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CHAOS IN KOSOVO

**TV struggles
to make sense
of it all**

**Fox spot grab
angers affils**

**Indy syndies:
A dying breed?**

**DTV sets adjust
to market needs**

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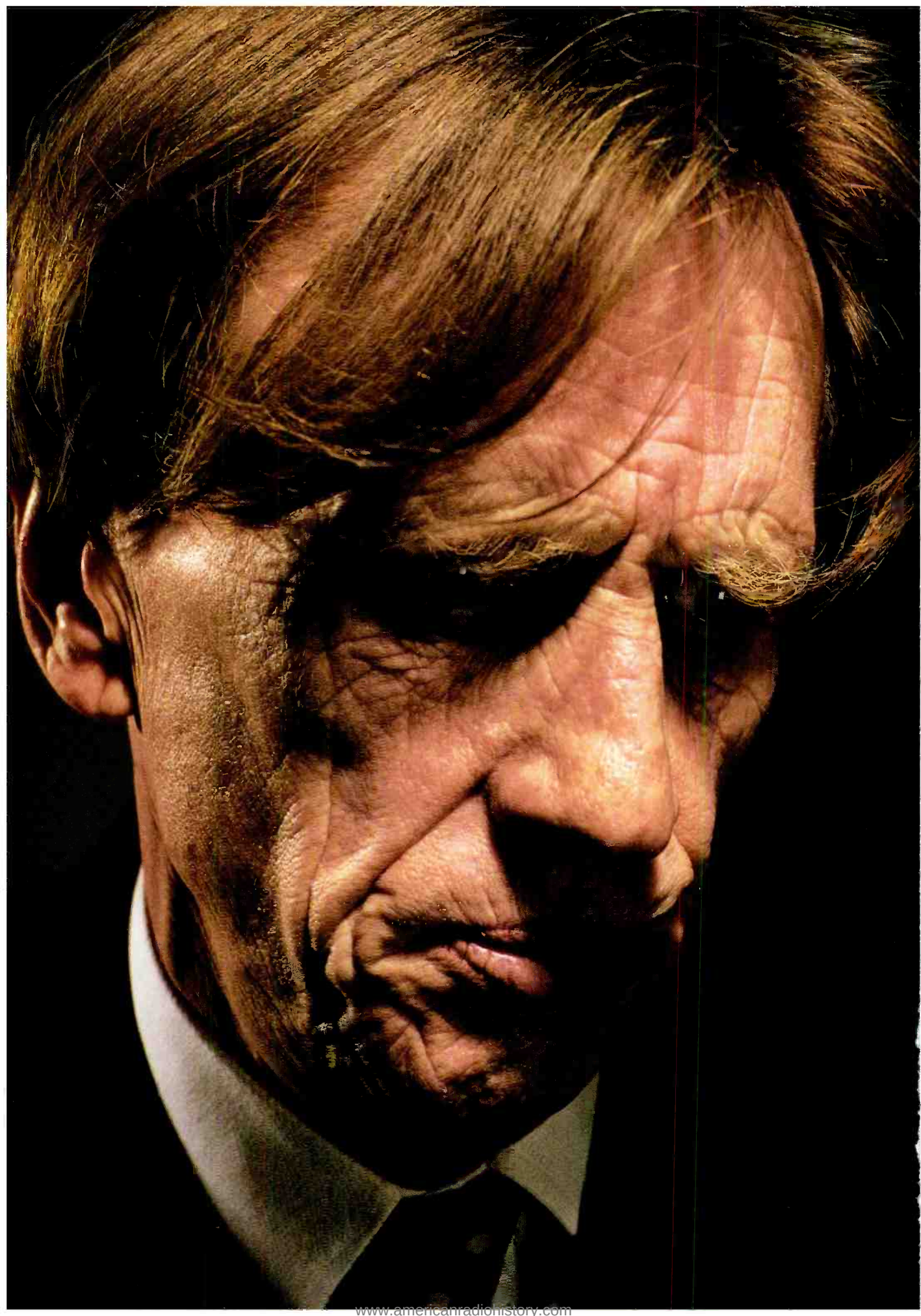
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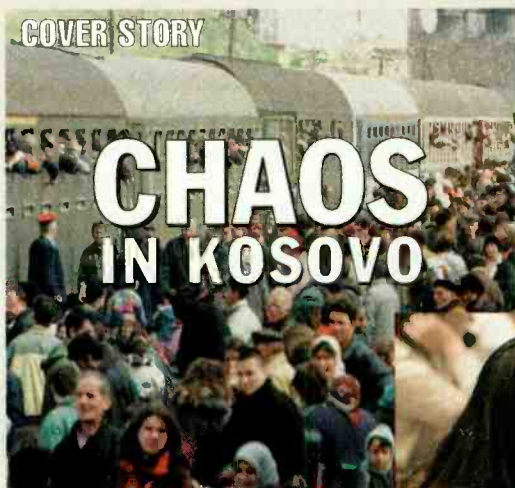


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CHAOS IN KOSOVO



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Cover Photo: Reuters



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Photo: Robin Nelson/Black Star

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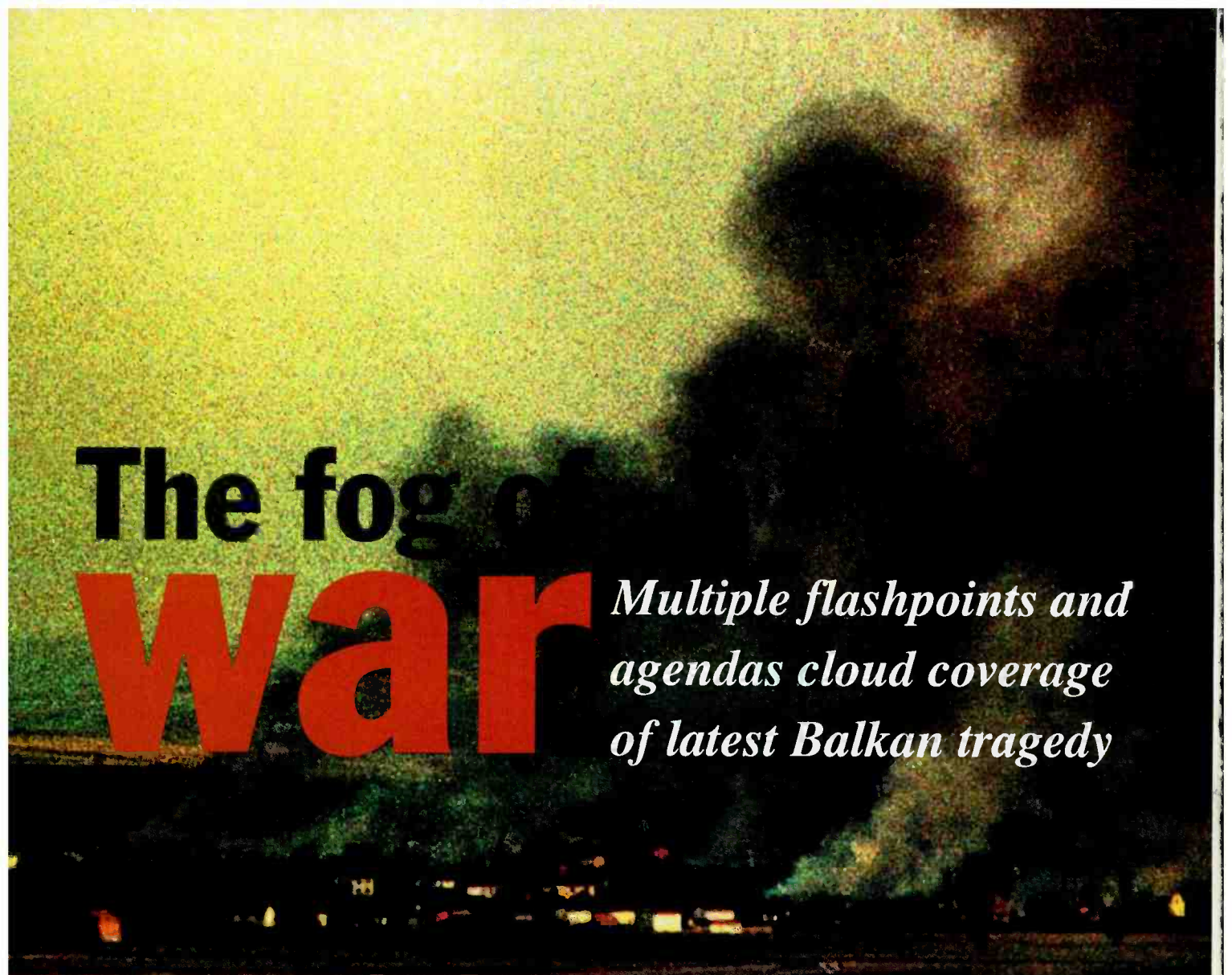
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The fog of war

*Multiple flashpoints and
agendas cloud coverage
of latest Balkan tragedy*

By Steve McClellan

TV networks are spending millions each week to cover this latest Balkan crisis, but with access to Kosovo and Serbia limited, they are having a tough time penetrating the fog of war. Stories are second-hand; telling pictures are few.

As a result, the war has become the sidebar. And the focus has shifted to the flood of Kosovar refugees pouring into neighboring states—the war's chief product, a human tragedy of immense proportions.

And with two fronts to cover—the bombing and the fleeing masses—the story has become a journalistic black hole that's sucking up increasing amounts of resources. "The costs are astronomical," says CBS News Vice

President Marcy McGinnis. "You have to do it, but it's killer."

The NATO alliance began bombing Serbia 19 days ago after Serbian strongman Slobodan Milosevic refused to heed allied warnings to cease his "ethnic cleansing" policy in Kosovo. But the action provoked the Serbs to hasten their eviction of ethnic Albanians from Kosovo, prompting the unforeseen refugee crisis.

The networks were not citing specific costs, but news executives were estimating last week that ABC, NBC, CBS and CNN have spent between \$2 million and \$4 million each ramping up coverage after the NATO bombs started falling.

"We're trying to make every dollar count," says John Moody, head of news coverage for Fox News Channel. "We've been saying no to many non-Kosovo story ideas that otherwise would be sure things. We are covering

this story intensively and we are trying to keep our resources focused on it."

Moody declined to say how much Fox News has spent so far on the coverage, but others put it about \$750,000. Sources say Fox does it for less because it gets a major assist from Sky News, News Corp.'s international news service.

In any event, the costs of covering the Balkan crisis aren't close to the estimated \$145 million that ABC, CBS, NBC and CNN spent covering the crisis in the Persian Gulf that started in August 1990 and trailed into March 1991. At the height of that war, each network was spending about \$1.5 million a week to cover it—and lost \$5 million or more a day in cancelled advertising.

Such costs could escalate rapidly in the Balkans. If NATO decides to launch a ground war, all the networks would expand their coverage significantly. Right now, they are making do

would be several more weeks" of intense coverage, says Bill Wheatley, vice president, NBC News.

The one insurmountable challenge so far has been getting pictures or first-hand accounts out of Kosovo—beyond a couple of a sightseeing tours led by Serbian officials last week.

But as ABC News Vice President Bob Murphy put it last week, "You can't be frustrated, because [Kosovo is] shut down and you have to deal with it that way. The one overwhelming story in human and emotional terms as well as logistics is the plight of the refugees."

The only broadcast network with anyone close to anchor status in the region is ABC. *Good Morning America* and *20/20* anchor Charles Gibson went over last week with *GMA* medical correspondent Dr. Nancy Snyderman to cover the refugee crisis for the morning show and for a special being planned for last Friday evening. Late last week, CBS dispatched *CBS Morning News* anchor Thalia Assuras to London. Once there, the network was to decide where in the Balkans to send her.

The star anchors—Peter Jennings, Dan Rather and Tom Brokaw—continue to man the anchor desks from New York. The reason for that, the networks' executives say, is that the action is spread out over so many points—Brussels, where NATO is based; Albania; Macedonia; Montenegro; Italy; Serbia, and the Pentagon—that New York remains the best place to pull it all together.

"We talk about sending Dan all the time," says CBS' McGinnis. "But at the moment there is no central location that makes sense." With respect to Brokaw, NBC's Wheatley echoes those comments. "We always weigh that. He's been on the air here in New York with interviews with the Joint Chiefs of Staff and the Secretary of State."

Right after NATO started bombing runs, the Serbs rounded up Western journalists in Kosovo and Belgrade and expelled them. No one has been let back into Kosovo. But at deadline last week, all but CBS had been allowed to station a

reporter and crew in Belgrade.

McGinnis says correspondent Mark Phillips was "literally carried out and told not to return." Last week, CBS was trying to get Richard Roth into Belgrade to replace Phillips. But the Serbs rejected his visa and told him to reapply.

"We're not sure if it is a CBS issue or a bureaucratic nightmare," says McGinnis. The Serbs were particularly angry with Phillips, who is credited with breaking the story about two months ago of the first massacre of civilians in Kosovo. "The Serbs knew who he was," she says. "We were nervous about putting him back in Belgrade, but we did. But we won't put him in again."

Safety is always an issue in coverage of war zones, but the networks are even more sensitive to the issue in the Balkans, where dozens of journalists were killed or wounded during the Bosnian conflict several years ago. "Kosovo is a very dangerous place," McGinnis says. "On top of that, they don't want us there." To try to sneak in, she adds, would be "insanity."

Phillips was interrogated for 13 hours before being kicked out of Belgrade. Other journalists have been subjected to Serbian wrath as well. A Serbian TV broadcast showed a picture of CNN's Christopher Burns in a story that accused him of lying. CNN felt that report made it unsafe for him to remain in Serb territory and reassigned him. Likewise for the cable network's star foreign correspondent Christiane Amanpour. She was accused by a Serb

with a handful of reporters, producers and news crews covering flashpoints throughout the region.

Executives say there have been a few pre-emptions of ad spots due to special reports about the Serbian crisis. But that too could change, they say, if NATO sends in the infantry.

At CNN, for example, a spokesman says some advertisers have bailed due to the coverage and that "in the short term there is some loss of revenue." But, he says, it is likely that most of those dollars will be returned in future buys. "It's not a major concern, at least not yet."

No one last week would venture a guess as to how long the networks would be tied up in the Balkans, but executives say they've been telling correspondents producers and crews to pack for three weeks. "It's impossible to know how long it will be, but even if there were a cease-fire today there

The unexpected flood of Kosovar refugees soon dominated coverage.

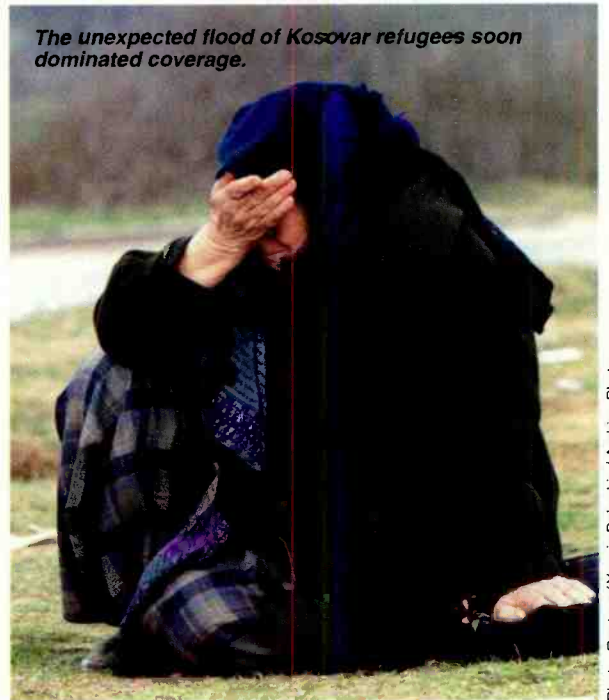


Photo: Reuters / Nexhat Cocaj / Archive Photos

Photo: Reuters / Yannis Behrakis / Archive Photos

paramilitary leader of turning him into a war criminal through her reporting. She's now reporting from Albania.

While first-hand journalistic accounts out of Kosovo are non-existent, reports out of Belgrade are being censored. None of the foreign journalists in the city is allowed to have a portable uplinks. All reports must be filed through Serb television. As a result, the reports are all subject to review by government authorities.

"They have not refused to send anything that we wanted to, but there is an element of intimidation at work," says John Moody, head of news coverage for Fox News Channel. "I'm not willing to say it's censorship, but it is review by people who have the power to make trouble for you."

Murphy of ABC calls it censorship. "Whether it's self-editing or only being allowed to feed what they let us, there's a pretty clear sense that what you feed is what they would approve," he says.

The Pentagon is doing its best to manage the story, according to its own agenda, and Pentagon officials acknowledge that there is less information being released now than during past conflicts. And that is by design. "We are taking a more conservative approach than we have in the past," Pentagon spokesman Kenneth Bacon told *The New York Times* last week. "We know the Serbs are watching us closely. We are saying as little as possible that could be used to defend against our [air] sorties."

News executives recognize the national security imperatives. "I think they're trying their best," says Fox's Moody. "I really don't think there's too much in the way of deception going on. Like every military organization, they hold information close to the vest. But can you blame them? I've always had trouble with the righteous indignation of journalists who demand to know things that get other people killed." ■



U.S. TV had to rely on Serbian TV for many of the images of destruction from inside Serbia.

Of faces, legwork and eyeballs



Because of the large Albanian and Serbian communities in Houston, KTRK-TV sent a crew to the Balkans.

When Houston resident and Yugoslavian native Ramiz Tifilaj went to Albania to search for his family, KTRK-TV accompanied him. Days of searching ensued. They stayed in people's homes and slept on floors before the station's late-afternoon anchor, Art Rascon, and photographer Dwight Payne reported on the eventual reunion of son, mother and sister.

Now Tifilaj's search is for his missing brother, and the news team late last week was still up to

the task, scouring refugee camps in the Balkans.

In retrospect, it was an easy call for Bill Bouyer, the KTRK news director. That's despite the expense of sending people to Europe for a week or more. "You can't make a decision like this based on money—this is not a checkbook decision," Bouyer said.

After all, a lot of legwork had been logged to get that one essential local news nugget. Such leads are valuable in bringing local viewers to the story. That's especially so in the spiraling crisis of the NATO bombardment and refugee exodus in the Balkans, several news directors said. It's a hard story to cover and a harder tale to convey to viewers who, as Bouyer put it, "don't know, don't care, or don't have very strong feelings about it."

For local news directors, finding a face comes first. In Houston, news directors apparently have an advantage over many of their U.S. counterparts due to the large Serbian and Albanian communities harboring thousands of such faces.

Putting a local face to war was a challenge in other parts of the U.S. "During the first couple of days of air strikes," said WRGB-TV Albany, N.Y. news director Joe Coscia, "we started out reporting on local Yugoslavian family connections. We found a retired lieutenant colonel who had worked on the border patrol at the Yugoslavian-Czechoslovakian border."

But news directors agree that things changed when three U.S. soldiers were captured during the second week of air strikes. "Americans finally made an emotional connection," Coscia said. "Interest rose dramatically after that."

"Once Americans are captured, all of a sudden, everybody cares," said Bouyer—especially in Houston, the nearest major market to Huntsville, Texas, where the family of captured serviceman Steven M. Gonzales, lives. Houston news crews quickly made the trek to Huntsville; to Palestine, where Gonzales grew up, and even to Texas A&M University, where Gonzales studied for a year.

"Every station in Houston has somebody in Huntsville," said Mike Devlin, news director at KHOU-TV Houston. "We've been up there every day."

So too was the case in Detroit, about 90 miles south of Capac, Mich., where captured serviceman Christopher J. Stone's family lives. "We've been all over it since we discovered where he grew up," said Tom Bell, news director at WKBD-TV. "We've been up there every day, in close contact with the family. The family is very open, and so is the town. To the people in Capac, this is a very local story. For the people in Detroit, it's a regional story."

For his part, Mark Berryhill, news director at WHDH-TV Boston, dispatched crews to Brussels and Macedonia. "We use NBC, we use CNN, but the network feeds can't cover everything we want. We don't try to replace network coverage. Our coverage tries to complement the network coverage."

The Boston's station's local connections are not overwhelming: a significant Albanian population in outer-market Worcester and some Massachusetts doctors traveling to treat refugees. The station has tried to tell those stories, Berryhill says. "A story like this plays well in Boston, where we have an educated audience; a lot of universities and a lot of students." —Dan Trigoboff



**You can't keep
news like this a
secret for long.**

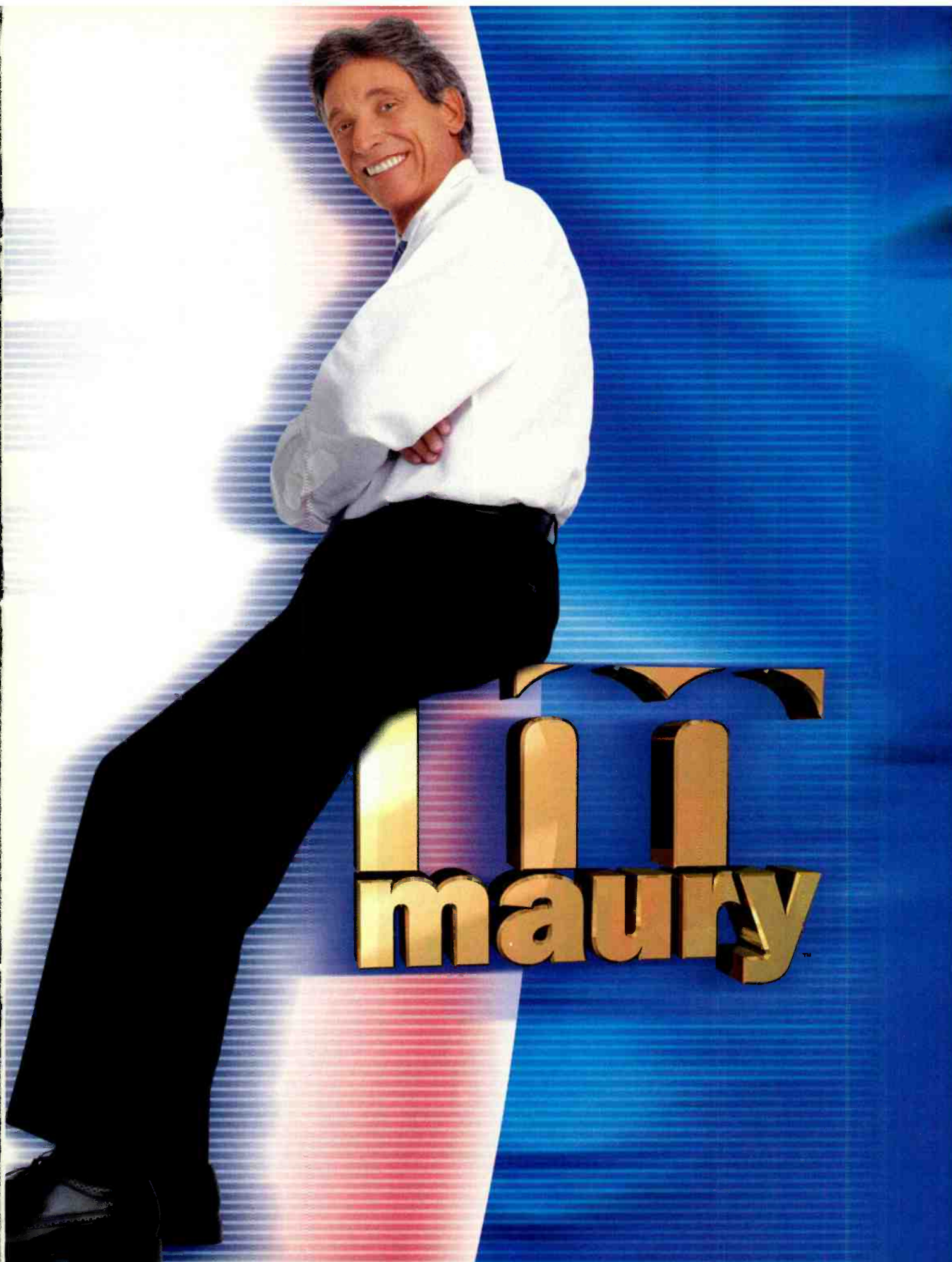
The 'new' MAURY is a hit!



+25%

Secret's out! Since its launch in September, the "new" **Maury** has shown steady growth. In fact, it's been zipping up the charts, rising 25% since its first month on the air (even though the competition has all but come undone). With this kind of success, you just can't keep it secret for long.

Source: NSS: Explorer, Sept: 9/14/98 - 9/30/98, Nov: 10/29/98 - 11/25/98, Feb: 2/4/99 - 3/3/99 (HH GAA% rating)



In the CNN trenches

Even experienced news hands struggle to learn the truth

By Deborah D. McAdams

Serbia just declared peace in Yugoslavia!" It's a hopeful sounding statement that rises above the din of voices and ringing phones in CNN's cavernous newsroom in Atlanta, but few heads turn. "Peace has been declared," the network staffer continues to announce. "Pull everybody out. We can go back to normal programming."

Will King runs to a computer to find the wire report carrying the allegation of peace. He is not smiling. King is managing editor of CNN's international desk. He believes little beyond what he sees.

"Where? Where is it?" he asks, scrolling through wire stories on the computer screen. He finds what he's looking for within 20 seconds—long enough to try his patience.

"Serbian forces end anti-terrorist offensive," the report reads. "Peace restored in Kosovo."

King says nothing. Behind him, Mina Ivanovic, an assignment editor on the international desk, is already on the phone to Belgrade trying to confirm the report. She is one of CNN's main connections to authorities in the Serbian capital, where she was born. Mina spends a good deal of her day talking to people she's known for years, who live in areas near the smoking craters left by NATO bombs.

Perhaps today would be the end of the vigils spent sifting through the rumors, lies and propaganda coming out of the Balkans to find the truth about what is happening there.

But what hope there was fades quickly.

Since March 24, when NATO forces first bombed targets in Serbia, the CNN newsroom staff has been in war mode, with people working round-the-clock in 12-hour shifts that often stretch longer.

In his glassed-in office overlooking the expansive newsroom, Tom Johnson prepares for a special day. Johnson is chairman, president and chief executive officer of CNN News Group. He is wearing a Oxford button-down shirt with a sunshine-colored tie depicting a baseball player at bat. Today, Thursday, April 8, is the anniversary of Henry Aaron's record-breaking home run, Johnson explains. The 1999 baseball season will be dedicated to Aaron at an Atlanta Braves game, and Johnson cares about that. Indeed, he had just helped raise \$1 million for Aaron's Chasing the Dream Foundation, a charity set up to help young people realize their dreams.

Johnson would really like to go to this game, he's saying, but with events what they are....

Moments later, King summons Johnson out of his office. An aide quietly closes the door, but Johnson's voice penetrates it. "Just find out what's going on. I don't care, just do it."

He flings the door open and apologizes for the interruption. The wire service that proclaimed peace only an hour ago now reports that Serb television facilities in Belgrade have become military targets. CNN journalists are sequestered nearby, Johnson says. If



War mode in the CNN newsroom in Atlanta means 12-hour days, and usually lunch and dinner at the desk.

the reports prove true, it may be too dangerous for them to stay.

Yet if they leave, the world will no longer have a CNN as a conduit into the tinderbox that many believe is threatening to destabilize Europe.

On a shelf above Tom Johnson's desk is a chunk of glass about 1-foot square by 4-inches thick, shattered in its metal frame. It was taken from a CNN armored vehicle shelled in Sarajevo. Beside the glass is a photo of a bloodied and bandaged David Allbright, the CNN cameraman who was in the vehicle when it was attacked. Johnson has forgotten all about baseball. He's thinking about the journalists in Belgrade, and the shattered glass on the shelf.

Down on the international desk, the day crew mobilizes to unravel the latest allegation. More phone calls ensue. Mina speaks to her contact in Slavic, but her intent is clear even to those who don't understand the words. *Is it true?*

By nightfall, it remains uncertain whether Serb TV is a NATO target.

It remains uncertain if the CNN journalists will evacuate Belgrade.

What is certain is that there is no peace in Yugoslavia today, and the 12-hour vigils will continue unabated. ■



Serbian-born Mina Ivanovic interprets the information coming in from Belgrade.



Managing Editor Will King runs the international desk.



CNN's Tom Johnson is particularly concerned for his correspondents in Serbia.

Photos: Robin Nelson / Black Star

Invasion of the Viacom people

Sumner Redstone promises new cable net to challenge resurgent Sci-Fi Channel

By John M. Higgins

After losing his 50% stake in USA Network's Sci-Fi Channel, Viacom Inc. chairman Sumner Redstone wants to start one of his own.

Redstone last week said that Viacom's MTV Networks has two new cable networks on the drawing board: a general network aimed at adults 50-plus and a science fiction net that would compete directly with USA's Sci-Fi Channel.

The science-fiction proposal faces dramatic competition, while the 50-plus proposal targets unclaimed turf, Redstone said.

"No one else is doing this," he said, apparently ignoring a similar effort by long-ailing GoodLife TV, formerly Nostalgia Television. "Most of the money in the world is controlled by older people."

Redstone noted that Viacom's Paramount Studios library is loaded with movies and series in the genre, notably *Star Trek* and its numerous spin-offs.

