

May 17, 1999

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Media Violence

**Feds launch
search for the
smoking gun**

**NBC unveils
fall schedule**

**Cox adds more
cable subs**

**Tribune flexes
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Photo: Dennis Brack / Black Star



NBC has high hopes for the upcoming drama 'West Wing,' featuring Rob Lowe (third from right).

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NBC bets on happy habits

First Sassa-Ancier schedule stresses the familiar, keeping hot shows in current slots

By Joe Schlosser

NBC's prime time schedule for the fall is heavy on new dramas and keeps most returning shows in familiar slots.

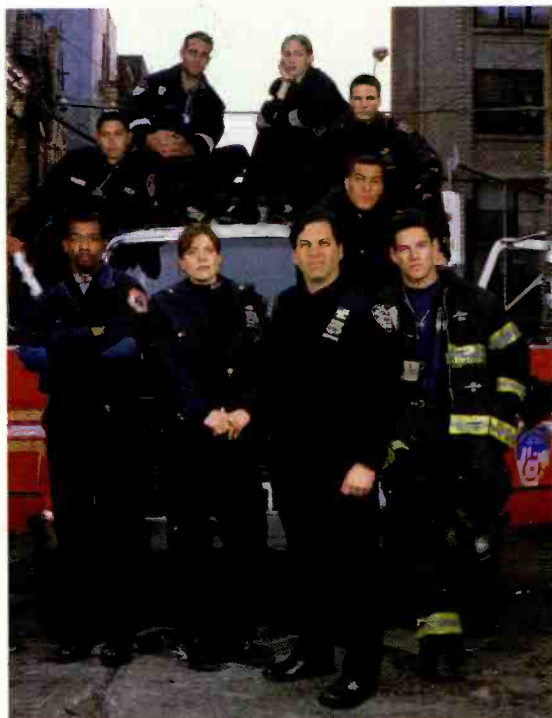
The lineup, the first under programming chiefs Scott Sassa and Garth Ancier, will be formally unveiled today at Avery Fisher Hall in New York.

Ancier, who only started on the job a week ago as the new NBC Entertainment president, says the 1999-2000 NBC schedule takes a few conservative approaches with programs while leaving most of its appointment shows where people can find them. "When people look at NBC, they know when certain shows air and those shows are by and large all in the same places," he says. (Ancier talks more about his programming philosophy and transition from The WB to NBC in a story on page 28.)

Homicide: Life on the Street will not be coming back next season. Also getting the ax was the five-year-old sitcom *NewsRadio*. *Homicide*, which debuted in January 1993 and is currently in its sixth full season, averages a 7.5 rating/14 share, according to Nielsen Media Research. Both *Homicide* and *NewsRadio* have struggled this season in the key adults 18-49 race. *Homicide* has averaged a 3.8/12 in the demo, while *NewsRadio* pulled only a 4.4/13. *NewsRadio* closed out its run earlier this month. *Homicide*'s final episode airs Friday.

On Monday nights this fall, NBC will likely lead off with the returning sitcom *Suddenly Susan*, followed by *Veronica's Closet*, which is moving from its comfortable Thursday night hammock to the departing *Mad About You*'s slot.

The much-talked-about *Law & Order* spin-off from producer Dick Wolf and Studios USA,



From grime to glory: 'Third Watch' (above) is an 'ER' prequel about firefighters, paramedics and police set for Sundays; 'West Wing' is a new White House drama due on Wednesdays.



entitled *Law & Order: Special Victims* (its former, and somewhat controversial, working title was *Sex Crimes*) will most likely debut in the Monday 9 p.m. time slot. It will probably be followed by *Dateline NBC* at 10 p.m.

Sources say NBC executives were still deciding between the two programs' time periods late Friday.

Tuesdays on NBC will start with sitcom *3rd Rock From the Sun*, followed by the new NBC Studios-produced sitcom *O'Malley*. A pair of veteran NBC series will follow: *Just Shoot Me* at 9 p.m. and *Will & Grace* at 9:30. *Dateline NBC* will follow at 10.

On Wednesdays, NBC will begin its prime time slate with *Dateline NBC* at 8 p.m. and then air the new Warner Bros. series *West Wing*, a behind-the-scenes White House drama, at 9 p.m. *Law & Order* will remain in its 10 p.m. Wednesday night slot.

Thursday nights, NBC's heralded Must See TV evening will see *Friends* remaining in the key 8 p.m. lead-off position, backed up by the returning sitcom *Jesse*. *Frasier* will remain at 9 p.m. and the new 20th Century Fox sitcom, *Stark Raving Mad*, will likely get *Veronica*'s coveted 9:30 p.m. period leading into *ER* at 10.

Friday nights on NBC will probably consist of the this season's new hit *Providence*, the NBC Studios/Granada drama *Cold Feet*, and *Dateline NBC*. The order for the Friday night lineup was unclear late last week, with NBC executives still deciding where to slot *Cold Feet*.

The DreamWorks drama *Freaks and Geeks* is likely to join the NBC lineup on Saturday nights, with *The Pretender* and *Profiler* rounding out the drama-heavy evening.

Dateline NBC will go head to head at 7 p.m. against *60 Minutes* on Sundays, followed by new

drama *Third Watch* and the NBC *Sunday Night Movie* in its traditional 9 p.m. slot.

NBC is first out of the block as the six major broadcast networks take over Manhattan for a week of fall season pitches to ad buyers (see sidebar).

Sources say NBC executives were able to strike a deal with 20th Century Fox that extends the license fee contract for *Stark Raving Mad* to six years instead of the standard four years in exchange for the key Thursday night slot. If NBC moves the show off Thurs-

day nights over the next two seasons, the deal will go back to the usual four-year network deal. 20th Century Fox was also said to have negotiated higher performance bonuses for *Stark Raving Mad* than other extended license fee deals NBC has made in the past. ■

Fall '99: More than a 'Wasteland'

ABC, CBS, Fox, WB and UPN tweak new schedules for advertiser showcases

By Joe Schlosser

After NBC makes its fall prime time lineup presentation to advertisers today, the other five major broadcast networks will start unveiling their schedules. The WB will lead the way on Tuesday morning, followed by ABC, CBS, UPN and finally Fox will wrap it up on Thursday afternoon.

Between today and Thursday, a number of old shows will be given their walking papers, while a handful of newcomers will be given the green light to start production over the summer. Executives were still working feverishly at each of the networks last week, trying to come up with the right mix of old and new, but most of the major decisions appeared to have been made by late Friday.

Here's a look at which shows will likely appear on the major networks in the fall and which shows won't.

■ At Fox, where new entertainment President Doug Herzog will unveil his first prime time lineup, the push into reality programming will probably come to a resounding halt as the network heads back to more dramas and sitcoms. *Melrose Place* is going away for sure, while *Millennium*, *Guinness World Records*, *The World's Funniest* and *World's Wildest Police Videos* also appear to be finished.

There are a few new shows that appear to be set to crack the Fox lineup. Three shows Fox executives are high on: Columbia TriStar-produced comedy, *Action*; the 20th Century Fox drama *Get Real*, and the Regency TV sitcom *Malcolm in the Middle*. The *Party of Five* spin-off with Jennifer Love Hewitt entitled *Time of Your Life* and *X-Files* producer Chris Carter's drama, *Harsh Realm*, should also have little trouble making it this fall on the strength of that lineage. The drama *Roswell High*, from 20th Century Fox and Fox-owned studio Regency TV, should also get a pickup.

■ At UPN, executives are trying to

regroup and focus their attention on attracting more male viewers after a tough year of development. On the way in at UPN is a weekly series with the World Wrestling Federation, which will probably be a two-hour block during the week. The wrestling block was supposedly a natural Tuesday night fit because it would be a next-day extension of the sports' popular Monday night play on cable.

Sitcom favorites likely to make the UPN lineup are the John Favreau comedy *Smog*, a *Moesha* spin-off called *Mo'Nique* from Big Ticket Television and the Columbia TriStar comedy *The Grownups*. Columbia TriStar sitcom *Shasta McNasty* also seems steady at UPN.

On the drama side, the Barry Josephson-Barry Sonnenfeld action series *Secret Agent Man*, the Warner Bros. Las Vegas series *The Strip* and the Spelling hour *Forbidden Island* all appear headed for UPN's schedule.

■ At The WB, new entertainment President Susanne Daniels is looking to keep the young network rolling. With *Dawson's Creek*, *7th Heaven* and other dramas having taken off with younger viewers, WB executives are looking to develop more such shows, with *Rescue 77*, *The Parent Hood* and *Smart Guy* apparently on their way out.

WB executives are bullish on *Angel*, a *Buffy the Vampire Slayer* spin-off from Columbia TriStar, and the Touchstone TV drama *Popular*, about the most- and least-popular students in high school. They also like the Warner Bros. series *Jack and Jill*



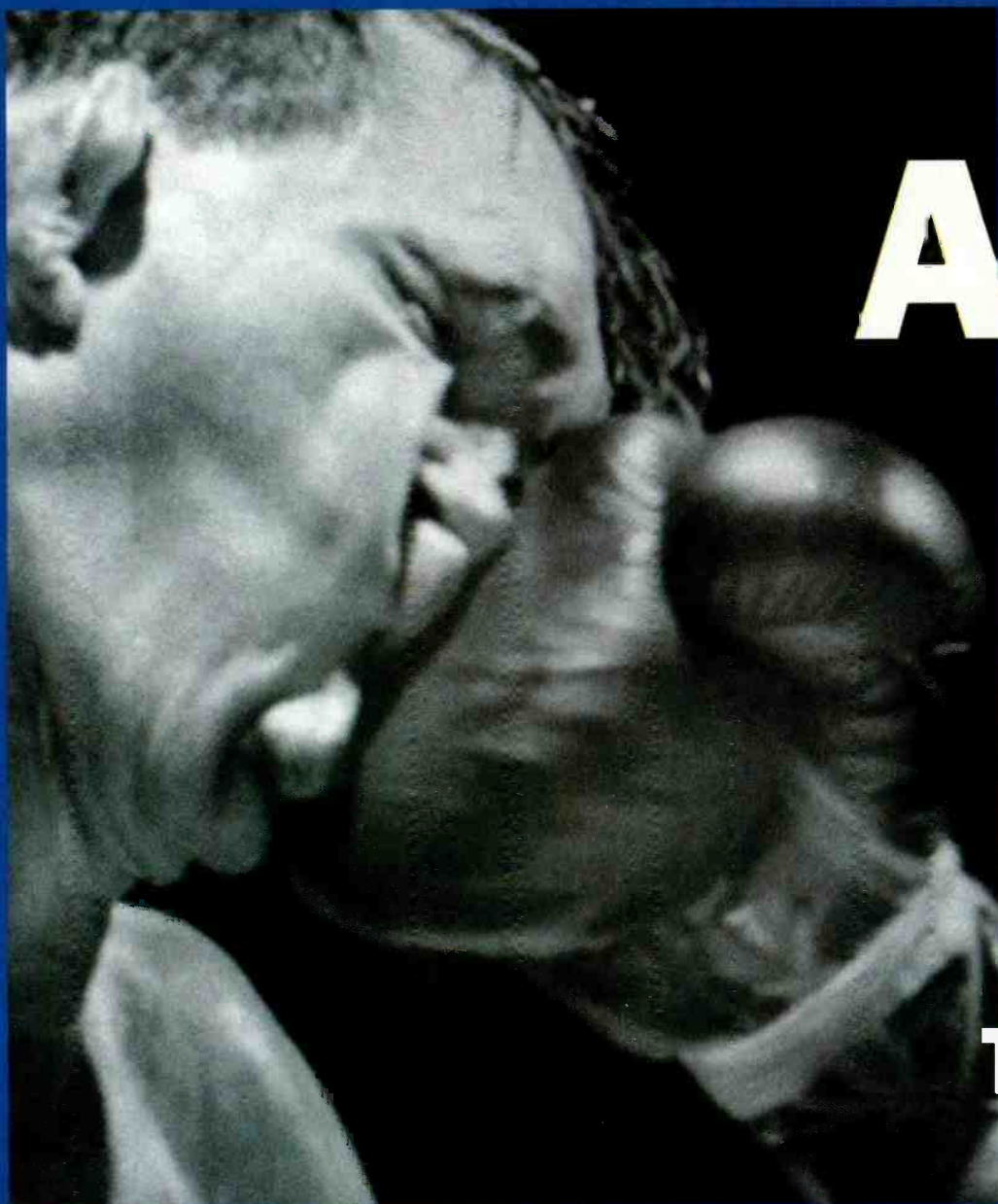
Jennifer Love Hewitt leaves Fox's 'Party of Five' for a spin-off, 'Time of Your Life,' on the network.

and the Spelling drama *Safe Harbor*. The Dick Wolf-produced drama *DC*, which follows the lives of young Washington interns, appears to be a safe bet as a backup series at The WB. On the comedy front, *The Downtowners* from Castle Rock, *Eli's Theory* from Imagine/Touchstone TV and in-house effort *Minor Threat* from Michigan J. Productions will likely find homes in the lineup.

■ At ABC, Jamie Tarses and company appear to be hot on a number of dramas. The Touchstone TV dramas

Once and Again and *Brookfield*, along with the Miramax-produced series *Wasteland* appear on their way to making the ABC lineup. Sources say all three have a chance at making a new three-drama Thursday night schedule at the network. On the comedy side, ABC executives are keen on the DreamWorks sitcom *Sugar Hill*, the Warner Bros. comedy *Odd Man Out* and comedy *Oh, Grow Up* from Bob Greenblatt and David Janollari. David E. Kelley's drama, *Snoops*, looks like a potential Sunday night entry for the net as well.

■ CBS executives were keeping a tight grip on plans for the Tiffany network's fall schedule. But sources say a pair of comedies and dramas appear set to join CBS' lineup in September, three out of four of which will be in-house: Columbia TriStar sitcom *Ladies Man*, likely on Monday night; CBS Productions' comedy *Grapevine*, in Wednesday's lineup; CBS Productions' drama *St. Michael's Crossing*, which appears headed for Saturday nights, and the 20th Century Fox/CBS Productions series *Shades of Gray*. ■



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Cox buys into smaller markets

\$4 billion TCA purchase implements new strategy—acquiring midsize systems to raise sub count

By John M. Higgins

An inferiority complex about size is driving Cox Communications Inc. to a dramatically new operating strategy: acquiring systems in smaller markets that it had previously avoided.

The Atlanta-based MSO's \$4 billion acquisition of TCA Cable Television Inc. is only the first move in Cox's new strategy. Company executives last week said that they expect to pursue other "mid-market" systems to boost Cox's size.

For years, Cox has strived to assemble a portfolio of systems in tight clusters in sizable markets including San Diego, New Orleans, Phoenix and Orange County, Calif. Systems in smaller markets were traded away to bolster the company's main clusters or simply sold outright.

Cox Chairman James Robbins has long maintained that this concentration was one of the company's primary operating advantages. Large clusters make management, marketing and launching new services like digital and high-speed Internet vastly more efficient.

But sheer size is becoming more of a priority for Cox, which hopes to become the nation's fourth largest MSO after the two acquisitions. Cox executives have privately acknowledged concern that the wave of cable megadeals making other large operators even bigger will leave Cox too small. Even with 4.1 million subscribers, Cox executives worry that they would no longer get the most favorable deals from programming and equipment suppliers or financiers.

Cox executives have told securities analysts that they plan to move further

into "classic markets"—small towns where residents need cable just to get a broadcast station. TCA's management, including Chairman Fred Nichols, will largely be kept in place to run those systems and buy more classic systems—"as far as our balance sheet will let us go," Robbins said.



Robbins says Cox's buying spree will last 'as far as our balance sheet...will go.'

Analysts reported that the company wants to add another million subscribers on top of deals for TCA and Media General Cable to bring Cox's portfolio to at least 6 million subscribers.

"It was nothing more than a land grab," said a senior executive with another cable operator. "They're ignoring the hymn book that they were previously singing from."

Robbins denied that he was changing strategy. "I don't agree with your premise," Robbins said. The bulk of TCA's operations are just in three states. Even ones that aren't close together can be hooked together with optical fiber to create one headend.

"TCA represents an ideal platform for further middle-market consolidation and will become the cornerstone of our plans to offer advanced services in middle-market communities."

But fibering TCA's Sulphur Springs, Florida, and Gladewater, Texas, systems together isn't the same as buying Tuscon, Ariz., to match up with Cox's existing Phoenix property. The average TCA system has around 16,000 homes in its market. The average Cox market has 330,000 homes. Cox's top 10 systems have 500,000 homes in the market.

In a report to investors, Salomon Smith Barney media analyst Spencer Grimes noted that Cox spent two years

Going 4th

Cox, which now counts 4.1 million subscribers, will become the nation's fourth largest cable operator when it completes the acquisitions of TCA and Media General and adds their combined 1.1 million subs. Cox has organized its existing subs into 18 regions. Its 1998 revenue was \$1.22 billion, average \$46/sub. Here is what Cox is acquiring:

TCA

Acquisition Price: \$4 billion

Subscribers: 883,000

Systems: Small town and rural operations, in Texas, Louisiana and Arkansas

Valuation: \$4,100 per sub, 19.5 times cash flow

1998 Revenue: \$385.7 million; average \$35/sub

Media General Cable

Acquisition price: \$1.4 billion

Subscribers: 260,000

Systems: Just one large property in Fairfax County, Va.

Basic Penetration: 72%

Valuation: \$5,400 per sub or 22 times cash flow

1998 revenue: \$157 million; average \$51 per sub

Source: Cox Communications, SEC filings

after buying Times Mirror Cable pruning systems, including "properties in Ohio and Kentucky (as well as smaller northern Arizona systems) that they deemed too small, but which were considerably larger than many TCA properties. A scarcity of cable properties and a fear of being left behind are influencing this type of activity."

The deal carries a rich price: \$4 billion for systems with 883,000 subscribers. That comes to about 19 times TCA's estimated running-rate cash flow at the time the deal is expected to close later this year. Counting efficiencies Cox can bring to the table, Cox CFO Jimmy Hayes pegs the valuation more like 16.5 times cash flow in 2000, or \$4,100 per subscriber.

However, that puts a \$400 million valuation on TCA's cable advertising rep firm, CableTime, which struck some Wall Street analysts as too high. "This is a \$4,500 per sub deal," said one analyst. ■

AOL invades TV sets

Net giant stages a multiplatform teleplay to compete with Microsoft's WebTV

**By Richard Tedesco
and Price Colman**

America Online plans to put a mother lode of online content and interactive services on TV next year through satellites and phone lines to compete with Microsoft's WebTV.

Last week, AOL's battle lines were clearly drawn in the Internet provider's effort to bring "AOL TV" to market sometime in 2000. But beyond specifying its technical partners, AOL wasn't saying much about its plan to get at least 1 million of its 17 million customers to pay undetermined fees for the new service.

"It really draws the line in the sand between AOL and its circle of friends and AT&T and its allies," says Gary Arlen, president of Bethesda, Md.-based Arlen Communications. But, he notes, "Lines drawn in the digital sand are always shifting."

In the heavily touted interactive TV world, AOL's announcement is setting up a tussle for interactive television supremacy—a market that has been large on potential but substantially short on development. The nation's TV households outnumber PC households by about 103 million to 60 million, respectively. That 40% gap in penetration is the underserved market coveted by both AOL TV and WebTV, says David Levy of ING Barings Furman Selz in New York.

Microsoft, for now, has a lead of 800,000 WebTV takers—most subscribing to the basic service—and the potential to embed its service in set-top software for AT&T.

AOL TV's goal is to ostensibly provide a viewer experience beyond Internet-over-TV. "The philosophy of the product is not to take your TV and turn it into a computer monitor," says Barry Schuler, president of AOL's Interactive Services Group. "This is about enhanced TV. We don't believe people want to surf the Internet on TV."

Interactive functions such as chat, electronic mail and e-com-

merce transactions will be part of the TV viewing experience, according to Schuler, who dismisses comparisons to Web TV. But like WebTV, AOL TV also will enable Web access and require specialized hardware.

Meanwhile, AOL declined comment on reports late last week that it would invest \$1 billion in Hughes' Spaceway project to launch a satellite-delivered Internet service in 2000.

Philips Electronics will make AOL set-tops with 56 kb/s telephone modems and 100-gigabyte hard drives. DirecTV will deliver the satellite version of the service through double-duty Direct TV-AOL TV set-top receivers provided by Hughes Network Systems, a division of Hughes Electronics.

Another AOL TV partner is Network Computer, Inc., a unit of Oracle Corp. NCI is providing the operating system for both set-top boxes with its TV Navigator software to enable display of various Internet TV services.

Part of AOL's strategy is to eventually persuade Microsoft to include AOL TV along with the software giant's WebTV on the menu it creates for its 5 million AT&T-produced set-top boxes, says Schuler, contending that AOL is not concerned about WebTV's subscriber lead.

Indeed, an eager market exists in AOL's present subscriber base: "They're habituated with AOL. They'll buy the boxes from us directly," Schuler says, indicating that the devices also will be sold through traditional retail outlets.

Meanwhile, DirecTV's goal is to expand its base—and per-subscriber revenues. "To the extent we get more new subscribers, that broadens our base, and allows us to sell other products," says Eddy Hartenstein, DirecTV president. DirecTV will receive payments based on a revenue-sharing formula, Hartenstein says.

DirecTV boasts 7 million subscribers (post-Primestar acquisition) compared to EchoStar's 2.5 million subscribers for its Dish Network. But Dish recently allied with WebTV as part of aggressive push into new services. The AOL deal enables DirecTV to counter that strategy, analysts said.

AOL plans different levels of content for the service and dual-functionality in the boxes, which could accommodate DVD or video games, Schuler says. AOL plans to develop specialized content with existing programming partners, with the idea of transforming TV. "We think, ultimately, there'll be a whole new generation of programming developed to take advantage of that," says Schuler.

But AOL TV is essentially another extension of the "AOL Anywhere" concept that it has been pushing over the past year. It promotes AOL access on any communications platform, including telephone, cable, DBS, wireless and even the off-air broadcast route.

Toward that end, AOL has struck DSL partnerships with SBC, Bell Atlantic, GTE and Cincinnati Bell, while continuing to lobby for links through high-speed cable modems.

"You've clearly got some clusters taking shape with AOL pursuing non-cable delivery through satellite and DSL while it tries to get regulatory relief for access to cable," says Arlen. ■





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Hercules heads for stars

Sorbo exits Studios USA series to join Tribune Entertainment and Roddenberry show

By Joe Schlosser

Actor Kevin Sorbo is ending his five-year journey as the syndicated star of *Hercules* and he's going the sci-fi route in his next TV outing.

Sorbo, who has been the lead in Studios USA's *Hercules: The Legendary Journeys* since January 1995, is teaming with Tribune Entertainment on one of a pair of action series slated for fall 2000. The two series, *Gene Roddenberry's Andromeda* and *Gene Roddenberry's Starship*, are based on the works of the late *Star Trek* creator and will be produced by his widow Majel Barrett Roddenberry. Sorbo will star and help develop one of the series, although which one has yet to be determined.

With the loss of Sorbo from their popular action-series, Studios USA executives announced last week that they are developing a pair of half-hour series from *Hercules* producers Rob Tapert and Sam Raimi that will fill the void. The two projects are expected to debut in January 2000, when *Hercules* has run its course. Studios USA will send stations eight original episodes of *Hercules* next season that will run through November, with repeats making up the balance through January.

Sorbo, who went public last month over failed contract negotiations with Studios USA, says he was prepared to end his run as *Hercules* at the end of next season, but not eight weeks into it. "There wasn't really a contract offer on the table," Sorbo said last week on the set of *Hercules* in New Zealand. "They [Studios USA executives] asked me to take a 33% pay cut and I don't know anybody on any show that is still doing well in the ratings who would take a pay cut. I had always assumed March of 2000 was going to be it, because I thought they would pick up a full season. But I guess they got their 100 shows and they are happy."

Studios USA executives would not comment.

Tribune Entertainment president Dick Askin says he had been following the Sorbo contract saga for the past couple of



Sorbo said Studios USA had no contract on the table and asked him to take a 33% pay cut; he opted to develop a new series for Tribune.

months and was elated to find out Sorbo is a big fan of Roddenberry's work.

"We had been tracking [the negotiations] like most of the industry and when [Sorbo] did become available, we knew that we wanted to be in business with him," Askin says. "Kevin is a major fan of Gene's work and he is going to be actively involved in the development of the series and I'm sure he will help bring an audience to the screen."

Askin says he is just starting to hold conversations with potential international distributors for the two series. Tribune Entertainment has been in business with Majel Barrett Roddenberry for the last two seasons in syndication with the action hour *Gene Roddenberry's Earth: Final Conflict*. Tribune has renewed *Earth: Final Conflict* through the 2000-2001 season.

Askin says at least one of the two new Roddenberry series will be sold in first-run syndication in fall 2000, while the other could go to network, cable or syndication. The series in which Sorbo will star, says his manager Eric Gold, will likely go the syndication route. Tribune Entertainment's parent company Tribune Broadcasting Company,

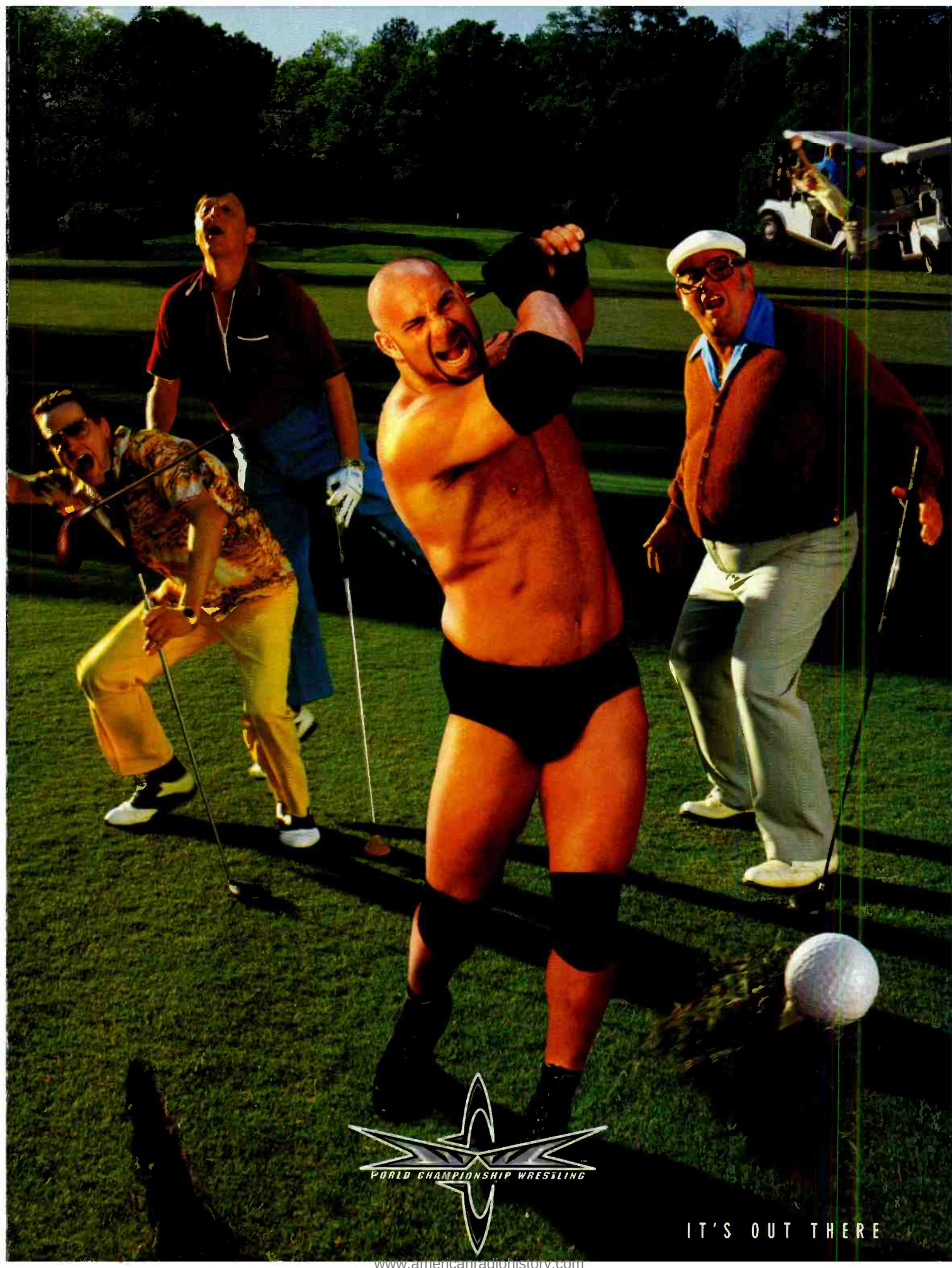
which owns and operates 17 local stations and superstation WGN-TV Chicago, is increasingly looking for syndicated products from its studio division.

"Syndication is usually the logical place to start because of our needs and also our place in the market," Askin says, "but it's conceivable that one of these series could end up elsewhere. I just can't envision trying to launch two Gene Roddenberry projects in syndication simultaneously."

Gene Roddenberry's Andromeda follows the time travels of a scientist living on the planet Korkyra. *Starship* is a futuristic action hour that is set on a peaceful Earth run by artists, scientists and teachers working to bring harmony to the universe, according to Tribune executives. ■

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IT'S OUT THERE

210 seconds over NBC

Affiliates in uproar on possible loss of morning ad inventory; Fox in prime fight

By Steve McClellan

NBBC affiliates were braced for a fight with the network at their annual meeting in New York last weekend concerning a plan to take away 3-1/2 minutes of local sales time in the early-morning daypart.

Meanwhile, the Fox affiliate board of governors is expected to teleconference this week to discuss possible legal action to stop Fox from taking back 20 weekly local prime time spots from its stations.

The NBC plan is part of an overall restructuring of its daytime lineup, which includes cancellation of *News at Sunrise*, the addition of *Later Today* after the *Today* show, and replacing the soap *Another World* with a new serial, *Passions*.

According to Alan Frank, NBC affiliate advisory board chairman, NBC said it needed to reclaim the morning time to compensate for the loss of *Sunrise*, a pre-*Today* network newscast.

For a station in a top 10 market, that loss of inventory could exceed \$1 million annually, estimated one station source who ran the numbers.

What the network intends to do is clear a two-minute CNBC insert (consisting of a one-minute business news segment and a minute of advertising) in early morning local newscasts. The remaining 90-seconds would come from local inventory in *Today*.

"They keep telling everybody how bad the network business is, but it's just bull," said Frank, who noted the huge valuation of NBC's cable assets, its owned stations (which want *Sunrise* cancelled to do local news) and its Internet holdings.

"Isn't this one network or am I crazy?" asked Frank, the general manager of WDIV-TV Detroit in predicting that the fight over the lost morning inventory will get "nasty."

Frank said he expects no progress on programming exclusivity at the meeting. "The overwhelming issue is where the local stations fit in the long-term plan," Frank explained. "Over time, five or 10 years, we don't know who we will

be affiliated with. We are the only local connection and that is a crucial role. It's not just 'all politics is local,' everything is local. So if we focus on being the best local broadcasters we can be, it won't matter who we partner with—we'll have a lot of options."

Meanwhile, Fox affiliates and network executives continue to be at an impasse over the network's planned

spot take-back. The last offer from Fox affiliates two weeks ago was for them to ante up \$40 million in reverse compensation, but the network said it needed \$80 million.

"We think we have a legal case" to stop Fox, said Murray Green, Fox affiliate advisory board chairman.

The board this week will discuss that case, as well as other options. ■

MCI Worldcom's wireless tap

MCI Worldcom is poised to buy Prime Management Group's wireless cable operations, including the crown jewel Los Angeles market, for about \$300 million, sources close to the situation say.

A definitive agreement for the deal, which would bring Prime as much as 1,000% profit on properties it acquired less than a year ago, could come as early as this week.

Such an agreement would not preclude Prime from entertaining unsolicited competing bids, according to people familiar with the negotiations. The pact also would include a provision requiring Prime to pay MCI Worldcom an unspecified breakup fee if Prime accepts a competing offer, sources say.

Officials at Prime and MCI Worldcom declined to comment late last week.

The focal point of the MCI Worldcom-Prime transaction is the PrimeOne TeleTV operations in Los Angeles, Orange and San Diego counties. Those operations encompass about 65,000 multichannel video subscribers evenly split between digital and analog systems. That market alone offers more than 5 million potential customers.

But PrimeOne wireless licenses in San Francisco; Seattle, Bellingham, Olympia and Spokane, Wash.; Greenville/Spartanburg, S.C.; Tampa, Fla.; and Lewiston, Idaho, are also part of the pending deal. MCI Worldcom could use those licenses as bargaining chips for deals with competitor Sprint Corp.

Once the long-distance companies finish dividing up the nation's wireless licenses, they're likely to swap or sell certain licenses to strengthen their respective markets.

The deal is the latest in a string of wireless transactions that have resurrected the near-dead sector. As long-distance companies MCI Worldcom and Sprint Corp. race to acquire wireless spectrum so they can compete with AT&T on telephone and data services, they've driven up wireless spectrum values to near-record highs of about \$40 per home.

MCI Worldcom and Sprint want the wireless capacity for its crucial "last mile" access to consumers and businesses—access AT&T is obtaining through its cable acquisitions. Cable's broadband pipe is widely considered the most robust telecommunications conduit, possessing ample capacity to offer bundled packages of video, data and voice services.

But much of the cable plant AT&T acquired from TCI must be upgraded before it can offer bundled services. Conversely, the wireless infrastructure can be built quickly, giving substantial time-to-market advantages to MCI Worldcom and Sprint.

—Price Colman

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NCTA balks at box ban

By Bill McConnell

The National Cable Television Association last week said it would ask a federal court to strike down the government's ban on set-top boxes that offer both security and channel-surfing functions.

The NCTA's announcement came after the FCC voted to retain rules that prohibit cable operators from leasing integrated set-top boxes beginning Jan. 1, 2005. The ban is wrong because cable companies should have the right to lease integrated boxes if customers want them, said NCTA General Counsel Neal Goldberg. The 1996 Telecommunications Act requires the cable industry to offer boxes with separate functions but does not forbid the sale of integrated ones, he said. The NCTA will file its suit in federal district court in Washington within days of the rules' appearance in the *Federal Register*.

The commission implemented the prohibition to make sure the retail market for boxes flourishes. Commissioner Michael Powell, alone among his colleagues, sided with the NCTA. "I don't see any justification in the statute to do anything other than ensure availability [of separate boxes,] and not to guarantee success," he said.

The FCC also requires the industry to begin offering boxes with separate functions by July 1, 2000. That rule is supported by the industry.

The FCC did, however, agree to one cable industry request by exempting analog-only boxes from the rules. Agency officials predicted that cable systems will switch to digital transmissions before 2005 and that forcing the industry to develop new analog equipment would be wasteful.

Broadcasting & Cable ONLINE

At www.broadcastingcable.com, "Top of the Week" is "Top of the Minute." We continuously post breaking industry news each business day from 9 a.m. to 9 p.m.

