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Court cites subs, sinks same

Parrying DirecTV thrust, judge orders cut-off of satellite TV distant signals to proceed

By Paige Albinak

DirecTV failed last week in an 11th-hour attempt to continue to deliver illegally imported CBS and Fox feeds to satellite TV subscribers past Sunday's court-ordered cut-off. A Miami federal court ordered the cut-off to proceed as scheduled—but Congress could make it a short-lived ruling.

At issue is how to determine what is an acceptable TV picture and how to predict such without physically going to each questionable household to perform a \$150 test of signal strength and picture quality.

The law says that if half the households in the outer portion, or Grade B contour, of the broadcast signal can get a mostly clear signal half the time, then that area is "served," which makes it illegal to deliver distant signals there.

The satellite TV companies argue that this standard does not provide consumers with an acceptable TV signal. Broadcasters respond that most households in the Grade B signal area could receive an acceptable signal if they would just put up antennas, something that many consumers do not want to do because they feel antennas are unsightly.

DirecTV, a satellite TV company that has to cut off the distant CBS and Fox signals of approximately 40% of its 4.5 million subscribers, tried to avert disaster last week by uplinking all its distant network signals itself. Because DirecTV no longer would be reselling the signals of satellite TV wholesaler PrimeTime 24—the company that bore the brunt of the broadcasters' lawsuit—DirecTV could continue its distant-signal service, said DirecTV CEO Eddy Hartenstein.

According to the Miami court's finding, approximately 2.2 million distant-signal subscribers are receiving the service illegally and should be cut off immediately from the satellite feed.

Last week, House Telecommunications Subcommittee Chairman Billy



DirecTV CEO Eddy Hartenstein (pictured here at congressional hearing last week) incited broadcasters with short-lived plan to offer new set of distant broadcast signals to satellite TV subscribers.

Tauzin (R-La.) introduced a bill that would reinstate the feeds and maintain them until June 1. That would give Congress and the FCC time to find the most accurate method of determining exactly who should be able to receive distant network signals.

The bill was co-sponsored by House Commerce Committee Chairman Tom Bliley (R-Va.); the panel's ranking member, John Dingell (D-Mich.); Telecommunications Subcommittee ranking member Ed Markey (D-Mass.) and Rep. Mike Oxley (R-Ohio).

In issuing a temporary restraining order, a federal district court judge in Miami told the satellite TV company to cut off all its ineligible subscribers by yesterday (Feb. 28). The judge also scheduled a March 8 hearing to possibly force the satellite TV companies to also cut off illegal ABC and NBC subscribers, which the broadcasters asked the court to do last week.

The move to cut off distant-signal subscribers and subsequent efforts to protect them began last July. A federal judge in Miami ruled that satellite TV wholesaler PrimeTime 24 and its distributors had to cut off by October any satellite TV subscribers who were receiving imported CBS and Fox feeds—if those subscribers could clearly receive their local CBS and Fox signals using rooftop antennas.

Congress thought that date was too

close to mid-term elections, so the two industries agreed to delay until Feb. 28 the first round of cut-offs, which impact the approximately 750,000 subscribers who signed up for distant signal service after March 11, 1997. That was the date that CBS, Fox and their affiliate groups initiated a lawsuit against PrimeTime 24 for copyright violation. Another 1.5 million subscribers—those who signed up before March 11, 1997—are due to lose the service on April 30.

About 440,000 of the total subscribers in question live in the outer portion, or Grade B,

of the signal area. About half of those can get a clear signal using a rooftop antenna, estimates Jack Perry, CEO of DecisionMark, a software company that specializes in determining which households are eligible to receive distant network signals. Half of those, or 220,000, probably cannot get a clear signal, Perry estimates.

Senate Commerce Committee Chairman John McCain (R-Ariz.) said he was willing to look at any proposal that would help the situation. McCain's bill on satellite TV reform, introduced earlier this year, would give Congress and the FCC six months to resolve the situation.

During a Senate Commerce Committee hearing on the issue last week, representatives from the broadcast and satellite TV industries told McCain their version of the problem. But they came no closer to getting it resolved.

"Innocent bystanders are harmed by this," McCain said. "I don't think 2 million people should be harmed by this."

McCain all but begged the two industries to come to the negotiating table, but he knows they are not likely even to speak in the next week. He plans to mark up his bill this Wednesday—even without industry agreement or even certainty about what his colleagues might do. "There will be blood on the floor of this committee and blood on the floor of the Senate," McCain said. ■

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+27%

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Just Shoot Me	-13%
Home Improvement	-15%
Veronica's Closet	-19%
Caroline in the City	-23%

SOURCE: NTL, 1998-99 SEASON-TO-DATE 9/21/98--2/11/99 VS. 1997-98 SEASON-TO-DATE 9/22/97-2/12/98, F11 SH.



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Turner's compass points due South

Regional service to be distributed where TBS has sports rights

By John M. Higgins

Trading largely on some unused sports rights, TBS Inc. is starting a regional network that will be delivered to only six Southern states.

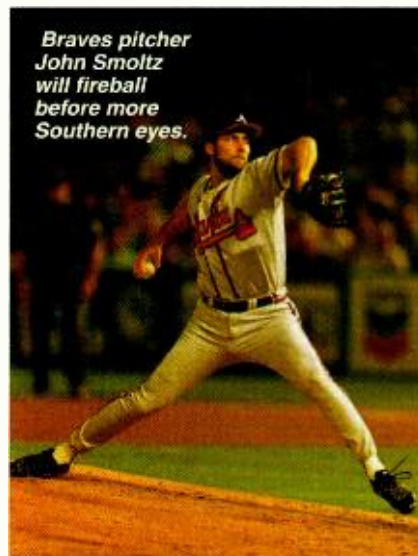
Turner South is slated to launch this fall with programming tailored for audiences in Tennessee, Alabama, Georgia, Mississippi, South Carolina and parts of North Carolina.

While regional sports and news networks are common in the cable industry, regional entertainment services have never been. TBS president Bill Burke said that the network will be programmed primarily with movies and series that network executives believe will be particularly attractive to Southern viewers. That includes product already drawn from TBS' library or

pool of licensed programs, plus original series like *Southern Nights*, produced with fellow Time Warner Inc. property *Southern Living* magazine and a live country music show from Nashville club The Bluebird Café.

However, Turner South will also feature games from Time Warner's sports properties, Atlanta Braves baseball, Atlanta Hawks basketball and startup Atlanta Thrasher hockey teams. The network will only be distributed to cable and DBS subscribers where TBS has regional TV rights to games that aren't being shown on TBS Superstation or regional network Fox Sports South. At least 30-35 Braves games will probably be put on the network. The company wouldn't estimate how many Hawks and Thrasher games might be available.

But Burke denied that the leftover



Braves pitcher John Smoltz will fireball before more Southern eyes.

sports rights are the primary justification for creating the network. He noted that sports will constitute less than 5% of the network's schedule. "It's definitely a component, but not the driver," he said.

There are only 6 million cable and satellite homes in Turner Sports service area. That's too small for most startups. But TBS already owns or licenses most of the programming, so Burke said the incremental cost won't be huge. ■

Charter buys Renaissance

By John M. Higgins

After being in business for just 10 months, Renaissance Media LLC has agreed to sell its cable operation to Charter Communications Inc. at a price that should more than double Renaissance investors' money.

The deal is a windfall for the team that created Renaissance, a group of former Cablevision Industries Inc. executives cast adrift when that company agreed to sell to Time Warner Inc. in 1995. But it also underscores how the recent run-up in prices for any kind of cable property, even in less-than-prime markets, is making it difficult for small operators to stay in the business.

According to one executive familiar with the transaction, Charter is buying Renaissance's 130,000 subscribers for \$450 million. That's 50% more than the \$300 million the MSO bought the systems for last April and represents a far higher percentage return on the actual equity invested.

The price also comes for more than 15 times cash flow, a valuation even higher than some suburban properties have fetched in recent weeks.

The Renaissance properties are located in Louisiana near New Orleans, in western Mississippi and near Jackson, Tenn.—fitting reasonably well with Charter's existing portfolio of Southeastern U.S. systems.

Charter's appetite for systems is huge. Armed with owner and Microsoft Corp. co-founder Paul Allen's \$20 billion fortune, the company has signed in the past month five deals worth a combined \$3 billion-plus, and most of it borrowed.

Renaissance wasn't even for sale. Investment banker Waller Capital Corp. had approached Charter on the company's behalf to perhaps buy some systems that didn't fit into Charter's operations. Instead, Waller Capital came back with a message to Renaissance: Will you sell?

Renaissance chairman Fred Schulte said that was unexpected. "It's as if you have a house that you're very happy

with," he said. "The somebody knocks on your door and makes you a great offer. It's certainly not something that we were looking to do."

"We were having trouble getting to the size we needed to be to be a solid player," Schulte said. Soaring prices left them unable to win system auctions.

But they will be well paid for their remorse. Renaissance had a total of \$113.4 million in equity; \$100 million from primary backer Morgan Stanley Capital Partners; \$3.9 million from management, and \$9.5 million issued to Time Warner. After repaying debt, the sale will give them a gain of around 117%. The Renaissance executives will get an undisclosed kicker based on the huge gain, but Morgan Stanley Capital will still get far in excess of the 30% annualized return LBO investors normally hope for.

Schulte wouldn't discuss the numbers. But he said "There's a little bitterness there." ■

Belly laughs or belly landings?

Glut of animated and comedy shows in development boils down to 'survival of the funniest'

By Michael Stroud
and Joe Schlosser

How much is too much? With three networks—ABC, NBC and Fox—rolling out yet more animated comedies in development this week, some observers wonder whether prime time is big enough for everybody—and whether the networks can even pull off the material they're developing.

"There's a risk of saturation," said analyst Marc Berman of Seltel, a media buying firm in New York. "No one knows how much material the prime time schedule can support."

In the works:

■ Fox last week picked up eight episodes of a new stop-motion animation series, *Gary and Mike*, from Big Ticket Television, and gave the go-ahead for another season of "foamation" comedy *The PJs*. It has a bevy of other animation pilots on tap: *Clay TV*, a kind of animated sketch show; *TV Funhouse*, a combination of animation and live-action; and *Wakeup America*, billed as "an animatronic *Good Morning America* meets Larry Sanders."

■ NBC last week ordered 13 episodes of Carsey-Werner's first prime time animated series, *God, the Devil and Bob*, a show originally developed at Fox.

■ ABC is developing *Clerks* with Disney cohorts Miramax and Touchstone Television, about two clueless guys at a convenience store.

■ UPN has *Dilbert* and has picked up *Home Movies*, another show for next season. It also has another animated show, *Quints*, about quintuplets, in development.

"It's going to be survival of the funniest," said Mike Darnell, Fox's executive vice president of alternative programming and specials.

Fox is going to have the fullest slate, with the new shows joining *The Simpsons*, *King of the Hill*, *Family Guy* and *Futurama* on the schedule. By the end of the season, Fox will have a comedy block on Tuesday nights with the last three shows.

The problem for ABC and NBC:

Only Fox has proven it can make prime time animation work for the long haul.

"The Big Three don't have the best track record with this medium," says Berman. "They should be careful what they commit to."

Take *Stressed Eric*, the British import that had an extremely brief run on NBC. Or other forgettable animated shows like CBS's *Fish Police*.

Executives developing the shows insist that it's not whether there's too much animation that's at issue, but whether it's funny—the same rationale that determines the success of live-action sitcoms.

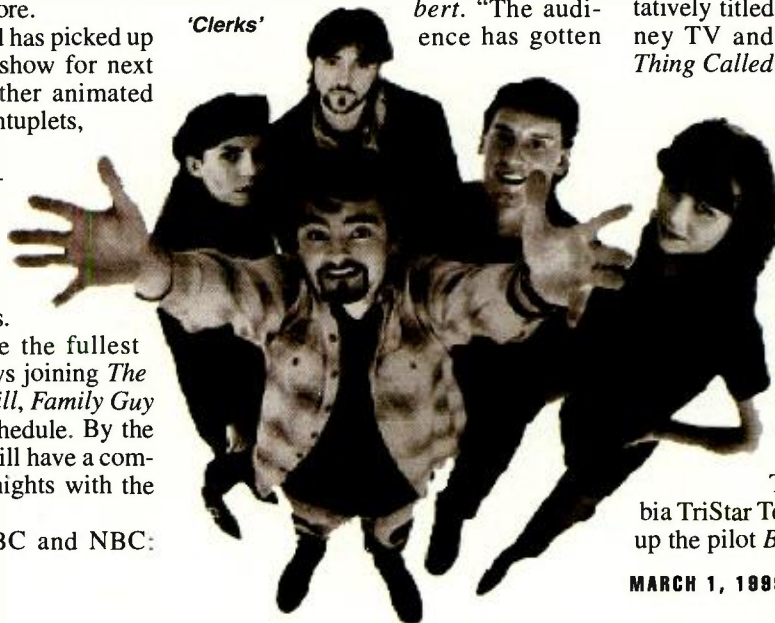
"It doesn't matter if there are 50 animated comedies," said Carolyn Ginsburg Carlson, ABC's senior vice president for comedy. "If it's good, the waters will part to make room for it."

The animation push is part of the networks' desperate need to remake themselves as ratings drop in the face of a cable attack. Encouraged by the success of Fox's shows, Comedy Central's *South Park* and, most recently, UPN's *Dilbert*, the other networks are searching for a piece of the action.

Even veteran live-action producers acknowledge that they need to develop new forms and are jumping on the animation bandwagon.

"The [four-camera live-action] format is somewhat moribund," said *Seinfeld* co-creator Larry Charles, who is executive producing *Dilbert*. "The audience has gotten

'Clerks'



very familiar with language. They are craving something different."

At the WB and UPN, both networks disclosed that they are going heavy with comedy for next fall. UPN has seven pilots or presentations already on order, and The WB has eight pilots going for next season as well.

More youthful projects are slated for The WB, while UPN is also looking to get younger and more male-oriented.

Four WB projects come from within the Time Warner family at Warner Bros. TV: an animated sitcom from co-owned Castle Rock TV and another from its in-house production company Michigan J. Productions. One of the Warner Bros.-produced sitcoms includes an untitled comedy with *Unhappily Ever After* star Nikki Cox. Warner Bros. is also producing a romantic comedy from Shana Larsen (*200 Cigarettes*). The other two Warner Bros. TV pilots include the single-camera comedy *Saving Graces* from Marlene King, and a co-production with Will Smith's studio Overbrook Entertainment that stars comedian Nick Cannon.

From Castle Rock, The WB has ordered the animated sitcom *The Downtowners*, and from Michigan J. they've singled out a single-camera half-hour from Terry Hughes and Ron Milbauer. Other pilot orders include *Ely's Theory* from Imagine Television and Touchstone Television, and a comedy that pits one young woman living among four male college students, tentatively titled *Sagamore*. It's from Disney TV and Carol Heikkenen (*The Thing Called Love*).

Included in UPN's comedy war chest this spring is a spin-off of *Malcolm and Eddie*, a spin-off of *Moesha*, and *Quints*, from Meg Ryan and Heather Thomas.

The *Malcolm and Eddie* spinner is set to star actor-rapper Coolio and is produced by *Malcolm and Eddie*'s David Duclon in association with Columbia TriStar. Also from Columbia TriStar Television, UPN has picked up the pilot *Brother's Out Loud*. ■

A high card in Primestar deal

By Price Colman

Even though DirecTV is buying Primestar, rival EchoStar Chairman Charlie Ergen has dealt himself into the game.

And he's got a winning hand.

Ergen's hole card: EchoStar owns enough Primestar bonds to squelch Primestar's \$1.82 billion sale to DirecTV parent Hughes Electronics.

Primestar's sale to Hughes is contingent upon Primestar obtaining tender approval from bondholders representing at least 90% of the principal amount of the bonds. Ergen's EchoStar bond holdings are sufficient—more than 10%, according to sources—that he could effectively veto one of the tenders and thus the entire deal.

That's not the only high card in Ergen's hand. Last week, Ergen and EchoStar submitted a \$600 million bid for the Tempo spectrum at 119 degrees west longitude that's part of the DirecTV-Primes-

tar deal. The bid by EchoStar, which already owns the other 21 frequencies at 119, is \$100 million more than the deal Hughes/DirecTV agreed to in January.

The upshot is that Ergen appears to hold a winning hand no matter the circumstances. At best, Ergen prevents DirecTV from obtaining the 11 Tempo frequencies at 119 degrees and adds them to EchoStar's existing 21-frequency lineup at that orbital slot.

At worst, Ergen forces DirecTV parent Hughes Electronics to pay more for the Tempo assets; consequently, EchoStar, as a bondholder, benefits from the higher price.

Officials from EchoStar, Primestar and DirecTV declined to comment.

However, sources from the investment community and the satellite industry familiar with the situation confirmed EchoStar's holdings in Primestar bonds and that EchoStar had submitted a \$600 million bid for the Tempo assets to Primestar's board.

Even before the DirecTV/Primestar deal was announced in late January, bondholders had been organizing for a possible lawsuit against Primestar because of that board's failure to agree to sell Primestar to ASkyB, the News Corp.-MCI Worldcom joint venture.

Under terms of the DirecTV deal, bondholders would receive, at best, 67 cents on the dollar for their holdings. They've reportedly been working behind the scenes to get Primestar's board to reorder how the \$1.82 billion is allocated so that bondholders receive more.

Ergen's ownership of Primestar bonds and resulting veto power raises complex legal and regulatory questions, including whether his tactics could be considered antitrust violations.

One thing is clear: "Ergen has certainly roiled the waters," says Jim Olson, former head of the Federal Communication Commission's competition division, now with Howrey & Simon, a Washington law firm. ■

Yanking Dolan's chain

New York Yankees and New Jersey Nets may pool TV rights

By John M. Higgins

Two critical sports teams in Cablevision Systems Corp.'s New York regional operation plan to team up against the company, with the New York Yankees and New Jersey Nets agreeing to merge and, most importantly, pool their valuable TV rights.

The Major League Baseball and National Basketball Association teams plan to combine operations and bring in a cluster of new partners. At the very least, the combination gives the teams dramatically greater leverage in TV renegotiations with competitors MSG Network and Fox Sports New York, which are owned 60/40 by Cablevision's Rainbow Programming unit and Fox/Liberty Sports, respectively.

At worst, they could provide critical mass for the creation of a new network, either by going it alone or allying with national sports network ESPN, or Time Warner.

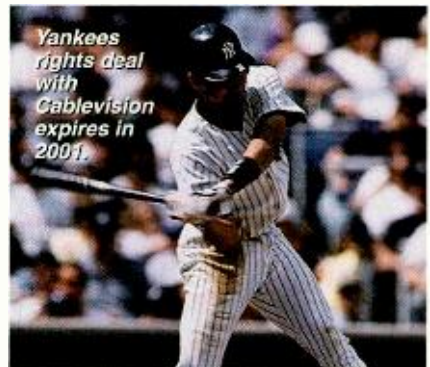
Or they could force Cablevision and Fox/Liberty to give them an equity stake in their networks.

"Just for the price of a press release you've created a substantial amount of leverage," said sports producer Lee Berke. "The teams can ultimately cut out the middleman if they desire."

ESPN president Steve Bornstein has often said he would like to get into regional sports networks. On Thursday an ESPN spokesman said only that "If the opportunities arise and it makes good business sense, we'll look into it." Cablevision president James Dolan said in a statement that the company "has enjoyed long-standing, productive relationships with both organizations and we look forward to continuing those relationships."

Comcast Corp. literally put two of Cablevision's networks out of business two years ago by teaming with Philadelphia basketball and hockey franchises. However, ESPN flubbed an attempt to create a Los Angeles regional network around two franchises, the Anaheim Angels baseball and the Anaheim Mighty Ducks hockey teams.

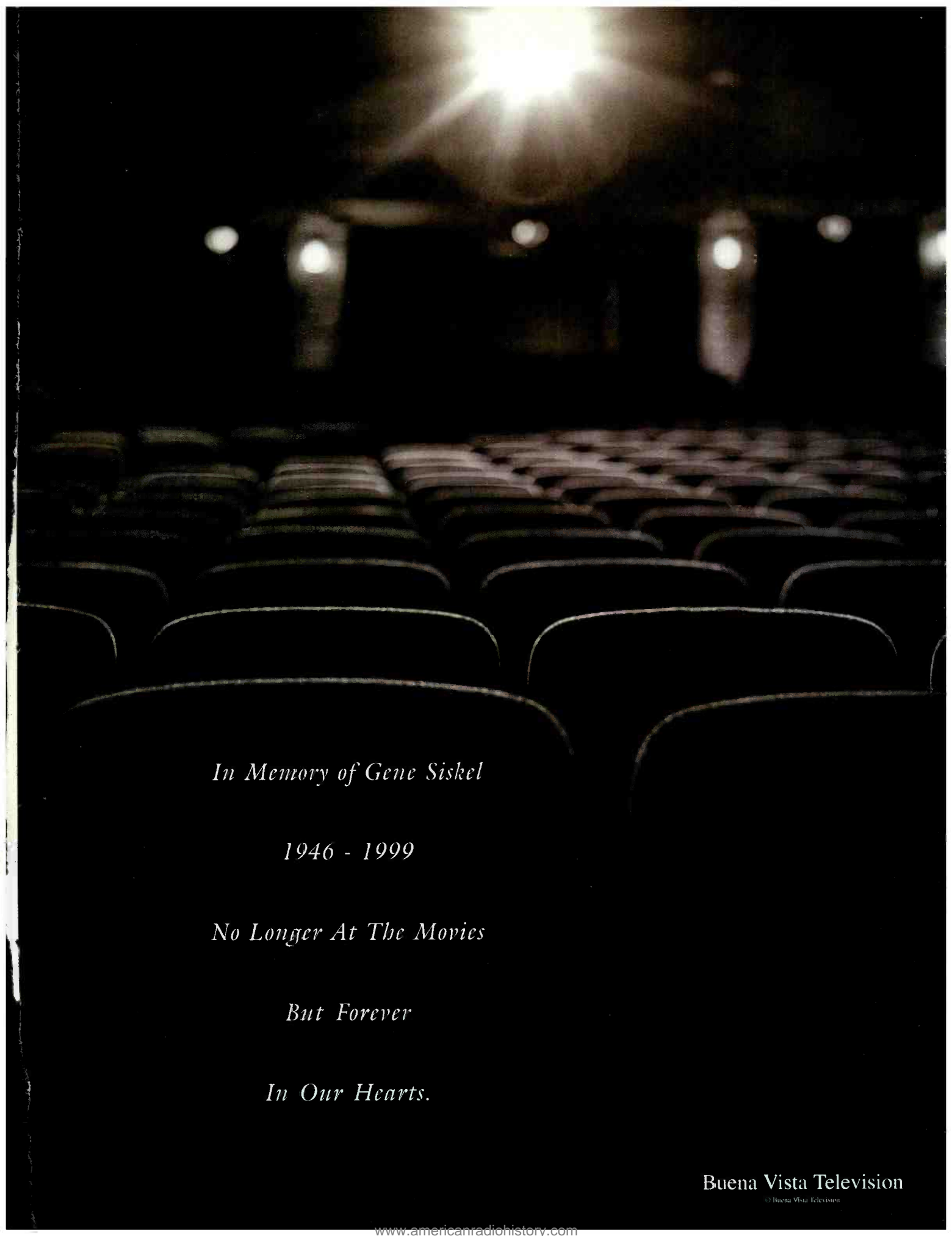
Cablevision chairman was already bracing for a tough round of negotiations. His rights deals for the Yankees expires in



2001; his Nets deal ends the following year. Regardless of the sport, prices for four-year national sports rights have been roughly doubling every round. MSG's Yankees deal was signed 12 years ago and now runs about \$50 million. One industry executive estimated that the Nets get about \$8 million-\$10 million.

Sports consultant and former CBS Sports president Neal Pilson predicted that a 10-year deal for both teams could easily leave Dolan paying \$100 million a year for the Yankees and \$10 million-\$15 million a year for the Nets.

Pilson said that Cablevision executives often worried about the prospect of the two teams getting together. "We always said that if you left the Nets alone, one day they they would get together with Steinbrenner." ■



In Memory of Gene Siskel

1946 - 1999

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Iger takes on global duties

Also moves up to ABC chairmanship; Bornstein succeeds him as ABC president

By Steve McClellan

ABC Inc. head Robert Iger was handed a big, new challenge by Disney Chairman Michael Eisner last week: boost Disney's revenues and profits overseas.

Iger was named president of Walt Disney International, and at ABC, he steps up to chairman of the ABC Group. Steve Bornstein, who had been overseeing ABC Sports and ESPN, the company's single most profitable television property, was promoted to Iger's old post of president, ABC Inc.

There was no official word at press time about who would replace Born-

stein as head of ESPN/ABC Sports. But all indications are it will be ESPN president George Bodenheimer.

If Iger succeeds at improving the international operation, it could boost his chances to someday run Disney, observers said last week. As it is, Iger is one of a dozen or so executives who constitute Disney's core management team. Insiders said that last week's announcement was a vote of confidence in Iger, while his chances of succeeding Eisner at some point are currently no better or worse than most of the rest of the core management team.

Disney already has a significant international business. In 1998 it amounted

to \$3.8 billion, or 17% of the company's overall revenues. Prior to owning ABC, Disney's international business represented close to 25% of revenues, estimates Jill Krutick, entertainment analyst at Salomon Smith Barney.

"By putting a seasoned executive like Bob Iger in charge of their international business, it's clear they want to grow that segment as rapidly as possible," she said. "It certainly broadens his role at Disney."

Meanwhile, Bornstein's promotion was a recognition of his successful stewardship of ESPN. Lehman Brothers analyst Larry Petrella estimates ESPN revenues grew 20% in 1998 to about \$1.7 billion, while cash flow grew about 17% to \$700 million.

By comparison, revenues at Disney's entire broadcasting segment (ABC, ESPN and Disney Channel) grew 10% in 1998, to \$7.1 billion, while operating income was up 3% to \$1.3 billion. "ABC is currently performing in a very tough industry cycle, and looking at it that way their results in 1998 were not terrible," said Petrella.

Bornstein's promotion adds another layer to the ABC hierarchy. Sources also note it reduces further the number of direct reports Iger has at ABC, freeing more of his time to address his new Disney duties. Last summer, when Pat Fili-Krushel was named head of ABC Television, the company's news and entertainment heads began reporting to her, not Iger. Now Fili-Krushel, who had reported to Iger, will report to Bornstein. Both Bornstein and Fili-Krushel are among the 200 or so New York-based ABC people slated to move to Burbank, Calif., in September 2000, although both will spend a lot of time in New York, where ABC will remain based.

As head of ABC, Iger has overseen all of Disney's international television operations. Now he'll focus on maximizing all of Disney's international revenues and profits (from the company's three core segments: creative content, broadcasting and theme parks/resorts).