"We would expect to put on real sci-fi, not horror," a reference to one of the major criticisms of the Sci-Fi Channel. Redstone said it would take about two years to get network together.

Redstone's comments came at the kickoff of Viacom's move of trading in its shares to the New York Stock

Exchange after years of being one of the biggest stocks at the American Stock Exchange. Redstone, *Frasier* star Kelsey Grammer and NYSE chairman Richard A. Grasso were "slimed" Nickelodeon-style in a specially constructed booth above the trading floor.



New York Stock Exchange's Richard Grasso (l), Viacom Chairman Sumner Redstone (c) and 'Frasier' star Kelsey Grammer get 'slimed' Nickelodeon-style to mark Viacom's move to the exchange.

Responding to Redstone's announcement, USA Network President Steve Brenner said Viacom will have a tough time getting a science-fiction network off

the ground. Viacom faces a non-compete agreement stemming from the forced sale of its half of USA Network and Sci-Fi in October 1997. More importantly, USA has rights to Paramount's original *Star Trek* and *Twilight Zone* episodes until the 2004-2005 season.

Since it began seven years ago, Sci-Fi Channel has grappled with a scarcity of strong science fiction series, and the network has lately doubled programming spending to create original series. "It takes a lot of work to make a 24-hour network," Brenner added.

Sci-Fi Channel's ratings are rising, with the network posting a 17% gain during this year's first quarter, to 0.7, compared to the same time in 1998.

Viacom had owned 50% of USA Network and Sci-Fi until Redstone tried to buy it outright in 1997 by triggering a "buy-sell" clause in the partnership agreement with partner Seagram Corp. That backfired and Viacom instead was forced to sell out to Seagram.

Redstone acknowledged that MTVN is further along with a 50-plus channel. He wouldn't give details other than to say there would be entertainment and informational programming. He said Viacom's deep library of old TV shows and movies would be supplemented by original shows. ■

Clutter clinks ahead

AAAA says ads and promos in prime time hit new high

By Richard Tedesco

Clutter in prime time network programming increased in 1998, reversing a slight dip during the prior year.

Defined as nonprogramming content, clutter hit an all-time average peak at 15 minutes, 44 seconds per hour on the four major broadcast networks in 1998. That's a 25-second increase in 1998, according to a study commissioned by the American Association of Advertising Agencies and the Association of National Advertisers.

The 1997 average represented a two-second decrease, from 15:21 in prime time during 1996.

On average, more commercials were

aired last year, sparking the prime time clutter increase. There were 36 more seconds per hour of commercials, taking ad time to 11:48 minutes of each hour. Still, prime time remained the least cluttered among all dayparts.

Early morning network clutter was up significantly, to 16:53 per hour in 1998, up from 16:03 per hour in 1997. A 15-second average increase in commercials during that daypart helped fuel that increase, with ABC's *Good Morning America* cited as the most cluttered of the network morning shows.

The study, drawing on data compiled from Competitive Media Reporting, covered all non-programming content, including commercials, network pro-

motions, public service announcements and public service promotions.

By contrast, clutter in late night and during network news declined. Late-night network clutter went down by more than 30 seconds per hour, to 18:13 from a record high of 18:48 per hour in 1997. Meanwhile, network news clutter dropped an average of 25 seconds, from 18:02 to 17:37.

The WB and UPN networks exceeded the major broadcast networks in prime time clutter during last year's May sweeps at more than 16 minutes per hour. But both fell short of ABC's pace of 16:27 per hour during the November sweeps.

Syndication clutter showed slight increases from 1997 in the May and November sweeps periods. King World distributed the most cluttered shows, with *Wheel of Fortune* and *Inside Edition* topping the list.

MTV was the most cluttered of the cablers surveyed. ■

The Entire Universe

*Stations experience
among young adults in*



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rise Is Watching.

**explosive growth
the February sweep.**

February Sweep Increases

Feb. '99 vs. Feb. '98

Rank	Market	Station	Adults 18-49 Rating Increase	Rank	Market	Station	Adults 18-49 Rating Increase
1	New York	WPIX	+41%	72	Spokane	KREM	+100%
2	Los Angeles	KTLA	+7%	73	Omaha	KXVO	+150%
3	Chicago	WGN	+83%	74	Syracuse	WNYS	+800%
4	Philadelphia	WPHL	+60%	80	Portland, ME	WPME	+500%
5	San Francisco	KTVU	+18%	81	Huntsville	WZDX	+INF
6	Boston	WLVI	+13%	83	Ft. Myers	WTVK	+60%
8	Washington	WBDC	+100%	86	Columbia, SC	WLTX	+300%
9	Detroit	WDWB	+27%	94	Colorado Springs	KXRM	+117%
11	Houston	KHTV	+56%	95	Waco	KAKW	+100%
12	Seattle	KTZZ	+INF	101	Lincoln/Hastings	KOLN	+INF
13	Cleveland	WUAB	+11%	106	Lansing	WSYM	+200%
16	Miami	WBZL	+11%	108	Reno	KAME	+100%
17	Phoenix	KTVK	+100%	115	Fargo	WDAY	+28%
18	Denver	KWGN	+1100%	118	Traverse City	WGKI	+167%
20	Sacramento	KTXL	+200%	119	Monterey	KSBW	+30%
22	Orlando	WOFL	+167%	124	Yakima	KNDO	+1600%
25	Indianapolis	WXIN	+63%	125	Boise	KTRV	+40%
27	Hartford	WTIC	+13%	130	Bakersfield	KUVI	+INF
28	Charlotte	WAXN	+800%	140	Topeka	KTMJ	+125%
29	Raleigh	WRAZ	+63%	142	Erie	WFXP	+233%
31	Milwaukee	WISN	+27%	145	Columbia, MO	KOMU	+100%
32	Cincinnati	WKRC	+31%	147	Lubbock	KUPT	+30%
33	Kansas City	KSMO	+1100%	149	Bluefield	WVSX	+67%
34	Columbus	WBNS	+43%	150	Minot	KBMV	+650%
35	Greenville	WASV	+100%	151	Odessa	KPEJ	+14%
36	Salt Lake City	KJZZ	+91%	153	Rochester, MN	KXLT	+200%
39	Birmingham	WBMA	+43%	155	Bangor	WABI	+100%
40	Norfolk	WTVZ	+INF	156	Anchorage	KTBY	+29%
43	Buffalo	WNYO	+400%	165	Gainesville	WGFL	+INF
47	Greensboro-H Pt	WUPN	+200%	168	Utica	WFXV	+17%
48	Louisville	WDRB	+14%	169	Billings	KHMT	+600%
49	Albuquerque	KASA	+18%	171	Elmira	WYDC	+INF
50	Providence	WLWC	+300%	189	Twin Falls	KXTF	+INF
52	Jacksonville	WTEV	+300%	191	Eureka	KBVU	+400%
56	Las Vegas	KVVU	+467%	196	Cheyenne	KLWY	+INF
63	Knoxville	WBXX	+INF	198	Ottumwa	KYOU	+30%
65	Wichita	KSAS	+35%	199	Casper, WY	KWYF	+67%
69	Green Bay	WACY	+INF	204	Victoria	KVCT	+38%

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

TRIBUNE
ENTERTAINMENT

Fox spot-grab riles affils

Network reclaims 20 prime spots each week—time valued at \$100 million-\$150 million

By Steve McClellan

A week after ABC stopped talking to its affiliate board, Fox dropped a bombshell on its affiliate body, reclaiming 22% of the prime time commercial load stations get to sell locally. The move is effective July 1, Fox said.

The network didn't make any friends with the move—with the possible exceptions of NBC President Bob Wright, CBS head Mel Karmazin and ABC Chairman Bob Iger, who are all looking to squeeze money out of their affiliates. "Bob Wright must have thrown a party when he heard what Fox did," quipped one plainly peeved Fox affiliate.

Fox affiliates are mad as hell. Whether they take it any more remains an open question. They're mad over the network's unilateral decision—some affiliates last week insisted on calling it an "attempt"—to yank 20 of the 90 weekly 30-second prime time spots affiliates have to sell. Sources put the value of the network spot grab at between \$100 million and \$150 million.

And there's also widespread belief among Fox affiliates that the network was attempting to lessen asset values within the station industry—so that it could swoop in and buy stations at cheaper prices. "They're pushing to get rid of the ownership cap and it's an issue worth raising in Washington," said one Fox station source.

In a letter to affiliates last week, Fox Television President Larry Jacobson cited the poor economics of network television, and the "widening imbalance in profits" between the network and its affiliates as reasons for the move.

Stations can opt to buy back the spots, however, at a rate that is less than Fox estimates the spots can be sold for

locally. Stations opting for the buy-back would also receive an additional 15 spots. So instead of dropping to 70 prime time units, the buy-back would give them 105 units to sell. Fox has already told stations the price they would have to pay to buy back the spots. In addition to a cash payment for the first 20 spots, stations would kick back 25% of the revenue they receive

coming. "It was completely out of the blue," said one station executive. "It was like a missile that hit my desk on Wednesday morning."

Some public station groups heavy with Fox stations took a hit on Wall Street last week. Sinclair Broadcasting, still reeling from last year's correction and the departure this year of chief operating officer Barry Baker, fell \$3 on Wednesday to \$11.25 per share, while trading as low as \$9.25.

In an effort to minimize the damage, Sinclair told analysts and reporters last Thursday that the company's maximum cash flow exposure under the buy-back plan was \$10 million, after paying \$10 to reacquire to the local inventory. That represents about 2% of the company's overall cash flow.

Sinclair is still evaluating the plan in depth, said Bob Quicksilver, vice president and general counsel at Sinclair. "It came as quite a surprise, especially since it was understood when we did the NFL deal last year that an owners' committee would explore a series of issues, including exclusivity and commercial inventory, with the network."

Fox is the second network in as many weeks to tire of dealing with affiliate groups. The week prior, ABC terminated negotiations with its affiliate board on exclusivity,

the NFL and a planned soap opera channel. Affiliate board chairman Murray Green didn't return calls last week. But sources say he told board members in a meeting last Friday he wants to explore several legal issues, including whether Fox's actions may violate FCC rules barring a network from serving as an advertising representative to its affiliates.

Fox affiliates said Fox had a clause in affiliate contracts that allows them to

Yours very truly

Highlights from Fox TV President Larry Jacobson's April 6 letter to Fox affiliates

We have determined that it is necessary to make an adjustment to the economic relationship between the network and Fox affiliates to take into account the ever widening imbalance in profits between us.

Therefore, effective July 1, 1999...Fox will...[reduce] the basic local inventory allocation within the 15 hours of prime time from 90 units to 70 units.

Our plan is to...[sell the 20 units] on a national, regional and/or local basis. To accomplish the sale of inventory locally, Fox may install local commercial storage units at your station.

Fox will permit affiliates to buy back the inventory for cash. However, if stations representing at least 70% of television households do not agree to the cash repurchase, Fox will have the right not to proceed with the buy-back plan. If...stations representing [at least] 70%...elect the buy-back plan, Fox will require stations representing the balance of homes...to pay their cash share for the inventory. [T]he individual buy-back amount for your station group is attached.

If you elect the cash repurchase option, Fox will provide to you...an additional 15 units of local prime inventory for you to sell and pay Fox [25%] of those sales.



Jacobson

from selling the additional 15.

Affiliates contacted last week, without exception, said all affiliates would take a loss on the inventory shift, whether the buy-back option is exercised. Under the buy-back plan, sources said, their revenue hit on the 20 spots might add up to 75% or 80% less than they have been making.

Several affiliates contacted last week said they had no idea Fox's plan was

reclaim the inventory. But it also triggers a clause that allows stations to terminate the NFL deals struck last year. But the value of those deals amount to only \$15 million.

Some stations wondered if the other networks could do something similar to what Fox did last week. CBS cannot—it agreed to an inventory floor in prime time when it did its NFL deal with affiliates last year. Network sources said it could yank inventory in other dayparts, but won't. Instead, it will talk with stations about the relationship over the next year. "We think we can do some redefining without hurting asset values," said a source. One ABC station executive said some affiliate contracts lock in inventory levels, while others do not. At NBC, one affiliate executive said it was his understanding that the network could not reduce inventory without providing some kind of quid pro quo. ■

Fox takes; UPN gives

Some broadcasts may be getting tough with their affiliates, but not UPN. New UPN COO Adam Ware says the new mantra at the network is FOA: Friend of Affiliate.

Ware, who just joined UPN earlier this year, and affiliate relations head Steve Carlston told affiliates last week that the networks will temporarily give affiliates seven extra prime time spots per week starting May 31. The ad time, which includes spots during UPN's popular *Star Trek: Voyager*, is valued at between \$400,000 and \$600,000. The no-strings-attached "gift" from UPN executives lasts through the beginning of July—when the network will take the time back to start promoting the fall lineup.

"Seven or eight weeks ago, I wanted to figure out how to thank the affiliates for their support," says Ware. "We could have sent them a box of chocolates, but I don't think that would have gone over too well."

The news of UPN's gift came down on the day after Fox notified its affiliates that the network would be reclaiming 20 prime time spots each week. "It is just purely our opportunity that Fox is taking back time, that NBC is not making any friends with their affiliates with the repurposing of product and that ABC just announced the Soap Opera Channel." —Joe Schlosser

Soap net stirs ABC affil drama

Cable channel slated for January launch will air shows later on same day as broadcast

By John M. Higgins
and Steve McClellan

In a breakthrough move, ABC is moving ahead with a plan to launch a soap opera channel that will repeat shows that air earlier in the day on the broadcast network's daytime schedule.

ABC announced the project just one week after breaking off talks with its affiliate board of governors on a range of issues that included stations getting an interest in the new cable channel.

The network, tentatively titled "All My Soaps," will be designed to showcase ABC's four soap operas, including *All My Children* and *General Hospital*. Episodes airing on the broadcast network in the afternoon will be repeated the same day on the cable network in prime time.

Disney/ABC Cable president Anne Sweeney said the soap network is aimed at recapturing working women who no longer watch daytime soaps.

"We found there is an appetite for soap operas in prime time," Sweeney said.

ABC's decision followed the collapse of talks between the network and its broadcast affiliates on how to structure their relationship. A key element of contention is how ABC would be able to "repurpose" programming from the net-

work, most notably how quickly a show could be re-aired on a cable network.

David Barrett, chairman of the ABC affiliate board of governors, said last week that ABC's announcement was "not a surprise," given recent talks between the board and the network. He said the soap channel, per se, was not the reason that the ABC-affiliate talks collapsed; rather, he blamed the impasse on the network's demand for a "favored-nation clause" on exclusivity.

"We want to provide the network with some flexibility but also protect our interests, and a key to that was and is participation in the soap channel."

The idea of a soap net is a tempting one that has been kicking around for years, with ABC's efforts dating back to 1994. The programming has a dedicated audience from an attractive demographic—women. And cable operators have long bemoaned what they call a dearth of networks tailored to women.

ABC tested the network in three mar-



'All My Children' star Susan Lucci will be seen on ABC in the afternoon and on cable in the evening.

kets last year, Chicago, Charlotte and Houston. The Charlotte test—which delayed episodes a week—was scrapped because viewers didn't tune in to the delayed shows.

Sweeney wouldn't disclose the rate card to cable operators. While ABC executives will primarily seek carriage on analog cable tiers, the network's rate card will be "digital friendly" and be structured to accept more narrow distribution on digital cable tiers.

Pat Fili-Krushel, president, ABC Television Network, says that while talks have broken off with the affiliate board on the soap channel and other issues (most notably exclusivity of programming, and NFL rights contributions), the net has begun talking to individual owners and groups about those same issues.

"Some of them have stepped forward and said, 'We'd love to make a deal with you,'" she says. "In the meantime, we just felt we needed to get the soap channel launched." ■

Ackerley's ready to cluster

TV group set to deploy technology that will permit consolidation of operations, management

By Karen Anderson

Seattle-based Ackerley Group is moving ahead with plans to operate its 13 TV stations in three regional clusters.

The strategy will cut jobs and capital costs and boost profits, says Christopher Ackerley, executive vice president of operations and development. "We'll be really disappointed if [the operating margins] don't go from the low 20s to the high 30s in the next two years."

The savings will come from consolidation of management, administration and programming storage and playback. In each cluster, one station will serve as a hub where trafficking, accounting, creative services and technical operations will reside. Sales, news and community affairs will remain on a local level, but report to management at the hub station. All programming will flow from the hub station, which will be linked to other stations in its cluster by a dedicated fiber-optics network.

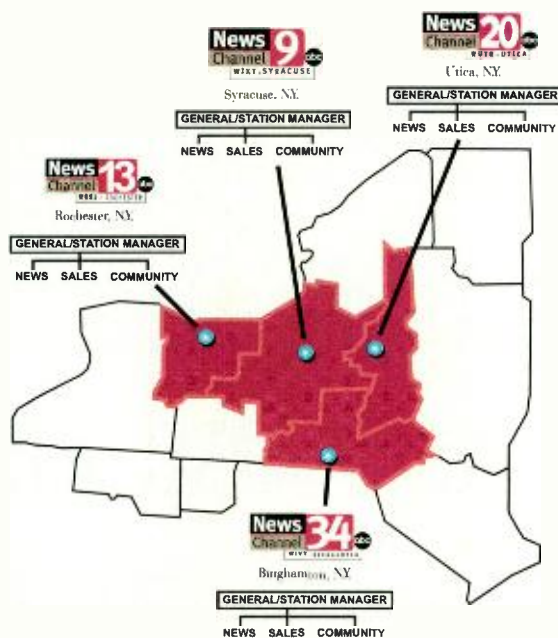
Making it all possible is a server-based program and spot distribution system with automated trafficking and billing. Digital CentralCasting, as the technology has been dubbed, will be launched at the upstate New York cluster on July 1, followed by central California in the fourth quarter of 1999 and Northern California/Oregon by the first quarter of 2000.

Ackerley, a publicly traded company (NYSE: AK), reported revenue of \$257 million in 1998. It also owns out-of-home media, a small radio group and the Seattle Supersonics of the National Basketball Association.

Ackerley is interested in buying additional stations to fill out its clusters. According to Chris Ackerley, the company is particularly interested in network-affiliated stations in Fresno and Chico-Redding, both in California, and Medford-Klamath Falls, Ore.

Ackerley Chief Financial Officer Denis Curley says the job cuts will come in master control, traffic, programming and production. "So those positions where you used to have four

Central New York Station Group



[people] you will now have 1.2," he says. He declined to say how many jobs would be eliminated in all.

Paul Sweeney, an analyst with Salomon Smith Barney, says significant cuts could be made in accounting. "You could have 30 or 40 [traffic] people in a cluster that you are cutting to as little as 10."

According to Sweeney, Ackerley's operating margin has been lower than the industry average of 36.5% (Veronis, Suhler & Associates, 1997) because the group has been investing heavily in news. "In the long run it's probably the right thing for TV stations to do simply because local news is one of the ways that local television stations can differentiate themselves amongst each other and, more importantly, against cable."

Following that philosophy, Ackerley plans to use part of its savings to invest more in news. Each station, which will continue to produce its own news, will be upgraded with Panasonic's DVCPRO digital equipment. The group also plans to outfit each station with at least one ENG van.

Kelley Alford, director of corporate engineering, says centralized programming distribution makes more sense than

equipping each station individually.

"As the quantity of storage goes up, the cost goes down," Alford says. A video server with 50 hours of storage that could serve one station costs about \$250,000, while a server with 130 hours of storage that could serve a group of five stations would cost about \$400,000. The group is spending \$1 million-\$1.25 million to outfit each cluster instead of spending the same amount at each station.

At the heart of each system is a SeaChange server. All incoming commercials and programming will be digitized with embedded audio and fed into the server at the hub station. The fully automated system will include an automated traffic and billing system for each cluster. A Philips digital router will funnel programming to the appropriate station. A Tilt Rac

Video Library Manager will provide 1,600 hours of DVCPRO tape storage.

In New York, WITX(TV) Syracuse will serve as the hub, managing, providing back-office support and feeding programming to WUTR(TV) Utica, WIVT(TV) Binghamton, and the newly purchased WOKR(TV) Rochester. Steve Kimatian will run the cluster as a senior vice president. Reporting to him will be Ron Lombard and Theresa Underwood, head of news and sales, respectively.

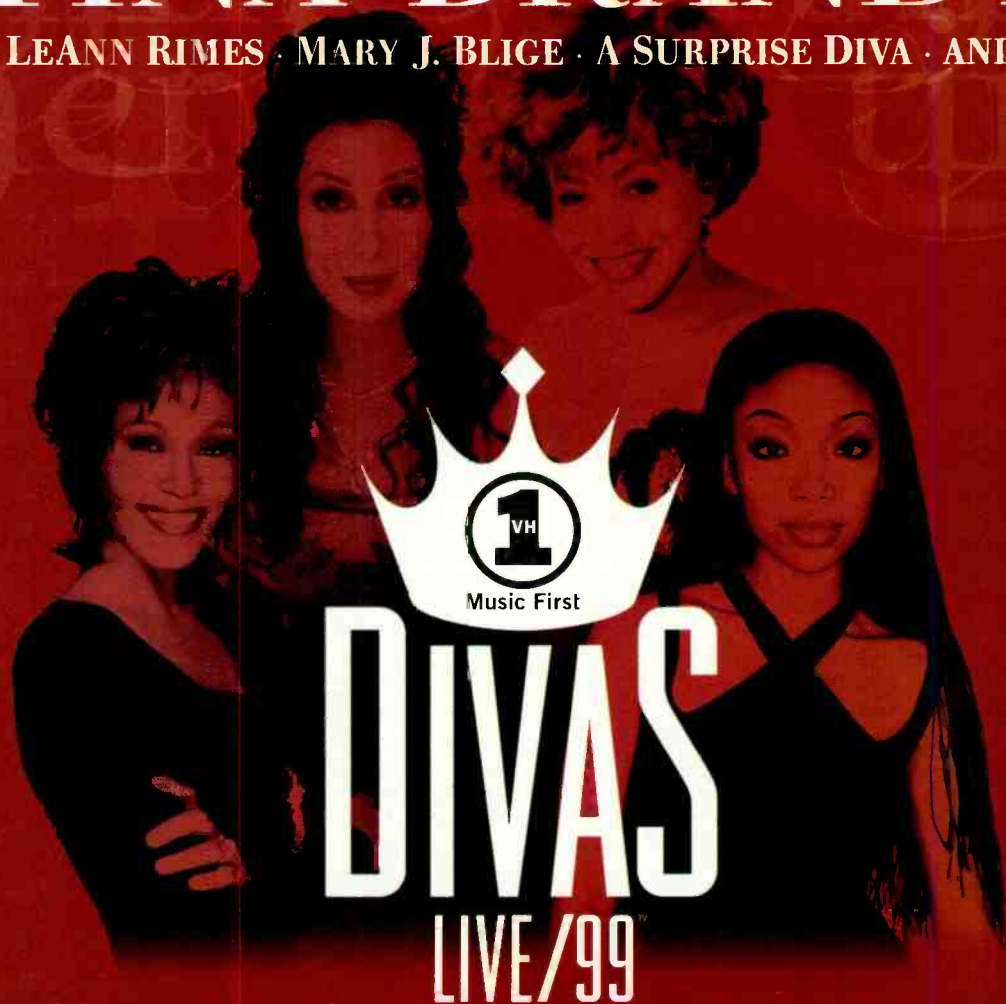
According to Ackerley, the clusters' subordinate stations will have station managers instead of general managers (another source of savings), whose principal job will be community relations. Local sales managers and news directors will report to senior managers at the hub station.

"We can now superservice our clients," Underwood says. "First of all we can offer an improved product on-air. The [digital production] technology is going to make the picture clearer. We are going to have more and better local news at all of our stations, and news is something that's very desirable to local, regional, and national clients alike."

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Set-top deal on; FCC next

By Bill McConnell

Cable industry officials are hoping a deal with consumer electronics companies will spur the FCC to settle a dispute over set-top boxes.

In a partial reversal, the Consumer Electronics Manufacturers Association and Circuit City Stores have agreed that analog-only equipment should be exempt from new regulations requiring manufacturers to separate the channel-surfing and security functions of set-top boxes. The deal would meet—halfway—cable demands that all analog equipment be exempt from rules requiring industry engineers to separate the channel-surfing and security functions of set-top boxes.

Cable companies also want hybrid boxes with both analog and digital capability to be exempted, but CEMA and Circuit City refused to go that far. Such an exemption would give an “intolerable advantage to the entrenched providers” of cable equipment,” the companies told the FCC.

At issue are regulations implemented in June to comply with the 1996 Telecommunications Act. Congress ordered the FCC to create the rules with the hope of creating a retail market for cable boxes. The National Cable Television Association, along with set-top box-maker General Instrument, asked the FCC last August to exempt analog-only boxes as well as hybrid ones capable of receiving both analog and digital signals.

Cable industry officials say they should not be required to develop new analog boxes because the switch to digital will soon make them obsolete.

CEMA and Circuit City offered the deal in a March 4 filing with the commission. FCC Cable Services Bureau Chief Deborah Lathen would not predict whether the FCC will accept it.

Meanwhile, NCTA, CEMA and Circuit City officials say they want the FCC to issue new rules quickly so they can move forward with new boxes. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

Sprint chooses People's Choice

Sprint Corp. is buying a \$23 million equity stake in wireless communications provider People's Choice TV with an eye toward acquiring the company, according to documents filed with the Securities and Exchange Commission last week. Sprint's move follows MCI WorldCom's late-March acquisition of \$200 million in bonds of several wireless companies, prompting speculation that Sprint and competitor MCI Worldcom may be headed for a scrap over which one can gobble up the most wireless spectrum. In the wake of the AT&T-TCI merger, MCI Worldcom and Sprint fear being left behind in the race to provide consumers a package of telecommunications services including voice and high-speed data, sources say. PCTV late Friday was up \$3.28 at \$7.5625 and CAI Wireless was up \$2.72 to \$11.50.

Fee fight

While many key House and Senate Republicans strongly oppose the \$200 million in analog broadcast spectrum fees the administration proposed in its fiscal year 2000 budget, the fight against them is not over. The budget blueprint passed last month by the Senate prior to Congress's Spring recess includes them. The budget plan the House passed last month does not. The two versions go to House and Senate conference when Congress comes back this week. A reconciled version is due back to the floor before the end of the month.

Blair's bounty

Blair Levin, former chief of staff in Reed Hundt's administration, may have been the first in his class to score in the post-FCC period. He has been a consultant to and had an ownership position in Knowledge-Base Marketing, a North Carolina company acquired by Young &

Rubicam last week for \$175 million. Levin's share isn't specified but puts him in millionaire class. KnowledgeBase uses technology to “mine” data, working through storehouses of customer information to glean marketing information. Levin's hit pales beside successes of former chairmen Mark Fowler and Dennis Patrick, however, both of whom struck it rich with spectrum sales worth tens of millions. When not entrepreuneuring, Levin keeps his hand in telcom business with such companies as At Home.

DENVER

Jerome Kern in the key of e

Jerome Kern, for two decades a quiet but pivotal player in some of cable's biggest deals, is dropping his behind-the-scenes status to become CEO at e-commerce fledgling LinkShare. It's a marked change for Kern, who earned a golden reputation and platinum paybacks for helping craft some of the media industry's more complex mergers. (Among his credits: AT&T-TCI, Time Warner-Turner Broadcasting, USA Network-HSN.) “I merged myself right out of a job (as TCI vice chairman),” Kern says. “Now I found something equally exciting to do.” In much the same way Kern brought multiple parties together to do deals, LinkShare plays cupid to Web marketers and advertisers, building an affiliate network. Founded in 1996 by the brother-sister team of Steve and Heidi Messer, LinkShare uses proprietary technology to measure results of those affiliations—from the first click on a Web banner ad to the electronic sale it may generate. Could a megabucks IPO be in the works? Kern won't say, but he does acknowledge that LinkShare is headed for a second round of financing. “I don't know whether it will be public or private,” he says. “We're sort of at the stage of figuring that one out.”

Texas radio may get FCC reprieve

Staffers push station's cut-price sale to minority owner instead of license revocation

By Bill McConnell

Bay City, Texas radio station KFCC(AM) one year ago was ordered to give up its license, but regulators may instead allow the owner to sell to a minority buyer at a bargain price.

Staffers in the FCC's mass media bureau have urged the five commissioners to approve a unique deal that would allow Chameleon Radio Corp. to sell the station to Bernard Smoots, an African American and former employee, rather than have the station's license revoked. Under his deal with Chameleon, Smoots would pay about \$100,000 for the station, roughly one-third of its market value.

Backtracking on a license revocation is an unusual step, but the plan shows that the commission can rely on its mandate to act in the "public interest" to find

ways to diversify the broadcasting business. "This is a win for everybody," says Thomas Hart, the Washington attorney who brokered the deal. "It helps minority ownership, it helps the FCC end a protracted hearing and it helps Bay City by keeping a station on the air."

The plan, however, has not yet been submitted to the commissioners.

The FCC last April revoked KFCC's license after Chameleon moved the station's transmitter closer to the larger market of Houston after the agency expressly told it not to. What's more, Chameleon officials repeatedly misrepresented their actions and even told FCC inspectors that the new tower was actually the original.

