clark, Bloomberg L.P., Human Resources Dept. BC/B&C, 100 Business Park Drive, Princeton, NJ 08542; Fax: 609-279-2028; Email: ptoncareers@bloomberg.com. No phone calls please. EOE M/F/D/V.

Sales - Account Executive for WBNE-TV, New Haven/Hartford. Responsible for all aspects of handling Local accounts, including: preparing presentations, establishing relationships, prospecting, inputting orders, checking schedules, maintaining proper records, and using Media Research tools to maximize billing. Must be assertive, creative, and engaging. Television experience preferred, some knowledge of Sales and/or advertising required. Must have 4-year college degree, or work equivalent, and possess excellent verbal, written and organizational skills. Media selling experience or Nielsen ratings experience a plus. Please send resume for this position to John Russo, Local Sales Manager, WBNE-TV, 8 Elm Street, New Haven, CT 06510, 203-784-8860 or fax 203-782-5995. EOE.

FOR DAILY CLASSIFIED UPDATES...

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Local Sales Manager. UPN38 WSBK-TV Boston, a Paramount Stations Group owned station, is seeking an individual with proven leadership, organizational and communication skills to direct our local team. Knowledge of TVScan, Scarborough and BIAS is beneficial. Minimum of three years broadcast sales experience; management experience is a plus. Please send cover letter and resume to: WSBK-TV UPN38, Dept. 13, 83 Leo Birmingham Pkwy., Boston, MA 02135. EOE.

Local Sales Manager. Candidate should have 3-5 years television experience. Responsibilities include generation of local revenues, motivation of 6 AE's, inventory and avail system maintenance. Must prepare revenue budgets and sales strategies for non-traditional initiatives. Please send cover letter and resume to GSM @ WGGB, 1300 Liberty St., Springfield, MA 01102 or email to rosemchugh@wggb.com (No calls please). WGGB is an EEO employer.

KOKI FOX 23, a Clear Channel Television property, has an immediate opening for a *National Sales Manager*. We are looking for an aggressive individual with at least 3 years local or national sales experience to manage national sales for KOKI and an LMA station, KTFO UPN 41. Candidates should have a strong knowledge of the ratings, inventory control and forecasting revenue. Bias Traffic System knowledge a plus. Send resume and salary history to: Human Resources #730140, 5416 South Yale #500, Tulsa, Oklahoma 74135. KOKI FOX 23/KTFO UPN 41 is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

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

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

General Sales Manager. Telemundo/KSTS-TV48, based in San Jose, California, is looking for an experienced, seasoned, sophisticated GSM to lead a dynamic, growing Sales Team. If you can think outside the box, have a proven track record of developing new business, can exercise imagination, initiative and entrepreneurship in presenting the multiple benefits of Hispanic-TV advertising to the general market, please fax a detailed resume by December 17, 1998 to 408-435-8233. No phone calls, please. EOE.

General Sales Manager. WFLA-TV. Florida's Number 1 television station, WFLA-TV in Tampa, is seeking an experienced and creative sales professional to fill the position of General Sales Manager. Candidate must have 7-10 years experience as a proven sales manager, preferably as a GSM, and be able to lead and motivate our sales team in the achievement of revenue goals, special selling goals and professional development. Must demonstrate proven ability to cultivate new business and have extensive knowledge of inventory and traffic functions, as well as research and sales promotion. Successful candidate will be the individual who can lead our Sales Department into the digital age and provide ancillary revenue opportunities. Resumes should be sent to the attention of Personnel, WFLA-TV, 905 E. Jackson Street, Tampa, Florida 33602. M/F EOE. Pre-employment drug test required.

General Sales Manager. The Paramount Stations Group has an immediate opening for a general sales manager with a proven track record for proposed TV station acquisition in Pittsburgh, PA. The person we're looking for should have 5+ years experience in inventory control, budgeting, forecasting, sales promotion, new business development, sales research, sales personnel recruitment and management, local and national client relations. Forward letter of application and resume to GSM-Pitt., Dept. 578, WPSG, UPN 57, 420 N. 20th Street, Philadelphia, PA 19130. We are an Equal Opportunity Employer.

GOCOM Communications is currently accepting applications for General Sales Manager for KTVE Region 10 an NBC station. The successful candidate will have the ability to recruit, hire and lead his team into the next millennium. 3-5 yrs. sales management experience a plus. The position requires a working knowledge of TV Works, inventory management, forecasting, sales promotion, and a passion for new business development. The candidate must also have experience in maintaining a constant relationship with national rep firm. Please send or fax your resume to: KTVE Region 10, Attention: Johnny Lewis, VP/General Manager, 2909 Kirkpatrick Blvd., Monroe, LA 71201. Fax: 318-322-9718.

Business Development Specialist. Must be able to develop and sell marketing concepts to businesses in order to create new revenue for the station. Minimum three years sales experience required. Responsibilities include achieving/overachieving budgets, ability to conceptually sell, proficiency in proposal writing, strong organizational skills, adequate computer skills and capacity to prospect creatively. Send resume or call: Anna Rice, Business Development Manager, WSOC-TV, Dept. 95, 1901 N. Tryon Street, Charlotte, NC 28206. 704-335-4903. EOE M/F.

Account Executive. UPN38 WSBK-TV Boston, a Paramount Stations Group owned station, is seeking a highly motivated salesperson who is organized and possesses new business development skills. One to three years broadcast sales experience. Computer skills are essential, knowledge of TVScan/Scarborough is preferred. Please submit resumes: WSBK-TV UPN38, Dept. 13, 83 Leo Birmingham Parkway, Boston, MA 02135. EOE.

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

ABC affiliate WTVO in Rockford, Illinois is looking for a General Sales Manager with strong developmental know-how, demonstrated inventory control skills, and the ability to lead a team of champions. Experience with qualitative research and promotion as tools for market growth is a plus. Resumes to: Human Resources, c/o WTVO-TV, PO Box 470, 1917 N. Meridian Road, Rockford, IL 61105.

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11/98

Telemundo/KSTS-TV, San Jose, California, is seeking a qualified Video Maintenance Engineer. 3 years minimum experience in installation and maintenance of broadcast equipment. Responsibilities include diagnosis, analysis, repair and preventative maintenance for studio and News Dept. Strong computer skills desired. Competitive salary and excellent benefits. Submit detailed resume to Robert Amoroso, KSTS-TV, 2349 Bering Drive, San Jose, CA 95131. EOE.

Maintenance Engineers needed. WAMI-TV69, Southern Florida's most progressive television station needs qualified engineering personnel. Studio experience required. Transmitter experience and SBE certification a plus. Great work environment and excellent Miami Beach location. Please fax resume to: 305-604-0406 Attn: Human Resources. Equal Opportunity Employer. No phone calls please.

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

Manager/Chief Engineer. WGCN-TV, PBS Affiliate, Florida Gulf Coast University. Plans, designs, installs, and maintains activities of the WGCN-TV engineering staff. Assists with the coordination associated with FM and distance learning engineering activities. *Requires:* Bachelor's and 6 yrs of broadcast engineering and managerial experience within a licensed broadcast facility. Must hold either an FCC Radio Telephone General License or S.B.E. Certification. Prefer: Experience in both TV/radio engineering and within a university licensed public broadcasting facility. *Pos #30116. Deadline: 1/18/99.* Visit our website at admin.fgcu.edu/hr/index.html or call the jobline at 941-590-1111 for more info. Administrative and Professional category. *FGCU is an EO/EA/AAE.*

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

ENG and Broadcast Personnel. ENG Field Operations with Camera and Microwave Experience. Videotape Editors. Studio Operations and Maintenance Including: 1) Technical Directors (GVG-300 switcher with Kaleidoscope) 2) Audio (mixing for live studio and news broadcasts) 3) Studio Camerapersons (studio productions and news broadcasts) 4) Chyron Operators (iNFiNiT!) 5) Still Store Operations 6) Tape Operators (Beta) 7) Maintenance (plant systems with experience in distribution and patching) 8) Lighting Director Engineer 9) Robotic Camera Operations 10) Master Control. *For the East Coast, Midwest and West Coast.* Would commence fall/winter 1998. Out-of-town applicants accepted for the positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017, Or Fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Director of Information Services. Join a fast-paced, multi-faceted media organization, and head up a team of exceptional I.S. professionals and consultants who deliver technology-oriented business solutions to our diverse group of broadcast/business units. The environment is UNIX, client-server, NT, Windows 95, AS-400, and PeopleSoft financials. The ideal candidate will have strong management experience (min. 5 yrs.), demonstrated success at building strong and effective teams, and providing creative, timely, and effective support for a wide variety of business challenges, including financial systems and implementation, HRIS analysis, LAN and WAN design and implementation, and design of systems to enhance the use of technology within the broadcast arena. A strong orientation toward internal customer service is essential. For our part, we offer a unique opportunity to contribute, and the chance to be a part of an entrepreneurial company committed to continued growth, as well as to the growth of its employees. Excellent benefits and salary commensurate with experience. If you are interested in us, we would like to know more about you. Please send resume, with salary range requirement in confidence to: Hubbard Broadcasting, Inc., Attention: Vice President, Human Resources, 3415 University Avenue, St. Paul, MN 55114. Equal Opportunity Employer.

Director of Engineering. Progressive Communications Company is seeking a news corporate chief engineer to oversee the technical operations for a group of television stations in accord with FCC regulations. Candidate will also be responsible for overseeing all equipment and property maintenance, assuring operation within Federal and State safety regulations and in accord with good engineering practice. Other responsibilities will include overseeing the compiling of engineering data for FCC licenses, permits and the posting of all licenses and authorizations as required. Candidate must also be able to design and layout new equipment installations and evaluate and recommend capital expenditures for the stations. Requirements include a two-year Associate Degree in Electronic Technology or commensurate experience. Experience should include 5 years supervisory experience, and 3 years as a Chief Engineer. Requirements also include technical knowledge of design and construction of broadcast facilities. A knowledge of DTV requirements and the ability to direct the installation of the new digital facilities as well as knowledge of budgets and the ability to negotiate contracts with equipment providers is also required. Please send resume to: Christine Shreaves, Human Resources, 150 River Street, Hackensack, NJ 07601.

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

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

Chief Engineer: Immediate opening at growing niche network. Prior experience as Chief or Assistant Chief Engineer preferred. Familiarity with digital video, computer networking, and state-of-the-art graphics systems preferred. Responsibilities include personnel management, facilities planning, and both capital and operating budget creation and administration. Send resume and salary requirements to: Mr. Gary Griffin, 10500 Richmond Ave., Suite 150, Houston, TX 77042. No phone calls please.