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

Mass media moves

Susan Fox, mass media and cable adviser to FCC Chairman William Kennard, may soon become a deputy chief in the agency's mass media bureau. According to industry sources, she is expected to replace Renee Licht, who left the bureau in February to become the FCC's deputy managing director. Charles "Buck" Logan, chief of the bureau's policy and rules division, has been handling Licht's old duties on a temporary basis. Fox's appointment would place a member of Kennard's inner circle in the bureau. The mass media shop's other top staffers—including chief Roy Stewart—have held their posts through the tenures of several agency chairmen. Sources also predicted that Thomas Power, currently Kennard's common carrier adviser, will become his mass media and cable adviser. A search is under way for someone to handle telephone issues.

Other commissioners' offices are making changes too. Jane Mago, mass media aide to Michael Powell, is leaving his staff June 1 to help set up the FCC's new enforcement division. Chairman Kennard announced last fall that he wants to combine the enforcement duties of the agency's various bureaus into a central office. Congress must still approve the restructuring, but if lawmakers give the okay, Mago says she plans to stay in the new division. Commissioner Susan Ness is said to be looking outside the agency to replace Anita Wallgren, who is heading to a job in Silicon Valley.

DENVER

You've got wireless

On the heels of its partnership with DirecTV, America Online may also be looking to the wireless cable industry for alliances, sources say. AOL's deal with DirecTV is for AOL TV, or "AOL lite," as some

are calling it. (See story, Top Of The Week.) While AOL TV is a viable cross-promotion tool, AOL really wants to drive deeper penetration of its core online service and it has a strong potential ally in MCI Worldcom. AOL and MCI Worldcom already are working together on several fronts, including MCI Worldcom Internet, using AOL's Digital City as its content provider. With MCI Worldcom snapping wireless spectrum up as fast as it can, it could offer AOL an opportunity to deliver its online service on a high-speed, digital platform. MCI Worldcom's ownership of its own Internet service provider, UUNet, complicates a deeper relationship with AOL but doesn't preclude it.

May milestones

The coming week will be an active one for the DBS sector, with two milestones likely. One is DirecTV's closing on its \$1.3 billion acquisition of USSB, officially marking the end of the Hubbard family's foray into the DBS arena. Also, the FCC is expected to approve transfer of licenses for 28 transponders at 110 degrees west longitude from ASkyB to EchoStar, paving the way for EchoStar to close on its \$1.25 billion acquisition of ASkyB. EchoStar has an Aug. 15 launch scheduled for its next satellite, EchoStar V, and the company is starting to face deadlines. Satellite launches are tricky and expensive, requiring a company to begin moving the satellite to the launch pad six weeks prior to launch and then ensure technical and meteorological perfection on launch day. EchoStar plans to use the satellite—which will cover the entire United States—to offer new programming services, some local signals, high-definition TV and data services. An FCC staffer wouldn't comment on how close the commission is to finishing up its review, except to say that commissioners now are looking at the proposal.

FCC sets broadcast auction

Bidders for nearly 200 TV and radio licenses limited to competing applicants

By Bill McConnell

Regulators this fall will give the go-ahead for construction of almost 200 new full-power TV and radio stations when the government conducts its first auctions of radio and TV spectrum.

The bidding is intended to clear the FCC's docket of competing applications, some of which have lingered for as long as five years. All told, the agency has pending 782 requests for 27 TV, 152 FM and 8 AM outlets.

(Unlike TV licenses to be offered in future auctions, this round of licensees will have been allotted both analog and digital channels. After the backlog is cleared, new auction winners will be permitted to transmit only in digital TV.)

The agency in April cleared the way for the auctions by rejecting most requests to change its auction rules, which were issued in August. Staffers are now putting finishing touches on specific procedures for the fall auctions, which the agency is expected to issue in the next two months. A date for the bidding has not been set.

The TV auctions are expected to be extremely lucrative for the government and will include permits for stations in three top-50 markets: Salt Lake City; Hampton Roads, Va.; and Oklahoma City. (See chart for full list of licenses that will be offered.) The radio licenses are located primarily in small markets and are listed on the FCC's Web site at www.fcc.gov.

The winning entries for each of the three largest TV licenses up for bid could top \$10 million, predicts Frank Higney, vice president at Tucson, Ariz.-based media broker Kalil & Co.

"Those markets are big enough to generate significant interest," adds Tim Pecaro, partner with Wash-

ington-based media broker Bond & Pecaro. "Each is expected to have over \$100 million in total yearly TV revenues by 2000."

The hottest property to be put on the block appears to be Channel 21 in Virginia Beach, a station that would serve the burgeoning Hampton Roads area. There are 22 applicants currently vying for the license. The new station could fetch a price on par with the \$14.75 million Paxson Communications paid for WPXV(TV) in 1997, Pecaro says. Though comparing the value of start-ups to ongoing operations is tricky, he says, WPXV's minuscule ratings prior to the Paxson purchase make it a suitable benchmark for what a new

station in that market would be worth.

Some applicants may decline to bid, however, such as A.H. Belo Corp. and Sinclair Broadcasting, both of which already own stations in the Hampton Roads area and would need the FCC to drop its ban on TV duopolies to qualify for the winning offer.

A.H. Belo lobbyist Michael McCarthy is clinging to what he admits is a dim chance that the FCC will ease its duopoly prohibition prior to the auctions. "Hampton Roads is a great market and we would like another station there," he says.

The largest market available is Salt Lake City, which could be served by Channel 32 in Provo, Utah. Salt Lake

City is the country's 36th largest TV market. Pecaro notes that Acme Television Holdings paid \$5 million last year for KUPX-TV, a new station also based in Provo. Bids for Channel 32 could come in anywhere between \$5 million and \$10 million, he says. The channel's 13 applicants include Winstar Broadcasting and KM Communications.

Ch. 46 in Norman, Okla., with 10 applicants, also is expected to top the \$10 million mark. The most recent example of a new operation in the area is KPSG-TV, a non-commercial station purchased by Paramount Stations Group in July for \$24 million. Pecaro said Paramount paid a premium because it was especially eager to break into the Oklahoma City market and doubts that Channel 46 will go for that much.

The bulk of the available TV stations are in smaller markets and are expected to draw less than \$1 million, several sources say.

"I don't see this as a bonanza for the FCC," says an executive at one of the license applicants.

Ramar Communications, for instance, is trying to capture new stations in Abilene,

On the block

TV licenses up for bid this fall

Community	Channel	No. of apps.
Abilene, Texas	15	4
Boise, Idaho	14	2
Butte, Mont.	24	4
Charlotte Amalie, Virgin Islands	43	2
Coos Bay, Ore.	41	3
Grants Pass, Ore.	30	4
Great Falls, Mont.	26	4
Idaho Falls, Idaho	20	2
International Falls, Minn.	11	2
Ishpeming, Mich.	10	4
Ithaca, N.Y.	52	3
Kailua, Hawaii	50	7
Logan, Utah	12	2
Manteo, N.C.	4	6
Marquette, Mich.	19	6
Missoula, Mont.	17	5
Norman, Okla.	46	10
Provo, Utah	32	13
Rapid City, S.D.	21	12
Roswell, N.M.	21	4
Silver City, N.M.	6	5
Sun Valley, Idaho	5	8
Tallahassee, Fla.	24	13
Tazwell, Tenn.	48	6
Virginia Beach, Va.	21	22
Waimanalo, Hawaii	56	5
Waterloo, Iowa	22	6

Source: FCC

Texas, and Roswell, N.M. The two licenses, for chs. 15 and 21, respectively, each have four applicants. Roswell may get lots of attention from UFO conspiracy theorists, but Ramar President Brad Moran says his company wants to use the license there simply to retransmit the signal from its Albuquerque station.

Rapid City, S.D., despite having 12 applicants for ch. 21, also is likely to draw less than \$1 million because the market generates only \$9 million in TV revenues, Pecaro says.

Court challenges may delay some auctions. More than 20 applicants asked the FCC to reconsider the auction rules issued last summer. Many were miffed about having already gone to the expense of filing and preparing for comparative hearings, a process Congress

eliminated when it ordered auctions as part of the 1996 Telecommunications Act. Last month the FCC turned down a request to reimburse applicants for legal expenses incurred in preparing for hearings. A few applicants, however, are still expected to take the FCC to court over that decision, but they face an uphill battle, says communications attorney Erwin Krasnow of the Washington firm Verner Liipfert Bernhard McPherson & Hand. "The FCC was acting pursuant to congressional mandate," he says.

The rules for future auctions also face complaints. For instance, the FCC won't allow applicants to resolve competing applications after it closes a six-month bid application window allowed for each license that is put on the block—a prospect some say will keep stations off

the air. By discouraging settlements, they say the FCC is likely to face lengthy court battles when losing bidders challenge the victors' qualifications. "The government seems more interested in maximizing bids than in getting new services on the air," says Gary Smithwick, partner at Smithwick & Belendiuk.

Despite a bidding credit for new entrants to the broadcast industry, Shook, Hardy & Bacon attorney Thomas Hart says the auction rules won't do much for minority buyers and others who lack access to capital. During auctions for personal communications services spectrum, he notes, bidding credits served only to inflate the offers. "I'm not particularly optimistic that broadcast auctions will result in diversity of ownership," he said. ■



WASHINGTON WATCH

By Paige Albiniak and Bill McConnell

Rainbow/PUSH hoping to close media deals

The Rainbow/PUSH Coalition is hoping to pen broadcast financing deals next month to get stations into the hands of minority owners. The civil rights group will hold a conference on minority broadcast financing June 17-18 at the Plaza Hotel in New York. "We're trying to encourage folks to come ready to do deals," said Thomas Hart, Rainbow/PUSH's Washington attorney. "We want to match entrepreneurs with sources of capital."

Gambling no, fantasy sports yes

A Senate panel last week passed a bill that would forbid gambling on the Internet. The bill would, however, allow sites such as ESPN.com to run fantasy sports leagues. Companies with sports Internet sites—such as Disney,

which owns ESPN, and NBC—lobbied for the exemption. "We're pleased that the legislation recognized that fantasy leagues are not gambling," said Mike Soltys, a spokesman for ESPN. The bill, sponsored by Senator Jon Kyl (R-Ariz.) and passed by the Senate Judiciary subcommittee on technology, trade and government information, would punish violators with fines equal to bets they received or \$20,000, whichever is larger, and/or up to four years in jail. No similar bill has yet been introduced in the House.

NAB honors big-mouth, big-hearted broadcaster

Under all his bluster, there lurks a philanthropist's heart. Radio personality Don Imus of WFAN will receive the National Association of Broadcasters' newly instituted "Samaritan Award" at the associa-

tion's first annual "Service to America Summit" in June. Since 1990, syndicated radio host Imus each year has hosted a 28-hour radio telethon and has raised nearly \$10 million to benefit the CJ Foundation for SIDS (Sudden Infant Death Syndrome), the Tomorrow Children's Fund and the Imus Ranch, a place where children with cancer or who have lost a sibling to SIDS will be able to spend time. Imus also has used the funds he has raised to help build the Don Imus/WFAN Pediatric Center for Tomorrow's Children, a seven-story facility in the Hackensack Medical Center in Hackensack, N.J.

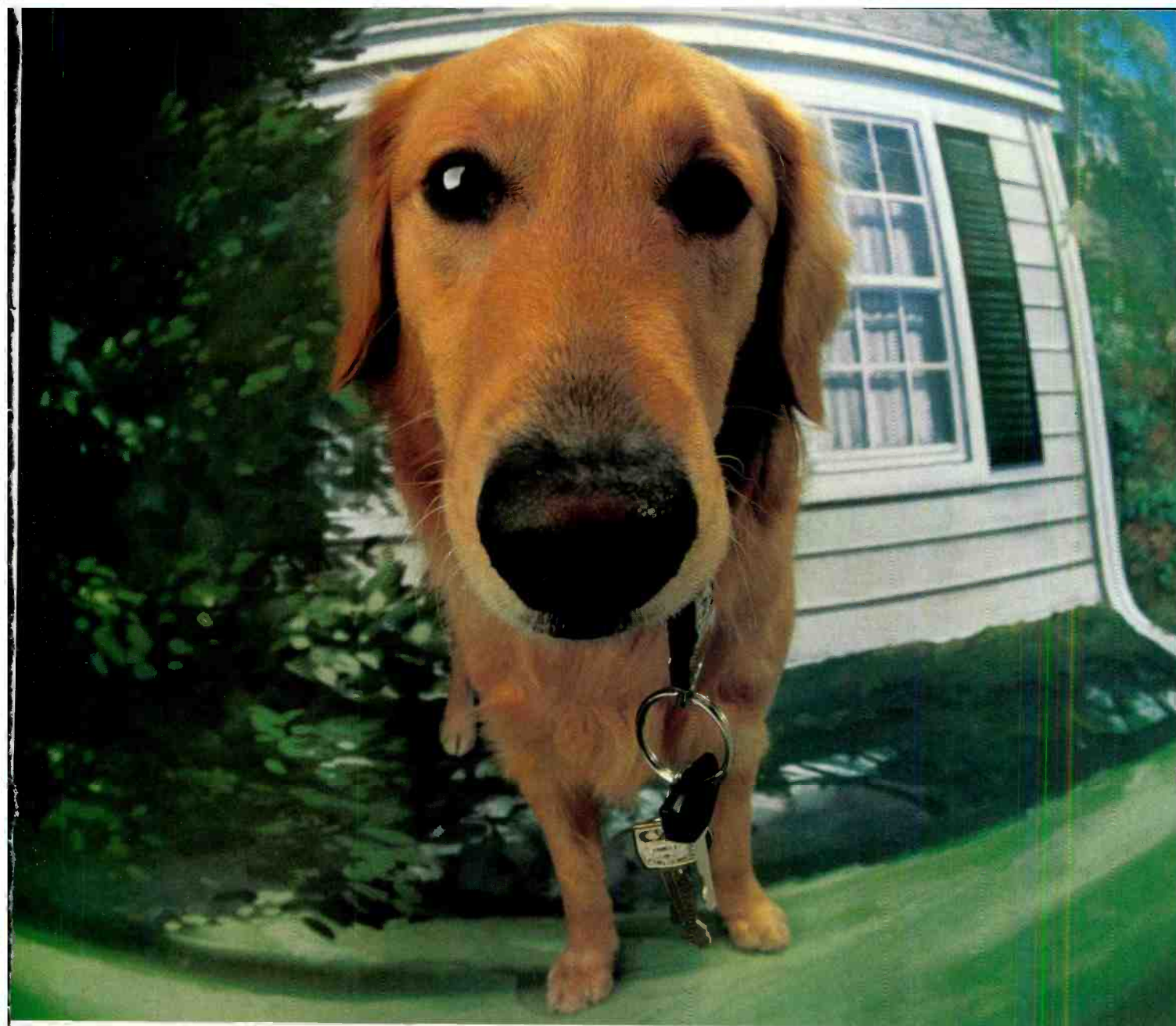
House panel: Cut NTIA budget

National Telecommunications and Information Administration head Larry Irving last week defended his agency's need for more funding before Congress.

At the same time, the House Telecommunications Subcommittee recommended substantially slashing NTIA's budget. Irving is asking for \$72.4 million in funding for fiscal year 2000, up \$23.6 million from last year. A subcommittee draft proposal would authorize \$10.9 million for the NTIA for each of the next two fiscal years.

FCC looks for strategic guidance

The FCC will hold three public forums to help agency officials prepare for the future. Chairman William Kennard wants the input as he prepares a five-year strategic plan, which he has promised to unveil this summer. Each meeting will be divided into three topics: the role of the FCC, agency restructuring and improving regulators' efficiency. The first meeting is scheduled for May 20, 2-5 p.m., and will feature witnesses from industry. State and local officials and consumer groups will provide their input on June 2, 10 a.m.-1 p.m. Academics and think-tank representatives will weigh in June 11, 10 a.m.-1 p.m.



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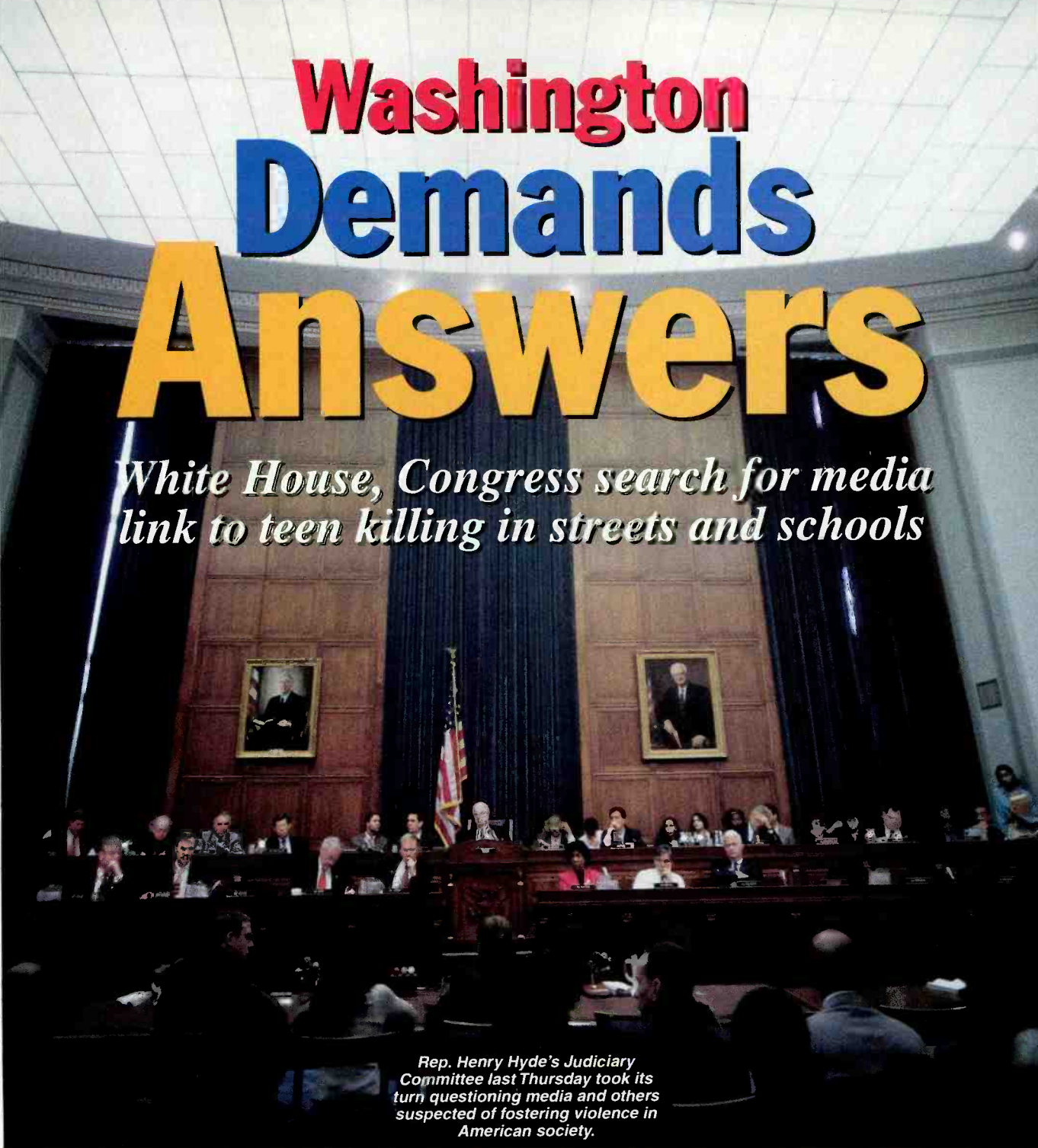
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Washington Demands Answers

White House, Congress search for media link to teen killing in streets and schools



Rep. Henry Hyde's Judiciary Committee last Thursday took its turn questioning media and others suspected of fostering violence in American society.

By Paige Albiniak

On Monday, President Clinton walked out into the White House Rose Garden to report on the "youth violence" summit of entertainment and gun industry executives, family advocates, religious experts, politicians, parents, students and teachers.

"This is exactly the kind of session I

had hoped for, where everyone was talking about the problems and the opportunities," Clinton said. "Everyone was talking about what could be done to accept responsibility. No one was pointing the finger of blame."

Perhaps that was so, but by the end of the week, the electronic media—broadcast and cable TV, movies, CDs, video games and the Internet—faced a mostly hostile federal government. With White House support, Congress began the search for evidence that make-believe

violence leads to real violence and is purposely aimed at children. And it took a full-scale lobbying effort by the TV lobby to turn back a Senate bill that would have relegated violent programming on TV to late hours.

In response to 15 shooting deaths at a Littleton, Colo., high school last month, the Senate last week took up debate on a measure (S. 254) intended to reduce juvenile crime and tighten penalties on kids who commit violent acts. The bill has proved the perfect

Photo: Dennis Brack / Black Star

vehicle for lawmakers blaming "the deadly cocktail of guns and media"—and it has the entertainment and gun lobbies on the run.

And even if Clinton isn't blaming the media, he still is asking them to do something to clean up the violence they show.

"We cannot pretend that there is no impact that is adverse on our culture and our children if there is too much violence coming out in what they see and experience," Clinton said. "So, we have to ask people who produce these things to consider the consequences of them, whether it's a violent movie, CD, a video game. If they are made, they should at least not be marketed to children."

Clinton also asked parents to stop watching and buying violent media products. "If no one consumes these products, people will stop producing them," Clinton said. "They will not build it, if you don't come."

The TV and movie industries have left their response to Motion Picture Association of America President Jack Valenti, who has been the industry's sole representative at two hearings in Congress on youth violence since the Littleton shootings. "The only encouragement that I could give [the White House] was...that there are an increasing number of creative people...who want to continue discussions among themselves to see if they can start...a willingness to examine their work, asking the question 'Is the violence or sensuality or language I have in this film gratuitous?' That's the only assurance you can give if you are going to be honest."

But industry introspection isn't going to satisfy lawmakers and their constituents who are deeply disturbed by violent youth.

The day after the White House summit, long time anti-violence advocate Sen. Joseph Lieberman (D-Conn.) said he was "disappointed" with the entertainment industry's response.

"At that meeting the President opened a much-needed dialogue with the entertainment and gun industries, yielding some important commitments from the gun makers, but unfortunately little if anything from the entertainment industry," he said.

"It is just plain irresponsible and immoral" to be marketing violence to teenagers by doing such things as including teen TV stars in ultraviolent movies or featuring them in such violent programs as *Buffy, the Vampire Slayer*, he said.

What became apparent as the week rolled on was that the Senate is more than willing to crack down on media violence if Senators feel the media industry can't sufficiently police themselves.

In the most dramatic example of that willingness, the Senate passed unanimously (98-0) a package of amendments aimed at limiting kids' exposure to violence through TV programs, movies, music lyrics, video games and Internet sites.

Among those amendments, sponsored by Sens. Sam Brownback (R-Kansas), Orrin Hatch (R-Utah) and Lieberman, is one that directs the Justice Department and the Federal Trade Commission to launch an investigation

into whether entertainment companies purposely market violence to children. Another lifts an antitrust prohibition so entertainment companies can work together to develop a "voluntary" code of programming conduct.

Lieberman, together with Sen. John McCain (R-Ariz.), planned to introduce yet another amendment this week that would charge a national commission to find the cause of youth violence. Media, of course, would be one of the targets of the probe. That commission would have legal authority to hold hearings, administer oaths, take testimony and issue subpoenas as it conducts a year-long investigation.

For its part, the White House is

Media blitzed

In the wake of April 20 school shootings in Littleton, Colo., the government has targeted the violence that pours from TVs, CDs, computer monitors and movie screens.

The Senate last week attached a package of four amendments, sponsored by Sens. Sam Brownback (R-Kansas) and Joseph Lieberman (D-Conn.), to a larger bill on juvenile crime. Prospects for the bill becoming law are considered good.

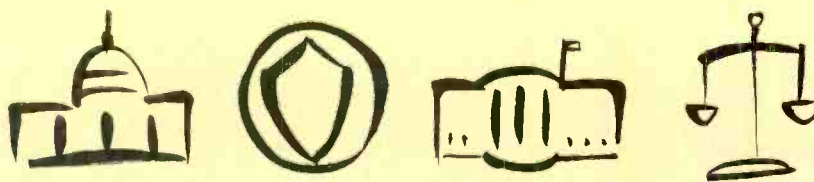
The amendments would:

- Grant the entertainment industries—including TV, movies and music—an antitrust exemption to allow them to write a "voluntary code of conduct" that would govern material they produce and market;
- Give the Justice Department and/or Federal Trade Commission authority to investigate whether the media are purposely marketing violence to children, along the lines of government-sponsored investigations into the marketing practices of tobacco companies. "Joe Camel has not gone away. He seems far too often to have gone into the entertainment business," Lieberman says;
- Require enforcement of the entertainment industries' voluntary movie, video game and music lyrics ratings systems by not allowing kids under 17 into R-rated movies or letting them buy video games or music rated M (for "mature"); and
- Require the National Institute of Health to conduct a study on the effects of violent video games and music lyrics on children.

At press time, the Senate also was likely to add an amendment, sponsored by Lieberman and Sen. John McCain (R-Ariz.), that would create a "national commission on violence" to study what causes kids to act violently. The commission would consist of 16 appointees, including cabinet members as well as social science, religious and family experts. The commission would have subpoena power while it investigates various factors that contribute to youth violence.

The White House called for a Surgeon General's report on the effect of media violence on children and for a nonprofit organization to launch a campaign to stem youth violence.

—Paige Albiniak



Ancier moves, shows won't

Incoming NBC programming chief wants fewer time-period shifts

By Joe Schlosser

New NBC Entertainment President Garth Ancier is already working weekends.

Ancier, who officially started on the job last Monday, came in a day earlier with soon-to-be NBC West Coast President Scott Sassa in an effort to get a jump on the network's fall schedule. Ancier, who was formerly the president of entertainment at The WB, was under contract with his former network through Saturday, May 8.

"We didn't have much time to waste," says Ancier, who today along with Sassa will present the network's fall lineup to ad executives in New York. "I gave my word to the Warner Bros. people that I wouldn't start until I was supposed to and I felt they had been so good about it that I couldn't start until I was legally allowed." Ancier says he had seen the majority of NBC's pilots prior to last week and that he has been in constant contact with Sassa going into last week, but the two executives had never talked about the fall schedule, he maintains.

Ancier says there are some "very pleasant surprises" in NBC's development slate and that the fall schedule, which he and Sassa will unfurl today, will make the network more competitive each night of the week.

"I would say the fall schedule will take advantage of the assets that NBC already has and it is one that will take some conservative shots at improving each night with something from our development," Ancier says. "My philosophy tends to be a little different than others, I believe that in a 60-channel universe, you can't be as brazen about moving shows around as perhaps NBC has done in the past."

Ancier says shows like *ER*, *Friends*, *Law & Order* and *Frasier* will likely retain their present time slots on the network next season. Although NBC is still the top-rated broadcast network and the leader in most demographic areas, the network has suffered through a season of generally disappointing sitcoms and dramas—something Ancier admits and says can't be fixed overnight.



Ancier: 'In a 60-channel universe, you can't be as brazen about moving shows around as perhaps NBC has done.'

"I know this was a tough year for them [NBC executives] in develop-

ment, for a lot of different reasons," he says. "And we want to develop more shows that center around traditional, nuclear families and I don't think we'll really address that in this fall's schedule because we haven't developed anything new since we've just arrived. So what we're really going to be taking is the existing development and doing the best that we can. Fortunately there are good pieces to work with."

Ancier's largest imprint this week will be unveiled at The WB's fall lineup presentation for advertisers. Ancier, who notified WB executives last November that he wouldn't be coming back after his contract expired, has remained at the network as a programming consultant and has helped new WB Entertainment President Susanne Daniels put the fall schedule together. ■

NBA holds its own

Media execs not concerned by a few fan defections

By Steve McClellan

Regular season ratings for the National Basketball Association on NBC were down 7% (to a 4.3 rating), while the network's playoff ratings may be down 15% or more compared to last year.

By contrast, regular season ratings on the two Turner networks—TNT and TBS—were up 6% and flat, respectively. TNT's regular season average within its coverage universe was a 1.8 rating, while TBS' average was a 1.7 rating. Kevin O'Malley, senior vice president, Turner Sports, said the network was "pretty happy" with the regular season results, given the dire predictions of steep declines in TV ratings and game attendance after the strike. "That has not been the reality," said O'Malley. "We had hoped to get back to normal ratings levels by the start of the post-season but we jumped up to that level almost immediately and stayed there."

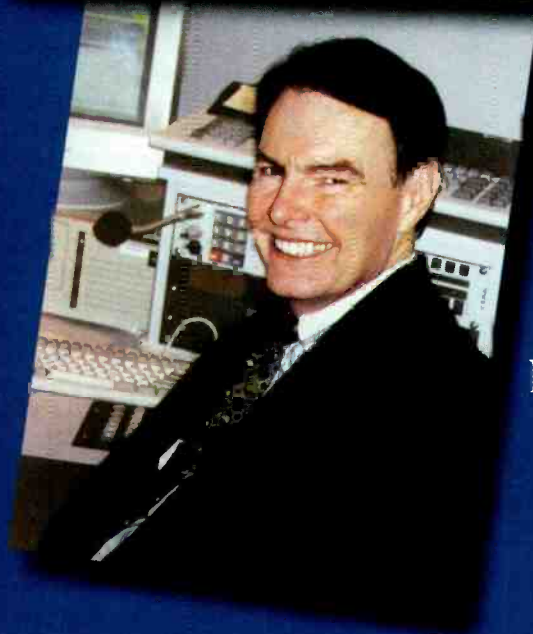
The first-round coverage will be dif-

ficult, because with the telescoped play-off schedule this season TNT and TBS are running more head-to-head telecasts than last year. The first two nights of play-off action on the networks averaged a 2.1 rating, compared to an average 2.4 for last season's first round coverage, said O'Malley. The ratings for NBC's post-season NBA coverage are expected to be down 15% or 20% without Jordan, who led the Chicago Bulls to a fifth championship in the 1990s last season.

That drop is largely due to the loss of "casual fans" who tuned in last year to see Jordan and the dominant Bulls.

The ratings for the network's first weekend of NBA play-off action weren't available at deadline, but an NBC spokesman said it would likely show at least a 15% drop. The spokesman said that even with a 20% drop in the playoff average, to a 15.0 rating, that would still put this season among the 10 most watched NBA play-off series of all time. NBC's play-off average last year was an 18.7 rating. ■

*"I applied to be an astronaut
and was accepted, but not selected.
I regret that I'll never fly in space."*



**Richard R.
Green**

President & CEO,
CableLabs

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"I grew up in Colorado Springs, Colorado and graduated with a degree in physics from Colorado College. I got a Ph.D. in physics from the University of Washington. My dad, who was a Maytag distributor, inspired me toward technology. I also loved the creative side. I've been playing music all my life and in the early mornings, I often compose and arrange music. I gravitated toward researching emerging technologies because it brings my technology and creative urges together."

"As a graduate student I worked for Boeing. The information we gathered was used to pick sites for the first lunar landing. I applied to be an astronaut and was accepted, but not selected. I didn't have the necessary level of pilot training and was too tall. I regret that I'll never fly in space."

"I've always been interested in television. In graduate school, I worked nights for a television station doing remotes. Later, while working for Hughes Research Lab, I missed television, and so I got a job at ABC as a studio supervisor. It was quite a change from the staid environment of science and Ph.D.'s to ABC where producers and emotions ran rampant."

"From ABC, I joined Times Fiber for a year, then went to the CBS Laboratory in Stanford, CT where I chaired the committee that drafted the first international digital TV standard. After CBS, I helped set up the Advanced Television Systems Committee in Washington, DC. In 1988, after a stint at PBS, I took a job at CableLabs. CableLabs is a partnership between entrepreneurial cable operators and creative technologists and I enjoy it very much."

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STATION BREAK

By Dan Trigoboff

Wrong envelope in Beantown

A list of donors to Boston noncommercial station WGBH-TV fell into the wrong hands—the Democratic National Committee and a local Republican mother.

According to station spokesmen, an exchange of lists was made with the committee by a new staffer who was unaware that the station's rules prohibit such exchanges with religious or political groups.

List exchanges are common among groups that rely on philanthropy, but nonprofits operate with some restrictions.

"This was a mistake, not a policy change," said station spokeswoman Erin Martin. The station said it was an isolated incident and was unsure whether its nonprofit status with the IRS would be affected.

The mistake was discovered by a four-year-old Wellesley admirer of PBS superstar Barney, whose mother donated money in her son's name. After her son received a questionnaire and pitch from the political party, she figured out what happened and made the matter public.

Normally, WGBH-TV donors are given the option of restricting the use of their names in list exchanges, but apparently that did not happen in this case.

The error is particularly embarrassing, because public stations already are accused of liberal and Democratic bias.

Chicago talent votes for strike

On-air talent at one of Chicago's network-owned stations has taken a step toward striking.

Reporters at WMAQ-TV have voted to nullify the contract between the American Federation of Television and Radio Artists (AFTRA) and the NBC-owned station. With 10 days' notice, the AFTRA members could go on strike.

A particular issue is Chicago stations' use of per diem anchors and reporters. Proposals submitted by WMAQ-TV and WBBM-TV call for tripling the allowable use of per diem reporters and, for the first time, using per diem anchors.

Management says per diems are necessary to ease short-term staffing problems, but the reporters and anchors believe that per diem use cuts down on employment and advancement opportunity while saving the stations money in full-time employee salaries and benefits.

A strike would certainly be a blow to WMAQ-TV, which is battling for first place in the No. 3 market. But despite the vote, the support may not be there.

Sources familiar with the voting said there was disappointment that staffers at WBBM-TV did not vote to void their contract, and that even at WMAQ-TV there was less than universal support for a strike.

Union officials note, however, that WMAQ-TV

staff reaffirmed its vote to cancel the contract at a later meeting.

No indictment, no new video in Ramsey case

A Boulder County, Colo., judge last week rejected requests from local TV stations to film what could be the end of grand jury proceedings in the Jon-Benet Ramsey case. Judge Roxanne Bailin, as well as local police, discounted speculation that an indictment might be imminent.

Such speculation, reported locally and nationally, has refocused attention on the investigation into the 1996 murder.

Bonds opens up to curious Detroit viewers

Detroit broadcasting icon Bill Bonds last week faced some hard questions about his life and career in two special reports on WXYZ-TV. Bonds' 1995 exile from TV after a drunk



Bonds moves to the other side of the camera.

driving conviction ended last year following a reconsideration from WXYZ-TV management as well as a groundswell of public support—including a call for his return from Mayor Dennis Archer.

Bonds, who gave a candid interview for a February profile in *BROADCASTING & CABLE*, discussed with WXYZ-TV reporter Shellee Smith the causes and effects of his substance-abuse problems, as well as other aspects of his legendary career.

Despite search, little progress in Iowa murder case

Police say they no longer consider convicted rapist Tony Jackson a viable suspect in the 1995 disappearance of Mason City, Iowa, television reporter Jodi Huisenruit.