Chameleon in May asked the FCC to reconsider the revocation under the FCC's distress-sale policy, which allows owners facing the loss of a

license to sell to minority buyers for 75% or less of a station's market value. The mass media bureau opposed that request on grounds that distress sales must be conducted before the agency goes to the expense of holding a revocation hearing. But when Chameleon offered to cut the price in November, the bureau reversed itself.

Staffers argued that the new price tag, coupled with other factors such as Smoots' pledge to continue the station's blend of different ethnic and foreign-language broadcasts and the likelihood that the stations would go off the air, was sufficient to warrant FCC approval.

The case presents "extraordinary circumstances," wrote Charles Kelly, the mass media bureau's enforcement chief. "There is strong precedent for valuing the diversity Smoots would bring to broadcasting." ■

Minority fund: Few details emerge

As FCC seeks ways to increase breadth of ownership, TV executives meet to set agenda

By Paige Albiniaak and Bill McConnell

Top TV group executives met last week in Dallas to discuss ways to increase minority ownership in broadcast properties and to improve recruitment and training of minorities at TV stations.

Although no one would reveal details of the meeting, for several months broadcasters have been discussing creating an investment fund to help minorities purchase broadcast properties.

"We want to see if there isn't a way to collectively do more effectively what we already have been doing individually," said CBS Senior Vice President Martin Franks.

The meeting was a follow-up to efforts launched in February by CBS

CEO Mel Karmazin and Clear Channel Communications CEO L. Lowry Mays. Karmazin and Mays wrote a letter asking broadcast executives to begin discussing initiatives to aid minorities.

The FCC actively is exploring ways to encourage minorities to seek broadcast employment and ownership. Broadcasters are staunchly opposed to some of those efforts, particularly a proposal that would roll back local TV marketing agreements. But sources say broadcasters are not using this effort to gain a quid pro quo from the FCC because the broadcast industry doesn't agree on what it wants the commission to do.

In addition to Karmazin and Mays, others attending the Dallas meeting were Emmis Communications Chairman Jeff Smulyan, A.H. Belo Corp.



NAB President Eddie Fritts (l) and CBS CEO Mel Karmazin headlined the diversity confab in Dallas.

Vice Chairman Ward Huey, Post-Newsweek President Bill Ryan, Sinclair Broadcasting President David Smith, NAB President Eddie Fritts and officials from Fox Television and Hicks, Muse, Tate & Furst, according to several sources.

Approximately 25 executives met in Dallas, and most of the other 50 or so companies invited indicated interest in the effort. "No one has written back saying 'No thank you,'" Franks said.

The executives pledged to "investigate a number of areas that need further exploration" and meet again, but no earlier than June, Franks said. ■

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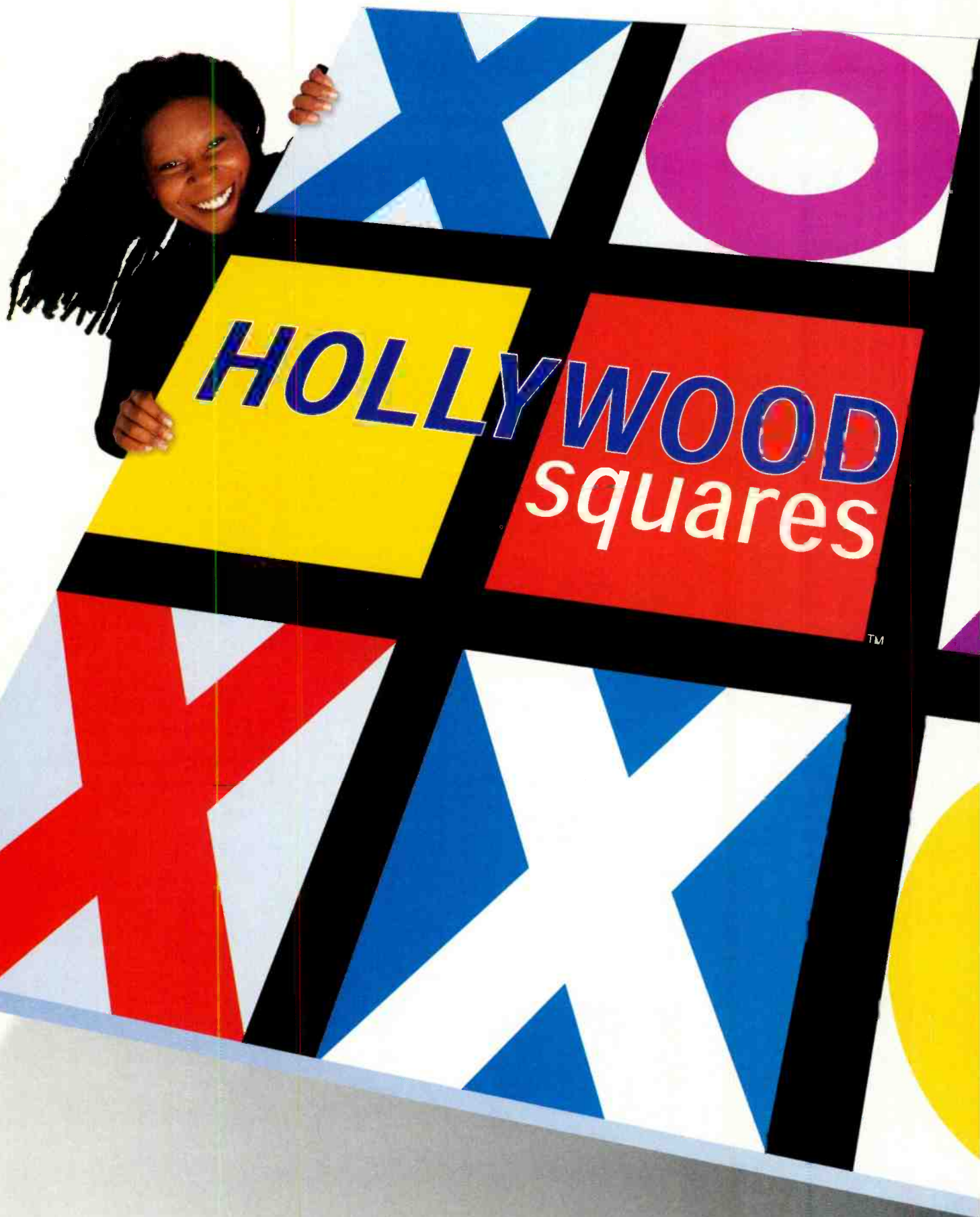
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WASHINGTON WATCH

By Paige Albiniak and Bill McConnell

Lieberman ponders digital TV public interest bill

Sen. Joseph Lieberman (D-Conn.) is considering introducing legislation based on some of the recommendations from the Gore Commission report on public-interest obligations of digital broadcasters. Dan Gerstein, Lieberman's press secretary, said the senator still is evaluating whether he can garner bipartisan support for the bill, and whether the transition to digital is far enough along to warrant legislation regarding public-interest requirements. Last year, Lieberman offered legislation that would have exempted broadcasters from antitrust law to allow them to create a programming code of conduct. The Gore Commission also made that suggestion in its report.

Justice pushes COPA case

The Justice Department last week appealed a court decision that blocked a law requiring Web sites to confirm users' ages before granting them access to adult content. A U.S. District Court in Philadelphia last February enjoined enforcement of the Child Online Protection Act (COPA), which Congress passed last October, until the courts could rule on whether it placed an unconstitutional burden on speech. COPA requires Web sites to request identification, such as a password or credit card num-

ber, to prove that users are not minors. The law would levy fees of \$150,000 per day on Web sites (and/or give operators up to six months in prison) for failing to screen potential users. The Justice Department appealed the ruling to the Third Circuit Court of Appeals, also in Philadelphia. If the appeals court decides to continue blocking the law, the Justice Department likely will appeal to the U.S. Supreme Court. If the appeals court overturns the injunction, the American Civil Liberties Union will contest that decision, says Emily Whitfield, a spokeswoman for the organization, which is the case's lead plaintiff.

Tauzin talks low-power TV

House Telecommunications Subcommittee Chairman Rep. Billy Tauzin (R-La.) this week will hold a hearing on whether existing low-power TV stations should be granted permanent licenses. Commerce Committee members Reps. Charlie Norwood (R-Ga.) and Ron Klink (D-Pa.) earlier this year introduced legislation that would give permanent licenses to existing low-power TV



Tauzin weighs permanent licenses for existing low-power TV stations.

stations as long as they met certain criteria: They must broadcast at least 18 hours per day/seven days per week; broadcast at least three hours per week of locally produced programming, and meet other FCC requirements for full-power stations. "Obviously, one of our biggest concerns is how the assignment of full-time licenses to low-power stations would impact digital spectrum allocations to current full-power stations. We do not want to do anything that would hamper the migration to digital," said Tauzin spokesman Ken Johnson. The FCC is working on a similar proposal that would give permanent licenses to low-power TV stations and Sen. Conrad Burns (R-Mont.) has said that he will introduce companion legislation. The National Association of Broadcasters has historically opposed putting LPTVs on the same footing as full-power stations.

Speculating on spectrum's future

The FCC should make sure that it does not inflict "unintentional damage" on existing telecommunications services when making room for new users of radio spectrum, the National Association of Broadcasters' top technology officer said last week. For instance, the commission should "weigh carefully whether it is appropriate to displace several existing services where the actual need of the market might

only require movement of one," NAB Vice President of Science and Technology Lynn Claudy said during an FCC hearing on spectrum management. Also, existing users must receive adequate compensation from the new service providers who displace them, he said. For instance, broadcasters should be reimbursed by new mobile satellite services for costs of new equipment and other transition costs posed by the FCC's plan to reduce and relocate electronic newsgathering spectrum, he said. FCC Chairman William Kennard called the hearing an "opportunity to sit back and look at spectrum management from a broader focus" rather than emphasizing a specific proceeding. Commissioner Susan Ness originally pushed for the hearing because she was concerned about the FCC not sufficiently considering how decisions involving individual pieces of spectrum could set precedents for other bands.

Burns and Wyden to offer Internet privacy bill

Sens. Conrad Burns (R-Mont.) and Ron Wyden (D-Ore.) this month plan to introduce a bill to protect users' privacy on the Internet. The bill would require Web sites that ask for personal information—such as name, address and phone number—to get users' permission before they disseminate that information. If users say they do not want their information shared with others, Web sites would be required by law to keep that information private.



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\$7.3M award in bias suit

Ex-anchor Sara Lee Kessler wins disability and retaliation case against WWOR-TV

By Dan Trigoboff

For the second time this year, a major TV station group has lost a suit brought by a former anchorwoman. A jury last week awarded former WWOR-TV anchor Sara Lee Kessler \$7.3 million from the station and its owner Chris-Craft Industries for discriminating against Kessler over a disability and for retaliating against her for complaining.

The station plans to ask the judge to reduce the award, and says it will appeal as well. Kessler's attorney said the station could have settled the case last year for \$750,000, but withdrew an offer. Both sides say they have no intention of settling.

Kessler contended that the station failed to accommodate a tailbone injury she received riding in a van to cover a story, discriminated against her on the basis of age, sex, and religion, and then retaliated against her for complaining and for contacting the Equal Employment Opportunity Commission.

She won on the injury and retaliation claims. Kessler's attorney, Neil Mullin, said that when she asked for three weeks to heal, the station forced her to take a disability leave—putting her contract at risk, he said. In addition, she said, the station would not allow her to follow doctor's instructions to reduce work to an eight-hour day and avoid riding the station van for more than an hour at a time.

WWOR lawyer, Jack Arsenault, reiterated the station's denial of handicap discrimination, noting that WWOR-TV is the only station in the New York market that employs an on-air reporter in a wheelchair, Chris O'Donoghue.

In January, Hartford, Conn., anchor Janet Peckinpaugh won a federal court judgment for \$8.3 million—since reduced substantially under federal damage caps—after bringing claims of age and gender discrimination against Post-Newsweek Stations, former owners of WFSB-TV (*BROADCASTING & CABLE*, Feb. 1, '99).

While the two cases bear some similarity, there are a few stark differences.

Both women contended that they did not get the anchor positions they sought and were demoted because of their gender; they said they were forced out as they entered middle age.

And both, by the time their cases reached trial, were still working in TV news but at a fraction of their former salaries. Kessler, who brought her case in a New Jersey state court, says she earned about \$300,000 at WWOR—which is based in Secaucus, N.J., but serves the New York City area—and now makes a reported \$50,000 at the New Jersey Network.

Regarding retaliation, Kessler said her news director, Will Wright, targeted her for complaining about her treatment and the treatment of other, older employees. She filed the complaint days before the station decided not to renew her contract in 1994, and the station denies it had received EEOC notification before making the decision. Peckinpaugh said her station went along with a male anchor's determination not to work with her because of a harass-



Kessler now earns a fraction of her former \$300,000 salary.

ment claim she'd made when both worked at a different station.

While Peckinpaugh won on her gender claim, but not age, Kessler lost her claims of age, gender and religious bias. Kessler said the station discriminated against her religion by giving her assignments that would run into the Jewish Sabbath, at sundown Friday nights. Kessler is an Orthodox Jew.

At trial, Arsenault tried to paint a picture of Kessler as a prima donna who only wanted to anchor. At least one juror agreed, according to local news reports. But the 6-2 majority found clear retaliation from the station.

Arsenault said he believed the retaliation, like the discrimination, was limited to the disability claim. He added, "If the hard facts of this case [had been] documented, there would not have been" this jury award. ■

Demise of indy syndies?

As King World succumbs to CBS' charms, more independents seen merging

By Joe Schlosser

The words "independent" and "syndication" don't seem to get along much anymore.

In the wake of CBS' \$2.5 billion purchase of King World, syndication's most successful independent, Hollywood executives were left wondering whether vertical integration had put the independent syndicator on the endangered species list.

In addition to King World, Rysher Entertainment, Worldvision Enterprises and PolyGram Television appear ready to be adopted by corporate parents. Paramount Television Group and its syndication division are expected to acquire both Worldvision and Rysher Entertainment by the end of the year, and PolyGram TV is expected to wind up with either Studios USA or Universal TV.

"If there ever was an ultimate independent, it was King World. If [that] company...can see the logic in being absorbed by CBS, then there really are no choices, and others are surely going to be acquired directly or indirectly in the future," says Bill Carroll, vice presi-

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dent and director of programming at rep firm Katz Television. "If you were to have taken a picture of a NATPE [Conference] floor a few months ago and then again next year, a lot of domestic companies that had a pretty substantial presence will probably have been merged."

Going down the list of syndicators, almost all the big names are attached to a station group or major studio. Columbia TriStar Television Distribution is owned by Sony, Warner Bros. is part of the Time Warner family, Paramount Domestic Television is owned by Viacom. Buena Vista Television is a branch of Disney, Twentieth Television is part of Fox and News Corp., Studios USA is aligned with Barry Diller's USA Networks and now King World is partnered with CBS—a network that

already has its own syndication division in Eyemark Entertainment. Tribune Entertainment and Hearst-Argyle Entertainment have station ties, and MGM Domestic Television has a studio attachment.

Those left without a direct tie to a studio or station group include Carsey-Werner, Pearson Television, Unapix, Western International and BKS Bates.

And then there are Rysher, Worldvision and PolyGram...for now.

Paramount Domestic Television appears on its way to becoming one of the syndication industry's biggest guns. Sources say Rysher and Paramount Station Group executives are close to a deal to fold Rysher's assets into Paramount for close to \$400 million.

The fit would make sense. Rysher,

which is owned by Cox Broadcasting, handles ad sales for *Entertainment Tonight* and has an ownership stake in the show. Sources say Paramount executives want to handle the advertising sales on *ET*. Others, including Columbia TriStar and Sony, have had talks with Rysher. Paramount Station Group executives had no comment last week.

Paramount also is on track to acquire the Worldvision Enterprises assets before year-end. Late last month, Paramount's parent, Viacom, offered \$162 million for the 20% of Spelling Entertainment it doesn't already own. Worldvision, which is owned by Spelling, will likely be added to Paramount's syndication ranks if the Spelling board approves the offer. Worldvision current-



GET WITH THE PROGRAM

By Joe Schlosser

Krasnow to Short show

Sources say former *Forgive or Forget* executive producer Stuart Krasnow is going to head King World's upcoming talk show with comedian/actor Martin Short. Krasnow created and had been producer of Twentieth Television's *Forgive or Forget* since its launch last June. Krasnow had also been an executive consultant on ABC's *The View* and a supervising producer on *The Ricki Lake Show*. King World executives and Krasnow had no comment. Sources also say King World executives are close to clearing the Short show on WCBS-TV New York. Executives at WCBS-TV and King World had no comment. Short's show has added KCOP-TV Los Angeles and lacks only New York to be cleared in all top-10 markets for its fall launch. Replacing Krasnow at Twentieth Television's *Forgive or Forget*, which is coming back for a second season in syndication, will be April

Benimowitz, who had been the show's supervising producer. *Forgive or Forget* has been cleared in over 85% of the country for fall.

Double exposure

Confirming a report in BROADCASTING & CABLE (Feb. 22), ABC and VH1 said last week that they will team to promote the ABC original movie *Double Platinum*. The movie, which stars Diana Ross and Brandy, will be cross-promoted on both networks for its May 16 premiere on ABC. The cable channel will provide "extensive" on-air promotion for *Double Platinum* and VH1 in return will get an exclusive music trailer cut from the film and a limited window to air the film next December.

Powell and publicity

Shirley Powell has been named senior vice president of NBC Entertainment publicity. Powell was formerly vice president of media relations at

the Disney Channel. She will report to NBC Entertainment President Scott Sass and the network's senior vice president of corporate communications, Kassie Canter.

Will & Grace & Susan

NBC has renewed *Will & Grace* and *Suddenly Susan* for the 1999-2000 season. *Will & Grace*'s announcement for a second season comes the same week that the sitcom moves into the prized Thursday night must-see TV lineup. *Suddenly Susan*'s green light for a fourth season came only two weeks after the apparent suicide of cast member David Strickland.

Block party

Buena Vista Television executives are holding a two-day seminar starting today (April 12) in Orlando, Fla., for the launch of their new two-hour Disney animation block. The Disney block is currently

cleared on UPN affiliates covering 75% of the country and on other stations representing another 20% of the country. Sources say Buena Vista Television will unveil a new name, new interstitials and a new animated show for the block's 2000-2001 season. Already included for fall are Disney's *Doug*, *Recess*, *Hercules* and new program, *Sabrina, The Animated Series*.

Raymond repeats

CBS will air repeat episodes of *Everybody Loves Raymond* this month on Wednesday nights in an attempt to draw viewers to new sitcom *Payne*—a remake of Britcom *Fawlty Towers*. Starting tonight, *Raymond* will air at 8 p.m. on Wednesdays and will lead into *Payne* at 8:30. In other *Raymond* news, Peter Boyle is expected back on the set of the CBS sitcom. Boyle suffered a heart attack March 22. Boyle, who was expected to miss the final episodes of the season, will be back in time to take part in *Raymond*'s last two shows of the season. Those last two episodes of the season will appear on May 17 and May 24.



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ly distributes third-year success story *Judge Judy*, among other first-run series. It also has a vast TV library.

The fate of newcomer PolyGram Television, which launched in April 1997, has been unclear since The Seagram Company acquired it last year. Last week, Barry Diller's USA Networks acquired a portion of PolyGram's film assets, but PolyGram TV was not a part of the deal. The distributor currently plans to launch two new first-run series next season: *Blind Date* and *Total Recall 2070*.

So is this consolidation of the ranks a boon or bane? It depends on whom you ask.

"To throw up our hands and say the

industry is now going to be controlled by seven giant companies is a big mistake. If we allow that to happen, then shame on us," says Dick Kurlander, vice president and director of programming at rep firm Petry Television, a business that has seen its own share of consolidation. "The giant distributors are in the real estate business and have produced very few innovative or compelling programs in the past several years. Consolidation will further stifle creativity."

Kurlander says it is a great opportunity for small and medium-size companies to develop breakout programs.

Buena Vista Television President Mort Marcus sees vertical integration

as, on balance, a plus.

"For the most part it's a positive for Buena Vista," he says. "Less suppliers means less competition and that bodes well for us in terms of selling more product. But I do say that with a caveat because the companies are becoming more integrated and it's a very complicated business, one that you have to walk through minefields to get product on the air."

Tribune Entertainment President Dick Askin, whose company also owns stations, says station executives need not worry because there will always be plenty of choices if there is a demand from the station community. ■

Talk, reality down in February

In February, more talk shows declined than grew in the ratings, according to Petry Television's market-by-market analysis of the sweeps, based on Nielsen Station Index ratings. For sitcoms, Petry reports that *Friends* was the best story while *Seinfeld* continues to slip. Erosion continues to be the "harsh reality" for the magazine/reality genre, says Petry programming analyst Shelby Mason. In the game show category, *Wheel* and *Jeopardy!* still dominate, while King World's new property *Hollywood Squares* continues to build. Among court shows, *Judge Judy* continues to lead the pack, while the freshman entries are showing promise, Petry says. Below are highlights from the Petry report. —Steve McClellan



HH rating % change % change

Talk

Daytime (Top 5)	Women 18-49
■ Rosie O'Donnell 5.2/18 -15%	3.5/23 -19%
■ Regis & Kathie 4.2/19 -14%	1.9/17 -17%
■ Jerry Springer 4.0/13 -7%	3.2/19 -14%
■ Sally Jessy 3.1/12 +3%	2.3/17 +5%
■ Maury Povich 3.0/11 -3%	1.9/13 +5%



Early Fringe (Top five)	Women 18-49
■ Oprah Winfrey 8.6/25 -2%	5.8/30 n/c
■ Jerry Springer 5.9/13 +4%	4.0/21 +11%
■ Sally Jessy 4.8/13 -17%	3.2/18 -20%
■ Maury Povich 4.0/14 +11%	2.7/18 +23%
■ Rosie O'Donnell 4.0/13 -9%	3.2 -6%



Magazine/reality

Prime access (Top 5)	Women 24-54
■ Inside Edition 6.8/12 -1%	3.9/10 -5%
■ Ent. Tonight 6.4/11 -10%	4.8/13 -6%
■ Extra 5.5/9 -5%	3.2/8 -14%
■ Access Hollywood 5.3/7 +8%	3.8/7 +12%
■ Real TV 4.3/7 -9%	2.5/6 -19%



Sitcoms

Early Fringe (Top 5)	Women 18-34
■ Friends 5.0/10 +39%	7.4/26 +95%
■ Frasier 4.9/11 +14%	3.5/17 +17%
■ Simpsons 4.9/8 +11%	4.1/15 +11%
■ Fresh Prince 4.0/6 +21%	3.6/12 +44%
■ Martin 4.0/6 +3%	4.1/11 +37%



HH rating % change % change

Access (top 5)	Men 18-34
■ Seinfeld 6.8/11 -17%	5.9/19 -17%
■ Friends 6.0/8 +11%	5.8/18 +53%
■ Home Improvement 5.7/11 -17%	3.5/13 -17%
■ Simpsons 5.7/8 n/c	6.3/19 +31%
■ Frasier 5.2/9 -12%	2.8/10 -24%



Game Shows

Access	Women 25-54
■ Wheel of Fortune 13.4/26 -5%	6.2/19 -6%
■ Jeopardy! 12.6/23 -4%	6.4/17 -6%
■ Hollywood Squares 6.0/11 -5%	4.4/12 -7%



Court Shows

Early Fringe	Women 25-54
■ Judge Judy 5.4/14 +38%	3.1/1 +41%
■ Judge Joe Brown 3.7/10 +95%	1.9/10 +111%
■ People's Court 3.1/8 +6%	1.6/8 +23%
■ Mills Lane 2.6/7 +13%	1.5/7 +25%



Other

Daytime	Women 25-54
■ Martha Stewart 2.4/11 -4%	1.3/11 -13%
Early Fringe	Women 25-54
■ Change of Heart 2.2/3 +4%	1.5/4 +150%
■ Love Connection 2.0/2 +11%	1.3/3 +63%

Source: Petry Television; HH=household; % change=change in rating, up or down, for the program compared to the time period performance in February 1998.

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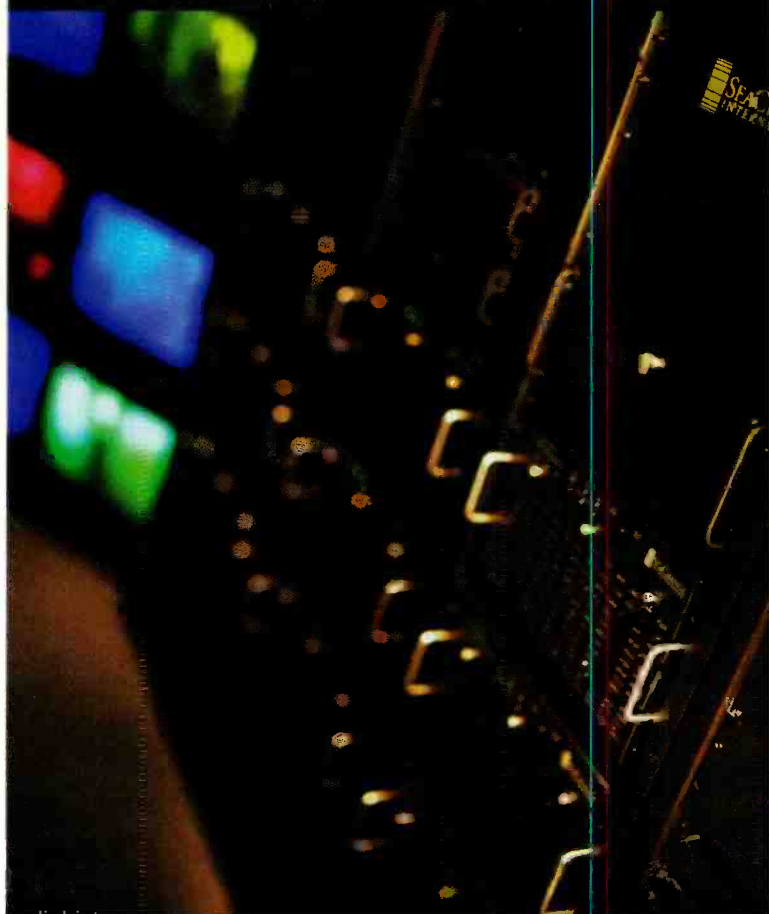


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STATION BREAK

By Dan Trigoboff

D.C. anchor shift

For the second time in recent weeks, WJLA-TV Washington is making major changes in its anchor desk, this time moving from the standard male-female model to two females anchoring its 6 o'clock news. Joining co-anchor Kathleen Matthews this week will be Maureen Bunyan, who is the solo anchor of the station's 11 p.m. broadcast. Leaving the anchor desk is longtime D.C. newsman Paul Berry. The station said last week it is in talks with Berry, who has been with the station more than a quarter-century, to find him a new role. Berry's contract expires this summer.

Bunyan joined WJLA-TV in February, replacing Berry and Matthews as late news anchor. She had been a longtime news presence on rival WUSA(TV), but left the station in 1995. News Director Jim LeMay said he paired Matthews and Bunyan because they demonstrated great chemistry when teamed for fill-ins.



Maureen Bunyan will join Kathleen Matthews on the anchor desk for WJLA-TV's 6 o'clock news.

With departures from the standard male-female model on both evening newscasts, LeMay said he's hopeful the new team will make some impact on the May ratings book, but adds that his decisions were based on the particular women involved, and not on a preference for solo anchors or same-gender pairings. "I can't say this would work in other places," he said, "but I would like to see more broadcasters experiment."

When it's springtime in Duluth

KBJR-TV Duluth, Minn., was knocked off the air last week by a storm that sent large chunks of ice through the roof of its transmitter building and more than 6 inches of water inside. Continued storms caused evacuation of the building later in the week as well, but no injuries were reported. The station reported severe damage to its roof and to its satellite dishes. Programming could be seen by homes receiving cable, and local news was carried by local PBS station WDSE(TV).

Texas case dismissed

The U.S. Supreme Court last Monday (April 5) refused to reinstate a libel lawsuit against a Texas TV station by a reporter who says WFAA-TV Dallas reported that he tipped off the Branch Davidians to the 1993 federal raid that turned violent. The violence

during that raid, in which several ATF agents were killed, led to a 51-day standoff and fire that killed Davidian leader David Koresh and more than 80 followers. John McLemore, then a reporter for KWTX-TV Waco, was at the scene and there were several reports suggesting McLemore had tipped the cult. A Treasury Department later cleared McLemore, who sued several news organizations over the reports. All but the one against WFAA-TV Dallas were either dropped or dismissed before the case was thrown out by the Texas Supreme Court last year. That court ruled that McLemore's coverage of the raid made him a public figure, and therefore media defendants could be held liable for defamation only if McLemore could prove that false statements about him were made recklessly or maliciously.

News moves in Motor City

WXYZ-TV Detroit has hired David Roberts to head its news department. Roberts leaves WXIA-TV Atlanta, where he was VP of news, and returns home to Detroit, where he grew up and also began his career, at the former WGPR-TV. He replaces Dan Salamone, who is now the station's director of new media. Salamone said his new role is geared toward expanding the WXYZ-TV brand into some kind of cable presence. Insiders say that could mean a cable

news network for the area. Detroit is the only top-10 market without a cable news network, as well as home to the only CBS-owned station without a newscast.