Chief Engineer. KERO-TV, the ABC affiliate in Bakersfield, California seeking hands-on engineering manager with extensive UHF transmitter and studio maintenance experience. Will oversee studio, on-air and maintenance operations. Experience on DVC-Pro, AVID non-linear and video servers helpful. Resumes to Don Lundy, KERO-TV, 321 21st Street, Bakersfield, CA 93301. EOE.

HELP WANTED NEWS

Weather Anchor. NewsChannel 27 in Florida's beautiful panhandle, is looking for a morning meteorologist. You'll play a critical role in our morning and noon newscasts. Plus it's a great weather market, this year's hurricane season is coming to a close, but next year's is just around the corner. If this sounds like the next step to you, rush your resume, tape and references to Weather Anchor, Attn: Doug Crary, News Director, WTXL-TV, 8927 Thomasville Road, Tallahassee, FL 32312.

Washington Correspondent. Tribune Broadcasting's Washington DC Bureau is seeking an experienced television news reporter. From the White House and Pentagon to Capitol Hill and the Supreme Court, correspondent will have the opportunity to report on everything. Using a state of the art television facility, you will be responsible for researching, preparing and delivering news stories for all of Tribune Broadcasting's television stations including WGN/Chicago, KTLA/Los Angeles and WPIX/New York. Reporter must have a minimum of five years experience. Must have strong live shot skills, including performing multiple live shots in any given hour for the Tribune stations. Must be a self-starter, willing to develop news stories and contacts. Must be willing to travel. Send tapes and resumes to Cissy Baker, Tribune Broadcasting, 1325 G Street, NW, Suite 200, Washington, DC 20005.

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Managing Editor

Exceptional journalist to oversee and direct news operation's editorial content and day-to-day newsgathering. Individual will report directly to the News Director, will function as Senior Manager in the newsroom and will work closely with other news Supervisors to achieve excellence throughout news operation. Must be a team player possessing great people and communication skills plus a broad knowledge of modern newsgathering tools and techniques. Will supervise Reporters, Assignment Editors and some members of our special projects teams. Must have a passion for enterprise reporting plus the ability to motivate and lead a large, diverse staff. Position requires a minimum of two years' news management experience in a top-50 market. A news reporting background is preferred. Job #98-203

Here, you'll receive an excellent compensation package as well as professional development. Please send resume indicating job number, and a VHS tape demonstrating your best work to: Corporate Human Resources, WRAL-TV, P.O. Box 12800, Raleigh, NC 27605. EOE

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People Notice.

News Director: WDEF-TV, a Media General station, is seeking a top-notch news director to run an aggressive newsroom. We need someone with a strong commitment to journalism and good people skills. Two to five years previous news management experience required. college degree preferred. Please send resume, references, salary requirements and statement of news philosophy to: WDEF-TV, Human Resources, 3300 Broad Street, Chattanooga, TN 37408. EOE. minority applicants encouraged to apply. pre-employment drug test required. M/F, no phone calls please.

News Director. Creative, dynamic, ready for a challenge? If you can lead a staff hungry for direction and maximize resources, we need you! Must be willing to train employees, give direction, feedback. Four years experience in TV news including producing and assignment editing background, four year degree in journalism/related field required. Hyphenate market experience a plus. Rush resume, news philosophy to address below. *Anchor/Reporter (multiple positions available).* Cover fast growing market encompassing two states, two countries. Must possess excellent reporting and writing skills. Four year degree in journalism/related field. Min. 1 yr. professional experience reporting required. Anchor, produce, report, and edit. Plan to dig for stories, get involved in the community and make public appearances. Rush VHS and resume to address below. *Assignment Editor/Producer.* Excellent organizational and writing skills. Four year degree in journalism/related field. 1 yr. professional experience assignment desk and producing. Responsibilities: manage reporters and photogs, beat checks, produce and write 6pm shows. Rush VHS and resume to: CBS 13, Attn: B. Jimenez, 1301 S. Third Avenue, Yuma, AZ 85364. All positions: Bilingual Spanish/English a plus. Closing date 12/11/98. EOE. No phone calls please.

Reporter. Creative, self-starter who knows how to generate news stories wanted for full time reporter position at KETV, Omaha, Nebraska. Good live and investigative work a must. Two years experience preferred. Send resume and non-returnable tape to Rose Ann Shannon, News Director, KETV, 2665 Douglas Street, Omaha, Nebraska 68131.

Photographer/Editor. KJRH 2 News NBC in Tulsa seeking aggressive, eager, easy-to-work-with photographer. Previous video photography and editing experience preferred. Must know how to operate a microwave live truck. No phone calls please. Send resume to: KJRH 2 NBC, Lori Doudican, 3701 S. Peoria, Tulsa, OK 74105. EOE.

News Producer. Applicants must write well, be able to edit tape and stack newscasts. Newsroom computer experience and college degree preferred. Resumes to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201. No phone calls. EOE/M/F/H/V.

Morning Anchor/Reporter. NBC affiliate in 79th market seeking morning Anchor/Reporter to co-anchor 90 minute show. Related degree and 2-3 years experience as an anchor required. Strong writing skills. Responsibilities include writing and assisting in production. No phone calls, please. Send resume and non-returnable 1/2" VHS to: Dan Steele, WPSD-TV, PO Box 1197, Paducah, Kentucky 42002-1197. M/F, EOE.

Photographer/Satellite Newsgathering Truck Operator. Conus All News Channel, a 24-hour satellite-delivered service that provides around-the-clock news programming to almost one-third of the nation is currently seeking a Photographer/Satellite Newsgathering Truck Operator for our Florida location. This position is responsible for covering activity at the Florida state capitol by shooting and editing videotape for newsworthy stories. Will operate and maintain satellite newsgathering truck (truck training provided). Qualifications: 1) Experience shooting/editing videotape for television newscasts required, 2) Must have experience with SNG or ENG trucks, FL TV markets and breaking news, 3) Must have ability to understand and operate electronic equipment, 4) Must be a self starter, and able to work long hours and handle deadline pressures. Submit resume and salary requirements to: CONUS/ANC, Human Resources, Job #226-98, 3415 University Avenue, St. Paul, MN 55114. Equal Opportunity Employer.

News Producer/Programming Coordinator. Produce, write, anchor semi-weekly, city oriented news shows. Develop, acquire, schedule, promote, semi-annual non-commercial programming seasons. Produce and host public affairs programs. Must have 2 years experience as news anchor or reporter for quality news program. Must know television programming and production. Enjoy holidays at home with your family. Outstanding benefits. Apply (post marked) by 12-14-98. City of Aurora, Human Resources, 1470 S. Havana Street, Aurora, CO 80012. Fax: 303-739-7243.

NBC 12, in Rhinelander, WI has an immediate opening for a News Director/Anchor. Candidate must have 5 years experience in a commercial television newsroom. In-depth knowledge of photojournalism, video editing, writing, journalism ethics, and reporting is required. Applicants must have excellent leadership and teaching abilities. If you love news, want to share your knowledge with some of the best young reporters in the business and grow with new ownership send philosophy to: General Manager, WJFW-TV, PO Box 858, 1400 S. Oneida Ave., Rhinelander, WI 54501. Phone calls welcome between 10:00 am and 2:00 pm from applicants who meet above criteria.

Meteorologist. WB affiliate in St. Louis seeks a meteorologist to join our News department. Successful candidate will have a dynamic presentation coupled with a background in meteorology. Minimum of 2 years broadcast experience. AMS seal, and computer graphics ability required. Non-returnable tapes and resumes to Dept. 114G, KPLR-TV, 4935 Lindell Blvd., St. Louis, MO 63108. EEO Employer. M/F, Vets/Handicapped.

KOLN/KGIN-TV in Lincoln, NE is seeking the right person to anchor the 6 and 10 newscasts with its female co-anchor. Previous anchoring experience required. A strong journalistic background is a must. Please send a resume with cover letter and a non-returnable VHS resume tape to: Personnel Assistant: KOLN/KGIN-TV, PO Box 30350, Lincoln, NE 68503. EOE.

KOKI FOX 23, a Clear Channel Television property, is looking for a *Chief Meteorologist* for First Weather on FOX 23, Tulsa's only 10 pm weathercast! The position requires a degree in meteorology, at least one year as a broadcast meteorologist and a zest for promotion. This is a job for someone who can stand on their own and provide accurate forecasting for an area that has very challenging weather. If you feel you can take on the tornadoes of Tulsa, send your resume, cover letter and non-returnable tape to: Human Resources, 5416 S. Yale, Suite 500, Tulsa, Oklahoma 74135. KOKI FOX 23 is an Equal Employment Opportunity Employer. Women and minorities are encouraged to apply.

Gallup Poll Senior Producer: Television and Web Site. The Gallup Organization seeks a senior producer to produce Gallup Poll Television segments to be broadcast on daily basis on national network from Gallup Princeton studio, and to edit news content on Gallup Poll website. Requirements include 3+ years hands-on experience in producing television news programming. Knowledge of survey research, public opinion polls, politics, political science a plus. Producer will be located in Gallup's world headquarters in Princeton, NJ. Compensation commensurate with experience. Please mail, fax, or e-mail inquiries - including resume - to Darren Carlson, The Gallup Organization, 47 Hulfish Street, Princeton, NJ 08542. Fax: 609-924-2584. Email: Darren_Carlson@gallup.com

FOX NEWS - WFTX-TV is seeking a Producer for FOX News @ 10, an award winning newscast. College degree and two years experience preferred. Send non-returnable tape and resume to FOX, WFTX-TV, Mark Pierce, 621 SW Pine Island Road, Cape Coral, FL 33991. Emmis Communications is an Equal Opportunity Employer.

Associate Producer. Help our award-winning newscasts continue to grow! Strong writing skills and some previous broadcast news production experience required. Tape and resume to Paul David, Sr. Exec. Producer, KMSP-TV, 11358 Viking Drive, Eden Prairie, MN 55344. No phone calls. KMSP-TV is an Equal Opportunity Employer.

Director De Noticias. KINC TV 15, a Univision affiliate in Las Vegas, NV is now receiving applications for News Director/Assignment Editor. Candidates should have a minimum of three years experience in broadcast news, assignments, producer and managerial skills. Bilingual in Spanish a plus. Duties will include supervising and training staff, maintain budget, and generate news stories. Please mail or fax resumes with salary requirements to: 500 Pilot Road, Suite D, Las Vegas, NV 89119. Fax: 702-434-0527, Attn: Human Resources. KINC is an Equal Opportunity Employer and encourage women and minorities to apply.

Anchor, WNEP-TV - the New York Times-owned ABC affiliate serving Wilkes Barre/Scranton (ADI #51), a dominant #1 in the market, seeks a dynamic anchor for its 6 and 11 pm newscasts. This is not a job for wanna-bes or might-bes; this is a job for a professional broadcast journalist who knows how to use all the tools and toys (helicopter, SNG, state-of-the-art graphics, etc.) to tell stories that grab an audience. Why are we seen in more homes than our competitors combined? Because we've earned it! If you'd like to be considered, send your tape and resume to Paul Stueber, News Director, WNEP-TV, 16 Montage Mountain Road, Moosic, PA 18507.