Tony Jackson, currently serving a life sentence in Minnesota for three rapes, has denied any involvement with Huisenruit's disappearance. But Jackson had lived a few blocks from the KIMT-TV studios where Huisenruit worked, and police say he had told a cellmate when in jail earlier that he had killed an anchorwoman.

However, leads that took Mason City police to a farmhouse in Tiffin, Iowa, to search for traces of the crime have not panned out, and police now say they have no evidence directly linking Jackson to the Huisenruit case, although the investigation remains ongoing.

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

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GET WITH THE PROGRAM

By Joe Schlosser

The doctor is in

Dr. Laura is finally getting her own TV talk show. The popular radio talk show personality, who came close to hosting a talk show with Eyemark Entertainment last year, signed a deal with Paramount Domestic Television last week to develop a syndicated talker for fall 2000. Schlessinger, who is known for her conservative ways and tough talk, will be the host and executive producer of the Los Angeles-based show.

Schlessinger walked away from Eyemark Entertainment executives last year after the CBS syndication unit announced it was developing a weekend series with fellow radio personality Howard Stern. Schlessinger says the show will be different from her nationally syndicated radio program, but it will still deal heavily with ethics and morality issues.

Noah contest

NBC sailed to an easy victory on the strength of miniseries *Noah's Ark* in the national ratings for the week ending May 9. NBC averaged 14.1 million viewers and a strong 6.1 rating/18 share in adults 18-49 for the week, according to Nielsen Media Research. *Noah's Ark* was the season's highest rated miniseries, attracting a 12.4 rating/29 share among adults 18-49 over its two-night run May 2-3. In total viewers, CBS was second to NBC with an average of 13 million viewers, followed by ABC at 10.65 million and Fox at

8.8 million. In the key 18-49 demo, ABC followed NBC with 4.4/13 and Fox was slightly behind—in third—at 4.3/13. CBS was in fourth place with 3.9/11.

Schaer tops USA talkers

Valerie Schaer has been named to the newly created position of executive vice president of programming and development at Studios USA Domestic Television. Schaer, who developed and launched the ABC talk show *The View*, was formerly senior vice president of production and reality programming at ABC. In her new position, Schaer will oversee Studios USA's current slate of first-run talk shows and the development of future projects.

Promax's Pinnacle winners

NBC's Vince Manze, PAX-TV's Lee Minard and Discovery Networks' Chris Moseley will be presented with the PromaxPinnacle Award at this year's Promax & BDA Conference in San Francisco. The awards will be handed out at the conclusion of the conference Saturday, June 12. Promax executives also announced last week that Lee Clow, chairman and CEO of TBWA/Chiat/Day, will deliver the conference's keynote speech.

Everybody into the talent pool

NBC Enterprises and Peter Engel Productions have joined forces to form a new talent management compa-

ny, Beyond Talent Management. Linda Mancuso, president of Peter Engel Productions, will oversee the new venture and Tammi Chase and Somer Teitelbaum David will run the day-to-day operations.

WB100+ gets Pretender

The WB 100+ Station Group has acquired off-network rights to Twentieth Television's hour drama *The Pretender* for its cable-delivered stations. The series will be double-run on weekends starting in fall 2000 on the service, which programs a cable channel with WB shows in markets where there is no broadcast affiliate.

Cassidy signs with USA

Former teen star turned writer-producer Shaun Cassidy has signed a new three-year drama development deal at Studios USA Television. The deal is said to be worth close to \$6 million. Cassidy, the former star of *The Hardy Boys Mysteries* in the late 1970s, has also received a series order from co-owned USA Network for an unspecified new drama to debut on the cable channel in January 2000. Cassidy's producer-writer credits include the CBS series *American Gothic* and the NBC series *Players*. Studios USA has also signed a first-look development deal with Kevin Makowski. Makowski and new NBC Entertainment President Garth Ancier created *The Ricki Lake*

Show. Under terms of the deal with Studios USA, Makowski will develop a number of TV projects through his own company, Raylin Entertainment.

Move over MTV

The WB said last week it is establishing its own awards dedicated to music and the radio industry. The WB Radio Music Awards will air live this fall on the network and recognize musicians and radio personalities. WB executives have yet to determine a date or venue, but say the Radio Music Awards will become an annual event. The two-hour show will feature awards in six categories and stars from radio, TV and film.

MGM clears 'Enquirer'

MGM Domestic Television Distribution has cleared its upcoming news magazine *National Enquirer* in more than 160 markets, 93% of the country for the fall. MGM has also renewed action hours *StarGate SG-1* (181 markets, 96% of the country), *The Outer Limits* (160 markets, 92% of the country) and *Poltergeist: The Legacy* (140 markets, 87%) for next season.

'Baywatch' adds Hawaiian cast to the mix

Baywatch has added three new cast members for its 10th season. The Pearson Television syndicated series, which is moving to Hawaii for the next season and going by the name *Baywatch Hawaii*, added Clifford Kala'i-maikalani Miller, Stacy Lee Kamano and Joseph Jason Namakaeha to the cast. All three are local Hawaiian actors, *Baywatch* producers say.



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ISSUE:	ISSUE DATE:	CLOSING DATE:
NCTA	June 14, 1999	June 4, 1999
NCTA Daily	June 15, 1999	June 4, 1999
NCTA Daily	June 16, 1999	June 4, 1999
Post NCTA "Wrap-Up"	June 21, 1999	June 11, 1999

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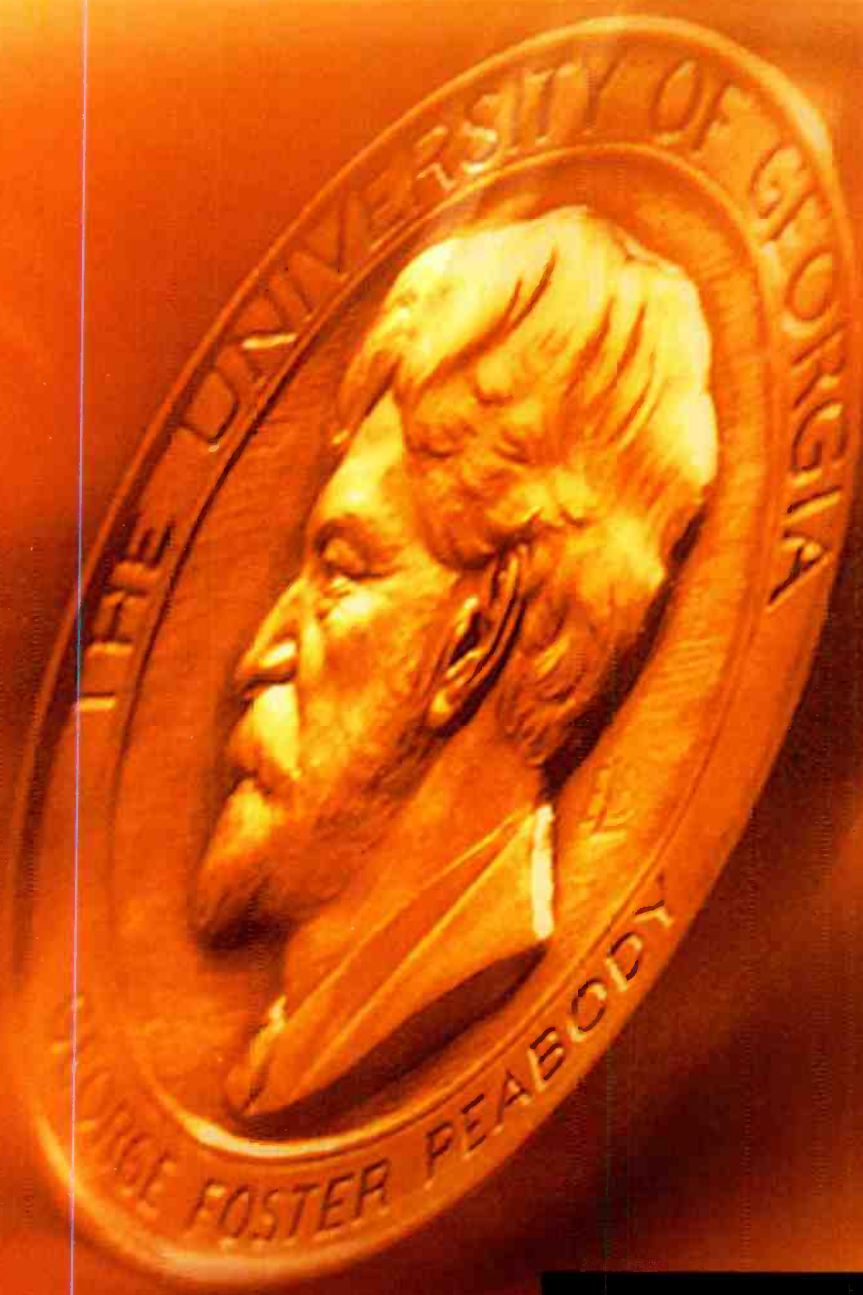
Broadcast network prime time ratings
according to Nielsen Media Research

PEOPLE'S CHOICE

NBC's 'ER' returned to No. 1 as that network took eight of the top 10 slots and won the week, giving it an early May sweeps boost.

Week 33	abc	CBS	NBC	Fox	U/PIN	WB
	8.6/14	8.6/13	13.6/21	7.7/12	1.6/3	3.7/6
MONDAY	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30
	28. ABC Monday Night Movie—The Rock 8.6/14	38. Cosby 8.1/14 21. King of Queens 9.2/15 12. Ev Lvs Raymd 10.3/15 19. Becker 9.5/14 47. L.A. Doctors 7.3/11	69. Suddenly Susan 6.0/10 49. Mad About You 7.0/11 2. NBC Monday Night Movie—Noah's Ark, Part 2 17.1/26	73. Melrose Place 5.7/9 17. Ally McBeal 9.6/14	102. Dilbert 2.0/4 114. Home Movies 1.0/2 109. Shocking Police Videos 1.7/3	79. 7th Heaven 5.1/9 99. Rescue 77 2.3/3
TUESDAY	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30
	21. Home Imprvmt 9.2/16 42. The Hughleys 7.6/13 25. Spin City 8.8/14 40. Sports Night 7.8/12 17. NYPD Blue 9.6/16	9.1/15 13. JAG 10.0/17 27. CBS Tuesday Movie—Down Will Come Baby 8.7/14	8.9/15 57. Just Shoot Me 6.5/12 57. NewsRadio 6.5/11 28. Just Shoot Me 8.6/14 23. 3rd Rock fr/Sun 9.1/14 10. Dateline NBC 11.2/19	5.5/9 73. King of the Hill 4.8/8 72. Futurama 5.8/10 75. The PJs 5.6/9 70. The Simpsons 5.9/9	1.9/3 100. Moesha 2.2/4 105. Clueless 1.9/3 105. Malcolm & Eddie 1.9/3 110. Between Brothers 1.6/2	3.5/6 90. Buffy the Vampire Slayer 3.6/6 91. Felicity 3.4/5
WEDNESDAY	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30
	7.9/13 35. Dharma & Greg 8.2/15 61. It's Like, YKnow 6.4/11 35. Drew Carey 8.2/13 44. Norm Show 7.4/11 30. 20/20 8.5/14	10.0/16 13. 34th Annual American Country Music Awards 10.0/16	10.0/16 35. Dateline NBC 8.2/14 30. World's Most Amazing Videos 8.5/13 6. Law & Order 13.4/22	6.6/11 63. Beverly Hills, 90210 6.3/11 52. Party of Five 6.9/11	2.8/5 96. 7 Days 2.5/4 92. Star Trek: Voyager 3.2/5	3.9/6 86. Dawson's Creek 4.0/7 87. Charmed 3.9/6
THURSDAY	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30
	7.4/12 44. ABC Big Picture—A Time to Kill 7.4/12	7.5/12 52. Promised Land 6.9/12 39. Diagnosis Murder 8.0/13 40. 48 Hours 7.8/13	14.8/24 3. Friends 14.3/25 7. Will & Grace 12.0/20 4. Frasier 13.8/22 8. Veronica's Clst 11.9/19 1. ER 18.4/30	5.9/10 70. Fox Movie Special—Billy Madison 5.9/10	2.4/4 97. UPN Thursday Night Movie—Primal Force 2.4/4	2.5/4 100. Wayans Bros 2.4/4 94. Jamie Foxx 2.6/4 93. Steve Harvey 2.8/4 94. For Your Love 2.6/4
FRIDAY	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30
	6.7/13 67. Home Imprvmt 6.1/12 73. Boy Meets Wrid 5.7/11 63. Sabrina/Witch 6.3/12 79. Brother's Keeper 5.1/9 30. 20/20 8.5/16	7.1/13 61. Kids Say the Darndest Things 6.4/12 67. Candid Camera 6.1/11 65. Candid Camera 6.2/11 25. Nash Bridges 8.8/16	8.9/17 24. Providence 9.0/18 11. Dateline NBC 10.5/19 44. Homicide: Life on the Street 7.4/14	4.7/9 81. World's Worst Drivers 5.0/10 85. Millennium 4.5/8	1.3/2 111. Am Greatest Pets 1.4/3 111. Am Greatest Pets 1.4/3 113. Love Boat: The Next Wave 1.2/2	
SATURDAY	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30	8:00 8:30 9:00 9:30 10:00 10:30
	5.4/11 77. ABC Saturday Night Movie—Phenomenon 5.4/11	7.3/14 57. Early Edition 6.5/14 49. Martial Law 7.0/13 30. Walker, Texas Ranger 8.5/16	6.0/12 88. National Geographic Special 3.8/8 56. The Pretender 6.6/13 43. Profiler 7.5/14	5.3/11 82. Cops 4.9/11 78. Cops 5.3/11 76. AMW: America Fights Back 5.5/10	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 994,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
SUNDAY	7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30	7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30	7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30	7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30	7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30	7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30
	7.5/13 57. Wonderful World of Disney—Flubber 6.5/13 48. 20/20 7.1/11 13. The Practice 10.0/16	12.3/22 13. 60 Minutes 10.0/21 9. Touched by an Angel 11.7/21 4. CBS Sunday Movie—The Simple Life of Noah Dearborn 13.8/22	7.6/14 86. NBA Playoffs 6.2/15 55. Dateline NBC 6.7/12 34. NBC Sunday Night Movie—Hunt for the Unicorn Killer, Part 1 8.3/13	6.7/12 89. World's Funniest! 3.7/8 54. The Simpsons 6.8/13 49. Family Guy 7.0/12 19. The X-Files 9.5/15	2.0/4 105. 7th Heaven Beginnings 1.9/4 105. Sister, Sister 1.9/4 102. Smart Guy 2.0/4 102. Zoe Dunc Jck Jn 2.0/3 97. Unhap Ever After 2.4/4	
WEEK AVG	7.5/13	9.0/15	9.9/17	6.1/11	2.0/3	3.0/5
STD AVG	8.1/13	9.0/15	8.9/15	7.0/11	2.0/3	3.2/5

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President, The University of Georgia

**Video Tribute and
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Dr. Barry L. Sherman
*Lambdin Kay Professor and
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Presentation of Winners

Mr. Jeff Greenfield
Master of Ceremonies

**Presentation of the
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President, The Robert Wood Johnson Foundation

3:00 p.m. Adjournment

5:00 p.m. Winners Tribute
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Many alumni have achieved outstanding success in communication and journalism fields, including Tom Johnson, CEO of CNN/Headline News; Charlayne Hunter-Gault, Africa correspondent for National Public Radio and now CNN's Johannesburg bureau chief; Eugene Methvin, senior editor of Reader's Digest; W. Randall "Randy" Jones, chief executive officer of Capital Publishing Inc. and founder of Worth magazine; public relations executive C. Richard Yarbrough; and television personalities Julie Moran, Deborah Roberts and Deborah Norville.

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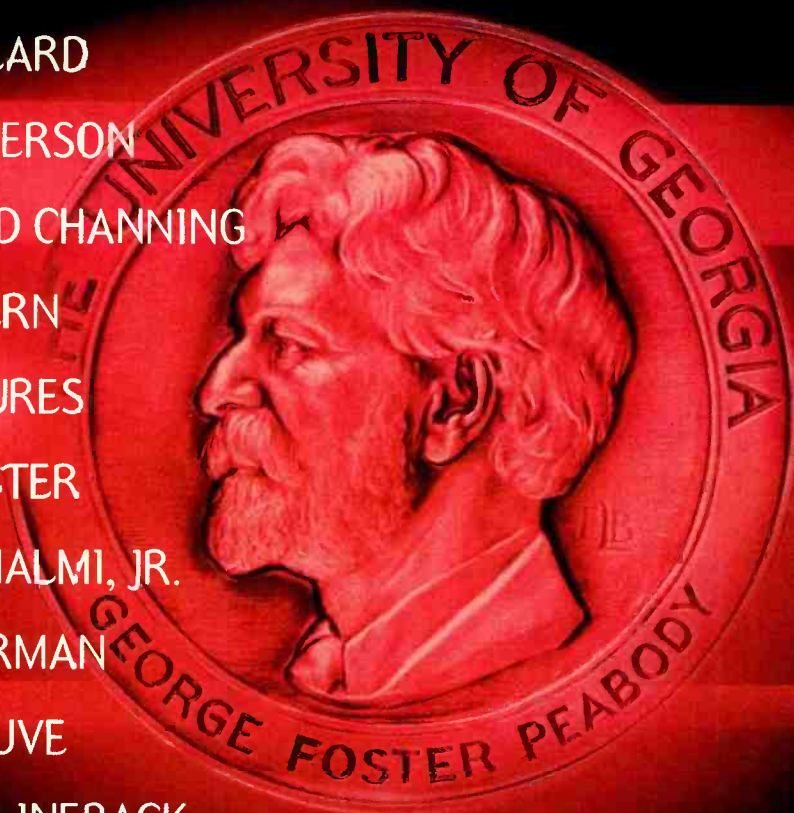
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MASTER OF CEREMONIES JEFF GREENFIELD

Jeff Greenfield is senior news analyst at Cable News Network and co-anchor of "Newsstand: CNN & Time."

Prior to joining CNN, he was for 14 years a political and media analyst for ABC News, appearing regularly on "Nightline" and "World News Sunday." During political seasons, Mr. Greenfield provided important commentary for ABC's campaign coverage.

In addition to his campaign reporting, Jeff Greenfield has covered media stories ranging from the growth of cable television to the transition to digital television. He has reported on virtually every important domestic political story, from the Iran-Contra hearings to the Robert Bork and Clarence Thomas Supreme Court nomination battles.

Prior to joining ABC News, Mr. Greenfield was a media critic for CBS News and an analyst for the Public Broadcasting Service programs "Firing Line" with William F. Buckley and "We Interrupt This Week."

From 1968 to 1970, he served as chief speechwriter for New York Mayor John V. Lindsay and in 1967-68 was a senate aide and speechwriter for Sen. Robert F. Kennedy.

In addition to his television work, Mr. Greenfield writes a column for Time magazine, contributed articles to The New York Times Magazine, Esquire and National Lampoon, and is the author or co-author of nine books, including "Television: The First 50 Years" and "The Real Campaign." His first novel, "The People's Choice," was published in 1995 and was named one of The New York Times' notable books of the year.



GEORGE FOSTER PEABODY (1852-1938)

George Foster Peabody, whose name the awards bear, was born in Columbus, Ga. He became a highly successful New York investment banker who devoted much of his fortune to education and social enterprise. Mr. Peabody was especially interested in the state university of his native Georgia and made significant contributions to the university's library, the War Memorial Fund and the development of the School of Forestry. Along with his business partner Spencer Trask and Mr. Trask's wife, Katrina, Mr. Peabody helped found Yaddo, the famous artists' retreat at Saratoga Springs, N.Y. Mr. Peabody was a friend of Franklin D. Roosevelt and he suggested that the President establish a residence in Warm Springs, Ga., as a palliative for his polio. Mr. Peabody was granted honorary degrees by Harvard University, Washington and Lee University and the University of Georgia, of which he was made a life trustee by special legislative act. While he never saw television and only rarely listened to radio, the visage of George Foster Peabody has become synonymous with excellence in electronic media.

THE PEABODY AWARDS STAFF

Barry L. Sherman, *Director*

Tom Hoover, *Activities Coordinator*

Kim Cretors, *Public Relations Coordinator*

Danna Williams, *Administrative Assistant*

Vince Benigni, *Ph.D. Student Assistant*

Larisa Bosma, *M.A. Student Assistant*

Christy Saunders, *Undergraduate Student Assistant*

in touch up front outstanding



Nickelodeon congratulates Linda Ellerbee on her 1998 Peabody Award!

Nickelodeon is proud to honor Linda's achievement as the only journalist whose coverage of the Clinton/Lewinsky matter was recognized with a 1998 Peabody Award. Ellerbee cut through the noise and clutter to get kids talking to each other — and their parents — about the politics and media coverage of this monumental and complicated story.

Linda's ability to address adult and complex news issues in a way kids can truly understand is second to none — and that's why Nickelodeon is so proud of what she's accomplished for kids.



LUCKY DUCK
PRODUCTIONS

NICKELODEON

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Nick News Special Edition: The Clinton Crisis/September 28, 1998

Nick News Special Edition: Gone But Not Forgotten/December 6, 1998

Nick News Special Edition: The Big Help/April 18, 1999

THE PEABODY BOARD



Back row (l-r): Nessen, Barry Sherman, Tom Russell, Hindman, Hudson, Rosenberg, Bark, Ersoff and Woo. **Front (l-r):** Manzano, Dates, Aronstam, Revill, Sanders, Carey and Roland.

THE PEABODY BOARD

The Peabody National Advisory Board is the distinguished group of media practitioners, critics, scholars, viewers and listeners that makes the final selections each year of recipients of program and individual awards.

The chairman of the board for 1998 and 1999 is Neil L. Aronstam, president and CEO of Independent Media Services, Inc., New York. Aronstam, a pioneer in the media-buying industry, founded Independent Media in 1969; the company now works with blue-chip clients in network and local television, cable, motion pictures, radio, newspaper and magazine publishing and home video. He is an alumnus of UGA's College of Journalism and has served on the Peabody Board since 1993.

This is the first year of service on the Peabody Board for Marlene Sanders, professional in residence at the Media Studies Center in New York. Sanders is a three-time Emmy Award-winning correspondent, producer, writer and former news executive. She has worked at ABC, CBS and New York's PBS station, WNET-TV. While at ABC, she was the first woman to anchor a prime time network newscast, the first woman to report from Vietnam and the first woman news vice president at any major network.

Mr. Aronstam and Ms. Sanders join 13 returning board members:

- Ed Bark, *TV critic, The Dallas Morning News*
- James W. Carey, *professor of journalism, Columbia University, New York*
- Michael Checkland, *former director-general, BBC, West Sussex, England*
- Jannette L. Dates, *dean, School of Communications, Howard University, Washington*
- Marcie Ersoff, *media executive, Miami*
- James T. Hindman, *co-director, The American Film Institute, Los Angeles*
- Betty J. Hudson, *director, Spencer Stuart, New York*
- Sonia Manzano, *actress/writer, Children's Television Workshop, New York*
- Ron Nessen, *vice president for communications, The Brookings Institution, Washington*
- Stuart Revill, *former assistant managing director, Australian Broadcasting Corp., Sydney*
- David Roland, *president, The Roland Co., Reston, Va.*
- Howard Rosenberg, *TV critic, Los Angeles Times*
- William F. Woo, *professor of journalism, Stanford University, Stanford, Calif.*

MEDICAL AWARD

THE PEABODY/ROBERT WOOD JOHNSON FOUNDATION AWARD

FOR HEALTH AND MEDICAL PROGRAMMING

Nineteen ninety-eight marks the first year of the Peabody/Robert Wood Johnson Foundation Award for Excellence in Health and Medical Programming. The new award carries with it a \$10,000 cash prize, an expenses-paid fellowship and the distribution of the winning program to leading health institutions, medical professionals and producers and broadcasters across the country. The winner also will be presented with an award statuette designed by Seranda Vespermann of Vespermann Studios in Atlanta.

The goal of the partnership between The Robert Wood Johnson Foundation and the Peabody Awards was to encourage more and better coverage of medical and health issues. This year's entries show that this goal was achieved.

More than 40 percent of this year's radio entries in the public service category covered medical topics. Approximately 20 percent of all television news entries addressed healthcare issues, compared with just under 9 percent for 1997. Overall, medical entries for both radio and television more than doubled the number for the previous year.

Of the 33 Peabody Awards given this year, four programs are eligible for further recognition with the Peabody/Robert Wood Johnson Foundation Award: "Sisterhood of Hope," WHAS Radio, Louisville, Ky.; "The Reckoning," presented on "Public Eye with Bryant Gumbel," CBS News, New York; "Travis," ITVS and City People Productions, San Francisco; and "Christopher," WANE-TV Fort Wayne, Ind.



THE ROBERT WOOD JOHNSON FOUNDATION

congratulates the four

PEABODY AWARD WINNERS

eligible for further recognition with the

PEABODY/ROBERT WOOD JOHNSON FOUNDATION AWARD

SISTERHOOD OF HOPE WHAS Radio, Louisville, Ky.

THE RECKONING presented on "Public Eye with Bryant Gumbel," CBS News, New York

TRAVIS ITVS and City People Productions, San Francisco

CHRISTOPHER WANE-TV Fort Wayne, Ind.

Since 1987, the Robert Wood Johnson Foundation has provided financial support for news coverage and specific programs on health and health care issues.

These include funding in support of National Public Radio's coverage of health and health care and ongoing support for High Plains News Service, which provides health news to rural community radio in 20 states. Specific programs supported include three specials on Home Box Office on substance abuse in 1994, a Fred Friendly Socratic seminar on end-of-life issues in 1996 and a five-part Bill Moyers series on the science of addiction in 1998.

Currently, the Foundation has a \$2 million program, Sound Partners for Community Health, which makes grants of up to \$35,000 to local public radio stations to support programming coupled with community outreach. A second round with funding for up to 40 stations will be available later this year. For information on the program, please visit their Web site at www.soundpartners.org.

The Robert Wood Johnson Foundation based in Princeton, N.J., is the nation's largest philanthropy devoted exclusively to health and health care. It concentrates its grantmaking in three goal areas: to assure that all Americans have access to basic health care at reasonable cost; to improve the way services are organized and provided to people with chronic health conditions, and to reduce the personal, social and economic harm caused by substance abuse—tobacco, alcohol and illicit drugs.



FOR MORE INFORMATION, PLEASE VISIT OUR WEB SITE AT WWW.RWJF.ORG

58TH ANNUAL GEORGE FOSTER PEABODY AWARDS

COVERAGE OF AFRICA NATIONAL PUBLIC RADIO



Charlayne Hunter-Gault



The essence of great reporting remains great writing. In her series of reports in 1998 emanating from all areas of Africa, Charlayne Hunter-Gault's dispatches simply soared. Based in Johannesburg, correspondent Hunter-Gault followed South Africa's transition from apartheid to black rule with depth, insight and breadth. Yet, she did not confine herself to South Africa. Through the year, she reported for NPR from Senegal, Congo, Rwanda, the Sudan, Ghana, Kenya, Zimbabwe and elsewhere, covering famine, civil war and the continuing struggles that mark this important, often under-reported and misunderstood continent. Ms. Hunter-Gault demonstrated a talent for ennobling her subjects, and revealed a depth of understanding of the African experience that was unrivaled in Western media. Moreover, her reports illustrated the power of radio. Described and introduced with intelligence and passionate eloquence, her subjects were given voice, and their personal stories moved from our ears into our hearts. In recognition of great reporting, a Peabody Award, her second, to Charlayne Hunter-Gault and National Public Radio for "Coverage of Africa."

SISTERHOOD OF HOPE WHAS RADIO

Louisville, Ky.



Mary Jeffries



After the lives of her husband and infant daughter had been claimed by AIDS, Teresa Case faced a terrifying and lonely future. In her hometown she found few support services for women and children with HIV/AIDS. In 1991, Ms. Case turned her own living room into a support center for women and children affected by HIV/AIDS. As a symbol of their commitment, Ms. Case and seven friends in similar circumstances each placed \$5 in the center of a holiday dinner table, and the House of Ruth was born. WHAS reporter Mary Jeffries spent several months documenting the lives of the founders of the ministry and the many residents of Louisville it has touched and helped. Today, the House of Ruth provides food, shelter, transportation, and most of all, loving support and spirituality for HIV/AIDS-infected women in crisis. In this powerful program, reporter Mary Jeffries and news director Brian Rublein pay tribute to the determination of these women to find hope in even the most hopeless of situations.

Through the House of Ruth, countless women and their families have found salvation and have set aside their thoughts of suicide and hopelessness. Through this outstanding radio report, that message has been brought to an entire community. For "Sisterhood of Hope," a Peabody Award.

I MUST KEEP FIGHTIN': THE ART OF PAUL ROBESON NATIONAL PUBLIC RADIO



Paul Robeson

I Must Keep Fightin': The Art of Paul Robeson tells the story of the legendary athlete, actor, singer and international civil rights activist, who rose to greatness against the odds during the segregationist era. Robeson's status as an advocate for civil rights and as a supporter of the Soviet Union eventually cost him his career. He did not hesitate to speak his mind. Late in the 1940s, when taking a dissenting stand was ill-advised, he openly challenged the idea that African-Americans should serve in the military of a country that sanctioned racism. Around that time—at the height of his popularity—he was blacklisted and his passport was revoked, which caused great personal and professional hardship. In the course of a stirring hour of radio, executive producer and editor Andy Trudeau and producer, director and writer Elizabeth Blair recount the life of this accomplished historical figure, who shattered stereotypes and broke down barriers for

African-Americans. Narrated by the distinguished soprano Barbara Hendricks, this program not only entertains, but also humanizes a man often misunderstood or else forgotten. For its excellent storytelling about one of the most controversial and significant figures of 20th century history, a Peabody to NPR for "I Must Keep Fightin': The Art of Paul Robeson."

PERFORMANCE TODAY NATIONAL PUBLIC RADIO

For 12 years, "Performance Today" has entertained and educated listeners about an increasingly neglected musical genre—classical music. The show, a mainstay of National Public Radio's schedule, airs daily and features performances by well-known and emerging performers and world-class orchestras. "Performance Today" also includes insightful commentary and useful news and information about classical music, brought to listeners by host Martin Goldsmith. Mr. Goldsmith maintains an informal yet serious approach to his subject, with the intention of not only entertaining listeners, but informing them as well. During the course of a typical show, he meets with and interviews musicians, introduces classical music terminology and talks about the classical music repertoire. During its tenure on NPR, "Performance Today" has become public radio's most-listened-to classical music program, reaching more than a million people each week on more than 200 radio stations. Under the direction of executive producer Don Lee, senior producer for music and special projects Benjamin Roe, and music producer Mark Mobley, the program has consistently provided its listeners with an entertaining and enlightening hour. For more than a decade of outstanding radio entertainment, a Peabody Award to National Public Radio for "Performance Today."



Martin Goldsmith

TELEVISION WINNERS

THE RECKONING

PRESENTED ON "PUBLIC EYE WITH BRYANT GUMBEL"

CBS News, New York



For the past 17 years, correspondent Carol Marin and producer Don Moseley have chronicled the story of Joel Sonnenberg, a remarkable young man who was horribly disfigured in a fiery truck crash in 1979. Joel, now a college student in North Carolina, is interviewed by Ms. Marin, whose questions are as direct and unflinching as are the young man's answers about how he has survived and triumphed against overwhelming odds. In "The Reckoning," presented on "Public Eye with Bryant Gumbel," Joel and his family attain a sense of closure when they finally confront the truck driver whose negligent actions robbed Joel of a normal life. "The Reckoning" is a vivid illustration of the very best of television reporting. Ms. Marin and Mr. Moseley have made a long-term commitment to a story that is difficult to tell and difficult to watch, and have reported it in a way that is neither exploitative nor condescending. Hardly "cut-and-run" journalism, the story is propelled by the sensitivity and personal involvement of Ms. Marin, which is possible only when reporter and subject have earned each other's trust over many years. It is a testament to executive producers Rand Morrison and Jonathan Klein, host Bryant Gumbel and "Public Eye," that such a tender and visually potent subject was presented in prime time. For all this, a Peabody to "The Reckoning," presented on "Public Eye with Bryant Gumbel."

CHRISTIANE AMANPOUR INTERNATIONAL REPORTING ON CABLE NEWS NETWORK AND "CBS NEWS: 60 MINUTES"

This past year has seen an abundance of criticism of television news, much of it deserved. By now, we've witnessed many of the excesses and heard most of the reasons: competition, fragmented audiences, the blurring line between entertainment and information, and on and on. Against this backdrop of hype, exaggeration, tabloidization and increasing irrelevancy, the international news reporting by Christiane Amanpour stands out. Reporting from the scene of virtually every source of global conflict for Cable News Network and "CBS News: 60 Minutes," Ms. Amanpour reveals the fearlessness and tenacity that are her trademarks. Moreover, as the Peabody Board noted in her 1993 citation, in this age of celebrity stand-ups and competition for air time among the "famous faces," Christiane Amanpour is never the story. In fact, the Peabody Board noted how infrequently she appeared on the screen in her reports in 1998. Rather, the eloquence of her narration combined with her vast knowledge of the ongoing events and a clear compassion for, and deep interest in, her subjects. Perhaps most important, she reminds us of all that is good and great in television journalism. In addition, with this award the Peabody Board commends the decision of Cable News Network and "CBS News: 60 Minutes" to share her services and thus bring her achievements to a wider audience.





THE HUMAN BODY BBC AND THE LEARNING CHANNEL

The Human Body takes viewers on a voyage through the seven ages of existence using state-of-the-art photography and specially devised medical imaging to reveal how our bodies really work. Two years in the making, this extraordinary seven-part documentary series is presented by professor Robert Winston, Britain's leading fertility expert. Each part of the series is illustrated with real stories, from a baby's birth, to the gradual yet dignified decline and death of a man afflicted with inoperable stomach cancer. Executive producers Alan Bookbinder and Lorraine Heggessey and series producer Richard Dale blend stunning scientific images with the experiences of several people to bring this ambitious BBC/Learning Channel project to life. The innovative camera techniques, specially developed for the series, allow viewers to see inside the body in a unique way. Mr. Dale's film also uses an innovative and arresting image: a Line of Age, which starts with a tiny baby lying in a sunlit forest and pans across a line of 100 people from all walks of life, each one a year older than the last, ending with a 102-year-old man. Never needlessly technical and always witty, energetic and innovative, "The Human Body" takes us on a fantastic voyage, and for so doing is deserving of the Peabody Award.