Trial stays in New York, despite TV interviews

A Brooklyn federal judge has rejected claims that local TV interviews with prospective jurors in a highly charged police brutality trial tainted the jury pool. Lawyers defending officers charged with beating Abner Louima have been trying to move the trial, contending that the local furor over a recent controversial police shooting makes it impossible to pick an unbiased jury. They raised more objections and requests for venue change when a few members of the jury pool showed up on local television after filling out juror questionnaires. WNBC-TV, which aired interviews with prospective jurors, said its reporters were approached by the jury candidates and had interviewed them in the course of covering the story. The station said there have been no admonishments by the judge. The judge has issued an order, however, prohibiting "representatives of the print and broadcast media, photographers, sketch artists, journalists or other writers" from interviewing, photographing, talking to, or sketching any juror or prospective juror.

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

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The Connecticut Huskies' upset victory Monday in the NCAA championship was nothing but net for CBS, finishing first with a 17.2/27.

Week 28	abc	CBS	NBC	FOX	U/PN	WB
	8.0/12	13.4/21	9.1/14	6.3/10	1.7/3	4.1/6
MONDAY	8:00 30. 20/20 8.6/13	30. Ev Lvs Raymd 8.6/14	70. Caroline in/City 5.7/9	68. Ally McBeal 5.8/9	105. Dilbert 1.9/3	74. 7th Heaven 5.2/8
	8:30	36. King of Queens 7.9/12	20. NBC Movie of the Week—Something to Talk About 9.8/15	109. Redhanded 1.7/3		
	9:00 39. The Century, Part 1 7.6/12	1. NCAA Basketball Championship—Duke vs. University of Connecticut 17.2/27		50. Ally McBeal 6.8/10	111. The Sentinel 1.6/2	93. Rescue 77 3.0/4
	10:00					
	10:30					
TUESDAY	7.8/13	8.1/14	9.2/15	5.8/9	1.7/3	2.3/4
	8:00 20. Home Imprvmt 9.8/16	16. JAG 10.3/17	68. 3rd Rock fr/Sun 5.8/10	80. King of the Hill 4.7/8	100. Moesha 2.3/4	95. Buffy the Vampire Slayer 2.7/4
	8:30 39. The Hughleys 7.6/12	47. CBS Tuesday Movie—Species 7.0/12	33. Frasier 8.3/13	78. The PJs 4.9/8	113. Family Rules 1.5/2	
	9:00 26. Spin City 9.1/15		23. Just Shoot Me 9.6/15	73. Magic's Biggest Secrets Rev'led 6.8/11	111. Malcolm & Eddie 1.6/3	105. Felicity 1.9/3
	9:30 46. Sports Night 7.1/12		28. Will & Grace 9.0/15		113. Between Brothers 1.5/3	
WEDNESDAY	10.6/18	7.1/12	9.0/15	4.3/7	3.2/5	3.1/5
	8:00 15. Dharma & Greg 10.5/18	71. Payne 5.5/9	25. Dateline NBC 9.3/15	79. 90210: Favorite Women 4.8/8	95. 7 Days 2.7/5	93. Dawson's Creek 3.0/5
	8:30 23. It's Like, YKnow 9.6/16	67. The Nanny 5.9/10	30. World's Most Amazing Videos 8.6/14	87. Party of Five: Family Album 3.8/6	89. Star Trek: Voyager 3.7/6	92. Charmed 3.3/5
	9:00 8. Drew Carey 11.6/19	28. 60 Minutes II 9.0/14				
	9:30 17. Norm Show 10.1/16	54. Chicago Hope 6.5/11				
THURSDAY	5.8/10	7.1/12	12.0/21	5.8/10	1.7/3	2.5/4
	8:00 80. World Figure Skating Championships 4.7/8	45. Promised Land 7.2/12	3. Friends 12.6/22	56. World's Wildest Police Videos 6.3/11	109. UPN Thursday Night Movie—Lost Souls 1.7/3	101. Smart Guy 2.2/4
	8:30		6. Jesse 12.0/20	72. Fox Files 5.4/9		99. Jamie Foxx 2.4/4
	9:00 56. The Century, Part 2 6.3/11	56. Turks 6.3/10	3. Frasier 12.6/21			95. Steve Harvey 2.7/4
	9:30	35. 48 Hours 7.9/14	10. Veronica's Clst 11.2/19			95. For Your Love 2.7/4
FRIDAY	7.6/14	6.3/12	9.6/18	3.9/7	1.3/2	
	8:00 66. Two of a Kind 6.0/11	76. Kids/Darndest 5.1/10	17. Providence 10.1/19	84. Guinness World Records 4.4/8	113. Am Greatest Pets 1.5/3	
	8:30 62. Boy Meets Wrl 6.1/11	83. Candid Camera 4.5/8	12. Dateline NBC 11.0/20	91. Millennium 3.4/6	116. Am Greatest Pets 1.4/3	
	9:00 41. Sabrina/Witch 7.5/13	55. Unsolved Mysteries 6.4/12			117. Love Boat: The Next Wave 1.2/2	
	9:30 59. Brothr's Keeper 6.2/11	36. Nash Bridges 7.8/14				
SATURDAY	4.3/8	6.8/13	5.7/11	5.9/11	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 994,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:00 89. The Big Moment* 3.7/7	47. Early Edition 7.0/13	84. World's Most Amazing Videos 4.4/8	76. Cops 5.1/10		
	8:30			62. Cops 6.1/11		
	9:00 82. The Century, Part 3 4.6/9	62. Martial Law 6.1/11	52. The Pretender 6.7/12	59. AMW: America Fights Back 6.2/12		
	10:00	44. Sons of Thunder 7.3/14	62. Profiler 6.1/12			
SUNDAY	6.2/11	13.2/23	4.9/9	5.9/11		2.0/4
	7:00 74. ABC Big Picture Show—The Little Rascals 5.2/10	14. 60 Minutes 10.7/23	86. NBA Basketball Game 2—Houston vs. Seattle 4.1/10	87. World's Funniest! 3.8/8		103. 7th Heaven Beginnings 2.0/4
	7:30	3. Touched by an Angel 12.6/22	72. NBC Sunday Night Movie—Batman Forever 5.4/9	42. The Simpsons 7.4/14		107. Sister, Sister 1.9/3
	8:00			34. Futurama 8.1/14		101. Smart Guy 2.2/4
	8:30			59. The X-Files 6.2/10		107. Zoe Dunc Jck Jn 1.8/3
WEEK AVG	7.1/12	9.0/16	8.4/15	5.5/9	1.9/3	2.7/5
	8.3/14	9.1/15	8.9/15	7.2/12	2.0/3	3.2/5

Getting out of the sports biz

Liberty Media surprises observers by divesting its half of Fox Liberty Networks

By John M. Higgins

John Malone doesn't really need sports any more and is looking for investments with a better financial kick.

That's the rationale behind the Liberty Media Corp. chairman's decision to sell his half of the Fox Liberty Networks to 50-50 partner News Corp. for \$1.4 billion worth of News Corp. stock.

Liberty's first major deal since Malone parted with Tele-Communications Inc. in February gives the first glimmer of how Liberty's massive portfolio might change now that its ties with TCI's systems have been diluted, if not necessarily severed.

Malone sold TCI's systems to AT&T Corp. for \$50 billion. He personally continues to hold a \$3.5 billion stake in the long-distance carrier and Liberty is still technically a subsidiary of AT&T, with some close operating ties to the cable systems. But as a "tracking stock" with a completely different shareholder base from AT&T's, Liberty interests have diverged from TCI, industry and Wall Street executives said.

"Liberty and TCI have always been managed for the mutual interests of both companies," said one Malone associate.

"That's changed."

Bear, Stearns & Co. media analyst Ray Katz agreed. "TCI is not what TCI was; it's a division of AT&T," Katz said. "Liberty is essentially a separate stock. They are more financial investors than strategic investors, and they see a better return in trading sports for News Corp. stock."

Liberty President Dobb Bennett focused only on the second half of the equation: that operating problems at News Corp. over the past year have left the company undervalued. By exchanging the sports networks for News Corp. shares and buying even more stock, "We're acquiring a security that we think has substantial upside built into it."

The deal will put the extensive network of regional sports channels firmly in the hands of sports-ambitious News Corp. Chairman Rupert Murdoch. His Fox Entertainment Group can now exploit the sports networks in new ways, such as cross-promoting and programming the local nets with his Fox Broadcasting operation.

Fox President Chase Carey said Fox can also use subscribers' and operators' high demand for local sports to leverage greater carriage for other non-sports net-

works like Fox News Channel, Fox Movies or channels launched later.

"Sports is important as a locomotive to drive our entire business forward," said Carey. "The power of live sports, particularly local sports, is just going to get stronger."

Carey said that he doesn't expect any further major sports-related acquisitions and is not seeking to restructure its sports network and team partnership with Cablevision Systems Corp.'s Rainbow unit.

The deal calls for Liberty to shed its half of Fox Liberty Sports in exchange for 51.8 million News Corp. shares. In a second transaction, Liberty will pay \$700 million for 28.1 million shares owned by MCI Worldcom Inc., which had invested in News Corp. in 1996 in anticipation of launching a now-derailed DBS venture. MCI's remaining 28.1 million News Corp. shares will be sold to Saudi Prince Al Waleed Bin Talal and News Corp. itself. That will leave Liberty the News Corp.'s second-largest shareholder, with 8% of the company's stock.

The deal was not terribly shocking, since Murdoch's hunger for sports and professional teams has been clear and rumors of some sort of deal had been percolating for months. What surprised industry and Wall Street executives is that Malone's first post-TCI move would be a divestiture, rather than a substantial acquisition.

Armed with cash from selling some Liberty assets to AT&T plus a huge slab of stock in AT&T and Sprint PCS from other operations, Malone has about \$9 billion worth of liquid assets and the capacity to readily borrow several billion more, plenty to finance any number of major acquisitions.

The president of another MSO contrasted Malone to USA Network Inc. Chairman Barry Diller, who is rushing to acquire all sorts of media and Internet properties, such as Lycos and October Films, which don't necessarily fit into his existing operations.

"John doesn't need to build an empire. He already has one," the executive said. "What he's doing is portfolio management, trading assets for something that will get a superior return."

Fox Liberty Networks

Network	Market	Subs (in Millions)	Ownership
Fox Sports Net	National	58.6	50%
FX	National	37.9	100%
MSG Network	New York	7.1	39%
Fox Sports South	Atlanta/Charlotte	6.3	88%
Fox Sports SW	Texas	5.1	100%
Home Team Sports	Washington/Baltimore	4.3	34%
Fox Sports New York	New York	4.3	39%
Fox Sports West	L.A./San Diego	4	100%
Sunshine Network	Florida	3.8	56%
Fox Sports Chicago	Chicago	3.1	70%
SportsChannel Florida	Florida	3	12%
Fox Sports New England	Boston	2.9	20%
Fox Sports Bay Area	San Francisco	2.8	70%
Fox Sports Cincinnati	Cincinnati	2.4	40%
Fox Sports Detroit	Detroit	2.3	100%
Fox Sports Rocky Mountains	Denver/KC	2.1	100%
Fox Sports NW	Seattle/Portland	2.1	100%
Fox Sports Ohio	Cleveland/Columbus	2.1	40%
Fox Sports Pittsburgh	Pittsburgh	2	100%
Fox Sports Midwest	St. Louis/Indianapolis	1.5	100%
Fox Sports Arizona	Phoenix/Tucson	1.1	100%
Fox Sports Utah	Salt Lake City	0.6	100%

Source: Fox Liberty Network

For AtHome, Japan is next stop

Joint venture with Jupiter and Sumitomo opens rich market with plenty of challenges

By Price Colman

AtHome is headed to Japan in a deal that gives the cable modem service provider a foothold in a country second only to the United States in online use.

Through the joint venture it's forming with Jupiter Communications and Sumitomo Corp., AtHome gains access to 5.1 million households in the Japanese companies' franchise areas.

It's an adroit strategic step for AtHome, analysts say. Japan accounts for about 70% of the Asian economy and has a technologically savvy and highly educated populace with the income to pay for cable modem service. In addition, online service in Japan is primarily through dial-up service, requiring use of phone lines with the accompanying per-minute charges. At roughly \$40 (U.S.) a month for service,

AtHome offers a far faster, always-on service for a comparable or lower price.

"I think this is going to be as big as North America for us," says John O'Farrell, senior vice president-international of AtHome Network. At the end of 1998, AtHome reported about 330,000 cable modem customers in the U.S. and Canada.

The joint-venture agreement between the three companies calls for creation of a Japanese firm, AtHome Japan, that would be 43% owned by AtHome, 36% by Jupiter and 21% by Sumitomo. The partners expected ownership stakes to be diluted as they bring in other participants.

Jupiter Communications, Japan's biggest cable provider, is jointly owned by Liberty International (formerly TCI International) and Sumitomo. "AtHome is a natural partner for Jupiter," says analyst Ted Henderson of Janco Part-

ners. "It's a logical market for them to go to, a smart market for them to go to."

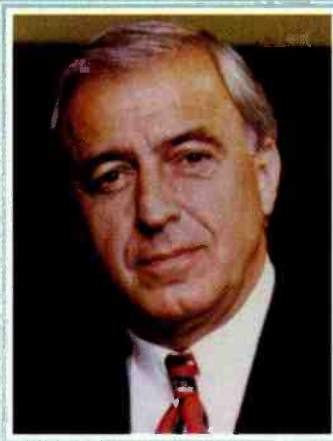
O'Farrell, meanwhile, acknowledges some challenges in breaking into the Japanese market. Among them: cultural and language differences, finding and hiring personnel and overcoming potential resistance to an employee-owned start-up company—a relatively new phenomenon in Japan.

There may also be economic challenges. NTT, the national telephone company, owns much of the broadband-fiber capacity in Japan and will certainly take a hard line in negotiating leases for that capacity. The flip side is that high-population densities and business markets hungry for high-bandwidth services such as AtHome's AtWork easily outweigh any negatives.

"There are another 10 million cable homes available" in Japan, O'Farrell says. ■

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AT&T's pre-emptive strike against birds

Aims to outmaneuver DBS to complement cable channels

By Price Colman

In a move to head off DBS and propel small cable systems into the digital age, AT&T's Headend In The Sky may offer satellite service to complement cable-delivered channels.

The service, temporarily dubbed Sky Cable, is aimed at smaller cable systems, those with 2,000 or fewer subscribers. Such systems typically are in rural areas—markets that are the most

vulnerable to the inducements of DBS providers DirecTV and EchoStar Communication Corp.'s Dish Network.

The DBS sector has grown rapidly during the past five years, and the industry estimates that as many as two-thirds of its 10 million subscribers are from cabled markets. Consequently, cable operators are scrambling to find ways to blunt DBS' offensive.

"We've had several small operators approach us and ask us to put this service

together," says Rich Fickle, vice president of business development at HITS. "Where we are today is in the exploratory process. The biggest question is whether there's critical mass from operators."

What is critical mass? A minimum of 300,000 subscribers by 2001, says Fickle. That translates into signing up MSOs with a total of 2 million to 3 million subscribers for Sky Cable, a medium-power service.

The idea of a satellite-overlay service for cable is nothing new. TCI Satellite Entertainment proposed doing it in 1997 but never followed through. DirecTV did, however, and is providing an add-on service to several small cable systems.

As for the interest, it's emphatically there. "We've talked about it at length," says Tom Gleason Jr. chairman and CEO of Sikeston, Mo.-based Galaxy Cablevision. "We're very interested in it for those systems smaller than you could afford to put the HITS (digital cable) headend in, arguably around 3,000 subscriber per headend. We have probably about 30% of our subscriber base that fits that criteria." (Galaxy has about 200,000 subscribers overall.)

The profile Gleason describes also applies to the National Cable Television Cooperative, of which he is a member. The NCTC has about 950 active member companies encompassing 10 million-12 million subscribers and 6,000 cable systems. Those statistics tell only part of the story, however. Roughly 70% of NCTC members' headends serve only about 30% of the subscribers and the median system is a headend serving 305 customers.

The economics for such small systems are difficult. Many have 36 channels or fewer and the likelihood of a rebuild that would expand the channel lineup is almost nil. Enter a Sky Cable-like service, which is the equivalent of an instant virtual rebuild. Add a dish antenna and a special hybrid set-top capable of converting cable and satellite signals alike and in a few hours, the rural cable customer would see the number of channels double or better.

While small operators clearly are interested, they have concerns. During a meeting last week between HITS officials and a number of small cable operators, one of the key issues was the cost for upgrading billing systems to handle addressable services such as pay-per-view. Also, HITS set a May 15 deadline for responses from cable operators on how many subscribers they're willing to commit to the add-on service.



CABLE'S TOP 25

PEOPLE'S CHOICE

Comedy Central had the last laugh in last week's ratings, as two episodes of its animated series 'South Park' ranked in the top 10. Both shows mouthed-off at No. 9.

Following are the top 25 basic cable programs for the week of March 29-April 4, 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	WWF Wrestling	USA	Mon	9:00P	60	6.6	5.0	4993	9.3
2	WWF Wrestling	USA	Mon	10:00P	65	6.4	4.9	4831	9.9
3	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	4.3	3.2	3226	6.3
4	Rugrats	NICK	Sat	9:30A	30	4.0	3.0	2970	11.8
5	Rugrats	NICK	Sat	9:00A	30	3.7	2.9	2795	11.4
5	WWF Wrestling	USA	Sun	7:00P	60	3.7	2.8	2763	7.4
5	Rugrats	NICK	Thu	7:30P	30	3.7	2.7	2732	6.6
8	Rugrats	NICK	Sat	8:00P	30	3.6	2.7	2709	6.7
9	Wild Thornberrys	NICK	Thu	8:00P	30	3.5	2.7	2638	5.9
9	South Park	CMDY	Wed	10:30P	30	3.5	2.0	2015	6.0
9	South Park	CMDY	Wed	10:00P	30	3.5	2.0	1995	5.6
12	WCW Thunder	TBS	Thu	9:07P	69	3.4	2.6	2608	5.4
12	Walker, Texas Ranger	USA	Mon	8:00P	60	3.4	2.6	2546	5.0
12	Rugrats	NICK	Tue	7:30P	30	3.4	2.5	2514	5.7
12	Rugrats	NICK	Mon	7:30P	30	3.4	2.5	2510	5.5
16	Rugrats Passover	NICK	Mon	8:30P	30	3.3	2.5	2455	4.8
17	WCW Monday Nitro Live!	TNT	Mon	10:00P	66	3.2	2.4	2395	4.9
17	Rugrats	NICK	Wed	7:30P	30	3.2	2.4	2385	5.5
19	Walker, Texas Ranger	USA	Wed	8:00P	59	3.1	2.4	2372	5.0
19	WCW Monday Nitro Live!	TNT	Mon	9:00P	60	3.1	2.4	2357	4.4
19	Cousin Skeeter	NICK	Thu	8:30P	30	3.1	2.4	2338	5.0
19	Wild Thornberrys	NICK	Sat	10:00A	30	3.1	2.4	2337	9.3
23	Rugrats	NICK	Fri	8:30A	30	3.0	2.3	2246	10.1
23	Hey Arnold	NICK	Mon	8:00P	30	3.0	2.2	2227	4.5
23	Hey Arnold	NICK	Sat	11:00A	30	3.0	2.2	2225	9.3
23	Hey Arnold	NICK	Wed	8:00P	30	3.0	2.2	2219	4.8
23	Wild Thornberrys	NICK	Tue	8:00P	30	3.0	2.2	2217	4.7
23	M. Sendaks Little Bear	NICK	Fri	10:00A	30	3.0	2.2	2212	9.7
23	All That	NICK	Sat	8:30P	30	3.0	2.2	2210	5.3

TCI Music gets the goods

Liberty adds priceline.com, others to lackluster division to create new media contender

By Price Colman

In preparation for putting Liberty Media at full sail in digital seas, John Malone intends to transform the obscure and underperforming TCI Music into the figurehead for Liberty's Internet-interactive TV investments.

The plan is for Liberty, a dominant force in the cable programming arena, to achieve racing trim by contributing its Internet and interactive television holdings to TCI Music; in return, Liberty gets even greater control of the company.

"This is going to be Liberty Media's and John Malone's primary vehicle for investing in Internet, new media and related technologies," says Lee Masters, chairman of TCI Music and CEO of Liberty Digital (currently not part of TCI Music). "This company is going to

be for the Internet and new media what Liberty is for cable programming."

Among the holdings Liberty would swap to TCI Music: priceline.com, iVillage, Sportsline USA, drugstore.com, iBeam, Interactive Pictures Corp. and ACTV.

Perhaps as importantly, Liberty would contribute its rights to provide interactive video services to AT&T cable systems.

Assuming TCI Music stockholders approve the proposal this month, the company would become Liberty Digital, with 94% of the equity owned by Liberty Media.

That compares to Liberty's current 86% equity ownership of TCI Music.

In an era where the standing joke is that you can double a stock's price just by adding ".com" to the name, it's not sur-

prising that even the idea of a Malone-Internet pairing has enormous impact.

For example, on the day Liberty made its proposal, TCI Music shares skyrocketed a stunning 253% to \$29.5625, boosting TCI Music's market cap from \$681.7 million to \$2.4 billion in the space of a few hours.

While the Internet-induced stock euphoria likely will ebb and flow, analysts are encouraged by what the proposed asset reorganization means for Liberty.

"By contributing those assets (to TCI Music), people can see what they're worth and Liberty has a currency going forward to do Internet-related transactions," says Mark Greenberg, manager of mutual fund giant Invesco's Leisure Fund. "For those reasons, it makes sense." ■

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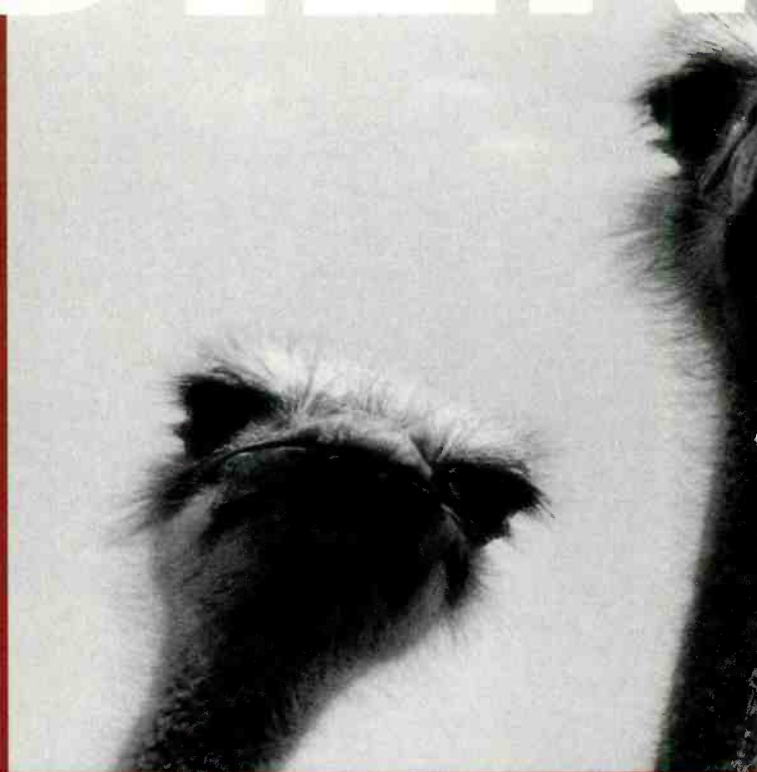
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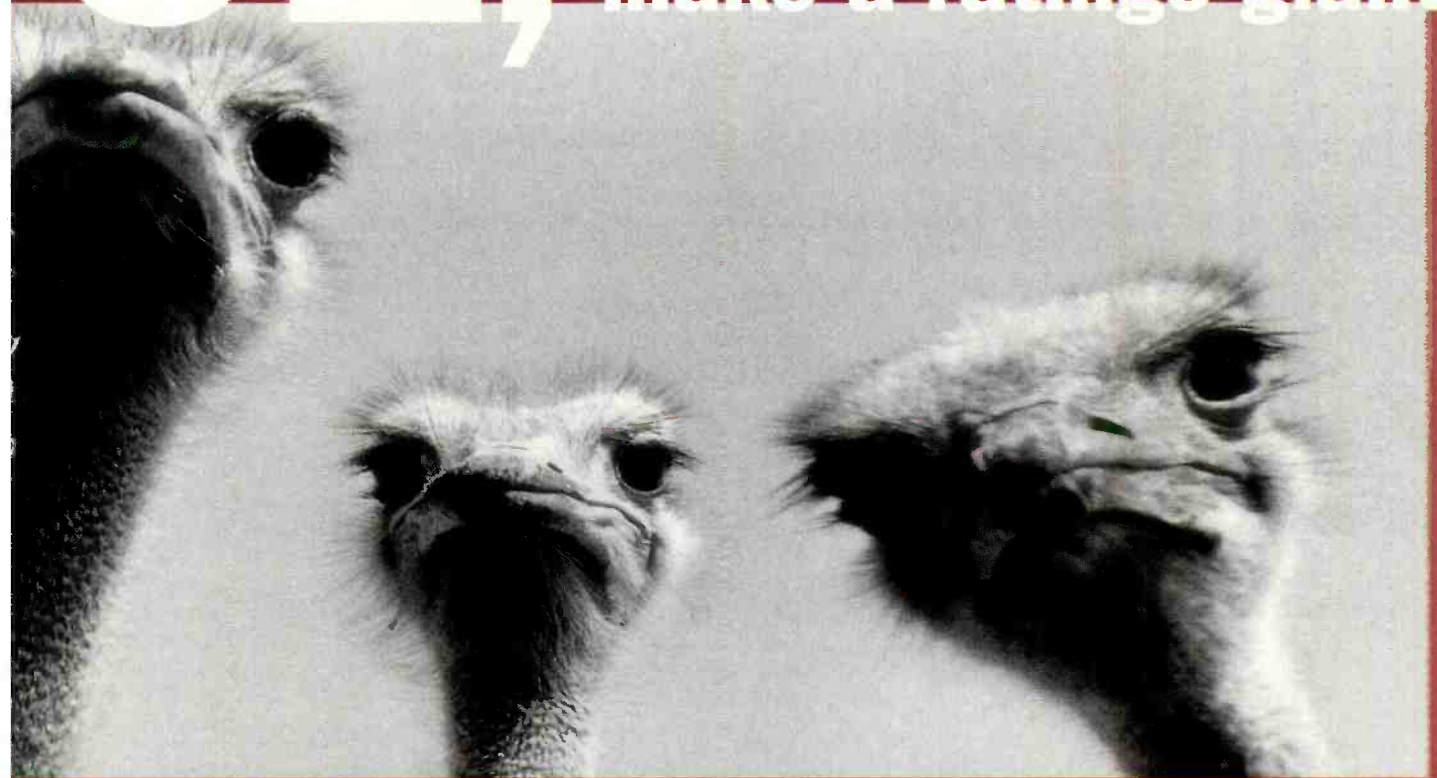


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DTV sets adjust to the market

Broadcasters throw unexpected choices, and manufacturers respond with fixes

By Greg Tarr

Launched just five months ago, the first digital television sets already are antiques. Costing up to \$8,000, they were expensive gewgaws that quickly became things of the past as new, improved versions with new model numbers arrived at the stores.

These new digital TVs reflect rapid changes resulting from the terrestrial DTV system's growing pains. The changes were made after manufacturers heeded practical concerns from their dealers. Still other changes were made based on new designs that finally caught up with some unexpected choices made by broadcasters. Such was the case when ABC and Fox selected 720p as the scan format for their HDTV broadcasts last year, one manufacturer said.

"When we developed the original model," said Bill Mannion, Panasonic television division general manager, "no one knew that ABC was going to use 720p, and the 45kHz scanning frequency that format requires was too expensive to add without the assurance that it was necessary."

The previous model handled only native scan rates for the 1080i (33.75 kHz) and 480p (31.5 kHz) ATSC formats. Mannion says this month's National Association of Broadcasters convention will showcase Panasonic's next generation 56-inch widescreen, HDTV-ready projection set, which adds the native 720p (45kHz scanning frequency) HDTV display format.

"The new set will have some cosmetic differences," Mannion says, "but basically the new model is our current 56-inch with 720p native resolution added to it."

Mannion says the benefit of the capability, which is rare in the market, is that ABC and Fox high-definition programs will be displayed in full resolution with fewer picture artifacts than 720p signals that

have been upconverted to the 1080i scan format, the way most HDTV sets currently handle 720p.

At press time, pricing for the 720p Panasonic set was yet to be determined, but Mannion said the company was trying to keep it as close to the \$6,000 suggested retail price of the original model as possible.

Similarly, Samsung is making a running change to its fully integrated 55-inch HDTV rear-projection receiver by adding broadband Y-Pb-Pr component video inputs in place of the RGB H&V-sync connections offered on the original unit.

Mark Knox, Samsung national products manager, says the change came at the request of dealers who needed to display high-definition demonstration programming from various digital

playback devices, such as D-5 tape decks that typically use Y-Pb-Pr analog connections.