HELP WANTED PROMOTION

DIRECTOR, ON-AIR PROMOTIONS

Upgrade your career to the cutting-edge creative environment of MSNBC, the revolutionary cable/internet partnership of NBC and Microsoft. As you oversee the day-to-day efforts of our advertising and promotion department, you'll join in building the news network of the future.

In this versatile position, you will write, produce, and generate production assignments. You will also ensure that all on-air promos conform to the marketing strategies and overall look of MSNBC. Other duties include planning budgets and supervising operational activities.

To qualify, you must have significant experience in Cable or Broadcast On-Air Promotion, as well as demonstrated skills in copywriting, field production, and direction. A background in both film and tape is required, as is extensive post production experience.

For consideration, send your resume to: **MSNBC, Employee Relations, Dept. TJA, One MSNBC Plaza, Secaucus, NJ 07024. Fax: 201-583-5819. An Equal Opportunity Employer M/F.**



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

On-Air Promotion Manager. WTXF FOX Philadelphia is seeking an experienced On-Air Promotion Manager. The ideal candidate should possess at least 3-5 years broadcast news promotion experience. Experience should include all aspects of television production, film production, digital and non-linear editing. This take charge individual will be responsible for initiating and implementing strategies. For immediate consideration, qualified applications should send tape, resume and salary history to: Human Resources Department - BC, WTXF FOX Philadelphia, 330 Market Street, Philadelphia, PA 19106.

DIRECTOR ON-AIR PROMOTIONS

FOX Sports is seeking a Director of On-Air Promotions. Responsibilities include budgeting; promotional planning; commissioning projects; production management and post production supervision. Will develop and implement overall budget; develop monthly and quarterly on-air planning schedules; oversee all post production staff and promotional spots; work with the National Promotions and Affiliate Relations departments.

The candidate should have excellent communication, accounting, and organizational skills; ability to manage various projects simultaneously; be detail and deadline-oriented; proficient in WordPerfect 6.1, Excel, and PowerPoint; and available for overtime. Five+ years' experience in television (on-air promotion, production or post production, commercial administration or other related field) preferred.

We offer competitive salaries and excellent benefits. For more information, please forward resume to: **Fox Sports, Human Resources Dept., MA-182, P.O. Box 900, Beverly Hills, CA 90213.** Equal Opportunity Employer.



Promotion Coordinator. WSBK-UPN38, WLWC-UPN28 seeks a highly motivated, detail oriented person to traffic on-air promos, input logs and perform the clerical needs of Promotion Manager/Dept. Some production duties may be required. Broadcast experience preferred. Send resume and tape to WSBK-UPN38, Dept. 12, 83 Leo Birmingham Pkwy., Boston, MA 02135. An Equal Opportunity Employer.

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

HELP WANTED PRODUCTION

WDEF-TV is looking for a *Chyron Operator*. Full-time position, duties include but are not limited to: preparation of graphics for live news programs, responsibility for graphics preparation and presentation for News programs with tight deadlines. Skills needed: computer literate, experience working with Chyron Infinit preferred. Must be able to work nights and weekends. Send resume to: Barry Cammon, Production Manager, WDEF-TV, 3300 Broad Street, Chattanooga, TN 37408. EOE. Minority applicants encouraged to apply. Pre-employment drug test required. M/F. No phone calls please.

Video Editor: Creative superstar editor needed for advanced facility in coastal Virginia. Super design ability, positive attitude and great client skills required. Minimum 3 years hands-on experience in Digital Betacam or other tape based digital editing environment. Send resume via fax: 757-627-6500, email: jwillcox@metrovideo.com or mail: John Willcox, Metro Video Productions, 626 West Olney Rd., Norfolk, VA 23507. MVP is a great place to work and equal opportunity employer.

Technical Director/Editor: Immediate opening at growing niche network with state-of-the-art digital equipment. We're looking for the right person to operate our Abekas, Accom, and Phillips equipment in a news and post-production environment. We need someone who is self motivated, creative, and can work as part of a successful team. Responsibilities include TD'ing live newscasts, commercial production, and operation of both linear and non-linear editing systems. Knowledge of Asian languages a plus. Send resume, non-returnable demo reel, and salary requirements to: Mr. Gary Griffin, 10500 Richmond Ave., Suite 150, Houston, TX 77042. No phone calls please.

21st Market WB Network Affiliate looking for a top-notch producer with the following responsibilities: write and produce promos for news and entertainment programming. Non-linear editing experience a plus. Should demonstrate initiative in producing station campaigns, voice-over copy, sales tapes, radio spots, event promotion and special projects. Superior writing skills, vivid imagination and sense of humor essential. Ability to work on multiple projects at one time. 1-2 years producing experience preferred. Send resume, tape and writing samples to Dept. 114D, KPLR-TV, 4935 Lindell Blvd., St. Louis, MO 63108. EOE Employer. M/F, Vets/Handicapped.

HELP WANTED FINANCIAL & ACCOUNTING

Finance

ASSISTANT DIRECTOR OF FINANCE

KABC-TV seeks an *Assistant Director of Finance* who will be responsible for supervising the day-to-day accounting process. The selected candidate will also assist in budgeting, analysis of internal controls and special projects.

To qualify for this key position, you must be a CPA with at least 5 years related experience. The ability to work effectively in a multi-task environment is essential. Please send your resume to:

KABC-TV
Attn: K. Castillo
Dept. BC-ADF
4151 Prospect Avenue
Los Angeles, CA 90027



No phone calls please. Equal Opportunity Employer.

HELP WANTED RESEARCH

Television Research Coordinator needed for KSWB 5/69, San Diego's Warner Bros. affiliate. Requires a bright, computer/graphic literate individual to create sales/marketing research and one sheets. Responsibilities include collecting and analyzing Nielsen Media Research data, preparing written and graphic presentations and working closely with programming management, marketing/sales consultants and national rep firm advertising clients. Position requires the ability to work and think independently and creatively and be very numbers oriented. Candidate should have thorough knowledge of Nielsen Media Research, TVScan, CMR, Scarborough, Market Manager, PowerPoint, Microsoft Office and Harvard Graphics. Send resume, in confidence to: T. Sorensen, Human Resources, KSWB-TV, PO Box 121569, San Diego, CA 92112. Refer to ad BC89. KSWB is a Tribune Company subsidiary and an Equal Opportunity Employer. Women and minorities encouraged to apply. No telephone calls please.

Research Director. Must see TV and a must take job! NBC 6/WCNC-TV (28th market), an A.H. Belo subsidiary located in Charlotte, is currently recruiting for a Research Director. This highly organized person will provide support for a growing Sales staff, as well as the News and Programming/Promotion departments. You must be able to handle a number of jobs and a number of "supervisors" successfully and timely. Qualified candidates must demonstrate proficiency in evaluation NSI+ Studies, rating trends and in creating sales presentations. Will use Leigh Stowell Research, TV Works, Nielsen Galaxy Navigator, CMR Audience Analyst and Microsoft Word/Excel/PowerPoint. Successful candidates must be detail oriented and proficient in analyzing statistical data. Candidates also need to be computer literate. Qualified applicants need to send your resume and salary history to: (No phone calls, please): NBC 6, Human Resources Department, RE: 98-40, 1001 Wood Ridge Center Drive, Charlotte, NC 28217. EOE/M/F/V/H.

Operations Director: NY based major television ratings analysis software company. Requirements include in-depth knowledge of television research and experience in working with computer programmers. Responsibilities include liaison with programmers and clients to develop and test new products, enhance current product line and client/technical support. Fax resume to 212-835-2311. EOE.

HELP WANTED PROGRAMMING

DIRECTOR OF BROADCAST OPERATIONS

Large group-owned, affiliate station, in Top-20 market seeks a Director of Broadcast Operations. Successful candidate should have three to five years of programming management experience. In addition, candidate should have hands-on experience in field production, commercial production, and special projects. Position is responsible for creating and developing special campaigns, coordinating commercial production, developing station program schedules, and handling syndication relations. Position reports to the General Manager.

All replies will be held in strictest confidence. For consideration, send resume and cover letter including source of referral to: Box 01468.

EOE/M-F

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HELP WANTED PROGRAMMING

Television

PROGRAM PLANNER

Outdoor Life Network, a new cable channel dedicated to all aspects of the great outdoors, is currently seeking a Program Planner. In this position you will create the network's monthly schedules, develop programming stunts, administer the network's program inventory and act as liaison with the production, Marketing & Sales Departments. Candidates must have 1-2 years programming scheduling or similar exp. Familiarity with TV programming & scheduling strategies, strong computer skills and a B.S./B.A. Degree required. Send or fax resumes to:

**Human resources
Outdoor Life Network
Two Stamford Plaza
281 Tresser Blvd., 9th Fl.
Stamford, CT 06901
Fax: (203) 406-2530**

No Phone Calls Please. EOE. MF/D/V

HELP WANTED NEWS

Managing Producer- "News Odyssey," two-year-old weekly national cable news show exploring values and religion in the news seeks strong leader to carry show to next level. Requires proven track record in broadcast journalism and management plus demonstrated ability to understand and interpret religious and spiritual perspective of current world events. Resume, references, salary history to Personnel, Box 320, Nashville, TN 37202.

HELP WANTED PROMOTION

Management

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

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

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

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HELP WANTED INSTRUCTION

ITHACA COLLEGE

ROY H. PARK SCHOOL OF COMMUNICATIONS

THE PARK DISTINGUISHED CHAIR IN COMMUNICATIONS

The Roy H. Park School of Communications at Ithaca College seeks applications and nominations for the Park Distinguished Chair in Communications. Endowed by the Park Foundation, this is a twelve-month, non-tenure eligible appointment at the rank of Professor. The initial term is two years and is renewable for an additional two years, pending satisfactory performance and assessment. Salary is open and competitive, depending upon experience and qualifications.

A Ph.D., MFA, or Masters degree required in communications or related field. Applicants must also have a strong record of professional accomplishment in one or more of the following areas: 1. Creative applications of media and technology, including video, audio, multimedia design and production, and/or scriptwriting; 2. Media policy and management. Primary teaching responsibilities will correspond to the individual's area of expertise. The candidate must have experience with and/or commitment to working with undergraduate students in a program which blends liberal arts study with professional communication theory and practice.

The individual will have a range of opportunities to work individually or with Park School personnel. These include, but are not limited to, working with School co-curricular media developing specific seminars and workshops, actively and formally critiquing student co-curricular work, and assisting in the production of co-curricular content; developing and maintaining an applied research and/or creative program incorporating both internal and external funding; developing special seminars, institutes, and workshops for working professionals, communication educators, and scholars; working with the Dean and faculty to bring communication professionals and scholars to campus for guest lectures, seminars, and workshops; developing a variety of public programming initiatives in the Park School.