AFRICANS IN AMERICA: AMERICA'S JOURNEY THROUGH SLAVERY

WGBH-TV BOSTON

Presented on PBS



Two centuries of enslavement and oppression can never be undone, but WGBH-TV has masterfully illuminated the struggle for freedom in its four-part, six-hour documentary, "Africans in America." Filmed on location across 12 states and three continents, this is the first documentary series to examine fully the history of slavery in America. The programs blend a combination of vivid first-person narratives and compelling interviews with historians, descendants of slaves and slave-owners, and stellar research and production. In addition to the PBS broadcast, other resources were implemented to extend the usefulness of the series in classrooms, homes and communities across the country, including a comprehensive Web site, a youth activity guide, a teacher's guide and

a series soundtrack produced by historian Bernice Johnson Reagon. This epic saga blossomed under the direction of executive-in-charge Marita Rivero and executive producer Orlando Bagwell, no stranger to Peabody recognition as a member of the superb team assembled by the late Henry Hampton for "Eyes on the Prize." Producers/directors Susan Bellows, Noland Walker, Jacquie Jones and Llewellyn Smith, combined with the superb script of Steve Fayer and narration of acclaimed actress Angela Bassett to eloquently recreate the landmark struggle. The program also features the voices of Andre Braugher, Avery Brooks, William Hurt, Brent Jennings and Carl Lumbly, among others. For its continuing prowess in turning out brilliant and important documentaries, a Peabody to WGBH-TV Boston for "Africans in America: America's Journey Through Slavery."



TRAVIS ITVS AND CITY PEOPLE PRODUCTIONS

Presented on PBS

Under the extraordinary direction of the late filmmaker Richard Kotuk, the story of Travis Jefferies is told. "Travis" is a document of three years in the complex life of a remarkable child with full-blown AIDS, and the unwavering love and support of his grandmother, Mrs. Geneva Jefferies, who has committed herself fully to caring for her sick grandchild. Travis and Mrs. Jefferies live in the South Bronx, a place—Mr. Kotuk tells us—where there are more than 50,000 people with AIDS, almost 10 percent of whom are children and teenagers. It is a place where 7,000 children have been made orphans, their parents all victims of AIDS. But it is also a place where the community—family members, friends and neighbors—accepts, nurtures and protects Travis.

"Travis" portrays the painful reality of pediatric AIDS—both its effect on the sufferer and his caregivers. There is heartbreak for Travis as he cries to go outside and play in the snow but cannot because the health risks are too great. There is despair for Mrs. Jefferies over the fact that the many drugs Travis must take have lost their effectiveness. But there is also a radiance and an intelligence in Travis, who manages to find joy in his life of constant struggle through the help of his grandmother. It is ironic that the filmmaker died suddenly at age 55, not long after the completion of this project, and that today, Travis continues to enjoy a rich and robust life. In tribute to a documentarian who devoted his life's work and ultimately, his life itself to the study of integration, education, racism, poverty, health care and AIDS, a Peabody Award to Richard Kotuk, ITVS and City People Productions for "Travis."

Brilliantly Done!

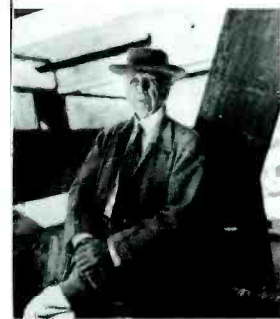
**Intimate Universe
The Human Body**
BBC & TLC

When Good Men Do Nothing
BBC & WGBH-TV

Mobil Masterpiece Theatre: King Lear
Chestermead Productions for BBC & WGBH-TV

and all other George Foster Peabody Award Winners

B B C Worldwide In the Americas

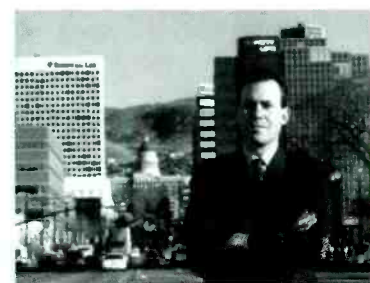


FRANK LLOYD WRIGHT

FLORENTINE FILMS, WETA-TV WASHINGTON

Presented on PBS

America's most renowned architect built a wealth of famous structures, while at the same time he burned bridges between himself, his family and his colleagues. Filmmaker Ken Burns and his long-time collaborator, Lynn Novick, masterfully told both sides of this story in their remarkable PBS documentary "Frank Lloyd Wright." As Mr. Burns has said, "In the end, you have to forgive his excesses, his ego, his sensitivities, his horrible relations with his kids, and realize, on balance, that here was an extraordinary contribution to history." Indeed. The three-hour production, for which Ms. Novick received her first co-director credit, brilliantly combined footage of Wright's masterpieces with vivid dissections of his character. Collaborators on this stellar documentary included co-producer Peter Miller, writer Geoffrey C. Ward, cinematographer Buddy Squires, editor Tri-cia Reidy, associate editor Sarah Hill and narrator Edward Herrmann. For this exceptional collaborative effort, a Peabody Award is presented to Florentine Films, in association with WETA-TV Washington, for "Frank Lloyd Wright."



Steve Bradshaw

WHEN GOOD MEN DO NOTHING

BBC NEWS AND WGBH-TV BOSTON

Presented on PBS

Originally presented on the British public affairs program "Panorama," this international co-production provided important evidence that the 1994 genocide in Rwanda had been foretold and could have been prevented. In this harrowing hour, reporter Steve Bradshaw's third documentary about the genocide in Rwanda, it was revealed that the United Nations first ignored warnings of genocide, then pretended that the genocide wasn't really happening, and finally when the massacres began to become public the U. N. Security Council made hollow promises to stop the butchery. At the heart of the reporting were personal stories: of journalists, powerless to save those pleading for mercy in front of their eyes and in their camera lenses; of bureaucrats in high and low places who were rendered ineffectual by red tape, indifference or indecision; and of powerful politicians who hesitated, as their attention was diverted by other issues in other areas of the world. The aphorism from which this program takes its inspiration—"all it takes for evil to triumph is for good men to do nothing"—rings true today a half century after the Nazi death camps, and a scant half-decade since the slaughter in Rwanda. For providing a timely reminder in tribute to its victims, and for offering a stirring rebuke of those who failed to act in time, a Peabody to BBC News and WGBH-TV Boston for "When Good Men Do Nothing."

American MASTERS

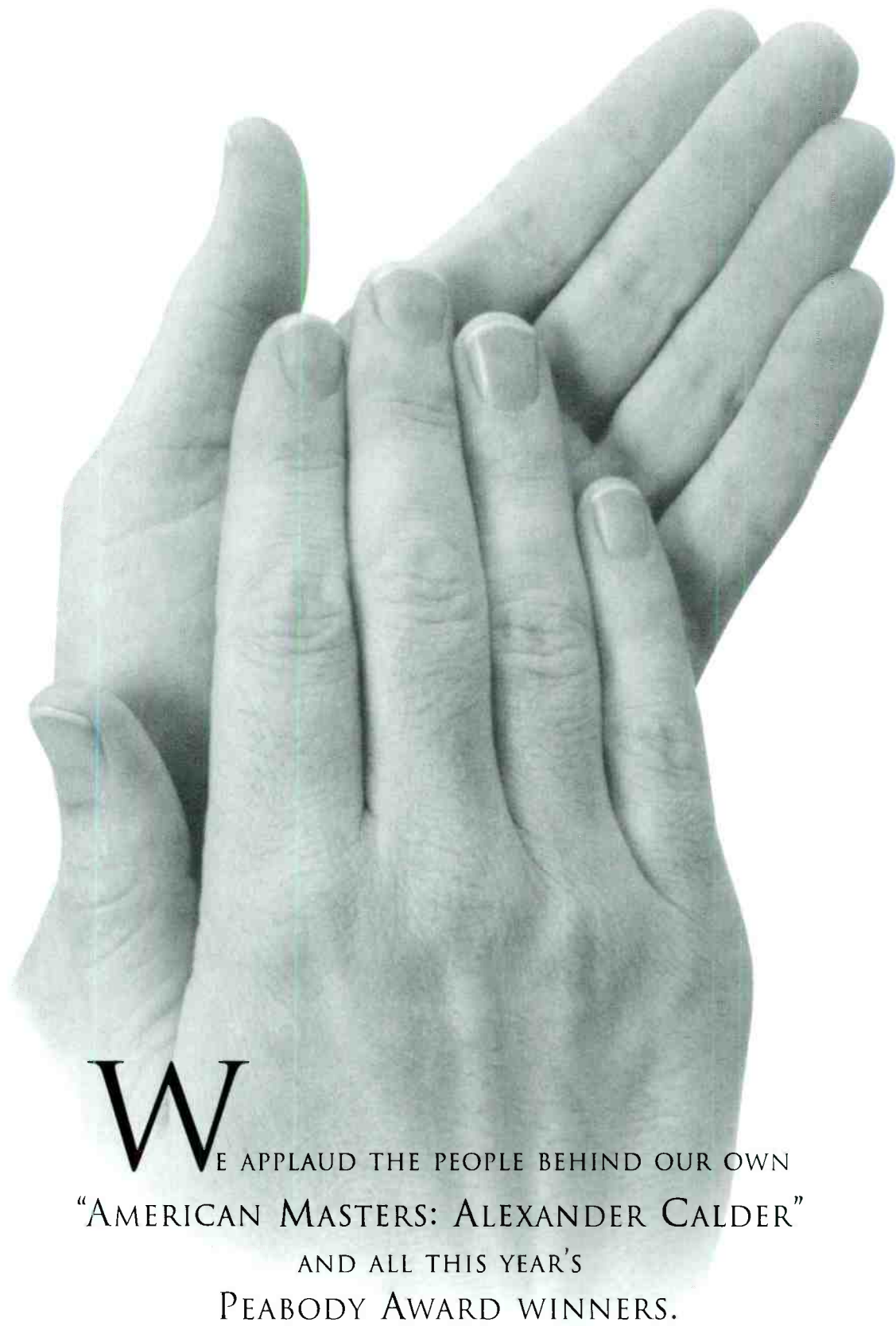
AMERICAN MASTERS: ALEXANDER CALDER

THIRTEEN/WNET, NEW YORK

FLORENTINE FILMS AND SHERMAN PICTURES

Presented on PBS

This year's Peabody Awards are anchored by two outstanding tributes to monumental artists who were contemporaries. While one, Frank Lloyd Wright, was a powerful and imperious presence whose work strove to rival nature itself, the impish and capricious Alexander Calder sought to liberate art from its conventions. His work, like his irreverent spirit, soared upward to the heavens. "American Masters: Alexander Calder" is director Roger Sherman's delightful and engaging tribute that captures the joyful exuberance the artist displayed throughout his life and throughout his work. The playful inventiveness that marked Sandy Calder and his creations is recalled with easy elegance and a touch of whimsy by "American Masters." It is clear that the four years spent in the production of this piece were well worth it, and were, as public television is wont to say, "time well spent." With this fine program, Susan Lacy, executive producer of "American Masters," continues to commission and oversee the production of important films made about important Americans. This is the third Peabody Award presented to the "American Masters" series, and we are confident it will not be the last. In recognition of ongoing excellence, a Peabody to "American Masters: Alexander Calder."



WE APPLAUD THE PEOPLE BEHIND OUR OWN
"AMERICAN MASTERS: ALEXANDER CALDER"
AND ALL THIS YEAR'S
PEABODY AWARD WINNERS.

Thirteen·wnet



COLD WAR JEREMY ISAACS PRODUCTIONS CNN PRODUCTIONS, ATLANTA

Last year, R. E. "Ted" Turner was honored with a personal Peabody Award for his many and varied contributions to broadcasting and cable. Unmentioned in that citation was his original conception of, and complete commitment to, the production of this important documentary series. "Cold War" is more than an outstanding, unparalleled 24-episode television series. "Cold War" is also a monumental achievement in research, in

the creation of original teaching and learning materials, and in making much of this research available worldwide by the Internet, it represents a landmark contribution to global understanding. The bedrock of the effort is the documentary series, created under the aegis of Sir Jeremy Isaacs and Pat Mitchell, as executive producers. From the Russian Revolution in 1917 through the formation of the Iron Curtain, the Marshall Plan, crises in Berlin, Korea, Cuba and Vietnam, through Richard Nixon's overture to China, the era of détente, and, ultimately, the crumbling of the Berlin Wall, each hour is characterized by excellence in reporting and storytelling. This is not just an assemblage of newsreel footage or a compilation of stories well told elsewhere. Each hour is rife with new information, much of it only recently made available under the Freedom of Information Act in America, and due to the collapse of communism in the former Soviet Union. For the depth of its commitment, the excellence of its presentation and for making and creating a wealth of crucial teaching and learning materials, a Peabody to CNN Productions, Atlanta, and Jeremy Isaacs Productions for "Cold War."



THE AMERICAN EXPERIENCE: RIDING THE RAILS THE AMERICAN HISTORY PROJECT/OUT OF THE BLUE PRODUCTIONS AND WGBH EDUCATIONAL FOUNDATION

They were called hobos. They were called bums. During the Great Depression, they faced long bread lines in cities or rural famine in the dust bowl. They were teenagers, most of them, and today we might call them "the homeless." It is estimated that as many as a quarter million

teenagers were homeless during the Great Depression and an uncounted number of them spent their days in search of work, a meal or an adventure by hopping freight cars. This film is a stirring tribute to those teens who jumped fences into train yards and spent days and nights atop or inside boxcars, fighting the weather and each other, and dodging armed railroad police known as "bulls." Theirs was truly an "American Experience," which is brought back to life in the recollections of eight (seven men and one woman) who lived to tell their tales. Producers Lexy Lovell and Michael Uys, editor Howard Sharp and cinematographer Samuel Henriques, under the guiding hand of executive consultant Judy Crichton and executive producer Margaret Drain, present a moving and poetic tribute to an earlier time. But the real strength of this program, indeed of the entire "American Experience" series, lies in the lessons it holds for contemporary society. As ever, we see ourselves reflected in these personal stories of tragedy and triumph. We recognize that the lonesome train whistle has been replaced by the honking horn, and the cliché of the adventurous life of the itinerant hobo has been supplanted by the inglorious plight of today's homeless. Yet, at the heart of our culture is a persistent optimism that buoys the American spirit. For providing this reminder in troubling times, a Peabody Award to "The American Experience: Riding the Rails."



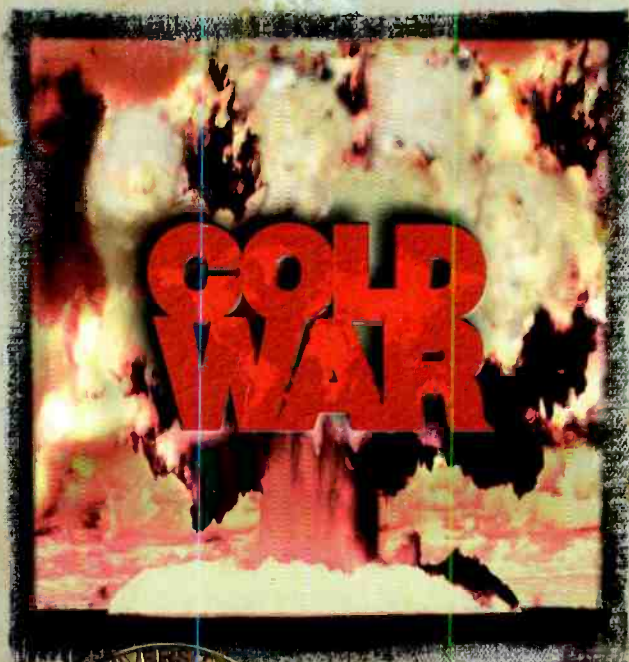
DATELINE NBC: CHECKS AND BALANCES NBC NEWS New York

Welfare reform is a widely covered topic, often treated by the media with much finger-pointing and hand-wringing. In this exceptional report, "Dateline NBC" and correspondent Maria Shriver avoided these common pitfalls to present a penetrating, revealing look at how four single mothers responded to Wisconsin's historic attempt to end welfare. "Dateline NBC" invested a year in examining the lives of these women, and followed their successes and setbacks with commendable balance. Ms. Shriver did an excellent job depicting the lives of these women and interviewing

the state's welfare reform architect, Gov. Tommy Thompson. As a result, viewers came away with a thorough understanding of the process of moving mothers from welfare to work, especially the human costs and social consequences. "Checks and Balances" asked all the right questions, while at the same time, it told an intensely moving story with more drama than was found in most movies of the week. "Dateline's" executive producer Neal Shapiro oversaw the series; producers included Claudia Pryor Malis and Kelley Venardos, with help from associate producer Jason Samuels and editor Andrew Finkelstein. The result was a compelling, refreshing and heart-rending look at a volatile and often misunderstood issue. For this, a Peabody Award to "Dateline NBC: Checks and Balances."

WE ARE DOUBLY HONORED

CNN CONGRATULATES OUR 1998
GEORGE FOSTER PEABODY AWARD RECIPIENTS.



COLD WAR

CNN's landmark 24-part documentary series honored as best Multi-Part Series. Executive Producers are Pat Mitchell, President, CNN Productions, and Sir Jeremy Isaacs.



Christiane Amanpour

CNN's Chief International Correspondent honored for International News Reporting from hot spots around the world. This is her second Peabody award.



THE WORLD'S NEWS LEADER



THE AMERICAN EXPERIENCE: AMERICA 1900

THE AMERICAN EXPERIENCE, DAVID GRUBIN PRODUCTIONS WGBH EDUCATIONAL FOUNDATION

Presented on PBS

What was it like a hundred years ago when America last faced a new century? That is the subject of this fascinating and revealing three-hour special presentation by the distinguished "American Experience" series. Producer David Grubin, along with co-writer Judy Crichton and the simply perfect narration of David McCullough, takes us back to a time when the future was anticipated with buoyant optimism, when faith in technology as a solution for social ills was unquestioned, and the abiding belief was that the American experiment in democracy would bring joyous, everlasting peace to the whole world. As we now know all too well, things did not exactly proceed according to plan. Yet what is striking in this well-told and beautifully photographed tale is how much our concerns then remain our concerns now, especially the fact that growing prosperity at home can be threatened by uncertainty and political unrest abroad. Then, as now, a certain unsettling anxiety marked the populace, generations before anyone had heard the term "Y2K." As the millennium approaches, television retrospectives on the 20th century are proliferating. This outstanding work, which is as much about the close as it is about the beginning of our century, has set a very high standard for others to emulate. It also happens to be great television, and therefore is wholly deserving of a Peabody Award.



CHRISTOPHER WANE-TV

Fort Wayne, Ind.

Following an earlier story updating the progress of a recipient of an organ transplant, WANE-TV medical reporter Karen Hensel expressed to local hospital officials her desire to do an in-depth story on the organ donation process, from the point of death of the potential donor to the renewed life of the grateful recipient. A few months later, those hospital officials contacted Ms. Hensel to let her know the story could move forward. On July 12, 1998, 11-year-old Christopher Nixon was hit by a car while riding his bike just two blocks from his home. He was pronounced brain dead the following morning. The hospital's chaplain approached Christopher's parents regarding not only the donation of their child's organs but also with the request that the WANE-TV news team document the story. The grieving parents agreed to both requests. Hensel and two photographers spent the next 12 hours at the hospital carefully and sensitively gathering images and information. From the emotional first interview with Christopher's parents as they discussed their decision to donate their son's organs to the touching image of a nurse preparing the young boy after the harvesting operation for one last visit with his family, the WANE-TV news team documented the important process of organ donation with compassion and integrity. The result was a television news program of importance and impact. The number of organ donations in the station's service area has increased, and many thousands of viewers have gleaned critical insight into the process. While Christopher's family shed tears of sorrow, other families cried tears of joy because their children were given a renewed chance to live. "Christopher" is proof of the power of local television news to both inform and uplift its viewers, and is recognized with a Peabody Award.



THE BEAR TVC AND CHANNEL 4

London

Computer-generated animation and a frenetic, flashy, fast-paced production style have come to characterize much of children's television. "The Bear," an enchanting and magical animated tale directed by Hilary Audus, with executive producer Paul Madden, art director Joanna Harrison, and producer John Coates, reminds us that the greatest children's programs are often wordless, patient and uncomplicated. "The Bear" is simply a beautiful film that presents a timeless story about wonder and love, with equal appeal to children and adults. Based on the Raymond Briggs storybook, "The Bear" is lushly animated and is presented with a lyrical musical score. The combination provides a treat for both the eyes and the ears. The story's messages of love, forgiveness and the liberating power of freedom are timeless and truly hold international appeal. In awarding this Peabody to TVC and Channel 4, we are reminded that in this complicated age, the very best of television programs for children do not necessarily require elaborate special effects. A good story, lovingly illustrated, will do very nicely. For providing this timely reminder, a Peabody goes to TVC and Channel 4 for "The Bear."

*"We just love a girl
named Maria!"*

Congratulations on this
much-deserved honor

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HBO SPORTS DOCUMENTARIES HOME BOX OFFICE

New York



Under the guidance of Seth Abraham and Ross Greenburg, HBO's sports documentaries have been in a league of their own throughout the 1990s. Lyrical, revealing and invariably touching all the bases, productions ranging from "When It Was a Game" to "Babe Ruth" to the recent "Sugar Ray Robinson: The Bright Lights and Dark Shadows of a Champion" have given viewers a sharp perspective on sports and sports figures. Their exploits are celebrated, as they should be. But we also learn what made sports heroes tick, and in some cases, ticking time bombs. HBO's biography of Sonny Liston, the ill-fated heavyweight boxing champion, was brimming with knockout insights into his character and environment. "Where Have You Gone, Joe DiMaggio?" laid bare both his enormous talent and his seeming inability to be a regular Joe with teammates. And last year's "Sugar Ray Robinson," buoyed by an original jazz score from Wynton Marsalis, told the boxing champ's story without pulling punches. Said veteran writer Jack Newfield: "He created a new place for the imagination of a fighter, the way Louis Armstrong or Frank Sinatra or Marlon Brando opened a new room in their art forms." The same can be said of HBO's sports documentaries, which today receive a well-deserved Peabody Award for consistently playing at a higher level.



DR. KATZ: PROFESSIONAL THERAPIST
COMEDY CENTRAL, TOM SNYDER PRODUCTIONS, INC.
AND POPULAR ARTS ENTERTAINMENT, IN ASSOCIATION
WITH HBO DOWNTOWN PRODUCTIONS

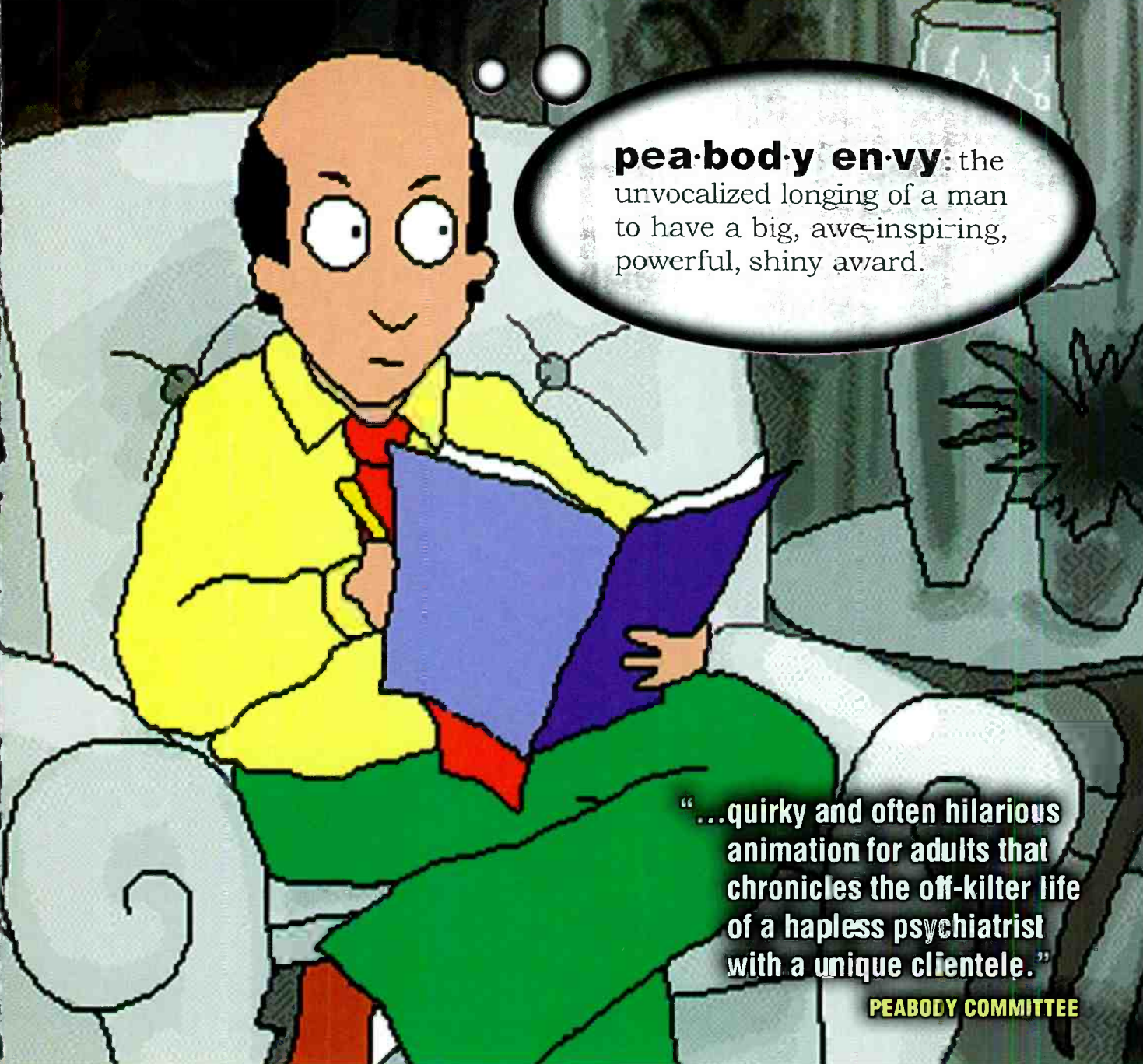
Nowadays, it seems that any comedian with a small following is fated to have his or her own television program. Most of these efforts are mediocre, some achieve excellence, a few even win Peabodys. So far, this is the first reported instance of a comedian making a successful transition from comedy club to "squigglevision." "Dr. Katz: Professional Therapist" is the brainchild of comedian Jonathan Katz and partner Tom Snyder, who serve as writers and executive producers, along with co-producers Nancy Geller, Tim Braine, Kevin Meagher, Niki Hebert, Loren Bouchard and supervising producer John Fisher. The program centers on the life of Dr. Katz, a psychiatrist with his own problems (especially his under-achieving son), and a parade of celebrities, comedians and actors whose eccentricities—real and imagined—send them to Katz' couch. The best part of this program may be the hilarious banter between Dr. Katz and his son Ben, voiced by H. Jon Benjamin. There is an all-too-believable bond between generations that never quite lives up to either's expectations. But it might be a mistake to read too much into "Dr. Katz: Professional Therapist." It is simply a dependable, reliable half-hour of hilarity, which has the additional benefit of saving millions of viewers the high cost of psychoanalysis. For so doing, it is presented with the Peabody Award.



MOBIL MASTERPIECE THEATRE: KING LEAR
A CHESTERMEAD PRODUCTION FOR THE BBC, LONDON
AND WGBH-TV BOSTON

Presented on PBS

In one of the best and most imaginative approaches to television in years, Mobil Masterpiece Theatre brought Shakespeare's "King Lear" to a wider audience. "King Lear" is the story of an old man's attempt to manipulate his daughters' love. In this masterful, eye-catching effort, director Richard Eyre's award-winning 1997 London stage production was creatively restaged for television by executive producers Simon Curtis and Rebecca Eaton and producers Sue Birtwistle and Joy Spink. The austere stage set, innovative lighting and production design and unusual costuming perfectly complemented the accomplished ensemble cast, headed by Ian Holm as Lear. Other fine actors in the stellar cast were Barbara Flynn, Amanda Redman and Victoria Hamilton as Goneril, Regan and Cordelia, respectively; David Burke as Kent; Timothy West as Gloucester; and Finbar Lynch and Paul Rhys as Edmund and Edgar. Over the years, the BBC and Mobil Masterpiece Theatre have become synonymous with great television, and the presentation of "King Lear" reinforced that assessment. For its ongoing commitment to the presentation of classical works of literature, and for doing so with freshness and imagination, a Peabody to the BBC and Mobil Masterpiece Theatre for "King Lear."



pea·bod·y en·vy: the unvocalized longing of a man to have a big, awe-inspiring, powerful, shiny award.

“...quirky and often hilarious animation for adults that chronicles the off-kilter life of a hapless psychiatrist with a unique clientele.”

PEABODY COMMITTEE

CONGRATS, DR. KATZ. YOU'VE WON A PEABODY! YOU'RE CURED!

Comedy Central's original animated series, *Dr. Katz: Professional Therapist*, has been honored with a Peabody Award, broadcast and cable's most prestigious prize. Face it – programming as original and irreverent as Comedy Central's is bound to win prizes. And it attracts viewers who realize that Comedy Central is the only place to find these unique shows. *And, congratulations to Tom Snyder, Nancy Geller, Tim Braine, Kevin Meagher, executive producers; John Fisher, supervising producer; Jonathan Katz and Loren Bouchard, producers. Produced by Tom Snyder Productions Inc. and Popular Arts Entertainment in association with HBO Downtown Productions.*



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SHOT THROUGH THE HEART

HOME BOX OFFICE, ALLIANCE COMMUNICATIONS/
COMPANY PICTURES, TRANSATLANTIC MEDIA
ASSOCIATES IN ASSOCIATION WITH THE BBC

Based on the dramatic and tragic true-life story of two men living in Bosnia at the start of that country's civil war, "Shot Through the Heart" is a television film that reveals the effects of war on friendship and family. Vlado Sarzinsky and Slavko Simic were best friends and teammates on the Yugoslav National Rifle Team. Vlado, a Croat married to a Muslim, and Slavko, of Serbian descent, were swept into the conflict in Sarajevo. As the film develops with dramatic effectiveness, Vlado's family fled their home, while Slavko abandoned his to become an officer in the Serbian Army. Vlado hesitantly joined a volunteer army, and his task was to defend his people—innocent civilians under attack by Serbian sniper fire. When he carefully studied the site where repeated sniper attacks had taken place, Vlado made the painful discovery that the sniper's bullets bore the unmistakable signature of his friend Slavko. As this stirring film for television dramatizes, the two were destined to meet again, with tragic consequences.

"Shot Through the Heart," based on freelance journalist John Falk's interviews with the real Vlado, was brought to the screen through the skillful direction of David Attwood and the sharp insight of executive producers Francine LeFrak and Robert Lantos. The scarred city of Sarajevo itself was the backdrop for this moving film, revealing a city still struggling to recover from the ravages of its civil war. In bringing this important human drama to its growing television audience, Home Box Office continues to prove its commitment to quality programming and is cited for recognition with the Peabody Award.



THE BABY DANCE SHOWTIME NETWORKS, INC., PACIFIC MOTION PICTURES AND EGG PICTURES

Showtime's "The Baby Dance" is an extraordinarily powerful and haunting television film written and directed by Jane Anderson and based on her play. The emotions are raw, the dialogue crackling and the performances magnificent and achingly real in her story about two couples from clashing universes whose lives intersect explosively one sweltering Louisiana summer. Laura Dern and Richard Lineback play Wanda and Al LeFauve, a backwoods Shreveport couple who live in a cramped trailer with their four children, and are too poor to keep the fifth child that Wanda is carrying. Stockard Channing and Peter Riegert are monied Rachel and Richard Luckman, a childless Los Angeles couple who have arranged to adopt the LeFauves' baby, knowing that time is running out for them to become parents as they advance deeper into middle age. Although appearing on the face to be just another

"feel-good" adoption story en route to the usual crescendo of sobs, "The Baby Dance" instead presents an intense duel of cultures whose characters eye each other warily across economic and class divides too wide to bridge. The common ground that the two couples briefly find ultimately collapses beneath them, and the LeFauves seem as permanently consigned to their underclass as the Luckmans are to their smug life of isolated privilege. The story also is threaded by tenderness, its signature scene coming when Rachel puts her ear to Wanda's belly to hear the child she expects to be hers. Although its closing moments are devastating, "The Baby Dance" never resorts to cheap manipulation. It earns every tear it gets honestly, and for this, receives a Peabody Award.



THE PRACTICE ABC, DAVID E. KELLEY PRODUCTIONS

The creation of executive producer and writer David E. Kelley, "The Practice" is consistently clever and emotionally gripping. This compelling drama features a group of young Boston trial lawyers who fight for the disenfranchised, and often with each other, while viciously taking on prosecutors in the process. The show benefits from one of network television's strongest ensemble casts, who adeptly transform Kelley's vision into a weekly hour of smart repartee. Overseeing the firm is idealistic Bobby Donnell

(played by Dylan McDermott), with a cool, Bond-like ruthlessness and a willingness to take on any client . . . as long as the money's good. Girlfriend/partner Lindsay Dole (Kelli Williams) is a rising star in the firm, much to the dismay of Ellenor Frutt (Camryn Manheim), who struggles with both her salary and her self-image. Brooding Eugene Young (Steve Harris) slugs on as a single parent with a continuing crisis of conscience. Lara Flynn Boyle (Helen Gamble) is a passionate district attorney who wins and loses with dignity. Rounding out the superb cast are Michael Badalucco (Jimmy Berluti), Lisa Gay Hamilton (Rebecca Washington) and Marla Sokoloff (secretary Lucy Hatcher). For its ability to broach serious issues with candor and humor, and in recognition of the superior creative talent of David E. Kelley and his talented team of producers and writers, a Peabody is presented to "The Practice."

two peaboodys. one kelley.



twentieth century fox television salutes **david e. kelley**,
winner of the george foster peabody award for *ally mcbeal* and *the practice*.
congratulations on your unprecedented success.



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NYPD BLUE: RAGING BULLS

ABC, STEVEN BOCHCO PRODUCTIONS

A Peabody winner in 1996, this landmark ABC police drama is honored with its second award for an indelible episode that brought racial tensions to a boil between white detective Andy Sipowicz and black Lt. Arthur Fancy. In "Raging Bulls," the two characters sought to settle their differences with a fistfight that left each man bloodied and emotionally spent. The altercation lasted just several seconds, but its sound and fury spoke volumes about the larger social issues involved in race relations, especially among and between police officers, "perps" and the public at large. Dennis Franz continues to bring guttural power to the role of Sipowicz and James McDaniel is rock-solid as the usually unflappable Fancy. The show's exceptional cast also includes newcomer Rick Schroder, Nicholas Turturro, Kim Delaney, Gordon Clapp and Andrea Thompson. "NYPD Blue's" executive producers—Steven Bochco, David Milch and Mark Tinker—keep the series at a consistently high level, with assistance from producers Doug Palau, Leonard Gardner, Meredith Stiehm, Bob Doherty, Paris Barclay and Steven DePaul. For its daring and instructive handling of race relations, a Peabody Award is presented to "NYPD Blue: Raging Bulls."