Still, the lack of top-quality HDTV (or even SDTV) broadcasts during business hours has sent retailers and set manufacturers scurrying for high-definition playback devices they can use to generate consumer excitement for the new system.

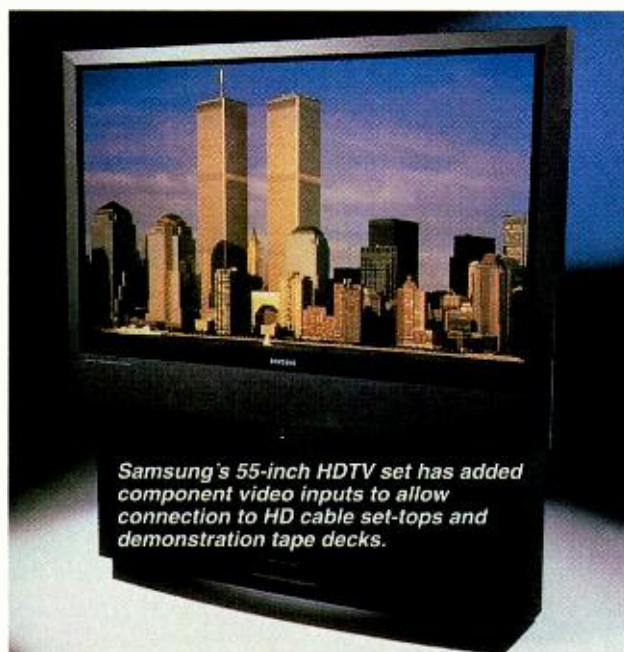
Knox says the RGB inputs were added to the product design before it was known that the Y-Pb-Pr interface, which to date has been used predominantly by the professional broadcasting industry, would become a common broadband analog interface. The three-jack connection is used in early cable boxes, D-VHS VCRs and DVD video players with progressive scan capability. The new Samsung set will replace the previous version, and will carry the same \$8,000 price tag.

Other set manufacturers, such as Hitachi, Thomson and Zenith, who originally set earlier product launch dates, have delayed market introductions as they adjust to the moves of their competitors. The strategy resulted in Zenith adding an expanded jack pack on its forthcoming 64-inch HDTV set.

The model will now include an RGB via SVGA input, which is the same broadband analog interface Thomson has selected for its \$649 DTC100 DTV set-top box. The Thomson set-top, which will receive DirecTV's standard and high-def satellite services as well as over-the-air DTV broadcasts, will be available in the second half of 1999.

Zenith product planners say the jack pack would give retailers and consumers greater flexibility of use with various signal sources.

Meanwhile, the launch of this immensely complex digital transmission system generated a host of glitches in some consumer devices shortly after the broadcasters began their first digital transmissions.



Thomson's \$649 DTC100 set-top will receive HDTV and SDTV programming from DirecTV as well as over-the-air DTV broadcasts.



Panasonic earned unofficial status as a leader of the digital television field last fall, when it became the first company to deliver to market a DTV set-top receiver to complement its 56-inch HDTV-ready set. Broadcasters anxious to see their DTV signals decoded by a consumer device in the field for the first time quickly snatched up the Panasonic box, model TU-DST50 (\$1,599).

Mannion says being first to market had its pluses and minuses. Several weeks before the November 1 DTV launch, a picture error called "chroma prediction drift" surfaced on digital sets using the Panasonic receiver in some areas of the country. When tuned to certain stations, the set-top box caused blotches of color to periodically appear in darker portions of a picture and faint white vertical bars to appear in areas of high luminance.

Mannion says the error was quickly traced to an unnamed manufacturer's encoder that was not inserting "B frames" into the MPEG 2 stream. Technicians at Panasonic's research laboratories worked with stations whose signals seemed to generate the artifact and discovered that it could be corrected with a simple setting on the encoder.

"This wasn't the encoder manufacturer's fault, and it wasn't a fault in our decoder design," Mannion notes. "It was a condition that resulted from the way the encoder and set-top interacted with each other. The [encoder] manufacturer is now aware of the situation and most of the broadcasters that are using that encoder are aware of it as well. It's only an issue to anyone who has not been informed of the correct setting."

As a result, Mannion said future Panasonic decoders would be designed to be "more tolerant" of MPEG 2 signals. He added that glitches of this nature are almost unavoidable, given

Sinclair wants DTV showdown

Sinclair has spent the last year criticizing the 8-VSB (vestigial side band) modulation scheme that is part of the U.S. digital television standard.

Now the broadcast group wants head-to-head tests of 8-VSB and COFDM (Coded Orthogonal Frequency Division Multiplex), the European modulation scheme that Sinclair insists is superior. If COFDM prevails, Sinclair would like it included in the U.S. DTV standard.

Sinclair's latest assault on 8-VSB came last month at a meeting with other broadcasters in Washington. "The meeting was about the fact that 8-VSB is a failure based on the measurements [Sinclair] made in Philadelphia," says Sinclair Vice President of New Technology Nat Ostroff.

Sinclair's Philadelphia tests were designed to gauge indoor DTV reception at locations that received a good UHF picture (CCIR 3.5 or better) with a common indoor antenna. The locations were all located inside the "city grade" or within a 15-mile radius from the transmitter site. (There are four DTV stations on the air in Philadelphia, all within a half-mile of each other).

"We were not interested in receiving the digital signal 40 miles away," says Ostroff. "We were interested in what was going on in the city grade of the station, since that's where people are most likely using indoor antennas."

According to Ostroff, Sinclair tested five locations where it recorded "excellent UHF analog reception" with a bow tie antenna: an office building, a townhouse, a rowhouse, a semidetached home and a detached home. "Then we took the same antenna and connected it to digital set-top boxes," he says. "We had no reception of DTV at four of five sites, and at one site we received two out of four stations intermittently." Ostroff says the problem was multipath interference. "The spectrum analyzer said we had more than enough signal, but we were getting signal distortion from multipath."

In light of the Philadelphia tests, Sinclair is trying to organize a DTV "fly-off" as in "Let's see which one flies better." In an April 2 letter to broadcasters, Sinclair Chairman David Smith said, "We must revisit the transmission standard and determine if today there is a better solution than the current one."

Sinclair hopes to hold the 8-VSB/COFDM "fly-off" in early May at its Baltimore headquarters, using a 6 mhz COFDM system supplied by the Digital Video Broadcasting consortium in Europe. Sinclair wants U.S. broadcasters and consumer receiver manufacturers to participate. It also needs FCC permission to put up an experimental DTV signal in Baltimore.

Craig Tanner, executive director of the Advanced Television Systems Committee, which wrote the U.S. DTV standard, is unimpressed with the way Sinclair conducted its Philadelphia tests and doubts that COFDM's multipath performance is superior to 8-VSB's. "They have advanced to the point on that COFDM might well be the better choice without having tested COFDM, by the way," says Tanner. "I'm deeply skeptical that they've acted rationally to suggest a change in the standard based on not much evidence at all."

Several sources suggest that Sinclair's criticism of the 8-VSB is just a stall. "They just don't want to build out [DTV stations] and they'll say anything not to do it," says one broadcast source, who says that mathematical evidence indicates that the multipath performance of COFDM is no better than 8-VSB and that current 8-VSB reception problems are due to inadequate receiver chips in early DTV sets.

Ostroff bristles at the suggestion that Sinclair is trying to sink DTV. "We've got to spend \$100 million for building out digital service for 50 TV stations," he says. "I think we're entitled to check out the other guys' system to see if it works better."

WETA-TV Washington VP of Technology Lou Zager attended the March meeting, and says he found Sinclair's test results interesting if not overly scientific. "I commend them for pursuing this," says Zager. "I think it takes a lot of courage to fight the trend."

Zager would like to see the results of a fly-off. "If [COFDM] is an alternative, I think they have more work to do to demonstrate that." —Glen Dickson

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the wide variety of encoders and decoders that are in the field and being introduced to the market all the time.

"The MPEG 2 specification is open to many interpretations," he says. "If you gave an uncompressed digital stream to five different manufacturers' encoders, you would have five different outputs. It's like asking five people to translate a paragraph into Italian. They would all say the same thing, they just may say it a little differently."

Another MPEG-related glitch caused a lip-sync delay in a number of manufacturers' receivers. The condition was addressed early on by Sharp with a software correction in its digital set. But some experts suspect the problem is more pervasive.

"Lip-sync is a pernicious problem because there is no defined standard," notes a digital systems engineer for a major network. "They never really addressed the point of how the audio



Zenith has delayed the introduction of its 64-inch hi-def set, giving it time to add a new jack pack to the unit.

DTV.....1 Rabbit ears0

Mansfield, Ohio's WMFD-TV has been transmitting a digital signal "flawlessly" for about a month through its Acrodyne solid state transmitter and RFS Cablewaves antenna, says WMFD-TV President and owner Gunther Meisse.

He even bought a Panasonic HDTV receiver for his own home. One problem, however: the signal isn't being received so well through rabbit ear antennas, says Meisse, who has had "all sorts of multipath problems."

"The penetration of DTV through buildings isn't very hot," Meisse says. "All the signal checks we have made with a 30-foot mast and an outdoor antenna have been most satisfactory; but the tests done on those same sites with rabbit ears inside a building have been mediocre to poor."

WMFD-TV conducted outdoor reception tests this winter on its 1 kw signal within a 25-mile range. Meisse says he plans to "get serious about testing" with warmer weather by performing tests covering a wider area. (The station has filed with the FCC for a permit that would allow it to increase power to 5 kw in the next few years.)

So far, two digital stations are broadcasting in the Mansfield area, WMFD-TV on digital channel 12 and the Columbus, Ohio CBS affiliate WBNS-TV on digital channel 21. Meisse has had problems receiving both at his home.

"If you move around you create multipath, and the error rate becomes too high and the picture will begin to pixelize and soon go off," he says.

Meisse believes the future of DTV rests in cable, not in traditional over-the-air broadcasts. In addition to being a solution for reception problems, he says, cable carriage of DTV will elevate consumer acceptance. Meisse notes that Mansfield, which lies in the middle of "cow-town America," boasts about 80% cable penetration.

"People who got cable over the past couple of decades and dutifully tore down their old rusty towers were glad to get rid of the darned things," he says. "And now to suggest that these people run out and buy a nice silver tower and bolt it to the side of their house, I think is foolhardy."

Despite the initial reception problems, Meisse, a self-proclaimed technophile, is bullish about HDTV, although independent WMFD-TV so far is broadcasting a 480i, 4:3 digital simulcast of its regular programming. Meisse is planning to begin broadcasting HDTV as soon as 16:9 1080i programming becomes available through syndicators. He is also planning to do original HD production but will wait until equipment prices drop.

In hopes of getting a concentration of HDTV sets in the market, Meisse is planning to team up with local retailers for demonstrations once WMFD-TV begins broadcasting its simulcast in 16:9 using its Miranda upconverter.

—Karen Anderson

and video timing was going to be handled. We have found that there is variability from decoder to decoder, and there is also variability over time. Some decoders will drift, and we don't quite understand why."

The engineer says he suspects the problem is related to "the stability of the 27MHz MPEG clock in the encoder," which he has known to both throw off lip-sync and cause audio to pop and click. The latter condition is "a sign that the [encoder] buffers are underflowing and resetting."

As an interim solution, many broadcasters are using a "professional decoder" marketed by Harris as a checkpoint in setting their audio/video delay. But the engineer says this is problem that needs to be quickly addressed with a firm standard.

Another series of glitches is surfacing now as broadcasters test the Program and System Information Protocol (PSIP), which is a system designed to help viewers find out what digital TV programs are broadcast on which channels while allowing broadcasters to protect the branding identity of their analog channels.

In one case, two broadcasters in the same market used the same identifier code in the PSIP data stream, which caused receivers to lock up. In another instance, a broadcaster installed the PSIP encoder module backwards, causing it to send out signals that could not be received.

But the biggest problem comes from the fact that few broadcasters are sending any PSIP data yet.

"Until all of the PSIP signals are out there it is virtually impossible to know how to separate everybody's signal. We need a table of contents for each broadcaster to know where to look for each part of the signal," says an engineer for Pioneer.

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S-A expands Power-Vu line

Will show 720p HDTV encoder, 'pass-thru' gear at NAB

By Glen Dickson

Scientific-Atlanta is introducing additions to its PowerVu MPEG-2-based digital transmission system, including a high-definition 720p encoder for digital broadcasters and two new digital multiplexing products aimed at cable programmers and operators.

S-A has had 1080i-capable PowerVu HD encoders available since last fall, and has already delivered some to PBS for the network's satellite distribution of HDTV programming. Now the PowerVu HD is also capable of encoding 720p, thanks to new software algorithms developed by Swedish firm and PowerVu HD manufacturer Digital Vision. S-A's Paul Harr, director of marketing for digital broadcast networks, says he's ready to start taking orders for the 720p unit, which sells for around \$200,000.

At NAB, S-A will also be showing two add-on components that could help broadcasters who want to keep costs down by pursuing the "pass-thru" model of DTV broadcasting. One is called StreamCache, a digital disk recorder that can record and play back 19.4 Mb/s ATSC-encoded material, allowing a local station to timeshift network DTV

programming without having to decode and reencode it. A basic StreamCache model will provide three hours of storage and sell for around \$25,000.

Another PowerVu HD companion product is StreamSplicer, a \$20,000 box that Harr says will allow "seamless splicing" between different MPEG-2 feeds. StreamSplicer allows a DTV affiliate to switch from an HDTV network feed to a local SDTV commercial, says Harr, without the station having to invest in expensive HDTV decoding and encoding gear. Since StreamSplicer will switch between any two MPEG-2 feeds, the product also could be useful to cable headends that are moving to digital operation and need to insert local commercials, he says.

NAB '99 will also mark the North American debut of PowerVu Plus, S-A's fourth generation compression system, which has already proven popular with cable programmers and satellite operators. Two new products aimed at those customers are the PowerVu Plus BitMizer statistical multiplexer and the PowerVu Plus Multiple Decryption Receiver (MDR).

The BitMizer can deliver up to 16 channels of programming over one satellite transponder, says S-A's David



A look at S-A's Atlanta demo center, where 16 channels of programming are being compressed, distributed and received using (top to bottom) the PowerVu Plus encoder, Multiple Decryption Receiver and BitMizer statistical multiplexer. S-A's Explorer 2000 digital set-tops are partially visible.

Alsobrook, director of business development-programmers for satellite television networks. In testing, says Alsobrook, S-A fit 16 program streams in 38 Mb/s of throughput over a 36 mhz transponder. Since 256-QAM modulation can achieve 38.8 Mb/s of throughput in a 6 mhz cable channel, Alsobrook envisions that digital-tier programmers like Time Warner's Athena TV will look to "match the pipe" between a satellite transponder and a cable channel. (He adds that they'll probably do less than 16 streams, allowing higher video quality).

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'News on demand' for NBC affils

Test program is set to expand to 215 outlets by year-end

By Glen Dickson

NBC will demonstrate a new way of delivering news to its affiliates at the NAB convention this month in Las Vegas.

By year-end, Charlotte, N.C.-based NBC News Channel hopes to shift all 215 NBC affiliates to a new satellite distribution system that will rely on servers to store incoming news feeds at the stations.

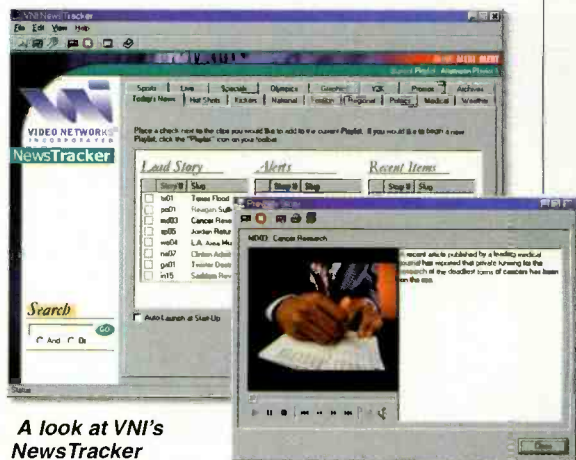
The servers will work with custom software that will allow producers to browse thumbnail video clips and snippets of script and quickly choose what they want to take off the server for production purposes.

According to Bob Horner, president of NBC News Channel, the new "news-on-demand" service was born out of a trial NBC conducted with Texas affil-

ates back in 1996, in which it used landlines to deliver digitized content from a centralized server to stations (BROADCASTING & CABLE, April 15, 1996). That system allowed producers to browse content on the centralized server at low-resolution, then download broadcast-quality over the landline connection.

"It was extremely well received, even with the fact that the software needed development and there was a delay with the download time," says Horner. "The stations in Texas did not want us to take the system out."

The new system will still offer browsing capability, but without the delay caused by landlines, Horner says. The key is to use smaller servers at the stations



A look at VNI's NewsTracker application, which NBC affiliates will soon use to browse through news feeds.

instead of a centralized server and to use satellites, he continues.

"There's no contest," says Horner. "Satellite's better, and so much easier." The system is being supplied by

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Video Networks Inc. (VNI), an Atlanta-based company that originally developed a compressed digital satellite network to deliver commercials to cable headends. VNI already counts cable rep firm National Cable Communications and MSO Charter Communications as customers for its spot-delivery service.

News video will be compressed (MPEG-2) in Charlotte and sent along with accompanying text over a DS-3 fiber line to VNI's Network Operations Center in Atlanta. There, video and text will be encoded as Internet Protocol (IP) packets and uplinked to the GE-1 satellite for distribution to affiliates.

Encoding the content as IP packets allows news directors to use a Web-based browser (called NewsTracker) to quickly scan through the news segments stored on the server. A "video-at-a-glance" feature developed by VNI will let producers see 30-90 seconds of browse-quality video, and will also give them a snippet of the script accompanying the story. VNI Vice President of Marketing Don Vassel says the feature is similar to the "autopreview" function contained in e-mail programs.

"That's automatically being updated as the content comes in," says Vassel.

Sending the content as IP packets also lets VNI use the Internet as a backchannel to verify that NBC affiliates receive all of the content they are sent. If an NBC affiliate misses an IP packet due to weather or power outage, the system will notify VNI and the missed packet will be uplinked again. The re-sent packet will include IP header information that will direct only the affected affiliate's server to record it, so duplicate work isn't done at affiliates that got the packet the first time.

Each affiliate server will store 13 hours of video, with one reserved for the affiliate's use. That's plenty, says Horner, since NBC News Channel typically sends eight hours of news each day. NBC will pay for the servers, but Horner says stations will be responsible for installing them and paying for any upgrades, such as linking the browsing function into their newsroom computer system.

"Once it's on our server, then [content] can go to any other medium you want," says Horner. "You can dump it to tape or a nonlinear editor. We hope this will be something that's compatible with [affiliates'] goal of getting to a tapeless newsroom."

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CBS flies with Pilot

Norwegian graphics and software company comes to U.S.

By Karen Anderson

CBS News and CBS Sports have begun using Pilot graphics management software to more efficiently create graphics packages. The Pilot installation marks the Norwegian software company's first foray into the U.S. market.

"Pilot and Everest together allow for changes to be made right up until air-time," says Steve Jacobs, CBS News executive producer, special events.

Pilot, which uses Peak Everest rendering software, is a template-based system that allows producers and journalists to fashion graphics packages based upon elements created by graphics artists. These elements, including video and text, are stored in an SGI Octane workstation and can be accessed

on any Windows 98 or NT workstation.

"Think of Everest as the graphics renderer, the brawn or the muscle, and think of Pilot as the control system, the brain," Jacobs says. "Pilot allows the person sitting at a Windows 98 or a Windows NT desktop to control this \$100,000 SGI running Everest with the same sort of ease that you associate with using a word processor or working on a spreadsheet."

Pilot is owned by Norwegian television station TV2, which also owns 40% of software firm Peak. Pilot already has a strong presence in Europe and is working to develop a North American customer base. It has appointed Isaac Hersly, former president and COO of Chyron, as president and CEO of Pilot Broadcast Systems U.S.A.

Avid unveils 24p editing

Targeting the DTV post-production market, Avid Technology is introducing a line of 24-frame/progressive scan (24p) editing and mastering products, including a 24p nonlinear editor.

The 24p gear would allow content providers to deliver multiformat HDTV and SDTV programs from a single high-definition source, an idea that is gaining acceptance in the post-production community.

"24p holds the key to greatly simplifying multiformat program delivery," says Avid CEO Bill Miller, noting that the major portion of prime-time programming is still shot on 24-frame-per-second film. Miller adds that Avid will be granted patents this summer for nonlinear 24p technology.

—Glen Dickson

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CUTTING EDGE

By Karen Anderson and Glen Dickson

CBS airs 48 Hours in HDTV

CBS aired an HDTV installment of its *48 Hours* news magazine on April 1. The story, called "Striking It Rich," told the tale of successful entrepreneurs and included footage from West Virginia, Missouri, New York and Ireland. Dan Rather hosted the program from inside Donald Trump's gilded apartment in Manhattan, and remarked on the significance of the

HDTV broadcast at the end of the show.

"Striking It Rich" was shot in the field using Sony HDCAM camcorders and posted with Sony HDCAM equipment at CBS' hi-def edit facility at CBS Television City in Los Angeles. The finished HDTV content was then dubbed over to Panasonic D-5 HD tapes, which were used to originate the 1080i broadcast from CBS' engineering lab on 57th Street in Man-

hattan. A downconverted, 4:3 version supported CBS' NTSC broadcast of the program. Executive Producer Susan Zirinsky says the fast-paced show, a departure from *48 Hours'* usual in-depth reporting style, was created with the HDTV equipment in mind (particularly since the Sony camcorders were on short-term loan to CBS). Zirinsky says she was impressed with the heightened sense of reali-

ty HDTV brings to viewers. "We claim to be an experiential news show," she says. "This was made for us."



Logic Innovation will demo its DSTS digital playback system at NAB '99.

Logic Innovations demos DSTS

Logic Innovations Inc. will demonstrate at NAB'99 its ATSC-compliant Data Stream Transport System (DSTS), an HDTV demonstration and test system with a 310M SMPTE interface. The system acts like a digital D-5 HD VTR and interfaces to an HD encoder for recording, storage and playback. Logic Innovations President Frank Creede says HBO has a DSTS unit hooked up directly to an HD set for a demonstration in the lobby of its New York headquarters, using it for continuous looping program playback. The DSTS also supports a series of streams from a selected playlist, and provides 108 GB of storage for up to 12 hours of audio and video of playback at 19.39 M/ps. In addition to the SMPTE 310M interface, the DSTS supports multiple interface options to provide direct compatibility with various digital encoders, decoders, modulators and multiplexers. According to Creede, each unit costs about \$25,000, but sold in bulk, the prices drop to below \$20,000 per unit.

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Labels converge in online arena

BMG and Universal launch powerful new 'Net site; starts out making 250,000 CDs available

By Richard Tedesco

In what could become the Internet's first digital downloading venture, two music powerhouses have teamed to make CDs available with a single mouse click.

BMG Entertainment and Universal Music Group last week launched GetMusic.com, a catch-all commercial music site. Initially, the site will make 250,000 CD titles available for purchase from various content areas.

"We're not setting up this venture to focus on direct delivery," says Lawrence Kenswill, president of global electronic commerce and advanced technology for Universal. The site, he added, will be "one of several ideal platforms from which we will launch [digital delivery]."

That could happen later this year, according to Kenswill, depending on progress made by the Secure Digital Music Initiative (SDMI), which, among other goals, seeks to set standards to enable legal music downloads online.

That SDMI effort includes creating a universal specification for portable digital music players. Universal and BMG are among the major recording labels

supporting SDMI.

All the major labels are eager to stem the tide of illicit music downloads currently being enabled by MP3 players, such as Diamond Multimedia's popular Rio model. Establishing a portable player specification that is consistent with an SDMI standard would solve that problem, thus enabling the labels to begin exploiting a market expected to become a big part of their business. Jupiter Communications estimates that music downloads could generate \$30 million in revenues by 2002, up from about \$10 million in 1997.

"Our broad commitment is to SDMI," says Kevin Conroy, BMG senior vice president of worldwide marketing.

The two companies are aiming to create a blockbuster Web destination featuring exclusive streamed concert footage, "bonus" tracks from recording artists and chat sessions with their fans. "Aggregation in the form of genre sites is the foundation of our strategy," Conroy says.

More sites will be added to the five genre sites in GetMusic later this year, including sites for interactive Webcasting, according to Strauss Zelnick, BMG president and CEO. He said the



Sealing deal (l to r): Doug Morris, CEO, Universal; Michael Dornemann, chairman, BMG; Thomas Middlehoff, CEO, Bertelsmann; Edgar Bronfman, CEO, Seagram; Strauss Zelnick, CEO, BMG.

goal is to "dramatically expand the audience for recorded music" by creating a site rich with multimedia content.

BMG and Universal claim their recording sales represented 40% of the music market during the first quarter of the year. While executives of both companies deflected questions about a possible Internet spinoff, Michael Dornemann, BMG chairman, says they would welcome other partners in the venture.

Both BMG and Universal are participating in a CD downloading trial with Sony Music Entertainment, Warner Music Group and EMI Recorded Music with IBM over the Road Runner high-speed Internet service in San Diego starting in June. That trial, intended to explore consumer response and provide technical input for the SDMI initiative, has been delayed from its original spring 1999 start date.

"It's just a matter of authoring content. It's not just a matter of creating a file for a song and then putting it up over the Internet," says Kenswill. ■

Big Blue's 'killer app'

By Richard Tedesco

IBM unveiled two advanced Internet technology projects last week aimed at moving video and other data at speeds 1,000 times the prevailing limit.

Building next-generation video services is part of the mission for the International Center for Advanced Internet Research (iCAIR), a joint project of IBM, Northwestern University, Ameritech and Cisco Systems, in IBM's Schaumburg, Ill. facilities. While the immediate goal is to create

video conferencing applications over local-area networks and wide-area networks, the technology will be applicable to video over the Internet in broadband environments, according to Rich Wall, IBM program director of advanced Internet projects.

The first practical result will be sophisticated e-commerce applications, permitting virtual 3-D manipulation of products and video and audio to demonstrate them.

"Video itself represents the opportunity to address the killer app for this

new environment," says Wall. "This is an opportunity to find an environment where it can perform at its peak."

In a separate parallel effort, IBM is establishing a European Advanced Internet Applications Center in the Netherlands with the Telematics Institute and SurfNet, in support of the Dutch Government's GigaPort project to create a European infrastructure for advanced high-speed applications, such as video streaming.

Working in fiber-based testbeds, IBM ultimately aims at achieving network speeds for streaming video that would exceed existing computer processing speeds. In Schaumburg, IBM has been taking live feeds from PBS stations and redistributing them over a LAN. ■

Prodigy en Español

By Richard Tedesco

Prodigy is making a play for Latino Web surfers with a Spanish-language version of its service.

The Internet-access service seeks to give PC news, sports and weather in Spanish, including CNN en Español and Yahoo's Spanish-language search engine.

The \$19.95 monthly service—priced the same as Prodigy's standard service—also offers customer support in Spanish 20 hours a day. The number of Prodigy subscribers is up 130% for the year, but still stands at only 505,000 PC users. Prodigy will prime the pump for Hispanic subscribers through a promotion with Recompute, a national PC seller, that will offer two-year leases on computers bundled with Prodigy in Spanish for \$39.95 per month.

And reflecting the bilingual nature of the U.S. Hispanic market, each page will have a readily accessible mirror image in English.

Aiming for the 8 million Hispanics

in the U.S., Prodigy is promoting the service with a 10-city TV campaign on Telemundo stations with the tagline, "Es Tuyo el Internet" or "The Internet—It Is Yours." Prodigy started running the TV spots in Chicago and Miami last week.

"Hispanics are behind on Internet usage compared to other groups," says Peter Krasilovsky, analyst for the Princeton, N.J.-based Kelsey Group. "Nobody's really marketing to Hispanics now and Prodigy could get a head start."

The strategy is also a natural business move for the online service, whose investors include Carso Global Telecom with a 17% stake in the company. "Being the first-to-market national Internet service provider for Latinos is a smart choice for the business and our customers," says David Trachtenberg, Prodigy president and COO.

The effort to mine the Latino market follows an infusion of \$120 million from Prodigy's initial public offering two months ago.

Nova revisits Everest

By Richard Tedesco

A Nova/PBS expedition departs for Mount Everest later this month in a trek to be tracked online. The party's goal is to recover a Kodak camera from a 1924 climb.

The *Nova* expedition, the second such trek to receive real-time coverage online, will try to uncover any clues from the ill-fated attempt on Everest led by George Leigh Mallory and Andrew Irvine. The *Nova* project seeks to uncover any clues

to the fate of the lost British climbers. But the Kodak still camera they carried is a key artifact, since it could contain evidence on film that the team reached Everest's summit before Sir Edmund Hillary and Tenzig Norgay were credited with first accomplishing the feat in 1953.

Kodak believes it can reproduce images from the presumably frozen 75-year-old film in the camera if it is recovered.

When *Nova*'s team sets out on April 27, *Nova* producer Liesl Clark will transmit regular dispatches to the site (<http://www.pbs.org/nova/everest/>). The team will also post images of its climb up Everest's north side and respond to e-mails. QuickTime 360-degree images about the Mallory-Irvine expedition and a map of their trek will also be available online.