In the next few months Iger will set up a new "matrix" organization that will include managers in each country that Disney operates, said Disney spokesman John Dreyer. ■

Karmazin: Two nets better than one

CBS' Mel Karmazin would buy NBC if it were available. "We would overpay for NBC just like we overpaid for the NFL," Karmazin told advertising executives at the AAAA conference in New Orleans yesterday. NBC "doesn't belong" at General Electric, Karmazin said. GE should spin it off into its own company, sell it to Sony or sell it to CBS, he said. Karmazin said he would also be interested in Rupert Murdoch's Fox or Disney's ABC, but they are unlikely to come onto the market. "Rupert Murdoch never sells anything."

There are major legal hurdles to his snapping up any of his rivals. Federal law prohibits the Big Four networks from merging with each other or buying WB or UPN. In addition, FCC rules bar any company from owning two TV stations in the same market. Those restrictions are unlikely to be lifted any time soon.

Karmazin said CBS intends to be a major player on the Internet and would unveil its Internet plans within the next 60 days. Despite his enthusiasm for the Internet, he said he is "in no way fearful [it] will make current media less valuable."

Karmazin, who has not been a fan of HDTV, said he is considering other ways of using his stations' new digital broadcast channels. With the channels, he said, CBS could broadcast multiple NFL games as DirecTV does. Or, he said, it could sell products directly to viewers.

Prior to Karmazin's speech, Allen Banks, of Saatchi & Saatchi, complained about the sweeps and the ongoing consolidation of media ownership. During sweeps, Banks said, stations run promotions that temporarily boost ratings and inflate the cost of spots. When his turn to speak came, Karmazin responded: "Nobody is in a better position to eliminate sweeps than you. Just stop using them."

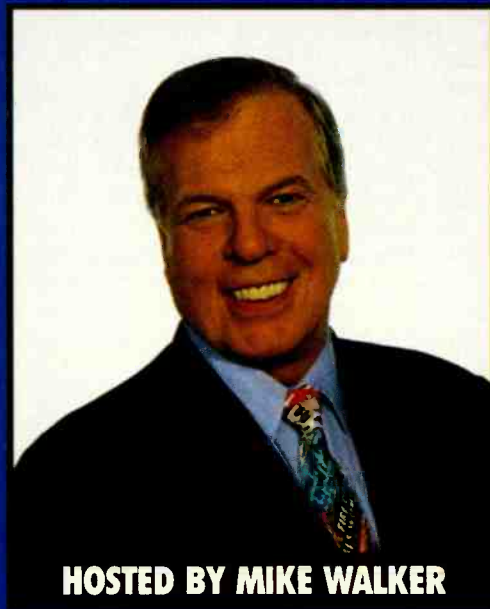
"It is naïve for you to expect us to not use ratings," Banks replied. But Karmazin shot back, "It is naïve of you to use the ratings books to beat us up and not expect us not to try to influence them... You tell us what research to buy."

Banks' complaints about media consolidation is "the pot calling the kettle black," said Karmazin. There is no evidence that consolidation has disadvantaged advertisers, he said. Indeed, he said, radio consolidation has given advertisers a competitive alternative to newspapers.—*Peggy Conlon*

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Hangover over alcohol ads

Broadcasters fear sports programming exit if advertisers move money to other media

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

The Clinton Administration's effort to clamp down on alcohol advertising has left broadcasters shaken and stirred.

Fueling their concern is the Treasury Department's call for legislation requiring the ads to carry warnings about the health risks of drinking alcoholic beverages. On another front, the Federal Trade Commission is expected to soon release a report criticizing alcohol marketers for encouraging teenage drinking.

Many broadcasters fear that such federal action could siphon off some of the nearly \$800 million spent by alcohol makers each year on radio and TV ads. Broadcasters worry that if televised warnings became a part of alcohol advertising on free TV and radio, sports programming would undoubtedly flee to subscription cable services—including pay-per-view—taking with it the much-needed revenue generated by alcohol advertising.

For now, wary broadcasters want to see how far the government will try to go. But they are prepared to join alcohol industry trade groups to lobby against warning labels if legislation gets introduced. Treasury officials have floated the plan on Capitol Hill, but no lawmaker has apparently signed on thus far.

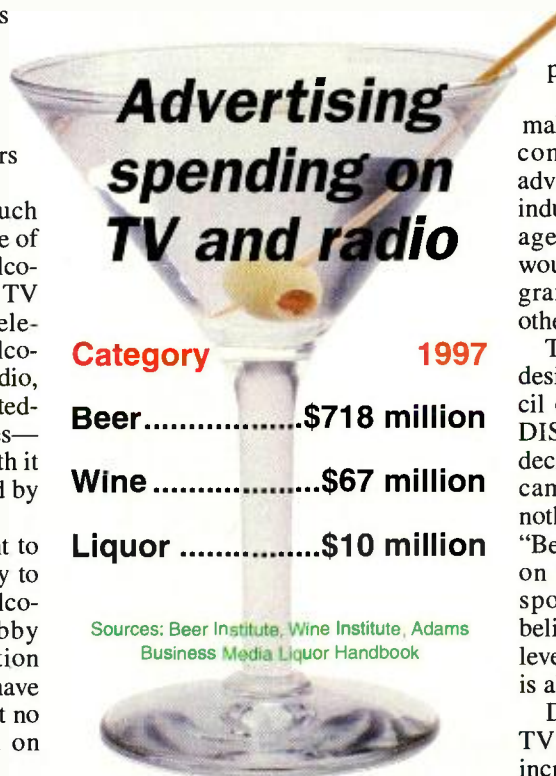
Requiring health warnings would have a "major impact" on advertising revenue," says Michael Dunlop, general manager of WKBD(TV) Detroit. The UPN affiliate relies on beer advertisers for almost all of the revenue needed to keep its lock on the city's major sports broadcasts, he says. WKBD carries three of the city's four major sports franchises: hockey's Red Wings, basketball's Pistons and baseball's Tigers.

"I would hate to see the government get involved in regulating their business," he adds. "The beer industry especially does a pretty good job of policing themselves in terms of telling people 'when to say when.'"

Dunlop expects beer advertisers would turn to other media, such as print and billboards, if the requirements

were too strict.

Another Detroit broadcaster predicted that new restrictions on alcohol ads would threaten all local sports programming. "That could threaten a pretty large category for spot television," says Grace Gilchrist, an NAB TV Board member and general manager of ABC affiliate WXYZ-TV Detroit. "It



would endanger local sports now going out over free over-the-air TV."

Broadcasters appear to have an unlikely ally in the fight against ad warnings. Sen. Strom Thurmond (R-S.C.), long a supporter of tougher alcohol ad rules, is upset with the Treasury Department for a Feb. 5 decision allowing two wine producers to use labels referring to the possible health benefits of drinking wine in moderation.

Thurmond, who pushed through legislation in 1989 that required warning labels on alcoholic products, complains that the ruling will allow other wine companies, and possibly liquor distillers, to tout health benefits as well.

"Alcohol presents a public health risk," says Thurmond spokesman John DeCosta.

Even though the Treasury bill mirrors Thurmond's objectives, he is unhappy with the administration for making "poor public policy" regarding the wine labeling. Consequently, Thurmond has refused to provide the conservative, Republican support the administration needs to pass the measure.

Still, Thurmond and other lawmakers are sure to complain if liquor companies go ahead with a major advertising campaign developed by ad industry giant Bozell Worldwide. The agency is pitching a campaign that would run on late-night cable TV programs as well as in radio, print and other media.

The advertising campaign was designed for the Distilled Spirits Council of the U.S. (DISCUS). Last week, DISCUS officials said they have not decided whether to go ahead with the campaign, but insisted that there is nothing wrong with liquor ads on TV. "Beer and wine have been advertising on TV for a very long time," said spokeswoman Judy Blatman. "We believe we have a right to compete on a level playing field. Alcohol is alcohol is alcohol."

Despite the pressure to steer clear of TV ads, liquor companies are rapidly increasing their on-air marketing as a way to reverse slumping sales. Consumption of distilled spirits has dropped more than 20% since 1985, according to Adams Business Media Liquor Handbook. Liquor advertising increased from \$3.4 million to \$10 million from 1996 to 1997, the most recent years for which figures are available.

Alcohol marketers add that the government's initiative is unfair. The Wine Institute has a vigorous code intended to prevent vintners from targeting kids. No spots may feature athletes, cartoon characters or rock stars, says Gladys Horiuchi, the group's spokeswoman.

"We're confident our advertising is done in a reasonable and responsible manner," says Beer Institute spokesman Jeff Becker. —Elizabeth Rathbun contributed to this story ■

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Shock jock fired after inflaming Washington

By Elizabeth A. Rathbun

Morning-drive host Doug "The Greaseman" Tracht shocked himself out of a job last week after a racist on-air comment enraged Washington-area radio listeners.



Tracht's racist quip prompted flood of complaints.

African American-owned WMMJ(FM), for one, fielded 3,000 telephone calls last Thursday from listeners who promised to complain to Tracht's employer, CBS Radio-owned WARW(FM), WMMJ Program Director Chris Connors

said. WARW acted the same day by firing Tracht, who joined the station in 1997.

The classic-rock station had suspended Tracht last Wednesday after he played a clip from hip-hop artist Lauryn Hill, a nominee for 10 Grammy Awards, and said, "No wonder people drag them behind trucks." The reference was to the Texas murder trial of John William King, who last Thursday was sentenced to death for chaining a black man to a pickup and dragging him to his death.

In announcing Tracht's firing, WARW said in a statement that it "cannot be associated with the trivialization of an unspeakable act of violence now at the heart of the national debate on race." Station officials refused further comment.

Tracht could not be reached for comment, but faxed *The Washington Post* that he would take back the remark if he could. "In the course of my show, split-second judgment is made over ad-libs. This remark was a grave error in my judgment."

"I don't buy it," said Donnie Simpson, morning talk-show host at CBS sister station WPGC-FM. "I don't believe that this was a split-second decision."

WPGC-FM received 1,500 to 2,000 calls in two days. Simpson devoted an hour of his show to the incident on Thursday and a half-hour on Friday. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

Kennard alerts patent office

FCC Chairman William Kennard last week urged the patent office to settle post haste a royalty dispute over technology used in the Emergency Alert System. "Because this matter impacts the operation of the nation's emergency preparedness system, I would very much appreciate anything you can do to ensure that it is resolved as quickly as your processes permit," Kennard wrote in a letter to Todd Dickison, acting commissioner of patents and trademarks. Being careful not to step onto another agency's turf, Kennard did not suggest how the Patent Office should come down in the dispute, which pits broadcasters and the National Weather Service against Quad Dimension Inc. The Kansas City, Mo. company says it owns the patent on technology that automatically broadcasts bad-weather alerts through local radio and TV stations and wants stations to begin paying royalties. That technology is part of a system that the FCC requires broadcasters to use. Separately, Kennard warned broadcasters that they must continue using the technology while the government reviews the dispute. "Relaxing the rules during the pendency of the patent dispute would produce an unacceptable decrease in the effectiveness of the EAS," he said in a letter to the National Association of Broadcasters.

Mass media no-shows

It appears that for the second month in a row, the FCC will not take up any mass media issues at its monthly meeting. Briefing papers for the March 18 meeting were circulated to the commissioners' staffers late last week and none of the items dealt with broadcast or cable issues.

HOLLYWOOD

Arrivederci Avalon

Pearson Television executives may now have to travel on from Avalon.

They are seriously considering two other potential locations for the hit syndicated series, *Baywatch*, after community activists in Avalon, Australia, voiced concerns over the show making its new home in the small beach town. Avalon, which is located just north of Sydney, was used by *Baywatch* producers last season for the show's final two episodes. *Baywatch* and Pearson Television executives were looking to tape the majority of next season's episodes from Avalon, but they are now looking closely into locales in Hawaii and Queensland, Australia. *Baywatch's* permanent home has been Santa Monica, Calif., since it debuted in syndication eight years ago.

DENVER

Getting out the vote

TCI officers and directors apparently were leaving nothing to chance regarding the shareholder vote on the AT&T-TCI merger. During January, half a dozen TCI insiders exercised options to acquire a total of 1.65 million shares of supervoting (10 votes per share) TCI class B stock. With 2.3 billion votes cast, it would have had to be a close election for those 16.5 million votes to be the deciding factor. They weren't. More than 99% voted in favor of the merger. At the same time, the TCI folks came away with a tidy paper profit. Executives and directors including Robert "Dob" Bennett, Stephen Brett, Gary Howard, Ann Koets, Jerome Kern and John Malone exercised options to buy the B shares at prices ranging from 52 cents per share to \$15.68 per share. During the period from Jan. 4 through Feb. 1—when the options were exercised—B shares traded at \$62 to \$77.44. Malone registered the biggest buy—1.07 million shares, but Bennett, Malone's second in command at Liberty Media, gets credit for the 52-cent exercise price.

White House unveils healthy dose of PSAs

CBS, Fox pass on White House photo op for new campaign

By Paige Albiniak

The White House joined broadcast networks, cable programmers and radio station owners last week in unveiling a media campaign to promote free health care for the nearly 11 million American children without health insurance.

NBC, ABC and Viacom were on hand as President Bill Clinton and First Lady Hillary Rodham Clinton announced details of the \$24 billion Children's Health Insurance Program (CHIP), which was financed by Congress in the Balanced Budget Act of 1997.

CBS and Fox did not attend the event (BROADCASTING & CABLE, Feb. 22), but a CBS source said the network planned to participate in the PSA campaign. Fox was unavailable for comment. CBS and Fox chose not to make a public show of support for the White House's effort because they were unhappy with the administration's position that some broadcast ownership deregulation should be rolled back, sources said.

"Today, we're here to announce an unprecedented commitment from media to business, from the health care industry to grass-roots organizations, all over our nation, to inform families of these new health insurance options," Clinton said at the ceremony. "We begin with an all-out media campaign to reach as many families as possible."

Part of the health care initiative includes a multi-media public service announcement (PSA) campaign. Beginning last Wednesday, the administration began running radio ads in 45 states and PSAs on broadcast and cable networks. The goal was to encourage parents to sign their children up for Medicaid, for which 4 million uninsured children are eligible but not registered. For the remaining 7 million uninsured children not eligible for Medicaid, the administration has set up a toll-free number—1-800-698-4543—so parents can find out how to sign their kids up for free health care provided by the federal and state governments.

NBC will run its own PSA on the program featuring S. Epatha Merkeron of *Law & Order*. ABC, Viacom (which owns the Paramount Stations Group), Black Entertainment Television and Turner Broadcasting all will run PSAs produced by the federal Department of Health and Human Services. Hillary Clinton will be featured. The National Association of Broadcasters will make the PSAs available to all its member stations, and Univision will run a Spanish version of the ad.

Radio company Bonneville International Corp. has created six PSAs for radio that feature retired Army Gen. Colin Powell. Bonneville will run those PSAs on its 15 radio stations and distribute them nationally through the Ad



'Law & Order's S. Epatha Merkeron joins President Bill Clinton to announce a media campaign promoting an administration program that provides free health care to uninsured children. NBC produced its own public service announcement on the program, which features Merkeron.

Council. Bonneville plans to spend at least three years and \$7 million working with Powell's organization, America's Promise. That group is working to provide resources for the nation's five million children who are "at risk" because they do not have access to education, health care or safe recreation. ■

Photo: White House

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WASHINGTON WATCH

By Bill McConnell and Paige Albiniaik

Stations socked for kids ad violations

Two Illinois TV stations have been hit with a \$110,000 fine, one of the largest ever, for violating ad restrictions on children's programming. The FCC last week levied the fine against WRSP-TV Springfield and co-owned WCCU-TV Urbana, which admitted to violating ad limits 304 times between August 1992 and March 1996. "The number and duration of the overages at issue here are among the most egregious violations the commission has considered," the panel wrote in its decision. The stations revealed the transgressions as part of their 1997 license renewal requests. Of the violations, 23 were "program-length commercials" in which at least one of the show's ads featured a character from the program. The other incidents were violations of limits on advertising time. All of the broadcasts originated on WRSP-TV and were subsequently re-aired on WCCU. Both outlets are owned by Bahakel Communications. Despite knowing of the large number of violations, WRSP General Manager William Harper seemed stunned by the severe punishment. "Oh boy, I knew they would do something," he said after hearing of the fine. Harper noted that there have been no violations since 1996. "There haven't been any on my watch," he said. WRSP-TV officials blamed the transgressions on employee

mistakes. But the commission held the stations accountable for not developing an effective monitoring program. The FCC found only two previous cases having similar scope: In 1995 Northstar Television was fined \$110,000 for 204 violations over a 21-month period and, in 1997, Jasas Corp. was assessed \$115,000 for 450 violations over 28 months.

Gore pushes code to combat ad bias

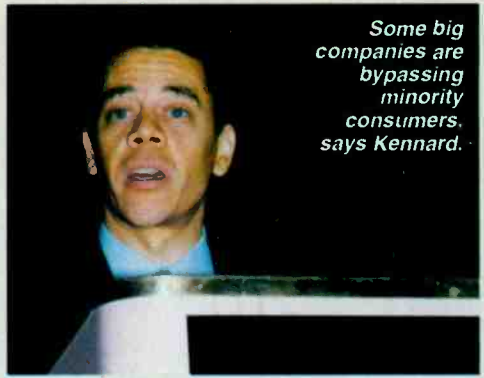
Vice President Albert Gore last week urged the advertising industry to develop a code of conduct that would discourage companies from discriminating against media owned by or targeted to minorities. "Diversity of voices and views is a pillar of our democracy," Gore told the American Advertising Federation. "That is why we must ensure that our airwaves provide opportunities for all Americans, and both reflect and respect the full diversity of the country they serve." Gore said he was encouraged that the AAF's board of directors is taking a step in that direction by establishing a task force to determine whether a voluntary code of conduct is feasible. The task force will be headed by Edward Erhardt, publisher of *Advertising Age*, and Tom Burrell, chief executive of Burrell Communications Group—one of the largest minority-owned advertising agencies. "We're willing to look at the idea of a code, but

we're not rejecting or supporting it right now," said AAF

spokeswoman Marjorie Valin. The FCC, Federal Trade Commission, Department of Justice, Department of Commerce and Small Business Administration will form a joint working group to examine ad practices and their impact on minority broadcasters and ad agencies. FCC Chairman William Kennard added that his agency's annual radio report will include a new section examining small and minority-owned stations. The new initiatives follow a recent FCC study showing that minority-owned and targeted radio stations earn less revenue per listener than majority-owned outlets. "As companies decide not to advertise on minority radio stations, African American and Hispanic families find themselves bypassed by some of our biggest companies," Kennard said.

Digital commercials for public TV?

Public TV stations are pressing the federal government to let them include advertisements as part of ancillary services aired over their excess digital spectrum. "Revenue earned from supplementary services will help public television stations defray the expenses of the digital transition," Ameri-



Some big companies are bypassing minority consumers, says Kennard.

ca's Public Television Stations told the FCC in Feb. 16 comments. The agency is considering whether to let public TV stations profit from supplemental digital services and whether the outlets should pay a fee to the government on that revenue. In November, the agency imposed a 5% levy on revenue from commercial broadcasters' digital subscription services. "The commission should provide public television stations with substantial flexibility in the use of their excess digital spectrum...so long as the digital channel is used primarily to provide a non-commercial educational service" and there is no interference with public services, APTS said. The group also asked that the new services be exempt from fees. But public advocacy groups opposed advertising on any public TV spectrum. The FCC "should not allow non-commercial broadcasters to ruin public broadcasting in the name of saving it," wrote Media Access Project. "The premise of public broadcasting is that it will ignore market pressure to meet otherwise unmet needs." Public TV stations' ancillary services should only be exempt from fees if advertising is prohibited, the group added.

FCC proposes upgrading LPTV

If approved, up to 700 low-power stations may be saved from full-power displacement

By Bill McConnell

Continuing Chairman William Kennard's campaign to open the airwaves, or keep them open to diverse groups, the FCC within two weeks is expected to propose that low-power television stations be granted status as primary TV licensees.

If approved, the action would prevent LPTV stations from being displaced from their channels by full-power outlets that want to broadcast on the same frequency. The effort is sure to spark a fight with major broadcasters. The National Association of Broadcasters says the switch to digital signals will be threatened if full-power stations don't have the flexibility to push some LPTV operators to other frequencies.

But the LPTV industry, led by the Community Broadcasters Association, warns that their already cash-starved operators will lose any chance for investment if they are at risk from displacement by full-power stations. "Without primary status, these stations won't have a chance with banks or other investors," said Peter Tannenwald, CBA's Washington attorney.

It is unclear how many of the 2,136 LPTV licensees would qualify for the new classification, but Tannenwald predicted the number would range between 200 and 700.

The FCC proposal is expected to be based on CBA's March 18, 1997, request that LPTV stations be reclassified as Class A licensees. To qualify, CBA said low-power stations should be required to produce at least three hours of locally produced programming each week and show that the station does not cause interference in the service area of any other station. The FCC would also ask for industry suggestions on how to avoid disruption of the DTV rollout.

"The DTV plan was incredibly complicated and difficult to work out," said NAB attorney Valerie Schulte. "This would further complicate the digital rollout and broadcasters' ability to perfect their digital service areas. The FCC should let the dust settle, then the engineers can see what is really possible."

But Kennard has said several times

that he wants to find ways to protect LPTV outlets, which include significant numbers of foreign language, religious, and educational stations. The initiative also dovetails with Kennard's other endeavors to preserve broadcast opportunities for small businesses, minorities, women, and community groups. Kennard also wants to tighten full-power broadcast ownership rules and has proposed creating a low-power radio service on the FM dial.

Asked last week if low-power TV can be protected without damaging the switch to digital, Kennard would say only: "Stay tuned."

The NAB argues that the FCC already ruled on the status of LPTV when the Reed Hundt-led commission refused to grant the stations primary classification as part of its April 1997 order on digital standards. But FCC staffers say the agency's ruling left

open the possibility that the matter would be revisited.

The Association for Maximum Service Television also opposes the LPTV plan. In comments last June, MSTV said that full-power stations would need the flexibility to displace LPTV stations as they tweak their transmission following digital rollout. That effort won't be completed until after May 2002, the deadline for all commercial TV stations to be online with digital signals.

Despite the big broadcasters' objections, the LPTV effort has support on Capitol Hill. A bill that would grant primary status to many of the stations has been introduced in the House by Reps. Charlie Norwood (R-Ga.) and Ron Klink (D-Pa.). House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) has promised to hold hearings on the plan this year. ■

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Children's TV market may be played out

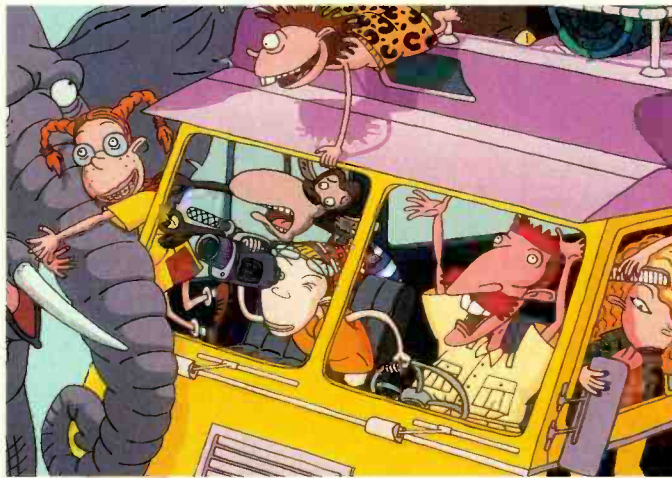
Declining viewership, troubled advertisers, surplus of spots expected to slow growth in 1999

By Steve McClellan
and Richard Tedesco

No wonder kids TV networks are proliferating. Children's advertising soared past the \$1 billion mark in 1998, marking the third consecutive year of double-digit percentage growth. Competitive Media Reporting's year-end tally: \$1.13 billion, up 13.5% from 1997.

This year could deliver another double-digit boost. But don't count on it. Many advertisers and some programmers believe the children's advertising market will do little or no better than it did last year.

Why the pessimism? Kids continue to watch less TV. The hours they spend in front of the tube continues to drop. Plus, the proliferation of kids' net-



Nickelodeon dominates children's market with popular shows like 'Wild Thornberrys.'

works is adding to the surplus of advertising time. Just last month, Viacom's Noggin joined the fray. Finally, there's trouble among some of kids' TV's biggest spenders—toy makers and cereal companies. They're spending less and it's not clear who will offset those losses.

The first indication of where the

1999 market is heading will come this April during the upfront selling. That's when the advertisers make the bulk of their buys, locking up the prime advertising real estate. Most don't expect total sales to exceed last year's, about \$750 million. "I see an exact repeat of last year," says John Lazarus, senior vice president, national broadcast operations, TN Media. "There is lots of inventory to choose from and I see it being pretty close to flat."

But the upfront market can be a poor harbinger. Last year, the upfront was down 7%, yet the annual take grew 13.5%. Advertisers held on to their dollars and spent them later in the year in the scatter market. That could happen again in 1999. In fact, most TV and advertising executives expect a stronger second half of the year when the real excitement about the turn of the

millennium grips the nation.

On the sell side of kids' TV, some see a rosier picture. One sell-side predicts a 6% increase in kids' upfront dollars, based on feedback from buyers. And sources at Viacom say its leading kids' network, Nickelodeon, anticipates a double-digit revenue gain in 1999.

Sam Moser, the network's senior vice president, advertiser sales, declined to comment on that projection. "But we definitely feel it's a healthy market," he says. "I think it could be up. The buying community is trying to stall any kind of momentum by suggesting that it's a buyers' market. That's not the case in terms of actual gross ratings points.

"The GRP pool is down and that puts pressure on the supply that exists," says Moser, whose Nickelodeon service controls over 50% of the available kids' gross rating points. "You can have double the amount of available hours, but if viewers aren't watching it's a moot point."

A few deals have been made on the kids' front. The Cartoon Network, Nickelodeon and the WB have all reportedly done some business. Indeed, Nickelodeon, more than the others, tends to do more business on an ongoing basis, but less business upfront. It also tends to do more multi-

ple-year deals than its competitors. But the bulk of the market will move next month, buyers say.

"Given the number of ratings points cable has added to the market, it makes less sense for the market to go earlier," says Julie

Friedlander, head of national broadcast buying for Ogilvy & Mather. "The market kept getting earlier for no reason. That just makes budgets less reliable, especially for the toy companies."

And the early read has some major advertisers cutting their kids' spending budgets, including Hasbro, Mattel, Kraft General Foods and Kellogg, agency sources say. At least

one seller disputes that however, in the case of KGF and Kellogg. "In both cases I'm told that money will be back," he reports.

The toy business had a rough time in 1998. Manufacturer shipments were down. Mattel's fourth-quarter profits dropped 67%.

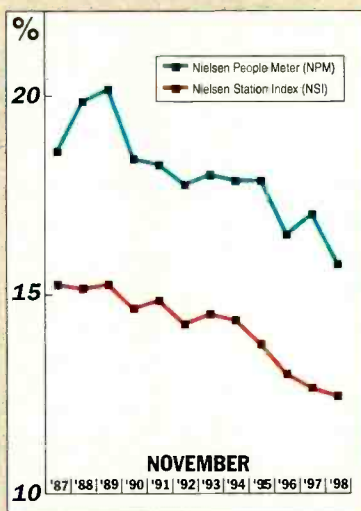
Toys 'R' Us, a major toy retailer, reported a net loss of \$442 million for the first nine months of 1998 and its holiday business was down \$100 million.