ALLY McBEAL FOX, DAVID E. KELLEY PRODUCTIONS

Absurdist comedy. Gripping drama. Sexual politics. Quirks, smirks, jerks. Fox's "Ally McBeal" has it all, thanks to the genius of creator/writer David E. Kelley. This utterly distinctive comedy/drama series became an almost instant "water cooler conversation" program in times when network TV series increasingly were hard-pressed to make a dent in the public consciousness. The loopy Boston law firm where Ally and her colleagues work is a triumph of Mr. Kelley's markedly fertile imagination. Anything can happen and often does. Each episode is as unpredictable as the next week's weather, although some sort of storm usually is brewing. For example, the appearance of frogs in the law firm's co-ed bathroom toilets might seem a little far-fetched at first glance. But somehow Mr. Kelley makes it work, with help from executive producers Jeffrey Kramer and Jonathan Pontell and producer Mike Listo. A stellar cast is headed by Calista Flockhart as Ally. The ensemble also includes Greg Germann, Courtney Thorne-Smith, Lisa Nicole Carson, Gil Bellows, Peter MacNicol, Jane Krakowski, Portia de Rossi, Vonda Shepard, Lucy Lui and Tracey Ullman in the recurring role of Ally's decidedly unconventional therapist. For the nerviest, swerveiest series on network television, a Peabody goes to David E. Kelley Productions for "Ally McBeal."



THE LARRY SANDERS SHOW: FLIP HOME BOX OFFICE

BRILLSTEIN-GREY ENTERTAINMENT

It's all-too-brief run of six seasons on HBO was longer than many of television's real-life late night talk shows. And to many viewers, "The Larry Sanders Show" must have seemed more real than any of them. Such was the power of both its satire and its behind-the-scenes looks at the egos and insecurities of Larry, his staff and the many stars who played absurdist versions of themselves to perfection. Last May's one-hour grand finale brought down the curtain in rousing fashion with a star-studded classic. From Jim Carrey's riotous send-up of show biz phoniness, to a green room altercation among Greg Kinnear, Tom Petty and Clint Black, "Flip" was a gut-buster from start to finish. All the while, of course, Larry worried about being "one superstar short." Garry Shandling, who previously starred in Showtime's distinctive "It's Garry Shandling's Show," cemented his credentials as a TV innovator with his dead-on portrayal of Larry. Jeffrey Tambor was a bundle of insecurities as toadying sidekick Hank "Hey Now" Kingsley and Rip Torn schemed non-stop as Larry's profane producer, Artie. They were assisted by a colorful assortment of underlings played by talented actors such as Wallace Langham, Scott Thompson, Janeane Garofolo, Linda Doucett and Penny Johnson. "The Larry Sanders Show," a previous Peabody winner, richly deserves a second award for its sensational goodbye episode. Sharing in the honors are HBO and the show's producing company, Brillstein-Grey Entertainment. Goodbye, Larry. We'll miss you.



Congratulations,
Jac Venza,
on winning a Peabody
for your lifetime of achievement.

We are honored
that you have chosen to
spend so much of that
lifetime with us.

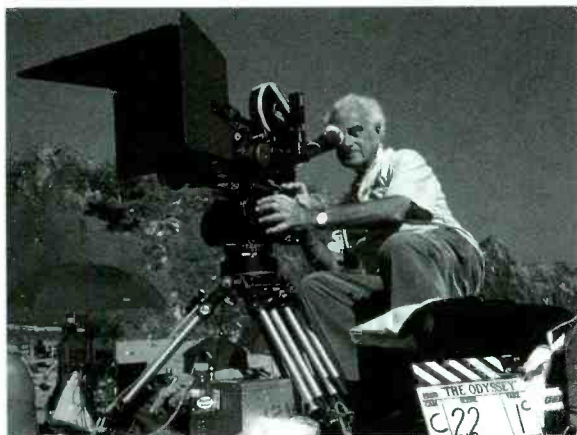
Thirteen · wnet



LINDA ELLERBEE HOST OF "NICK NEWS"

In making the announcement of this year's Peabody Awards, chairman of the board Neil Aronstam noted, "In a year when the Clinton/Monica Lewinsky story dominated the news, it is significant to note that Linda Ellerbee's 'Nick News' reporting on the Clinton scandal was the only coverage of this year-long ordeal that Peabody honored and felt worthy of recognition. Ellerbee's straightforward explanation to her young audience proved to be the most insightful telling of the story both for children and adults alike." That outstanding episode of "Nick News" was worthy of Peabody recognition. But, as the Peabody Board reviewed hundreds of additional hours of programming on topics as diverse as the crisis in Yugoslavia, the tragedy in Jonesboro, slavery in the Sudan and others, it became obvious that a continuing trail of excellence led directly to Ms. Ellerbee. As host of "Nick News," and as co-executive producer with Rolfe Tessen and senior producer Mark Lyons of Lucky Duck Productions (which produces "Nick News" for Nickelodeon), Ms. Ellerbee

consistently provides explanations and interpretations of news events for children that represent the highest standard of journalistic ethics and integrity. Ms. Ellerbee has an ability to explain complex stories in a way that is simple to understand, but is never simple-minded. She listens to her audience and never assumes a position of superiority. Absent in these reports are the conceits of celebrity journalism, as are some of the more over-utilized tricks of the trade, such as hidden cameras, dramatic music or manipulative electronic editing and special effects. In recognition of her ongoing excellence with "Nick News," and in tribute to her long and distinguished career in broadcast journalism, a personal Peabody Award is presented to Linda Ellerbee.



ROBERT HALMI SR.

Producer Robert Halmi Sr. is a dreamer and more important, a doer, in times when network television sorely needs both. In the past several seasons, Mr. Halmi has stood virtually alone as a true impresario of the small screen. His 1996 adaptation of "Gulliver's Travels" for NBC was considered a giant gamble by both the network and assorted naysayers. But the four-hour production's critical and commercial success instead spurred equally ambitious Halmi productions, such as "The Odyssey," "Merlin," "Moby Dick" and "Alice In Wonderland."

"I'm filling a void more than anything else," Mr. Halmi has said. "Nobody else is doing these things—and these things should be done. Television is made for telling big stories, not for doing shallow stuff and satisfying the lowest common denominator." At age 75, Mr. Halmi is still going stronger

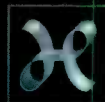
than most producers half his age. Projects in the works include "Don Quixote," "Animal Farm," "A Midsummer Night's Dream," "Jason and the Argonauts," "The Raven," "Dante's Inferno" and an original 10-hour fantasy-drama titled "The 10th Kingdom."

Before becoming a television producer in the 1960s, Mr. Halmi fought the Nazis as a member of the Hungarian Resistance. Twice captured and liberated, he emigrated to the United States after the war and became a preeminent photographer and writer for Life magazine. His earlier TV productions include the classic CBS miniseries "Lonesome Dove," which won a Peabody in 1989. Mr. Halmi currently is chairman of the board of Hallmark Entertainment, which he runs with his son, Robert Halmi Jr. Today we are proud to present a personal Peabody Award to Robert Halmi Sr. for his extraordinary vision and exemplary television productions. He is a showman in the truest and best sense of the word.

HALLMARK ENTERTAINMENT
SALUTES
OUR FOUNDER AND CHAIRMAN,



ROBERT HALMI, SR.



HALLMARK
ENTERTAINMENT

JAC VENZA



This year, television officially begins its second half-century. While many observers might dispute Newton Minow's characterization of the medium as a "vast wasteland," few would challenge Edward R. Murrow's early observation that without leadership, television would amount to little more than a collection of glowing tubes and wires in a box. There is one giant who spans virtually all of TV's first 50 years and represents both its greatest aspirations and its highest achievements. Jac Venza has been a major figure in the medium since 1950. He honed his craft first as a designer and subsequently as a director and producer for CBS. In 1964, Mr. Venza was one of the founding group of producers assembled to create National Educational Television (NET), the forerunner of today's system of public television. From 1972 to today, as executive producer of cultural programs for New York's

WNET-TV, Mr. Venza has dedicated his work to the presentation of superior dramatic and artistic performance on television. He is the visionary behind the on-going excellence of "Great Performances," and within its framework, the concepts of "Theater in America" and "Dance in America." Moreover, under his guidance the "American Masters" series, also recognized with a Peabody Award today, has been vividly realized. As Bill Baker, president of WNET-TV wrote in a letter to the Peabody Board: "In a time when the lowest common denominator often seems to be the highest aspiration for television, Jac Venza strives for more. Twenty-six years ago he set the standard for public television to make it the undisputed home for the arts. He has pursued that dream ever since, bringing extraordinary distinction to the medium." The Peabody Board wholeheartedly agrees, and presents a personal award in recognition of the many and ongoing achievements of Jac Venza.

PEABODY ENDOWMENT

PEABODY AWARDS ENDOWMENT FUND

While the Peabody Awards bear the name of the famous Georgian and benefactor of the University of Georgia, there is no permanent endowment for the awards program. With help from the university and the Henry W. Grady College of Journalism and Mass Communication, the Peabody program relies year to year on gifts and grants, corporate sponsorships, entry fees and the awards luncheon for the great majority of its operating budget. The Peabody Endowment Fund was created in 1997 to develop a permanent endowment for the awards, similar to that enjoyed by the Pulitzer and Nobel prizes. The goal of the Peabody Endowment is to raise the money necessary to perpetuate the Peabody Awards; to expand the awards program both internationally and on the Internet; to bring Peabody winners to campus for master classes and satellite telecourses; and to underwrite additional activities to enhance the role of the Peabody Awards in teaching, research and public service. To make a contribution to the Peabody Endowment, please call Bill Herringdine, director of development for the Grady College, at 706-542-0563.



Mrs. Lessie Smithgall

The Peabody Awards gratefully acknowledges Mr. and Mrs. Charles Smithgall of Gainesville, Ga., whose generous gift to the Peabody Awards Endowment Fund was the first such gift the program has received. The Smithgalls are two important figures in the history of the Peabody Awards. In 1997 Charles and Lessie Smithgall established the Lambdin Kay Professorship for the Peabody Awards to help support the position of director Barry L. Sherman. The basis for the award was the Smithgalls' relationship with Lambdin Kay, their old friend and colleague. Mr. Kay, the legendary general manager of WSB(AM) Atlanta, was committed to establishing a "Pulitzer Prize for radio." This he did, along with the help of University of Georgia journalism dean John Drewry, in 1939. It was Mrs. Smithgall, a 1933 alumna of the Grady College, who first approached Mr. Kay regarding involving Dean Drewry and the college with idea for the Peabody Awards. Both the Smithgalls worked for Lambdin Kay at WSB, Mrs. Smithgall as continuity editor and Mr. Smithgall as farm editor and administrative assistant.

Mrs. Smithgall is an important figure not only in the Peabody Awards program but in many other organizations as well. She is a member of the Board of Directors of the Atlanta Symphony Orchestra, a former member of the Board of Directors of the Georgia Council for the Arts, and a life member of the Board of Trustees of the Woodruff Arts Alliance among others. The generous support of Charles and Lessie Smithgall is an important step toward the further strengthening of the Peabody Awards Endowment Fund.

The following organizations deserve special mention as Official Sponsors of the 58th Annual Peabody Awards.

Broadcasting & Cable

The Peabody Awards journal each year is bound into the current issue of this leading industry newsmagazine, and is distributed worldwide to more than 50,000 industry leaders and practitioners. In addition, a portion of the advertising revenue from this special issue is presented to the Peabody Awards as a corporate donation in behalf of parent company Cahners Business Information, a division of Reed Elsevier Inc.

The Coca-Cola Company

For eight years, The Coca-Cola Co. has provided production services and event management for the Peabody Awards luncheon, a donation now approaching \$2 million. Thanks to this donation, the annual Peabody Awards presentation luncheon has become an event of elegance and distinction, in keeping with the luster and prestige of the award itself.

Delta Air Lines

Delta Air Lines is the official air carrier for the Peabody Awards. Delta provides complimentary air travel for the Peabody National Advisory Board to attend regular and special meetings and for the Peabody Awards staff to attend the awards presentation in New York.

XEROX

Xerox is the official document company for the Peabody Awards. Its gift of Document Centre technology is used to process and screen entries and to prepare and distribute Peabody Awards publications.

THE FREEDOM FORUM

FREE PRESS. FREE SPEECH. FREE SPIRIT.

The nonpartisan foundation dedicated to free press, free speech and free spirit provides the site for meetings and receptions of the Peabody Board, as well as news conferences, seminars and exhibitions of Peabody Award-winning programs at the Newseum in Arlington, Va., and Newseum/NY.

SONY

A digital editing suite is the latest donation of valuable screening and editing equipment by Sony Corp. of America to the Peabody Awards, the Peabody Archive and to the faculty and students in TV production.

PR NEWSWIRE

The professional news and public relations service distributes Peabody Awards press releases free of charge to more than 3,000 news outlets.

PEABODY PATRONS

Your attendance at this luncheon and the entry fees submitted with your programs support our ongoing effort to recognize, celebrate and preserve outstanding achievement in broadcasting and cable. The Peabody Awards gratefully acknowledge the support of the following organizations and individuals.

BRONZE TABLES

Honoring the coveted Peabody Medallion

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The Coca-Cola Company
The Freedom Forum
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Time Warner
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Banquet music: "Cycles of Life" from
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Michael Whalen, composer, Narada
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*In recognition of the University of Georgia,
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Showtime
Thirteen/WNET-TV
WGBH-TV

THE FIFTY-NINTH ANNUAL PEABODY AWARDS CALL FOR ENTRIES

The official entry forms for the 1999 Peabody Awards will be mailed in early September 1999. Following is a preview of the entry requirements and rules for the Fifty-Ninth Annual Peabody Awards competition.

Eligibility The George Foster Peabody Awards, established in 1939 and first awarded in 1940, recognize distinguished achievement and meritorious public service by radio and television networks, stations, producing organizations, cable television organizations and individuals.

Entry Timetable All program entries must be for programs broadcast, cablecast or released for non-broadcast distribution during the 1999 calendar year (Jan. 1-Dec. 31). The deadline for receipt of entries is 5:00 p.m. Monday, Jan. 16, 2000.

Entry Categories Programs are accepted in the following categories, for both radio and television:

- ☐ News ☐ Entertainment ☐ Programs for Children ☐ Education
- ☐ Documentary ☐ Public Service ☐ Individuals, Institutions or Organizations

THE PEABODY COLLECTION

PRESERVING THE PAST FOR THE FUTURE

The Peabody Awards Collection forms the cornerstone of the Media Archives and Peabody Awards Collection at the University of Georgia Libraries, one of the largest and most important broadcasting archives in the country. The Media Archives holds more than 88,000 television and radio programs and 5 million feet of news film; more than 42,000 of those titles are entries to the Peabody Awards submitted since the Awards began in 1940.

Film, video and audiotape are fragile media and each has a short life span. Individual archives do what they can to save broadcast history, and a few organizations are also attempting to find solutions to this problem. The Association of Moving Image Archivists is working with others in the archival moving image preservation field to create a National Television and Video Preservation Foundation. The Foundation will fund preservation projects and encourage and facilitate cooperation between archives, producers and technicians to help preserve and make accessible programs that document our collective history and culture.

FOR MORE INFORMATION

■ About the 59th Annual Peabody Awards

for programs produced in 1999

Barry L. Sherman, Director

Tel: 706-542-3787

e-mail: peabody@uga.edu

Web: www.peabody.uga.edu

■ About the Peabody Collection

Linda Tadic, Director

Tel: 706-542-1971

e-mail: ltadic@libris.libs.uga.edu

■ About the National Television and Video Preservation Foundation and general archival issues:

The Association of

Moving Image archivists

Tel: 310-550-1300

e-mail: amia@ix.netcom.com

IN LOVING MEMORY



John Holliman

*Journalist, Grady College alumnus,
Peabody Award winner, Friend*

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1999 PEABODY AWARD WINNER

INTIMATE UNIVERSE

The Human Body



WE ARE VERY PROUD TO RECEIVE

PEABODY AWARDS

FOR BROADCAST AND CABLE EXCELLENCE

HBO SPORTS DOCUMENTARIES

■
"SHOT THROUGH THE HEART"

■
"THE LARRY SANDERS SHOW: FLIP"

HBO®

Pax TV wins battle for Boston

Bud Paxson's son pays \$40 million for WABU from Boston University

By Elizabeth A. Rathbun

Pax TV has found another outlet in Boston. Devon Paxson, son of Pax TV network owner Bud Paxson, is buying Boston University's WABU(TV) for approximately \$40 million and signing on as a Pax TV affiliate.

The independent ch. 68—along with two satellites—blankets the nation's sixth-largest market with fare including local and syndicated shows and Boston Celtics basketball games.

WABU, one of few university-owned commercial TV stations in the country, had been "almost the constant recipient of unsolicited offers" during the past three and a half years, says President/General Manager Bob Gordon.

"The university has always declined to sell" until the offer to be

a Pax TV affiliate came along. Family-oriented Pax TV "is the kind of programming the university is comfortable with... and they gave us a good, solid offer."

Though USA Networks Inc. has owned WSHH-TV Marlborough, Mass./Boston since 1996, Chairman Barry Diller apparently offered to pay \$35 million-\$40 million for WABU and

Pax TV "is the kind of programming the university is comfortable with...and they gave us a good, solid offer."

—WABU GM Bob Gordon

its two satellites, the *Boston Globe* reported last September.

Grant declined to name any of the companies involved in about six "extremely serious attempts" pitched by would-be buyers.

Devon Paxson himself already owns Pax affiliate WBPX(TV) Norwell, Mass./Boston. Paxson did not return telephone calls seeking comment on that station's future given that the FCC does not allow a broadcaster to own overlapping TV stations. However, the *Boston Herald* reported on May 6 that Paxson plans to sell WBPX.

Meanwhile, Bud Paxson owns Pax affiliate WPXB(TV) Merrimack, N.H./Boston. That should cause no ownership problem because neither Bud Paxson nor his company has any interests in Devon Paxson's firm, DP Media Inc. ■

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Revenue goes up in smoke

Chancellor's outdoor ad growth stunted by loss of tobacco ads, but radio booms

By Elizabeth A. Rathbun

The loss of tobacco advertising dampened first-quarter growth of radio/outdoor company Chancellor Media Corp. The national ban on tobacco billboards, which went into effect April 23, burns off about 12% of the outdoor revenue, the company said.

First-quarter revenue from billboards, which contributes 11% to Chancellor's total revenue, was up less than 6%, while cash flow grew just 2.6%. Although tobacco advertisers have been replaced, don't look for any growth in that segment in the second quarter of the year, Chancellor executives warned.

Billboards are also "a victim" of Chancellor's management overhaul (BROADCASTING&CABLE, March 22) two months ago, Chancellor co-Vice-Chairman James E. de Castro said last Wednesday during a conference call. "The outdoor group is still coming

together," he said.

As Chief Financial Officer D. Geoffrey Armstrong put it, outdoor is "currently under the hood." Chancellor is reviewing whether to get rid of billboards in markets where it doesn't own any radio stations, such as Las Vegas, Kansas City, Mo., and Columbus, Ohio.

Meanwhile, de Castro said, "we are firing on all cylinders in radio." Radio contributes more than 80% of revenue.

For the quarter, Chancellor posted record net revenue of \$350.3 million, up 50% from the first quarter of 1998. Broadcast cash flow was \$123.9 million, up 57.4%. However, Chancellor's net loss also grew, to \$103.4 million from \$68.6 million in 1Q '98. The loss was partly attributed to a \$29 million payoff to executives who were let go—including former President/Chief Executive Officer Jeffrey A. Marcus—as well as acquisition costs and de-acquisition costs for

killing deals to buy LIN Television Corp. and Petry Media Corp.

The numbers were "brought down a little by the slower growth of the outdoor group," de Castro said. "If we get our hands around it, as we have on the radio side, we can exceed industry averages in the future." The loss of tobacco ads was due to an anti-smoking settlement signed last November by tobacco companies and 46 states.

Company executives and analysts nevertheless were pleased by the results. The point of the March reorganization was to boost company value to make it a more attractive merger partner.

"All the hard work is going to pay off," said Bishop Cheen, a fixed income analyst with First Union Capital Markets. Chancellor's stock price already has risen 33.2%, closing at \$56.9375 last Wednesday compared with \$42.75 on March 15, the day the reorganization was announced. ■



By Elizabeth A. Rathbun

fCumulus floats on good quarter

With broadcast cash flow (BCF) up 216.1% and net broadcast revenue growing 155.3% in the first quarter of 1999, "we could not ask for more," Cumulus Media Inc. Executive Chairman Richard Weening said last Tuesday in a news release. BCF grew to \$5 million in 1Q '99 while revenue rose to \$31.9 million. Cumulus' net loss, which nearly doubled from \$5.3 million in 1Q '98 to \$10.1 million in this past quarter, was attributed partly to the Milwaukee-based company's acquisition pace: It

has bought 180 stations since its formation in May 1997. Cumulus says it is now the nation's third-largest radio company in terms of number of stations owned. Cumulus owns, operates or is buying 232 stations in 44 mid-sized and smaller markets.

Big City reports bigger 1Q loss

With broadcast cash flow (BCF) still in the negatives, Big City Radio Inc. last Tuesday reported a net loss of \$6.2 million in the first quarter of the year, nearly double last year's 1Q loss of \$3.3 million. BCF fell

from a negative \$1.1 million to negative \$1.9 million in this 1Q on net revenue that grew 40.1%, to \$3.4 million. Big City attributes the BCF deficit primarily to start-up costs for three simulcasting FMs in Chicago (That deal closed in the 1Q). The New York-based company owns or is buying 16 radio stations in just three markets, but those markets are the country's biggest: New York, Los Angeles and Chicago. Big City's strategy is to buy underdeveloped radio stations in or near major markets; that means significant losses as the company grows, it said

in a news release. On May 3, Big City announced plans to buy four FMs in Phoenix for \$37 million. The stations' signals will be combined to make two stations.

Heftel income drops as revenue rises

First-quarter net income fell nearly 24% for Heftel Broadcasting Corp., to \$3.3 million, compared with \$4.3 million in the first quarter of 1998. Meanwhile, net revenue was up 20.3%, to \$37.7 million, and broadcast cash flow (BCF) rose nearly 22%, to \$13.7 million. During 1Q, Heftel operated five start-up stations, completed converting eight AM radio stations from music formats to news/talk and launched its HBC Radio Network. The company says it is the leading Spanish-language broadcaster among adults 25-54 in 11 of its 12 markets.



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DBS sees more local color

Hurdles remain as industry nears goal of putting local signals in Top 25 households

by Paige Albiniaak

With plans to offer local TV signals, satellite TV companies DirecTV and EchoStar could offer true competition to cable in top TV markets later this year.

But the two companies must overcome several obstacles before so-called "local-into-local service" can become a reality.

An early triumph could come later this year courtesy of Congress if, as expected, it passes a bill allowing satellite carriers to offer local signals without getting copyright clearance from



Hartenstein:
Local-into-local service represents shareholder value.

local TV stations. Then the FCC must approve orbital license transfers for both companies. Thirdly, EchoStar and DirecTV will have to cut retransmission consent deals with every local broadcaster they want to carry—despite having copyright permission to carry the local signals.

Finally, DirecTV won't have the necessary satellite dishes and set-top boxes for customers who want local



Ergen: *Finds difficulty selling EchoStar's two-dish package.*

service until later this year.

But once all those regulatory, legislative and operational hurdles are cleared, both companies say they will offer local signals to households in the nation's top 25 TV markets. (Further, Capitol Broadcasting subsidiary, Local TV on Satellite [LTVS], plans to sell signals of local TV stations in the top 67 markets to satellite carriers—but it will take at least three years to get that system

in the air once legislation passes.)

EchoStar already offers local-into-local service in 13 markets—essentially providing it to anyone willing to buy the two dishes necessary to pick up local signals. But EchoStar Chairman Charlie Ergen says he has found it difficult to sell EchoStar's two-dish solution, which subscribers need to get local signals from EchoStar's satellites at 148 degrees west longitude in the Western half of the U.S. and 61.5 degrees w.long. in the Eastern half.

The most valuable satellite real estate in the United States is the three high-powered Ku-band orbital slots that cover the entire continental U.S.—conus for short—at 101, 110 and 119 degrees.

Ergen has access to two full-conus slots at 110 and 119 degrees, but so far he only has been able to launch satellites into 119. Ergen is waiting for the FCC to approve transfer of the 110 license, which EchoStar acquired late last year when it purchased the satellite assets of News Corp. and MCI Worldcom. At press time, the FCC had not approved the transfer but was expected to soon.

Having pushed the idea of local-into-local for many years, Ergen welcomes the competition.

"If you're getting run out of town, you get in front of it and make it look like a parade," Ergen said of his only remaining satellite competitor during a recent press briefing.

DirecTV has been resisting offering local signals to consumers for years, saying the service would take up too much capacity. But the prospect of local-into-local becoming law seems to

Satellites' bull run

For the DBS sector, it's the best of times—at least for the survivors.

Since the business was launched in 1994, it has gone from being perceived as cable's looming "Death Star" to a fallen also-ran, back to viable contender status.

Now, DBS stocks are at or near all-time highs, Washington lawmakers are paving the way for "local-into-local service."

And record numbers of consumers are opting for DBS over cable.

Still, during a panel discussion at last week's Denver DBS Summit, a couple of warning themes surfaced. First, DBS faces the same execution and deployment challenges as cable. Also, summer's typically weak TV viewing could nick DBS growth rates and stock prices, analysts said.

"We remain extremely bullish on the sector," says Vijay Jayant, satellite analyst at Bear Stearns, who then adds, "Expect DBS stocks to take a breather in late summer."

Subscriber growth at DirecTV and EchoStar's Dish Network keep breaking records. DirecTV added 142,000 subscribers in April, 84% ahead of April 1998's gains, and Dish is expected to notch its seventh consecutive month of registering at least 100,000 new customers—another industry milestone.

DBS-sector consolidation, leaving only DirecTV and EchoStar to divvy up a projected 25 million customers by 2004, means, "You have two companies with the size and scope of AT&T Broadband & Internet Services," says Janco Partners Ted Henderson.

Meanwhile, continuing increases in cable's per-subscriber valuations are helping boost DBS per-sub values, though the DBS numbers lag cable.

Says Armand Musey of NationsBank Montgomery Securities: "You can do more with a cable subscriber. It is a broader pipe. That said, there are huge advances in DBS technology we're just starting to see. With data (and interactive) services, you're slowly increasing the value of a DBS subscriber to something closer to a cable subscriber." Recent cable deals have pegged subscriber values at a record range, from \$3,500 to \$5,300. By contrast, DBS subscribers range from \$1,000 to \$4,000.

—Price Colman

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have changed DirecTV CEO Eddy Hartenstein's mind.

During a panel discussion at the DBS Summit in Denver last week, Hartenstein avoided responding to questions on why DirecTV switched strategies—except to say that the decision was based on “listening to customers. [Local-into-local also] represents the highest value creation

for our shareholders, for Hughes shareholders,” he said. Hughes Space and Communications is DirecTV's parent company.

DirecTV will offer customers local signals in the top 25 markets on one 18-inch-by-22-inch dish from its satellites in the full conus slots at 101 and 119 degrees. Like EchoStar, DirecTV also is waiting for FCC approval of an

orbital license transfer.

Earlier this year, DirecTV purchased the third direct broadcast company, PrimeStar, and gained control of a full-conus license at 119. After buying PrimeStar and partner U.S. Satellite Broadcasting, DirecTV has more than 210 channels on which to mount programming. ■

Arnett gets an Internet headwind

After Operation Tailwind fiasco, a familiar face gets to explore unfamiliar territory

By Dan Trigoboff

Just days after his 18-year career at CNN had disintegrated, Peter Arnett got a call from Ted Turner. “He said, ‘Peter, we’ve put Tailwind behind us. Let’s talk about the good old days.’ And we did.”

Ostensibly, it was Arnett’s role in the disastrous Operation Tailwind story last June that cost him and two CNN producers their jobs. But the veteran

war correspondent believes that Tailwind merely accelerated a parting that was already in CNN’s plans.

He reached a settlement with CNN last month, and now finds himself in a position somewhat similar to when he joined the fledgling network: trying to carry his experience as an international journalist into a new medium, the Internet.

Possibly the world’s best-known reporter during CNN’s defining story, the Persian Gulf War, Arnett’s reputa-

tion remains strong enough to be the marquee name for a new Internet broadcast network, dubbed foreignTV.com.

This time around, he says, referring to a then-better-known colleague who joined CNN about the same time in the early 1980s’ “I get to play the Dan Shorr role.”

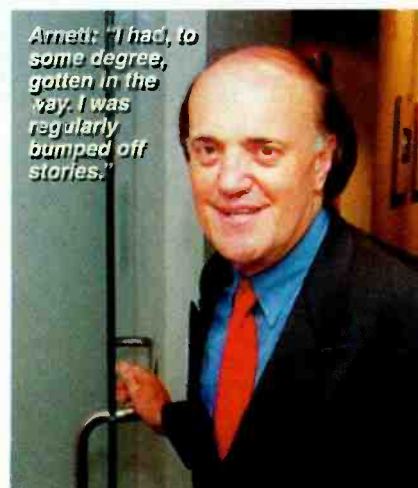
Under his two-year deal, Arnett will come up with one interview each month with a renowned world figure, and will also act as a consultant as the fledgling Internet venture sets up news bureaus worldwide.

Al Primo, the company’s president, says he expects the relationship with Arnett to produce “a lot of exclusives.”

“Arnett knows the world, he knows its leaders, and he recognizes hot spots before the first sparks,” says Primo, the creator of WABC-TV New York’s “Eyewitness News” format in the late-1960s.

Primo says has raised more than \$10 million from investors and plans to begin selling shares to the public this month.

Arnett, now 64, didn’t kid himself about his prospects with other networks. He said he turned down offers to leave



Arnett: “I had, to some degree, gotten in the way. I was regularly bumped off stories.”

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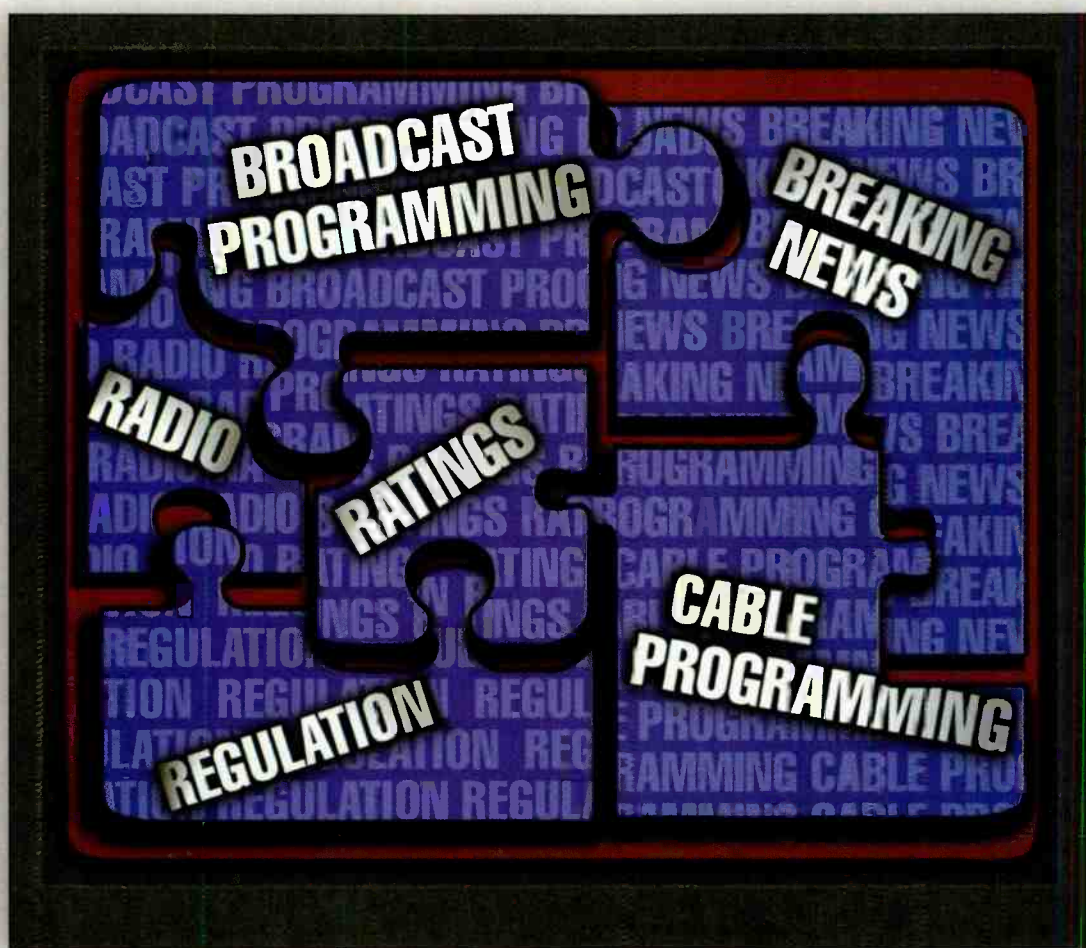
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CNN, but that was before Tailwind.

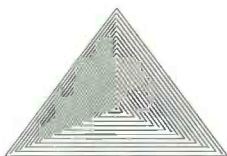
Arnett maintains a strong feeling for CNN. "I wasn't angry, I was hurt," he says, "like a spurned lover. They're trying to build a new team for the new millennium. I had, to some degree, gotten in the way. I was regularly bumped off stories. I used to joke that I would baby sit stories until they were big enough for Christiane [Amanpour] to come in."

After his exit, there were entreaties from smaller operations to go to the war-torn Balkans. But Arnett indicated that he'd rather move in a different direction than take what he called a step down.

"I take a lot of pride in the way CNN covers this. I didn't want another television job," he says.

However, "Don't be surprised if I'll be the first war correspondent on the Internet. I've often said I want to cover the first war of the 21st century.

"I've got a 25-year old girlfriend and I just got a good checkup. I love life. I'm going to take all my energy, all my optimism...take all I've learned into the next job."



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No olive branch from Oliver

If April Oliver can't tell her story through the media, she'll tell it through the courts.

Oliver filed a countersuit May 7 against retired Army Maj. Gen. John Singlaub, the man who sued her and CNN, her former employer, for defamation over the infamous Tailwind story. Singlaub alleges he warned Oliver off the story for months before it aired last summer.

Oliver's countersuit names Singlaub as one of the story's primary sources. She's also suing CNN for wrongful dismissal, breach of contract and defamation.

"This gives me a vehicle to put the facts on the public record—without CNN being able to do anything about it," Oliver said.

"There's two cover-ups here, which is what happened out there in 1970, and the CNN cover-up—the corporate cover-up," she said. "I think there's a lot of big issues here that go beyond my personal fate." She said the subsequent CNN retraction wasn't because the story was wrong, but because it was "insufficiently proven."

"CNN thought they could crush the story by killing my career," she said.

No hearing will be set on Oliver's filing against Singlaub until the judge determines whether to proceed with his case against her. That decision should come within 60 days, she said.

—Deborah D. McAdams



CABLE'S TOP 25

PEOPLE'S CHOICE

Monday night means only one thing in the cable ratings: wrestling. USA's WWF Wrestling took the top two spots last week, earning a combined 12.8 rating and 18.7 share.