This endowed position is the second of two Park Distinguished Chairs made possible through the generosity of the Park Foundation. In addition to the Chairs, the Park Foundation also supports undergraduate scholarships, a Distinguished Visitors Program, and capital equipment acquisitions in the Park School of Communications.

Nominations and applications should be sent to Dr. Thomas W. Bohn, Dean, Roy H. Park School of Communications, Ithaca College, Ithaca, New York 14850-7250. Telephone 607-274-3895; fax 607-274-1108. Screening begins January 18, 1999 and will continue until the position is filled.

The Roy H. Park School of Communications is one of five Schools within Ithaca College and enrolls approximately 1,200 students in three undergraduate departments (Television-Radio, Cinema & Photography, and Organizational Communication, Learning and Design). The School also offers a B.A. in Journalism, a B.S. in Telecommunications Management, a B.F.A. in Film, Photography, and Visual Arts, and a B.A. in Media Studies. The Graduate Studies program offers a M.S. in Communications. Recent grants from the Park Foundation and a bequest from James B. Pendleton, totaling over \$27 million, have provided the Park School with state-of-the-art communication facilities in addition to undergraduate scholarships, endowed Chairs, and expanded public programming.

Ithaca College is an independent residential comprehensive college with an undergraduate enrollment of approximately 5,600 students located in the Finger Lakes region of central New York. Ithaca College is an equal opportunity affirmative action employer.

The Department of Communication Arts at the University of Montevallo seeks an Instructor/Assistant Professor to teach video production and electronic newsgathering. Experience in non-linear video editing and computer graphics/animation desirable. Tenure track Ph.D. preferred, ABD with significant professional experience considered. Must demonstrate potential for scholarly/creative activity. Send resume, curriculum vitae, and names of three references to Randall Scott, Chair, Department of Communication Arts, University of Montevallo, AL 35115. Visit our website at www.Montevallo.edu. UM is an AA/EEO/ADA Institution.

Broadcast Journalist/Professor Opening. The University of Montana School of Journalism seeks an experienced broadcast journalist for a tenure-track position to teach broadcast writing, reporting, ethics and news production and non-linear editing beginning August 1999. The successful candidate will also help supervise the school's national award-winning Student Documentary Unit. The school, fully accredited by ACEJMC, believes in strong hands-on training. Ten years industry experience required. Some college teaching experience and M.A. preferred. Send letter of application, vita and names of three references to Prof. Bill Knowles, Chair, Broadcast Search Committee, Radio-Television Dept., School of Journalism, The University of Montana, Missoula, MT 59812-1068. Applications will be reviewed beginning February 1, 1999, and continue until the position is filled. Women and minorities are encouraged to apply. The University of Montana is an Equal Opportunity Employer.

The School of Journalism and Broadcasting at Oklahoma State University seeks a tenure-track assistant professor in broadcasting to teach television production, corporate video and broadcast reporting and writing, and possibly supervise a daily student TV newscast. We seek a candidate skilled in multimedia production and non-linear video/audio editing. A master's degree (doctorate preferred) and five years or more of relevant hands-on experience is required. Teaching experience and evidence of potential for research or creative activity and/or professional extension activities are required. Submit application letter, curriculum vita, transcripts and names, addresses and telephone numbers of three references to Chair, Broadcast Search Committee, School of Journalism and Broadcasting, 206 Paul Miller Building, Oklahoma State University, Stillwater, OK 74078-4053. Phone: 405-744-6354. Application deadline is November 30, 1998. A review of applications will start November 30, 1998 and continue until position is filled. Oklahoma State University is an ADA/EEO/Affirmative Action employer. The School of Journalism and Broadcasting is committed to diversity within the faculty and student body and solicits applications from women and ethnic minorities.

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The ideal candidate will have 5-7 years product management experience in high tech, with emphasis on media markets; MBA preferred; excellent communication and interpersonal skills; basic working knowledge of major computer operating systems, including Windows (95, 98, 2000/NT), with exposure to SGI IRIX (UNIX) a plus. Working knowledge of database and spreadsheet applications required, as is a willingness to travel (approx. 25-35 %).

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Production Manager. Seeking technology-oriented person who can manage and motivate a busy production department and post-production operation. Will oversee seven edit suites in three locations- two digibeta, one beta, 4 non-linear. Will assist with studio and EFP using 5 staff crews. Needs a minimum of 5 years management experience at production house, TV station or large corporate facility. Must have grasp of current and emerging technologies. Excellent customer service and leadership skills required. The position is based in Richmond, VA with a salary in \$50K range. Metro Video Productions is a full service video production company with offices in Richmond, Norfolk, and Williamsburg, VA and Orlando, FL. We offer a positive working environment, excellent benefits and advancement opportunity with a growing company. EOE. Send resume to Scott Wheeler, 424 Duke of Gloucester Street, Williamsburg, VA 23185.

HELP WANTED ALL POSITIONS

Wanted: Applicants for Broadcast Industry Opportunities - All Positions. The members of the Massachusetts Broadcasters Association (MBA) are committed to the FCC's goals of non-discrimination and affirmative action. Mail resumes to: Massachusetts Broadcasters Association, Attn: Job Bank, c/o Bedford Granite Group, 10 Chestnut Drive, Bedford, NH 03110. The members of the MBA are Equal Opportunity Employers. Please specify the position(s) you wish to be considered for. No phone calls.

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Demonstrate computer-based news editing systems to customers. Assist sales in preparing systems proposals and designs. Also work with Marketing and Engineering to review new products and conduct pre-beta testing. Strong tape-based, news editing experience in major market, preferred. Computer experience required.

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Responsible for identifying and pursuing broadcast sales opportunities. Requires significant experience preparing proposals, working with customers to plan systems, negotiating and managing reseller relationships. Broadcast industry computer sales experience required.

Both positions require ability to present to technical audience, knowledge of PC's, Windows NT, computer networking, and frequent travel. Resumes to: Vibrint, 23 Crosby Drive, Bedford, MA 01730

HELP WANTED FACULTY

CHAIR, DEPARTMENT OF VISUAL AND MEDIA ARTS

The School of the Arts at Emerson College invites applications and nominations for the position of Chair of the Department of Visual and Media Arts. With over 3,100 students, Emerson College is the nation's only accredited undergraduate and graduate institution specializing solely in the study of communication and performing arts.

The Visual and Media Arts Department is one of three departments in the School of the Arts, with 26 full-time faculty. It offers specialization in Film, Video/Television, Audio/Radio, New Media, and Media Studies to approximately 1,067 undergraduates and 112 graduate students.

Successful candidates must give evidence of the ability to provide strong leadership in scholarship and creative activities, high standards in the teaching of media art, and vision in an environment of technological change. Candidates should have excellent administrative and interpersonal skills, demonstrate superb oral and written communication skills for effective departmental (including student, staff, and faculty) advocacy, and must be committed to the goals of affirmative action, cultural diversity and multi-cultural education in an atmosphere of collegiality. Applicants must hold a terminal degree and/or equivalent professional experience in a field represented on the Department's curriculum. The rank is Associate or Full Professor. The salary and benefits are highly competitive. Applications will be reviewed beginning December 14 and will continue until the position is filled.

Qualified candidates should send a letter of inquiry, curriculum vitae, references, and other supporting information to: **Grafton Nunes, Dean, School of the Arts, Emerson College, 100 Beacon Street, Boston, MA 02116.** Emerson College is an Equal Opportunity/Affirmative Action Employer focused on work force diversity. Minorities and women are encouraged to apply. Visit our web site: www.emerson.edu.

**EMERSON
COLLEGE**

HELP WANTED TECHNICAL

Broadcast Engineering Technologist, University of Florida. The University of Florida, WUFT TV/ FM, is currently recruiting for a Broadcast Engineering Technologist. Minimum qualifications for this position are a high school diploma and 4 years of appropriate experience. Work experience repairing, maintaining, and installing broadcast television electronics equipment, including but not limited to video tape recorders of various industry standard formats, broadcast television cameras, switchers, editors, routers and satellite receiving equipment is preferred. High power transmitter experience is desirable. The top salary amount for this position is \$35,271 or \$16.94 per hour. Please apply at the Central Employment Center, 4th Floor Stadium West, PO Box 115002, Gainesville, FL 32611. Reference 1p# 827080. For more information, please contact Ward Lindsey at (352) 392-5551 ext. 104. 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.

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COLLECTION AGENCY

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DATEBOOK

MAJOR MEETINGS

Jan. 25-28, 1999—35th annual *National Association of Television Programming Executives* conference and exhibition. Ernest Morial Convention Center, New Orleans. Contact: (310) 453-4440.

April 19-20, 1999—*Television Bureau of Advertising* annual marketing conference. Las Vegas Hilton Hotel, 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.

May 17-20, 1999—39th annual *Broadcast Cable Financial Management Association* conference. MGM Grand Hotel, Las Vegas. Contact: Mary Teister, (847) 296-0200.

June 13-16, 1999—Cable '99, 48th annual *National Cable Television Association* convention and exposition. McCormick Place, Chicago. Contact: Bobbie Boyd, (202) 775-3669.

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

THIS WEEK

Through Dec. 11—"Harris/PBS DTV Express," DTV dual seminar series featuring technical and business operations seminars presented by *Harris Corp.* and *PBS*. Atlanta. Contact: (888) 733-3883.

Dec. 9—*CTAM* Washington-Baltimore chapter annual holiday party to benefit Ronald McDonald House Charities. Sequoia Restaurant, Washington. Contact: Anne Wolek, (703) 790-8107.

Dec. 9-11—"Making News: An Executive Seminar on Broadcast Journalism," presented by the *NAB Education Foundation*. Sheraton Chicago Hilton & Towers, Chicago. Contact: John Porter, (202) 775-2559.

Dec. 10—*Hollywood Radio and Television Society* Holiday Party Benefit. Beverly Hilton Hotel, Los Angeles. Contact: (818) 789-1182.

Dec. 10-11—16th annual Telecommunications Policy and Regulation Conference, sponsored by the *Federal Communications Bar Association* and the *Practising Law Institute*. Washington Hilton Hotel, Washington. Contact: (800) 260-4754.

DECEMBER

Dec. 14-18—"Harris/PBS DTV Express," DTV dual seminar series featuring technical and business operations seminars presented by *Harris Corp.* and *PBS*. Baton Rouge. Contact: (888) 733-3883.

Dec. 16—*International Radio & Television Society Foundation* Christmas benefit. Waldorf-Astoria Hotel, New York City. Contact: John Kienker, (212) 867-6650.

Dec. 17—*New York Women in Film & Television* gala holiday luncheon and Muse Awards presentation. New York Hilton and Towers, New York City. Contact: (212) 838-6033.