The toy industry has also been undergoing a steady consolidation over the past several years, reducing the



Looking Elsewhere

Percentage of children watching TV at any given time



Average weekly (Mon-Sun, 7 a.m.-1 a.m.) usage (PUT) trend for kids 2-11, November of each year.

Source: Nielsen Media Research

sources for ad dollars and putting increasing pressure on the larger players to perform. "The number of players has dwindled down," says Brian Eisenbarth, an analyst for Collins & Co. Last year, for example, Hasbro acquired Microprose and Galoob.

Eisenbarth foresees a slower overall toy market in 1999. "There is a general slowdown in the traditional toy market," he says. "The dollars are being pulled into high-tech toys and educational software. The only thing that kept Mattel's numbers going was Barbie and Barbie accessories," says Eisenbarth, adding that maintaining Barbie's high profile will keep Mattel

Toy, Cereal and Total Ad Spending on Kids TV



Category	(IN MILLIONS)				
	1994	1995	1996	1997	1998
Games/Toys/Hobbycraft	\$296	\$286	\$332	\$322	\$296
Cereal	\$142	\$145	\$132	\$118	\$108
Subtotal Toys & Cereal	\$438	\$431	\$464	\$440	\$404
Total Ad Spending	\$779	\$806	\$897	\$992	\$1,126
Toys & Cereal as a % of Total Kids Ad \$	56.0%	53.0%	52.0%	44.0%	36.0%
Growth in Total Kids TV Ad Spending	N/A	3.5%	11.2%	10.6%	13.5%

Source: 1999 Competitive Media Reporting

Where the Kids are Tuning in

Percent share of total viewership

Network	4/Q'97	4/Q'98
Nickelodeon	52.6%	50.1%
Cartoon	21.2%	28.4%
Fox	7.5%	6.2%
Family	0.5%	4.5%
Syndication	5.9%	4.0%
WB	4.2%	3.0%
ABC	2.7%	2.3%
UPN	1.1%	0.5%
CBS	0.3%	0.4%
All Other	4.0%	0.6%

Source: Horizon Media based on Nielsen Galaxy Explorer numbers for children's programs Mon.-Sun., 6AM-6AM.

buying TV time. But, he adds, "There may be some cutbacks." Mattel declined comment.

The cereal business has also taken its lumps. Over the past five years, cereal sales to U.S. food stores fell by \$1 billion to \$7 billion. Kellogg has suffered assaults from other cereal makers on its Corn Flakes, Raisin Bran and Rice Krispies. And its soggy sales picture is likely to have a negative impact on the company's TV advertising spending this year, according to John Musynski, chief broadcast investment officer for Starcom Media Services, a unit of Leo Burnett, which handles ad buying for Kellogg.

Musynski expects Kellogg's ad budget to be down a bit from last year, although he declined to quantify the anticipated decrease. He notes that with broadcast ratings for children's programming off by 3% to 5%, there is simply less incentive to place ads there. "There are actually fewer rating points for sale," Musynski says.

Kellogg is in the process of renewing a two-year pact it had in place to support syndicated Disney shows—a pact that commits Kellogg to buying spots in return for a guarantee of available inventory. This fall, the latest phase of that contract will kick in on Disney deals with individual UPN stations around the country, currently clearing 80%-83% of U.S. TV markets, according to a source familiar with the deal.

There is some new money coming into the marketplace, but buyers and

sellers disagree on whether it will make up for the anticipated cuts by some of the bigger players. Moser of Nickelodeon says new advertisers will "more than offset" the problems in the toy and cereal categories.

He says new dollars are flowing into the footwear, beverage, apparel, computer, retail, fast-food, photographic and personal-care products. "There's also a broader range of food products now targeting kids," he adds.

But Ogilvy's Friedlander counters that "there may be some new money for small categories, but I can't see any of the major categories being up." She projects a flat kids' market for 1999.

Another serious issue for buyers and sellers alike is the declining level of overall TV viewing by kids ages 2 to 11. According to the Nielsen Television Index (the national people meter sample), the level of overall kids' viewing has dropped about 3% over the past decade. During the same period of time, most of the kids' viewing has

shifted from commercial broadcast outlets to cable, while PBS has captured a greater share of early weekday morning viewing.

According to New York-based ad buyer Horizon Media's research head Brad Adgate, roughly 80% of all kids GRPs are now on the cable side of the business. But cable is only available in about 75% of U.S. households. More to the point, says Adgate, cable only reaches 25% of all kids. "Kids' viewing has become the most fragmented of any demographic," he says. "It raises the question, can TV effectively reach kids?" His answer: not by itself.

A possible solution, says Adgate, is using out-of-home, place-based media to complement TV. "Place-based media is not a reach media, but when used effectively there is little waste." Among potential place-based sites to target kids: movie theaters, videotapes, zoos, computer games, cereal boxes, the Internet, malls, even candy wrappers and book covers. ■

Girding for the invisible war

Cable giants Nickelodeon and Disney claim territory for the future of kids' programming

By John M. Higgins

Nickelodeon—the powerhouse in children's programming—will launch a new network this week. Nickelodeon's GAS, or Games and Sports, is loaded with episodes of the network's various kids' game shows produced over the years. Yet hardly anyone will see it. Certainly not more than the 1.5 million or so homes that can see Noggin, the kids' channel Nick launched last month.

Toon Disney debuted last April—loaded with traditional Disney cartoon characters and more mundane shows like *The Gummi Bears*. Though the network has picked up analog and DBS carriage, it wasn't available on digital cable tiers until two weeks ago. Think of it as the kids' war no one can actually see—yet.

The fight for children's eyes in digital cable is shaping up to be just as competitive as the fight in basic



Nick's 'Blue's Clues' will air on the network's new digital channel, Noggin.

cable—one dominated by Nick, but that overall has crushed broadcast networks' kids' ratings in the past decade. Fox Family Channel is looking to launch two services, called Boyz and Girlz. The Discovery Channel has created Discovery Kids among its eight start-up analog and digital cable services. Turner Broadcasting Systems Inc.'s Cartoon Network is prepping a digital network as well.



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 *Source: Nielsen Media Research, 1998 (11/22/98-12/27/98) ad-supported cable networks total day household coverage rating ranking. CartoonNetwork.com

To start out, all the new nets will be programming on a shoestring, adapting to the peculiar economics of digital cable. Because many basic subscribers are not expected to pay extra to get the digital tiers, distribution will be limited for years to come. That means the advertising revenue that has been such a boon for kids' networks on basic cable will be at best trickling into digital.

So the networks will be relying heavily on their parent channels' libraries of cartoons, kiddie comedies, games shows and other products, many of which have faded from the air. But the channels could get a lot more interesting if the rollout of digital cable meets some MSOs' increasingly bullish predictions that in five to seven years they can hit 40 million of the 67 million current cable homes.

Still, even on the systems that are already creating vast new channel capacity by employing digital compression schemes, it's no breeze for even established kids' programmers to get distribution.

"Digital is not easier than analog," says Anne Sweeny, president of The Disney Channel, which spawned Toon Disney. Surprising even Disney executives, Toon Disney has been added to the plain-old analog tiers on systems serving 3 million cable subscribers, in addition to 7 million homes served by DBS services. "Cable operators believe the channel space is valuable. It's not a throwaway," Sweeny explains. "It is the future."

Digital cable has actually been bought by fewer than 2 million cable subscribers. Besides Tele-Communications Inc., large MSOs have been slow to invest the capital to aggressively deploy the \$400 digital set-top converters.

However, MTV Networks President Mark Rosenthal expresses no frustration over Noggin's limited carriage by DBS service EchoStar. "We're right on business plan," Rosenthal says.

Kids' programming is not expected



Noggin, which launched last month, includes CTW shows like 'Sesame Street' and 'Electric Company.'

to be the biggest draw for operators trying to convince subscribers to pay extra cash for digital cable packages. The main driver so far is movies, like multiplex screens of HBO and Starz!

Still, operators say kids' programming is a strong selling point for digital—or basic—cable packages.

A Beta Research survey of operators last fall ranked the kids' networks highly. Asked what networks they hoped to carry by the end of 1999, Toon Disney ranked second, behind the Discovery digital networks. Noggin was sixth—months before the channel even went on the air.

Of course, the networks have bigger agendas that can benefit them even with limited viewership. For example, a system can carry Toon Disney only if it also carries Disney Channel on basic. Disney has worked hard over the past seven years to convert the service from a pay network to basic, which gives the non-commercial Disney Channel a much wider audience, particularly for promotions of upcoming Disney theatrical films.

Sweeny says that systems serving 41 million subscribers now put Disney on basic. Systems serving about 27 million subscribers still charge a separate monthly fee, giving Disney Channel 4 million remaining pay subscribers. "The sales strategy is clearly to make it an incentive to carry The Disney Channel on basic."

Toon Disney is trying to position itself as a tame cartoon network at a time when grade-school kids are wearing *South Park* T-shirts.

"We did a lot of research of kids and adults," Sweeny notes. "We heard very clearly from parents that they did not have an animation channel that is 100% safe."

Much of the programming is made up of old series that had been broadcast either as part of ABC's Saturday morning lineup or the Disney Afternoon syndicated package. Those include *The Adventures of Chip 'n Dale* and *Darkwing Duck*. The network carries no advertising—for now. Sweeny says she hopes to sell ads when digital carriage reaches 15 million-20 million subscribers.

Noggin is commercial-free and will stay that way, MTV Networks executives insist. General Manager Tom Ascheim claims that won't change because it has been "baked" into Noggin's business plan. That's because Noggin is positioning itself more as an educational network.

"It makes a big statement to consumers from the beginning that there will be no ads," Ascheim maintains

Noggin's schedule is a mix of programs from Nick, like *Blue's Clues*, a puppet show *Eureka's Castle* and old episodes of CTW's shows, such as *Sesame Street* and *Electric Company*.

MSO executives said that Noggin is asking 20 cents as a stand-alone digital service, but becomes much cheaper if an operator takes a nine-channel package. That includes six music video channels from sister networks MTV and VH1, GAS and Nick Too—yet a third new kids' channel that time-shifts Nickelodeon's schedule.

GAS, which launches March 1, is intended to eventually be ad-supported, but at first will run only with "sponsorships," contests and other promotions running across GAS, Nickelodeon's magazine and Nick's online site. The programming will be old episodes of game shows such as *Nick Guts* and *Double Dare*, popular in the late 1980s and early '90s.

GAS isn't expected to have much



'Real Kids, Real Adventures' is among the offerings on Discovery Kids, one of eight new analog/digital services.



Old game shows like 'Double Dare' will run on Nickelodeon's new network, GAS, keeping programming costs low.

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carriage either—MTV Networks lacks a digital affiliation deal with Tele-Communications Inc., which accounts for about 90% of digital subscribers.

Fox Family's *Boyz and Girlz* are not yet well defined. Fox Family President Rich Cronin says the schedule for the program—slated to debut next fall—hasn't been worked out yet.

Aside from the obvious distinction of tailoring cartoons and other shows

by gender, Cronin is planning another departure. He plans to fill the evening hours with programs on parenting.

"There's not much out there on how to raise kids," Cronin notes. "There were some proposals for parenting channels, but for whatever reason they never got off the ground."

That could make *Boyz and Girlz* more expensive because there's very little that the networks can buy and cer-

tainly nothing in the library of Fox or partner Saban Entertainment.

"Parenting is as strong or stronger a reason to launch," Cronin says. If nothing else, the number of children watching TV plunges too far in the evening to support a children's network. "The Nielsen levels for kids start dropping off at 8 p.m., really drop off at 9 and by 10 they're gone. Putting *Blue's Clues* up at midnight is insanity." ■

Kids syndicators get squeezed

Even hits find it tough going as branding intensifies

By Joe Schlosser

Shelly Hirsch still can't believe what has taken place over the last few months with his hit animated children's series, *Pokemon*.

"I think about it today and it makes me very angry," says Hirsch, CEO of Summit Media, which syndicates *Pokemon*. "Stations are basically turning down money on one of the only shows that has brought them money in recent years and a show that could possibly bring in advertisers. They are committing hara-kiri."

In its first season here in the U.S., *Pokemon* has become a breakout hit in the children's syndication business. The Japanese series has achieved some of the highest ratings in syndication since the

Teenage Mutant Ninja Turtles' craze earlier in the decade. And at a time when the show should be collecting upgrades and, possibly, cash license fees, many stations managers find themselves preparing to move the series from key afternoon time periods to morning slots for next fall.

The reason for the downgrades—reflecting a problem facing the entire children's syndication business—is vertical integration and network consolidation.

Because *Pokemon* is currently cleared on many UPN-affiliated stations, Summit Media executives find themselves facing a major problem entering next season—a dearth of time periods. UPN and Buena Vista Television finalized a deal last year that brings a two-hour block of Disney animation to all UPN stations and essentially tells all the incumbent children's syndicators on those stations to either take a hike or take less-desirable time periods. And that is even true for *Pokemon*, considered the biggest hit in syndication of the past several years.

"We were left asking why are they taking something that is really working and looking to downgrade it?" Hirsch remarks. "It didn't make any sense."

Thus, Summit Media executives were forced to take *Pokemon* out of syndication and into the ever-growing children's network business. Three weeks ago, the series debuted on "The WB Kids" Saturday morning lineup and 12 original episodes of *Pokemon* will air on the network's weekend lineup through next fall, Hirsch notes. And starting next fall, *Pokemon* will play six days a week on The WB and will likely



Despite 'Pokemon's' high ratings, it's had difficulty getting good clearances on stations because of consolidation.

be out of syndication entirely.

So, does that mean the children's syndication industry is dying, as so many studio executives have been saying for the last five years?

Some say yes, while others see it taking on a new form in "pseudo" networks like Bohbot's planned launch of two separate, two-hour children's blocks under the heading of BKN (Bohbot Kids Network).

"It's a funny thing. On one hand there is an inclination to say that syndication is dead in the kids business. But on the other hand the only hit that emerged in the entire kids business this year was a syndicated show, *Pokemon*," says Rick Ungar, BKN's chairman. "While everyone was ready to say syndication was dead, along came *Pokemon* and it beat the hell out of most of the network shows. The moral of the story is, if you put on the right shows, kids will come."

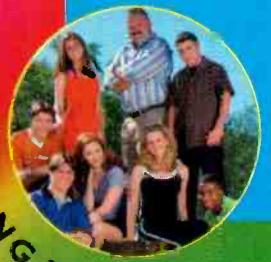
But the majority of local station time periods are now gobbled up by The WB and Fox Kids networks; UPN's new Disney afternoon block; and Ungar's



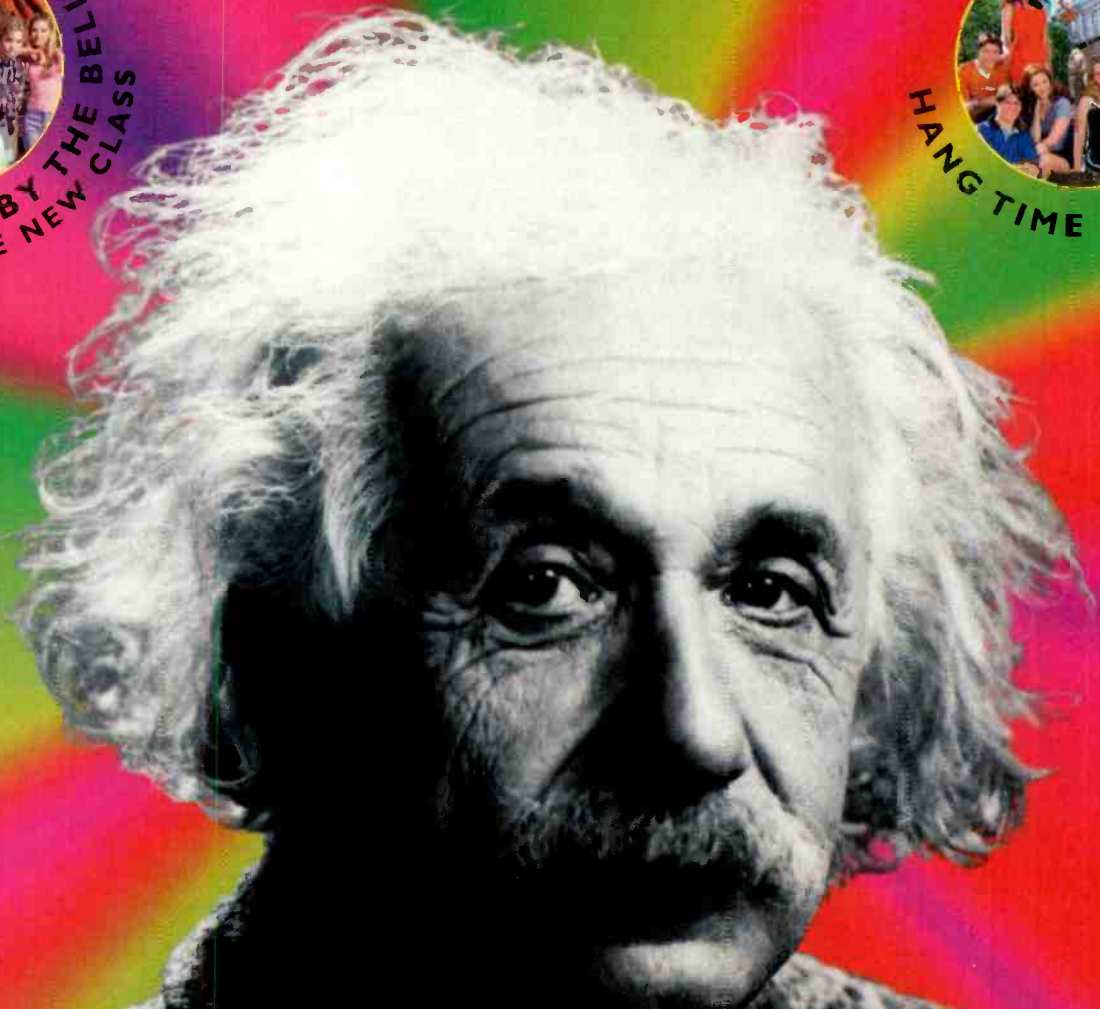
'The Archies' is produced by DIC Entertainment and will be distributed next fall in syndication by Summit Media.



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four hours of BKN programming. And The WB, Fox and UPN blocks are filled with products from either just one studio or from studios that are under the same ownership as the networks. Furthermore, cable channels such as Nickelodeon and The Cartoon Network are carving out 24-hour territory that the broadcast networks can't match.

"Syndication has really come [down] to large station groups and networks," says Robby London, executive vice president at DIC Entertainment. "Whether you call it a large station group

like the Tribune stations or a network like Fox Kids, the days when you would sort of go [from] station-to-station to sell shows is now very much the exception.

Mort Marcus, Buena Vista Television's president, says he moved his block of Disney animation to UPN because of branding opportunities and for guaranteed continuous time periods. "It is very tough out there today—with all of the stations that are available to kids like Fox and The WB—to get a syndicated show on the air," Marcus notes. "And when you do get on the air,

your series winds up airing all over the place. Some are in the morning, some in the afternoon and on and on.

"In this world of fragmentation, you need to be a little more consistent and you need to be branded. You need to be more of a destination, so kids can find you easier and the likely place for us to do that was at UPN."

The BKN-branded children's blocks are the latest example of the consolidation in the children's industry, and Ungar says Bohbot executives opted to go forward with the network formats for one reason: branding. "What a network really is in the kids business is branding.

Ungar, Marcus and many other syndication executives say advertisers are, and have been, reluctant to enter into the individual children's programming business. "Kids advertisers are very specific, and if you don't deliver the numbers, they are not going to put the money behind it. It's as simple as that," explains Bill Carroll, vice president and director of programming, Katz Television. "The advertisers want to be associated with a brand or one of these networks. With a single show in syndication, it's a real crap shoot."

For small and large children's syndicators alike, there has been a bit of good news.

The international marketplace is growing and the licensing/merchandising business for successful children's shows can be a multibillion dollar industry. KMG Entertainment President Paul Siegel says international money has helped his company weather the decreasing ratings for children's shows in the U.S. market and the ever-growing vertical integration.

"The market for high quality product is always good because the international market has picked up," Siegel says. "The international market is where we have seen a major increase in our revenue. I'd say it has tripled over the last five years. If you can get a show that can sell products, then you've got a good business on your hands."

And for independent studios such as Columbia TriStar, syndication is a distribution outlet for a company without a broadcast network or station group.

"It's a smaller pie. It's a more challenging marketplace and it's more difficult to make money in it. But I hope we can continue to be in the syndication game," says Sander Schwartz, executive vice president at Columbia TriStar Television's children's programming division. "As a studio that does not have its own network, we need every means of exhibition we can get." ■



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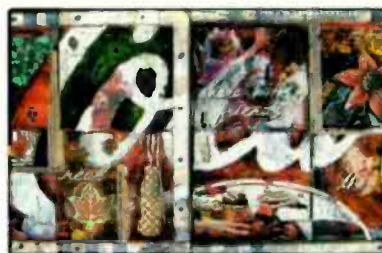
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Buffy, Ally catch syndicators' eyes

Twentieth execs offering hit shows for off-network play on weekends and weekdays

By Joe Schlosser

Twentieth Television executives are starting to make some waves on the off-network syndication front with shows such as *Buffy*, *The Vampire Slayer* and *Ally McBeal*.

Executives at the Fox syndication unit are currently out selling *Buffy* for weekend syndication runs and are starting to set up meetings with basic cable networks for weekday play of the hot drama, *Ally McBeal*.

Buffy, *The Vampire Slayer* has already been licensed to co-owned cable network FX for what sources say was just over \$600,000 per episode, and the Fox owned and operated stations are lined up for weekend play.

The WB drama, *Buffy*, comes to syndication in fall 2001 and is available to stations on an even barter split say Twentieth executives, with station and syndicator each getting seven minutes of ad time to sell in the show.

In addition to the Fox-owned stations, *Buffy* has been cleared on KBWB-TV San Francisco, KSWB-TV San Diego and WNYO-TV Buffalo, N.Y. On the weekend runs, Twentieth executives say stations will be allowed to double-run *Buffy* and the studio will be sending out two separate episodes a week to keep the double-runs fresh.

As for *Ally McBeal*, Twentieth Television President Rick Jacobson says his sales staff will be taking the show into the marketplace at the end of March. Sources say nearly all the top basic cable networks have shown an interest in acquiring *Ally McBeal*, including the likes of TNT, Lifetime, FX, USA and the soon-to-debut Oxygen network.

"This show is winning across the board in the demographics and it is hitting higher ratings every week," Jacobson says of *McBeal*, which drew its largest audience ever last Monday night (Feb. 22) on Fox. "And the most exciting thing about *Ally* is that it's a comedy in a drama's format. Comedies repeat the best in syndication."

Ally is expected to draw top dollars in syndication, and some industry insiders speculated last week that the series could approach or even top *ER*'s



syndication revenue. Altogether, according to sources. TNT paid close to \$800,000 per episode for the weekday rights to the hit NBC and Warner Bros. series.

Twentieth executives are also poised to bring *The Practice* and sitcom *Dharma and Greg* into syndication later this year. *Dharma and Greg* is slated for a fall 2002 launch, while *The Practice*

could debut in either 2001 or 2002.

On the first-run syndication side, Twentieth has renewed its daytime relationship series *Forgive or Forget* in over 80 percent of the U.S. for a second season and has newcomer *Divorce Court* set to launch in over 85 percent of the country next fall.

Divorce Court will be taped in Los Angeles and will premiere Aug. 30, Twentieth Television executives say. Pre-production on *Divorce Court* will begin this spring. *Forgive or Forget* is a definite "go" for a second season, says Twentieth Television top sales executive Paul Franklin.

"The show is doing well but it still needs to continue to evolve," Franklin says. "We like the direction it's headed in and we are bringing it back for another season." ■

Sweeps: A tie that binds, or blinds?

Synergy between network shows and local newscasts is popular, problematic

By Dan Trigoboff

Local stations' sweeps tie-ins to network programming are as predictable as, well, the sweeps themselves. And while some seem like natural bridges between national programming and local news, others may stretch the connection and, potentially, damage station credibility.

Networks are accommodating, to say the least. Promoted aggressively by NBC, its miniseries *The '60s* presented some obvious tie-in potential, and some not so obvious. "Here is a network doing some incredibly heavy and effective promotion of a sweeps series," said WNBC(TV) New York anchor Dean Shepherd. "It makes perfect sense for us as the No. 1 O&O [owned and operated station] to take that and put our own spin on it; to take advan-



NBC's miniseries *'The '60s'* provided news staffs with 'incredibly heavy and effective promotion' of a sweeps series.

tage of the opportunities and localize it."

WNBC did a week-long look back at local angles on the political and civil unrest of the decade, but added a look at technology and lifestyle when Shepherd went through a New York office and home putting bright red gaffer tape on all the items not available during the 1960s. The office's occupant "lost his computer, his handheld calculator, his electric stapler, his [multiline, speakerphone and

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STATION BREAK

By Dan Trigoboff

Seeking an open court in Albany

WXAA-TV Albany last week asked a trial court to open up a local police brutality trial, contending that the New York State ban on televising trials violates the state constitution. Kathy Gazda, director of the station's two-year-old newscast, said that "management here, including myself, decided it was time to take on some public policy issues, like public access to the judicial process." The station's attorney Michael Grygiel noted that the case, in which two white police officers are on trial for allegedly beating a young black college athlete, has drawn overwhelming local interest. "Regrettably," he said, "this could be our version of the Rodney King case." New York State's 10-year experiment in televising trials ended despite favorable reviews, largely, many believed, because of fallout from the O.J. Simpson criminal trial (B&C, June 23, 1997). The applicable law reverted to a 1950s-era statute largely influenced by media abuses in cases like Bruno Hauptmann's trial for the kidnapping of the Lindbergh baby.

The station argued last week that the camera ban violates state equal protection laws because print and electronic media are treated differently, and that the community has an interest in monitoring the administration of justice. The arguments are made under state constitutional doctrine rather than federal. Federal

courts have been far more resistant to cameras in courtrooms. A decision on televising the trial is expected by early March.

Chicken Delight—Los Angeles style

TV stations' investigative reports on restaurants and other businesses frequently lead to hostile reactions, and sometimes lawsuits, but a Southern California restaurant chain is touting the favorable results of a local investigation.

Koo Koo Roo Enterprises sent out press releases last week informing all within faxing distance that lab tests conducted for KCOP(TV) Los Angeles had validated Koo Koo Roo's claims to a low-fat chicken dinner. The release even mentions the times of the KCOP nightly newscasts, although it notes that "KCOP's report did not, as a matter of policy, constitute an endorsement of Koo Koo Roo Inc. or its products." Consumer reporter Christina Penza expressed concern, nonetheless, that the publicity could be seen as a testimonial. "I would prefer that companies not use me for their own pro-



A Southern California restaurant chain hopes to profit from KCOP's scrutiny.

motional purposes, but it is a free country...If the report was negative, we'd have aired that." Some of the restaurants tested did fail, she noted. "I guess it has to work both ways."