Following are the top 25 basic cable programs for the week of May 3-9, 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	10:00P	65	6.9 5.3	5226	10.4
2	WWF Wrestling	USA	Mon	9:00P	60	5.9 4.5	4442	8.3
3	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	4.0 3.0	3024	6.3
4	WWF Wrestling	USA	Sun	7:00P	60	3.9 2.9	2920	7.7
5	WCW Monday Nitro Live!	TNT	Mon	9:00P	60	3.4 2.6	2612	4.0
5	Rugrats	NICK	Sat	9:30A	30	3.4 2.5	2528	11.4
7	Rugrats	NICK	Thu	8:00P	30	3.2 2.4	2395	5.3
8	WCW Thunder	TBS	Thu	9:07P	65	3.1 2.4	2401	4.9
8	Hey Arnold	NICK	Wed	8:00P	30	3.1 2.4	2347	5.2
8	Wild Thornberrys	NICK	Sat	10:00A	30	3.1 2.3	2305	10.4
11	Rugrats	NICK	Sun	10:00A	30	3.0 2.3	2280	9.7
11	Rugrats	NICK	Mon	7:30P	30	3.0 2.3	2260	5.4
13	Hey Arnold	NICK	Mon	8:00P	30	2.9 2.2	2192	4.8
13	Rugrats	NICK	Wed	7:30P	30	2.9 2.2	2191	5.4
15	WCW Monday Nitro Live!	TNT	Mon	10:00P	67	2.8 2.1	2130	4.2
15	Hey Arnold	NICK	Sun	10:30A	30	2.8 2.1	2109	8.9
15	Movie: 'Indiana Jones...'	USA	Tue	9:00P	158	2.8 2.1	2095	4.5
18	Rugrats	NICK	Thu	8:30P	30	2.7 2.0	2024	4.3
18	Rugrats	NICK	Thu	7:30P	30	2.7 2.0	2022	5.0
18	Hey Arnold	NICK	Wed	8:30P	30	2.7 2.0	2003	4.2
18	Hey Arnold	NICK	Sat	11:30A	30	2.7 2.0	1998	9.2
18	South Park	CMDY	Wed	10:00P	30	2.7 1.6	1575	4.1
23	Hey Arnold	NICK	Mon	8:30P	30	2.6 2.0	1972	4.0
23	Movie: 'Crocodile Dundee II'	USA	Wed	8:59P	121	2.6 2.0	1966	4.0
23	Rugrats	NICK	Sat	9:00A	30	2.6 2.0	1959	9.2
23	All That	NICK	Sat	8:30P	30	2.6 1.9	1937	5.0
23	Law & Order	A&E	Fri	11:00P	60	2.6 1.9	1932	5.1
23	Wild Thornberrys	NICK	Tue	8:00P	30	2.6 1.9	1914	4.3

Sorcher seeks a scorcher

Fox Family Channel gets animated, hires a breakthrough guru for programming

By Deborah D. McAdams

In Fox Family's continuing campaign to court a younger audience, it has recruited a cartoon man.

Rob Sorcher, a former executive vice president with Turner's Cartoon Network, will become head of programming and development at the revamped family network, effective June 1. Sorcher contends his experience in the kids market would translate into drawing more young adults to the Fox Family Channel because, "I think, in general, it's a business of ideas."

Sorcher's ideas at Cartoon helped boost the subscriber base by nearly 20%, to 55 million households in 1998. He will have a similar challenge at Fox Family, where ratings have slid by more than a third in the first quarter



Sorcher helped ex-employer Cartoon Network boost subscribers nearly 20% last year.

after Fox's relaunch of the channel in mid-1998. That was a year after Fox Family Worldwide purchased it from Pat Robertson for \$1.9 billion.

But that drop merely reflected a demographic shift from the 50-plus set comprising most viewers on the Robertson-owned channel to a younger audience under Fox, said Fox Family President and CEO Rich Cronin.

the '98 season.

This year, Cronin has scrapped the old schedule and spent almost \$118 million on new programs.

One analyst suggested the challenge facing Fox Family remains retaining much of the old audience while wooing a new demographic. "If the goal that they have is bringing in a younger demographic, it's logical to bring in a programmer from a channel with a younger demographic," said Bill Carroll, director of programming at Katz Media in New York.

Sorcher's job will be to generate breakthrough programming, Cronin said, conceding that much of next season's slate is based on recycled ideas—wildlife adventure, animated comedy, a Candid Camera knock-off, UFO file exposes and even a sinking ocean liner movie, *The Britannic*. ■

IPO for Insight

In the first cable system initial public offering in years, Insight Communications Co. Inc. has filed to raise more than \$500 million by selling stock. The New York City-based MSO filed to sell \$517.5 million worth of class A common shares.

The company plans to use the money to help finance the \$1.2 billion acquisition of half of InterMedia Partners' remaining operation, primarily in Kentucky. The company's potential valuation was unavailable last week in its filing with securities officials. Donaldson Lufkin & Jenrette, Morgan Stanley Dean Witter, CIBC World Markets, and Deutsche Bank Securities will underwrite the deal.

—John M. Higgins

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Teleglobe-trotting in fiber

Telecom provider plans \$5B expansion; will extend reach into 160 cities worldwide

By Karen Anderson

Tele globe Communications Corp. last week announced plans to expand its facilities over the next five years to provide video, voice and data transmission services to 160 cities around the world.

The company expects the \$5 billion project to reduce profits for about two or three years, but is betting the larger network will help it ultimately increase annual growth from 20%-50%.

The new network, GlobeSystem, incorporates a two-tier architecture of ATM (Asynchronous Transfer Mode) over fiber transport with routers that can handle advanced Internet and broadcast video applications. According to Teleglobe Chairman and CEO Paolo Guidi, the network will provide its customers "20 times the capacity at one-fifth the cost" of today's networks, as well as



Guidi: Upgraded and expanded network will provide "20 times the capacity at one-fifth the cost."

Internet system, and fiber links from the northwestern United States to Canada, with expanded fiber capacity within Canada. In addition, new fiber rings will connect countries within Europe.

The second phase of the project is expected to begin in 2001. It will

faster transmission time.

The first phase of the Teleglobe expansion is underway and is expected to more than quadruple the company's current network capacity. It includes new trans-Atlantic and Asian submarine links, an upgrade of the company's North American

expand Teleglobe's trans-Atlantic links and include a new Pacific network with a major switching hub in Guam.

Teleglobe is opening new television access centers (ITACs) in Washington and Paris, and is also considering sites in Jerusalem, says Teleglobe Director of Global Broadcast Marketing Tom Fabian. The company now has centers in New York, London, Los Angeles, Vancouver and Montreal.

Teleglobe's ITACs serve as transmission hubs for international broadcasters and include standard converters, MPEG-2 4:2:2 encoders and switching facilities to connect to video production houses. They also provide uplinks to Intelsat and Eutelsat satellite systems.

Teleglobe currently has 150 broadcast customers. It just signed a long-term contract with the BBC to provide a New York-to-London fiber link. ■

CNN flies with GE Americom birds

Ku-band capacity of GE-5 satellite will be used for backhaul and SNG

By Glen Dickson

To bolster its satellite newsgathering capabilities, CNN has acquired two 55-watt, 54 mhz Ku-band transponders on GE-5. One will be used exclusively to backhaul CNN news feeds, while the other will transport CNN Newsbeam material and provide SNG capacity for CNN's domestic affiliates.

According to Frank Barnett, director of CNN Newsbeam, the GE-5 capacity replaces old Ku-band capacity on GE Americom's G-Star 4. The higher power and wider bandwidth of the GE-5 transponders allow CNN to fit more digital signals per transponder. "With G-Star 4 we could only fit six digital carriers per transponder, while on GE-5 we can fit eight in," says Barnett, who adds that the eight digital carriers run at an average encoding rate of 7.1 Mb/s each.

That's an important benefit now that CNN is ramping up its digital SNG program.

"All of our eight Ku-band trucks and

our five flyaways are equipped with digital uplinks," says Barnett. "We're doing digital a large amount of the time now. What we've been doing with one transponder is putting up four digitals and one analog channel. That way you can have four digitals up simultaneously and still have room for one more truck. I also do some digital stuff for stations on other transponders, sending digital feeds back to affiliates."

Barnett doesn't yet have any concrete figures for

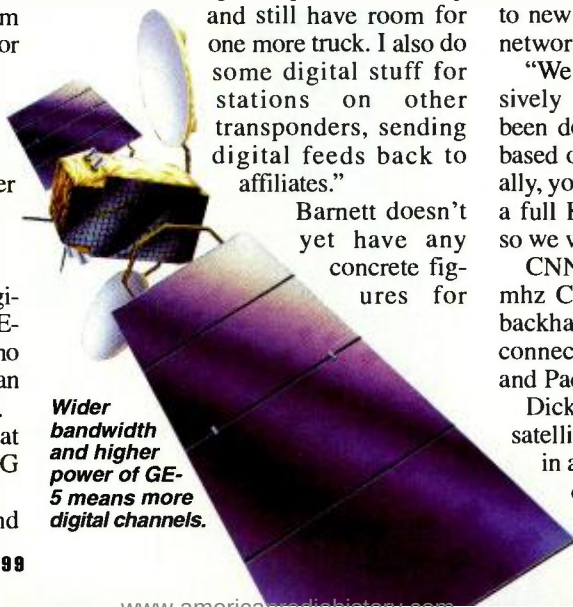
how many of CNN's 600 affiliates have digital SNG capability. "I do know we've had 15 stations book digital time and do their own digital SNG feeds back into the station," he says.

CNN currently isn't sending any of its own digitally compressed feeds out to news affiliates, but Barnett says the network is discussing it.

"We are just starting to do this aggressively domestically," he says. "We've been doing it internationally for years, based on space limitations. Internationally, you just don't have the ability to get a full Ku-band or C-band transponder, so we were forced into doing this."

CNN has also secured a 16-watt, 36 mhz C-band transponder on GE-3 to backhaul domestic feeds and to interconnect with satellites over the Atlantic and Pacific Oceans.

Dick Tauber, CNN vice president of satellites and circuits, says that CNN is in a transitional mode for its C-band contribution capacity and should move to GE-3 in early 2000. ■



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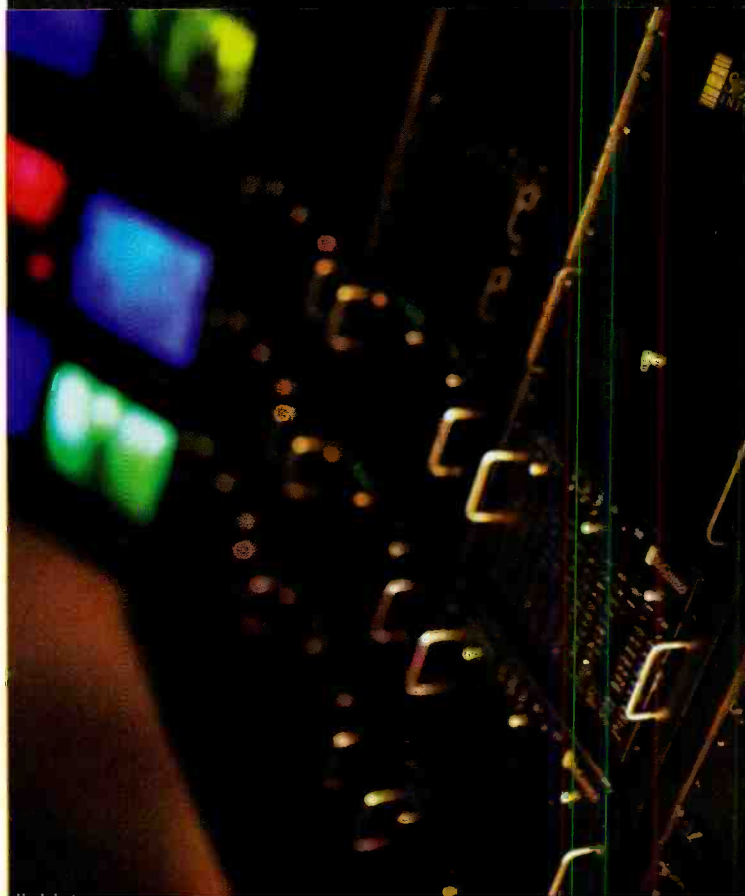
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CUTTING EDGE

By Glen Dickson and Karen Anderson

NMT installs NVision routers in trucks

National Mobile Television (NMT) has installed a 64x64 NVision Envoy hi-def digital router in each of its two high-definition production trucks, HD-1 and HD-2. The Envoy routers can handle data rates in excess of 1.5 Gb/s and can be configured (with appropriate I/O modules) to route standard rate SDI signals and HD SDI signals within the same switch at the same time. "One of the key factors in the purchase decision was the availability of

an HD router with the number of crosspoints that we needed," says NMT Chief Engineer Tom Foley. "Plus, as the facilities in our trucks evolve, the Envoy routers can be expanded to 128x128 when we need to."

Harris inks deal with Quincy Newspapers

Harris signed an exclusive master purchase agreement to supply Quincy Newspapers, Inc. (QNI) with analog and digital broadcast equipment for QNI's six owned stations: KTIV, Sioux City, Iowa;

KTTC, Rochester, Minn.; WGEM-TV, Quincy, Ill.; WREX-TV, Rockford, Ill.; WSJV, South Bend, Ind.; and WVVA, Bluefield, W.Va. WGEM-TV has already partnered with Harris to broadcast DTV, as the station participated in the nationwide HDTV broadcast of the John Glenn space shuttle launch, which was produced by Harris, in October 1998.

Panasonic achieves V-chip compliance

Panasonic Consumer Electronics says that 100% of its television models that are required to comply with the FCC's V-chip mandate now include V-chip circuitry that lets viewers block objectionable programming. That places it well ahead of the FCC's schedule for TV manufacturers, which requires them to achieve 50% V-chip compliance by July 1999 and 100% compliance on models 13" and up by January 2000. Panasonic says that its DTV set-top will also include V-chip circuitry next year.

Hearst-Argyle deals with AP for ENPS

Hearst-Argyle will expand its use of AP newsroom computer systems by installing the ENPS Electronic News Production System at six of its stations and its Washington bureau. ENPS will be installed at KCCI(TV) Des Moines, Iowa; KOAT-TV Albuquerque-Santa Fe,

N.M.; WDSU(TV) New Orleans; WLKY-TV, Louisville, Ky.; WNNE-TV Burlington, Vt.; WPTZ (TV) Plattsburgh, N.Y. and WYFF(TV) Greenville, S.C. AP's ENPS newsroom computer system is designed to help stations manage news production from story assignments to live broadcasts and is built upon standard Windows-based systems. Seven other Hearst-Argyle stations are already using AP's NewsCenter newsroom computer system.

GTE launches D-1 fiber links in L.A.

GTE has introduced VideoConnect, a fiber-based delivery service that supports broadcast-quality video transmissions at speeds up to 270 Mb/s (equivalent to serial component digital, or D-1). To support the new service, GTE has created a new video and audio signal switching and monitoring center in Santa Monica, Calif., that provides broadcasters and post-houses in Los Angeles with customer-controlled switching and access to a new master control center. The customer-controlled switching capabilities, which should be available by mid-1999, can be used from customers' homes or offices either locally or nationally at 270 Mb/s. The video transmission center supports analog NTSC video and audio as well as compressed and uncompressed component serial digital video and digital audio. "Within a few thousand feet of GTE's Los Angeles fiber ring, there are almost 2,000 post-production facilities," says GTE's Jay Behrens.

Hi-def impressionism

Noncommercial KERA-TV Dallas is working with HD Vision, Inc. of Irving, Texas, to create the station's first high-definition special, *Matisse and Picasso: A Gentle Rivalry*.

Although KERA-TV doesn't plan to begin digital television broadcasts for several years, *Matisse and Picasso* will air on PBS in spring 2000. The 30-minute show takes a look at a Matisse-Picasso exhibit at the Fort Worth Kimbell Art Museum. Shooting for the special has been completed, and post-production is now underway.

Pictured: KERA-TV's Ginny Martin (behind camera) and Mary Beth Boehm.

—Glen Dickson

NBC to spawn Net unit

Link with Xoom.com is key to pooling Net assets for public offering

By Richard Tedesco

NBC unveiled plans last week to align its Internet ventures in a package with its co-owned Snap portal and Xoom.com, an e-commerce and community site, for a \$3.5 billion public offering later this year.

The NBC Internet unit will be composed of Snap and Xoom.com along with NBC.com, Interactive Neighborhood, its network for affiliate stations; VideoSeeker, an NBC video clips site; and 10% of the CNBC.com awaiting relaunch this summer. MSNBC.com remains a separate 50/50 joint venture of NBC and Microsoft.

When the merger is consummated in the fall, NBC will hold 53% of NBCi, as it will be designated. Xoom.com shareholders will own a 34% stake with CNet and Snap option holders receiving 13% of the Internet company. CNet, which is partly owned by NBC, is NBC's co-owner in Snap.

"We hope that this will allow us to create a significantly larger portal company," says Bob Wright, NBC president and CEO.

Some analysts see NBCi primarily as a ploy to translate that portal power into a Web potpourri that will play well in the fevered IPO pitch of Wall Street. "They're trying like everybody else to get themselves a hunk of juicy Internet valuation," says Josh Bernoff, principal analyst for Cambridge, Mass.-based Forrester Research. "But they're clearly not just buying and selling stuff. They're trying to build something," he adds.

"Part of the reason for doing this was to create a currency so you could grow scale and become much more aggressive about how to grow a business," says Tom Rogers, president of NBC Cable and NBC executive vice president.

NBC considered 30 different companies before striking the deal for Xoom.com, according to Rogers, who indicated NBC chose a property with development potential rather than buying into an expensive, high-profile portal. "It may be more wise to grow the business based on where the [Internet] business is going down the road," Rogers says.

NBC had been talking to Lycos

Lycos is still conceivable: "I don't see where their Internet strategy would hurt that."

Based on Xoom.com's mid-week close at \$80 per share last week, NBC estimates NBCi's combined assets would be valued at approximately \$3.5 billion.

But NBC emphasized it is building more than just Net stock value. "What we're designing here is not a portal to compete in today's space," says Marty Yudkovitz, president of NBC Interactive. "We're designing a next-generation portal."

Xoom.com lends Snap an e-commerce aspect it lacked, according to Yudkovitz, in the form of an online discount buyers club designed to encourage repeat traffic for a range of different product categories.

NBC claims its portal—based on an aggregation of all the NBCi Web properties—positions it as the seventh largest online destination. Xoom.com currently claims 9.7 million individual users monthly, while Snap's traffic has grown to 9.75 million monthly over the last year with NBC's promotional punch.

NBCi will continue to capitalize on that: NBC and NBCi are committed to buying \$380 million worth of ad time on the network over the next four years, and \$500 million over the following six years. "We're going to put our shoulder behind this at NBC," says Wright.

Wright will be chairman of the NBCi board, with Chris Kitze, Xoom.com chairman, as NBCi president and CEO. NBC will name directors to six of the 13 NBCi board seats.

"It clearly raises their profile online," says Paul Sweeney, broadcast analyst for Salomon Smith Barney. "It really drives home the point that these traditional broadcasters are interested in playing on the Internet and they have a lot to offer."

Nets on the Net

Major Web holdings

CBS

■ CBS SportsLine, CBS MarketWatch, CBS.com, CBSNow, Hollywood.com, storerunner.com, office.com

Disney/ABC

■ Go Network, Disney.com, Disney Blast, ESPN.com, ABC.com, ABCNews.com

NBC

■ NBC.com, MSNBC.com, Interactive Neighborhood, CNBC.com, Snap.com, Xoom.com, VideoSeeker

Fox

■ FoxNews.com, FoxSports.com, FoxTV.com

WB

■ WarnerBros.com (sites for WB Network Shows, including *Dawson's Creek*, *7th Heaven* and *Buffy the Vampire Slayer*)

UPN

■ UPN.com (sites for UPN shows, including *Moesha*, *Clueless*, *Dilbert*, *Star Trek: Voyager*, and *Love Boat*)

about a possible partnership prior to USA's ill-fated bid to wed the third-ranked Internet search engine. Rogers declined to indicate what future properties NBC may seek to incorporate into NBCi. But the enthusiastic reception its new stock is likely to get would give it working capital in Web currency to strike bigger deals.

Bruce Leichtman, director of media and entertainment strategies for The Yankee Group, says an NBC play for

USA-Lycos: Deal's off

Mammoth merger fizzles, but some goodies are retained

By Richard Tedesco

The USA Networks-Lycos wedding is off, but both parties are keeping some of the presents.

That was the upshot last week of the star-crossed corporate merger that couldn't make it past a chorus of critics on the Lycos side of the aisle led by David Wetherell, chairman of CMGI, which owns approximately 20% of Lycos. USA and Lycos pulled the plug by "mutual consent," according to a joint statement.

The presents are slim pickings compared to the \$20 billion behemoth the cable/Internet match would have begot: Lycos still gets on-air plugs on USA and SciFi Network, while USA's Ticketmaster Online will get space on Lycos sites, with links to the Ticketmaster Online-City Search site. And Lycos also gets City Search as a city guide partner.

That's all that remains of what was billed as a grand union between traditional and new media powers. "Nothing like being promoted on the SciFi Network," says Peter Krasilovsky, analyst for the Princeton, N.J.-based Kelsey Group.

Bob Davis, president and CEO of Lycos, downplayed the disappointment he conceded at losing the USA deal,

citing a list of portal-less potential media suitors including CBS, Time Warner, Fox and Bertelsmann. "If anything is the case, I think media companies need our assets," says Davis, who declined to comment on possible partners-in-waiting.

And he sounded gleeful at gaining the promotional spots on USA and SciFi: "I have what others have given their companies away to get."

But observers expect Lycos to continue seeking a media marriage. "Everything Lycos has done to date has been to improve its value on Wall Street and get a partner or get bought out," says Krasilovsky.

USA had no comment beyond the brief statement it released with Lycos.

A source close to USA indicated the cable company knew it lacked the votes on the Lycos board of directors to drive the deal and wasn't open to sweetening its offer. The striking price was the killer, with Lycos shareholders to receive 30% of the new company. And other shareholders shared Wetherell's dismay when Lycos shares nosedived after the merger was proposed. "We've clearly been fighting the tape," Wetherell says.

So, just weeks after USA Networks Chairman Barry Diller vowed to carry it out, the fight quietly ended last week. ■

Sony tunes to Windows

Sony Music will stream digital tunes online with Microsoft's Windows Media 4.0 technology to enable downloads of singles this summer.

Sony will use the current beta version of Windows Media 4.0 to stream audio tunes and music videos. Later this year, Sony plans to sell the same singles online that are available in retail outlets with the final software release.

This latest move comes after Sony Electronics struck a technology development deal around digital music with IBM. IBM's Electronic Music Management System is the platform for a digital music downloading trial with Sony Music and four other major music labels on the high-speed Road Runner Web service in San Diego, set to start in mid-June.

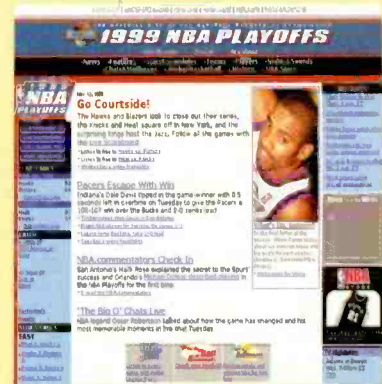
"Any opportunity for the consumer to purchase music in the physical world should expand the universe as a whole," says Ehrlich, who emphasizes the non-exclusive nature of the Microsoft relationship.

Both companies support the secure digital music initiative (SDMI) to establish secure download standards. Microsoft will modify the audio component of Windows Media to comply with SDMI once specifications are set.

—Richard Tedesco

SITE OF THE WEEK

www.nba.com



1999 NBA Playoffs National Basketball Association New York

Site features: Rebounding from strike-shortened season, the NBA now offers what could be dubbed "Playoffs Central." It features video clips from the previous night's games on the opening page with game accounts; a clips archive of decisive regular-season plays, and the final two weeks' highlights. Courtside Live provides shot charts and constantly refreshed stats during games; live chat sessions with past and present NBA stars; regular season stats by team and player, and a league history section.

Site launched: Fall 1994

Site director: Stefanie Scheer, NBA director of Internet services

Number of employees: 30

Design: Starwave Communications, Seattle

Traffic generated: Averaging more than 3 million page views daily before playoffs

Advertising: Banner ads

Revenue: N/A

Highlights: NBA Theater section includes historic playoff highlights and an extensive clips archive for each team, including playoff and regular-season action

—Richard Tedesco

RADIO

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Management Position: Minnesota Public Radio is looking for a Station Manager who will be responsible for the overall management and operation of KLSE in Rochester as well as leading and coordinating plans and actions in technology for all Districts with Senior District Manager and St. Paul Staff. 4 yr degree or equivalent work experience in broadcast management. 7 yrs broadcast operations and technology exp. Hands on management exp. in Administration and Finance, programming, marketing and public relations, public affairs is a plus. Excellent written and verbal skills required. Send cover letter and resume to: Minnesota Public Radio, c/o MCG Human Resources (209); 444 Cedar Street, Suite 1900, St. Paul, MN 55101. AA/EEO Employer.

General Manager - WSBC-AM, Chicago's longstanding multicultural brokered station, is looking for a sales oriented general manager to maintain and build our position in the City's diverse communities. Very flexible hours. Fax resume, references, and salary history to 773/975-1301. (EOE).

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ENG Engineer (2): WABC-TV, NY seeks highly qualified individual with three to five years experience in medium market television news operation, editing ability on Sony 800 system and should also be proficient with Sony camera/deck operation combination. The ability to work unsupervised is a necessity as well as a valid driver's license. Please send resumes only to: Peter Menkes, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

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Broadcast Maintenance Supervisor: KBWB-TV, the San Francisco WB affiliate, is seeking a hands-on maintenance supervisor. You would be responsible for supervising the maintenance of studio and transmitter equipment, and our maintenance staff. WB-20 is in the early stages of transforming to digital broadcasting and you will be an integral part of this change. Experience working with Digital Beta, Beta-SX, 1", SNG and TVRO satellite systems, Townsend MSDC UHF transmitters, and microwave systems is desired. The ideal candidate will have 5 or more years analog and digital television broadcast maintenance experience, SBE certification is a plus and a FCC license is required. WB-20 is a division of Granite Broadcasting Corporation. We are offering an excellent benefit package and competitive salary. Please submit your resume to us by mail: Director of Engineering, KBWB-TV, 2500 Main Street, San Francisco, CA 94124 or by Fax to: 415-642-0571. KBWB-TV is an Equal Opportunity Employer.

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Chief Engineer: For television station. Hands on position, component level trouble-shooting essential. High power UHF transmitter and live microwave equipment experience needed. Send resume to: Gary Whitaker, GM, Springfield 33, KSPR-TV, 1359 St. Louis St., Springfield, MO 65802-3409.

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Promotion Manager: Can you lead a creative staff through a brainstorming session while chowing down your hot pizza with a frosty beverage? Paramount owned UPN affiliate WTOG-TV in Tampa, Florida has an immediate opening for a highly motivated Promotion Manager. Candidate must be a great writer, a proven producer and must be familiar with media buying and the really fun task of co-op reimbursement. 3-5 years of on-air promotion experience necessary, non-linear editing a must, sense of humor a plus, and management experience highly desirable. Please send resume and non-returnable demo to: Burley/Promotion, 365 105th Terrace N.E., St. Petersburg, FL 33716. No phone calls please.

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HELP WANTED PROMOTION

Promotion Manager: Retlaw Broadcasting Company is currently seeking a highly energetic, creative, and imaginative individual as Corporate Promotion Manager for two top performing FOX affiliates in the Southeast. Responsibilities include creating, implementing, and branding station image. Candidate must have experience and a thorough understanding of station and sales promotions. Copy writing skills a must and knowledge of linear and nonlinear editing process a plus. EOE. Please send or fax resume to: Attn: Director of Programming/Promotions, P.O. Box 12188, Columbus, GA 31917. Fax: 706-561-6505.

Media General Broadcast Group WTVQ-TV: If you love news promotion, we want you! WTVQ-TV, Lexington, Kentucky's ABC Affiliate, seeks an experienced Promotion Writer/Producer to join an aggressive marketing team. Must have at least one year promotion or news experience, strong writing skills, and an ability to create compelling promotions. Editing and computer skills preferred. Minimum of Bachelor's Degree in Writing, Broadcast Communications, or related field required. Send resume and reel to: Human Resources Dept., PO Box 55590, Lexington, KY 40555-5590. EEO M/F Drug Screening.

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Southern Oregon Public Television (SOPTV) seeks a dynamic, visionary leader for a growing public telecommunications organization. This person supervises all station functions including regulatory requirements, financial, technical and human resources. Send a cover letter containing a brief statement of philosophy for a local public television station and the benefits your experience will contribute to SOPTV's expectations for continued growth and development. Include a comprehensive resume with four professional reference names and telephone numbers, to Search, KSYS, 34 S. Fir Street, Medford OR 97501, by July 9. Salary depends on experience and competitive for stations with similar budget. EOE. For information: 541-779-0808

KUHT-TV: seeks a Director of Corporate Development. A minimum of three years in PTV or a non-profit agency with management experience that targets corporate, foundation and ad agency fundraising and a Bachelor's degree required. Full-time position with benefits. Send letter of application and resume to KUHT Director of Corporate Development (CD-1), University of Houston, Human Resources, Houston, TX 77204-5833. KUHT-TV is licensed to the University of Houston and Equal Opportunity/Affirmative Action institution.

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The leading Cable Advertising Sales Organization in Erie, has formed a partnership with other systems to bring the WB network to Erie. The WB Network has become the #1 choice for young adult viewers and provides marketers with the best opportunity to reach a very lucrative consumer base. A high school diploma or equivalent and two or more years of media sales experience is required. A college degree with sales experience preferred. Marketing or advertising knowledge of print layout, design, radio and television production. These positions carry a salary, plus monthly commissions, quarterly incentives and monthly automobile allowance.

Senior Account Executive - Erie, PA:

This position calls on major agency accounts in Western Pennsylvania and New York and Northeast Ohio. A high school diploma or equivalent, plus at least four years of media sales experience is required. A college degree plus major account experience is preferred. This position reports to the Erie, Pennsylvania Sales Manager and requires a goal-oriented individual who can work independently. This position carries a salary, monthly commissions, quarterly incentives and monthly automobile allowance.

Account Executive, Lake County, OH:

A high school diploma or equivalent and two or more years of media sales experience is required. A college degree with sales experience preferred. Marketing or advertising knowledge of print layout, design, radio and television production. This position carries a salary, plus monthly commissions, quarterly incentives and monthly automobile allowance.

Sales and Creative Coordinator:

Staunton, Virginia office; Candidate must be responsive to a changing environment. Responsible for writing TV scripts and creating support aids for presentations and advertising campaigns in an accurate and timely manner. Bachelor's degree required in communication arts, marketing, fine arts or related area or equivalent experience. Experience in one or more of the following areas preferred: TV and/or radio script writing, radio and/or television production, graphic design or print layout and design. Demonstrated ability to create marketing concepts using visual and written elements required. PC computer experience required, preferably word processing or graphic/illustration/page layout. Effective communication skills required. Minor lifting. This is an hourly position.

All successful candidates will be required to pass a drug/alcohol test, criminal records and drivers license check. This position includes the standard Adelphia benefits package such as vacation, sick/personal time, health insurance, dental insurance, 401k, and others.

Please forward resume to:

**Media Partners
19 Middlebrook Avenue
Staunton, VA 24401
Fax: (540) 886-4304**

Or E-mail: alunsford@adelphia.net

Applicants will be accepted through May 28, 1999 or until positions are filled.
Media Partners is an Equal Opportunity Employer.

HELP WANTED SALES



"I'd like to help you
with your career"
-Jim Birschbach-

**birschbach media
sales recruitment**
303-368-5900
Fax resume to: 303-368-9675

WNOL-TV WB38 in New Orleans is seeking a Local Sales Manager that will lead our local sales team into the next millennium. Candidate must have 3-5 years AE and Management Experience in television and also needs a working knowledge of TVScan, Qualitap, Scarborough and CMR. WNOL is one of the strongest WB affiliates, America's fastest growing television network. If you want to be part of this growth and can contribute to our continuing success send resume to A. Oliva, WNOL-TV, 1661 Canal Street, New Orleans, LA 70112. No Phone Calls. Deadline: May 27, 1999. EOE.

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

Traffic Manager: WCNC-TV/NBC6, a subsidiary of AH Belo located in Charlotte, NC, is looking for a Broadcast TV Traffic Manager. Bias traffic system experience is essential. We want a team player with several years' experience in commercial broadcast Traffic or as a Bias TV consultant. We are looking for a person who is a progressive forward thinker with good analytical instincts and excellent leadership skills. Must be able to train and develop personnel. Attention to detail and multi-tasking are a must. Qualified individuals please forward your resumes, salary history and cover letter to: (No Phone Calls, Please) NBC 6, Re: 99-18, Human Resources Department, 1001 Wood Ridge Center Drive, Charlotte, NC 28217. EOE / M / F / V / H.

Sales Application Representative: Tapscan's TV Division has an opening for a sales application representative. Primary responsibility will be to consult with and train clients on the various uses of our products. Industry knowledge, familiarity with Tapscan products and extensive travel is required. Qualified candidates should be energetic, motivated and have excellent communication and presentation skills. Possibility of leading to a sales position. For immediate consideration, fax resume to Barry Bates, 205-733-6268, or email to barry.bates@tvscan.com.

HELP WANTED SALES

Sales Manager and experienced Sales Professionals for Brownsville, Laredo and McAllen. Bilingual. Resumes to michael@z-tv.com or Zavaletta Broadcasting Group, 2334 Boca Chica Blvd., Suite 500, Brownsville, Texas 78520.

Sales Account Executive: Immediate opportunity to join the Number (#1) sales team in the Raleigh-Durham market. WTVB-TV, an ABC owned and operated station is seeking a television or radio account executive with 2-5 years experience and the desire to be part of a winning team. Applicants should possess excellent negotiating skills, the ability to make new business presentations and the creativity to meet the ever changing demands of our business. Computer proficiency and experience in utilizing various sources of research material helpful. This is an opportunity to join a great sales team, a great television station and a great company that all represent a great career opportunity. Please forward resume to William Webb, WTVB-TV, 411 Liberty Street, Durham, NC 27701. We are an EOE employer.

National Sales Manager: KHQA-TV/WEWB6, part of the Benedek Broadcasting Corporation group is seeking a self starter with positive leadership qualities who possesses a thorough understanding of ratings, research, pricing, promotion and inventory management. Ideal candidate must have a college degree, 3-5 years national rep firm experience and the ability to seek out new business. Please send resume to Tana Kenny, General Sales Manager, KHQA/WEWB6, 301 South 36th Street, Quincy, IL 62301. EOE.