JANUARY 1999

Jan. 8-10—"Civic Journalism: New Dimensions in '99," workshop sponsored by *Radio and Television News Directors Foundation* and the *Pew Center for Civic Journalism*. Miami Airport Hilton & Towers, Miami. Contact: Sara Pollock, (202) 331-3200.

Jan. 21-23—*Cabletelevision Advertising Bureau* cable sales management school. Mission Inn, Orlando, Fla. Contact: Nancy Lagos, (212) 508-1229.

Jan. 23-28—12th annual *International Teleproduction Society* president's retreat and management conference. Hilton Jalousies Resort and Spa, St. Lucia, W.I. Contact: (703) 319-0800.

Jan. 25-26—*West Virginia Broadcasters Association* winter meeting and legislative reception. Charleston Marriott Town Center, Charleston, W.Va. Contact: (304) 744-2143.

Jan. 30-Feb. 2—56th annual *National Religious Broadcasters* convention and exposition. Opryland Hotel Convention Center, Nashville. Contact: (703) 330-7000.

FEBRUARY 1999

Feb. 2-3—*Arizona Cable Telecommunications Association* annual meeting. Phoenix Hilton Hotel, Phoenix. Contact: (602) 955-4122.

Feb. 4-6—*Eckstein, Summers & Co.* annual conference on new business development for the television industry. Don CeSar Beach Resort, St. Pete Beach, Fla. Contact: Roland Eckstein, (732) 530-1996.

Feb. 4-7—RAB '99, 19th annual *Radio Advertising Bureau* international conference. Hyatt Regency Hotel, Atlanta. Contact: Wayne Cornils,

(800) 722-7355.

Feb. 8-10—16th annual *CTAM* Research Conference. Hilton San Diego Resort, San Diego. Contact: (703) 549-4200.

Feb. 9-12—*Milia*, the international content market for interactive media. Palais de Festivals, Cannes, France. Contact: Patrick Lynch, (212) 689-4220.

Feb. 10—"The Cable Presidents," *Hollywood Radio and Television Society* newsmaker luncheon. Beverly Hilton Hotel, Los Angeles. Contact: (818) 789-1182.

Feb. 16-17—"DBS: The Five Burning Questions," presented by *The Carmel Group*. Sheraton Gateway Hotel, Los Angeles. Contact: (831) 643-2222.

Feb. 21-24—21st *Monte Carlo TV Market* conference and exposition. Loews Hotel, Monte Carlo, Monaco. Contact: (201) 869-4022.

Feb. 22-24—*North American National Broadcasters Association* annual general meeting. The Freedom Forum, Washington. Contact: Paul Ferreira, (416) 598-9877.

Feb. 23-24—Great Lakes Broadcasting Conference and Expo, presented by the *Michigan Association of Broadcasters*. Lansing Center, Lansing, Mich. Contact: (800) 968-7622.

Feb. 24-26—Texas Show '99, cable convention and exhibition presented by the *Texas Cable & Telecommunications Association*. San Antonio Convention Center, San Antonio, Tex. Contact: (512) 474-2082.

MARCH 1999

March 3-5—*CTAM* digital and pay-per-view conference. New Orleans Marriott Hotel, New Orleans. Contact: (703) 549-4200.

March 4—*Cabletelevision Advertising Bureau* 17th annual Cable Advertising Conference. New York Marriott Marquis, New York City. Contact: (212) 508-1214.

March 10-13—30th annual Country Radio Seminar, presented by *Country Radio Broadcasters Inc.* Nashville Convention Center, Nashville. Contact: (615) 327-4487.

March 15-17—*North Central Cable Television Association* annual convention and trade show. Hyatt Regency Hotel, Minneapolis. Contact: Karen Stamos, (651) 641-0268.

March 18—15th annual *National Association of Black Owned Broadcasters* Communications Awards Dinner. Marriott Wardman Park Hotel, Washington. Contact: (202) 463-8970.

March 22-25—*SPORTElamerica* TV Market conference and exposition. Miami Beach, Fla. Contact: (201) 869-4022.

March 23-24—10th annual *Consumer Electronics Manufacturers Association/IEEE Consumer Electronics Society* Digital Engineering Conference. Crown Plaza Hotel, Hasbrouck Heights, N.J. Contact: (703) 907-7660.

March 24-26—"Making News: An Executive Seminar on Broadcast Journalism," presented by the *NAB Education Foundation*. Swissotel, Atlanta. Contact: John Porter, (202) 775-2559.

APRIL 1999

April 2-3—21st annual *Black College Radio* convention. Renaissance Hotel, Atlanta. Contact: (404) 523-6136.

April 6—SkyFORUM XI, direct-to-home satellite TV business symposium presented by the *Satellite Broadcasting and Communications Association*. Marriott Marquis Hotel, New York City. Contact: Carrie Cole, (703) 549-6990.

April 6—T. Howard Foundation fund-raising dinner, presented by the *Satellite Broadcasting and Communications Association*. Tavern on the Green, New York City. Contact: Carrie Cole, (703) 549-6990.

April 16-19—44th annual *Broadcast Education Association* convention and exhibition. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5354.

April 17—*Broadcasters Foundation* Charity Golf Tournament. Las Vegas National Golf Course, Las Vegas. Contact: Gordon Hastings, (203) 862-8577.

April 21—*Broadcasters Foundation* Golden Mike Award. The Plaza Hotel, New York City. Contact: Gordon Hastings, (203) 862-8577.

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

MAY 1999

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

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

May 17-19—"Advancing the Science and Art of Marketing," eighth annual *Claritas* Precision Marketing Conference. Fairmont Hotel, Chicago. Contact: (800) 678-8110.

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

May 22-27—22nd annual *National Association of Black Owned Broadcasters* spring broadcast management conference. Renaissance Beach Resort Hotel, St. Thomas, U.S. Virgin Islands. Contact: (202) 463-8970.

JUNE 1999

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

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

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

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

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

JULY 1999

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

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

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The screenshot shows the homepage of Broadcasting & Cable Online. At the top is the logo "Broadcasting ONLINE & Cable". Below the logo is a search bar and a "SUBSCRIBE" button. The main content area is titled "TODAY'S TOP STORIES" and features a headline "Powell: Spectrum not scarce" with a sub-headline "Broadcast spectrum is no longer scarce says FCC Commissioner Michael Powell". To the right of the main content is a sidebar with sections: "BREAKING NEWS" (with a link to "TOP OF THE NEWS"), "TODAY'S JOB BARK" (with a "Select a Job" dropdown and a "Submit" button), and "Stock Watch" (with a link to "Get the latest stock information").

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Marketing maven: From soap to sports

The marketing career of Steve Zales has spanned diverse successes—from growing market share for dishwashing soap with lemon juice to overseeing the most lucrative sports franchise on the Internet.

While he describes the lemon juice strategy as “exciting,” Zales is a sports fanatic at heart, and he has strategy of a slightly different sort in mind to keep ESPN Internet Ventures at the top of the online heap. “We’re starting from such a strong base; it’s a very good position to be in,” says Zales, who could be speaking of the move that took him from serving as vice president/GM at CNN/SI to overseeing arch-online competitor ESPN in October.

But then, Zales’s career has been a series of sudden turns through a variety of corporate venues. He earned his BA in sociology and economics at Dartmouth, reasoning that “a sociology degree would help get me in the mind-set of the consumer.”

Zales left Dartmouth for an internship with the Schneider industrial conglomerate in France. It was an early career challenge with serious cultural underpinnings. “I had never learned French until my senior year in college,” Zales recalls, “and I tried very hard to learn French and stay awake for eight hours a day listening to people speak it.”

After a year of hands-on marketing and language studies in Paris and Grenoble, Zales returned to the states for work on his master’s degree in marketing and international business administration at Northwestern University’s Kellogg School.

After the MA program at Northwestern, an internship at Pepsi was followed by a three-year stint at Lever Brothers—finally as the product manager who put that appealing lemon smell back in Sunlight dishwashing liquid. Appealing enough, that is, to increase the product’s market share on crowded supermarket shelves. And when the call came from a former Lever Brothers executive who had moved to HBO Video, Zales hesitated. “I was torn between the glamour of working in the entertainment business and the excitement of marketing dishwashing liquid,” he deadpans.

Ultimately, he opted in 1987 for the spot at HBO Video, which led him



There’s “incredibly strong interest” internally in leveraging ESPN’s on-air assets in fresh ways on the new-media side.

Steven Cahn Zales

Senior vice president/general manager, ESPN Internet Ventures, New York; b. Jan. 8, 1959, Greenwich, Conn.; BA, Dartmouth University, Dartmouth, N.H., 1981; MA, Northwestern University, Evanston, Ill., 1984; product manager, Lever Brothers, New York, 1984-87; HBO Home Video, New York: marketing manager/nontheatrical programming director, 1987-90; Sports Illustrated, New York: director of video projects, 1990-91; director of development, 1991-96; VP, GM, CNN/SI, 1997-98; present position since October; m. Cathy Barton, Nov. 7, 1988; children: Scott, 8; Greg, 4

through other positions until he arrived at another point of departure: becoming director of video products for *Sports Illustrated* in 1990. “As a big sports fan, it was a no-brainer to go over there,” Zales says. “It was building new businesses and building the *SI* franchise into new areas.”

At *Sports Illustrated*, Zales helped launch the video business with a Get the Feeling series featuring star performers. Zales subsequently diversified *SI*’s marketing, taking over *Playboy*’s home video business as part of that strategy.

Zales also played a role in *Sports Illustrated*’s entry into new media with the publication of two CD-ROMs and a subsequent 1995 deal to be the sports content provider for CompuServe. That was the spark that led directly to the following year’s launch of Sports Illustrated Online as part of Time Warner’s Pathfinder site. And that, in turn, pushed *SI* to seek an alliance with CNN, already a well-established Web media force. “I realized if we wanted to be a major player in the sports world, we had to become a 24-by-7 entity,” Zales says of the decision that led to CNN/SI’s entry online just over a year ago.

So after shepherding CNN/SI’s development over the past year, Zales has taken the top spot at the leading online sports brand—another no-brainer move: “For somebody who is interested in the Internet and sports, the opportunity to come over to the entity that is clearly the number-one player in the sports Web marketplace—and is clearly very committed to the Internet—was something that I just couldn’t pass up.”

Instead of playing catch-up, the way he had to at CNN/SI, Zales’s mission at ESPN Internet Ventures is to maintain the franchise. The priorities include exploring relationships with sports leagues to add to its NFL, NBA and NHL connections and launching other Websites—a source of ongoing discussions with a number of different entities, according to Zales.

He reports “incredibly strong interest” internally in leveraging ESPN’s on-air assets in fresh ways on the new-media side as the sports net’s Internet unit remains in an “investment” mode for the foreseeable future.