The issue is far from unprecedented among consumer reporters. For years, Consumer Union has fought to keep Consumer Reports ratings from being quoted as endorsements in any promotional material. Penza agrees. "I stay away from endorsing anything. I don't want to be the local Good Housekeeping seal of approval."

Chicago station adds its own Siskel tribute

Although Gene Siskel was best known for his work on public TV and in syndication with Roger Ebert, and then for his reviews on CBS's *This Morning*, the longtime *Chicago Tribune* film critic and columnist's longest broadcast affiliation was with Chicago's WBBM-TV.

"Gene was with the station for 25 years," notes vice president and general manager Hank Price. "He was a fixture here, and a dear friend." WBBM-TV pre-empted much of several weekend newscasts last week to commemorate Siskel's death and later carried Buena Vista and Ebert's tribute. Price says

the station has no immediate plans to replace Siskel.

Siskel began film criticism for the station about a year before the unusual partnership with Ebert, and occasionally did sports reports. Price says Siskel was a devoted and knowledgeable

Chicago Bulls fan, and the station would send him to interview players following the Bulls championships. Although Siskel downplayed his own celebrity, the players all knew him. Price notes, and "Gene would always get them first for interviews."

■ WBBM-TV is looking for a news director to replace Jeff Bartlett, who is leaving to become the general manager of two ABC-affiliated stations in Arkansas, KHOG-TV Fayetteville and KHBS-TV Fort Smith.

New clues found in Iowa anchor's disappearance

WCCO-TV reported last week that it found numerous items in an abandoned farmhouse linked to the disappearance of anchor-woman Jodi Huisenruit, after being led there, the station said, by lyrics from a rap song written by a convicted rapist suspected in Huisenruit's case. The KIMT-TV Mason City, Iowa, anchor disappeared in June 1995. The lyrics in the suspect's song led reporters to a farmhouse in Tiffin, Iowa, where some fabric and boards were taken for lab tests.

Police began to suspect Jackson, who lived a few blocks from both KIMT studios and Huisenruit's apartment, a year ago. He is serving a life sentence for raping a St. Paul, Minn., woman and a 19-year sentence for raping a teenager from Cottage Grove, Minn. A man in jail with Jackson says he confessed to the killing, but Jackson has denied involvement in the case.

All news is local. Contact Dan Trigoboff at (301) 260-0923, fax (202) 429-0651 or e-mail to dtrig@cahners.com.

Touch-Tone phone] and was left with a pencil, a typewriter, a pile of paper and a rotary phone." At the same man's home, Shepherd taped up the VCR, microwave oven, home computer, coffeemaker, remote control and cable box.

In Detroit, WDIV-TV aired an hour special on the 1960s, taking a look at local history tied into the 1960s—albeit at the expense of other prime time programming. During the last sweeps period, the station took advantage of a similar opportunity to tie into a miniseries about local legends, *The Temptations*.

An unusual tie-in to *The '60s* miniseries came from Washington's WRC-TV, which says it was encouraging viewers to stroll down their own memory lanes by offering pictures of its anchors and reporters from the 1960s. WRC-TV tied into other NBC sweeps when entertainment reporter Arch Campbell visited the set of *Law and Order*, which itself tied into *Homicide*, and where Campbell convinced Broadway star Jerry Orbach to warble a line from his voiceover in the Disney film *Beauty and the Beast*. WRC-TV and other NBC affiliates also covered the *ER* departure of George Clooney in their newscasts.

WRGB(TV) Albany News Director Joe Coscia says he's not a big fan of tie-ins, but sometimes the station can take advantage of a logical one. Coscia's CBS affiliate tied into last week's Miss Universe pageant with *Beauty for Sale*, a local look at cosmetic surgery. WRGB, partnering with a local radio station, also tied into the Grammy awards last week with the awarding, during the evening news, of a free trip to the Gram-

Monica speaks up

Barbara Walters finally got her interview with Monica Lewinsky, which ABC will package as a special two-hour 20/20 on Wednesday, March 3 (9 p.m. to 11 p.m.), the final night of the February sweep. Lewinsky did a separate interview with Jon Snow of the U.K.'s Channel 4, which will air March 4 in the U.K. and in about two dozen other countries.

Lewinsky was reportedly paid between \$600,000 and \$700,000 for the Channel 4 interview. ABC said it did not pay for its interview.

The Walters interview, which took place at ABC studios in New York, lasted three hours and 10 minutes, Walters told reporters on a conference call last week. Per agreement with Lewinsky, ABC will show the interview just once, and it will not be distributed outside the U.S. ABC News President David Westin said the interview was "so compelling and educational," that the network opted for the two-hour special. He said the network is taking its time getting it to air because of the editing that needs to be done. The network has the luxury of time because Lewinsky is not doing interviews with competitors before the ABC piece airs. Walters said the only question Lewinsky didn't answer, per her immunity agreement, was one regarding an hours-long grilling by prosecutors and FBI agents Jan. 16. However, Walters said most of what transpired during that session is a matter of public record and will be reported during the 20/20 special.

CBS will counterprogram with a repeat episode of *Touched by an Angel*, instead of Chicago Hope, at 10 p.m.

—Steve McClellan

my ceremony. "We don't go out of our way to do too many tie-ins," Coscia says. "When we do them they're special, so they don't suffer from overuse."

Henry Maldonado, vice president for programming and promotion at WDIV-TV agrees that "tie-ins don't work 75% of the time. You can't do a medical piece every time you watch *ER*. That's deadly. But with a big event, you're looking for a tie-in."

Av Westin, a much-respected former ABC and CBS news executive, now a fellow with the Freedom Forum, cau-

tions stations against overdoing tie-ins. "The definition [of newsworthiness] has been broadened," he said, "to be charitable. It adds to the public suspicion of the news media." Westin said his current work developing a handbook for journalists is based on the "concern that if the public perceives the press to be a biased or promotional entity, the public will withdraw its support for First Amendment protections." He cited the multimillion-dollar jury verdict—greatly reduced by a judge—in Food Lion's lawsuit against ABC. In that case the network

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was found liable for its employees' deception in gaining employment with the supermarket chain in order to investigate food-handling practices.

On the other hand, he acknowledges, "television news is a business and ratings are what matter. If you have an opportunity to put George Clooney on the air, and you can argue that George Clooney will help your ratings, you take it. It's an easy two minutes; you don't have to expend a lot of manpower. There's just so much news even the most imaginative news director can find, and even if they can find it, they often don't have enough reporters and photographers to go get it."

Some sweeps programming lends itself to tie-ins, says WJLA-TV Washington News Director Jim LeMay, some doesn't. ABC's planned *Storm of the Century*, he says, would be a stretch. His station gets better opportunities week-to-week from ABC news magazine *20/20*—although he says that with a caveat. A show like *20/20*, he says, "gives us a pure news audience." LeMay recalls one unfortunate local news promo about laser surgery that ran during an *ER* episode that featured a victim of severe burning.

Even news directors who run tie-ins question whether they raise conflict-of-interest issues, but they assert that by definition, the tie-in is relevant to the viewer's interest. "If *Storm of the Century* is giving me a particular kind of audience," says WJLA-TV's LeMay, "it makes sense to do a story they're interested in. It's rare that we're given an opportunity to make a tie-in that makes sense to the public."

"If you've got an audience interested in a particular topic, it's an opportunity to hold them into your news," KABC-TV News Director Cheryl Fair notes. Fair and LeMay were among the news directors who commented that network news magazines frequently provide more and better tie-in opportunities—in addition to a news-oriented audi-

Sweeps switch

In at least one instance during this February sweeps, the tie-in between newscast and network show was reversed. One storyline in last week's episode of ABC's drama, *The Practice*, focused on a TV station being sued for use of a hidden camera for a story on food preparation at a local restaurant. The episode included references to ABC and the Food Lion case and the fact that the investigative piece was airing during the sweeps period. The court ruled against the station in a multimillion-dollar judgment for the restaurant owner.

ence—than standard network entertainment, even during sweeps.

Not often, but sometimes, a TV event can transcend network interests. At KABC-TV Los Angeles, a story about the comeback of 1960s-era drugs was tied to NBC's '60s series. Fair says her station had been working the story anyway, but took advantage of NBC's promotional machine when deciding when to run it. "It would have been dumb for us not to capitalize on this huge publicity campaign," she notes. Fair says her station ties in when it can, and this month ran interviews with Stephen King and Cher sound-alike Kelly Van Hoose Smith—who provided Cher's voice for the TV movie *And the Beat Goes On, the Sonny and Cher Story*—as well as stories on wild weather.

Sometimes the tie-in is a natural, but a fleeting opportunity nonetheless. WTAE-TV logically tied into ABC's *Cupid* for Valentine's Day. But while the station's local news will continue to do many other tie-ins, the canceled *Cupid* will not. ■

Siskel death leaves show in doubt

By Joe Schlosser

The syndicated show that raised arguing to a high art lost half of its spark last week with the death of film critic Gene Siskel. Now it is unclear what the future may hold for *Siskel & Ebert*, which first debuted in syndication in 1986 and helped put the "thumbs up or down" review into the popular vernacular.

Siskel, the co-host of Buena Vista Television's weekly syndicated series *Siskel & Ebert*, died on Saturday, Feb. 20, due to complications stemming from brain surgery. He was 53. (see Fates &

Fortunes, page 63).

"He meant a lot to us," said Buena Vista Television President Mort Marcus. "The show has been here for over 10 years and it's been a



Siskel dead at 53

long-running show. You can't really replace a Gene Siskel because it was a show created by the two of them and was unique to them." We are going to take it one step at a time and Roger is going to do the best that he can."

This past weekend Buena Vista sent out a special half-hour episode of the best of *Siskel & Ebert*. And as for the future of the show, Marcus says the studio will not be announcing a replacement for Siskel in the near future and may not do so at all. In the coming weeks, rotating guest critics will sit in with Ebert.

Besides co-hosting the hit syndicated show, Siskel was a long-time film critic for the *Chicago Tribune*, reviewed films for CBS' *This Morning* and moonlighted at CBS owned-and-operated WBBM-TV in Chicago. ■

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A portrait of Paul Karpowicz, a middle-aged man with short brown hair, wearing a light blue dress shirt and a red patterned tie. He is looking directly at the camera with a slight smile. The background is dark and out of focus, showing some blue and white lights, possibly from a television studio or control room.

Paul Karpowicz
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FEBRUARY 15-21

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

'Stephen King's Storm of the Century, Pt. 3' (left) gave ABC its best Thursday in almost five years, despite 'ER's farewell to Dr. Ross.

Week 22	abc	CBS	NBC	FOX	UPN	WB
	10.9/17	9.6/15	7.9/12	8.1/12	1.8/3	4.2/6
MONDAY	8:00 49. 20/20 8.2/13	38. Cosby 9.1/14	62. Dateline NBC 7.3/11	77. Melrose Place 5.8/9	101. Dilbert 2.7/4	72. 7th Heaven 6.5/10
		34. King of Queens 9.3/14			111. DiResta 1.4/2	
	9. ABC Monday Night Movie—Storm of the Century, Part 2 12.2/19	14. Ev Lvs Raymd 11.5/17	49. NBC Movie of the Week—To Serve & Protect, Part 2 8.2/13	20. Ally McBeal 10.3/15	108. The Sentinel 1.6/2	105. Hyperion Bay 1.9/3
		18. Becker 10.5/15				
	10:00 46. L.A. Doctors 8.6/14					
	10.0/16	9.9/16	9.4/15	6.2/10	2.2/3	4.0/6
TUESDAY	8:00 17. Home Imprvmt 10.6/17	13. JAG 11.6/18	64. 3rd Rock fr/Sun 7.1/11	81. King of the Hill 5.4/9	99. Moesha 2.8/4	88. Buffy the Vampire Slayer 4.1/6
	8:30 42. The Hughleys 8.8/14		60. NewsRadio 7.5/12	79. The PJs 5.5/9	104. Clueless 2.2/3	
	9:00 27. Spin City 9.9/15	39. CBS Tuesday Movie—God's New Plan 9.0/14	30. Just Shoot Me 9.4/14	65. Guinness World Records 7.0/11	107. Malcolm & Eddie 1.8/3	90. Felicity 3.9/6
	9:30 30. Dharma & Greg 9.4/14		48. Will & Grace 8.3/13		105. Between Brothers 1.9/3	
	10:00 16. NYPD Blue 10.8/18		9. Dateline NBC 12.2/20			
	9.9/16	7.7/13	9.8/16	7.1/11	4.7/7	4.3/7
WEDNESDAY	8:00 27. Dharma & Greg 9.9/16	65. Terry Lipinski: From This Minute 7.2/12	52. Confirmation: Evidence of Aliens 7.9/12	68. Beverly Hills 90210 6.8/11	86. Star Trek: Voyager 4.7/7	85. Dawson's Creek 4.8/8
	8:30 34. Two Guys, a Girl 9.3/15	43. 60 Minutes II 8.7/13		65. Party of Five 7.0/11		92. Charmed 3.8/6
	9:00 19. Drew Carey 10.4/16					
	9:30 34. Whose Line Is It 9.3/14	69. Chicago Hope 6.7/11	15. Law & Order 11.2/19			
	10:00 12. 20/20 11.9/20					
	10.6/16	7.8/12	19.5/30	8.5/13	1.6/2	2.8/4
THURSDAY	8:00 55. World's Deadliest Storms 7.7/12	40. Diagnosis Murder 8.9/14	2. Friends 19.0/29	59. World's Wildest Police Videos 7.6/12	108. UPN Thursday Night Movie—The Last Man on Planet Earth 1.6/2	101. Wayans Bros. 2.7/4
	8:30		4. Jesse 15.9/24			97. Jamie Foxx 2.9/4
	9:00 11. Storm of the Century, Part 3 12.0/18	70. Turks 6.6/10	3. Frasier 18.8/28	30. World's Shocking Medical Videos 9.4/14		97. Steve Harvey 2.9/4
	9:30	52. 48 Hours 7.9/12	5. Veronica's Clst 15.6/23			101. For Your Love 2.7/4
	10:00		1. ER 23.8/37			
	8.5/15	7.4/13	9.9/17	4.0/7	1.4/2	
FRIDAY	8:00 65. Two of a Kind 7.0/13	43. Kids/Darndest 8.7/16	23. Providence 10.1/18	90. The X-Files 3.9/7	112. Legacy 1.2/2	
	8:30 55. Boy Meets Wrl 7.7/13	46. Candid Camera 8.6/15				
	9:00 40. Sabrina/Witch 8.9/15	75. Magnificent Seven 6.0/10	21. Dateline NBC 10.2/17	89. Millennium 4.0/7	110. Love Boat: The Next Wave 1.5/3	
	9:30 60. Brothr's Keeper 7.5/13					
	10:00 25. 20/20 10.0/18	55. Nash Bridges 7.7/14	30. Homicide: Life on the Street 9.4/17			
	4.7/8	8.5/15	6.0/11	6.0/11	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 994,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
SATURDAY	8:00 83. ABC Saturday Night Movie—A Very Brady Sequel 4.9/9	55. Early Edition 7.7/14	82. SNL: Best Game-Show Parodies 5.0/9	76. Cops 5.9/11		
	8:30			72. Cops 6.5/12		
	9:00 87. Love American Style 4.2/8	54. Martial Law 7.8/14	70. The Pretender 6.6/11	78. AMW: America Fights Back 5.7/10		
	9:30	25. Walker, Texas Ranger 10.0/19	74. Profiler 6.3/12			
	10:00					
	9.5/15	14.4/22	8.4/13	7.8/12	3.3/5	
SUNDAY	7:00 34. Wonderful World of Disney—Mr. Holland's Opus 9.3/14	6. 60 Minutes 14.9/25	79. NBA Basketball 5.5/10	83. World's Funniest! 4.9/8	93. 7th Heaven Beginnings 3.6/6	
	7:30	8. Touched by an Angel 14.0/21		43. The Simpsons 8.7/13	94. Sister, Sister 3.4/5	
	8:00			49. That '70s Show 8.2/12	95. Smart Guy 3.3/5	
	8:30			23. The X-Files 10.1/15	96. Zoe Dunc Jck Jn 3.0/4	
	9:00	7. CBS Sunday Movie—Too Rich: The Secret Life of D Duke, Part 1 14.3/22			99. Unhap Ever After 2.8/4	
10:00 21. The Practice 10.2/16						
10:30						
WEEK AVG	9.2/15	9.5/15	9.9/16	6.8/11	2.3/4	3.7/6
STD AVG	8.3/14	9.2/15	8.9/15	7.4/12	2.0/3	3.3/5



GET WITH THE PROGRAM

By Michael Stroud and Joe Schlosser

Fox gets more animated

Continuing its high-stakes prime time animation gamble, Fox Broadcasting has ordered eight episodes of a new stop-motion animation series, *Gary and Mike*, from Big Ticket Television. The network also gave the go-ahead to another season of its controversial comedy, *The PJs*.

Gary and Mike follows two 20-something guys on a fanciful cross-country road trip. Fox is leaning toward launching the show midseason next year (as it did with *The PJ's* this season), sources said. Fox has also picked up another 22 episodes of *The PJs*.

NBC follows suit

In its own animation gamble, NBC has ordered 13 episodes of Carsey-Werner's first prime time animated series, *God, the*

Devil and Bob, a show originally developed at Fox. The show will focus on a character caught between good and evil. NBC took a stab at animation last summer when it aired the short-lived British import, *Stressed Eric*.

O'Brien staying put

KTVU(TV) San Francisco General Manager Kevin O'Brien is officially out of the running for any position within the CBS station ranks. O'Brien told CBS President and CEO Mel Karmazin that he was no longer interested in a potential job with CBS.

O'Brien met with Karmazin late last year to discuss potential opportunities within the network and CBS station group and O'Brien was recently rumored to be headed to KCBS-TV Los Angeles to fill the vacant general manager post. O'Brien is

currently locked into a multiyear contract with KTVU's owners, Cox Broadcasting. CBS executives had no comment on O'Brien's decision.

Cupid creator lands at 20th

Twentieth Century Fox Television has signed Rob Thomas, creator of ABC's *Cupid*, to a four-year deal valued at \$8 million that will include executive producing David Kelley's drama, *Snoops*, for ABC. Thomas will also develop comedies and dramas for the studio. Gina Gershon has signed on to play the lead in *Snoops*. The cast includes the canceled *Cupid's* Paula Marshall.

Dealin' with WB

Marquee Tollin/Robbins has entered into an exclusive long-term deal with Warner Bros. for the cre-

ation, development and production of network, first-run syndication and noncable children's TV programming. As part of the deal, Warner Bros. retains the ownership rights and worldwide distribution of all products from the venture. Tollin/Robbins directed and produced the current film *Varsity Blues* and produces HBO's *Arli\$\$* and a number of Nickelodeon series including *Kenan and Kel* and *Cousin Skeeter*.

WB turns talent scout

With The WB and other youth-oriented networks snapping up much of Hollywood's young talent, Fox took the unusual step last week of scheduling an open casting call for actors between the ages of 15 and 21 to help fill its fall slate. The search will be conducted March 2. Bob Harbin, senior vice president for casting and talent development, explained: "We have an unprecedented number of young characters to cast for the 1999-2000 season."

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A wallflower gets to dance

FrontierVision backers hit bull's-eye with timing of sale to Adelphia Communications

By Price Colman

Easily overshadowed by more alluring metropolitan properties, FrontierVision was a patchwork collection of cable systems clustered in small cities in Ohio, Kentucky and Maine.

As the cable industry continued its rapid dance toward consolidation, FrontierVision was never intended to be the belle of the ball. Its backers knew as much in 1995 when they began what would lead to 30 acquisitions and about 702,000 subscribers.

Nevertheless, FrontierVision has emerged as a debutante in its own right. Two weeks ago, it attracted a \$1.2 billion marriage offer from Adelphia Communications.

FrontierVision is hardly a Cinderella story. After all, its savvy financial

backers, led by J.P. Morgan Capital, figured from the beginning that, with the crown-jewel properties already spoken for, money could still be made by collecting less-comely systems and grooming them for sale.

"They're good systems, real quality systems that FrontierVision has assimilated in the last three years," says Rocco Commisso, chairman-CEO of MediaCom, an MSO that's smaller but otherwise similar to FrontierVision.

It's an assessment that underscores the "get big or get out" quandary facing Adelphia and many other cable operators. For them, it's a question of whether to cash in on cable valuations that have soared to record highs—or stay the course while betting on the promise of new revenue streams garnered from digital cable, high-speed data and cable telephony.

Adelphia's new customers

REGION	SUBSCRIBERS
New England	247,983
Ohio/Kentucky	392,520
Virginia	61,699
Total	702,202

Adelphia has 2.3 million existing cable subscribers in Florida, New Jersey, New York and Pennsylvania.

Source: Adelphia Communications Corp.

'Non-event' or major blow on electronic program guides?

United Video Satellite Group has lost the latest round in its legal fight with Gemstar International over electronic program guides—which may lead to a settlement in the protracted five-year lawsuit.

United Video and Gemstar subsidiary StarSight have been embroiled in a battle over electronic program guides (EPGs). The case centers on whether UVSG's Prevue Express guide for advanced analog set-tops infringes on Gemstar/StarSight patents.

The legal wrangling has escalated in the past year as Gemstar sued Prevue Interactive, General Instrument, Scientific-Atlanta and Pioneer, claiming infringement of Gemstar/StarSight EPG patents.

The issue is particularly crucial because EPGs represent one of the most valuable pieces of real estate on the TV dial. The guides not only list programming but also carry advertising and offer cross-promotion opportunities.

U.S. District Court Judge Sven Erik Holmes, ruling last week on one of four issues in the Prevue Express suit, said Gemstar subsidiary StarSight Telecast did not engage in "inequitable conduct." In other words, StarSight did not knowingly use false or misleading information to obtain a key patent for its guide.

Gemstar Chairman-CEO Henry C. Yuen characterized the ruling as a major blow to UVSG's case. But Peter C. Boylan III, president-CEO of UVSG, called it a "non-event," and said his company from the outset was aware that proving inequitable conduct was difficult.

Three issues remain in UVSG's suit against StarSight: whether Prevue Express infringed on the StarSight patent; whether the patent is valid; and Prevue's claim that StarSight violated antitrust laws with an excessively broad patent.

Instead of ruling on those issues, the judge wants UVSG and Gemstar to take a shot at settling them. So he referred them to Magistrate Judge Claire Eagan for a settlement conference—a move both sides say they welcome.

—Price Coleman

FrontierVision's backers seemingly have found a way to do both. Adelphia is paying \$550 million in cash and 7 million shares of stock, along with assuming FrontierVision's \$1.11 billion in debt, to consummate the deal. (Backers are Brown Brothers Harriman & Co., First Union Capital Corp., Olympus Private Placement and Duff Ackerman & Goodrich, along with J.P. Morgan.)

"We absolutely wanted to continue to ride the FrontierVision story," says John Watkins, managing director for J.P. Morgan Capital. "It's just on a much larger platform with Adelphia. I think all the investors are excited about playing in the cable industry and doing it through Adelphia."

The deal occurs at the front end of the four- to seven-year investment window FrontierVision's backers had for the company. "We entered the market in late 1995 and seemed to time the market very well," says Jack Koo, executive vice president and co-founder of FrontierVision.

Terms translate into roughly 14.5 times FrontierVision's 1998 cash flow, or about \$3,000 per subscriber. That's about the median price-per-subscriber, based upon other recent acquisitions, including the \$50 billion AT&T-TCI merger and Paul Allen's billion-dollar acquisitions of Marcus, Charter, Rifkin and other operators.

Daniels & Associates initiated the deal, which was originally cast as a joint venture, and advised Adelphia. J.P.

To Jeanne Flint

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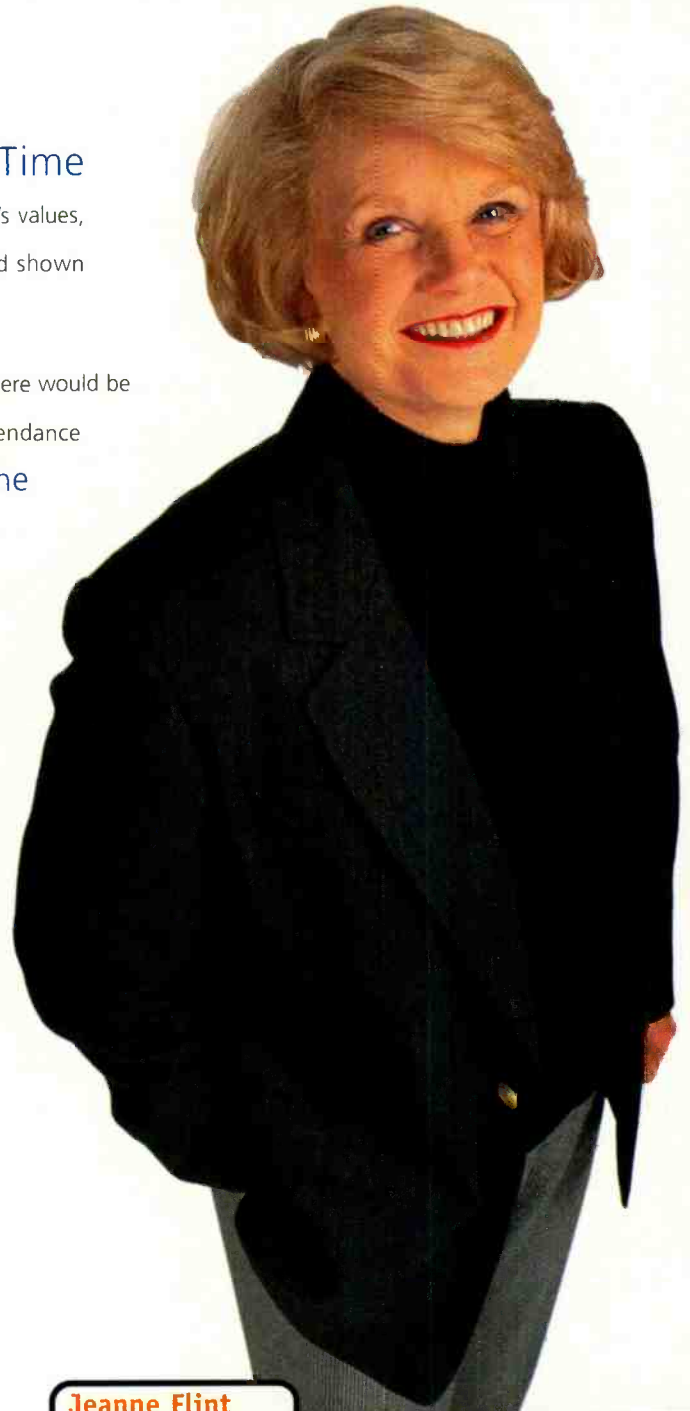
"I was shocked," says Jeanne. "We weren't sure if there would be many graduating seniors who had perfect high school attendance records...but our winner had done even better than that. She hadn't missed a day of school in 13 years!"