Local Sales Manager: WVNY ABC 22 is looking for an energetic, creative individual who gets a charge out of local sales, sales management, and the challenges that presents. We are an up and coming young company in the 91st market in Burlington, Vermont. If you like rolling up your sleeves and jumping right in, here's your chance to live and work in one of the most desirable areas in the country. Please reply to: General Sales Manager, WVNY 530 Sherburn Road, Burlington, VT 05401. EOE.

Local Sales Manager Position WB39 WBZL Miami-Ft.Lauderdale. Let's cut through it! Great station, growing network, news, best syndicated product and, lest we forget, booming market! Only very sharp candidate who possesses great people skills and can be a team builder need apply. Excellent salary with excellent benefits for the right person! Local Sales Manager experience required. Fax resume to Cindy Lapp 954-921-6186. Tribune Broadcasting Company. We are an equal opportunity employer.

Account Manager: Tapscan's TV Division has an opening in their western region. Industry knowledge, familiarity with Tapscan products and extensive travel required. Qualified candidates should be motivated, energetic, possess a winning attitude and have strong closing skills. Excellent opportunity for the right person. For immediate consideration, fax resume to Barry Bates, 205-733-6268, or email barry.bates@tvscan.com.

Account Executive. WDSU-TV in New Orleans, LA has an immediate opening for an Account Executive. Prospecting and direct client contact is mandatory. Strong technical, bonding and closing skills essential. Prior broadcast sales experience a plus, but not mandatory for the successful candidate. Send resume with cover letter to Frank Ratermann, G.S.M., WDSU-TV, 846 Howard Ave., New Orleans, LA 70113. An Equal Opportunity Employer.

HELP WANTED SALES

General Sales Manager: Media General's NBC station in beautiful Charleston, SC seeks a General Sales Manager to supervise local, regional and national sales. The duties also entail controlling inventory and traffic and providing timely and accurate research reports to corporate and the station managers. The candidate should be highly motivated, well-organized with strong negotiation and presentation skills. Previous successful TV sales or Rep experience required. Send or fax resume and references to: WCBD-TV, Attn: General Manager, 210 West Coleman Blvd., Mount Pleasant, SC 29464. M/F EOE Final applicants drug screened.

HELP WANTED MARKETING

Marketing Manager: Manhattan based TV channel has immediate opening for ambitious individual to manage the day to day operation of marketing functions including advertising, promotions, affiliate communications, research & public affairs. BA Marketing or related field with 3 years supervising advertising/promotion agencies, 3-5 yrs in cable industry along with excellent interpersonal, organizational, communication & computer skills. Must be self-starter, results oriented & able to handle multiple projects in a fast paced environment. Competitive salary with excellent benefits. Send resume w/salary history to: P.O. Box 9052, Dept. RAG, Bethpage, NY 11714. Equal Opportunity Employer.

HELP WANTED NEWS

SINCLAIR COMMUNICATIONS, INC.'s TV stations cover over 25.9% of the U.S. and its top ten radio division operates in 10 separate markets. Sinclair's TV group includes affiliates with all 6 networks. As our phenomenal growth continues, we seek the one element which gives us the edge on the competition and the power to stay on top - the best people in the business. If you are a motivated team player with a successful track record, an opportunity may await you at Sinclair.

KVWB-TV, The WB affiliate in Las Vegas, NV is launching the market's very first hour long 10 PM newscast! We are looking for energy driven journalists who can think and execute in a style that clearly differentiates from the norm. If you are an executive producer, news or sports anchor, general assignment reporter, producer, photographer, assignment editor that meets these criterium then send your resume and/or VHS tape to Marc Weiner, News Director, KVWB-TV, 3830 South Jones Blvd., Las Vegas, NV 89103.



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EQUAL OPPORTUNITY EMPLOYER
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WOMEN AND MINORITIES ARE ENCOURAGED TO APPLY

HELP WANTED NEWS



TV Guide, Inc., is a global diversified media and communications company. TV Guide Magazine and TV Guide Channel are the largest print and electronic guidance products in the world.

TV Guide Networks, Inc., a TV Guide, Inc. Company, is seeking progressive, innovative candidates for its Tulsa office to fill the following positions:

Assignment Editor

Serve as the communications hub for all in-bound programming and information to the TV Guide Channel and act as the traffic coordinator for advertising and marketing production. Qualifications include:

- Minimum 3-5 years in newsroom or broadcast production environment
- BA preferred in journalism, mass communications, or marketing communications
- Knowledge of television production, post production, field production, and remote production, and knowledge of the entertainment industry and practices.

Producers (3)

Responsible for writing and producing TV Guide Networks programming segments, promotional spots and marketing projects. Qualifications include:

- 2-5+ years experience in television broadcast operations
- Extensive production and post-production experience
- College degree preferred

Graphic Designer

Responsible for concept creation and development of 2d/3d animation and composites for broadcast design of TV Guide channel on-air graphics. Qualifications include:

- 3-5 years experience working with video, print and interactive media
- Bachelors degree in graphic design preferred
- 6 years experience using: Adobe After Effects, Photoshop and Illustrator; Discreet Logic Flint; Alias/Wavefront Composer; Alias/Wavefront MAYA, PowerAnimator; Quark Express; Flash and Director; Apple Macintosh OS8; Silicon Graphics Workstations IRIX; and Windows NT.

TV Guide offers a comprehensive benefits and compensation package. Qualified applicants are encouraged to send resume and cover letter to:

TV Guide Networks, Inc.

Human Resources - Ad Code BC-01
7140 S. Lewis Avenue, Tulsa, OK 74136
(918) 488-4979 facsimile
hr@tvguide.com email preferred
www.tvguidelnc.com

EOE

Washington, D.C. Photographer/Editor for Univision Television Bureau, with good news judgement, good editing skills, a good eye and able to shoot a variety of story types. Bilingual Spanish/English. Tape/resume: Univision, Box 45073, Los Angeles, CA 90045-5073. EOE.

Writer/Producer: Seeking creative, enthusiastic writer/producer to write hard-hitting news and image marketing spots. You'll be given the chance to do high quality work at Charlotte's number one station. Experienced candidates with killer reels are urged to call (704) 335-4823 today. Will be interviewing at Promax. Rush your tape and resume to: Roxann Nelson, WSOC-TV, Dept. 95, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F.

WAKA-TV is looking for a take-charge News Director with excellent management skills. Must have strong people skills and be a team player. Three to five years experience as TV News Director. College Degree. Send resume and news philosophy to: Human Resources Director, 3020 East Blvd., Montgomery, AL 36116. EOE.

HELP WANTED NEWS

Univision 23 is looking for Reporter who has the ability to direct a Photographer on the field. Able to do a live (shot) presentation, clear understanding of the use of public records. At least two years experience reporting. Bachelors degree and fluency in Spanish and English are required. Apply in person or send resume and non-refundable tape to: Helga Silva, News Director, 9405 N.W. 41 St., Miami, FL 33178.

TV News Photographer - WAVY-TV is looking for an experienced, creative photojournalist to shoot and edit local TV news. Must be able to catch the viewers attention by consistently shooting creative, upbeat stories for local newscasts. Experience in microwave live van operations required. Knowledge of computers a must. Send tape and resume to Jeff Myers, Chief News Photographer, WAVY-TV, 300 Wavy St., Portsmouth, VA, 23704. No phone calls please! WAVY Television is an equal opportunity employer.

Reporter/Photographer: Television news reporter for entry-level NBC affiliate in a growing, diverse market. Journalism degree and some experience preferred. Employee will cover local stories. Must be prepared to shoot, edit, and write news stories. Drug screen required. Please send cover letter and resume to NBC 25, Dept. W, 13 East Washington Street, Hagerstown, MD 21740. Quorum Broadcasting is an Equal Opportunity Employer.

Reporter. WAFF-TV a Raycom station in Huntsville, AL is looking for an experienced reporter. We need veteran reporter who can enterprize, develop sources and own the top story. Journalism degree. Valid drivers license. Ability to work under pressure. If you qualify send a VHS tape and resume to: WAFF-TV, P.O. Box 2116, Huntsville, AL 35804, Attn: Human Resources. EOE.

Reporter. WHAS11 is seeking a motivated, self-starting reporter to join award winning daily magazine show - Louisville Tonight Live. Duties include creative daily story production and live shots. College degree and 3 years previous experience preferred. Anchoring experience preferred. Interested candidates forward resume, tape (non-refundable) and cover letter to: Cindy Vaughan, Human Resources Director, HR #918, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. Belo Kentucky, Inc. is an Equal Opportunity Employer M/F/D/V.

Photographer/Editor: Full time News Photographer/Editor wanted in growing, competitive market. Must have experience in shooting/editing on DVC-PRO or Beta formats. Avid Newscutter is a plus. Must have Microwave Live Truck experience. Must be able to work quickly under multiple deadline pressure. Send tape (DVC-PRO, Beta or VHS) and resume to Box 01548, by June 1, 1999. EOE.

News Video Tape Editor: WESH, the NBC and Hearst-Argyle Television station in Orlando has an opening for News Video Tape Editor. Applicant must be able to edit on Sony Beta edit decks. Must be competent and fast at editing, voice-over's, voice-over bites and complete packages. Ideal candidate should have two to three years experience in editing, and general news production. Send resume to Russ Kilgore, News Director, WESH-TV, 1021 N. Wymore Rd., Winter Park, FL 32789. An Equal Opportunity Employer.

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

HELP WANTED NEWS

News Producer: Needed to produce one or two newscasts a day. Strong writing skills and news judgement required. Our station has state of the art editing and computers. Send letter and resume to Veronica Bilbo, EEO Officer, KPLC-TV, P.O. Box 1490, Lake Charles, LA 70602. EOE.

News Producer: WSOC-TV is looking for a strong storyteller who loves live News and winning. This is a number one shop that loves to rock 'n roll on breaking news. Two to three years previous experience required. If you like to win and want to learn in one of the best shops in the country, send tape and resume to: Mike Goldrick, News Executive Producer, WSOC-TV, Dept. 95, 1901 N. Tryon Street, Charlotte, NC 28206. EOE M/F.

News Executive Producer: WSOC-TV is looking for a creative leader who knows News and loves to win. We are a demanding number one shop with very high expectations...if you are an experienced Senior producer, or are already in the management ranks but looking to grow, then please contact us right away. In addition to directing editorial content of shows, you'll be responsible for crews, copy editing, and high production values. You must be able to grasp "the big picture" as well as solve little problems quickly and efficiently. If you're interested send tape and resume to: Vicki Montet, News Director, WSOC-TV, Dept. 95, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F.

Live Truck Operator/Photographer: Full time Live Truck Operator/Photographer wanted in growing, competitive market. Must have experience with Microwave Live Truck and shooting. Must be able to work quickly under multiple deadline pressure. Please send tape (Beta or VHS) and resume to Box 01549, by June 1, 1999. EOE.

News Director: Clear Channel's WXXA-TV, Albany's FOX affiliate, seeks dynamic, aggressive, innovative News Director to lead expansion of successful news operation into new dayparts. Position requires 5+ years senior news management experience plus ability to oversee personnel, financial and day-to-day operations. If you welcome challenges and want to join one of broadcasting's top station groups, send resume and non-returnable VHS tape of your news product to: Station Manager, WXXA-TV, 28 Corporate Circle, Albany, NY 12203. No phone calls, please. EOE.

News Director: Medstar Television, Inc., the nation's leader in televised medical news and health information, needs a hands-on news director who understands quality, accuracy, and good storytelling. You may be a news director, assistant, or EP looking to move up or move into a different kind of news production. We need your experience, your energy, and your ability to motivate our professional staff of reporters and producers. This is a rare opportunity for the right candidate. Send your resume and salary requirements in confidence to Search Committee, Medstar Television, Inc., 5920 Hamilton Blvd., Allentown, PA 18106. Or you may send an e-mail to recruit@medstar.com; attached files should be in ASCII format. No calls/EOE.

KJRH 2NBC is seeking qualified applicants for these positions: 10PM Producer - previous producer experience required; Part-Time Associate Producer - previous producer experience preferred; Part-Time Editor - previous video editing experience preferred. No Phone Calls Please. Send resume to: KJRH 2NBC, Lori Doudican, PO Box 2, Tulsa, OK 74101. EOE.

HELP WANTED NEWS

News Assignment Editor. KSBY 6, NBC for the central coast of California, seeks a full-time Assignment Editor. Primary responsibilities include coordinating daily news coverage within the newsroom, answering phones, developing contacts and sources in the market area, and organizing two editorial meetings daily. The person hired will show a demonstrated ability to get along with people, have strong knowledge of current affairs, thrive under pressure and possess good organizational skills. Send resume and cover letter to Personnel, KSBY-TV/M, 467 Hill Street, San Luis Obispo, CA 93405. EOE. No phone calls please.

Morning Weather Anchor/Reporter. Are you ambitious, energetic and a team player? Then we need you! WREX-TV, the NBC station in Rockford, IL, needs a Morning Weather Anchor/Reporter with strong reporting skills and lots of personality. Must be creative and enjoy being involved in the community. Experience preferred. Send resumes and tapes to Maggie Hradecky, News Director, P.O. Box 530, Rockford, IL 61105.

KVIE Channel 6 seeks managing producer to format and design shows for weekly public TV magazine show. Supervise & hire staff; direct graphics. Ability to work effectively with program and station staff. Work under pressure; meet deadlines; excellent writing and creative skills; able to travel and work flexible hours. Three years experience as exec producer and 5 years experience in writing, field, segment, line & show producing for TV. Send cover letter/resume to Human Resources, KVIE, Inc., P.O. Box 6, Sacramento, CA 95812 or send e-mail to humanresources@kvie.org. Open until filled. No calls. EOE.

KVIE Channel 6 seeks videographer to provide high quality, imaginative videography for a local and national series. Operate field camera, recorders & ancillary field equipment. Knowledge of set-up and operation of field cameras and VCR's, location lighting equipment, set & mixing of microphones. Ability to work effectively with producers, staff, and talent. Three yrs experience in field production or news. Able to work varied schedule, including weekends; frequent travel. Send tape & resume to Human Resources, KVIE, Inc., P.O. Box 6, Sacramento, CA 95812 or send e-mail to humanresources@kvie.org. Open until filled. No calls. EOE.

Investigative Reporter: Immediate Opening. Must ask the tough questions and enterprise stories that make a difference. Send videotape, resume, and references to Rick Moll, News Director, WANE-TV, 2915 W. State Blvd., Ft. Wayne, IN 46808. EOE-M/F. No calls please.

General Assignment Reporter: ABC affiliate looking for a strong, take-charge, individual to work Wednesday through Sundays as general assignment reporter. College degree in Journalism or related field. Send tape, writing examples and resume to Kathleen McLain, WMDT-TV, 202 Downtown Plaza, Salisbury, MD 21801. An Equal Opportunity Employer.

Bureau Reporter/Photographer: WSOC-TV is looking for a multi-talented storyteller to run one of our bureaus. This person is responsible for making contacts and generating story ideas from this area of our market. This person should be able to shoot & edit as well as deliver on-camera. If you can do the job, please contact: Robin Whitmeyer, Senior Executive Producer News and Special Projects, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. No phone calls please. EOE M/F.

HELP WANTED NEWS

Executive Producer: WJW FOX 8 Cleveland is looking for an Executive Producer. EP handles day to day supervision and coordination of the 5pm & 6pm newscasts, including supervising all personnel contributing to the shows. EP also oversees all formats, lineups, production elements and scripts. Must have strong news judgement. Minimum 3-5 years television news production experience in a mid to large market; news management experience preferred. Must be familiar with the latest production and packaging techniques. Send letter, resume and non-returnable tape to WJW TV, Human Resources, Attn: Executive Producer Opening, 5800 S. Marginal Road, Cleveland, OH 44103.

Executive Producer: If you are a producer and would like to move up to management, this position is for you. Our Executive Producer is responsible for supervising the production of all newscasts. This job includes producing one newscast a day. Our station has state of the art editing and computers. Send letter and resume to Veronica Bilbo, EEO Officer, KPLC-TV, P.O. Box 1490, Lake Charles, LA 70602. EOE.

Director: ABC affiliate by the beach seeks experienced director/supervisor for our studio and location newscasts. Knowledge of all studio operations and equipment (Grass Valley 250) and related news operations (AP NewsWire System). Strong leadership skills to train and motivate personnel. Computer graphics experience a plus. Send tape and resume to: John Cannon, Operations Manager, WMDT-TV, 202 Downtown Plaza, Salisbury, MD 21801. WMDT-TV is an equal opportunity employer.

Assignment Editor News Department. Requirements and duties: This individual is directly responsible for the content function of the TV Newsroom determining what stories are covered, by whom, and in what fashion. This individual works closely with the News Director, Assistant News Director and Executive Producer in determining the content direction of the station, and must help communicate that to reporters, photographers and producers. This is a management position which carries great responsibility, demands creativity, excellent news judgement and contacts. The ideal candidate has knowledge of the Fort Wayne news market and experience in news as a reporter/producer/photographer, etc...preferably within the Fort Wayne market. A working knowledge of computers is a plus. Send resumes to WPTA-TV, P.O. Box 2121, Fort Wayne, Indiana 46801. EEO Employer.

Anchor: Anchor to compliment female co-anchor for 5pm and 10pm newscasts with KDLT, the NBC affiliate in Sioux Falls, SD. Prefer candidates with 3-5 years anchor experience, with good writing, reporting and producing skills. Send resume and non-returnable tape to: KDLT-TV, Madeline Shields, News Director, 3600 S. Westport Avenue, Sioux Falls, SD 57106. F/M, EOE.

Anchor/Reporter: WSOC-TV is looking for a weekend morning anchor who wants to grow with the number one station in Charlotte. We're looking for an energetic player who enjoys the street as much as the anchor desk. Previous full time anchoring experience. No beginners. Send tape and resume to: Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. EOE M/F.

HELP WANTED NEWS

Anchor/Reporter: WSOC-TV is looking for a weekend anchor who still enjoys being on the street and working the lead story. Previous full-time anchoring experience required. This is not for beginners. We want a seasoned storyteller who wants to make a commitment to Charlotte, and the number one News operation in town. Send tape and resume to: Vicki Montet, News Director, WSOC-TV, Dept. 95, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F.

AM Co-Anchor/Producer: ABC affiliate looking for a strong talent to help produce and co-anchor weekday morning newscasts. Some reporting required. College degree in Journalism or related field. Send tape, writing examples and resume to Kathleen McLain, WMDT-TV, 202 Downtown Plaza, Salisbury, MD 21801. An Equal Opportunity Employer.

HELP WANTED CREATIVE SERVICES

Design Supervisor: WESH, the NBC and Hearst-Argyle Television station in Orlando, has an opening for a design supervisor. Candidate should be experienced working with Chyron LibertyPaint, Mac computers with an Adobe suite of software including After Effects, and non-linear editing. Will work with Creative Services Director and staff of creative artists to create and oversee all on-air and print graphics. Great Company, great place, great station, great people. Send resume and non-returnable reel/samples of work to Paul Greeley, Creative Services Director, WESH-TV, 1021 N. Wymore Rd., Winter Park, FL 32789. Questions? E-mail to Paul.Greeley@wesh.com. An Equal Opportunity Employer.

Dynamic Central Texas television station is seeking an experienced Commercial Producer. The successful candidate will work closely with Production Operations Supervisor, as well as other commercial producers and videographer. Qualified applicants must possess the ability to produce effective commercials, write and produce long-form videos, as well as a variety of special projects. Commercial or promotion writing experience required; knowledge of linear and non-linear editing and field shooting desired. Two years experience and a bachelor's in communications required. Please send resume, demo tape (VHS) and salary requirements to Production Operations Supervisor. Position closes 5/21/99. Reply to Box 01546 EOE.

Dynamic Central Texas television station is looking for an experienced Videographer. Position includes lighting, shooting and editing commercials for local clients. Producing, writing and non-linear editing experience moves you to the top of the list. Qualified candidates should have two years experience and a bachelor's in communications. Send resume, demo tape (VHS) and salary requirements to Production Operations Supervisor. Position closes 5/21/99. Reply to Box 01547 EOE.

Are you creative, organized and a leader, looking to make a change? This could be your opportunity to work with a successful Fox Affiliate in Baton Rouge. If you're self motivated and can create, write, produce and edit innovative promotions both on-air and in other areas, then call Damian Calato, GM at (225) 769-0044 or fax your resume to (225) 769-9462. Please include a tape of your recent work.

Promotion Producer. We're a Fox station where news is a priority. So is creativity. Topical, series and image promotion. We have the tools. You need at least two years experience; Non-linear editing experience preferred. Tape/resumes to Promotion Manager, WALA-TV, 210 Government Street, Mobile, Alabama, 36602. EOE, M/F.

HELP WANTED PROGRAMMING

Programming & Promotions Manager - We are looking for that unique broadcaster who can combine creativity, high energy and motivation here at KSTW UPN 11 in Seattle, Washington. Experience is a must and results are expected. Send tape, resume and salary requirements to: Dick Williams EVP/GM, KSTW-TV, P.O. Box 11411, Tacoma, WA 98411. EOE.

**SITUATIONS WANTED NEWS
PUBLIC AFFAIRS**

Black female broadcaster looking again. Deborah Allen 254-752-6510.

SITUATIONS WANTED NEWS

Producer to create, produce, AP and/or Host local programming, kids and teen shows. Segment Produce/AP/Audience Coordinator on talk shows and highly experienced Studio Audience Warm-up. Any market. MSG: 718.379.8751 PGR: 888.369.0357

CABLE**HELP WANTED PROMOTION****ON-AIR PROMOTION
PLACEMENT MANAGER**

Seeking an On-Air Promotions Placement Manager to manage a department of 10 Promotion Supervisors and to oversee the placement of on-air promotion for a number of Regional Networks. Must be able to work in a fast-paced multi-channel cable environment. Previous experience in On-Air promotion planning and placement is essential.

Must be prepared to manage a group of sports enthusiasts in a sometimes hectic situation and be willing to relocate to Texas. We offer challenging career opportunities, competitive salaries and excellent benefits.

For immediate consideration, please submit your resume and salary history to: **Broadcasting & Cable, Box #01550, 245 W. 17th St., 7th Floor, New York, NY 10011.** Equal Opportunity Employer.

HELP WANTED TECHNICAL**TURNER STUDIOS****DIRECTOR OF TECHNICAL OPERATIONS**

Reports to VP of Engineering for Turner Studios. Responsible for technical readiness of Turner Studios. Must have proven engineering management skills and ability to consolidate varied Turner Studios Engineering departments and activities. Ability to manage an overview of Turner Studios Engineering global needs, and present strategic and unified solutions. Must have the ability to create engineering project budgets and timelines, and track related accounting details. Experience in the television systems design/installation, and television systems engineering/maintenance a must.

Minimum of five years experience at network level television engineering or post-production engineering, with a minimum of a two-year associate degree in electronic technology or equivalent. Must be a resourceful self-starter with ability to make decisions. Must have ability to find creative solutions to television problems. Must possess good organizational skills and be capable of reviewing and supervising management-level engineers.

Please send all contact information to:

Kevin B. Shorter
Vice President of Engineering
Turner Studios
1050 Techwood Drive NW
Atlanta, GA 30318

HELP WANTED TECHNICAL



Global sports entertainment company with ATTITUDE!!!

And A State-Of-The-Art TV Facility In Stamford, CT Has The Following Openings

POST PRODUCTION EDITOR

Duties include editing of domestic and international sports shows in both a linear and non-linear format. Flexible hours. Knowledge of Grass Valley editors and switchers a plus.

TAPE OPERATOR

Duties include setup and execution of all tape formats and the recording and duplication of satellite and fiber transmissions. Ability to handle multiple tasks simultaneously and flexible hours required. Minimum 3 years experience.

MAINTENANCE ENGINEER

Duties include maintenance of on and off-line suites, master control and audio facilities. Familiar with all Sony tape formats and Grass Valley editors and switchers. Knowledge of Devious and K-Scope a plus. 3 to 5 years experience required.

Candidates for these positions must possess excellent interpersonal skills and enjoy working in a team environment. Send resume indicating position of interest to: Human Resources

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E-MAIL: matt.deluca@titansports.com



HELP WANTED SALES

Director Mid-Atlantic Region

Cable network seeks aggressive, personable, motivated professional w/5-8 years affiliate sales, account management & negotiations to join its NY based Affiliate Relations team. Must have strong customer relationships and presentation skills. Extensive travel. BA required.

Excellent benefit package. Mail resume w/salary history: 12700 Ventura Blvd., Studio City, CA 91604, or Fax 818/755-2446. Visit us at www.odysseychannel.com. EOE.



A HALLMARK & NELSON NETWORK

You can simply fax
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Here's what we're looking for:

ASSOCIATE CREATIVE DIRECTOR: This is the perfect job for an all-purpose creative all-star. You'll assist the VP of marketing in overseeing the creative direction of all promotion materials. You'll also be writing and producing special projects, image campaigns and radio spots. Applicants should have at least 3 years' experience as a senior writer/producer or creative director and a great demo reel (3/4 or VHS ONLY). (JOB CODE: ACD)

WRITER/PRODUCERS: We're looking for people who can think conceptually, find the right spin for a story and nail it with clever, compelling copy. You should also have a great visual sense, a feel for graphics, and know how to find that perfect piece of music to make the whole package come together. Applicants should have a minimum of 3 years' experience writing and producing on-air promotion, and the demo reel to prove it (3/4 or VHS ONLY). (JOB CODE: W/P)

ASSOCIATE PRODUCERS: Sure, you'll have to pull and log tapes, arrange feeds, etc. But you'll also have the opportunity to grow creatively by helping out with the writing, screening, and producing of on-air and radio spots. Qualified candidates should be highly organized, with post-production experience, and have an ability to write and desire to produce on-air promotion. (JOB CODE: AP)

BROADCAST GRAPHICS DESIGNER: We need a great designer who loves doing logos, promo packages, animation, and has a good sense of typography. Applicants should have at least 2 years' broadcast design experience and be able to work on Mac and Quantel (Hal or Henry preferred). (JOB CODE: BGD)

We offer a competitive salary and benefits package. For immediate consideration, please send your resume, indicating JOB CODE, and reel where applicable, to: Attn: RC, 5750 Wilshire Blvd., Suite 545, Los Angeles, CA 90036. No phone calls or hand deliveries, please. EOE.



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Analyst, Access & Bandwidth Strategies Practice: Jupiter Communications, a research and advisory firm with offices in London and New York City, seeks an Analyst to focus on research related to the Internet access and bandwidth. Position will be based in New York. Duties include: leading report development and research projects, answering retainer-based client queries, and participating in sales calls. Requirements include: 3-5 years experience in telecom/cable/satellite industry, management consulting or equity research, and in-depth understanding of the competitive dynamics and economics associated with the cable TV, telecommunications, and interactive service industries, enabling Internet technologies, and the overall consumer Internet market. Candidate should also possess superior writing and presentation abilities, and a good analytical mindset. Opportunity for advancement in a high growth company. Salary, bonus, stock options. MBA preferred. Please send resume and cover letter with salary requirements to: Amy Bromberg, Job code: STP, Jupiter Communications, 627 Broadway, NY, NY 10012. Fax: 212.780.5219. email: jobs@jup.com. No calls please.

HELP WANTED INSTRUCTION

ITHACA COLLEGE ROY H. PARK SCHOOL OF COMMUNICATIONS

PARK DISTINGUISHED CHAIR IN COMMUNICATIONS

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

An M.F.A. or Masters degree is required in Communications or a related field. Applicants must have a strong record of professional accomplishment as a director, producer, videographer, or sound designer in traditional and/or new media. Primary teaching responsibilities will correspond to the individual's area of expertise. The candidate must have experience with and/or a strong commitment to working with undergraduate students in a program which blends liberal arts study with professional communication theory and practice.

The successful applicant will have a range of professional opportunities, including, but not limited to, working with School co-curricular media by formally critiquing student co-curricular work and assisting in the production of co-curricular content; developing specific programming initiatives, including special seminars, institutes, and workshops for working professionals and communication educators.

The individual will also have the opportunity to develop and maintain a creative/artistic program of activity, incorporating both internal and external funding. We are especially interested in individuals who will work collaboratively with faculty, staff, and students in the Park School using the School's state-of-the-art technology and facilities.

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

Nominations and applications should be sent to Dr. Thomas W. Bohn, Dean, Roy H. Park School of Communications, Ithaca College, Ithaca, NY 14850-7250. Telephone (607) 274-3895; fax (607) 274-1108. Screening begins June 1st and will continue until the position is filled.

The position is available August 15, 1999 or possibly, January 15, 2000, pending the successful applicant's schedule and commitments.

Ithaca College is an independent, residential, comprehensive college with an undergraduate enrollment of approximately 5,600. It is located in the Finger Lakes Region of central New York.

The Roy H. Park School of Communications is one of four professional schools within the College, and enrolls approximately 1,100 majors in three undergraduate departments (Television-Radio, Cinema and Photography, and Organizational Communication, Learning and Design); a B.A. in Journalism, a B.S. in Telecommunications Management, a B.F.A. in Film, Photography and the Visual Arts, and a B.A. in Media Studies are also offered. The Graduate Studies program offers an M.S. in Communications. The Communications curriculum is augmented by state-of-the-art audio, video, film, photography, multi-media and telecommunications facilities in an 80,000 square foot building which was dedicated in September, 1989. The School is the recipient of \$27 million in grants from the Park Foundation and the Pendleton Estate Gift which will continue to develop the School's state-of-the-art curriculum.

Ithaca College is an Equal Opportunity/Affirmative Action University. Members of underrepresented groups (including people of color, persons with disabilities, Vietnam veterans and women) are encouraged to apply.

HELP WANTED SALES

Are you an experienced television salesperson, who wants to break free from the confines of your Dilbert lifestyle? We are an independent production company that has a hot new project that could be the springboard to financial freedom, as well as a way out of your cubicle. With more than three projects to represent (one well established) there is opportunity for multiple revenue streams! Beginning salary + commission. Call (909) 336-4833!

Sales Opportunities:

Broadcasting and Cable is currently accepting resumes for current and future openings within our sales team in the following categories. Broadcasting and Cable is published by Cahners Business Information. Cahners publishes 128 business magazines and provides 18 business communities with online services, custom publishing, directories, research and direct mail lists.

Classified/Telemarketing Sales Manager

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

Advertising Sales Coordinator

We seek an energetic, organized self starter who will provide sales and administrative support to advertising sales team. Ideal candidate should have excellent communication skills, thrive in a fast-paced deadline driven environment and be detail-oriented. Previous experience in sales or publishing a plus. Excellent growth opportunity.

We offer a competitive salary and comprehensive benefits package. For consideration, please send fax/e-mail your resume to: **Cahners Business Information, Human Resources Dept., 245 W. 17th St., New York, NY 10011. Fax: (212) 463-6628 or E-Mail: bpflaumer@cahners.com. Visit our website at www.cahners.com.** As an equal opportunity employer, Cahners provides a work environment free from all forms of discrimination. This commitment to a diverse workforce is the source of our strengths.

HELP WANTED MANAGEMENT

Program Director/National Talk Service. DIR.com is looking for somebody willing to be part of a new world of broadcasting. Must have strong knowledge of the internet. *Research Director* with radio background plus knowledge of the internet, ready to be part of something new and exciting. Send resumes - no phone calls please to DIR.com, 32 East 57th Street, 7th Floor, New York, NY 10022 - Attention: Scott Grodnick.

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Product Specialists - Graphics Systems Products

We have openings for Product Specialists who will be responsible for demonstrating all Chyron Graphics Systems products which include the iNFiNiT! Family, Aprisa® StillStore, Liberty Paint and the Duet® platform. Candidates should be proficient on at least one of these systems and will be trained on all other platforms. Responsibilities include creating graphics elements for demonstrations and on-site customer training. More than 50% travel required. Preference is for Melville, L.I. or East Coast home base. Must understand broadcast graphics applications.

Together we can make the future work.

We offer competitive compensation and excellent benefits. For confidential consideration, please send/fax/e-mail your resume, indicating position desired and salary requirements to: Human Resources, Chyron Corporation, 5 Hub Drive, Melville, NY 11747. Fax: 516-845-2090 or e-mail to: careers@chyron.com. We are an equal opportunity employer dedicated to affirmative action.

CHYRON
www.chyron.com

HELP WANTED NEWS

Writers for daily TV/Radio news. 2 years, major market experience. Military a plus! Resume, VHS: Donna King, 3 Roads, 1501 Lee Highway, Suite 201, Arlington, VA 22209.

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

For Sale, 6000 watt fm with 50,000 watt upgrade on Florida gulf coast. \$425,000 cash. Contact The Connelly Co. (813)-991-9494.

*Central Maine 6kw super A, good equipment, only station serving county seat, trading center w/\$230M retail sales, beautiful lifestyle, \$300K. *Vermont 25kw FM/1 kw-U AM Combo. Only stations in county. Owned studio/office/large tower & antenna RE w/tower rent income. Excellent equipment. Positive c/f. \$1,400,000; terms. NE Media - Mike Rice 860-455-1414.

LEGAL NOTICE

UNITED STATES BANKRUPTCY COURT
EASTERN DISTRICT OF NEW YORK

In re

SOL HORENSTEIN and C. MURIEL
HORENSTEIN, a/k/a C. MURIEL
MOONEY, d/b/a QNS, d/b/a WNYG
a/k/a BABYLON BAYSHORE
BROADCASTING CO.,

Chapter 7

Case No.
892-83419-346

Debtors.

NOTICE OF HEARING TO CONSIDER INTENDED SALE, OBJECTIONS AND COMPETITIVE BIDS

PLEASE TAKE NOTICE that on June 2, 1999 at 10:00 a.m., a hearing will be held before The Honorable Francis G. Conrad, United States Bankruptcy Judge, in his courtroom at the United States Bankruptcy Court, Eastern District of New York, 1635 Privado Road, Westbury, New York 11590, to consider: (a) the Trustee's proposed sale of the estate's right, title, and interest in and to the following Property: (i) a Federal Communications Commission license to operate radio station WNYG 1440 AM issued to Bienvenida Communications Group, Inc. and assigned to the Trustee by involuntary assignment, (ii) all of Bienvenida's personal property pledged to the debtors, including the WNYG radio transmission equipment, and (iii) the WNYG real property and improvements mortgaged to the debtors located at 404 Route 109, Babylon, New York 11704, under the terms and conditions of a Sale Agreement with Forman Broadcasting, Inc., for a purchase price of \$850,000, free and clear of all liens, claims and encumbrances; (b) objections to the sale; and (c) higher and better offers for the sale of the Property that may be received by the Trustee at the hearing.

PLEASE TAKE FURTHER NOTICE that copies of (a) the Order scheduling the hearing and approving objection and bidding procedures, and (b) the Trustee's Motion in support of the sale, containing a detailed description of the Property and a copy of the Sale Agreement, is on file with, and may be inspected during regular business hours at, the Office of the Clerk of the Court at the above address or by request to the undersigned counsel for the Trustee.

Dated: Garden City, New York
May 5, 1999

PHILLIPS NIZER BENJAMIN
KRIM & BALLON LLP
Attorneys for Bonita Rae Béquet,
Esq., Trustee
600 Old Country Road
Garden City, New York 11530
(516) 229-9400
Attn: Leslie S. Barr, Esq.