—Richard Tedesco

BROADCAST TV



Fine

Appointments at Hearst-Argyle Television Inc (WCVB-TV Boston, WBAL-TV Baltimore): **Bill Fine**, VP/manager, general sales, WCVB-TV, joins WBAL-TV as president/general manager;

Andy Hoffman, manager, local sales, WCVB-TV, named manager, general sales; **Jordan Wertlieb**, manager, national sales, WCVB-TV, named manager, local sales.

Jeneane Fountaine Murray, senior counsel, legal and business affairs, Children's Television Workshop, New York, named VP, legal and business affairs.



Campbell

Reba Hull Campbell, director, government relations, communications division, South Carolina ETV, Columbia, S.C., named VP, community and government relations.

Appointments at KWBA(TV) Tucson, Ariz.: **Gene Steinberg**, executive, station marketing, Warner Bros., Burbank, Calif., joins as VP/director, programming and creative services; **Laurie Hains**, sales representative, KIX(FM) Tucson, joins as account executive, client service.

Stephen P. Gibson, VP/controller, Allbritton Communications Company, Washington, named VP/chief financial officer.

Tom Farkas, executive editor, NY1 News, New York, named director, programming and special events.

Ken Poortinga, director, marketing and circulation, Critics' Choice Video/Collectors' Choice Music, Itasca, Ill., joins PBS Learning Media, Alexandria, Va., as senior director, circulation/consumer marketing.

Michael Guariglia, VP/director, sales and marketing, CBS, New York, joins Paxson Communications Corp., West Palm Beach, Fla., as VP, network sales, PAX TV, New York.

PROGRAMMING

Appointments at Saatchi & Saatchi Program Exchange, New York: **Beth Kempner**, director, station relations, named senior VP; **Maura Berry**, associate director, named VP; **Josephine Ho**, director of operations, named VP; **Lisa Zupcich**, operations supervisor, named associate director.



Smith

Garrett Smith, executive director, videotape operations, Paramount Television Group, Hollywood, Calif., named VP, digital mastering operations.

Tori Lyons, director, Midwest regional operations, Metro Networks, St. Louis, named VP/regional director, Midwest regional operations.

JOURNALISM

Allison Hawnns, reporter, KSFY-TV Sioux Falls, S.D., joins WPGH-TV Pittsburgh in same capacity.

Appointments at CNN Headline News, Atlanta: **Sam Peabody**, copy editor, named senior writer; **Ryan Cooper**, associate producer, named copy editor.

Thor Wasbotten, managing editor, KTVB(TV) Boise, Idaho, joins KTRV(TV) Boise as news director.



Schulz

Dina Conte Schulz, senior broadcast producer, Good Morning Texas, WFAA-TV Dallas, named executive producer.

Cynthia Samuels, president/CEO, Cobblestone Productions, Malibu, Calif., joins National Public Radio, Washington, as senior national editor.

Steve Lewis, senior producer, daytime programming, MSNBC, Ft. Lee, N.J., named senior producer, weekend and prime time programming.

Eric Dodd, reporter, WJBK-TV, Detroit, joins Fox News, Los Angeles, as national correspondent.

Bruce Kates, anchor, KMOL-TV San

Antonio, Tex., joins KJAC-TV Beaumont, Tex., as news director.

CABLE

Darren Vanderveer, VP, technical operations, CNBC, Ft. Lee, N.J., joins Fox News, New York, as VP, engineering.

Appointments at E! Entertainment Television, Anaheim, Calif: **Sarah Lesch**, VP, public relations, named VP, marketing, E! Online; **Mark Rosch**, director, consumer publicity, named VP, public relations.

Dana Schmeizer, senior account executive, affiliate sales and marketing, Central region, ESPN, Chicago, named director, affiliate sales and marketing, South Central region, Chicago.

Patrick Wilson, senior VP, affiliate sales and marketing, Fox/Liberty Networks, Los Angeles, joins E! Entertainment Television, Los Angeles, as VP, affiliate relations.

Steve Anderson, senior VP, production, ABC Sports, New York, rejoins ESPN, Bristol, Conn., in same capacity.

J. Larry Sims, director, market development, The Inspirational Network, Charlotte, N.C., named VP, network sales.



Noel

Appointments at DMX, Los Angeles: **Christy Noel**, VP, marketing and corporate communications, named senior VP, marketing and music programming; **Walt Tatum**, VP, owned-and-operated

offices, named senior VP, direct sales.

RADIO

Marty McFly, operations manager/on-air personality, WGSQ(FM) Cookeville, Tenn., joins Jones Radio Network, Englewood, Colo., as co-host, Nashville Nights.

Appointments at United Stations Radio Networks, New York: **Kevin J. Paradis**, account manager, The Weather Channel, New York, joins as VP, Eastern sales; **Andrew G. Weber**, junior account executive, Petry Television, Chicago, joins as account executive, Chicago sales.

Thomas J. Bartunek, VP, programming and operations, WQXR-FM New York,

named president/general manager.

Kathy Waller, senior account executive, Western International Media, Los Angeles, joins KLYY(FM) Los Angeles as manager, local sales.



Fowler

Tom Fowler, assistant VP, South Carolina Educational Radio Network, Columbia, S.C., named VP.

Kevin Miller, VP, marketing, Pizza Hut, Dallas, joins ABC Radio Networks, Dallas, as

senior VP/chief marketing officer.

Appointments at Chancellor Media Corporation, Dallas: **Bob Visotcky**, VP/general manager, KCMG-FM Los Angeles, joins as market manager, Denver; **Marko Radlovic**, manager, general sales, KCMG-FM, Los Angeles, named VP/general manager.

Tomas A. Martinez, manager, general sales, Shadow Broadcast Services/Westwood One, Miami, joins WNMA(AM) Miami as VP/general manager.

TECHNOLOGY



Frank

Douglas F. Frank, director of operations, Time Warner Cable, Reading, Penn., named general manager, Time Warner Cable, Pottsville, Penn.

Thomas W. Christenson, director,

broadcast sales, SeaChange International, Maynard, Mass., joins Vibrant Technologies, Bedford, Mass., as VP, sales. Appointments at American

Tower Corporation, Boston: **Howard N. Miller**, partner, TXMEDIA Inc., New York, joins as VP/general manager, Northeast region, Boston; **Jeffrey A. Ebihara**, VP, network services division, named VP, Southeast region, Atlanta.

Rick Shipley, account manager, broadcasting and production group, Sony Corporation, Cincinnati, joins Harris Corporation, Cincinnati, as manager, television district sales.

ADVERTISING/MARKETING/ PUBLIC RELATIONS



Slayton

Todd Slayton, director, business affairs, Promax and BDA, Los Angeles, named senior VP/chief financial officer. Appointments at CBS Promotions Group, Chicago:

Robin P. Cecola,

senior manager, sales, Music Choice, Chicago, joins as director; Gary Ellis, account executive, Kellogg Company, Chicago and Indianapolis, joins as senior account executive.



Marles

Vivien Marles, head of research, Granada Media, London, joins Frank N. Magid Associates, London, as director, international research.

Kathleen Wyer Lane, branch mar-

keting manager, Xerox Corporation, New York, joins Katz Media Group Inc., New York, as VP, corporate communications.

DEATHS



Wilson

Flip Wilson, the TV funnyman known for outrageous characters and spunky catch phrases ("the devil made me do it") died Nov. 24 in Los Angeles of liver cancer. He was 64. At the height of

his career, Wilson was rivaled only by Bill Cosby as America's most important African-American comedian. He is best remembered for his alter-ego character, the sassy Geraldine Jones ("What you see is what you get").

Wilson made history as the host of NBC's *The Flip Wilson Show* (1970-74), an hour-long variety show that ranked number two in the country during its first two seasons.

Born Clerow Wilson and raised in foster homes in Jersey City, N. J., the comedian dropped out of school at 16. He joined the Air Force, where he was given his nickname for his "flipped-out" sense of humor.

Wilson is survived by sons Kevin and David and daughters Stacey, Tamara and Michelle.

Elmer H. Wavering, 91, former president of Motorola Inc., died Nov. 20 in Schaumburg, Ill. Wavering helped develop the first commercially successful car radio. He also invented the automotive alternator, which led to air conditioning and other high-tech automotive electronic devices. Wavering, who served as Motorola's chief operating officer, vice chairman of the board and president, retired in 1972. He leaves no immediate survivors.

Bradley Gonzalez, 44, VP, programming and operations, KPTM(TV) and KXVO(TV) Omaha, died Nov. 23 at his home of an apparent heart attack. Gonzalez's career at KPTM began in 1990, when he helped launch the station's first half-hour newscast. Since then, he had guided the expansion of the station's news operations and served as news director. As a programmer, Gonzalez guided the 1995 entry of KXVO(TV) into the Omaha market. He is survived by his wife, Patricia, and two daughters.

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Kevorkian tape raises questions

EDITOR: CBS's *60 Minutes* appears to have suffered a tragic lapse in its long history of journalistic excellence when it broadcast Jack Kevorkian's killing of another human being on Nov. 29. When I was the chairman of the Federal Communications Commission (1993-97), I spent long hours studying the meaning of the "public interest duty" owed by broadcasters to the American people. The broadcast of the Kevorkian killing appears to be inconsistent with the duty that CBS stations owe the American public.

A.H. Belo and the other CBS affiliates that refused to air the show should be complimented for their exercise of discretion.

CBS should be held to account for its decision to broadcast Kevorkian's "killing" (his own word) of another person on at least the following grounds:

- Did CBS know, or should it have known, that Kevorkian intended, for the first time, to directly administer a lethal injection—in less euphemistic terms, that he intended to kill a human being? If it did know, shouldn't CBS as a Good Samaritan have intervened to stop the homicide?

- Did CBS consider whether its decision to place Kevorkian on a stage before 15 million homes to some degree encouraged him to do what he had never done before: take a direct role in causing the death of another person? Was CBS the moral equivalent of an accessory to Kevorkian's act?

- By broadcasting the killing, did CBS tacitly condone what appears to be Kevorkian's breaking of Michigan law? Should CBS have taken any additional steps to communicate to its audience the moral judgments that killers should be condemned, that the sanctity of human life is paramount, and that laws against murder are sacrosanct?

- Did CBS take all possible measures to investigate whether the deceased was fully capable of consenting to his own death? For example, did CBS have expert information on the subject of the deceased's state of mind?

- Would CBS broadcast any murder, or is there some limit to its willingness to give killers national notoriety?

- Was the decline in network market share a factor in CBS's decision to show the Kevorkian killing during

sweeps month?

- Did CBS give its affiliates the right to edit portions of the broadcast that they found inappropriate? If not, why not?