Nova's first online Everest expedition in 1996 followed another ill-fated attempt on the world's highest peak that ended in tragedy chronicled in a *Nova* documentary and the best seller *Into Thin Air*.

In addition to online coverage, a *Nova* documentary on the current expedition is tentatively slated to air next year.



Nova tracks a team online in search of Everest history.

SITE OF THE WEEK

www.cbsfive.com



KPHO-TV
Phoenix, Ariz.
CBS, ch. 5

Site features: Live daily streaming of newscasts at noon, 5, 6, and 11 p.m.; links to CBS News stories, features from CBS *Sunday Morning* and CBS.com content; local weather and local guide to restaurants, government and telephone listings

Site launched: September 1997; relaunched as part of CBSNow online network in February 1998

Site director: Mark Voorhees, KPHO Webmaster

Number of employees: 7

Design: in-house

Streaming technology: RealVideo

Traffic generated: averaging 800-900 page views daily

Advertising: banner ads

Revenue: N/A

Highlights: Activity peaks on KPHO's site during afternoon hours; since station started streaming newscasts last October, users have been averaging 5-6 minutes per visit to the site

—Richard Tedesco

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RADIO

HELP WANTED MANAGEMENT

birschbach media sales and recruiting. Media sales positions nationwide; sales management; account executive; traffic-production-technical. Ph: 303-368-5900, Fax: 303-368-9675. E-mail: jbirsch@birschbachmedia.com.

HELP WANTED SALES

Radio Sales Manager. One of Indiana's most respected small and medium market groups is reorganizing sales staff and have a Radio Sales Manager position available. Salary, plus commission and an excellent benefit package. If you are a leader, can coach veterans as well as beginners, have great integrity and a strong will to win, send cover letter and resume to: Bomar Broadcasting, PO Box 1538, Marion, IN 46952 or Fax 765-668-6767. No phone calls please. EOE.

HELP WANTED PRODUCTION

Associate Director/Stage Manager: ABC7 Los Angeles is seeking an Associate Director/Stage Manager with a minimum of 5 years' production and operations experience. The candidate must demonstrate the ability to work effectively in a fast-paced environment, possess excellent communication skills and have an eye for detail. The successful candidate would be responsible for accurately timing newscasts, live events, local specials and productions, coordinating and cueing live remotes and effectively managing talent on stage. Previous directing experience in a major market is plus. Please send your resume to: Kimberly Castillo, ABC7 Los Angeles, Dept. AD/BC, 4151 Prospect Ave., Los Angeles, CA 90027. No phone calls please. Equal Opportunity Employer.

ON-AIR

National Host/Producer, Minnesota Public Radio: Host weekend 6 hour classical music shift on MPB's premiere, live, national classical music service, which is carried by 260 Public Radio stations nationwide and heard by over 1.6 million listeners weekly. 3+ yrs on-air work, including broadcast board work, knowledge of classical music, excellent production skills. Our ideal candidate will be knowledgeable about and engaged with the music, personable, creative, possess a relaxed accessible radio style and a disciplined work ethic with good attention to detail. Show prep essential. Knowledge of current radio trends and audience research very useful. Send cover letter, resume and non-returnable tape to: Minnesota Public Radio, c/o MCG Human Resources (225); 444 Cedar Street, Suite 1900, St. Paul, MN 55101. AA/EEO Employer.

SITUATIONS WANTED HOST

It's time for a change: We hosted sports talk radio and innovative pro wrestling talk show in college. Forget the stats. We're here to break the norm and entertain. Interested? Go to: <http://members.aol.com/stowejack/stomas.htm> or call 1-800-552-5049 and ask for Chris Stowe.

LEASED PROGRAMMING

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

TELEVISION

HELP WANTED MANAGEMENT

Assistant Business Manager. Responsibilities include corporate-level financial operations and reporting (including budgeting, general ledger, audit, credit & collections). Will report directly to Owner/President with responsibilities to CFO at corporate headquarters. Will act as alternate business manager for three subsidiaries (tv stations). Primary responsibility includes personal financial operations for Owner. Qualified candidate will have 5-7 years' experience, preferably in broadcasting industry; accounting degree REQUIRED; CPA preferred. Ability to work independently and prioritize work a must. Must be Bondable. Salary commensurate with experience. Send resume and salary history to: Human Resources, 800 N. Shoreline Blvd, Suite 2700 South, Corpus Christi, TX 78401 or fax (512) 884-0718. No Phone Calls. EOE.

Station Manager KAMU-TV (PBS); Responsible for the management of KAMU-TV. Includes all FCC related matters, direction of staff, planning and monitoring of spending and fund raising, programming and providing station services to the academic community. Provide particular leadership in the development and integration of the technical and human resource capacities of the station with the distance learning facilities of Education Broadcast Services, including the satellite uplink, video conference network, computer networks, and remote truck. Plan and design distance learning facilities integrating traditional television equipment, video conferencing equipment and computer/data network equipment for TAMU campus. Develop operational plans for these facilities and appearances on Radio and Television, presentations to civic and academic groups, teaching for credit university courses and CEU courses in distance learning. Requirements: Minimum of Bachelors in RTV, management or related field. Prefer Masters or Ph.D. with emphasis in management or communications technology. Strong technical background in television and data communications required. Seven years management level experience in broadcast station as Station Manager, Chief Engineer, Development Director, or a combination thereof. Good written and oral communications skills required. Salary commensurate with experience. Application: Employment Office, Texas A&M University, 809 University Drive East, College Station, Texas 77843-1475. By telephone (409) 845-5154 by fax (409) 847-8877 or by e-mail (Empoffice@tamu.edu). Refer to job number 990849. Web site address: (<http://www.tamu.edu/hrd/employment>). Deadline: until filled or June 15, 1999.

HELP WANTED SALES

WFLA-TV in Tampa, Florida is looking for an account executive that has the talent and motivation to help expand our customer base through selling both our airtime products and other related products and services. The ideal candidate will have one year of successful advertising sales experience. Send resume to WFLA-TV, HR Dept., 905 E. Jackson Street, Tampa, Florida 33602. No Phone Calls. WFLA-TV is an equal opportunity employer, M/F, drug screening.

Traffic Manager, KOB-TV, Albuquerque, NM. Top 50 market seeking a traffic manager with BIAS experience as well as management experience. Strong communications and organizational skills required, along with good attention to detail. Send resume to: KOB-TV, Job #11-99, 4 Broadcast Plaza, Albuquerque, NM 87104. EOE/M-F.

TV Sales, WISH-TV, a CBS affiliate in the 25th market, has an immediate opening for a Sales Account Executive. Applicants need 2-3 years of media sales experience with the proven ability to develop new business. Candidates must also demonstrate the ability to sell promotions, vendor programs and use qualitative research effectively. If you are interested in advancing your career, send a letter and resume to Local Sales Manager, P.O. Box 7088, Indianapolis, IN 46207. No phone calls. M/F - Equal Opportunity Employer.

National Sales Manager-WCTV, Tallahassee. Ratings and revenue leader in great location. NSM will be a team player possessing selling skills and goal attainment motivation to excel in dynamic and responsible role. Ideal candidate will have Local and National selling experience as an NSM or rep. Excellent compensation, benefits and future with the growing Gray Communications Group stations. Position open now. Cover letter and resume to NSM, WCTV6, P.O. Box 3048, Tallahassee, FL 32315. WCTV is EEOE and drug free. Pre-hire drug screening.

Local Sales Manager, KRIV FOX O&O in Houston, has an immediate opening for a Local Sales Manager. Looking for a dynamic candidate with proven skills in news business development, minimum of five years experience in television sales and managerial experience required. Degree in marketing or sales and advertising preferred. Responsible for supervision, training and motivation to lead a staff of 8 Account Executives. Qualified candidates should send resume and salary history to: KRIV FOX 26, Recruitment, P.O. Box 22810, Houston, Texas 77227. EOE/M/F/D/V.

Experienced Account Executives: How would you like to sell for a station that has realized anywhere from 25% to 100% demo increases from year to year in demo ratings? Knowledgeable salespeople know that would be a tremendous income opportunity. Add to that a dynamic, growing market (from #51 to #39 from book to book) in a hot Southeastern market with a tremendous lifestyle and low cost of living? That's what we have in Birmingham. We are the CBS affiliate with a growing group of stations and we are looking for experienced salespeople to round out a news team of sales professionals. If you have proven local sales experience, are good at new business development, can sell the numbers and yourself, send your resume and references immediately to: Human Resources, WIAT-TV, P.O. Box 59496, Birmingham, AL 35259. No phone calls please. EEO, M/F, pre-employment drug screening required.

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

General Sales Manager, Albany-Schenectady-Troy: We're a top performing CBS affiliate in a very competitive market, with a passion for winning. The search is on for the right individual to round out our team of department heads. *Read no further* unless you've got a proven track record of successful sales management (general sales preferred), vision, creativity, passion, strong leadership and interpersonal skills. In addition, you'll need to be experienced in inventory control, the budgeting process, internet development, and the development of managers and account executives. If you possess all these qualities, write, fax or e-mail us and tell us your story. The successful candidate will be generously rewarded with a competitive compensation package, great benefits, and the opportunity for future growth. College degree preferred. Please include a current resume and references. Contact Christine Briscoe, Human Resources Manager, WRGB: Freedom Broadcasting N.Y., 1400 Balltown Road, Niskayuna, N.Y. 12309. Fax: 518-381-3736. E-mail: cbriscoe@wrgb.com. WRGB is an Equal Opportunity Employer. All inquiries will be treated with the utmost confidentiality.

HELP WANTED MARKETING

KFVS-TV, Cape Girardeau, MO has immediate openings in our marketing department for the following positions: *Creative Services Director* - Number one CBS affiliate is looking for a creative, motivated commercial production genius to manage a 6-person creative services team. Candidate must be well organized with at least 4 years of commercial production experience. Supervisory experience is helpful as well. You'll work closely with our Sales Department to effectively serve station commercial clients by assigning shoots, allocating resources and developing creative campaigns. You'll also help plan and execute lots of station special projects. We have light kits, new digital cameras, edit bays and energetic producers - now we need the leader to complete the team! *Creative Services Producer* - Locations shooting and lighting for station's commercial clients and marketing department. Also work on various station special projects. Must be organized with good public relations skills. Television production, videography, directing or lighting experience preferred. Equal Opportunity Employer. A pre-employment drug screen and clean driving record is required for both positions. Applicants should send a VHS tape and resume to: Human Resources Department, KFVS-TV, P.O. Box 100, Cape Girardeau, MO 63702.

Research/Marketing Director. WNOL-TV WB38 in New Orleans is offering the opportunity to combine Research and Marketing in this new position. Candidate must have a working knowledge of NSI, TVSCAN, QUALITAP and Scarborough. The Marketing role will be to create new non-traditional revenue sources as well as increase revenue from existing clients. Creativity and strong communications skills are a necessity. Please forward resume to A. Oliva, WNOL-TV, 1661 Canal Street, New Orleans, LA 70112. *No phone calls.* Deadline: April 30, 1999. EOE.

HELP WANTED TECHNICAL

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

WMC TV & Radio Chief Engineer. WMC, a Raycom Media Station and Memphis' leading television news station, needs a Chief Engineer. This position has the overall responsibility for television and radio studio operations, technical maintenance, building facilities, eng staff, and information systems. Other responsibilities include departmental operating and capital budget preparation, regulatory compliance, building systems and personnel safety coordination, risk management supervision, information technology planning and new technology implementation. A minimum of ten years of medium market broadcast experience in a News intensive environment. Microwave, television and radio transmitter, building and information systems planning and management knowledge is essential. Broadcast operations and capital budgeting experience is also necessary. A minimum of a two-year technical school is required with a preference for an ASEE or BSEE. Send resume and salary requirements to: Personnel; WMC Stations; 1960 Union; Mphs., TN 38104. An EEO Employer M/F/D.

Television Engineer. Media Institution seeks technician possessing well-rounded skill set in all facets of broadcast for Manhattan production facility with stable environment. Duties include overall maintenance and operations supervision of studio/control room, edit systems and field camera equipment. Position requires proven EIC abilities in a news bureau-type operation. Live shot coordination, facilities booking experience desirable; also abilities to train and lead production crews. Successful candidate will have at least three years' experience in progressively more demanding roles in broadcast production. Fax resume/cover letter/salary requirements to TE at 212-317-6572. EOE.

Potomac Television/Communications, Inc., specializing in providing news coverage from the Nation's Capitol to individual stations throughout the US and the world, is seeking a creative and energetic ENG/EFP Photographer/Editor to join our team. Two years experience shooting/editing broadcast news and a valid driver's license required. Technical knowledge of BETA and DVCPRO formats required. Send resume and non-returnable tapes to: Human Resources Director, Potomac Television/Communications, Inc., 500 N. Capitol St., NW, Washington, DC 20001. EOE.

Director/Technical Director/Character Generator Operator: NBC 6, (WCNC-TV), a subsidiary of the A.H. Belo Company, has an opening for a Director/Technical Director/Character Generator Operator. As Director, executes the producer's plan for the newscast, supervise the TD, audio engineer, CG operator, floor director, camera operators, VT playback operator. As Technical Director operates Grass Valley 300 video switcher, Sony digital video effects unit, Quantel Picture Box, and must be capable of following director instructions as TD of fast-paced news block. As and must be accurate typist with excellent spelling ability. We are looking for a candidate that has a minimum 2 years in production of live television newscast as Director, Technical Director and Character Generator Operator. Prefer 4-year degree in communications or vocations schooling in television production/technical operations. Qualified applicants need to send your resume and salary history to: *(No phone calls please).* NBC 6, Re: 99-13, Human Resources Department, 1001 Wood Ridge Center Drive, Charlotte, NC 28217. EOE/M/F/V/H.

Chief Engineer: KAUZ-TV Wichita Falls, Texas will soon have an opening for a hands-on Chief Engineer. Resumes to Gary Powers, KAUZ-TV, P.O. Box 2130, Wichita Falls, TX 76309 or email to email@kauz.com. EEO.

Nebraska Educational Telecommunications. NET is a multi-faceted organization governed by the State of Nebraska, the Nebraska Educational Telecommunications Commission, and the University of Nebraska. This unique and highly successful partnership offers a full spectrum of services-including public television, radio, satellite and audio, video and multimedia production. NET services the telecommunications needs of the citizens of Nebraska as well as those beyond the state's borders. NET seeks qualified and talented professional for the following position. *Chief Engineer - Distance Learning Systems.* Responsible for the direct supervision of the distance learning technical staff. Manages network technical systems installation, updates, documentation and service records. Responsible for research and development of technical equipment, develops training programs, assists in the design and implementation of the Network Operations Help Desk operating, documentation and reporting procedures. Works with the NET and other technical staff located throughout Nebraska regarding distance learning systems and networks. Bachelor's in Electronics, Electrical Engineering, Systems Design, Business or closely related field plus five years experience in broadcast television or radio, cable television, data network systems planning or design required. Supervisory experience preferred. Must complete a state application form on or before closing date of April 30. Apply to: NE State Personnel, 301 Centennial Mall South, Lincoln, NE 68509. (402) 471-2075. AA/EOE. Salary Open. Excellent Benefits.

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

Maintenance Engineer Fox O & O in New York is seeking an exceptional Maintenance Engineer. Candidate should have extensive knowledge of NTSC and DTV transmitters, RF systems, microwave systems, fiber optic system, serial digital video, digital audio, DS3 links, video server technology, non-linear editing system, and automation systems. Experience with digital transmission technologies is a plus. BSEE and SBE certifications is also a plus. Other technical duties as assigned. Min. of 5 yrs. exp. in the installation, operation, and maintenance of professional broadcast equipment. Ability to troubleshoot and repair analog/digital video, audio and graphics equipment to component level, candidate must have a working knowledge of computer system, software installation and programming. Project management, AutoCad and system design skills is a plus. Send resume to: FOX Television Station, Attn: HR DEPT/MAINT-ENG, 205 East 67th Street, NY, NY 10021. FOX is an Equal Opportunity Employer.

Maintenance Engineer with experience in 2 or more of the following areas: Transmitter maintenance, Beta, ENG/SNG operation and repair, computer networking. Quantel, Avid, and/or file server experience a plus. Applicants should have 3-5 years experience at a network affiliate in a top 80 market, be able to work all shifts, lift 25 pounds, and have an excellent driving record. KTVI/FOX 2 is a FOX O&O with 1.5 to 3 hours straight live news per shift. Send resume and letter to: KTVI/FOX 2, Human Resources Director, 5915 Berthhold Ave., St. Louis, MO 63110. An Equal Opportunity Employer.

Chief Engineer and Operations Manager. Immediate opening with startup TV station in south-central Michigan market. Minimum 5 years experience in maintenance of transmitters and master control equipment. Good computer, communications and management skills required. SBE certification preferred. Formal education equivalent of AA degree in electronics. Fax resume to Human Resources at 323-469-2193 or email to elissa@loop.com.

Chief Engineer- WAND-TV the ABC in Decatur, Illinois has an opening for a Chief Engineer. Job functions include: inspect, direct and/or perform testing, maintenance and repair of studio and remote broadcasting equipment. Establish, enforce and follow procedures for operation and maintenance of studio, remote control and microwave transmission equipment. Maintain FCC compliance for the facility. Prepare and maintain annual engineering operational expense budgets and capital project budgets. The successful candidate will also have the following: FCC Radiotelephone General Class and/or and SBE Certification preferred. Strong RF background. Experience with digital video systems and DTV integration a plus. Demonstrated ability to handle multiple tasks, supervise staff, delegate and/or perform specific assignments and work under pressure. Minimum 5 years of television broadcast engineering experience and a Bachelor's Degree in a related field or equivalent combination of education and experience. Send resume and cover letter to WAND-TV, Attn: President/General Manager, 904 Southside Drive, Decatur, IL 62521. EOE.

HELP WANTED NEWS

ANCHOR/PRODUCER



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

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

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

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

*Seeing and hearing is believing
- check our product out!*

Visit our website: www.inforum.com.

EOE

News Reporter. KDTV Univision 14 has an immediate opening for a News Reporter. Must have (2) yrs. exp. as a reporter, working in local market or network TV news. Must be fully bilingual in written, spoken English/Spanish with emphasis in the latter. Must be able to gather, assemble, explain info. on all kinds of local and nat'l news stories. Strong live shot skills a must. College degree required. Must fill out Univision application of employment in person or by mail and provide resume to: KDTV Channel 14, 50 Fremont Street, 41st floor, San Francisco, CA 94105, (415) 538-8000. EOE.

Producer. The DC area 24-hour local news station is seeking a producer able to work in a dynamic heavy news environment. Visit our job link at www.newschannel8.net for more information. Please send a cover letter, resume, non-returnable tape to NEWSCHANNEL 8, HR, 7600 D Boston Blvd., Springfield, VA 22153. No telephone calls. EOE.

We're still looking for the right General Assignment Reporter. If you have 2 years experience, solid "live" skills, and the ability to enterprise a story, we need you. If you're looking for a good salary, benefits, travel, top notch photographers, and the encouragement to be a storyteller, this is the place for you. Non-returnable tape to Assistant News Director, Steve MacDonald, KYUU-TV, 701 East Tudor Road, Suite 220, Anchorage, AK 99503. EOE.

Washington Correspondent: Tribune's 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, he/she will have the opportunity to report on everything. Must have strong live shot skills, including preforming multiple live shots in any given hour for the Tribune stations. Must have working knowledge of Congress, the White House and other Washington institutions. Must have excellent writing and communication skills. Reporter 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. Must have good working knowledge of computers and the Internet. Experience with non-linear editing a plus. Reporter must have a minimum of five years experience. Willing to travel. Send tapes and resumes to Cissy Baker, Tribune Broadcasting, 1325 G Street, NW, Suite 200, Washington, DC 20005.

WAND-TV Job Openings: Producer. Journalist needed with creative, conversational writing style, strong news judgement, and minimum one-year job/college-related experience. Non-returnable tape, resume to Debra Harris, News Director. EOE. **Photographer.** College degree, minimum one-year job/college-related experience. Non-returnable tape, resume to Ken Frye, Chief Photographer. EOE. WAND-TV, 904 Southside Drive, Decatur, IL 62561.

Reporter/Producer - Bethlehem, PA: Are you a dynamic story-teller with the skills to create compelling in-depth packages under tight deadlines? If so, Lehigh Valley PBS wants to hear from you. Jump in on the ground floor of an exciting new weekly news magazine show. Must be an excellent writer with energetic delivery. Minimum of three years experience. Salary commensurate with experience. Excellent benefits. If personality plus shines through your live shots, send a resume, current references and non-returnable VHS tape to: WLVT-TV, Attn: Reporter/Producer Search, 123 Sesame Street, Bethlehem, PA 18015. No calls. Position open until filled. EOE.

Writer. NEWSCHANNEL 8, the region's only 24-hour local news station, is looking for a writer. Visit our job link at www.newschannel8.net for more information. Please send a cover letter, resume to NEWSCHANNEL 8, HR, 7600 D Boston Blvd., Springfield, VA 22153. No telephone calls. EOE.

TV News: News * Sports * Weather Anchor/Reporter, Newscast Producer, Assignment Editor, Producer/Director, Reporter/Photographers, Photographer/Editors. Northwest FOX is starting NEWS AT TEN. We're building a high energy team looking for the challenge of bringing an exciting non-traditional newscast to Spokane this summer. If you believe you have the "right stuff", tell us why by sending the appropriate materials to Rick Andrycha, KAYU-TV, P.O. Box 30028, Spokane, WA 99223; Fax: 509-448-3815. EOE. Women and minorities encouraged to apply.

Television News Reporter. The number one news station in Fargo, North Dakota, is looking for a Television News Reporter. Excellent writing and presentation skills and work ethic a must. Successful candidate will also display exceptional news judgement. Send non-returnable tape to: Al Aamodt - News Director, WDAY-TV, 301 Eighth Street South, Fargo, N.D. 58103. EOE.

FOR DAILY CLASSIFIED UPDATES...

VISIT BROADCASTING & CABLE ONLINE

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Producer: If you are right for this job, you enjoy formatting and creating your own shows. You can write clear, concise and accurate copy in minutes, and your editorial judgement is strong. 3+ years TV newscast producing experience and a willingness to work hard will help you nab a job at one of the best stations in the country. You must be willing to work various shifts including nights, weekends, and early mornings. Send resume, recent non-returnable show tape with a brief critique (no calls/faxes) to Camille Edwards, Asst. News Dir., WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131. EOE.

**WANT
TO
RESPOND
TO A
BROADCASTING
&
CABLE
BLIND
BOX ?**

Send resume/tape to:

Box _____

245 West 17th St.

New York, New York 10011

Reporter: Two years experience in reporting. Capable of dealing with live breaking news situations. Must have excellent writing skills, and be able to tell a story in a compelling manner. Send resume and tape to Personnel, KFOR-TV, P.O. Box 14068, Oklahoma City, OK 73113. EOE.

Producer/Reporter: WETM-TV, NBC affiliate, Elmira NY. Candidate must have the ability to produce a quality newscast and tell a compelling story. **Requirements:** Must have strong writing, time management and organizational skills. Strong computer skills and ability to retrieve information online required. At least one year experience as an Associate Producer or Producer required. Send resume and tapes to: Paul Donohue, News Director, WETM-TV, 101 E. Water St., Elmira, NY 14901. Smith Television of NY is an EOE.

Producer - WAVY News 10 has an immediate opening for a Newscast Producer. Candidates should have at least two years experience and a college degree. Please send non-returnable VHS tape and resume to Robin Freese, Assistant News Director, WAVY-TV, 300 Wavy St., Portsmouth, VA 23704. No beginners! No phone calls please! WAVY Television is an equal opportunity employer.

News Reporter: WHAS11 is looking for a Reporter with 2 years reporting experience. The candidate must be able to shoot, write and edit. The candidate should be a self-starter with a live reporting background. College degree preferred. Interested candidates forward resume, tape and cover letter to: Cindy Vaughan, Human Resources Director, HR #912, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. Belo Kentucky, Inc. is an Equal Opportunity Employer M/F/D/V.

News Producer. KSTU, A Fox O&O in Salt Lake City, has an immediate opening for a *News Producer* for its hour-long prime time newscast. We are looking for a highly creative producer who can demonstrate great news judgement and a flair for keeping a newscast going for a full hour. We have all the toys - brand new digital ENG equipment, live trucks, sat truck, a highly motivated new team - we need someone who can put it all together every night. You should have a four-year degree and at least three years producing experience in a medium-sized market, great writing skills, the ability to lead a night-side news staff in putting together a fast-paced newscast. Salt Lake City is an extremely competitive news market, where the eyes of the world will focus on the 2002 Winter Olympics. Be part of the best news in town! If interested, please send resume and non-returnable VHS tape of a newscast you produced, and a cover letter explaining your news philosophy to: KSTU Fox 13 Television, Attn: Human Resources, 5020 West Amelia Earhart Drive, Salt Lake City, UT 84116. No phone calls please. Equal Opportunity Employer.

News Editors: NBC 6/WCNC-TV, the A.H. Belo subsidiary, in Charlotte, NC - currently has two full time and one part time positions open for News Videotape Editors. Applicants must have at least two years experience in news editing. AVID editing knowledge would be a plus. Editors would be responsible for editing daily newscasts, feeds and special projects. Qualified applicants please send resume/tape to: NBC 6, Human Resources Department, Re: 99-16, 1001 Wood Ridge Center Drive, Charlotte, NC 28217, EOE/M/F/V/H.

Producer: Are you a creative thinker who puts the needs of the viewer first? Channel 2 News, the NBC affiliate in Buffalo, New York is looking for a producer with a minimum of 3 years experience to take a growing product to the next level. We are not interested in show stackers or followers. If you are a leader with excellent writing skills, a good manager of both time and people and want to be part of a winning team, send a resume, writing samples (including teasers) and non-returnable tape of recent newscast to: Stacy Roeder, News Director, WGRZ-TV, 259 Delaware Ave., Buffalo, NY 14202. EOE.

Associate Producer - WAVY News 10 is searching for an Associate Producer to join its award winning team. If you are creative, a good writer and willing to learn, we have a position open for you. Send non-returnable VHS tape and resume to Robin Freese, Assistant News Director, WAVY-TV, 300 Wavy St., Portsmouth, VA 23704. No beginners! No phone calls please! WAVY Television is an equal opportunity employer.

News Director, KPHO-TV/CBS 5, a Meredith Broadcasting Station, is seeking an aggressive people person for News Director. Responsibilities will include strategic planning, content, format, staffing, budgeting and working for all departments to produce the best news product in Arizona. Experience in news management required. If you are up to the challenge of one of the most competitive markets in the country, rush your resume to Human Resources, 4016 N. Black Canyon Hwy., Phoenix, AZ 85017. EOE. No phone calls please.

KBMT-TV has an opening for a morning newscast producer. Looking for creative, organized, self-starter who can blend the latest local, state, national, and international news with the creative elements necessary to produce a compelling morning newscast. Come grow with us. College degree required. Send tape and resume to: EEOC Officer, KBMT-TV, P.O. Box 1550, Beaumont, Texas 77704. EOE.

Weather Producers and Graphic Artists. Join Atlanta based team to produce innovative weather programming for delivery into Europe. Use the latest systems to produce the next generation of weather programming. Previous forecasting or graphics experience required and knowledge of European geography, climate and culture a plus. Rush Qualifications to Box 01530 EOE.

Lead Tape Editor. 24-hour local news station looking for a *lead tape editor*. Visit our job link at www.newschannel8.net for more information. Please send a cover letter, resume, non-returnable tape to NEWSCHANNEL 8, HR, 7600 D Boston Blvd., Springfield, VA 22153. No telephone calls. EOE.

Weather/Reporter. Prepare and present weather forecasts; some reporting, shooting, editing. Weather and/or reporting experience a plus. Relative four year degree necessary. Resume, tape, writing samples by 4/23 to: News Director, WTAP-TV, One TV Plaza, Parkersburg, WV 26101. Benedek Broadcasting Corp. is an EOE. Women and minorities are encouraged to apply.

KXLY ABC-4 is looking for someone to co-anchor our weekend newscasts and do some weekday reporting. 2 yrs. exp. reporting or anchoring and journalism or related degree are min. requirements. Send resume and tape with your last 5 stories to EEO Coordinator, KXLY-TV, 500 W. Boone Ave, Spokane, WA 99201 by April 23, 1999. NO PHONE CALLS. EOE.

Chief Phojo: CLTV News, Chicagoland's only 24-hour regional cable newschannel has an immediate opening for Chief Photojournalist. Responsible for supervising and leading CLTV's excellent staff of 13 phojos. Provide counseling and guidance to staff regarding quality of photography. Respond to any comments, questions or concerns regarding the phojo staff or its work product. Keep management informed of issues and problems. Responsible for phojo hiring process, performance appraisals and performance management. Represent phojo staff as member of management team. Interact with technical staff regarding status of equipment. Knowledgeable with current trends in photography and new technology. Also responsible for shooting and editing news and feature stories; editing packages for airing. Must be expert at understanding how to tell a story with pictures. Minimum five years experience in broadcast news as a phojo required; previous supervisory experience preferred. Send non-returnable tape and resume to CLTV News, HR Dept, 2000 York, Suite 114, Oak Brook, IL 60523.