"We made the front page of the daily newspaper, and we were able to draw attention to the OTG and Comcast's dedication to customer service," Jeanne continues. "But what was most gratifying is that we showcased Comcast's commitment to community involvement and the education of our kids."

Thanks to Jeanne and Comcast, there will be many more On-Time Graduates in Chattanooga. They're going to hold the contest every year.



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



Jeanne Flint

*Director of Government Affairs/Community Relations
Comcast Communications, Chattanooga, TN*

Morgan & Co. advised FrontierVision with assistance from Waller Capital.

Still, the acquisition isn't risk free for Adelphia. The additional shares of stock issued will slightly dilute the ownership stake of the John Rigas family, which controls the publicly held company. The Rigases will still own 55%-60% of outstanding shares, Adelphia officials say. But further dilution could make the company vulnerable to an unfriendly takeover.

Then there's the leverage issue. For several years, Adelphia has been under pressure from the investment community to bring down its debt-to-cash-flow leverage, which historically has been among the industry's highest. Rating agencies, such as Moody's and Standard & Poor's, had recently upgraded Adelphia debt and were subsequently caught off-guard by the FrontierVision deal, sources say.

While Adelphia executives insist that the FrontierVision acquisition won't

have a negative impact on Adelphia's leverage ratios, some in the investment community are skeptical that the MSO will be able to hit the self-imposed 6.5:1 mark by this fall, when the FrontierVision acquisition is expected to close. Adelphia, which has been one of the more aggressive acquirers in the past year, could face challenges in making additional acquisitions if a high leverage ratio or higher interest rates make it more difficult to borrow money.

Another issue regarding the deal is how well FrontierVision's properties mesh with Adelphia's clusters. Adelphia executives acknowledged that 392,000 FrontierVision subscribers it gets in Ohio/Kentucky would create a new cluster. They also emphasized that FrontierVision's Northeastern U.S. properties—primarily in Maine—are a good fit with Adelphia clusters in Maine, Vermont and New Hampshire. ■

Conexant risks dip into cable modem chips

By Price Colman

Conexant Systems Inc., a Rockwell Semiconductor spin-off, plans to announce today that it has developed a single chip for cable modems capable of handling the range of functions currently performed by four to six chips.

Such functions allow users to receive all digital data, audio and video signals.

It's a crucial step as cable modems—one of the cable industry's most successful product launches ever—begin to move from their proprietary roots toward retail distribution.

Conexant contends that its single-chip integrated circuit—the RISC-based CN9414—not only will reduce cable modem manufacturing costs by roughly 25%, but also will enable the modems to be upgraded by software downloads—instead of by silicon component replacements.

Anticipated lower manufacturing costs and software upgrades would help reduce modem costs to consumers, which in turn could drive even faster penetration of cable modems. In North America, cable modem penetration exceeds 600,000, a number reached in barely two years, which continues to accelerate as more cable operators offer the popular service.

But Conexant faces an uphill battle, says Michael Harris, analyst with Kinetic Strategies.

"The key for Conexant is they have to deliver," he says. "They have played in the cable modem space before now, albeit unsuccessfully."

Conexant's unveiling comes just as Cable Television Laboratories, the cable industry's R&D consortium, is about to announce results from the latest round of Data Over Cable Service Interface Specification (DOCSIS) certification testing. DOCSIS is aimed at producing cable modems that can essentially plug and play on any cable system regardless of headend equipment. ■



CABLE'S TOP 25

PEOPLE'S CHOICE

Mark Martin took home the checkered flag at the Feb. 21 NASCAR race and so did TNN. The event was the most watched cable program last week.

Following are the top 25 basic cable programs for the week of Feb. 15-21, 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	NASCAR/Dura-Lube....	TNN	Sun	12:30P	240	6.2	4.6	4524	14.1
2	WWF Wrestling	USA	Mon	9:00P	60	6.1	4.6	4584	8.5
3	WWF Wrestling	USA	Mon	10:00P	65	5.7	4.3	4295	8.9
4	WWF Wrestling	USA	Sun	7:00P	60	4.9	3.7	3678	7.7
5	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	4.7	3.6	3536	6.9
6	WCW Thunder	TBS	Thu	9:06P	71	4.2	3.2	3181	6.1
7	WCW Monday Nitro Live!	TNT	Mon	10:00P	62	3.7	2.8	2756	5.7
7	Rugrats	NICK	Mon	7:30P	30	3.7	2.7	2713	5.8
9	Rugrats	NICK	Sat	8:00P	30	3.6	2.7	2687	6.4
10	Rugrats	NICK	Tue	7:30P	30	3.5	2.6	2565	5.5
10	Sat Nicktoons TV	NICK	Sat	10:30A	30	3.5	2.6	2560	10.4
12	WCW Thunder	TBS	Thu	8:05P	61	3.4	2.6	2596	5.2
12	WCW Monday Nitro Live!	TNT	Mon	9:00P	60	3.4	2.5	2534	4.7
14	Larry King Live	CNN	Mon	9:00P	60	3.3	2.5	2509	4.7
14	Rugrats	NICK	Thu	7:30P	30	3.3	2.5	2439	5.4
16	Movie: 'Passing Glory'	TNT	Sun	8:00P	120	3.2	2.5	2439	4.6
16	All That	NICK	Sat	8:30P	30	3.2	2.4	2367	5.5
16	Walker, Texas Ranger	USA	Wed	8:00P	59	3.2	2.4	2363	4.8
16	Rugrats	NICK	Wed	7:30P	30	3.2	2.4	2354	5.3
20	Hey Arnold	NICK	Sun	10:30A	30	3.1	2.3	2278	8.3
20	Rugrats	NICK	Sun	10:00A	30	3.1	2.3	2270	8.6
20	Hey Arnold	NICK	Mon	8:00P	30	3.1	2.3	2265	4.6
20	Movie: 'A Death in Calif'	LIF	Sun	4:00P	120	3.1	2.3	2239	6.1
24	Walker, Texas Ranger	USA	Tue	8:00P	60	3	2.3	2275	4.5
24	Walker, Texas Ranger	USA	Mon	8:00P	60	3	2.3	2254	4.4
24	Sat Nicktoons TV	NICK	Sat	11:00A	30	3	2.3	2250	9.1
24	Wild Thornberrys	NICK	Tue	8:00P	30	3	2.2	2235	4.6
24	Walker, Texas Ranger	USA	Fri	8:00P	60	3	2.2	2221	5.0
24	Rugrats	NICK	Fri	7:30P	30	3	2.2	2201	5.4



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Lineup change for ESPN Classic

On deck, consistent sports programming and a centerpiece to gain viewer loyalty

By Joe Schlosser

If it's Monday, it must be Major League Baseball night on ESPN Classic.

That's exactly the rationale ESPN executives are hoping viewers will follow when it comes to the newest ESPN cable network. Starting today, the network that broadcasts classic games, sporting events and documentaries is changing its programming lineup to be more consistent and viewer-friendly.

Because ESPN Classic's daily program lineup is not listed in *TV Guide* or most other television programming guides, network executives have decided to make it as easy as baseball on Monday, boxing on Tuesday and college football on Wednesday.

And within the next six months, ESPN executives say the network will add a number of new programs, including a nightly 8 p.m. show that will serve as ESPN Classic's signature series.

ESPN acquired Classic in 1997. It has



'Diamond Collection' celebrates Roberto Clemente and others.

grown from 6,500 subs since its 1995 launch to about 20 million today. But many observers have consistently regarded the network's programming as disjointed.

"Classic has traditionally been a surfers' network," says Ron Semiao, ESPN2 and ESPN Classic's director of programming. "It gets surfed into by viewers wondering what's on Classic. And what we have done is structure the lineup to try and drive some viewing habits into people's minds so that they will get into that mode."

This summer, Semiao says, ESPN Classic will also debut a Wide World of Sports series and a regular extreme sports block that will feature everything from cliff diving to today's X-Games-type events. The signature series that will air five nights a week in prime time is being developed by ESPN executives.

"It will become a franchise, just like ESPN's SportsCenter or ESPN2's Live shows," says Glover. "We are still working

on it and trying to come up with a format that will fit into Classic's special niche."

Classic has programming partnerships with the NFL, NBA, Major League Baseball, NHL and a number of other key sports organizations.

The network also acquired a number of sports libraries, including the Big Fights Library, giving Classic a collection of 10,000 pro boxing matches.

The new "consistent schedule" will feature a structured prime time lineup that features different major sports each night of the week.

Monday nights will start with golf programming at 8 p.m. (all times are Eastern Standard) and Major League Baseball from 9 to 11 p.m. On Tuesdays, vintage NFL games will lead into boxing from 9 to 11 p.m. On Wednesdays, NBA and college football will split the evening, while Thursdays offer baseball and NFL programming. Sports documentaries and auto racing will run on Friday nights and hockey, boxing and college basketball will round out Saturdays.

On Sundays, ESPN executives have opted to allow viewers, through ESPN's Internet site, to select what classic films will air from 7 to 9 p.m. ■



by Nolan Marchand

Encore affiliations

Encore Media Group has finalized a series of affiliation agreements with 15 MSOs to carry its package of movie services designed for digital cable. Many of Encore's digital "themed multiplex" movie channels have already been distributed on systems owned by parent company TCI, the most aggressive proponent of digital cable. But Encore lacked deals with other major operators whose

affiliation is required to make Chairman John Sie's programming strategy effective. Encore offers up to 26 different channels, programmed by themes ranging from westerns, comedy and action to romance. Sie believes that the movie packages can be most successfully marketed alongside fat packages of pay-per-view movies as a "virtual video store in the home." The experiences of DBS services show that subscribing to a package

including Encore will have subs running out to the video store less, with the savings more than covering the \$10 cost of a primary digital cable tier. Operators that are now taking the digital package and extending their deal for the Starz! and Encore pay TV packages include Time Warner Cable, MediaOne Group Inc., Cox Communications Inc., Charter Communications, Century Communications Corp., Falcon Communications, Intermedia Partners, Insight Communications Co. and Rifkin & Associates.

A month of winners

Many showbiz events perpetually precede the

Oscars: Female nominees agonize over their dresses, newspapers run prediction sweepstakes, and Turner Classic Movies presents its 31 days of Oscar. The fifth annual March-long 24-hour-a-day marathon will feature 288 Oscar-winning and 1,125-nominated films and roles. This year, TCM will spotlight the winners and nominees in alphabetical order, representing 25 letters of the alphabet (No Oscar titles start with "X.") It all starts at 6 a.m. on March 1 with the 1953 film *Above and Beyond* (1953) and ends March 31 at 3:30 a.m. with the 1969 Yves Montand classic *Z*.

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Panasonic, Sony hedge DTV bets

Announce new high-definition products based on existing technology

By Glen Dickson

Panasonic and Sony, the two leading broadcast-equipment manufacturers, are leveraging their existing digital tape technology into new products for digital television production.

With an eye on the NAB convention in Las Vegas next month, Panasonic last week announced a number of new products based on its popular DVCPRO quarter-inch tape line, which has generated sales of 70,000 units to date.

The DVCPRO HD high-definition recording format, at which Panasonic first hinted in November 1997, will record video at a rate of 100 Mb/s. The DVCPRO HD line is targeted for the end of 1999 and will include two camcorders and a VTR that support 1080i recording. No pricing for DVCPRO HD has been announced.

Other new DVCPRO products



Sony's DSR-2000 DVCAM VTR (I) will playback DVCAM and DVCPRO tapes; Panasonic's AJ-HD3000 D-5 recorder handles 1080i and 1080P



include the AJ-DR7000 News and Program Cache Server and the AV-SS500 Video Production Server. With 2.5 hours of storage, the Cache Server is suitable for playout in larger systems. It sells for \$80,000. The Video Production Server can record or play back eight video channels simultaneously and is suited for sports highlights and time shifting.

Panasonic is also presenting several new DVCPRO 50 (50 Mb/s) models, including a two-thirds-inch IT camcorder, a slow-motion player, a field recorder and a desktop recorder/player. It's extending its original DVCPRO 25 (25 Mb/s) format into the business and

industrial market with a low-cost line called the Professional Video (PV) Series. The first product in the series is a \$8,900 camcorder.

Panasonic's big DVCPRO sales news was a \$1.25 million purchase by Time Warner Cable to support its new 24-hour all-news channel in Austin, Texas. The service is due this spring for 250,000

subscribers.

The order includes a DVCPRO News Automation video-server system for news post-production and playback, a DVCPRO Smart-Cart tape-based automation system for archiving, and a number of DVCPRO camcorders and VTRs for acquisition and production. Time Warner Cable is a major fan of Panasonic's DVCPRO, installing the digital format at NY1 in Manhattan, Bay News 9 in Tampa, Fla., CFN 13 in Orlando, Fla., and RNews in Rochester, N.Y.

At NAB, Panasonic will also introduce a portable D-5 HD field recorder for 1080i use and a D-5 HD mastering VTR that will support 1080i and 720p at various frame rates. "Our approach to the marketplace is two formats," says Stuart English, vice president of marketing for Panasonic Broadcast. "You have D-5 HD for mastering, and DVCPRO covers everything else."

Other new Panasonic high-definition products include D-5 HD cart machines and a multi-format high-definition widescreen monitor that will display 1080i, 720p, and 480p. Panasonic said its universal format-converter will be available in the second half of 1999 for \$99,500.

Panasonic didn't announce any developments in 720p cameras for NAB, although the company has delivered some 720p prototypes to ABC. "We're not trying to push either format [1080i or 720p]," explains Phil Livingston, Panasonic's vice president of engineering support and training. "Even for a company like Matsushita, your resources become limited, so we're trying to focus on the one with the broadest base."

Sony is focusing on its established half-inch tape technology, introducing several new Betacam SX VTRs. The products include a frame-accurate edit-

Pro-Bel pays Chyron's bills

While Chyron is touting its high-definition Duet graphics system as it heads to the NAB convention next month, Chyron President and CEO Ed Grebow says the Pro-Bel routing and automation products are currently the company's biggest moneymakers. Pro-Bel sales more than doubled from \$5.7 million to \$12.6 million over the last year, he says.

"The Pro-Bel stuff is what's paying the bills," says Grebow. There are "a lot of tire kickers out there" when it comes to HD products, he adds.

Chyron began its pre-NAB press conference last week by announcing the sale of five more Pro-Bel automation/media management packages and a master control system to Turner Entertainment Networks. Turner will now have 10 Pro-Bel automation systems at its Atlanta headquarters, handling such feeds as TNT Domestic East Coast, TNT Domestic West Coast, TNT Latin America and Cartoon Latin America.

Chyron is banking on Pro-Bel's success by launching Meridian, a low-cost, single-channel automation package aimed at smaller television stations. "Meridian's for stations entering the automation market due to buying video servers," says Kathy Bienz, Pro-Bel product manager. Pro-Bel is also launching a new master-control switcher, the TX 310, adding HD video channel capability to its switcher line. It also unveiled a production version of the MPEG-2 logo inserter it demonstrated at NAB '98.

Chyron's mainstay, of course, has always been graphics, and Duet is being positioned as the company's "video platform" of the future, according to product manager Matt Allard.

Chyron has already delivered 30 beta units of Duet with Lyric graphics composition and playout software to customers.

—Glen Dickson

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ing player and a frame-accurate editing recorder-player. Both are suitable for ENG. Sony has also dropped the pricing roughly 25% on its Betacam SX line, which has sold 20,000 units so far.

Sony's is also offering a new line of half-inch MPEG-2 VTRs that will be able to play back and edit Betacam SX, Betacam SP and Digital Betacam tapes and will have a recording rate of 50-80 Mb/s, in either the 480i or 480p formats. While Betacam SX is based on MPEG-2, it has some proprietary aspects that require a serial digital interface to other MPEG-2 products, such as satellite encoders or video servers.

The new series, code-named "MFV," will "take a Betacam SX tape and become MPEG at 50 Mb/s," says Bob Ott, Sony's vice president of VTRs. Sony is also planning a high-definition line of half-inch MPEG-2 VCRs that will record at 300-600 Mb/s, Ott notes.

While Sony is still trumpeting Betacam SX as the broadcast acquisition format of tomorrow, it is now adding some broadcast products to its DVCAM range

of quarter-inch tape equipment. DVCAM is based on the same core technology as Panasonic's DVCPRO but has been marketed by Sony as a "business and industrial format." Nonetheless, Ott claims that Sony has shipped 75,000 units of DVCAM, with about 35% of them going to broadcast, cable and TV production customers. The new DVCAM products aimed at broadcasters include a DSR-500WS widescreen camcorder, which will sell for \$15,400, and the DSR-2000 studio recorder/player, which will play back DVCPRO tapes as well as DVCAM.

"DVCPRO has sold to a lot of broadcasters, so why not play back DVCPRO tape?" asks Ott.

On the HDTV front, Sony has introduced a 24-frame progressive (24p) post-production system aimed at the film mastering community. Developed with LaserPacific Media Corp., the 24p system can switch between 1080p/24 and 1080i/60, allowing a single post-production system to deal with both film material and 1080i/60 video mate-

rial. The system will be delivered in June, with a companion 24p camcorder due in early 2000.

Sony's HDCAM half-inch high-definition tape format got a boost with CBS's announcement that it is using the format to produce its *48 Hours* news-magazine in HDTV. CBS plans to air the program in 1080i HDTV on April 1, marking the network's first foray into HDTV news. The network has broadcast in HDTV four NFL games, one episode of *Chicago Hope* and two movies over the past four months.

CBS is using eight HDCAM camcorders for location interviews and HDCAM post-production equipment at CBS Television City in Los Angeles. CBS O&Os and affiliates currently equipped to air the HDTV broadcast include WCBS-TV New York, KCBS-TV Los Angeles, KYW-TV Philadelphia, KPX San Francisco, WUSA Washington, WGNX Atlanta, KHOU Houston, KIRO Seattle, WISH Indianapolis, WBTV Charlotte, N.C., WRAL Raleigh, N.C., WKRC Cincinnati, and WBNS Columbus, Ohio. ■



CUTTING EDGE

By Glen Dickson

Harris broadens DTV encoder line

Harris Corp. is introducing two entry-level DTV encoder units to go with its top-of-the-line FlexiCoder VS21 system, which is already being used by a number of current DTV stations for local ATSC-compliant SDTV and HDTV encoding.

The new models include the UniCoder, a single-channel encoder that will be available in standard-definition and high-definition versions, and the FlexiCoder VS5, a mid-range product that can accommodate a mix of HDTV and SDTV encoding or support redundant HD encoding.

The two-rack UniCoder HD can support a single

channel of 1080i, 720p or 480p (pending SMPTE's standardization of a 480p input interface) and will sell for between \$100,000 and \$200,000. The scalable, five-rack unit, the FlexiCoder VS5, accommodates up to five of Harris's HDP 100 high-definition encoding cards, allowing it to support one HDTV channel and up to six SDTV channels simultaneously (the VS21 accommodates up to 21 cards). Harris VP of Systems Integration Jay Adrick says the new HDP 100 processor has allowed Harris to offer more flexible and compact encoding options. "That's a major innovation for us to have the HDP 100 on one card," Adrick notes. "It used to

be seven cards, then we got it down to four in August—now it's one."

The two new Harris encoders will be available by the end of June. All of the Harris encoders interface with Harris's new Guideplus PSIP [Program and System Information Protocol] Manager and ULTECH's DTV-708 closed captioning inserter.

DiviCom's HDTV encoder bows

Compression supplier DiviCom has introduced the MediaView MV400, a high-definition encoder in a one-rack unit chassis. The MV400 will be the first encoder to use the latest version of the DVxpert chip from DiviCom parent C-Cube Microsystems, and will support 1080i, 720p or 480p encoding. The unit integrates 10 DVxpert encoding chips on a single module linked via a high-speed bus. That allows the MV400 to compress a picture by breaking

it into horizontal stripes rather than using the tile arrangement employed by other encoder manufacturers, explains DiviCom Product Marketing Manager Aldon Caron.

The DiviCom architecture improves performance in such areas as motion estimation, Caron says, resulting in what he estimates is a 10 to 1 gain in bandwidth efficiency. "The high-speed data bus allows [the chips] to talk to each other," says Caron. "With the six SD encoder solutions, for example, once a ball in an HDTV picture passes from one tile to another, it has to be re-encoded."

DiviCom's MV400 will be marketed by transmitter supplier Comark and will begin shipping in July. So far, the only customers for the DiviCom HD unit are station group LIN Television and PBS station WGBH(TV) Boston. Target pricing for the MV400: \$150,000-\$200,000.



Entertainment and the Web

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MTV makes big noise online

Cable programmer hopes to heighten online profile with sites for kids, music fans

By Richard Tedesco

In an effort to build its brands online, MTV Networks is spending \$250 million in on-air promotion to plug two new Web sites.

With working titles of "Project Nozzle," and "The Buggles Project," the new MTV sites are aimed at kids and music fans, respectively. They'll be part of a new Internet business unit under the Viacom corporate umbrella.

MTV is reportedly spending \$50 million to acquire Imagine Radio and two other Internet companies to support Project Nozzle: Nvolve, an online children's software developer, and Red Rocket, an online educational retail firm.

Its goal is to recast the programmer as a Cadillac music destination slated to carry 100 "channels" of diverse for-

mats when it's relaunched in June. Buggles—a reference to the first group MTV featured in a music video on-air—could be the basis for its first big step into digital music.

"We're going to make available any technology that the consumer embraces and the music industry approves," says Matt Farber, MTV senior vice president of programming and new business.

That could quickly translate into legally downloaded music as the major record labels work their way toward a secure digital music initiative. "If

MTV acquired ImagineRadio, which will be relaunched in June with 100 different 'channels' of music.

there is an industry standard, we'll embrace the industry," says Mark Rosenthal, MTV president and COO.

Mark Hardie, senior analyst for Cambridge, Mass.-based Forrester Research, sees MTV's latest online moves as a savvy vertical play. "Viacom's audience is the perfect audience for a more organized approach online," says Hardie. "If they can put together a much more consistent online offering and tie that directly back to their cable and film offerings, they have a really good shot at exploiting the audiences they already have."

Hardie sees the Imagine acquisition as a tactic to exploit technology that can be applied to streaming video.

At launch, Buggles is intended to be a full-service music site with news, reviews, concert information and ticketing, co-branded CD marketing and chat areas. It will be bolstered by \$150 million in on-air promotional support.

PC users can plug into pre-set music channels or customize their own. "We believe the future is in vertical destinations," Rosenthal says.

MTV brings out a beta version of its other vertical online extension, an all-purpose online service for kids temporarily called "Project Nozzle," in June. Nozzle will be folded into Nick.com as it evolves toward a September launch, with \$100 million in on-air promotion over Nickelodeon. Nickelodeon's online unit is enlisting content creators for the site to complement material from its on-air properties," according to Rosenthal, with children also creating some of the content.

Cartoon pilots debut online

In a strategy to test pilots online, Cartoon Network put two new 'toons on its Web site last week, with several more in the wings.

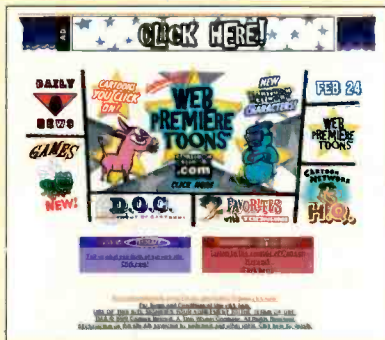
The pilots are: *Pinky and the Fly*, about a fly in love with a donkey, from *Pee Wee's Playhouse* designer Gary Panter, and *B. Happy*, about a bluebird who wants the world to be happy, from Mark Newgarden. Four episodes of *Pinky* are planned; three *B. Happy* segments will appear online. Each segment runs six to eight minutes.

Five more pilots will premiere on the site (www.cartoonnetwork.com) this year, including an animated version of *Banana Splits*, according to Sam Register, vice president and creative director of Cartoon Network Online. "We need to get in on the ground floor of original animation on the Web and more long-form animation," says Register.

Putting the pilots online provides a cheaper way of producing them initially, according to Register, and gives the cable network an audience for immediate feedback.

The current pilots represent the first original animation Cartoon Network has produced online. They were inspired by World Premiere Toons, an on-air pilot series that has spun out five original series and 50 shorts for the network.

—by Richard Tedesco



ABC outlets redo sites

ABC Internet Group switches from Starwave to iXL

By Richard Tedesco

In a move to upgrade ABC's affiliates' presence online, the ABC Internet Group has dropped Starwave Communications and engaged iXL to redesign the ABC owned and operated stations' Web sites.

Some ABC stations were dissatisfied with the service they were receiving from Starwave, until recently a West Coast unit of Disney. "We just weren't getting the attention from Starwave that we needed," says Tom Kane, president and general manager of WABC-TV in New York.

The deal with iXL was "brokered" by the ABC Internet Group, according to Kane, who says the feeling was that iXL was "better equipped to work with the stations."

Jamie Barton, ABC director of affiliate development, says the Internet Group felt it could more quickly accomplish objectives to relaunch the station sites with the Atlanta-based design firm.

Starwave became a unit of Infoseek, the search engine firm, as part of Disney's deal to create its Go Network last

year. That change was partly responsible for the ABC station shift, according to a spokeswoman, who also cited Starwave's full slate of online projects — including Go, saying, "We are incorporating a large number of properties."

Along with overseeing development of Go, Starwave is responsible for the Disney sites, including ESPN.com, ABCNews.com and ABC.com.

Sites for nine of the 10 stations will be relaunched by April 1, according to Melissa Grossman, iXL director of business development. Grossman says iXL also expects to strike a deal with the lone exception, KGO-TV, ABC's San Francisco station.

In separate deals with iXL, each station will use the company's Siteman template tool to update and maintain their sites and most stations will use its iXstream streaming technology to put newscasts online.

Three ABC O&Os are adding streaming in deals with Broadcast.com: WPVI-TV, ABC's Philadelphia affiliate, started streaming its newscasts late last month, and WABC and KTRK-TV, ABC's Houston affiliate.

SITE OF THE WEEK www.kxtv10.com



KXTV-TV Sacramento, Calif. ABC, ch. 10

Site features: Live streaming of daily newscasts at 5 a.m., noon, 5, 6 and 11 p.m.; Towercam shots from KXTV roof, Stockton bureau and Lake Tahoe; local and national Doppler radar and satellite maps; links to ABCNews.com, ABC.com, ESPN.com. Mr. Showbiz and CNN Interactive

Site launched: January 1997

Site director: Bob Montgomery, KXTV webmaster

Number of employees: 3

Design: in-house

Streaming technology: RealVideo

Traffic generated: 600,000 page views monthly

Advertising: seeking partnership/sponsorships

Revenue: N/A

Highlights: Special news sections on particular topics, currently featuring Y2K section; weather information is biggest draw; web-casting of newscasts has been popular feature for workplace PC users since introduction in July; newscasts are archived for one week after original airdates.