- Is the broadcasting industry's duty to serve the "public interest" a grounds for obliging broadcasters to defend themselves against those who question their programming decisions, or can broadcasters ignore their critics by merely saying that disaffected viewers' only response is to change the channel or turn the television off?—*Reed E. Hundt, former FCC chairman (1993-97)*

Honor Roll addition

EDITOR: Your Nov. 16 issue featured a special supplement titled "The Dawn of Digital Television." Included was "An Honor Roll for DTV." While not every name can be included, one that should have been a "must carry" was Jim Goodmon of Capitol Broadcasting, Raleigh, N.C.

While much talk was going on about how to build an HDTV station and assistance was being rounded up from various sources to build the Model Station in Washington, Jim Goodmon—with his own money and determination—went out and put the nation's first digital television station—WRAL-DT—on the air. No one asked him to do it, no one gave him the funds, he just took it on his own to do it. He did it right and he did it first. A true HDTV pioneer—among his many other accomplishments—that should qualify him to make the short list.—*Jeff Long, station manager, WHKY-AM-TV Hickory, N.C. (via Broadcasting & Cable Online: www.broadcastingcable.com)*

Sinclair's record-straightener

EDITOR: I would like to address a gross inaccuracy in an article in "The Dawn of Digital Television," a supplement to the Nov. 16 BROADCASTING & CABLE. The article on page S37 states that Sinclair "suffered big financial losses in October and has announced plans to sell some of its 56 owned television stations." As you know, broadcasters routinely report accounting losses resulting from the interest charges and non-cash amortization charges that result from high acquisition activity. On a broadcast cash-flow basis, a widely used industry prof-

itability measure, Sinclair reported a 63% increase, to \$93.6 million, for the third quarter. As you can see, our growth has continued. Unfortunately, your characterization of "financial losses" made it sound as though we haven't placed DTV equipment orders for financial reasons, rather than the business reasons that Nat Ostroff, Sinclair vice president for new technology, enumerated.

In response to another reference, Sinclair did recently announce the possible sale of nonstrategic assets. However, this is not new for Sinclair. Even during a two and a half year buying spree, Sinclair sold radio and television stations that it viewed as nonstrategic. It is likely Sinclair will continue to buy and sell broadcast assets in support of its strategic goals.—*Mark E. Hyman, director, government relations, Sinclair Broadcast Group Inc., Baltimore*

In praise of private/public partnership

EDITOR: During its 41-year history, Milwaukee Public Television has always taken seriously its obligation to help voters with their political decision-making process. For example, this year MPTV provided nearly nine hours of airtime to some 90 candidates for national, state and local offices on Nov. 1, two days before the fall elections in Wisconsin. Each candidate was asked to respond to a series of questions appropriate to the office each was seeking. The first interview began at 10:30 a.m., and the last ended shortly before 7 p.m.

On election night, Nov. 3, MPTV once again teamed with WTMJ-TV Milwaukee, the local NBC affiliate, to bring prime time election information to southeastern Wisconsin. On Nov. 3, experts located in the studios of each station offered commentary on the returns, but only MPTV's WMVS(TV) Milwaukee carried the live program. A merging of the stations' logos in the branding and excellent work by the engineering staffs and the talent at the two stations blended nicely with coverage from candidates' headquarters and reports of exit poll results. In addition, WTMJ-TV was able to air its regular Tuesday night NBC schedule.—*David J. Foran, director, public relations and advertising, Milwaukee Public Television*

King World has renewed its dynamic game show duo of *Wheel of Fortune* and *Jeopardy!* in 72% of the country through 2004.

The syndicator has also renewed *The Oprah Winfrey Show* in 81% of the country through 2002. King World executives reported Friday that the new contracts bring the company's total domestic cash license fee "backlog" to \$2.2 billion, of which \$700 million will be retained by King World after payments to producers and others.

NBC strongly downplayed reports last week that parent company General Electric was considering spinning off the network in a public stock offering

anytime soon. GE CEO Jack Welch was asked about the possibility by reporters at a Tom Brokaw book signing reception.

Welch's response was that an IPO for NBC had been and remains an option for the future. In some respects, he said, it would "level the playing field" for NBC as it pursues acquisitions, joint ventures or other strategic alliances. When later asked by CNBC if an IPO for the network would happen anytime soon, NBC President Bob Wright said, "I don't think so. It's not something we've talked about for a long time." Wright acknowledged that as a GE subsidiary, there are "opportunities" that come NBC's way that would drag down GE earnings—and potentially GE's stock price. "I think Jack is simply saying that if it's really necessary to have to use currency other than cash in a better way, then maybe we ought to spin NBC out." But Wright stressed, "there's clearly no decision

made to do that."

Chopper 4, the state-of-the-art news helicopter used by WNBC-TV New York, crashed at 5:40

p.m. Thursday in the Passaic River in New Jersey while it was flying to cover a breaking news story in nearby Newark for the station's 5 o'clock newscast (the chopper was not on the air at the time). The two men aboard, pilot Terry Hawes and reporter Kai Simonsen, were uninjured and we were able to swim safely to shore. Hawes and Simonsen are employees of Aerial Films, the Morristown, N.J.-based company that owns the helicopter and operates it under a lease to WNBC. A helicopter crew from WABC-TV that was flying to cover the same story—a power outage in Newark—was instrumental in the rescue effort, says WNBC spokesperson Terry

Doll. "We want to thank them for their assistance in getting emergency ground crews to [the scene]," said Doll. WNBC did a live phone interview with Aerial Films President Ken Sanborn during its 6 and 11 p.m. newscasts. Doll added that Aerial Films will be handling the investigation of the crash. Aerial Film's Sanborn was not available for comment at press time on the cause of the crash or the salvageability of the chopper.

Reporters at Chicago's Shadow Broadcast Services voted 32-8 to be represented by the American Federation of Television & Radio

Artists. It was a big win, says Dick Kay, AFTRA Chicago president and WMAQ-TV political editor, not only because Shadow—which does traffic, weather and news reports under contract to broad-

WESTERN SHOW PROGRAMMING NOTEBOOK

Romance Classics has acquired five films that will make their world premieres on the network between December 1998 and April 1999. American Movie Classics Networks President Katie McEnroe says that

Romance Classics recently completed carriage agreements with MSOs that give the channel more than 20 million subscribers. AMC

has purchased Teleworld Inc., a library of 89 films from the 1950s and 1960s. AMC will debut a new series, *The Hollywood Fashion Machine*, about the impact of Hollywood on fashion, starting Feb. 22.

Disney Channel's animation channel **Toon Disney** has reached an agreement with Primestar to launch the channel to 2.2 million DBS subscribers nationally starting Dec. 31.

VH1 will launch the weekly *Where Are They Now* and a series of specials, *VH1 Gospel from the House of Blues*.

The Nashville Network will introduce its upcoming 13-part weekly series of one-hour documentaries, *Century of Country*, in March. TNN will lead in to the documentaries with a series of 52 one-minute vignettes about country music personalities that will run as interstitial programming starting in January. Actor James Garner hosts the documentaries.

Jones Intercable Inc. has agreed to an extended rollout of the **Fox News Channel** to more than 800,000 homes by April 1, 1999.

ESPN Inc. has completed a deal to telecast coverage of the 2000 America's Cup competition off the shores of New Zealand starting in February.

Starz! and **Encore** grew by a combined 3.5 million subscribers during the first three quarters of 1998, eclipsing the growth of any other pay-TV channel for the period, according to estimates in the Paul Kagan Associates 1998 premium broadband census report.

Starting Jan. 23, **FX** debuts a new weekly feature, *Macho, Macho Movie Saturday*, which will become a platform for action and adventure films, sexy psychological thrillers and martial arts movies in prime time on Saturday night. The first titles star Pamela Anderson Lee.

The Military Channel announced its live telecast of college basketball's Pearl Harbor Classic, set for Dec. 22-23. Tournament participants include Michigan State, Alabama, Oregon State, Pepperdine (Calif.), Texas Tech, Tulsa and Weber State (Utah). Military Channel has exclusive rights to telecast semifinal games on Dec. 22, the cable provider says. The Pearl Harbor Classic is a partnership of the tournament, the U.S. Navy, the National Park Service and the Polynesian Cultural Center. Each invited team is asked to represent a ship that was in Pearl Harbor at the time of the Dec. 7, 1941, attack.

Sundance Channel is teaming with the Directors Guild of America to produce a four-part series of specials about the process of filmmaking that will air on Sundance within the next year.

—Donna Petrozzello



casters—employs the largest single group of on-air staffers, but because Shadow employees had voted to decertify the union a decade ago. "We are a reinvigorated union in Chicago," Kay told B&C.

NBC Vice President Terry Mahony is leaving the company at the end of the year. He has been with NBC since 1983. Before joining NBC, he was at the FCC. Mahony plans to join a law firm or start his own company. He still will represent NBC, as well as Sunbelt Communications Co. "We don't want to lose our connection to Terry," says Rick Cotton, NBC executive vice president and general counsel. "After 16 years, he is extremely knowledgeable about this company. We still intend to reach out for him to do some work for us."

Weather Services International (WSI) and Time Warner Cable have teamed to develop a new local weather service with real-time weather graphics and on-air meteorologists. WSI will deliver real-time, 24-hour local weather data and graphics packages to Time Warner Cable through its Weather by Intellicast satellite service. Time Warner Cable will deliver the programming to its viewers via a server-based system that will be tested beginning next month, says Kirk Varnier, Time Warner Cable vice president of news services. An industry source says the testing will begin in Tampa, Fla.

Radio personality Don

Geronimo's message to listeners last Friday was "very simple. I screwed up and I am sorry."

Geronimo was convicted the day before on charges of marijuana possession. Opening his syndicated *Don and Mike Show* after sentencing with an apology, he told listeners that he had lost driving privileges and would be subject to drug testing but would not go to jail. He also said he was in treatment. Geronimo, whose real name is Michael Sorce, was convicted of cocaine possession in 1997 and was given probation.

Last week **Internet Ventures Inc.**, which is trying to roll out its Perkinet high-speed cable Internet service to cable operators, **declared that it is invoking "leased-access" provisions to get a channel on 10 Western U.S. systems.** The leased access rules were designed to allow program networks and producers to get at least hodgepodge carriage. Leased-access programs range from ad-supported Asian-language program blocks to home shopping channels. The leased-access provisions of the 1992 Cable Act didn't address Internet service. But Internet Ventures contends that Internet "programming" is no different than TV programming and is seeking the 6 mhz channel it needs to offer its Perkinet product. It contends a data channel is covered under rules requiring systems to lease out a portion of their channel capacity and is demanding bandwidth from systems

Paramount ready to jump into the 'ABYSS'



Parker Stevenson will be back in his element—water—in 'Avalon.'