News Executive Producer: WFSB, a Meredith Broadcasting Group station, and #1 news station in Connecticut, is seeking candidates with excellent people skills and news judgement to supervise producers, edit news copy and reporter packages and to help make us an even stronger #1 news station. Send resume to: Deborah Johnson, News Director, 3 Constitution Plaza, Hartford, CT 06103-1821. EOE.

Sports Director, WBIR-TV (NBC), Knoxville, Tennessee's #1 station for sports and information and home to the National Champion University of Tennessee Volunteers, is looking for a sports director. We want someone who will tell a sports story that satisfies the sport addict and interests the non-sports enthusiast. Following in the footsteps of an 18 year veteran anchor, our next sports director must have a love of sports and the knowledge to back it up. At least five years experience as an anchor/reporter, plus excellent writing and editing skills are required. Must be a team player, have good people skills and the ability to manage sports staff. If you want to work in a town where college sports is king and at the station that reports it best, send your tape and resume to News Director, WBIR-TV, 1513 Hutchinson Ave., Knoxville, TN 37917. EOE.

TV RESUME TAPES

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HELP WANTED PROMOTION

Topical News Promotion Writer/Producer Major market TV station wants a highly creative, motivated team player with strong production experience and solid writing skills. Two years experience writing and producing daily topical news promos also required. Send a reel and resume to: Dan Weig, Audience Promotion Manager, WCCO-TV, 90 South 11 St., Minneapolis, MN 55403. EOE M/F/H/V. No phone calls please!

Promotions Manager: Needed for top 60 southern market. LMA situation requires an ambitious, well organized, highly creative leader. This could be the best job you will ever have! Prior promotions management is a plus! Please send resume and salary requirements to Box 01525 EOE.

Promotion Director. Paramount owned UPN affiliate in Sacramento is looking for someone with strong creative sense, excellent writing skills and superior marketing background. Must be able to meet tight deadlines, be able to see the finest details and have the vision of the big picture. Ideal candidate should have 5-7 years of on-air promotion marketing, producing and directing. Must have great people skills and be able to manage creative staff, be familiar with media buying and have a great eye for graphics. Send resume and non-returnable demo to: Personnel - Promotion Director, 500 Media Place, Sacramento, CA 95815. Qualified candidates will be called for an interview. EOE.

Senior Promotion Producer and Promotion Producer wanted in Kansas City's FOX O&O. Excellent opportunities for an experienced promotion producer looking to take the next step. Candidates should have strong writing/producer skills from image to topicals and thrive in a fast paced environment. Editing skills required (AVID non-linear editing is preferred). Send demo reel and resume to WDAF-TV; Human Resources Dept.; 3030 Summit; Kansas City, MO 64108. EOE M/F/V/D.

Asst. Director of Creative Services: WPVI-TV, an ABC owned station is looking for a top-notch assistant director of creative services. Responsibilities include overseeing on-air promotion, writing and producing, and organizing special events. Must be fast, creative, detail-oriented, and a true team player. A great opportunity at Philadelphia's #1 station. Three years experience writing news promotion a must; experience using an Avid and/or digital on-line edit suite a plus. Send letter, resume and non-returnable VHS or broadcast beta tape (no calls/faxes) to Caroline Welch, Director of Creative Services, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131. EOE.

Promotion Producer/Director. If you can do it all then here's your chance to work with the 35th market's leading News and Promotion departments. Excellent writing and hands-on editing skills a must. Non-linear exp. a plus. Should have 2 yrs. promo exp. Stretch your creative legs here and join a great team. Send resume and tape to: Bill Shatten, Manager, Marketing and Production Service, WSPA-TV, 250 International Drive, Spartanburg, SC 29303. EOE M/F. WSPA-TV is a drug-free workplace.

Promotions Senior Writer/Producer. The Boston NBC Affiliate is looking for a hot shot candidate with strong writing skills and a great eye for graphics. Must be able to work in a fast-paced environment and meet tight deadlines. Ideal candidate has 3 years experience in news promotion. Send tape and resume to: Human Resources BC329, WHDH-TV, 7 Bulfinch Place, Boston, MA 02114. An EOE, M/F/D/V.

Promotion Writer/Producer/Editor: CBS-58 seeks a promotion writer/producer/editor who has 2-3 years promotion experience, good writing skills, and AVID or Media 100 skills. Beta shooting ability a plus. Primary promotion duties will be news related. CBS-58 is an all AVID house. No phone calls please. Rush resume and non-returnable VHS tape (including news topical promotion samples) to: WDJT-TV (CBS-58), Director of Human Resources, 809 S. 60th Street, Milwaukee, WI 53214. EOE.

HELP WANTED CREATIVE SERVICES

Promotion Executive Producer: KQCA, the WB affiliate in Sacramento, is looking for a strong executive producer who can turn up the heat. We've got the hottest access in the market and the WB network. We need someone with an inside edge who is willing to take chances. If your spots explode off the screen, you could be what we're searching for. Candidate should have strong writing skills and at least two years experience. Send resume and non-returnable tape to: Gene Robinson, Creative Services Director, KCRA/KQCA, 3 Television Circle, Sacramento, CA 95814. KCRA/KQCA is an EOE M/F/ADA.

KOCO-TV, the Hearst Argyle station in Oklahoma City has an immediate opening for a Creative Services Writer/Producer. Candidate must have outstanding writing, conceptual and organizational skills and be detail-oriented self-starter that works creatively under tight deadlines. Must have knowledge of non-linear editing, shooting and post-production. If you got what it takes send your reel and resume to Lori Beth Pickle, Creative Services Director, KOCO-TV, 1300 East Britton Road, Oklahoma City, OK 73131. EOE, M/F.

Graphic Artist (Job #240-200): WBNS-TV, the CBS affiliate in Columbus, Ohio has an immediate opening for a Graphic Artist. Work on the best equipment around: Quantel HAL, Quantel Bravo, After Effects 4.0, Photoshop 5.0, and Electric Image. Prior television graphics experience a plus. Equivalent combinations of education and experience will be considered. Qualified candidates should send resume and reel to WBNS-10TV, Human Resources, Job # 240-200, 770 Twin Rivers Drive, Columbus, Ohio 43215. Equal Opportunity Employer. We Are A Smoke And Drug Free Workplace.

HELP WANTED PROGRAMMING

Manager Program Administration PAX TV

Are you a TV-aholic? Do you have encyclopedia knowledge of television? Great opp'ty to be part of the Programming team of the nation's newest, most exciting, family-friendly broadcast network. **Requirements:** well-organized, excellent analytical, interpersonal and follow-up skills with 5 years exp. in network/cable programming and contract administration, familiar with program acquisitions, Nielsen and competitive TV environment is essential. Excellent computer skills/MS Excel and Programming databases a plus. Will be involved in long-term strategic planning of network schedule. Work with Research, Business Affairs and Finance Depts.

Please submit resume with salary requirements to:

Paxson Communications Corporation

601 Clearwater Park Rd.

West Palm Beach, FL 33411

Fax: 561-655-7343

E-mail: employment@pax.net

EOE.



HELP WANTED RESEARCH

Studios USA, a division of USA Networks, Inc. is a leading supplier of TV programming for syndications, network, and cable currently has openings in our New York office for the following positions:

Director of Research

This highly visible position reporting to the VP of Research will run the day to day functions of the research department. Position requires 5+years' experience at a syndicator or rep firm and 3+ years' supervisory experience.

Manager of Research

Requires 3+ years' experience in audience research, and knowledge of Nielsen rating systems. Must have strong written presentation and communication skills.

Manager of Ad Sales Research

This position will work closely with ad sales. Requires 4+ years' experience with advertiser sales research preferably at a cable network and have strong written, presentation and communication skills.

Senior Research Analyst

Requires 2+ years' experience in audience research. Experience with latest Nielsen systems, have an IS/Internet background, PC proficient and computer graphics skills a major plus.

Research Analyst

Experience with audience research, will consider those with an IS background, PC proficient.

Research Assistant/Coordinator

Candidate must be highly organized, able to handle multiple tasks, be detail oriented, resourceful, PC proficient, and able to work well under pressure.

For immediate consideration, fax your resume and salary history indicating position desire to Karen Featherstone (310) 360-2517.

HELP WANTED PRODUCTION

Experienced Talk Show Producers Needed

Chicago-based syndicated talk show seeking segment producer. Must have at least 2 years national talk show experience. Booking skills and creativity. Must be highly motivated and a self-starter. Reply to Box 01522.

Weekend Graphics Operator: Austin, Texas television station is seeking an A.M. Graphics Operator. Experience with Chyron Infinit! and Quantel Picturebox helpful. Duties include studio camera operation. Qualified applicants please send resume and salary requirement to Box 01527, Production Operations Supervisor by April 23, 1998. EOE.

Junior Editor Needed, need experience with Grass Valley & Sony editors, graphics. Bilingual Spanish/English a must. KFWD/Dallas, send fax to: (972) 258-1770. EEO.

HELP WANTED TALENT

Sports Opening, A Weekend Anchor/Reporter position is now open in one of the best sports market in the country. KPHO-TV in beautiful Phoenix, AZ is looking for a creative, viewer-friendly sportscaster who is an exceptional writer with great live shot skills. Must be willing to travel and work a flexible schedule. 3-5 years experience as a sports/anchor reporter necessary. Rush your tape and resume to: Human Resources, KPHO-TV/CBS 5, 4016 North Black Canyon, Phoenix, AZ 85017. EOE. No phone calls please.

HELP WANTED OPERATIONS

TV Operations Manager: Looking for someone with the background and interest to manage programming, public service, community affairs, and other operational aspects of a growing WB affiliate. Must be able to coordinate with the sales effort, as well as represent the station in the community. Prefer fluency in Spanish and English. Must be knowledgeable about FCC filing requirements and have experience in station budgeting. Reply to Box 01528 EOE, M/F.

HELP WANTED GRAPHICS

Graphic Designer. WDAF-TV, Fox 4 in Kansas City, is looking for a Graphic Designer to be part of a team bringing animation and a unique vision into the 21st century. Computer literacy and a strong background in layout and design required. Excellent interpersonal skills and the ability to work in a fast paced environment essential. Working knowledge of MAC and electronic paint systems a plus. Send resume to WDAF-TV, Human Resources Dept.; 3030 Summit; Kansas, MO 64108. EOE M/F/D/V.

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at (212)206-8327.

HELP WANTED HUMAN RESOURCES

Human Resources - KRON-TV, Technical Training Specialist/Consultant. *Want to make a difference to the company you work for?* Join an exciting and fast-paced multi-media organization consisting of KRON-TV, BayTV, and the SF Gate website. We are looking for a customer-oriented individual for a start-up position/function, involving development and implementation of training applications for emerging technologies in the media industry. This person will perform needs assessments, develop courseware, outlines, electronic performance tools, and documentation to support a knowledge-based, continuous learning organization. Qualifications include 3+ years instructional design, curriculum development, & hands-on tech training, strong projects mgmt skills, familiarity w/ Microsoft Office 95 & 97 (Word, Excel, Access 97), Lotus, Filemaker Pro 4.0, Windows 95 and 98, multimedia & corp. app's, excel. written and platform commun. skills, and a BS/BA in a related field. An excel comp & benefits package is offered, along w/ an oppty for professional development. You may find more info about this position by visiting www.sfgate.com. Apply on-line by sending your resume and cover letter to jobs@kron.com or fax to HR at 415-561-8142. Pre-employment drug testing and bkgnd checking req. EOE.

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They were like shiny little pieces of responsibility that fit neatly in your hand. If you loved that feeling, then you'll love the challenge and responsibility that come with a career at Discovery Channel Latin America. Enjoy a bright and shiny new career in one of the following positions:

MASTER CONTROL

Support master control for multiple network services. Provide technical, server and tape operations support, audio layback, tape duplication and technical quality control, as required. At least two years of experience in a broadcast master control environment is necessary, as is the ability to read waveform and vector scopes. Strong computer, communication, organizational and prioritizing skills, and experience with master control switchers, automation systems and video servers are required. Knowledge of Spanish/Portuguese is also essential.

CORE OPERATORS/MASTER CONTROL

Support master control for multiple network services including providing technical and tape operations support, audio production, tape duplication and technical quality control. At least two years of experience in a broadcast master control environment coupled with technical literacy and the ability to read scopes and monitoring equipment are essential. Strong computer, communication, organizational and prioritizing skills, and experience with switchers, automation systems and computers are required. Knowledge of Spanish/Portuguese is also essential.

Set your career in motion and take advantage of our competitive salary and benefits package. Forward your resume, indicating position of interest, to: **Strategix Human Resources, 6505 Blue Lagoon Drive, Miami, FL 33126, or fax to: (305) 507-1583.** EOE, M/F/D/V.



Managed by Strategix.

Chyron operator/automated graphics specialist-CNNfn/New York Organized self-starter with an eye for good typography needed for growing financial cable network. Responsibilities: Create font pages and transforms on Chyron INFINITI! Perform basic system admin duties for all Chyron cgs in the facility. Develop control room procedures and instruct Chyron operators and producers in their use. Acquire technical knowledge of automated and newsroom computer systems. INFINITI! or MAX! experience a must. Fax resume to 212-714-3359 or email to mark.creel@turner.com

HELP WANTED SALES

Cable Advertising Sales...Two Positions Available- Westminster, Maryland and Fredricksburg, Virginia. EOE employer...Excellent benefits. 1 to 2 years of media sales a plus...Salary plus commission. Send resume to PRESTIGEVISION, PO Box 190, Cartersville, Georgia 30120 or FAX 770-387-1248.

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is seeking to fill a full-time position in the following technical areas:

Network Operations Manager

Responsible for the on-air integrity of a multi network environment. 5 years management experience in television. Ability to administer assignment planning and long term operational logistic planning. Must be able to research, evaluate, recommend and test equipment in an operational aspect. Experience in a digital component facility a plus. Excellent written and verbal skills required. Teaching ability and certification from a technical institute a plus.

Network Operator

Must have extensive cart machine, video file server, switcher, automation and data archive storage experience. Background in a digital environment a plus. Must be familiar with satellite transmission principles and their application in a network environment.

The E.W. Scripps Company is an equal opportunity employer providing a drug-free workplace through pre-employment screening. We offer a comprehensive salary and benefits package. Qualified candidate should send a confidential resume with salary requirements to the following address. No phone calls please.

Human Resources
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HELP WANTED MANAGEMENT

Manager, Application Engineering needed by Satellite Communications Provider in West Melbourne, FL. Must have 3 yrs exp managing technical relationship w/English & Spanish speaking customers worldwide during pre-sale activities; managing all pre-sale technical activities incl VSAT n/work dsgn, and VSAT n/work modeling. Bachelors or equiv in Engg or a related field req'd.

Respond to:
HR Dept, Skydata, Inc.
7780 Technology Drive
West Melbourne, FL 32904.

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UNIQUE INTERNET OPPORTUNITY

If you have experience in building websites for television stations, we want to talk with you. A fast-growing Internet video programming service is about to embark on an aggressive local market initiative and has an immediate need for someone to help lead it. Specific experience in television and Internet is absolutely required. Ideal person will have technical, creative and production skills, have worked on a group basis and be able to deal with affiliate stations and personnel nationwide. Southern California based position, offering salary and stock options in a pre-IPO company.

Respond with resume, salary history/requirements and URLs to:

Blind Box 01531
Broadcasting & Cable
245 W. 17th Street
New York, NY 10011

Program Director, Washington, DC. The National Telecommunications and Information Administration is recruiting a Director to manage the Public Telecommunications Facilities Program (PTFP). PTFP provides federal assistance to public broadcasting organizations and other public telecommunications entities for facilities projects and digital broadcasting applications. Qualified applicants should have experience in the public broadcasting and public telecommunications industry, an understanding of public policy related to public broadcasting and public telecommunications service, and knowledge and experience in the issues and requirements related to public television's transition to digital broadcasting. Applicants should also have experience in planning and directing program activities. The 1999 Federal salary range for this position is projected at \$80,658-\$104,351. The Department of Commerce does not condone or tolerate discrimination based on race, color, religion, sex, national origin, age, physical or mental disability, or sexual orientation. For a copy of Vacancy Announcement #OS-NTIA-09-093-CM, call Paul Jordan at 202-482-5413.

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HELP WANTED COMMUNICATIONS

Communications Program Specialist, Washington DC. The National Telecommunications and Information Administration is recruiting an expert from the public telecommunications field. The specialist will work under the Director of the Public Telecommunications Facilities Program (PTFP) to assist in carrying out the program's objectives for planning, development, and use of public broadcasting facilities. PTFP provides federal assistance to public broadcasting organizations and other public telecommunications entities for facilities projects and digital broadcasting applications. Qualified applicants should have an understanding of the planning and operation of public broadcasting facilities, experience working with stakeholders in the public broadcasting community, and knowledge about the public broadcasting infrastructure and technology, including issues and requirements related to public television's transition to digital broadcasting. The Department of Commerce does not condone or tolerate discrimination based on race, color, religion, sex, national origin, age, physical or mental disability, or sexual orientation. The 1999 Federal salary range for this position is projected as \$58,027-\$89,142. For a copy of Vacancy Announcement #OS-NTIA-09-092-CM, call Paul Jordan at 202-482-5413.

HELP WANTED TECHNICAL

DIRECTOR OF ENGINEERING TELEVISION, RADIO AND FILM

Emerson College, the country's only four-year college devoted exclusively to communication and the performing arts, seeks a strong leader and manager to assume technical responsibility for all video, cable, ITFS, radio, audio, film, new media, photography, and distance learning activity. The Engineering Department provides extensive, often state-of-the-art equipment and facilities for dozens of production-related courses, the award-winning Boston FM station WERS, and the campus-wide Emerson Cable Channel.

The Director will lead a skilled staff of eight. Working with our academic leadership and administration, the Director will propose, develop, and manage sizable annual capital budgets; complete our digital conversion efforts in all media; and plan new TV production facilities. This new position reports to the Associate Vice President for Television, Radio, and Film Production.

The ideal candidate will have a minimum of a Bachelor's degree, 5-8 years' engineering management experience, formal computer training, and FCC license or SBE certification. We seek an individual with strong planning, financial, supervisory, and interpersonal skills, one familiar and comfortable in all mediums, and with demonstrated experience in facilities design and equipment acquisition and management.

This position offers competitive salary & benefits. Send cover letter and resume to: Office of Human Resources & Affirmative Action, Emerson College, 100 Beacon Street, Boston, MA 02116. Emerson College is an Equal Opportunity/ Affirmative Action Employer focused on workforce diversity. Visit our web-site: www.emerson.edu/trf.

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HELP WANTED MARKETING

Entertainment/Travel Market Manager. The world's leading electronic distributor of corporate, association and institutional information to the media and financial community seeks a market manager in building relationships with the media, associations and trade show management, and assisting in major account sales/management. The candidate should have a minimum of five years combined sales/marketing experience. Public relations and journalism experience a plus. Understanding of entertainment/travel field (cable/TV, film, home video, multimedia, publishing, gambling, sports, music, hotel, tourism, and travel) a must. Willingness to travel. We offer a competitive salary, incentive program and benefits package. (Salary Range \$60,000- \$75,000). Must be based in New York or Los Angeles. Please fax cover letter and resume to: (212) 957-2771 or email kai_lewis@prnewswire.com.

HELP WANTED NEWS

Associate Producer/Reporter, Nebraska Educational Telecommunications: On-air reporter, researcher and writer for Public Affairs and News programs, including *Statewide*. Bachelor's with major in journalism, mass communications or related field plus one year relevant experience required; equivalency considered. Excellent communication and research skills necessary. \$24,796 minimum annual salary plus excellent benefits. Review of resumes will begin April 23. Position will remain open until a suitable candidate is found. Submit cover letter and resume to Personnel Coordinator, University Television, P.O. Box 83111, Lincoln, NE 68501. UNL is committed to AA/EEO and ADA/504. If you require an accommodation, please call (402) 472-9333 ext. 214.

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FM Ga. C3 25,000 great radio market	\$1.250M
FM Class A Carolina Coastal with flow	\$750K
FM Class C2 50,000 S. Florida Resort Market	\$1.3M
FM Class C2 50,000 watts Florida Gulf Coast	\$850K
AM Florida Gulf Coast (Tampa) Cash flow	\$950K

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(O) 407-365-7832 (FAX) 407-366-8801

For Sale: C,2FM West Texas rated market \$895,000. Contact John Saunders at (713)-789-4222.

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CHANGING HANDS

The week's tabulation of station sales

TVS

WICD(TV)

Champaign/Springfield/Decatur and WICS(TV) Springfield/Decatur, Ill., and KGAN(TV) Cedar Rapids/Dubuque, Iowa
Price: \$81million (B&C, April 5)

Buyer: Sinclair Broadcast Group Inc., Baltimore (David D. Smith, president/CEO); owns/is buying 63 TVs, 14 AMs and 34 FMs (see WGH-AM-FM Newport News and WFOG-FM Suffolk/Norfolk, Va., item, below)

Seller: Sunrise Television Corp., St. Petersburg, Fla. (Robert N. Smith, president; Hicks, Muse, Tate & Furst Inc., owner; Thomas O. Hicks, chairman); owns 13 TVs

Facilities: WICD: ch. 15, 358 kw, ant. 1,300 ft.; WICS: ch. 20, 676 kw, ant. 1,430 ft.; KGAN: ch. 2, 100 kw, ant. 1,450 ft.

Affiliations: WICD, WICS: NBC; KGAN: CBS

COMBOS

WVLK-AM-FM Lexington, WXZZ(FM) Georgetown/Lexington, WLTO(FM) Nicholasville/Lexington and WLRO(FM)

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ **\$81,000,000** ■ 1
 Combos ■ **\$98,400,000** ■ 6
 FMs ■ **\$14,785,000** ■ 4
 AMs ■ **\$2,500,000** ■ 3
 Total ■ **\$196,685,000** ■ 14

SO FAR IN 1999

TVs ■ **\$581,019,005** ■ 27
 Combos ■ **\$605,611,677** ■ 42
 FMs ■ **\$422,214,213** ■ 75
 AMs ■ **\$78,442,750** ■ 58
 Total ■ **\$1,687,287,645** ■ 202

Richmond/Lexington, Ky.

Price: \$44.5 million

Buyer: Cumulus Media Inc., Milwaukee (Richard W. Weening, executive chairman); owns/is buying 232 radios, including WBIZ-AM-FM, WQRB(FM), WATQ(FM) and WMEQ-AM-FM Eau Claire, Wis., and KRIL(AM)

Odessa, Texas (see items, below)

Seller: HMH Broadcasting Inc., Lexington (Ralph E. Hacker, president); no other broadcast interests

Facilities: WVLK(AM): 590 khz, 5 kw day, 1 kw night; WVLK-FM: 92.9 mhz, 100 kw, ant. 854 ft.; wxzz: 103.3 mhz, 1.8 kw, ant. 607 ft.; WLTO: 102.5 mhz, 3 kw, ant. 300 ft.; WLRO: 101.5 mhz, 7.2 kw, ant. 541 ft.

Format: WVLK(AM): AC/talk/African-American; WVLK-FM: country; wxzz: alternative/modern rock; WLTO: oldies; WLRO: rock 'n' roll classics

Broker: Media Services Group Inc.

WGH-AM-FM Newport News/Norfolk and WFOG-FM Suffolk/Norfolk, Va.

Price: \$23.7 million cash

Buyer: Barnstable Broadcasting Inc., Newton, Mass. (David S. Gingold, president), owns four AMs and 10 FMs

Seller: Sinclair Broadcast Group Inc., Baltimore (David D. Smith, president/CEO); owns/is buying/operates WNVZ(FM) and WVKL-FM Norfolk, WWDE-FM Hampton/Norfolk and WPTE(FM) Virginia Beach/Norfolk for a total of 59 TVs and 51 radios (Also see TV item, above. Note: Plans to sell Norfolk stations to Petracom Media LLC for \$23 million last August fell through; sale of FMs required by FCC ownership caps.)

Facilities: AM: 1,310 khz, 5kw; WGH-FM: 97.3 mhz, 74 kw, ant. 415 ft.; WFOG-FM: 92.9 mhz, 50 kw, ant. 984 ft.

Formats: AM: sports talk; WGH-FM: contemporary country; WFOG-FM: soft AC

WBIZ-AM-FM Eau Claire, WQRB(FM) Bloomer/Eau Claire, WATQ(FM) Chetek/Eau Claire and WMEQ-AM-FM Menominee/Eau Claire, Wis.

Price: \$14.8 million

Buyer: Cumulus Media (see \$44.5 million "Combos" item, above, and KRIL(AM) Odessa, Texas, item, below)

Seller: Phillips Broadcasting Co., Eau Claire (Michael A. Phillips, president/owner); no other broadcast interests

Facilities: WBIZ(AM): 1,400 khz, 1 kw; WBIZ-FM: 100.7 mhz, 100 kw, ant. 740 ft.; WQRB: 95.1 mhz, 14.7 kw, ant. 430 ft.; WATQ: 106.7 mhz, 50 kw, ant. 492 ft.; WMEQ(AM): 880 khz, 10 kw day, 210 w night; WMEQ-FM: 92.1 mhz, 1.3 kw, ant. 490 ft.

Formats: WBIZ(AM): sports; WBIZ-FM: CHR; WQRB: hot country; WATQ:

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country; WMEQ(AM): news/information; WMEQ-FM: oldies

WMBD(AM)-WPBG(FM) Peoria, Ill.

Price: \$10.75 million

Buyer: JMP Broadcasting LLC, Peoria (Jack B. Everette, member/15.106% owner); no other broadcast interests

Seller: Midwest Television Inc., Champaign, Ill. (Jack B. Everette, president); owns three TVs including WMBD-TV Peoria, one AM and one FM. Everette is a principal of buyer.

Facilities: AM: 1,470 khz, 5 kw; FM: 93.3 mhz, 41 kw, ant. 548 ft.

Formats: AM: AC; FM: Oldies

Broker: Patrick Communications

KVNA-AM-FM Flagstaff and KZGL(FM) Cottonwood/Flagstaff, Ariz.

Price: \$2.45 million

Buyer: Guyann Corp., Flagstaff (Guy Christian, president); owns KAFF-AM-FM and KMGH(FM) Flagstaff

Seller: Regent Communications Inc., Covington, Ky. (Terry Jacobs, principal); owns 13 AMs and 22 FMs

Facilities: AM: 600 khz, 5 kw day, 500 w night; KVNA-FM: 97.5 mhz, 100 kw, ant. 1,509 ft.; KZGL: 95.9 mhz, 9 kw, ant. 2,493 ft.

Format: AM: sports; KVNA-FM: AC; KZGL: rock

WSNO(AM)-WORK(FM) Barre, Vt.

Price: \$2.2 million

Buyer: Vox Media Corp., Newton, Mass. (Bruce G. Danziger, president); no other broadcast interests

Seller: Bull Moose Broadcasting LLC, Swanton, Vt. (Roland P. Devost, principal); no other broadcast interests

Facilities: AM: 1,450 khz, 1 kw; FM: 107.1 mhz, 1.5 kw, ant. 410 ft.

Formats: AM: news/talk; FM: top 40

FMS

WAHR(FM) Huntsville, Ala.

Price: \$11.25 million (for stock)

Buyer: STG Acquisition Services Inc., Huntsville (Steve Shelton, president); no other broadcast interests

Seller: Arnold Hornbuckle and William Lane, Huntsville; no other broadcast interests

Facilities: 99.1 mhz, 100 kw, ant. 984 ft.

Format: AC

WRKG(FM) (formerly WAFX) La Crosse/Gainesville, Fla.

Price: \$2.01 million

Buyer: Asterisk Communications Inc., Fort Lauderdale, Fla. (Frederick H. Ingham, president); owns WYGC(FM) Gainesville, WBXY(FM)

Newberry/Gainesville, WMFQ(FM) Ocala and WTRS-FM Dunnellon/Ocala, Fla.

Seller: Wilks Florida Broadcasting, Needham, Mass. (Jeffrey S. Wilks, 59% owner). Wilks also is president/60% owner of WQVR(FM) Southbridge, Mass.

Facilities: 99.5 mhz, 2.2 kw, ant. 432 ft.

Format: Classic rock

Broker: Hadden & Associates

KIKD(FM) Lake City, Iowa

Price: \$975,000

Buyer: Carroll Broadcasting Co., Carroll, Iowa (Mary M. Collison, president); owns KCIM(AM)-KKRL(FM) Carroll

Seller: Lake City Broadcasting Co., Ames, Iowa (Betty A. Boulder). Boulder owns KASI(AM)-KCCQ(FM) Ames

Facilities: 106.7 mhz, 25 kw, ant. 328 ft.

Format: Country

KVLL-FM Woodville, Texas

Price: \$550,000

Buyer: Stephen W. Yates, Lufkin, Texas; owns two AMs and one FM

Seller: Radio Woodville Inc., Mount Pleasant, S.C. (Edward Seeger, president/33.33% owner). Seeger owns 33.3% of two AMs, four FMs and Colorado Inc., which owns 49% of two FMs

Facilities: 94.7 mhz, 50 kw, ant. 492 ft.