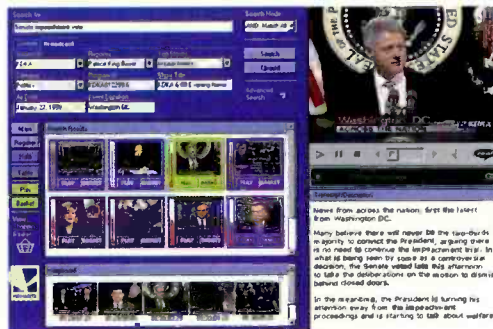
—Richard Tedesco

Video clips for sale

By Richard Tedesco

Islip Media last week launched a Web site that enables local stations and producers to preview and purchase video and audio clips.

MediaSite.net (www.media.net), makes searchable stock footage available, allowing broadcasters to preview clips and order master tapes of material for overnight delivery. Clips, which can be ordered in a range of formats, can be viewed on the site with accompanying annotation and a transcript. Rates range from \$30-\$50 per second and can run several minutes, according to Mark Juliano, Islip president and CEO. The site is powered by Islip's MediaSite System currently in use by NBC, CNN and the BBC for video



Stock footage abounds on MediaSite.net.

search and cataloging.

In addition to offering a growing library of stock footage for online search, Islip will also host video streaming for local TV stations, enabling searchable access to newscasts for 30 days after original airdates. "The next issue is searchability," says Juliano.

CLASSIFIEDS

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WQXR Programming Associate. The nation's most-listened-to classical station has a rare opening in its Programming Department for a knowledgeable, well-organized, energetic Programming Associate to function as music librarian and handle departmental record-keeping. Send resume and cover note, including salary requirements, to WQXR, Programming Associate, Box BC, 122 Fifth Avenue, No calls, please. EEO.

HELP WANTED HOST

Host. Minnesota Public Radio seeks a top-notch host for its regional edition of All Things Considered, public radio's afternoon news magazine program. We're looking for an experienced host who has a strong, engaging on-air presence, is comfortable in a highly-formatted but dynamic program, and is an excellent interviewer who is knowledgeable about and interested in a wide range of topics- from politics to education to arts and popular culture. Work with producer and assistant producer to plan, produce and execute daily news magazine program using national and regional content. BA degree or equivalent. 5 yrs on-air radio experience. Demonstrated exp in writing and editing. 2 yrs exp hosting news magazine format. Familiarity with public radio style. Ability to take direction and work well as a team under deadline pressure. Digital production exp a plus. Visit our Website www.mpr.org. Send cover letter, salary and non-returnable tape with 2 samples of interviews to: Minnesota Public Radio, c/o MCG Human Resources (241); 444 Cedar Street, Suite 1900, St. Paul, MN 55101. AA/EEO

WQXR Weekday Host. America's premiere classical radio station needs a full-time weekday host. We have the nation's biggest audience and we need the nation's best talent. Is it you? Send resume, cover note and tape- no calls please- to WQXR, Announcer, Box BC, 122 5th Avenue, New York, NY 10011. No calls, please. EEO.

LEASED PROGRAMMING

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

TELEVISION

HELP WANTED MANAGEMENT

General Manager: WOI-TV, ABC affiliate in Des Moines is seeking qualified applicants. The successful candidate will have strong leadership, financial and personnel management skills. A minimum of ten years experience in television broadcasting is necessary. Five or more years of sales management experience is desired. Send salary requirements and resume in confidence to: Raymond Cole, Executive Vice President, 3903 Westown Parkway, West Des Moines, IA 50266. EOE.

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www.broadcastingcable.com

HELP WANTED SALES

**CLASSIFIED/TELEMARKETING
SALES MANAGER**

BROADCASTING & CABLE magazine has an immediate opportunity for a Classified/Telemarketing Sales Manager. Terrific growth opportunity for a seasoned telephone sales representative. Dynamic individual with proven track record needed to manage small sales team and approximately \$2 million of business. Excellent customer service and organizational skills required.

Ideal candidate should possess outstanding verbal and written communication skills. 3+ years of ad sales experience preferred. Knowledge of business-to-business publishing, television, and new media a plus.

Please send resume w/salary requirements to:

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

LOCAL SALES MANAGER

WB50/WBDC-TV, Washington DC's Tribune managed WB affiliate seeks a superstar LSM to maximize our outstanding ratings growth. Candidate requires 5 years TV experience with a minimum of 2 years sales management experience. Solid hands-on leadership, people and organizational skills a must. Strong new business development and motivational abilities required. Mail or fax resumes to: **Human Resources Dept., WBDC-TV, 2121 Wisconsin Avenue, NW, Suite 350, Washington, DC 20007. Fax 202-965-7304.**

Account Exec/Syndication Sales: Duties include formulating presentations for local clients, pitching programs via phone or in writing, and administering contracts for all syndicated shows. Minimum 2 years television sales experience and BA required, experience in television research a plus. Proficient in Windows 95, Microsoft Outlook, Word, Excel, Powerpoint. Position located in NYC. Please fax resumes with salary requirements to G. McGuire 212-265-5483.

**WANT TO RESPOND TO A BROADCASTING &
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Send resume/tape to:
Box _____

245 West 17th St., New York, New York 10011

Account Executive. Do you have the talent to sell the top-ranked station in the Charlotte market? If you like to be challenged and you are looking for a career with one of the top 10 broadcasting companies in the U.S., then WSOC-TV is the station for you! Send resume to: Joe Pomilla, WSOC-TV, Dept 95. P.O. Box 34665, Charlotte, NC 28234. EOE M/F.

National Sales Manager: WYFF-TV, a South-east NBC affiliate in the 35th market, has an opening for a NSM. Candidates should have a minimum of 3-5 years of experience as a NSM, Rep, or extensive major agency sales. Hyphenated market sales experience a plus. Must possess strong organizational and leadership skills and be detail oriented. Applicants must have excellent negotiation and research skills and be conversant with TVScan, Marshall or Scarborough, and Star. Please send your resume, references, and salary requirements to: WYFF-TV, Human Resources Manager, PO Box 788, Greenville, SC 29602. WYFF is an Equal Opportunity Employer.

General Sales Manager. WKMG-TV, Orlando, FL (CBS), a Post-Newsweek Station, is seeking an aggressive, dynamic individual with demonstrated success in TV sales management to lead Sales and Research Departments of a growing station. Send resume to General Manager, WKMG-TV, 4466 John Young Parkway, Orlando, FL 32804. EOE.

Local Sales Manager. WBBM TV Chicago/CBS O&O is seeking a Local Sales Manager. Candidate must be a strong leader who possesses thorough understanding of ratings, research, pricing and inventory management. Experience in sales development/new business a requirement. Prior LSM or NSM experience helpful. Send letter of introduction and resume to Susan McEldoon, WBBM TV, 630 North McClurg Court, Chicago, IL 60611. It is the policy of CBS to afford equal opportunity to all, to discriminate against none, to take affirmative action to promote equal employment and advancement opportunity regardless of race, color, national origin, religion, sex, age, sexual orientation, disability, veteran's status, marital status, or height or weight.

Local Sales Manager. CBS affiliate in top 35 market has an immediate opening for a dynamic Local Sales Manager. Great opportunity in a terrific market for a motivated and seasoned manager. Must have the ability to lead, plan, execute sales strategies, motivate, teach and communicate. Strong computer skills and college degree required with knowledge of TV Scan, Scarborough and Power Point a plus. Please rush resume and salary requirements to: Box 01503.

Looking for a rewarding opportunity and better lifestyle without the hassle? Sales Manager needed in mid-Michigan. No desk jockeys. Must be a field, customer focused, seller. Privately held Group owner committed to broadcasting. Reply to Sales Manager, WKQC/WSAM/WEEG, P.O. Box 1776, Saginaw, MI 48605. EOE.

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When you join DIRECTV®, you become part of the ultimate home entertainment experience. With over 200 digitally delivered channels, we offer subscribers the very best in sports, movies, music and more. It's no wonder DIRECTV and the DIRECTV system are the fastest-selling consumer electronics products in U.S. history. If you've always wanted to be a part of the entertainment industry, you can do it here. After all, the only thing growing faster than our reputation is our audience.

Technical Services Technician

We are seeking individuals with widely diverse RF broadcast satellite experience to diagnose and repair equipment and/or system problems. A 2-year college degree or equivalent along with 3 years of hands-on experience in RF video and audio standards and measurements are required. The ability to repair equipment down to the component level is necessary. In addition, experience in as many of the following areas as possible is needed: analysis/troubleshooting/repair of complex analog/digital video, communication, data and control systems and equipment; satellite earth station transmitters; receivers and antenna tracking systems; analog and digital routers, videotape recorders/players, switchers, and broadcast automation systems. Will also assist engineering in the planning, design, documentation, installation, and checkout of new or modified electronic systems and equipment. Ideal candidates must also have experience with spectrum analyzers, oscilloscopes, audio analyzers and/or waveform monitors. Must be willing to work early mornings, late nights and/or weekends and work overtime as needed. Must also have extensive range in lifting/carrying and be able to remove/install equipment.

DIRECTV offers an excellent compensation and benefits package, as well as the chance to make an impact on a huge audience, in an industry that gets more exciting every day. For immediate consideration, please forward your resume and salary history to: DIRECTV, Inc., Attn: Employment-TS, 5454 Barton Road, Castle Rock, CO 80104; or fax to: (303) 660-7088; e-mail: crbchr@directv.com. Visit our Web site at www.directv.com. DIRECTV is proud to be an Equal Opportunity Employer. We do more than support workforce diversity — we live it!

Systems Analyst- Satellite Uplink

The National Digital Television Center is seeking a Systems Analyst to work in the Satellite Uplink area. Job duties include, but are not limited to: installation/maintenance of network hardware/software, administration of NT servers and workstations, administration of UNIX servers, design and manage GUI's used for monitoring and control of satellite equipment, install alarming and communications interconnect cabling, provide general computer support. The successful candidate will have at least 2 years hands-on experience as an administrator of NT and UNIX servers (SCO, IRIX), knowledge of satellite communications equipment, TBOS and other alarming protocols, "Satnet Manager" control software, SL-GMS graphical development tools. A degree in a technical discipline such as, Computer Science or Information Systems is preferred, however equivalent experience will also be considered.

Drug and background checks are required. Send resume to:

National Digital Television Center
 Attn: Amy Volleberg
 4100 E. Dry Creek Rd.
 Littleton, CO 80122
 Fax: (303) 267-7150
 Email: volleberg.amy.k@tci.com

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We respond to all Employee & Employer Inquiries: Alan Cornish / Mark Kelly

12/98

UPN 45, KUVI in Bakersfield, California has an immediate opening for a "hands-on" Chief Engineer. Applicants should possess strong working knowledge of routing and production switchers, high power UHF transmitters (klystron or IOT), new studio and control room design and construction, the maintenance of Sony Betacam and one-inch video tape formats and must be familiar with current FCC Rules and Regulations. For consideration, fax a confidential resume including salary requirements to: 310-348-3659, Attention: Bakersfield Chief Engineer Position. EOE.

Chief Engineer position with a start-up Telemundo station in the Rio Grande Valley, Texas. Here's the chance to build your own Station from the ground up, everything, we mean everything, is new! Prefer a Bachelor's degree and five years experience in TV/Radio Engineering, Electrical Engineering, DTV, or Digital Information Systems Technology. Should have experience in Transmitter and RF systems, Production and Transmission video systems and knowledge of DTV systems and regulations. Management and organizational skills required. Being bilingual or Spanish language proficiency a big plus. Contact William Jorn, VP/General Manager, KTLM-TV, 3700 N. 10th St., Suite 300, McAllen, TX 78501, or Fax 956-686-0770, or e-mail ktim-tv@worldnet.att.net. This is your chance to build a Station the way you would like to see one built. An Equal Opportunity Employer.

Transmitter Supervisor. KDFW FOX 4, a FOX O&O, currently has an opening for an experienced Transmitter Supervisor. Responsibilities include but not limited to the operation, installation and maintenance of all equipment associated with the transmission facilities for KDFW FOX 4 Television. Additional duties include operating two-way communications, microwave and transmission equipment, microwave receive sites, helicopter operations, and various test equipment. This position reports to the Director of Engineering and includes supervising maintenance staff assigned to RF, developing Capital and Operating Budgets for transmitter operations, maintaining all EAS logs and other required transmitter/operation logs to insure compliant operations. Qualified candidates must possess two-year technical college or higher education with courses relating to broadcasting engineering. Ideal candidates must demonstrate proven management experience and knowledge of VHF and UHF. Previous experience with RCA, TTU-110 and Harris Plantium preferred. Rush resume/letter of interest (specify position and job code) to: Human Resources, KDFW FOX 4 Television Station, 400 N. Griffin St., Dallas, TX 75202. Faxes accepted at 214-954-0315. No phone calls please. Job Code: 540-3. EOE/M/F/D/V.

Manager/Chief Engineer, WGPU-TV, PBS Affiliate, Florida Gulf Coast University. Directs the planning, design, installation and maintenance activities. Assists with the coordination associated with FM and distance learning engineering activities. *Requires:* Associate's degree, two-year technical degree or its equiv. (i.e. military training) and 6 years managerial level broadcast engineering exp. within a licensed broadcast facility or equivalent combination of education and exp. (total of 8 years). Must hold either FCC Radio Telephone General License or SBE certification at Broadcast Eng. or Sr. Broadcast Eng. level. *Prefer:* TV eng. exp as Chief or Asst. Chief Eng. Exp in both TV and radio eng. within univ. licensed public broadcasting facility. Knowledge/skills in designing, diagnosing, and resolving TV and FM broadcast transmitter and studio eng. problems/needs. Knowledge of current trends in broadcasting eng. and tech., especially the conversion to HDTV. *Pos. #30116 (Reannouncement). Deadline: 3/29/99.* Visit our website at <http://admin.fgcu.edu/hr/index.html> or call the jobline at 941-590-1111 for more info. Admin. and Prof. category. FGCU is an EO/EA/AAI.

Telemundo/KSTS-TV, San Jose, California, is seeking a qualified Video/Audio Maintenance Engineer. 3 years minimum experience in installation and maintenance of broadcast equipment. Responsibilities include diagnosis, analysis, repair and preventive maintenance for studio and News Dept. Strong computer skills desired. Competitive salary and excellent benefits. Fax detailed resume to 408-435-8233. Join us as we transition into digital. EOE.

Multimedia Engineer. Bloomberg L.P. currently seeks a gifted media expert to utilize their vast talents at our Princeton, NJ location. If you can thrive in a fast-paced, entrepreneurial environment, and live for exciting challenges, then we have an incredible career opportunity for you. You will maintain, install and troubleshoot A/V equipment, assist in the design and evaluation of new systems, and train reporters and producers in the use of A/V and news gathering apparatus, as well as troubleshoot software and computer system problems. Ideal candidates must possess 3+ years' experience with A/V and broadcasting equipment. Excellent networking skills are essential, along with superior knowledge of Windows 95/NT. If you are optimistic and refreshed by challenge then you are answering the right ad. We offer a pleasant suburban working environment plus excellent benefits which include 401K, tuition reimbursement and company sponsored meals. For consideration, please send resume and cover letter, indicating salary requirements, to: Bloomberg L.P., Human Resources Dept. BC-ME, 100 Business Park Drive, P.O. Box 888, Princeton, NJ 08542-0888. Fax: (609) 279-2028; e-mail: ptoncareers@blommberg.com. No phone calls please. EOE M/F/D/V. Bloomberg L.P.

Master Control Room Operator, Associated Press Television Washington. *Responsibilities:* Records and delivers news feeds for APTN's national and international video news service. Coordinates incoming and outgoing video feeds for all of APTN's in house departments and clients. This involves booking both satellite and terrestrial pathways. Monitors video and audio levels and oversees quality control of both incoming and outgoing material to meet the highest broadcast quality standards. Insures the integrity of the routing switcher. Makes sure the Master Control area is fully equipped and functional. Self operates APTN's own satellite dish and maintains a basic video library. Liases with APTN's London and NY bureaus to insure ontime delivery of video feeds. *Qualifications:* Thorough knowledge of television journalism, with an emphasis on satellite news gathering and video production. Demonstrated skill as operations staff in a master control room or technical operations center preferably with experience in an international news operation. Should have at least four years experience in a television news operation. Should be able to recognize and respond quickly to breaking news, maintaining a flow of information and images to APTN desks. Should be able to operate Beta SP editing and camera gear and to monitor output through wave form monitors and videoscopes. Should be an organized self starter, able to work effectively without direct supervision, requires an unusual amount of independence, enterprise, originality and proven judgement in organizing. Should be flexible in scheduling and be willing and able to handle deviations from fixed tours of duty, including night, weekend and out-of-town assignments. Desirable for successful candidate to be able to handle simple maintenance. Associated Press is an Equal Opportunity Employer M/W/V/D. Reply to: Chris Stocking, APTN, Ste. 710, 1825 K Street NW, Washington, DC 20006. Replies by Monday, March 8.

Feeds Technician. Bloomberg L.P. currently seeks an experienced Feeds Technician for our Princeton, NJ location. If you can thrive in a fast-paced, entrepreneurial environment, and live for exciting challenges, then we have an incredible career opportunity for you. You will monitor and gather news feeds; prepare elements for multimedia production, obtain graphics and photo images, and assist reporters with news gathering equipment, and submit reports. Shift hours are 7am-4pm or 10am-7pm. Ideal candidates must possess 1-2 years experience in a Broadcast News organization or related field, strong computer skills, and a basic knowledge of graphical formats and production tools (i.e., PhotoShop). Related degree preferred. If you are optimistic and refreshed by challenge then you are answering the right ad. We offer a pleasant suburban working environment plus excellent benefits which include 401K, tuition reimbursement and company sponsored meals. For consideration, please send resume and cover letter, indicating salary requirements, to: Bloomberg L.P., Human Resources Dept. BC-FT, 100 Business Park Drive, P.O. 888, Princeton, NJ 08542-0888. Fax: (609) 279-2028; e-mail: ptoncareers@bloomberg.com. No phone calls please. EOE M/F/D/V. Bloomberg L.P.

Experienced TV Engineers- Willing to train and operate a satellite truck. Must love to travel and have a clean driving record. Relocate to Northeast Ohio. Fax Resumes to 330-542-1C20.

Chief Engineer wanted for the independent Hearst-Argyle television station in Tampa. Must be "hands-on" and have demonstrated interpersonal and managerial skills. Transmitter and studio maintenance experience, and FCC General Class license a must. Send resumes to Ken Lucas, VP/General Manager, WWWB-TV, 7201 E. Hillsborough Avenue, Tampa, FL 33610-4126. EOE.

Broadcast Maintenance Engineer: A top ten market, sports network is currently seeking a qualified engineer with five years of related maintenance experience. This candidate should be capable of repairing television equipment to the component level. Must possess knowledge of Sony BETA format, digital switchers and Avid equipment. PC and Macintosh literacy a plus. Position also entails EIC operations for live broadcasts. Must be able to work as a team member as well as independently. We offer a competitive salary and benefits package. E.O.E. Please send resume to *Chief Engineer, 70 Brookline Avenue, Boston, Ma 02215.*

HELP WANTED NEWS

NEWSCAST PRODUCERS

WLS-TV, the ABC O & O in Chicago, is seeking Newscast Producers to oversee the daily production of local news programs. These positions require 3-5 years of show producing experience in a major market or equivalent. Excellent writing skills, news judgement, and college degree a must. Send tape and resume to:

**Eric Lerner,
News Director, WLS-TV
190 N. State Street
Chicago, IL 60601**

WLS-TV is an equal opportunity employer.
No phone calls accepted.



Weathercaster/Reporter: A nationally syndicated agri-business news program is searching for a weathercaster/reporter. Responsibilities include reports for a daily program as well as a weekend edition. Ideally prospects who have worked in markets where agriculture has been emphasized is desirable, although an ag background is not required. The program is seen in nearly 180 markets coast-to-coast. Send tape and resume to P.O. Box 1062, South Bend, Indiana, 46624.

WRAL-TV5 has two openings for News Assignment Editors to assign news reporters and photographer, manage news gathering resources, develop stories, react to breaking news and follow through on previous stories. Individual will report to and work closely with the Assignment Manager in achieving excellence in daily news coverage. Must exhibit a passion for beating the competition. Must be a team player and motivator with superb people skills, excellent organization skills and the ability to juggle many tasks at once. Thorough knowledge of modern newsgathering tools and techniques is required. One year of assignment desk experience is preferred. To apply, mail resume to WRAL-TV, Human Resources, PO Box 12800, Raleigh, NC 27605 or email to cbjobs@cbc-raleigh.com Please specify job number 99-061. EOE, M/F.

The 6 and 10pm Anchor/Producer position is now open at WDAY-TV, Fargo, North Dakota. This is a *great job* with a *number one* television station committed to news. Successful candidate will have exceptional organizational, writing and presentation skills as well as superior news judgement. Experience necessary. Locally owned company with ENG and SNG. Send non-returnable tape to: Al Aarmot, News Director, WDAY-TV, 301 South Eighth Street, Fargo, North Dakota 58103. EOE.

Reporters. WCCO-TV, Minneapolis has rare and unique openings for long-form reporters in our Dimension Unit. The reporters hired will be excellent writers who are smart, have perspective, who can take a topical story and find deeper layers, and can dig-up hard news in the best local news market in America. Please send your non-returnable tape to: WCCO-TV, Channel 4, Attn: Ted Canova, News Director, 90 South 11th Street, Minneapolis, MN 55403.

Reporter/Editor: One man band needed for growing Fox 10pm news. We need someone who is energetic and creative, who can shoot, write and edit. Great opportunity for someone who wants to report and eventually anchor. Resumes and tapes to: WUPW-TV, 4 SeaGate, Toledo, OH 43604. Attn: News position. EOE.

Reporter. Competitive and aggressive; you're the one who breaks the story and wants live shots. Resume and non-returnable tape (3/4" or VHS) to News Director, KECI-TV, 340 W. M. Missoula, MT 59802.

Ready for a challenge? We're a fast paced, breaking news, got all the toys Station who's looking for a News Producer who's got what it takes to bring it all together. Interested? Send resume and non-returnable tape to Billy Gavitt, KWTW, PO Box 14159, Oklahoma City, OK 73113. EOE/M/F.

Promotion Writer/Producer: Be part of a premiere team, promoting the news and station image for both the NBC and ABC affiliates in sunny SW Florida. Strong writing skills and non-linear editing experience essential. Send your demo and best writing samples to: Karen Vey, 3719 Central Ave., Fort Myers, FL 33901. EOE.

Producer: Top 50 station looking for Morning Newscast Producer. Must have excellent news judgement. 3 years producing experience required. Reply to Box 01501.

Producer. The #1 station in the 37th market is looking for a Producer to join our award winning staff. We have all the equipment needed to help you put together a creative and energetic product. You're the person for the job if you have at least two years producing experience, you're in touch with your audience and you have an innovative approach to presenting news. Send your resume, references and tape of today's newscast to: Patti McGettigan, Assistant News Director, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49053. WOOD TV is an EOE.

Producer. Energetic, creative, entry-level journalist who loves to write and wants a chance to produce a fast paced local newscast in a great location. Resume and non-returnable tape (3/4" or VHS) to News Director, KECI-TV, 340 W. Main, Missoula, MT 59802.

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Producer- Prepare format/run-down for assigned newscasts. Assign and review all news scripts for assigned newscasts. Produce or assist in the production of special projects outside of regularly assigned newscasts (e.g., election returns). Ensure that all additional production details are completed, including graphics, chyrons, etc. Provide Control Room supervision with regard to timing and content, and coordination and execution of live shots. Utilize Associate Producer personnel in efficient fashion to complete newscast material. Contribute daily, weekly, and long-range story ideas; communicate frequently with Assignment Desk. Prefer college degree in Journalism, Communications, or related field, and 1 year of experience producing television news, or an equivalent combination of education and experience producing television news. To apply, send VHS tape, resume and cover letter to: Human Resources Director, ABC25 WJXX, 7025 A.C. Skinner Pkwy., Jacksonville, FL 32256. EOE. No phone calls.

News Photojournalist. WNDU-TV is looking for a creative, energetic photojournalist who loves his/her work. We need a photojournalist who likes doing packages with a reporter and alone, comes up with story ideas, and wants to be part of an award winning team. Two years experience shooting news required. College degree preferred. Send resume and *non-returnable* tape to: WNDU-TV, Attention: Human Resources, Position #00237, P.O. Box 1616, South Bend, IN 46634. OR e-mail your resume to JOBS@WNDU.COM. WNDU-TV is an Equal Opportunity Employer.

Meteorologist: Top 50 station looking for AMS Meteorologist. 3 years on-air experience needed. Must have tropical weather experience and willing to work mornings and weekends. Reply to Box 01502.

News Director. KGWN-TV, the Benedek Broadcasting station in Cheyenne, Wyoming is looking for a News Director. NewsChannel 5, is a CBS affiliate located in the state capitol. Candidates must be a college graduate with a minimum of 2 to 4 years of experience in a dedicated, professional newsroom. KGWN seeks an individual who is professional, a great leader and trainer and has a high standard of operation. To apply contact: Mike DeLier, General Manager or Stuart Pierson, Operations Manager at: KGWN-TV, 2923 East Lincolnway, Cheyenne, WY 82001. 307-634-7755. KGWN-TV is an Equal Opportunity Employer.

News Anchor. Do rip and readers make you sick? Do you ooze credibility without being boring? Can you jam 20-pounds of news into a five pound bag? If this sounds like you, and you think you can hack it in one of America's busiest newsrooms, then we need to talk. We're News Jersey, and we're looking for a dynamic News Anchor who's not afraid to tell it like it is. Excellent writing and live reporting skills a must. EOE. No calls. Send tape, resume, and writing samples to: Eric Scott, News Director, New Jersey 101.5 FM Radio, PO Box 5698, Trenton, NJ 08638.

Investigative Producer: NBC affiliate with a leading television group looking for an aggressive producer for stories on consumer scams, government waste, etc. Candidate must be a real go-getter with a proven ability to crack the story that everyone will be talking about the next day. Must also have a great eye for special graphics and production techniques that will enhance each story. EOE M/F. Send non-returnable tape and resume to Reply to Box 01505 EOE.

Co-Author/Reporter. KSBY-TV, NBC for the Central Coast of California, seeks a Co-Author/Reporter for our top-rated Action News Weekend shows. The person hired will have experience as an anchor and reporter at an acknowledged affiliate television station for at least one year. This person must know how to communicate with an audience, write well, be great in live shots, and have the ability to produce a show. General assignment reporting is expected three days a week. Send a non-returnable VHS tape and resume to Personnel, KSBY-TV/M, 467 Hill Street, San Luis Obispo, CA 93405. No phone calls. This is not an entry-level position.