Paramount Domestic Television is going underwater for a new action hour. Sources say the syndicator is planning to launch *Avalon: Adventures of the ABYSS*, a weekly series that will debut next fall. It will star Parker Stevenson as the head of ABYSS, an underwater salvage and exploration agency with international clients.

The studio is going to produce 22 episodes of the series and will offer it to stations on a pure barter basis, sources say. *Avalon* will incorporate high-tech CGI effects;

close to half of each episode will be shot underwater.

The series, based on Catalina Island off the coast of Southern California, will feature footage of worldwide ocean locations. Stevenson, who starred in the series *The Hardy Boys* and *Probe* and most recently on Pearson All American's *Baywatch*, plays a retired U.S. Coast Guard commander who now leads the salvage agency.

Avalon will be produced by former *Baywatch* producers Gregory Bonann and David Hagar, sources say. Stevenson is said to have an executive producer title as well. A presentation tape with the producers and Stevenson has been put together, but a formal pilot has not been shot yet, sources say.

—Joe Schlosser

owned by Century Communications, Falcon Holding, MediaOne Group and TCI. Internet Ventures President Don Janke could not be reached for comment. But in a statement, he said "there are times when you simply need to lead a horse to water." An executive with one of the MSOs said she was not familiar with the Internet Ventures demand but disagreed that leased-access rules apply to Internet services. "There's no way," she said.

Intel Corp. plans to showcase its Intel Video Phone software as part of Internet

Cable Corp.'s high-speed cable modem service in a suburb of Charleston, S.C. The limited trial of the new Intel technology commences later this month.

Errata: The Nov. 30 issue of *BROADCASTING & CABLE* incorrectly reported the barter splits for Forrer Communications' new syndicated golf show with Butch Harmon and its returning series *Mounties: True Stories of Royal Canadian Mounted Police*. The split on both series is six minutes national/eight minutes local.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Biting the hand

National Cable Television Association President Decker Anstrom's advice to the cable operators assembled for the Western Cable Show seemed rather conventional and clear: Arrogance—or "excessive confidence," as he put it—can lead to a fall. Conventional and clear. So why didn't Anstrom heed it himself?

In ticking off the good news for cable, he boasted that more and more consumers are choosing cable over broadcast programming. "Actually, we are beating broadcasters on everything except maybe quality shows like 'The World's Most Dangerous Circus Clowns,'" he quipped. We know Anstrom threw in the line mostly to lighten a speech heavy with admonitions. Still, his implication that cable networks are on the whole offering better programming than broadcast networks is not only excessively confident, it's inaccurate. The cable networks produce some great programming—particularly in the made-for-movie category—but the broadcast networks are still the principal source of big-budget, high-quality dramas and sitcoms.

The cable audience is growing as much because of quantity as because of quality. There are scores of cable networks, each nibbling away at the broadcast audience. As every advertiser knows, you have to stack a lot of cable networks to match the audience of one broadcast network. And much of what cable offers isn't original. It comes from movie theaters or from broadcasting. As the National Association of Broadcasters' Chuck Sherman likes to point out, you can tune in to the entire history of broadcast TV every night on cable. In fact, one thing you can count on is the return of "The World's Most Dangerous Circus Clowns" on cable in the not-so-distant future. Heck, it might even be the basis for yet another digital network.

Getting a leg up on the competition

While the strategies for selling cable products and services were being outlined at the CTAM/Western Show conference last week, the battle was really being fought in the hotel rooms, which have come to resemble airport gift shops. Rainbow's Radio City Television—which was pitching operators a series of high-definition specials to help them showcase digital—provided the most striking example of the lengths some feel they have to go to get their brand in front of the decisionmakers.

For sheer (or fishnet) impact, Radio City was the winner. We counted more than a dozen items placed in convention attendees' hotel rooms plugging the specials and the lineup of Rockettes that the channel was featuring at its booth (and at a special audience-participation charity kickoff). They included a mirror decal with 11 Rockettes kicking their way toward the wall-mounted hair dryer in the bathroom; a plastic leg in fishnet stocking and high heel perched on a chair; Radio City room service tray liner and pillow mints; a card with a chip containing a sound bite of tapping Rockettes; white gloves; a hat; a photo frame; a key chain, a chocolate bar—and oh yes, that six-foot, full-color cutout of a Yuletide-clad Rockette.

Among the other brand-ishments vying with Rockettes for bedside table and bed space were a Military Channel duffel/laundry bag ("Three days in the trenches can get messy"), TV Land plastic handcuffs, a box of "Cracker Jills" bearing the message "Popcorn (no nuts) & movies women love" (we're unsure what they meant by that, but we'll leave it alone), a ZDTV T-shirt in one of those shrink-wrapped cubes and the usual assortment of refrigerator magnets, scratch-and-win cards and those annoying things that cover up the TV screen (which we're not sure sends the right message anyway).

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"My earliest start in the business was as a newspaper carrier."



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"Schurz Communications started in 1872 as a weekly newspaper published by my father's great-uncle, Alfred Miller, and his brother-in-law, Elmer Crockett. The company was called the South Bend Tribune until 1976 when we changed the corporate structure and renamed it Schurz Communications."

"My earliest start in the business was as a newspaper carrier. On V-E Day, I was in high school when there was an announcement that all newspaper carriers should report to their stations to distribute the extra edition. It felt marvelous that day."

"I grew up in South Bend, Indiana. I went to Harvard and studied economics. I was a commissioned artillery officer in the ROTC and was involved in anti-aircraft defense for two years during the Korean War. After that, I went to graduate school, then returned to Indiana and started as a rookie with the newspaper. Being a family enterprise is one reason that I got into the business."

"My father was a remarkable man – a visionary. He had a broadcasting career, first in radio and then in television. His first radio station went on the air in 1922; the TV station started in 1952 and is now the oldest UHF station in the country."

"We expanded to western Maryland with a morning-and-evening newspaper; I went to run it and stayed for 11 years. There, in the '60s, we got involved in cable TV. Since 1982, I've been with the holding company that includes cable, radio, television, newspapers, commercial printing, advertising shoppers and most recently, Internet service providers."

"Fishing is more than a hobby; it's a passion. I got started with a cane pole, some worms and a bobber. I've evolved into a fly fisherman. There's a camaraderie among anglers that I've found enjoyable and fishing takes enough concentration that you don't tend to think much about other things."

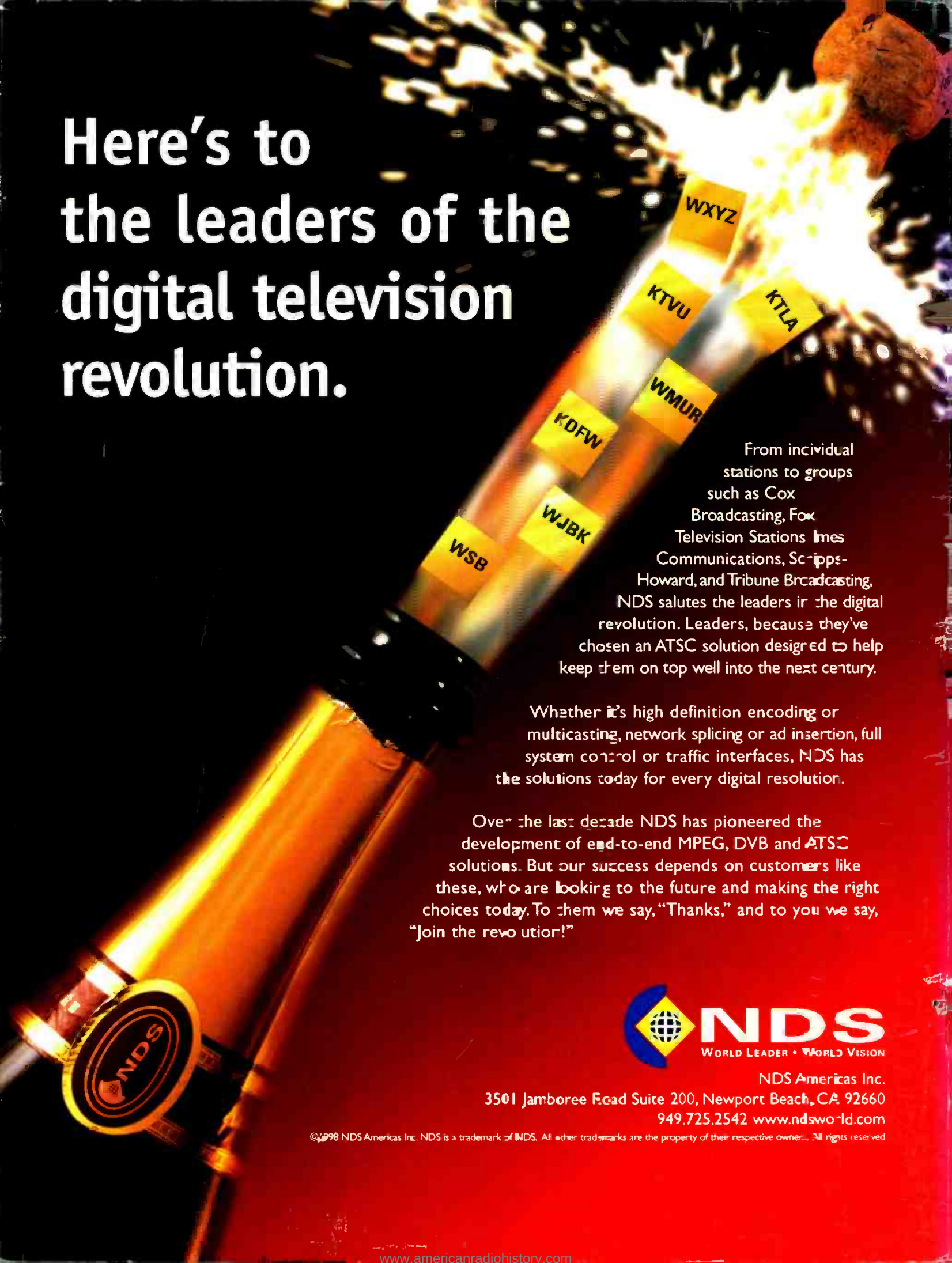
"I'm a news junkie; if I'm not reading or listening or viewing, I've got some information going on. I like C-SPAN because it lets the American people see how their government works for them, legislator by legislator and debate by debate. It may sometimes seem long and laborious, but that's the full story; it's not chopped up or edited. C-SPAN does a good job in letting people ventilate. There aren't many cable or TV channels that have that extensive call-in opportunity. There's nothing more telling than that."

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Here's to the leaders of the digital television revolution.

A large torch is the central visual element, angled from the bottom left towards the top right. The handle of the torch is wrapped in a yellow material with several station call letters printed on it: WXYZ, KTVU, KTLA, WMUR, KDFW, WJBK, and WSB. The torch is lit, with bright orange and yellow flames at the top. The background is dark with some sparks or embers floating around the torch.

From individual
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