Format: Hot country

AMS

WPOM(AM) Riviera Beach/West Palm Beach, Fla.

Price: \$1.2 million

Buyer: Hibernia Communications LLC, New York (Kevin L. Reymond, president); owns six AMs

Seller: WPOM Radio Inc., West Palm Beach (Domenick R. Lioce, princi-

pal); no other broadcast interests
Facilities: 1,600 khz, 5 kw day, 4.7 kw night

Format: Gospel

Broker: Hadden & Associates

WBZY(AM) New Castle, Pa.

Price: \$800,000

Buyer: Jacor Communications Inc., Cincinnati, (Randy Michaels, CEO; David H. Crowl, president, Radio Division); owns/is buying/operates one TV and 241 radios (note: Jacor is being bought by Clear Channel Communications Inc.)

Seller: WBZY Radio Sam, New Castle (Robert McCracken and Samuel Shirey, general partners); no other broadcast interests

Facilities: 1,200 khz, 5 kw day, 1 kw night

Format: Oldies

KRNN(AM) North Little Rock, Ark.

Price: \$500,000

Buyer: NINE Communications Inc., Peoria, Ill. (Albert E. Phipps, president); no other broadcast interests

Seller: Equity Broadcasting Corp., Little Rock (Larry E. Morton, president); owns one TV, four AMs, three FMs and 50% of KBCA(TV) Elk City, Okla., and KBCJ(TV) Vernal, Utah

Facilities: 1,380 khz, 5 kw day, 2.5 kw night

Format: News

—Compiled by Alisa Holmes

Media Venture Partners was the broker in the \$46 million sale of WROC(TV) Rochester, N.Y., to Nexstar Broadcasting LLC from Sunrise Television Corp. (Changing Hands, March 29).

Moon Broadcasting, LLC

has acquired

KBZK-FM, Morro Bay, CA and KBZX-FM, Paso Robles, CA
San Luis Obispo Market

from

Sarape Communications, Inc.

*Bob Austin, 727-896-0045, and Al Perry, 303-239-6670,
initiated these transactions and assisted in the negotiations and closing.*



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April 19-20—**Television Bureau of Advertising** marketing conference. Las Vegas Hilton Hotel. Contact: (212) 486-1111

April 19-22—**National Association of Broadcasters** annual convention. Las Vegas Convention Center. Contact: (202) 429-5300

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

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

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

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

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

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

THIS WEEK

April 12—**HRTS** "Minorities in Media" Newsmaker Luncheon. Regent Beverly Wilshire Hotel, Beverly Hills. Contact: (818) 789-1182.

April 12—Gracie Allen Awards **American Women in Radio and Television**. The Hudson Theatre on Broadway, New York City. Contact: Laura Scot, (703) 506-3290.

April 12-17—**MIP TV** International Television Programme Market. Cannes, France. Contact: +33 1 41 99 44 00.

April 13-15—**Kagan Seminars** "Wireless Telecom Summit: The New Generation of Competitors" seminar. The Park Lane Hotel, New York. Contact: Tim Atkins, (831) 624-1536.

April 16—**American Women in Radio and Television** 44th annual GENII Awards. The Beverly Hilton Hotel, Beverly Hills. Contact: Ada Bua/Dan Harary, (323) 962-8203.

April 16-19—44th annual **Broadcast Education Association** convention and exhibition. Las Vegas Convention Center. 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 18—**National Association of Broadcasters** broadcast education association career fair. Las Vegas Convention Center, Las Vegas. Contact: Karen Hunter, (202) 429-5498.

APRIL

April 19-20—**Television Bureau of Advertising** annual marketing conference. McGraw-Hill Conference Center, Las Vegas Convention Center, Las Vegas. Contact: (212) 486-1111.

April 19-22—**National Association of Broadcasters** annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

April 21—**Broadcasters Foundation** American Broadcast Pioneers Breakfast. Las Vegas Convention Center, Las Vegas. Contact: Gordon Hastings, (203) 862-8577.

April 23-25—"Gearing up for the 2000 Elections." **Radio and Television News Directors Foundation**. Radisson Hotel Berkeley Marina, Berkeley, Calif. Contact: Anvi Patel, (202) 467-5215.

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

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

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

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

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

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

April 30-May 5—**National Association of Black Owned Broadcasters** 23rd annual Spring Broad-

cast Management Conference. Maho Beach Hotel & Casino, St. Maarten, Netherlands Antilles. Contact: Cynthia Smith, (202) 463-8970.

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

MAY

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

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

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

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

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

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

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

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

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

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

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

May 17-19—"Advancing the Science and Art of Marketing," eighth annual **Claritas** Precision 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 17-20—39th annual **Broadcast Cable Financial Management Association/Broadcast Cable Credit Association** conference. MGM Grand Hotel, Las Vegas. Contact: Mary Teister, (847) 296-0200.

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

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

JUNE

June 5-7—**Cabletelevision Advertising Bureau** local cable sales management conference. Hyatt

Regency, Chicago. Contact: Nancy Lagos, (212) 508-1229.

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

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

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

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

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

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

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

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

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

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

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

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

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

JULY

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

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

—Compiled by Nolan Marchand
(nrmarchand@canners.com)

Landing atop the Loop

He's kicked Jerry Springer and Howard Stern off his air. Danny Bonaduce has his name tattooed on his backside.

And after years in Chicago, including a high-profile stint running two radio stations, Larry Wert was brought in to redirect NBC Inc.'s foundering WMAQ-TV after the station sank in ratings and local esteem. Chief among the causes of the decline was the decision to put controversial talkmeister Jerry Springer on the news as a commentator. Although Springer had been the mayor of Cincinnati—and a news anchor and commentator as well—his career has clearly moved in another direction. His appearance on WMAQ proved a fiasco, prompting the departures of popular anchors Carol Marin and Ron Magers and, apparently, a few thousand viewers. Gone also was the station's general manager, Lyle Banks.

In searching for Banks' replacement, Dennis Swanson, president and general manager of WNBC-TV New York, suggested Wert to Scott Sassa, then head of NBC's station group.

"If an organization isn't doing well, it's time for change. Larry is an aggressive manager. The competitive edge is there. That's what makes him so good. WMAQ-TV needed an effective leader; someone decisive, to instill confidence and build morale. Larry's that kind of leader."

"It all happened pretty quickly," Wert recalls. "I got a call from Scott Sassa at the end of 1997. I'd been set on continuing with Chancellor [Media Corp. as senior vice president]. It was a new company with growth potential." However, after talking with Sassa, his boss James E. de Castro "was gracious enough to let me out of my contract. He knew I always wanted to run a TV station in my hometown."

It was difficult to leave, Wert says. But with 12 Chancellor stations to run in 12 different cities and four children to raise, he was tired of the travel. "The opportunity to join NBC, take on this challenge and stay out of airports was godsent," he says.

Wert moved quickly to try to recapture WMAQ-TV's lost luster.

Toward that end, there were staff changes. Eleven people lost their jobs. "It was very difficult," Wert says. "But there was a lot of division here. We [replaced people] in an open and candid way. Nobody was humiliated. Everyone



"I'm a sales guy gone broadcast manager. I had to hire the best and most experienced news management I could get."

Larry Joseph Wert

President/general manager, WMAQ-TV Chicago; b. May 27, 1956, Riverside, Ill.; BA, University of Wisconsin-Madison, 1978; media buyer, Leo Burnett advertising agency, Chicago, 1978-79; salesman, KABC-TV Los Angeles, 1979-83; account executive, national sales, ABC Inc., Chicago/New York, 1983-84; sales manager, WLS-TV, Chicago, 1984-89; VP/GM, WLUP-AM-FM Chicago, Evergreen Media, 1989-98; president, Evergreen Media, 1994-96; senior VP, Chancellor Media, 1996-98 (after Chancellor's purchase of Evergreen); current position since January 1998; m. Julie Arneson, Aug. 25, 1984; children: Katy, 13; Kristina, 11; Sara 8; Charlie, 4

found jobs."

News was where the problems were most evident, so news became the priority. "We have to make it or not make it on our local news operation," Wert says. "I'm a sales guy gone broadcast manager. I had to hire the best and most experienced news management I could get."

The people he wanted were already in Chicago, at WLS-TV. So Wert raided the market's top-rated news department. News Director Phyllis Schwartz came over as vice president of news. Assistant News Director Frank Whittaker became news director. Also hired away were producers Chris Myers and Vicki Burns, who only months earlier had left WMAQ-TV. Her rehire was a significant morale-booster.

Other departees included Joel Cheatwood, who eventually moved on to CBS's KYW-TV Philadelphia, and Princell Hair, now news director at WBAL-TV Baltimore.

"With half a dozen bodies alone," Wert says, "we replaced three years of Chicago news management experience with 65 years of experience." In all, there were eight defections from WLS-TV to WMAQ-TV. The revamped news department now boasts four upward ratings books in a row.

After the Springer debacle, Wert decided distance from the *Jerry Springer Show* was required. It was not easy losing a highly rated show in its home market, "but I thought Springer carried with it a cloud over the TV station," Wert says, and NBC backed him.

It wasn't Wert's first involvement with the public canning of a major, controversial media figure. In 1993, WLUP-AM-FM, where Wert was general manager, dropped the self-proclaimed "King of All Media" Howard Stern, citing Stern's numerous fines from the FCC. Stern aggressively attacked Wert on the air, literally wishing him ill—and worse.

Wert reports better relationships with his other radio talent, including Jonathon Brandmeier (Johnny B) and Danny Bonaduce. Bonaduce, who has had an up-and-down career in entertainment, says he thought it would be harder to fire someone with the boss' name tattooed on his backside. He's made it even more difficult by naming Wert his daughter's godfather.

Of the former *Partridge Family* TV star, Wert says, "When I hired Danny I told him I'd have to stay on his ass. So he had my name tattooed there." —Dan Trigoboff

BROADCAST TV

Terry Mackin, president and chief operating officer, StoryFirst Communications, London, joins Hearst-Argyle Television, New York, as executive VP.

Bette Hanson, promotion writer/producer, WHOU-TV Houston, Texas, joins WTXF-TV Philadelphia as on-air promotion manager.

Julie O'Neil, program director, WFTC-TV Minneapolis, joins WPIX-TV New York in same capacity.

David Harbert, general sales manager, WIS(TV) Columbia, S.C., joins KIVI(TV) Boise, Idaho, as president and general manager.



Stuart

Luanne Stuart, senior marketing producer, KWTW(TV) Oklahoma City, joins KFOR-TV there as creative services director.

Heather Shean, promotion senior writer, producer and editor, WCVB-

TV Boston joins WPRI-TV/WNAC-TV East Providence, R.I., as promotion manager.

PROGRAMMING

Appointments, National Geographic Television Program Enterprise Group, Washington: **Roy Ennis**, executive director, finance and administration, ABC/Kane Productions, Los Angeles, joins as director, business operations; **Geoff Daniels**, director, new program development/executive producer, Reader's Digest Global Television, Pleasantville, N.Y., joins as director of development; **Martha Conboy**, executive producer, The Learning Channel, Bethesda, Md., joins as supervising producer; **Jenny Apostol**, head, acquisitions, National Geographic Television, named supervising producer.

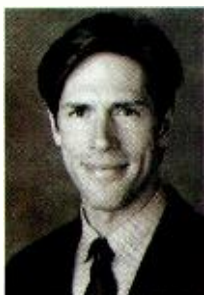
Betts Fitzgerald, VP, licensing, Jim Henson Co., New York, named senior VP.

Jonathan Rosenbaum, development coordinator, Pearson Television International, Santa Monica, Calif., named director of production.

Laurie Parker, VP, development, de Passe Entertainment, Los Angeles,

joins The David Gerber Co., a production entity within Fox Television Studios, Los Angeles, as VP, development.

JOURNALISM



Underwood

Jack Underwood, senior producer, CNN Newsource, Atlanta, named executive producer.

Marc Weiner, assistant news manager, KTVT(TV) Dallas, Texas, joins KVWB(TV) Las Vegas as news director.

Susan Buehler, associate producer and contributing reporter, *Fox Ten O'Clock News*, WTXF-TV Philadelphia, named planning editor and contributing reporter.

Don Harman, meteorologist, WOWK-TV Huntington, W.V., joins WDAF-TV Kansas City, Mo., in same capacity.

RADIO

Joseph de Groot, marketing director, Pax TV, Boston, joins KKDZ(AM) Seattle as general manager.

Joe Cunningham, general sales manager, KYLD-FM San Francisco, named general manager.

Dan Haight, general sales manager, KMEL-FM San Francisco, named station manager.

Patrick Amsbry, director, national sales, CBS Radio, Sacramento, Calif., joins Chancellor Media Corp., San Francisco, as director of sales.

CABLE

Samuel Schwartz, VP, Bachow & Associates, Philadelphia, joins Comcast Corp. there as managing director, Comcast Interactive Capital Group.

M.C. Antil, VP, communications, CTAM, Alexandria, Va., joins ESPN Inc., New York, as director, corporate communications.

Janice Brandon, director, local ad sales, Home & Garden Television, Knoxville, Tenn., named VP, local ad sales, for parent company Scripps Networks.

Appointments, Fox Family Channel, New York: **Jennifer Brawley**, director, Midwest advertising sales, named VP;

Felicia Brulato, director, national corporate accounts, named VP; **Ed Georger**, director N.Y. advertising sales, named VP.

Karen Wishart, director, business and legal affairs, Home & Garden Television, Knoxville, Tenn., named VP, content planning and administration.

Lori Greenwood, manager, client services, chef events division, the Food Network, New York, joins National Cable Communications there as sales promotion manager.

Wendy Kamilar, advertising sales manager, WAMI-TV Miami, joins The Weather Channel Latin America there as VP, advertising sales.

Appointments, America's Voice, Washington: **Rosemary Swanson**, VP/chief financial officer, named senior VP/CFO; **Joe DeGrosso**, VP, national ad sales & marketing, named senior VP; **Shelly Maxwell**, VP, programming, named senior VP, programming, production & operations.

ADVERTISING/MARKETING/
PUBLIC RELATIONS

Stutes

Kaethy Stutes, director, post production, Creative Domain, Los Angeles, named VP.

Appointments, Board of Directors, Adlink, Los Angeles: **Edward Dunbar Jr.**, VP, advertising sales,

MediaOne, Los Angeles, named chairman; **Thomas Feige**, president, Los Angeles division, Time Warner Cable, named vice chairman.

TECHNOLOGY

John Tomczyk, executive director, The National Center for Leadership, Washington, joins the Interface Group there as chief operating officer.

Kelly Baker, director, corporate finance and business analysis, XM Satellite Radio, Washington, named VP.

Brad Fox, Midwest bureau manager, Medialink, Chicago, joins Big Shoulders Digital Video Productions there as VP, operations.

Cynthia Smith, VP, affiliate relations,

Western region, USA Networks, Los Angeles, joins ICTV, Los Gatos, Calif., as VP, sales, Pacific region.

Appointments, Millennium Networks, a technology integration company, Linthicum, Md.: **Jim Dennison**, senior VP and general manager, named senior VP and chief operating officer; **Debbie Martin**, director of research, named VP, operations; **Cathy Buckley**, senior software engineer, Business Systems Support Group, Rockville, Md., joins as director, information systems.

Matt Barkett, director, corporate communications, Encore Media Group, Denver, joins CSG Systems International, Englewood, Colo., as public relations director.

INTERNET

Carrie Hilliard, account executive, TBC Direct/Trahan, Burden & Charles, Baltimore, joins Comcast Online Communications there as marketing coordinator.

ASSOCIATIONS

Kevin Brockman, VP, media and artist relations, ABC, Los Angeles, elected vice chairman of the Television Publicity Executives Committee.

DEATHS

Gary Morton, 74, comedian and television producer, died March 30 of lung

cancer. Morton, who was married to Lucille Ball from 1961 until her death in 1989, executive produced several of his wife's shows. These included *The Lucy Show* (1962-68), *Here's Lucy* (1968-1974) and the 1974 musical *Mame*. When Ball sold Desilu Productions and formed Lucille Ball Productions, Morton became the company VP. As an actor, he appeared in *Lenny* and *Postcards from the Edge*. Morton retired shortly after Ball's death. He is survived by his wife, Susie McAllister, whom he married in 1996.

—Compiled by Mara Reinstein
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OPEN MIKE

Defending Kennard

EDITOR: At a time when the FCC and Congress are each involved with a variety of complex issues in working to bring consumers greater choice and value in communications services, your cover story on FCC-Congressional relations ("Kennard catches Hill," March 22) was remarkable for its short-sighted, one-sided, over-simplistic—and I dare say, biased—focus.

The FCC, under the leadership of Chairman Kennard, is engaged in a daunting task to implement the Telecommunications Act of 1996, and to fulfill the congressional mandate to carry out the vision of a competitive communications marketplace. This includes considering and balancing all the many competing viewpoints that arise on different sides of all issues, including among members of Congress.

However, your article ignores these complexities. Instead, you make a sweeping generalization that the chairman is "out of sync with the deregulatory Congress," and include sensational quotes to try to back up that statement. But buried deep in the article, you concede that "not everyone in Congress holds such a harsh assessment of the Kennard FCC," and then fail to amplify this point or devote any more space to a proposition that apparently doesn't match your editorial thesis.

Of course there are critics of specific FCC policies. And it is proper to cover them. But there are also supporters of FCC actions, and simple journalistic principles should require that you report the other side with some degree of balance. Your failure to do so in this cover story was a disservice to Chairman Kennard, a disservice to members of Congress, and a disservice to your readers.

Item: The article uses extensive interviews and quotes on criticisms of the chairman. Then you mention simply



that "scores of lawmakers" have sent letters to the FCC endorsing various FCC actions, but provide no details, interviews, quotes or even names.

Item: While you at least refer to the recent U.S. Supreme Court decision upholding FCC interpretations of local phone company interconnection issues, you give no details. While you state that there was "harsh criticism" of these decisions from the Hill, you conveniently do not mention that many members of Congress endorsed the FCC policies that were upheld by the Supreme Court.

Item: The article focuses heavily on events surrounding the early 1998 discussion

of free airtime (and, I ask, just what is newsworthy about that in March of 1999?) However, it ignores the latest events of the previous week when the chairman presented to Congress a thoughtful and dramatic report on restructuring the FCC to be more responsive to the competitive marketplace goals shared by the FCC and its critics alike.

Item: You refer to the political time issue and the low-power FM issue almost as a simultaneous one-two punch, when in fact over a year, and many different issues, passed between the discussion of these two issues.

Item: The LPFM initiative has also received numerous expressions of Congressional support, again, unreported in your diatribe against the chairman.

A review of past BROADCASTING & CABLE stories shows that congressional criticism of FCC chairmen and commissioners is nothing new. What is new for your magazine is this article's violation of basic journalistic principles of covering all sides of a story and not slanting quotes and facts in a news article toward a pre-ordained viewpoint. —Joy Howell, director, Office of Public Affairs, Federal Communications Commission, Washington

Editor's note: We stand by the story.

The Mutual Broadcasting System radio network (and former radio-station owner) has reached its end after 65 years.

Owner Westwood One says Mutual will quit operating Sunday, April 18. The reason for the network's demise was not immediately made known. In its last days, Mutual primarily produced newscasts. But the network is perhaps best remembered for its shows and personalities, including *The Lone Ranger*, *Dick Tracy*, *Queen for a Day*, decades of the World Series, Dick Clark and Larry King. Westwood One now reportedly will deliver Mutual news under its CNN Radio brand. Formed in September 1934 as the Quality Group by three radio stations that

wanted to form a radio network by "mutual agreement," the company almost immediately was renamed the Mutual Broadcasting System, then survived a series of owners. Westwood One, now managed by CBS Corp.'s CBS Radio, bought Mutual from Amway Corp. in September 1985. CBS and Westwood One were not available for comment.

The House plans to vote on a bill Monday that would require TV, movie and soundtrack producers to pay fees if they are working in a national park or wildlife refuge. Rep. Joel Hefley (R-Colo.) introduced the bill in the House. Sen. Ben Nighthorse Campbell (R-Colo.) offered a similar bill in the Senate in February.

According to both bills, the Interior Secretary would charge producers fees based on the number of days of filming, the number of people in the crew, the amount of equipment on the site, reimbursement for facilities used, and any disruption of park activity. Motion Picture Association of America President Jack Valenti wrote Campbell that the MPAA agrees that it is fair for producers to pay predictable fees to use public land, but thinks producers should not have to pay fees based on so many factors. "The development of a reasonable and predictable fee schedule will further enhance the cooperative partnership between our industry's producers and the parks," says Rich Taylor, MPAA spokesman.

Fourteen of the 20 FCC staffers now handling the remaining cable rate complaints would be melded into the Cable Services Bureau's consumer protection and competition division, under a restructuring plan unveiled last week by Deborah Lathen, chief of the bureau.

The revamping was expected because regulation of upper-tier rates' sunset on March 31. The six other staffers who now make up the financial analysis division would be transferred to the common carrier bureau to handle "slamming" cases against companies charged with illegally switching customers' long-distance services. Lathen has made the recommendation to the

Another Sheindlin joins TV bench

The People's Court is getting a new judge with big-time name recognition in the TV court system.

The Warner Bros. Domestic Television syndicated series will be presided over by New York Criminal Court Judge Gerry Sheindlin when it returns for a third season. He will replace former New York Mayor Ed Koch, who has been the show's judge for the past two seasons.

Gerry Sheindlin's wife is former New York Family Court Judge Judy Sheindlin, better known as the outspoken star of rival syndicator Worldvision Enterprises' series *Judge Judy*. Warner Bros. Domestic Television President Dick Robertson says Gerry Sheindlin is more than just a famous husband. "We didn't hire him because he is her husband. We hired him because we think he is really good and we think he'll be a good *People's Court* judge," Robertson says. "The fact that he is married to her is a real extra bonus. It would be disingenuous of me to say that we didn't think about that, but that has more to do with the promotion behind the launch of the show in the fall. After that buzz is over the first week or so, people are going to like him or not like him based on who he is."

Gerry Sheindlin was appointed to the New York Criminal Court by Koch back in 1983. A year earlier, Judy Sheindlin also got a judicial appointment from Koch.

As for why Koch is leaving after two seasons, Robertson says the former mayor "had fun for two years and we were looking to spruce up the demos a little bit, and he said this is a great time to pass the gavel."

The People's Court averaged a 2.6 national rating in the latest weekly results from Nielsen Media Research. Worldvision's *Judge Judy* scored a 7.3 rating for the same week (ending March 28).

—Joe Schlosser



Dick Robertson, president, Warner Bros. Domestic Television Distribution; Judge Judy Sheindlin; Mayor Ed Koch and Judge Gerald Sheindlin celebrate the new *'People's Court.'*

agency's five commissioners, who must approve the changes. With rate regulation out of the way, she said the bureau's top priorities now include a review of the cable industry's ownership rules, working with Congress to settle the fight over satellite broadcasters' network signals, and resolving disputes over wiring and antenna rules for multiple dwellings. "The sun has set, the sun has risen and we are still here," she said. "We have an important agenda for the rest of the year."

Craig Kilborn has brought CBS' *The Late Late Show* the younger demographics that network executives were looking for. After its first week, *The Late Late Show* with the former Comedy Central personality has brought up the show's season-to-date average among men 18-to-49 by 60% and 40% in men 18-to-34, according to Nielsen.

Deborah Norville has renewed her contract with King World Productions to stay on as host of the syndicated newsmagazine *Inside Edition*. King World executives would not comment on the length of Norville's new contract. Norville, the former *Today* anchor, has been hosting *Inside Edition* since 1995. King World executives also announced that Pam Burke has been named co-executive producer on *The Roseanne Show*. Burke was formerly the syndicat-

ed talker's coordinating producer and was the Los Angeles bureau chief at *Inside Edition* prior to working on *Roseanne*. Burke joins Jeff Wald and Judy Pastore as *Roseanne's* executive producers.

IBM and RealNetworks struck a deal to develop a product to create secure digital music downloads with IBM's Electronic Music Management System. RealNetworks expects to have a product in place during the third quarter, which will probably function as part of its existing RealPlayer product. It will likely be used in the trial of IBM's EMMS with five major record labels over the high-speed cable Road Runner in San Diego, slated to start in June.

Former NBC Entertainment President Warren Littlefield is joining the board of directors of Launch Digital Media. Launch

maintains the Launch.com music site and publishes a monthly Launch CD-ROM magazine. Littlefield is currently the head of the Littlefield Company, a joint venture for TV content development with NBC.

Daniel Phythyon, former chief of the FCC's wireless bureau, last week became of counsel to Washington law firm Wilmer, Culter & Pickering. He headed the wireless bureau, which oversees all of the FCC's spectrum auctions, from September 1997 until December 1998. Phythyon previously served as the wireless bureau's deputy chief and directed the FCC's legislative and inter-governmental affairs office. Prior to joining the agency, Phythyon was vice president for congressional affairs at the National Association of Broadcasters. He also served as staff counsel to the Senate

Commerce Committee.

America Online acquired When.com, an Internet calendar service, with plans to launch its own co-branded service this summer. When.com enables PC users to personalize selections from a database of 750,000 listings so they can receive timely alerts for upcoming events. When.com introduced a co-branded calendar on Netscape Netcenter in January.

Correction: Robert N. Smith's ownership interest in Sunrise Television Corp. was incorrectly reported in the April 5 issue ("Top of the Week," page 11). Smith, president of Sunrise, and three other company managers share a 2.5% interest in the company and own all the Class B shares, which could represent 10% or more of the company.

Jones to testify in 'secret crush' trial

Talk show host Jenny Jones is expected to testify this week in the \$50 million civil suit brought against her show by the family of a guest who was shot dead after a second guest revealed that he had a homosexual crush on the man. Testimony last week came from former guest Donna Riley, a mutual friend of Jonathan Schmitz and his victim Scott Amedure, and from psychiatric experts called by plaintiff's counsel Geoffrey Fieger. The lawsuit contends that the show was negligently responsible for inciting a dangerous situation via its "secret crush" show. Schmitz told police he'd killed Amedure because he'd embarrassed Schmitz on national television. But the defendants, including distributor Warner Bros., argue that Schmitz' actions were not foreseeable and that they were not responsible for Amedure's death.

One expert who did not testify was former TV host Morton Downey Jr., who was to be a plaintiff's witness but said he changed his mind when he reviewed the facts. In an angry confrontation on Court TV last week, Fieger accused Downey of changing his mind only after Downey failed in his attempt to extort \$25,000 from Fieger to testify. Downey called the attorney a liar, and said it was Fieger who was the extortionist in bringing the case against Warner Bros.

—Dan Trigoboff

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The faces of war

The principal difference between the coverage of the Gulf War and the bombing of Kosovo is that television has put a face on the latter. And by face we don't mean that of a scud stud or a strutting general or a Pentagon spokesman. We mean that of the inevitable victim of war. Kosovo is a two-front media war. There is the Gulf-like air campaign, consisting mostly of flashes of light in night skies and day-after damage. But then there are all those faces, a dislocated mass of humanity caught in the mass media's line of sight. In Vietnam, television's first war, the media hastened the exit of troops by putting a face—our face—on the horrors behind the statistics. In this war it may have increased support for deeper involvement by showing the faces of the refugees and putting the pain of their flight, and the desperate faces of their old and young, in front of us all. In that, the media is doing an important service. War is a visceral horror, its sights and sounds are our best defense against attempts to misrepresent or romanticize it.

We also want to remember that bullets and bombs are not always respectful of press passes. There are stories of risk, fear and courage on both sides of the camera and the microphone.

No time for tears

The miracle of Mutual is that it lasted so long. It would have made it to retirement at 65 this October. Having achieved a place in history as one of the four leading radio networks (with ABC, CBS and NBC), it ended up being given the coup de grace by its latest proprietor, who turned out to be Mel Karmazin. It was the second of that Big Four to go, Karmazin having jettisoned NBC Radio several years back.

Generations of radio talent and management cut their teeth on Mutual, and thousands passed through its payrolls. For the most part they hold a nostalgic view of the experience, conditioned by memories of Fulton Lewis Jr. and the short rations on which most Mutual veterans subsisted. In the end, Mutual fell victim to the times and to multiplicity. It could no longer maintain critical mass against a horde of competitors, not only in radio but from television as well. That lesson is instructive for those who momentarily survive in broadcasting and cable and who see the Internet looming large on the horizon. Change killed Mutual years ago. The wake is a formality.

Show me the story

In a survey by the Pew Research Center, a majority of journalists and media executives worried that bottom-line pressures were undermining the quality of their work. Serious reservations were expressed regarding the growing corporate ownership and, albeit to a lesser degree, about the influence of corporate owners. Executives, while not embracing consolidation, largely dismiss notions of influence by ownership.

We worry about the encroachment of the bottom-line mentality. Media can be a highly rewarding business financially. But the real rewards for journalists are seldom financial, and executives need to reconsider the effects of standard business practices on a special business. What seems like good business does not always lead to good journalism. News is not just another product. For the newsroom, the bottom line should always be fairness, accuracy and independence. If those practices are implemented effectively, the other bottom line will also be well served.

We suggest a compromise: Journalists need to understand that they are indeed in a business. Management needs to understand the business they're in.

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Colleen Brown
Vice President
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