Assistant News Director: WUFT-TV, University of Florida. Demonstrated evidence of, or potential for, effective supervision of student reporters, photographers/videographers, producers and editors in three daily newscasts. Demonstrated ability or potential to work on special projects as required. Required: bachelor's degree in journalism or closely-related field and two years related experience in TV news, up-to-date knowledge in computer/news technology, and evidence of effective interpersonal and communication skills. Effective prior work experience with students and professional staff preferred. Excellent benefits. Hiring range 25-28K. Send cover letter and resume by March 12th to Greg Marwede, University Personnel Services, PO Box 115002, Gainesville, FL 32611-5002. Reference Coordinator, Broadcasting LP#95932G. Women and minorities encouraged to apply. If there is a need for an accommodation to apply for this position, call (532) 392-4621 or TDD (352) 392-7734. AA/EA/EOE.

Co-Author/Reporter. Small market, CBS affiliate, seeks a Co-Author/Reporter for its 6:00 pm and 10:00 pm weekly newscast. Must be able to edit video tape for broadcast. Degree and on-air experience required. Send tape and resume to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE.

Chief Photojournalist. Requires three to five years experience as a photojournalist in broadcast news. Expert technical knowledge of necessary equipment (camera, editing, lighting, microwave) and both BETA and DVCPRO formats. Strong videotape and editing skills essential. Previous supervisory experience preferred. Send tapes and resume to Ronnie Baylor, KLAS TV, PO Box 15047, Las Vegas, NV 89114.

Animator/Editor: A cool job in a hot place! On-air graphic design and editing for station image, news and promotions. Must be proficient in After Effects, PhotoShop, Illustrator, and non-linear editing. Stratosphere experience a plus! Send resume and your killer demo to: Karen Vey, 3719 Central Ave., Fort Myers, FL 33901. EOE.

HELP WANTED PROMOTION

Television On-Air Manager - KSWB/San Diego. Seeking a versatile promotion veteran with a creative and technical television background to oversee all aspects of station on-air promotion. Must be a strong producer and non-linear editor with an innovative visual sense who can motivate others in the art of great promotion. You will have experience promoting Indy's and news. Reporting to the Creative Services Director, you will supervise producers and others in all aspects of daily on-air including creative strategy, quality control, writing, editing and scheduling. You will produce and edit major promotional projects including station image campaigns and value-added sales presentations. Three to five years broadcast television experience and a college degree is preferred. Send knockout non-returnable VHS tape, resume, writing samples and references. Send resume, in confidence, to: Human Resources, Attn: TMS, KSWB-TV, PO Box 121569, San Diego, CA 92112. Refer to Ad BC-0AM43. KSWB is a *Tribune Company* station and an EOE. Women and minorities encouraged to apply. No telephone calls please.

WCAX-TV, Burlington, VT seeking producer/editor for Promotion Dept. Must be experienced, proficient in writing and producing TV promotion. Experience in video editing at professional level required, with Media 100 and Avid experience desired. Resume and tape of best work to Promotion, WCAX-TV, Job #112, P.O. Box 608, Burlington, VT 05402. EOE.

Are you the top Promotion Writer/Producer at a middle market station? Are you doing it all? This may be your big break! KPXI-TV, the CBS O&O in San Francisco is looking for someone to join the team in the Creative Services department. We all came from middle market stations, the best training ground of all. And now it may be your turn! The ideal candidate is an excellent writer, and has experience with non-linear editing. Send your resume and reel to Ed Cushing, Promotion Manager, KPXI-TV, 866 Battery Street, San Francisco, CA 94111.

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 email: apellegrino@cahners.com
 Francesca Mazzucca 212.337.6962
 email: fmazzucca@cahners.com

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On-Air Promotions Manager. FOX Sports Ohio, the cable home of the Indians, Cavaliers and Reds, in Cleveland is looking for someone to manage our on-air promotional activities. Duties include: Supervising on-air network campaigns, along with producing local spots to feature local programming. Fully integrating into business by providing support to ad and affiliate sales, programming, and marketing. Develop scheduling strategies. Write copy, acquire footage, edit and set-up schedule for all Ohio promos. *Qualifications:* Four year college degree in related field. Minimum 3-6 years experience in on-air promotion. Outstanding communication and writing skills. Strong knowledge and interest in sports. Working knowledge of broadcast production, hands-on experience with design systems, linear and non-linear editing. Working knowledge of Chyron-Infinite graphic system. Familiarity with all aspects of editing, graphics, videotape machines, DVE, still store, and setting of video and audio levels. Working knowledge of Adobe After Effects, Photoshop, and Illustrator. Ability to work flexible hours and managerial aptitude a must. We offer a competitive salary and benefits package. For immediate consideration, send resume, demo tape, and salary requirements to: Office Manager/SB, FOX Sports Ohio, 6500 Rockside Rd, #340 Independence, OH 44131. EOE. No phone calls accepted.

HELP WANTED ADMINISTRATION

ADVERTISING SALES SERVICES COORDINATOR

Leading International television magazine group has an immediate opening for an energetic, organized, self-starter.

Position provides sales support to international sales team. Administrative duties include faxes and correspondence, preparing and distributing media kits and maintaining sales database. Heavy client contact. Handles customer inquiries concerning ad rates and material requirements. Serves as liaison to offices in London and Singapore regarding circulation, production, marketing and trade show arrangements.

Ideal candidate should have excellent communication skills, good follow through, be detail-oriented and thrive in a fast-paced deadline driven environment. Previous experience in sales or publishing a plus. Excellent growth opportunity. Terrific pay and benefits.

Please send resume to:

**Human Resources
Cahners Business Information
245 West 17th Street
NY, NY 10011
Job #BCINTL**

HELP WANTED PRODUCTION

Television Production Assistant- Applicant should have a minimum of one year's professional broadcast television production experience. Experience should include character generator, studio camera and audio console operation during live newscasts. Send a resume to: Production Manager, WTVD Newschannel 11 ABC, PO Box 2009, Durham, NC 27702. No Phone Calls. EOE.

Post Production Editor. WHAS11, market leader, seeks a Post Production Editor who's a motivated team player to work in an award-winning, creative environment. Skills must include working in a commercial production environment with outside clients, 3 years experience; non-linear editing, college degree. New Quantel Edit Box on the way! Interested candidates forward resume, and cover letter to: Cindy Vaughan, Human Resources Director, HR #997, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. Belo Kentucky, Inc. is an Equal Opportunity Employer M/F/D/V.

Bilingual Production Associate. WUNI-TV, New England's Univision affiliate, is looking for a Spanish/English speaking #2 for Prod. department. Applicant must be proficient with A/B roll editing with Beta SP and 1" tape. Experience with AVID editing, studio/field lighting, field shooting with Beta SP, and studio cameras a plus. Must be able to multi-task and act as a team player. Send resumes to: M. Godin, WUNI-TV, 33 Fourth Avenue, Needham, MA 02494 or fax to 781-433-2750. No phone calls please. EOE.

Christian TV Producer: The Victory Television Network has an immediate opening for a Producer for our flagship shows. Duties include researching topics, scheduling guests, overseeing program tapings and edits, creating show promos and working closely with hosts Happy and Jeanne Caldwell. Two years TV experience preferred, but the trainable, less experienced candidate is welcome to apply. If you want to join us in improving the production, quality and watchability of Christian TV, send tape, resume and salary requirements to Terry Thrums, VTN, 701 Napa Valley Dr., Little Rock, AR, 72211. No phone calls please. EOE.

HELP WANTED CREATIVE SERVICES

Graphics Designer/Art Director: Immediate opening for dynamic, creative graphics professional. This is an excellent opportunity to build a graphics department from scratch. Broadcast experience desirable along with strong typography, animation and design skills. Experience in nonlinear editing a plus. Primary responsibilities include news, promotion, programming and commercial production graphics. Join mid Michigan's most aggressive, creative and progressive team. EOE. M/F. Women and minorities encouraged to apply. No phone calls please. Send resume and reel to: Sharon Quackenbush, General Manager Assistant/EEO Officer, WEYI-TV NBC25, 2225 West Williard Road, Clio, MI 48420.

Assistant Creative Services Director. #1 rated KMBC-TV, Kansas City's ABC affiliate, owned by Hearst-Argyle Television, is accepting applications for the position of Assistant Creative Services Director. We are looking for a highly motivated and creative thinker to help lead the promotion department. This is a great opportunity for a producer who wants to move up and utilize his/her experience in one of the country's fastest growing broadcast groups. The ideal candidate has a keen understanding of branding, plus a significant background in producing topical, image, news required. Avid editing and film experience a definite plus. Send a cover letter, resume and demo tape to Bob Lorenzen, Creative Services Director, KMBC-TV, 1049 Central Street, Kansas City, MO 64105. No Phone Calls. Women and minorities encouraged to apply. EOE.

HELP WANTED RESEARCH

Research Analyst. KDTV Univision 14 has an immediate opening for a Research Analyst to work in the Research Department. Must have experience in a Media sales organization or advertising agency. Knowledge of spreadsheet, presentation, word processing programs required. Bachelor's degree in Marketing desired. Must be able to train the sales department on sales, marketing, research computer systems. Oversee media/research and ratings books, maintain TVScan, MarketQuest and all other research programs. Develop custom sales presentations, generic category presentation materials. Salary commensurate with qualifications and experience. *Must fill out Univision application of Employment and provide resume to:* KDTV Channel 14, 50 Fremont Street, 41st floor, San Francisco, CA 94105. (415) 538-8000. EOE.

HELP WANTED ALL POSITIONS



If you've got the FOX attitude and the tape to prove it, you might be interested in this unique opportunity in the nation's finest city. FOX 6 San Diego is looking for producers, directors, anchors, reporters, technical directors, assignment editors, photographers, graphic artists, promo producers, high end video effects editors and support personnel. We're starting from scratch. No prima donnas. Only pleasant, computer literate, highly intelligent broadcast journalists need apply. If you have the talent, vision and a knack for doing things differently, we want you in here! Please send resume and non-returnable demo reel along with salary history to:

**Albert Pando, News Director
XETV FOX6
8253 Ronson Road
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CABLE

HELP WANTED TECHNICAL

RNN (Regional News Network) is looking for a maintenance engineer. Qualified candidates must have 3-5 years maintenance experience in a cable or broadcast operation. Computer skills, microwave, and UHF experience a plus. Send resumes to Jim Magee, RNN, 721 Broadway, Kingston, NY 12401 or fax 914-339-6264. EOE

HOME & GARDEN TELEVISION is seeking to fill a full-time position in the following technical areas:

NETWORK ENGINEERING SUPERVISOR

5 years experience in broadcast television engineering or network television engineering including 2 years in a supervisory role. Satellite or related RF experience is a must. Experience in a digital video and audio systems important, particularly relating to video server and archive systems. Extensive computer experience required. Familiarity with UNIX, VMS & Windows NT preferred. Experience with digital compression and scrambling systems a plus.

NETWORK OPERATOR

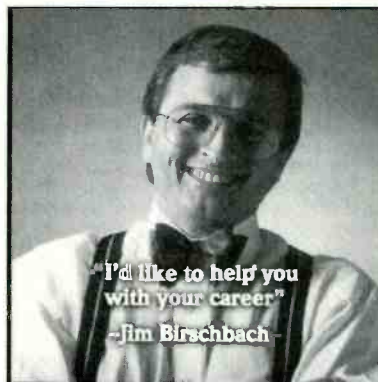
Must have extensive cart machine, video file server, switcher, automation and data archive storage experience. Background in a digital environment a plus. Must be familiar with satellite transmission principles and their application in a network environment.

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

Human Resources
PO Box 50970
Knoxville, TN 37950



HELP WANTED SALES



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

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Jones Communications, a leader in the telecommunications industry, currently has an opening for an Operations Director in the Media Services/ Advertising Sales division located in the Washington D.C. and Baltimore DMA's.

This position will administer all Jones Ad Sales business functions for both the D.C Cluster and other Jones Ad Sales operations. Responsibility will include oversight of monthly preparation and analysis of all business reports, ad sales billing and collections, capital and operating budget preparation, fiscal policy and procedures. The Director of Business Operations will also be involved in the development of strategic business initiatives surrounding digital, interactive and internet advertising sales. The qualifications for this job will include excellent organizational skills, advanced knowledge of advertising business operations, strong computer skills and proficiency in related software applications to include Windows NT, Windows 95, SQL and UNIX operating systems. We are looking for at least 5 years management experience in the field of advertising business operations and experience in cable advertising engineering with major emphasis on customer information management. BS/BA in accounting, business administration, finance or equivalent is preferred.

Jones offers a very competitive salary and excellent benefits and growth opportunities. Interested candidates please send resume and salary requirements to:

Jones Communications
JCMS-LS
4601 Forbes Blvd., Suite 300
Lanham, MD 20706
Or fax to: (301) 918-8339
M/F/V/H EOE

Entry level and small market sportscasters... need your tape critiqued? Call Barry Hiett at 615-666-4395 for details.

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Wanted AM/FM radio station in central Illinois or a station that covers this area. Call J. Thompson @ (217)422-2441 or email fatman @familynet.net.

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HELP WANTED TECHNICAL

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

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Complete 120 KW Comark UHF Transmitter Facility. WSNS TV Channel 44 Chicago will be leaving its Hancock Building transmitting facilities. Therefore, we are selling our complete 120 KW UHF transmitter system currently on-air, to be decommissioned in 3Q 1999. Transmitter was installed and commissioned in December 1990. Suitable for NTSC and/or DTV operation. Consists of four air-cooled Klystrone common mode amplifiers that have exhibited in excess of 50,000 hours tube life, dual exciters, two HV power supplies, all components and accessories, all fixed and Magic T's, combiners, filters, plumbing, dummy loads, remote control system, automatic mains power regulators, secondary power transformers, cooling system, gauges, meters, spare components, all associated equipment. *With or without the following:* Two, 350' 6 1/8" RF transmission lines, and RCA (Dielectric) channel 44 68' top mounted polygon antenna with fiberglass radome, currently delivering 4.2 Million watts ERP of Chicago's finest UHF TV signal. (capable of 5 Million) Well maintained and clean facility. Removal must be completed by Sept. 30, 1999 or TBD. Available for inspection by appointment only. Serious cash offers only. Performance bond required to cover removal. For Technical information contact: Jim Church, Transmitter Supervisor. For Financial Arrangements contact: Henry Ruhwiedel, Director of Engineering or David Cordova, Station Manager. WSNS TV, 430 W. Grant Pl., Chicago, IL 60614. 773-929-1200.

Complete wireless cable system, includes antennas, transmitters, couplers and cables. Contact: Victor Perry 315-769-3594.

FOR SALE STATIONS

Virgin Islands FM Radio CP \$300K. Contact Bob Miller (340) 773-0995 or (340) 692-9147.

Small market West Texas AM/FM for sale, owner-operated. \$225,000 terms available. Contact: Norman Fischer & Associates, Inc. 2201 N. Lamar, Ste. 204, Austin, TX 78705. (512) 476-9457. www.nfainc.com.

Ft. Worth area AM radio station for sale. \$700,000, financing available. Contact: Norman Fischer & Associates, Inc. 2201 N. Lamar, Ste. 204, Austin, Texas 78705. (512) 476-9457. www.nfainc.com.

Excellent opportunity first time buyer. Western PA cash-flowing combo. Asking \$600,000. Call Jack Satterfield 610-520-4488.

Amsterdam, New York. WCSS-AM, full-time heritage station. 1998 cash billing \$200,000+. Own transmitter real estate. Dick Kozacko, Kozacko Media Service 607-733-7138.

ANNOUNCEMENT



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The International Academy of Broadcasting is open to any person regardless of race, colour, creed, sex or nationality.

BROADCASTING & CABLE'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING & CABLE, Classified Department, 245 West 17th Street, New York, NY 10011. For information call Antoinette Pellegrino at (212) 337-7073 or Francesca Mazzucca at (212)337-6962.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or Fax (212) 206-8327. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at 5:00pm Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS, CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: \$2.50 per word, \$50 weekly minimum. Situations Wanted: 1.35¢ per word, \$27 weekly minimum. Optional formats: Bold Type: \$2.90 per word, Screened Background: \$3.00, Expanded Type: \$3.70 Bold, Screened, Expanded Type: \$4.20 per word. All other classifications: \$2.50 per word, \$50 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$218 per inch. Situations Wanted: \$109 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

Color Classified Rates

Non-Display: Highlighted Position Title: \$75. Display: Logo 4/C: \$250. All 4/C: \$500.

Online Rates: \$50 additional to cost of ad in magazine Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: \$35 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use folders, binders or the like. Replies to ads with Blind Box numbers should be addressed to: Box (number), c/o Broadcasting & Cable, 245 W. 17th Street, New York, NY 10011

Confidential Service. To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

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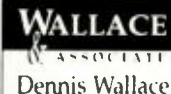


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MAJOR MEETINGS

- April 19-20**—*Television Bureau of Advertising* annual marketing conference. Las Vegas Hilton Hotel, Las Vegas. Contact: (212) 486-1111
- April 19-22**—*National Association of Broadcasters* annual convention. Las Vegas Convention Center. Contact: (202) 429-5300
- May 17-20**—39th annual *Broadcast Cable Financial Management Association* conference. MGM Grand Hotel, Las Vegas. Contact: Mary Teister (847) 296-0200
- June 10-15**—*21st Montreux International Television Symposium and Technical Exhibition*, Montreux Palace, Montreux, Switzerland. Contact: (800) 348-7238
- June 13-16**—Cable '99, 48th annual *National Cable Television Association* convention and exhibition. McCormick Place, Chicago. Contact: Bobbie Boyd (202) 775-3669

THIS WEEK

- March 3-5**—*CTAM* digital and pay-per-view conference. New Orleans Marriott Hotel, New Orleans. Contact: (703) 549-4200.
- March 4**—*Cabletelevision Advertising Bureau* 17th annual Cable Advertising Conference. New York Marriott Marquis, New York City. Contact: (212) 508-1214.

MARCH

- March 9**—*HRTS* Newsmaker Luncheon. Regent Beverly Wilshire Hotel, Beverly Hills. Contact: (818) 789-1182.
- March 10-13**—30th annual Country Radio Seminar, presented by *Country Radio Broadcasters Inc.* Nashville Convention Center, Nashville. Contact: (615) 327-4487.
- March 11**—9th annual banquet and celebration of the First Amendment *Radio and Television News Directors Foundation*. Mayflower Hotel, Washington. Contact: (202) 467-5217.
- March 15-17**—*North Central Cable Television Association* annual convention and trade show. Hyatt Regency Hotel, Minneapolis. Contact: Karen Stamos, (651) 641-0268.
- March 18**—15th annual *National Association of Black Owned Broadcasters* Communications Awards Dinner. Marriott Wardman Park Hotel, Washington. Contact: (202) 463-8970.
- March 22-25**—*SPORTELAmerica* TVMarket conference and exposition. Miami Beach, Fla. Contact: (201) 869-4022.
- March 23-24**—10th annual *Consumer Electronics Manufacturers Association/IEEE Consumer Electronics Society* Digital Engineering Conference. Crown Plaza Hotel, Hasbrouck Heights, N.J. Contact: (703) 907-7660.
- March 24**—"The Business of Entertainment: The Big Picture," 9th annual *Variety/Schroders Media Conference*. Plaza Hotel, New York. Contact: Margaret Finnegan, (212) 492-6082.
- March 24-26**—"Making News: An Executive Seminar on Broadcast Journalism," presented by the *NAB Education Foundation*. Swissotel, Atlanta. Contact: John Porter, (202) 775-2559.

APRIL

- April 2-3**—21st annual *Black College Radio* convention. Renaissance Hotel, Atlanta. Contact: (404) 523-6136.
- April 6**—SkyFORUM XI, direct-to-home satellite TV business symposium presented by the *Satellite Broadcasting and Communications Association*. Marriott Marquis Hotel, New York City. Contact: Carrie Cole, (703) 549-6990.
- April 6**—T. Howard Foundation fund-raising dinner, presented by the *Satellite Broadcasting and Communications Association*. Tavern on the Green, New York City. Contact: Carrie Cole, (703) 549-6990.
- April 9-10**—*Texas Associated Press Broadcasters* annual convention and awards banquet. Omni Downtown, Austin, Texas. Contact: Diana Heider, (972) 991-2100.
- April 12**—*HRTS* Newsmaker Luncheon. Regent Beverly Wilshire Hotel, Beverly Hills. Contact: (818) 789-1182.
- April 12**—Gracie Allen Awards *American Women*

in Radio and Television. The Hudson Theatre on Broadway, New York City. Contact: Laura Scot, (703) 506-3290.

- April 16-19**—44th annual *Broadcast Education Association* convention and exhibition. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5354.
- April 17**—*Broadcasters Foundation* Charity Golf Tournament. Las Vegas National Golf Course, Las Vegas. Contact: Gordon Hastings, (203) 862-8577.
- April 19-20**—*Television Bureau of Advertising* annual marketing conference. McGraw-Hill Conference Center, Las Vegas Convention Center, Las Vegas. Contact: (212) 486-1111.
- April 19-22**—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.
- April 21**—*Broadcasters Foundation* American Broadcast Pioneers Breakfast. Las Vegas Convention Center, Las Vegas. Contact: Gordon Hastings, (203) 862-8577.
- April 25-27**—First annual ENTERTECH Conference, presented by *IDG Conference Management Company*. La Costa Resort & Spa, Carlsbad, Calif. Contact: (877) 223-9753.
- April 26**—*Broadcasters Foundation* Golden Mike Award. The Plaza Hotel, New York City. Contact: Gordon Hastings, (203) 862-8577.
- April 27**—*HRTS* Newsmaker Luncheon. Regent Beverly Wilshire Hotel, Beverly Hills. Contact: (818) 789-1182.
- April 27-28**—"Executive Development Seminar Mastery Course," *Women in Cable and Telecommunications*. Sylvan Dale Ranch, Loveland, Colo. Contact: Laurie Empen (312) 634-2353.

MAY

- May 2-4**—*Pennsylvania Association of Broadcasters* annual convention. Adam's Mark Hotel, Philadelphia. Contact: (717) 534-2504.
- May 3-6**—*Women in Cable and Telecommunications* "National Management Conference." San Francisco Hilton and Towers, San Francisco. Contact: WICT (312) 634-2330.
- May 11-12**—*Kentucky Cable Telecommunications Association* annual convention. Radisson Plaza Hotel, Lexington, Ky. Contact: Randa Wright, (502) 864-5352.
- May 17**—59th annual *Peabody Awards* luncheon. Waldorf-Astoria Hotel, New York. Contact: Dr. Barry Sherman (706) 542-3787.
- May 17-19**—"Advancing the Science and Art of Marketing," eighth annual *Claritas* Precision Marketing Conference. Fairmont Hotel, Chicago. Contact: (800) 678-8110.
- May 17-19**—"Cable & Satellite Mediacast: Delivering the Digital Future," forum for the digital broadcast, IT and telecommunications industries, presented by *Reed Exhibition Companies*. Earls Court 2, London. Contact: +44 (0)181 910 7962.
- May 17-20**—39th annual *Broadcast Cable Financial Management Association/Broadcast Cable Credit Association* conference. MGM Grand Hotel, Las Vegas. Contact: Mary Teister, (847) 296-0200.

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

WUPW-TV
Toledo, Ohio
to
Sunrise Television
Corp.
Robert Smith
President and CEO
from
Raycom Media, Inc.
John Hayes
President and CEO
for
\$72,630,000.

Brian E. Cobb
Broker

CHARLES E. GIDDENS
941-514-3375

ELLIOT B. EVERS
415-391-4877

GEORGE I. OTWELL
513-769-4477

BRIAN E. COBB
202-478-3737

RADIO and TELEVISION
BROKERAGE • APPRAISALS



MEDIA VENTURE
PARTNERS

CHANGING HANDS

The week's tabulation of station sales

TV

Swap of KVUE-TV Austin, Texas and KXTV(TV) Sacramento, Calif.

Price: Value of KXTV plus \$55 million
Swapper KVUE-TV: Gannett Co., Arlington, Va. (Cecil Walker, president/CEO); also owns 21 TVs
Swapper KXTV: Belo Corp., Dallas (Robert Decherd, president/CEO); also owns 20 TVs
Facilities: KVUE-TV: ch. 24, 1,950 kw., ant. 1,270 ft.; KXTV: ch. 10, 316 kw., ant. 1,953 ft.

Affiliations: both ABC

KLAX-TV Alexandria, La.

Price: \$6.5 million
Buyer: Catamount Broadcast Group Inc., Norwalk, Conn. (Raymond Johns, president/owner); also owns KHSL-TV Chico, Calif., and KMVT-TV Twin Falls, Idaho
Seller: Pollack-Belz Communication Co. Inc., Germantown, Tenn. (William Pollack, president); owns one TV, six AMs and four FMs
Facilities: ch. 31, 1,309 kw, ant. 1,092 ft.

Affiliation: ABC

Broker: Kalil & Co. Inc.

AMS

WTPA(FM) Mechanicsburg and WNCE-FM Palmyra, Pa.

Price: \$15 million
Buyer: Capstar Broadcasting Partners Inc., Austin, Texas (R. Steven Hicks, chairman/3.2%owner; Thomas O. Hicks, principal owner/chairman, Hicks, Muse, Tate & Furst Inc.); also owns/is buying 96 AMs and 221 FMs. Capstar is being purchased by sister company Chancellor Media Corp.
Seller: Quaker State Broadcasting Corp., Harrisburg, Pa. (Michael Brandon, CEO); no other broadcast interests
Facilities: WTPA: 93.5 mhz, 1.75 kw, ant. 620 ft.; WNCE-FM: 92.1 mhz, 3 kw, ant. 300 ft.

Formats: WTPA: AOR; WNCE-FM: beautiful music
Broker: Jeffrey Group

WLVG(FM) Center Moriches, N.Y.

Price: \$3 million
Buyer: Beacon Media Group Inc., Riverhead, N.Y., (Carl Liu, president); no other broadcast interests
Seller: Suffolk Radio Partners LLC, Riverhead (Gary Starr, managing partner); no other broadcast interests

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$61,500,000 ■ 2
 Combos ■ \$0 ■ 0
 FMs ■ \$18,195,000 ■ 3
 AMs ■ \$16,940,000 ■ 4
 Total ■ \$96,653,000 ■ 9

SO FAR IN 1999

TVs ■ \$266,640,000 ■ 12
 Combos ■ \$410,987,527 ■ 18
 FMs ■ \$115,087,907 ■ 35
 AMs ■ \$50,743,000 ■ 31
 Total ■ \$803,458,434 ■ 96

Facilities: 96.1 mhz, 3 kw, ant. 328 ft.

Format: Light AC

Broker: William B. Schutz Jr.

WLNB(FM) Warsaw-Ligonier, Ind.

Price: \$195,000
Buyer: GBC Media LLC, Winona Lake, Ind. (James Bustraan Sr., president); is buying WRSW-AM-FM Warsaw

Seller: Brian Walsh, Warsaw; no other broadcast interests

Facilities: 102.7 mhz, 3 kw, ant. 328 ft.

Format: Country

Broker: Ray H. Rosenblum Media Brokerage

AMS

WIDB(AM) Chicago

Price: \$16.75 million
Buyer: Radio Unica Corp., Miami (Joaquin Blaya, president); also owns six AMs
Seller: One-on-One Sports Inc., Chicago (Christopher Brennan, president); owns five AMs
Facilities: 950 khz, 1 kw day
Format: Sports

KKGR(AM) East Helena, Mont.