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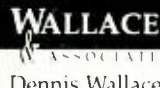
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CHANGING HANDS

The week's tabulation of station sales

TVS

WABU(TV) Boston and satellites
WNBU(TV) Concord, N.H./Boston and
WZBU(TV) Vineyard Haven/Provi-
dence/New Bedford, Mass.

Price: \$40 million (see story, page 37)

Buyer: DP Media Inc., Palm Beach, Fla. (Devon W. Paxson, vice president; spouse Rolyck C. Paxson, president/owner); owns five other TVs. Note: Paxson is son of Paxson Communications Corp. owner Lowell W. "Bud" Paxson

Seller: Boston University Communications Inc. Television (Robert D. Gordon, president/general manager); no other broadcast interests.

University owns WBUR-FM Boston. Note: BU acquired WABU for \$3.8 million in September 1993, WNBU for \$300,000 in 1995 and WZBU for \$250,000 in 1994

Facilities: WABU: ch. 68, 1,350 kw visual, 135 kw aural, ant. 870 ft.; WNBU: ch. 21, 1,860 kw visual, 186 kw aural, ant. 1,128 ft.; WZBU: ch. 58,

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ **\$68,100,000** ■ 2
 Combos ■ **\$88,475,000** ■ 5
 FMs ■ **\$83,665,450** ■ 9
 AMs ■ **\$1,620,000** ■ 2
 Total ■ **\$241,860,450** ■ 18

SO FAR IN 1999

TVs ■ **\$1,423,719,005** ■ 35
 Combos ■ **\$710,745,030** ■ 60
 FMs ■ **\$624,777,663** ■ 100
 AMs ■ **\$87,504,500** ■ 75
 Total ■ **\$2,846,746,198** ■ 270

1,191 kw visual, 119.1 kw aural, ant. 470 ft.

Affiliation: Independent; to be Pax TV

KMIR-TV Palm Springs, Calif.

Price: \$28.1 million

Buyer: Journal Broadcast Corp., Las Vegas (Kristine G. Foate, president);

owns/is buying three other TVs, 12 AMs and 22 FMs

Seller: Desert Empire Television Corp., Palm Desert, Calif. (John Conte, president); no other broadcast interests

Facilities: ch. 36, 490 kw, ant. 679 ft.

Affiliation: NBC

Broker: Kalil & Co.

COMBOS

WICC(AM) Bridgeport-WEBE(FM)

Westport/Bridgeport, Conn.

Price: \$66 million (B&C, May 10)

Buyer: Aurora Communications LLC, New Canaan, Conn. (Frank D. Osborn, president/7.3% owner;

Frank G. Washington, board member/3.6% owner; Aurora Management Inc., 72.9% owner [Osborn owns 80% of AML; Washington owns 20%]); is buying WFAS(AM) White

Plains and WZZN(FM) Mount Kisco, N.Y. (see item, below). Washington owns 89% of manager of WJBR-FM

Wilmington, Del.; 33.3% of KBCB(TV) Bellingham/Seattle, Wash., and 20% of WHTV(TV) Jackson/Lansing, Mich.

Seller: ML Media Partners, New York (I. Martin Pompadur, managing partner); no other broadcast interests

Facilities: AM: 600 khz, 1 kw day, 500 w night; FM: 107.9 mhz, 50 kw, ant. 383 ft.

Formats: AM: AC/talk; FM: AC

Broker: Communications Equity Associates (seller)

WFAS-AM-FM White Plains and WZZN(FM) Mount Kisco, N.Y.

Price: \$20.25 million

Buyer: Aurora Communications (see WICC(AM)-WEBE(FM) item, above)

Seller: Capstar Broadcasting Corp., Austin, Texas (R. Steven Hicks, chairman/3.2% owner; brother Thomas O. Hicks, principal owner/chairman, Hicks, Muse, Tate & Furst Inc.); owns/is buying 90 other AMs and 221 other FMs. Note: Capstar is being purchased by Tom Hicks' Chancellor Media Corp.

Facilities: WFAS(AM): 1,230 khz, 1 kw; WFAS-FM: 103.9 mhz, 600 w, ant. 669 ft.; WZZN: 106.3 mhz, 3 kw, ant. 440 ft.

Formats: WFAS(AM): news/talk; WFAS-FM: AC; WZZN: jazz

KVOW(AM)-KTAK(FM) Riverton, Wyo.

Price: \$875,000

Buyer: Edwards Communications LC, Seneca, S.C. (Jerry Edwards, president); owns WKYO(AM)-WIDL(FM)

EVENING POST PUBLISHING COMPANY

Ivan Anderson, Chairman

has agreed to acquire

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

PATRICK  COMMUNICATIONS

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Caro, Mich.

Seller: Riverton Broadcasting Inc., (Steve Kehl, manager); no other broadcast interests

Facilities: AM: 1,450 khz, 1 kw; FM: 93.9 mhz, 50 kw, 951 ft.

Formats: AM: easy listening; FM: country

**12.5% of WVJP-AM Caguas, P.R.-
WVJP-FM Caguas/San Juan, P. R.**

Price: \$700,000

Buyer: HQ 103 Inc., San Juan (Isabel Ruiz Rodriguez, president); owns WDIN(FM) Camuy/San Juan, P.R.

Seller: Hector Manuel Pereira Esteves, Guaynabo, P.R.; no other broadcast interests

Facilities: AM: 1,110 khz, 2.5 kw day; FM: 103.3 mhz, 28 kw, ant. 1,906 ft.

Formats: AM: Spanish; FM: AC

WFSC(AM)-WRFR(FM) Franklin, N.C.

Price: \$650,000

Buyer: Chase Broadcasting Inc, Birmingham, Ala. (Gordon Van Mol, president); owns WGHC(AM)-WRBN(FM) Clayton, Ga.

Seller: Cross Country Communications Inc., Franklin (Josephine Zachery, president); no other broadcast interests

Facilities: AM: 1,050 khz, 1 kw day; FM: 96.7 mhz, 6 kw, ant. 204 ft.

Formats: AM: country; FM: AC

FMS

WNGC(FM) Athens/to be Atlanta, Ga.

Price: \$78 million (B&C, May 10)

Buyer: Cox Broadcasting Inc., Atlanta (Nicholas D. Trigony, president; Robert F. Neil, president, Cox Radio Inc.); owns/is buying 11 TVs, 17 AMs and 37 other FMs

Seller: Clarke Broadcasting Corp., Athens (H. Randolph Holder Sr., chairman); owns WGAU(AM) Athens, three other AMs and three FMs

Facilities: 95.5 mhz, 100 kw, ant. 1,268 ft.

Format: Country

KZMM(FM) Troy/St. Louis, Mo.

Price: \$1.25 million

Buyer: Missouri Sports Radio LLC, St. Louis (Greg Marecek, managing member); owns KFNS(AM) St. Louis

Seller: James C. Magee, Troy; no other broadcast interests

Facilities: 100.7 mhz, 6 kw, ant. 328 ft.

Format: Progressive contemporary country

Broker: Sunbelt Media Inc.

WEEK-FM Eureka/Peoria, Ill.

Price: \$1.15 million

Buyer: Cromwell Group Inc.,

Nashville, Tenn. (Bayard H. Walters, president); owns WIXO(FM) Bartonville/Peoria, WFYR(FM) Elmerwood/Peoria, WVLE(AM)-WGLO(FM) Pekin/Peoria, two other AMs and 11 other FMs

Seller: Granite Broadcasting Corp., New York (W. Don Cornwell, CEO); owns WEEK-TV Peoria and nine other TVs. Note: Granite bought WEEK-FM for \$1 million in May 1996

Facilities: 98.5 mhz, 6 kw, ant. 328 ft.

Format: CHR

Broker: Blackburn & Co. Inc. (buyer)

WWWY(FM) Columbus, Ind.

Price: \$1.1 million

Buyer: Columbus Radio Inc., North Vernon, Ind. (Marty Pieratt, president). Pieratt also is president of Pieratt Communications Inc., which owns WJCP(FM) Austin/North Vernon, Ind.

Seller: Mid-State Media Inc., Columbus (Gunther Meisse, president); owns WRGM(AM) Ontario/Mansfield, Ohio; 51% of WMFD-DT Mansfield/Cleveland, and 20.5% of WVNO-FM Mansfield

Facilities: 104.9 mhz, 6 kw, ant. 300 ft.

Format: Classic hits of the '70s and '80s

Construction permit for FM in Virginia Beach, Va.

Price: \$800,000

Buyer: Virginia Faith Broadcasting Inc., Norfolk, Va. (Levi E. Williams Sr., president). Willis owns 21 AMs

Seller: Craig I. Siebert, Annapolis, Md.; no other broadcast interests

Facilities: 102.1 mhz, 6 kw, ant. 153 ft.

KTJC(FM) Rayville, La.

Price: \$650,000

Buyer: Sound Broadcasting, Isle of Palm, S.C. (Bob Dodenhoff, president); owns KCTO-FM Columbia, KMYF(FM) Monroe and KYEA(FM) West Monroe/Monroe, La.

Seller: Kenneth W. Diebel, Rayville, La.; owns and KGGM(FM) Delhi, La., and KHMB(FM) Hamburg, Ark./Rayville, La.,

Facilities: 92.3 mhz, 26 kw, ant. 492 ft.

Format: Southern gospel

Broker: Norman Fischer

KLVB-FM (formerly KPAT(FM)) San Luis Obispo, Calif.

Price: \$475,000

Buyer: Educational Media Foundation, Sacramento, Calif. (K. Richard Jenkins, president); owns

two AMs and 14 other FMs

Seller: People of Action, Los Osos, Calif. (Norwood Patterson, president). Patterson owns KGDP-AM-FM Orcutt/Santa Maria, Calif., and KWQH(FM) San Luis Obispo/Santa Maria

Facilities: 88.5 mhz, 3 kw, ant. 1,401 ft.

Format: Dark

Broker: Media Services Group Inc.

WGNJ(FM) Champaign/Decatur, Ill.

Price: \$237,450

Buyer: Good News Radio Inc., Champaign, Ill. (David B. Herriott, chairman; Mark Burns, president); owns WGNM(FM) Fisher/Champaign, Ill.

Seller: Cornerstone Community Radio Inc., Springfield, Ill. (Richard L. Van Zandt, president); owns WLHM(FM) Logansport, Ind./Springfield. Van Zandt owns 49% of WLJF(FM) Petersburg, Ill.

Facilities: 89.3 mhz, 6 kw, ant. 321 ft.

Format: Dark

Construction permit for KHAT(FM) Malin, Ore.

Price: \$3,000

Buyer: Malin Christian Church Inc., Klamath Falls, Ore. (Sandra Soho, director); no other broadcast interests

Seller: Jesuit Mission Inc., Los Angeles (Frank Kato, principal); no other broadcast interests

Facilities: 100.5 mhz, .75 kw, ant. 822 ft.

AMS

WSRF(AM) Fort Lauderdale, Fla.

Price: \$1.5 million

Buyer: Inner City Broadcasting Corp., New York (Pierre M. Sutton, president); owns four other AMs and two FMs

Seller: Gallery Broadcasting Inc., Fort Lauderdale (Carl Nelson, president/owner); no other broadcast interests

Facilities: 1580 khz, 10 kw day, 5 kw night

Format: Entertainment radio info

KOKC(AM) Guthrie, Okla.

Price: \$120,000

Buyer: Fox Broadcasting Co. Inc., Norman, Okla. (John W. Fox, president); owns KNOR(AM) Norman

Seller: Oklahoma Sports Properties Inc., Las Vegas (Fred Weinberg, president); owns three AMs. Weinberg owns KRLV(AM) Las Vegas

Facilities: 1,490 khz, 1 kw

Format: Classic country

—Compiled by Alisa Holmes

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

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.

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

June 10-16—*National Association of Broadcasters* 1999 Management Development Seminar for Television Executives. Northwestern University.

June 27-29—38th annual Executive Conference
New York State Broadcasters Association. San-

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

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

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

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Broadcasting & Cable

Mining Panasonic's digital lode

While Panasonic Broadcast has had great success selling its DVCPRO and D-5 HD digital tape formats, President Warren Allgyer says the company still has an enormous amount of "unfulfilled potential." Allgyer thinks Panasonic's ability to deliver an end-to-end system for DTV, from high-end production all the way through to consumer DTV receivers, can have a big impact on both its professional and consumer businesses. And he wants to get that message out.

"My goal for Panasonic is to create a better awareness in the marketplace of what Panasonic is and what our capabilities are," says Allgyer. "We're in an interesting position where even with the resounding success of DVCPRO, our image still lags the product. I think that's been the case for years, where our products have been much better than the image they generate. My goal is to make sure our customers fully understand our products."

Allgyer first became interested in electronics as a teenager growing up on an Ohio farm. He became a ham radio operator in high school, fixed CB radios for farmers, and got his first-class radio license at age 17. But Allgyer didn't have enough money to go to college, and planned to enlist in the Navy. Then a friend told him that he could use his first-class license to get a job at a radio station.

Allgyer applied for jobs at five radio stations in Akron, and on a whim he also stopped by an ABC affiliate, WAKR-TV (now Paxson-owned WAKC-TV), which was co-located with radio stations WAKR-AM and WAKR-FM.

To his surprise, WAKR-TV offered him a job as a cameraman/transmitter log supervisor ("They needed someone with a first-class license to sign the log.") and he started work there a week after graduation.

"That was my entrée," says Allgyer. "And I absolutely loved it."

Allgyer spent five years at WAKR-TV while simultaneously attending college. In 1975, with a business degree in hand, it was onward to NBC O&O WKYC-TV Cleveland to manage its conversion from 16mm film acquisition to tape-based electronic newsgathering.

His project management experience at WKYC-TV led to a job at NBC in New York. Allgyer oversaw WNBC-TV's ENG conversion, then went to the network side, where he worked in NBC's broadcast systems



"We're in an interesting position where...our image still lags the product."

Warren Lee Allgyer

President, Panasonic Broadcast & Television Systems Company, Los Angeles; b. March 30, 1952, Victorville, Calif.; B.S., Business Administration, University of Akron, Akron, Ohio, 1974; operations technician, WAKR-AM/FM/TV, Akron, 1970-75; manager, electronic newsgathering, WKYC-TV, Cleveland, 1975-80; director, broadcast systems engineering, NBC, New York, 1980-88; vice president, operations and engineering, Chronicle Broadcasting Company, San Francisco, 1988-92; director, Panasonic Olympic Project, Atlanta, 1993-96; vice president, Panasonic Systems Solutions Company, Napa, Calif., 1997-99; current position since April 1; m. Kelly Hogan, Sept 21, 1984; children: Erica, 21; Jason, 20.

and engineering group for Engineering/VP Steve Bonica. (Bonica would later leave to join Panasonic in 1989.)

Allgyer's proudest accomplishment at NBC came in 1986, when the network launched full-time stereo sound with its broadcast of Major League Baseball's All-Star Game.

"To have a big project that culminates with one big event to bring on-air, there's nothing like it," says Allgyer. "That's the showbiz part of broadcasting."

Standing in master control that July evening and listening to the full surround-sound stereo of a baseball game "gave me goosebumps," he said.

Allgyer left NBC in 1988 to take a job with Chronicle Broadcasting, which was building a new television facility in San Francisco. "NBC had gone through the strike in 1987, and the network was downsizing," he says. "There was not a sense of vitality at the network at all. Going to Chronicle was like returning to my roots. It was very refreshing to get back to real local broadcasting."

Allgyer enjoyed working at Chronicle until 1992, when an economic downturn forced some layoffs. "People were getting hurt, and it didn't look like it was going to get better," he says. So Allgyer contacted his old friend Steve Bonica, who was now running Panasonic Broadcast.

Bonica wanted Allgyer to come work for him, but Allgyer and his wife didn't want to move from California to New Jersey. Luckily, Panasonic presented another opportunity: It needed someone to manage Panasonic's sponsorship of the 1996 Olympic Games in Atlanta. Since Allgyer was looking to get out of broadcasting and move into the consumer electronics side of the television industry, he jumped at the job.

After the Olympic job ended in late 1996, Bonica asked Allgyer to run Panasonic's budding systems integration business in the United States. Allgyer still didn't want to work in New Jersey, so Bonica devised a way for Allgyer to work out of his home in Napa, Calif. Allgyer's first big project for Panasonic Systems Solutions was creating a turnkey station for Acme Broadcasting in Knoxville, Tenn.

His next big project is running Panasonic's broadcast business out of Los Angeles, a job he landed April 1 after serving as interim president for several months.

—Glen Dickson

FATES & FORTUNES

BROADCAST TV



Walker

Peter Walker, VP and general manager, WGN-TV Chicago, named group VP of parent company Tribune Television. He will continue to be based in Chicago.

Alan Wurtzel, senior VP, media development, brand management and research, ABC, New York, joins NBC there as president, research and media development.

Bruce Stein, general sales manager, KGTV(TV) San Diego, named VP, director of sales, for parent company McGraw-Hill Broadcasting Co. He will continue to be based in San Diego.



Vitanovec

Appointments, WGN-TV Chicago: **John Vitanovec**, VP and director of operations, Tribune Broadcasting, Chicago, joins as VP and general manager; **James Zerwekh**, station manager, WGN-TV Chicago,

named VP. He will continue his station manager duties.

Scott Blumenthal, president and general manager, WOOD(TV) and WOTV(TV) Grand Rapids, Mich., joins WISH-TV Indianapolis in same capacity.

David Kelly, general manager, Bay Cable Advertising, San Francisco, joins Charter Communications, St. Louis, as VP, advertising sales, Eastern division.



Kiser

Marlon Kiser, chief operating officer and chief financial officer, St. Francis Health Care Centre, Green Springs, Ohio, joins WGTE(TV) Toledo, Ohio, as chief operating officer.

Appointments, Fox Kansas, Wichita,

Kansas: **Jeff McCausland**, local sales manager, named national sales manager. He will be replaced by **Dave Hill**, account executive. **Chris Braun**, art director, named creative service director.

Appointments, KSPR-TV Springfield, Mo.: **Tony Zadnick**, account representative, Zimmer Radio Group, Poplar Bluff, Mo., joins as account manager; **Leslie Summers**, national sales assistant, named account manager.

PROGRAMMING

Joe DiSalvo, senior VP, Eastern sales, Eyemark Entertainment, New York, named senior VP, general sales manager.

Appointments, BBC Worldwide Americas, New York: **William Gaden II**, senior VP and general manager, Golden Books Entertainment Group, New York, joins as senior VP, marketing and consumer products; **Burton Cromer**, senior director, video marketing, named VP, home video.

Jennifer Buzzelli, sales manager, National Geographic, Washington, joins DLT Entertainment there as sales manager, television sales division.

Thomas Stacy, assistant general manager, America One Television, Dallas, named general manager.

JOURNALISM

Tim Pratt, news producer, WOOD-TV Grand Rapids, Mich., joins Conus Communications, Minneapolis, as assistant producer.

RADIO

Dick Kelley, senior VP and general manager, KMEL-FM and KYLD-FM San Francisco, named senior VP, regional operations for parent company Chancellor Media Corp. He will continue his current duties.

Jeffrey Wyatt, on-air morning host, KCMG-FM Los Angeles, joins WGAY-FM Washington as program director.

Peter Kosann, worldwide manager, media distribution, Bloomberg LP, New York, joins Westwood One there as director, affiliate sales.

Richard Zupanc, senior account executive, CBS Radio Group, Pittsburgh, joins WSDZ(AM) St. Louis as local sales coordinator.

CABLE

Rob Sorcher, executive VP, Cartoon Network, Los Angeles, joins Fox Family Channel as head, programming and development (see story, page 45).



Greiff



Friend

Douglas Greiff, VP, television movies and specials, Nickelodeon, Los Angeles, named VP, development.

Bruce Friend, VP, research and planning, Nickelodeon Worldwide, New York, named senior VP, international worldwide research, MTV Networks.

Hank Close, senior VP, Eastern sales, Fox, New York, joins Comedy Central there as senior VP, advertising sales.



Thomas

Appointments, Discovery Networks, Bethesda, Md.: **Donna Thomas**, director, digital distribution, named VP; **Moji Adejuwon**, director, affiliate sales and marketing, named VP, network development, affiliate sales



Quinoy

and marketing. Appointments, MTV Latin America, Miami: **Melisa Quinoy**, regional client service director, Ammirati Puris Lintas Argentina, Miami, joins as VP, advertising sales; **Emilia Pena**, international advertising sales manager, USA Network and Sci-Fi Channel, New York, joins as account director, Northern Cone, advertising sales.

Appointments, Oxygen Media, New York: **Susan Kolar**, executive director,

Citigroup, New York, joins as senior VP, finance; **Abe Hsuan**, associate, Debevoise & Plimpton, New York, joins as senior VP, legal and business affairs; **Barbara Shulman**, senior VP, business affairs and general counsel, Classic Sports Network, joins as senior VP, legal and business affairs; **Tatia Williams**, senior adviser, U.S. Department of Commerce, Washington, joins as VP, legal affairs.



Grossman



Bowen

Andrew Grossman, editor, *Multichannel News*, New York, joins Cablevision, Bethpage, N.Y., as director, media relations.

Jama Bowen, manager, communications, Country Music Television, Nashville, Tenn., named senior manager.

Samantha Brown, president, South California chapter, Women in Cable and Telecommunications, Los Angeles, joins USA Networks there as director, affiliate relations, Western region.



Harrison



Seifert

Cheryle Harrison, traffic director, WTBS(TV) Atlanta and Turner South, Atlanta, named VP, sales operations.

Appointments, Great American Country, Englewood, Colo.: **Katie Benson**, client services coordinator/junior account executive, Russell, Karsh & Hagan Public Relations, Denver, joins as marketing/public relations specialist; **Jim Seifert**, regional sales manager, KOLD-TV Tucson, Ariz., joins as national accounts manager.

Ed Renicker, general sales manager, New York Interconnect, a division of

Rainbow Advertising Sales Corp., New York, named director, sales.

Colleen Quinn, senior VP, government affairs, New York City Partnership and Chamber of Commerce, New York, joins Insight Communications there as senior VP, corporate relations.

ADVERTISING/MARKETING/ PUBLIC RELATIONS

Appointments, BBDO Chicago: **Julie Poterala**, broadcast negotiator, Western Initiative Media, Chicago, joins in same capacity; **Konstantin Popovic**, account supervisor, BBDO Dusseldorf, joins in same capacity; **Erin Wilkin**, account executive, Euro RSCG Tatham, Chicago, joins in same capacity.



Bone

T. Arthur Bone, president, Bone & Associates, Lincoln, R.I., will retire May 31.

TECHNOLOGY

Carlo Basile, VP and chief technology officer, Philips Digital Video Group, Palo Alto, Calif., joins Princeton Video Image, Lawrenceville, N.J., as chief technology officer.

Mike Carney, key account manager, Ericsson Inc., joins The National Rural Telecommunications Cooperative, Herndon, Va., as national sales manager.

ASSOCIATIONS/FIRMS

Suzanne Hunter, manager, database maintenance and management, American Society of Travel Agents, Washington, joins the Cable and Telecommunications Association for Marketing, Alexandria, Va., as director, member records.



MacKenzie

Jack MacKenzie, news director, KCNC-TV Denver, joins Frank Magid Associates, Marion, Iowa, as consultant, North American Television Group.

INTERNET

Tom Siebrasse, director, Midwest ad

sales, Buena Vista Internet Group, North Hollywood, Calif., named VP, national advertising sales. He will relocate from Detroit to Chicago.

ALLIED FIELDS



Venit

Kenn Venit, VP/senior consultant, Primo Newservice Inc., Old Greenwich, Conn., joins Kenn Venit & Associates, Hamden, Conn., as president.

Dobie Borovecki, customer support manager, AutoCam Robotics Systems, Vinten Inc., Valley Cottage, N.Y., recently retired.

DEATHS

Stewart Klein, 66, music, film and theater critic, WYNY(TV) New York, died May 9 of colon cancer. Klein, whose last broadcast was in February, was one of the most esteemed critics in New York. He came to the city as a radio reporter in 1961 at WNEW(AM). When its sister station WNEW-TV decided to start a 10 p.m. newscast, he was on the original team (the station later changed its call letters). He remained on the late edition, while also submitting reviews for *Good Day New York*, the station's morning news program, and *Fox 5 Live*. Klein received three local Emmys for his work, including one for the Latin film *Sebastian*, which he recited in Latin. He is survived by his wife, Barbara; four children; and two grandchildren.

George McFee, 64, founder, WKMC(TV), a student-run station in Mount Carmel, Pa., died May 1. When McFee developed the station for the Mount Carmel Area School District in 1968, it was one of the first school systems in the U.S. to have its own television station (then known as WJPM). By the 1970s, McFee operated the studio, which ran morning school news announcements and replays of sports and community activities. McFee also served as an art teacher in MCA for 43 years. He is survived by his wife, Sandra Sheriff; a son; two stepchildren; four grandchildren; and a sister.

—Compiled by Mara Reinstein
mreinstein@cahners.com

Anita Wallgren, mass media adviser to FCC Commissioner Susan Ness, plans to leave the FCC to become an executive at a Silicon Valley start-up. Wallgren has not publicly announced her plans or her departure date, but FCC staffers have scheduled a May 21 goodbye party.

Senate Commerce Committee Chairman John McCain (R-Ariz.) late last Thursday introduced legislation that would allow local and regional phone companies to offer high-speed Internet access across state lines. "This legislation will get rid of this unnecessary regulation, thereby facilitating the build-out of the advanced data networks necessary to give more Americans access to high-speed Internet service at a cheaper price and with a greater array of service possibilities," McCain said in a written floor state-

ment. The FCC currently forbids those companies from offering voice services outside of established boundaries until they open their markets to competition from other telecommunications providers, such as long distance companies. Several members of Congress say they want to create competition in the high-speed access market by allowing all the phone companies to compete equally with cable.

An FCC administrative law judge last week agreed to let radio station owners John F. Dille III and David L. Hicks keep their licenses, despite omitting key details about the 1993 purchase of WRBR(FM) South Bend, Ind., from the transfer application filed with regulators. Dille and Hicks were fined \$30,000 and \$20,000, respectively. Hicks holds the license for WRBR and Dille owns WBYT(FM) Elkhart/South Bend. The FCC found the

two failed to disclose that Dille had given his children money for a 48% stake in WRBR and the extent to which Dille's Pathfinder Communications Corp. would control WRBR.

Church groups Thursday offered a prayer for the FCC's plan to create a low-power FM service. Leaders of the National Council of Churches and other Christian organizations met with agency chairman William Kennard at First Congregational Church in Washington. They said creation of low-power stations would allow them to reach low-income, immigrant and other communities neglected by full-power commercial radio. "Many churches have programming material that they cannot place on currently available radio outlets," said Rev. Joan Campbell, general secretary of the National Council of Churches. The Rev. Annand Veeraraj of the New Jersey Indian Church

in Princeton said a low-power outlet could benefit members of the Newark area's growing community of Indians—with 16 languages among them—learn about American culture. "Community radio of this type could be of enormous influence," he said.

Shop at Home Inc. lost \$1.7 million in the first quarter of this year and \$2.4 million in the nine months ending March 31. The loss comes despite net revenue of \$37.1 million in the quarter, up 41.8% from a year ago, and \$110.4 million in the nine-month period, up 56.8%. Management changes are under way to improve earnings, President Kent Lillie said in a news release. Those changes have included hiring Arthur Tek from Paxson Communications Corp. as chief financial officer. In other news, Shop at Home said it has embarked on its first Internet relationship, a one-year cross-promotional deal with Yahoo! Inc. The home shopping company has opened a "Yahoo! Store" and is developing an hour-long segment to sell Yahoo!-related products. Shop at Home owns five TVs, four of them in the nation's top 13 markets.

The FCC will hold three public forums to help agency officials organize the agency for the next century. Input from the events will be used to help FCC Chairman William Kennard prepare a five-year strategic plan that he promised to unveil this summer. Each meeting will be divided into three topics: the role of the FCC, agency restructuring and improving regulators' efficiency. The first meet-

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ing is scheduled for May 20 from 2-5 p.m. and will feature witnesses from industry. State and local officials and consumer groups will give their input on June 2 from 10 a.m.-1 p.m. Academics and think-tank representatives will weigh in June 11 from 10 a.m.-1 p.m.

MGM Domestic Television Distribution has cleared its upcoming news magazine 'National Enquirer' in more than 160 markets—93% of the country—for the fall. MGM has also renewed action hours *StarGate SG-1* (181 markets, 96% of country), *The Outer Limits* (160 markets, 92% of country) and *Portergeist: The Legacy* (140 markets, 87% of the country) for next season.

Sony has produced its one-millionth rear-projection television set, after building its first projection model only seven years ago. Sony celebrated the occasion at the Sony Technology Center-Pittsburgh last Thursday, presenting the 1,000,000th set—a high-definition model—to Pennsylvania Gov. Tom Ridge. The 65-inch HDTV set has a suggested retail price of \$11,999. According to Sony, its Mount Pleasant, Pa., projection set manufacturing plant has increased from 200 employees seven years ago to more than 3,000.

Advertisers continue to fuel radio revenue, with local and national ad spending up 13%

this March compared to last March, the Radio Advertising Bureau said last Thursday. For the first quarter of the year, that combined spending is 15% ahead of last year. Interestingly, national spending rose 10% in March, lagging behind a local revenue increase of 13%. For the entire first quarter, national was up 14% while local grew 15%. First-quarter local ad spending was highest in the Southeast (up 19%); the East led national spending growth (21%). "Radio is growing on a strong foundation of enthusiastic support from listeners and advertisers alike," RAB President Gary Fries said in a news release. In calculating its totals, RAB uses data from more than 100 markets as provided by two accounting firms.

@Home Solutions, a unit of AtHome Corp., has struck a strategic technology partnership with Microsoft Corp. to drive deployment of broadband Internet service in small and mid-size cable markets.

@Home estimates 15 million cable households and small businesses are served by small cable operators.

SportsLine USA plans to create SportsLine Europe, an online service covering local European sports, with Intel Corp. and Reuters. Sports Line, partly owned by CBS, produces CBS SportsLine and SoccerNet, along with several other

sport sites.

'Baywatch' has added three new cast members for its 10th season. The popular Pearson Television syndicated series, which is relocating from California to Hawaii for the next season, is

now going by the name *Baywatch Hawaii*. The show has added Clifford Kala'imaikalani Miller, Stacy Lee Kamano and Joseph Jason Namakaha to the cast. All three are local Hawaiian actors, *Baywatch* producers say.

Radio One taking off

Rather than taking \$120 million in proceeds from its May 6 initial public offering and going on a station spending spree, Radio One Inc. plans to concentrate on its current holdings.

Plus one. The Washington area-based company is still negotiating for its 26th radio station in an undisclosed major urban market. The price being discussed is \$10 million, company executives said last Thursday during a conference call to discuss first-quarter results.

"We're still focused on that [deal], but we're going to really be focused on the stations we have on hand," said President Alfred Liggins. Once the deal is done, Radio One will "integrate through the rest of the year."

Beyond then, "we are looking for acquisition opportunities to expand" to the 20 top African American markets where Radio One does not yet own stations, Liggins said. The company also would like to add to its holdings in Washington, Philadelphia, Detroit and Atlanta.

Meanwhile, Radio One must trim its 1Q net loss of \$3.9 million, which is more than double the \$1.7 million loss in the first quarter of 1998. Its other 1Q numbers were solid, with net broadcast revenue up 47.3%, to \$11.8 million, and broadcast cash flow that rose 42%, to \$4.2 million. That loss was attributed to the costs of acquiring four stations in Detroit last June and December.

With its penchant for buying underperforming radio stations and turning them around to fit its largely urban formats, new acquisitions will never show an immediate profit, said Chief Financial Officer Scott R. Royster.

Currently, Radio One is rolling out its popular Washington morning personality, Russ Parr, to Detroit and Philadelphia.

And the company is now sweating Chancellor Media Corp.'s new "Jammin' Oldies" format, which has been launched in two Radio One markets: Cleveland and Washington. "We don't really care what Chancellor does. We're more interested in what we do," Liggins said. —Elizabeth A. Rathburn

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Caught in the stampede

The NAB and NCTA had no immediate response last week to the legislation, content-related and otherwise, targeting entertainment media of all stripes. We can forgive them for being a little shell-shocked. The Congress and the White House were trying to enlist the Surgeon General, the FTC, the Justice Department and the National Institutes of Health, among others, in a massive effort to search the studios in Hollywood and executive suites in New York for evidence that could incriminate the media in Littleton.

Last week, the Senate unanimously passed a raft of amendments to a juvenile crime bill that would pave the way for an entertainment industry code and order investigations into entertainment marketing on the order of tobacco industry inquiries. That connection was not an implicit one, with Sen. Joseph Lieberman (D-Conn.) suggesting that Joe Camel wasn't gone, just transplanted to Hollywood.

It is increasingly hard for industry representatives to defend themselves without looking like they are defending violence in society. That's because, in the heat of post-Littleton passions, media and mayhem have been rhetorically linked throughout Washington. The tone of moral rectitude out of the Senate was particularly jarring, since the same day the Senators voted 98 to zip to target the media, they voted down an amendment that would require background checks for firearm sales at gun shows. By week's end, they had reversed that decision after their actions were widely publicized by that much-maligned media. That reversal, by the way, stands as a warning against complacency by anyone in the media. When our lawmakers sense a national consensus, they can act and act fast.

While the industry is trying to figure out the best response to the "how do you plan to stop beating your wife" questions, we'll use our own well-worn pulpit to point out the argu-

ments against government attempts to control media content. Does the media influence society? Of course, just as surely as society influences the media. But the jump from "TV affects behavior" to "TV harms children and must be censored" is, as we have said in the past, a leap of fear. Most of us want to live in a society where news of violent crime is not dispensed with the frequency of weather reports, but inflicting injury on protected speech and attacking the media while leaving more obvious suspects relatively unassailed is more about publicity than prevention. Then of course there are the more mundane "quagmire" issues like what constitutes unacceptable violence, and who should or could make that decision. One person's gratuitous violence is another's *ER*, or *NYPD Blue*. And if media violence is sometimes a spur to troubled souls, is it also a safety valve? It's impossible to measure how many people don't resort to real violence because they can do it in the confines of their own fantasy.

That said, our principal problem with the media violence issue is not the impulse to search for answers, or the desire to encourage everyone to do what they can and should to help reduce violence in society. Our fear, instead, is that the media will be micromanaged and chilled in this rush to "do something, anything" about violence in society.

The Senate wisely voted to table the Hollings violence ban, which seems to have more lives than the cast of *Cats*. But its swiftness in demanding Surgeon General's reports, subpoena powers and paving the way for industry codes was disturbing, perhaps more so for the senators perceived reasonableness, including that wonderful term "voluntary," which always carries the implicit—and sometimes explicit—"or else" when it comes from regulators.

We encourage broadcasters to take a hard look at the shows they program, and to do so with the understanding that those shows are a personal, as well as professional, legacy. But we also urge them to stand up to government intervention into content...or else.

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