Price: \$90,000
Buyer: KKGR Inc., Helena, Mont. (Jim Schaeffer, president/50% owner); no other broadcast interests
Seller: Covenant Broadcasting Inc., Helena (Roger Lonnquist, owner); no other broadcast interests
Facilities: 680 khz, 5 kw day
Format: Country

KWNC(AM) Quincy, Wash.

Price: \$50,000
Buyer: Westcoast Broadcasting Co.

Inc., Wenatchee, Wash. (James Wallace, president); also owns KPQ-AM-FM Wenatchee

Seller: Jack Rabbit Broadcasting Co. Inc., Quincy (Charles and Gaynelle Fournier, owners); no other broadcast interests

Facilities: 1370 khz, 1 kw day, 500 w night

Format: Country

WQMA(AM) Marks, Miss.

Price: \$50,000

Buyer: Jason Konarz, Affton, Mo.; no other broadcast interests

Seller: Delta Radio Inc., Cleveland, Miss. (Larry Fuss, president); owns three AMs and five FMs. Fuss also owns KHJS(FM) Pago Pago, American Samoa

Facilities: 1520 khz, 250 w day
Format: Southern gospel

—Compiled by Alisa Holmes

Kalil & Co. Inc. was the broker for the \$2.1 million stock sale of KWBA(TV) Sierra Vista, Ariz. (BROADCASTING & CABLE, Feb. 22)

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,724
Commercial FM	5,591
Educational FM	1,961
Total Radio	12,276
VHF LPTV	559
UHF LPTV	1,515
Total LPTV	2,074
FM translators & boosters	2,928
VHF translators	2,248
UHF translators	2,752
Total Translators	7,928
Commercial VHF TV	558
Commercial UHF TV	651
Educational VHF TV	125
Educational UHF TV	242
Total TV	1,576

CABLE

Total systems	11,600
Basic subscribers	64,800,000
Homes passed	93,790,000
Basic penetration*	66.1%

*Based on TV household universe of 96 million
 Sources: FCC, Nielsen, Paul Kagan Associates
 GRAPHIC BY BROADCASTING & CABLE

How to leverage an MS degree

The standard path to becoming a securities analyst on Wall Street is to go to business school—the more prestigious the better—then slave away as some big-name analyst's "MBA kid." After several years, MBA kids either move into bigger slots with their names finally listed first on research reports, or they are plucked away by other firms.

That's not how Stevyn Schutzman stumbled into it. He was an engineering nerd, helping run the technology side of some financial firms. But one day a contact made from the computer side asked if he wanted to be an analyst following bonds for what is now Salomon Smith Barney. Broke from the failure of a small business he had tried to get off the ground, the offer of a raise was enough.

Just a few years later, Schutzman was a top analyst in the media and entertainment sector working at one of the most influential bond underwriting and trading operations on Wall Street.

Aside from the mental disciplines of being an engineer, Schutzman said his technical background constantly comes in handy in assessing issues affecting the value of media companies.

"I can get under the hood and find if digital cable is anything," Schutzman says. "I can see if IP (Internet Protocol) telephony over cable is really going to work. Remember how video-on-demand was going to kill Blockbuster? I could see the idea was ahead of the technology."

Schutzman is concerned about parts of the cable system operations. He believes that digital cable and high-speed Internet will generate meaningful financial growth within a few years. He's less impressed by the prospects of the more competitive and capital-intensive telephone field.

What really worries him is the rapid pace of takeovers: Microsoft Corp. co-founder Paul Allen throwing his billions around to amass a giant system portfolio, with AT&T Corp. likely following suit. Such moves have bond investors excited and hungry for cable paper, letting operators borrow money cheaply with interest rates getting closer to the bond market gold standard: top-grade U.S. Treasuries.

Part of the bet, he warns, is that a small, highly leveraged company getting junk grades from major ratings agencies will be taken over by a higher-grade company. Another bet is that a company bulking up



"Despite an economic downturn, consumers will not stop watching television."

Stevyn Schutzman

Vice president and senior bond analyst, cable, media and entertainment, Salomon Smith Barney Inc., New York; b. Mar. 1, 1962, New York; BS, engineering and atmospheric science, State University of New York—Stony Brook, 1984; MS, electrical engineering, New York University, New York; electrical engineer, Singer Kearfott Inc., New York, 1986-1987; vice president technology group, Shearson Lehman, New York, 1987-1989; partner, AB Data, Hawthorne, N.J., 1989-1993; vice president of global operations, London Global Securities, New York, 1993; bond research assistant, Salomon Smith Barney, 1993-1995; current position since 1995; m. Sharon Botnick, June 18, 1989; children Jason, 6, Derek, 3.

will get a higher grade simply because of its size. So bonds rated a low B by Standard & Poor's rise to prices more appropriate for a BB company.

"Do not go for the hype," Schutzman advises investors. He pointed to last week's deal in which B-rated Adelphia Communications Corp. agreed to acquire BB-rated Frontiervision Communications, possibly hurting Frontiervision investors. "If a B-rated company buys Century, how is that good for me?" Schutzman asks, referring to the ongoing auction of Century Communications Corp.

On the entertainment side, Schutzman sees a lot of stability. Companies such as Time Warner Inc. and News Corp. have been good at developing movie, broadcast and cable outlets to reuse their movies and TV series over and over again. Viacom Inc., however, needs work, Schutzman believes.

He particularly likes companies looking for growth abroad, despite the recently rocky economies in Asia and South America. "Despite an economic downturn, domestically or internationally, consumers will not stop watching television," he says.

Schutzman is unusual because he bridges two worlds, covering both investment-grade and junk bonds. Most bond analysts track one side or the other. The blue-chip bonds attract conservative investors, often pension funds that are restricted from riskier investments. The "high-yield" market draws more aggressive players with a higher threshold for risk. It's sort of like the difference between a stock investor who buys electric utility shares and one who day-trades Internet stocks.

He's also unusual because of how quickly his profile has risen. In 1995, he graduated from assistant to a Salomon telecommunications analyst to a media and entertainment analyst. A year later he showed up as a runner-up on *Institutional Investor* magazine's widely followed ranking of high-grade bond analysts.

By 1998, institutional investors had voted him to the top of the high-grade list and put him on the high-yield ranking for the first time as a runner-up.

Most analysts spend years without scoring in the *II* survey. "I charted the first year," Schutzman says.—*John M. Higgins*

BROADCAST TV

John DiCostanza, research analyst, Fox Television Sales, New York, named group research manager.

Alice Lee, senior marketing analyst/research analyst, Los Angeles Newspaper Group, Los Angeles, joins KSCI-TV there as research director.

Jason Kornweiss, master control/commercial integration operator, MSNBC, Secaucus, N.J., joins NBC, New York, as manager, on-air productions.



Jorge Alvarez Hoth, general manager, digital satellite platform, Sky direct-to-home, Mexico City, joins Grupo Televisa there as VP, pay television.

Hoth

Justin Jones, account executive, Blair TV, Los

Angeles, rejoins KJRH(TV) Tulsa, Okla., as national sales manager.

Debra Hastings, marketing director, KVOA(TV) Tucson, Ariz., named local sales manager.

Appointments, KSPR-TV Springfield, Mo.: **Gary Whitaker**, national sales manager, named general sales manager.

He will be succeeded by **Angie Henshaw**, account manager.

Rick White, research analyst, Norman Hecht Research, New York, joins WTTV(TV) Indianapolis as research director.

Dan Monroe, VP, operations, Meredith Broadcasting Group, Des Moines, Iowa, joins co-owned WOFL-TV Orlando, Fla., as interim general manager.

Judy Morrison, account executive, WRTV-TV Indianapolis, named general sales manager.

PROGRAMMING

Jane Sparango, producer, *Unsolved Mysteries*, CBS Television and Cosgrove/Muerer Productions, Los Angeles, joins TEAM Communications Group there as VP, development and production.

Douglas Murphy, head, Disney Store Japan, named VP/managing director, Walt Disney Co. (Canada), Toronto, the regional merchandising operating company of Disney.

JOURNALISM

Stuart Seidel, free-lance editor, National Public Radio, Washington, named senior news editor of *Marketplace*, a Public Radio International daily business program.

Jeffrey Raker, news director, WTVY(TV), Dothan, Ala., joins co-owned WYTV-TV Youngstown, Ohio, in same capacity.

RADIO

Ken Flower, director, national sales, Pacific Star, Fresno, Calif., named market manager, Farmington, N.M. radio group.

Robert "Skip" Tash, associate publisher, *Radio World*, Washington, joins InXsys Broadcast Networks Inc., there as executive VP and head of its radio division.

Ed Rivera, account executive, AMFM Radio Networks, a division of Chancellor Media Corp., New York, named New York sales manager.

Appointments, Harris Corp., Cincinnati: **Chuck Maines**, senior sales specialist, named radio district sales manager; **Steve Hathaway**, director, sales and marketing, Drake Automation Ltd., Basingstoke, England, joins as director, regional sales, Europe, Middle East and Africa.

Mary Alice Tierney, VP, corporate and community affairs, Journal Broadcast Group, Milwaukee, named corporate affairs manager. She will continue her current duties.

CABLE



Buenting

Robert Buenting Jr., VP, finance, strategic planning group, CBS, Stamford, Conn., joins Discovery Networks, Bethesda, Md., as senior VP and chief financial officer.

Robert Baxter, VP and controller,

House of Blues organizations, Los Angeles, joins Odyssey there as chief financial officer.

Keith Gregory, director, business operations, Cox Communications, Atlanta, named VP/general manager, Gulf Coast Operation.

Stephen Frantela, general manager, Century Communications, Los Angeles, joins Falcon Cable Television there as director, Western operations.

Jonathan Sichel, VP, business and

NBC employee retires after 55 years

In early 1944, Gloria Clyne was just out of high school and looking for a job. Because most young men had been sent off to war, she knew her skills were needed. So she applied to NBC as a guidette in hopes that the company would take a chance on a young woman.

On March 5, 55 years later, Clyne will retire as the longest tenured employee at NBC.

"I've had a very exciting career," Clyne says. "I've traveled the world, watched Apollo 14 lift off and been to every political convention from 1968 to 1976."

As a guidette/pagette, Clyne worked with such industry legends as Grant Tinker and Dave Garroway.

Through the years, she's also served as a script girl, a producer for Betty Furness, researcher and the dressing room coordinator when the bulk of NBC shows were filmed live. She currently works on the planning desk and is a field producer for the *Positively Black* series on Sunday mornings.

Although Clyne, who did not give her age, says she'll miss the "nice people" at the Peacock network the most, she admits that she'll forever be addicted to the fast-paced energy of the newsroom.

"I loved being in the newsroom for a breaking event," she says. "You can't know the thrill and excitement of it."



Clyne

—Mara Reinstein



Sichel



Kocin

legal affairs, E! Entertainment Television, Los Angeles, named associate general counsel.

Paul Kocin, meteorologist, NOAA's Hydrometeorological Prediction Center, Camp Springs, Md., joins the Weather Channel, Atlanta, as winter weather expert.

Cristina Guzman, assistant director, acquisitions, CITSL, Sogecable S.A., Madrid, Spain, joins Nickelodeon Spain there as channel director.

TECHNOLOGY

Andrew Lerman, independent consultant and president, MovieScope, Los Angeles, joins MIP Interactive, New York, as VP, sales.

ALLIED FIELDS



Sando

Appointments, WinStar, New York: **William Vogel**, managing director, telecommunications services equity research, Nations-Banc Montgomery Securities, New York, joins as senior VP, strategic

planning; **Arthur Sando**, senior VP, corporate communications, King World Productions, New York, joins in same capacity.

Cindy Schloss, VP/general manager, KMZQ(FM) and KMXB(FM) Las Vegas, joins American Tower Corp., Boston, as VP, sales, Western region.

Art Peck, lead consultant, Boston Consulting Group, San Francisco, joins Seagram Co., Montreal, as executive VP, operations.

Appointments, Palace Sports and Entertainment, Auburn Hills, Mich: **Peter Skorich**, VP, broadcasting and multimedia services, named senior VP; **Marilyn Hauser**, VP, marketing and public rela-

tions, named senior VP; **Gregory Myford**, VP, sponsorship development, named senior VP.

ASSOCIATIONS/FIRMS

Ted Savaglio, VP, program planning, CBS News, New York, joins Napoli Management Group, Los Angeles, as talent representative. He will continue to be based in New York.

ADVERTISING/MARKETING/ PUBLIC RELATIONS

Appointments, P&P Mediaworks, Laurel, Md.: **Paul Rodriguez**, executive VP and chief operating officer, named president and CEO. He will be succeeded by **Joann Pittelli**, senior art director, L'Oréal, New York; **Nancy Burdett**, director, media relations, named VP, public affairs.

Glenn Sundin, VP/account director, D'Arcy Masius Benton & Bowles, St. Louis, named senior VP.

Mark Smythe, account supervisor, Keller Crescent, Evansville, Ind., named VP.

DEATHS

Spencer Martin Allen, 87, former TV news anchorman, died Feb. 23 following a long illness. Allen, known for his relaxed news delivery style, began his broadcasting career at radio stations in Texas and Columbia, Mo. He moved to Chicago in 1941 to work at WGN(AM) radio, left to become an Army public relations officer, then returned to Chicago to establish WGN(TV)'s TV news operations. In 1958, Allen joined WMOX-TV (now WMOV-TV) in St. Louis and became news director and chief news anchor. He joined rival KTVI-TV in 1964, then returned to KMOX-TV as editorial director. Allen left television in 1972 to teach journalism at the University of Missouri in St. Louis. Immediate survivors are unknown.

John Deme, 84, television and radio pioneer, died Feb. 17. Deme's lifelong career in broadcasting led to operating, managing and owning radio and television stations in several states. In the early days of television, he worked at the Allen B. DuMont TV station WABD(TV) and CBS Labs in New York. From 1958 to 1963, he established and operated WINF(FM) in Manchester, Conn. He then moved to New Mexico to purchase and operate KAVE(TV) in

Carlsbad, N.M. In 1968, Deme launched KZIA-AM-FM in Albuquerque and gave the city its first all-talk format, one of only three in the country at the time. He leaves his wife, two sons, four grandchildren and three great-grandchildren.

Noam Pitlik, 66, television comedy director and actor, died Feb. 18 of lung cancer. During his directing career, Pitlik won the Emmy for the sitcom *Barney Miller*, for which he directed 100 episodes. He also directed more than 200 episodes for prime time television, including *Taxi* and *Wings*. Pitlik's roots, however, were in front of the camera. He appeared in several series, including *Bewitched*, *Sanford and Son*, *Gunsmoke*, *The Fugitive* and *I Dream of Jeannie*. He was most recently featured as "Mr. Schmalen" in *Becker*. Among his survivors is his widow, Susan Whittaker Pitlik.



Siskel

Gene Siskel, 53, famed movie critic, died Feb. 20 from complications that arose after a growth was removed from his brain in May. Siskel's love of movies began when he used to walk eight blocks

to his neighborhood theater on Chicago's North Side to catch a Saturday matinee with his friends. He later became a critic for the *Chicago Tribune*, and in 1975, Siskel and his rival, *Chicago Sun Times* critic Roger Ebert, unwillingly teamed up to review movies on a public television show titled *Sneak Previews*. The review rationale was simple: If the movie was good, it was two thumbs up. If it was a bomb, two thumbs down. The trademark slogan, along the pair's constant bickering, became so popular that the show was soon syndicated nationwide and renamed *Siskel & Ebert*. The duo ultimately became two of the most recognizable and respected movie critics in the country. In addition to the program—and his regular job as a *Tribune* columnist—Siskel offered his opinions on *This Morning* on CBS, WBBM-TV Chicago and in his weekly columns for *TV Guide*. He leaves his wife, Arlene, and three children.

—Compiled by Mara Reinstein
mreinstein@cahners.com

Citing an impasse, ABC Friday implemented certain terms of the Comprehensive Final Package Proposal to the five remaining bargaining units that did not ratify the proposal on Dec. 11, 1998.

The terms include increasing the percentage of daily hires from 14% to 26%, reducing contributions to the pension plan and enforcing the ABC health plan to all NABET workers. "We're not plowing any new ground," says ABC spokesperson Julie Hoover. "We're just looking for everyone to be working under the same contract." In response, NABET spokesperson Tom Donahue noted that there is still plenty of room for negotiations in order to reach an agreement. "We reject the company's assertion that we have created an impasse," he says. "This action only contributes to the high level of tension between the union and the network." The bargaining committee will convene within the next few

days to discuss its options and its response.

Paul Duke, who retired in 1994 after two decades of hosting WETA-TV Washington's Washington Week, will return to temporarily host the show following departure of Ken Bode.

Temporary host and New York *Daily News* columnist Steve Roberts was expected to express thanks to Bode at last week's live taping, although Bode was not scheduled to be on the show. Bode left after it was clear the station wanted to move in another direction. WETA-TV fired producer Elizabeth Piersol, then offered Bode's job to NBC's Gwen Ifill, who turned it down. Bode had signed a short contract extension that would have taken him through a transition period, but it's unclear if he will ever return. Bode defended the show's current approach, citing its loyal viewership. WETA-TV said there were complaints from viewers last week, and longtime moderator

Duke's reappearance was intended to restore a sense of stability to the show.

More than five months after saying it would sell some of its TV and radio stations to raise up to \$500 million, Sinclair Broadcast Group Inc. is taking a first step.

The Baltimore-based group last Friday said it is selling the non-license assets of and programming rights to KETK-TV Tyler, Texas, along with the programming rights to KLSB-TV Tyler. Buyer Communications Corp. of America is paying \$36 million cash for the deal. Buyer Communications also gets an option to acquire KETK-TV's license for another \$2 million. "While the decision to sell these properties was a difficult one, ultimately the need to refocus our company on its core assets and re-establish our capacity for long-term growth was paramount," Sinclair President David Smith said in a statement. Sinclair owns or programs

56 TV and 51 radio stations. This past October, Sinclair said a weakened advertising economy and a bearish stock market were forcing it to sell some of its "nonstrategic" assets to raise money.

A.H. Belo Corp. and Gannett Co. Inc. are swapping ABC affiliates in California and Texas. Gannett gets KXIV-TV Sacramento, Calif., and up to \$55 million from Belo,

while Belo acquires Gannett's KVUE-TV Austin, Texas. With KVUE-TV, Belo says it will reach 67% of TV households in Texas (it already owns WFAA-TV Dallas/Fort Worth, KHOU-TV Houston and KENS-TV San Antonio). "The addition of KVUE-TV in the state's capital strengthens the company's capabilities as Texas's leading news provider," Belo Chairman Robert W. Decherd said last Thursday in a news release. KXIV becomes Gannett's only California station and provides "another top-20-growth-market opportunity for Gannett that fits well with our television broadcast coverage across the [United States]," Gannett Broadcasting President Cecil L. Walker said. Sacramento is the nation's 20th-largest Nielsen market and gives Gannett a TV station in eight of the nation's top 20 markets. Austin is the 60th-largest market and leaves Belo in just three of the top 20. The deal is subject to FCC approval.

The FCC should keep home shopping channels free from fees broadcasters pay for ancillary digital services, industry trade groups say. "Home shopping and infomercials are not within

ABA endorses cameras in the courts

The head of the nation's largest lawyers' group last week endorsed cameras in the courtroom. "I think we should open the courtrooms in America to television cameras, gavel to gavel, so the people of this country can see the very high level of justice that's dispensed every working day in every courthouse in this land," said American Bar Association President Philip Anderson. "I cannot think of a better civics lesson than for the people of America to be able to see and hear every argument before the Supreme Court of the United States. One television camera in the Supreme Court will educate more people more effectively in one morning than the traditional methods can reach in one year." Anderson's remarks, offered with the release of a study of public perceptions regarding the justice system, were well received by the Radio-Television News Directors Association. "We applaud the ABA's leadership role in the ongoing collaborative efforts among the bench, the bar and the media to provide more complete and accurate coverage of our nation's court systems," said Barbara Cochran, RTNDA president. Mr. Anderson's statement today shows that the legal and media communities have found a common ground, recognizing the critical importance of allowing Americans to see the judicial process for themselves. A bill that would open federal courts to TV cameras—one which has failed in the past—will be reintroduced this term. RTNDA said it hopes the ABA's endorsement will help the measure pass. —Dan Trigoboff

the scope of the fee requirement because they are commercial advertisements," wrote the National Association of Broadcasters and the Association for Maximum Service Television in Feb. 22 comments to the FCC. Media Access Project and other public advocacy groups have urged the FCC to eliminate the exemption. But "Congress's unmistakable directive was to collect fees from broadcasters that offer subscription or common carrier-like services over digital channels," the broadcasters said. In November, the agency imposed a 5% levy on revenue commercial broadcasters earn from digital subscription services.

FCC commissioners don't want to tackle any more complaints about minority recruiting violations. The panel

last week authorized the agency's mass media bureau to throw out challenges to broadcast license renewals that accuse stations of failing to actively recruit minorities and women. There's no reason to hear such challenges, they said, because a federal court threw out the hiring rules last year. New rules are under development. The decision was part of a ruling dismissing the Rainbow-PUSH Coalition's petition to block license renewals of six San Diego stations owned by Jacor Broadcasting. The FCC did approve a previous agreement between Jacor and Rainbow-PUSH for the sale of

FCC's Web proposals criticized

FCC rules adopted last week could inadvertently force World Wide Web users to pay long-distance charges, complained Commissioner Harold Furchtgott-Roth. As part of the new rules, which clarify how local telephone companies compensate each other for carrying consumer signals to Internet service providers, the FCC declared that Internet traffic is largely interstate in nature. The FCC did, however, preserve an exemption that shields Internet and other data services from long distance charges.

Furchtgott-Roth argued that classifying Web traffic as interstate might open the exemption to future court challenges. But FCC Chairman William Kennard, without naming Furchtgott-Roth by name, in a statement criticized "those employing scare tactics." He added: "For consumers, dialing up the Internet is just like a local call. It always has been, and as far as I'm concerned, it always will be." America Online officials were equally unconcerned. "The court has given the FCC deference in this area and we remain confident that the FCC's judgment will be the final word," says George Vradenburg, AOL senior vice president. The stridently deregulatory Furchtgott-Roth got some rare support from Consumers Union research director Mark Cooper, who said consumers have "every right to be fearful."

Angered that Kennard wouldn't delay a vote on how telephone companies compensate each other for Internet traffic, Furchtgott-Roth last week chose not to vote on the matter. Citing agency tradition, Furchtgott-Roth asked that a vote on the rule change postponed until the agency's March 18 meeting. The incident also prompted Furchtgott-Roth to step up his calls for the FCC to clean up its act. Too much of the agency's business is conducted in secret and without clearly written procedures, the Republican commissioner said in a speech to the Federal Communications Bar Association. "We have no written rules. We need to get some soon," he said.

—Bill McConnell

two additional Jacor stations to HBC San Diego License Corp.

The Academy of Television Arts & Sciences has announced the TV schedule for the Emmy Awards for the next four years. Fox will broadcast the Emmy Awards on Sept. 12, ABC in 2000, then CBS and NBC.

Corrections: In last week's issue of BROADCASTING & CABLE [February 22], phone numbers were incorrectly listed for some of the new cable networks. The phone number for The Boating Channel is (212) 877-0500; The Football Network is (323) 653-

3001; The Military Channel is (502) 587-7300; and the Wisdom Channel should have been listed as the Wisdom Television at (304) 589-5111.

The listing for BBC America also contained several inaccuracies. The corrected listing: BBC America, Bethesda, Md., (301) 347-2222; Web site:

www.bbcamerica.com; Programming: dramas, comedies, entertainment, documentaries and world news; Owner: BBC; Distributor: Discovery Networks; Launch Date: March 1998.

Due to an editing error, a story on the Feb. 15 issue reported Cartoon Net-

work's household penetration at 8 million, which is actually the year-to-year increase in penetration through January. CN's current household universe is about 55.4 million.

A Feb. 22 article stated that American Advertising Federation President Wally Snyder would endorse an industry code of conduct barring major advertisers from shunning minority audiences. In fact, Snyder has asked only that the AAF establish a panel to determine whether such a code is feasible. "We are willing to look at it, but we are not rejecting or supporting it," said an AAF spokeswoman.

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Just say no

Reticence isn't a conspicuous part of the American tradition. We admire our tycoons full-blown and our heroes oversized. For the most part, our journalistic traditions have been taken from *The Front Page* and William Randolph Hearst. For many years there wasn't much of a journalistic tradition to speak of in radio and television.

Its early practitioners brought with them their print traditions, and it's only been a blink of a network or station eye since we've seen television journalists who've never worked anywhere else. You won't catch this page saying that's the problem.

But a problem there is, nonetheless. If the pendulum theory held true in television, the excesses of the last year should have been followed by a period of quiet and introspection. Instead we get Linda Tripp and Jane Doe #5 on NBC and two hours of Monica Lewinsky on ABC. Exploitation is alive and well on network news.

It's not just the magazine shows, on and off the networks, that are challenging the tabloids in setting the national standards for scandal. It's a national attitude of anything goes that pervades all media and has completely reversed the journalistic norm toward public intrusion into private behavior. That's where reticence—a disposition to be silent—used to come in. Editors and news directors required of their staffs that they demonstrate a clear public interest before printing or airing scandalous or salacious material—and then, as often as not, they didn't run it. That was when there was a dividing line between the respectable news media and others.

"First do no harm" was then an injunction not only for physicians but for journalists as well—harm either to individuals or the body politic. What this business needs is a strong dose of reticence to go with its journalism. Less could turn out to be a lot more.

Playing with fire

While we're on the subject of reticence, Doug Tracht, otherwise known as "The Greaseman," has built a following with his inventive, rapid-fire and sometimes tasteless radio persona. He could not hide behind that persona last week, however, as a comment breathtakingly ugly and racist forced him from the air. We found curious the suggestion by some that the comment was also ill-timed, as though there could be a more appropriate time to trivialize a brutal death, diminish a major accomplishment and then apply it to a whole race with that chilling "them." Radio voices must be free to test the boundaries of taste, but that doesn't mean they should be free of consequences when they shatter them. Perhaps what the world needs is more consequences. Maybe anything *shouldn't* go.

Open court

TV viewers last week watched a court in Jasper, Texas, sentence a man to die for a brutal, racially charged murder. People were able to see it for themselves in real time, not learn of it only through the filters of the few eyewitnesses in the crowded courtroom. This week we report the battle goes on to open all courtrooms to cameras and microphones. An Albany, N.Y., TV station, WXAA-TV, is using that state's constitution to gain camera access. And the head of the American Bar Association endorses cameras in the courtroom as a "civics lesson" enabling people to "see the very high level of justice" dispensed in American courts. We believe that the ability to monitor our public processes is a natural and constitutional right and should not be subjected to the wishes of the elite. We look forward to the time when all courts recognize the contributions cameras can make not only to our education, but to our democracy.

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