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The Newsweekly of Television and Radio

Vol. 128 No. 13 67th Year 1998 A Canners Publication

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**Fox goes
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on DTV**

**Kennard backs
down on free time**

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TOP OF THE WEEK / 6
BROADCASTING / 35
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TECHNOLOGY / 58
media
PAGE 67

A SWEEPIN

The February results are in. Not only top the list of new first-run hours of all new weekly hours,

New First-Run Weekly Hours	February	Sweep	Season-To-Date	
	A18-49 Rtg	A25-54 Rtg	A18-49 Rtg	A25-54 Rtg
1 EARTH: FINAL CONFLICT	2.6	2.7	2.7	2.8
2 NIGHTMAN *	2.0	2.0	1.9	1.9
3 Honey, I Shrunk the Kids	1.6	1.5	1.7	1.6
4 Pensacola: Wings of Gold	1.5	1.8	1.7	1.9
5 Wild Things	1.4	1.4	1.5	1.6
6 Soldier of Fortune	1.1	1.2	1.2	1.3
7 Team Knight Rider	1.1	1.2	1.3	1.3
8 Police Academy	0.9	0.9	1.2	1.1
9 Conan	0.8	0.8	0.9	1.0
10 Fame LA	0.7	0.7	0.8	0.8
11 Ghost Stories	0.7	0.7	0.8	0.8
12 Due South	0.5	0.5	0.6	0.7
13 Mike Hammer	0.4	0.5	0.5	0.6

*Source: NIS, 2/22/98 - 3/1/98 9/15/97 - 3/1/98

*A18-49 where applicable

*Ranked by A18-49

*Includes 2-hour premiere

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did **Earth: Final Conflict** and **NightMan** rank #2 and #4 including off-net series.

New Weekly Hours	February Sweep		Season-To-Date	
	A18-49 Rtg	A25-54 Rtg	A18-49 Rtg	A25-54 Rtg
1 X-Files	4.9	5.0	5.2	5.3
2 EARTH: FINAL CONFLICT	2.6	2.7	2.7	2.8
3 Walker, Texas Ranger	2.1	2.4	2.3	2.6
4 NIGHTMAN *	2.0	2.0	1.9	1.9
5 NYPD Blue	1.8	2.0	2.2	2.4
6 Honey, I Shrunk the Kids	1.6	1.5	1.7	1.6
7 Pensacola: Wings of Gold	1.5	1.8	1.7	1.9
8 Wild Things	1.4	1.4	1.5	1.6
9 Soldier of Fortune	1.1	1.2	1.2	1.3
10 Team Knight Rider	1.1	1.2	1.3	1.3
11 Police Academy	0.9	0.9	1.2	1.1
12 Conan	0.8	0.8	0.9	1.0
13 Fame LA	0.7	0.7	0.8	0.8

*Source: BSS, 2/2/94 - 3/1/94, 9/15/97 - 1/1/98.

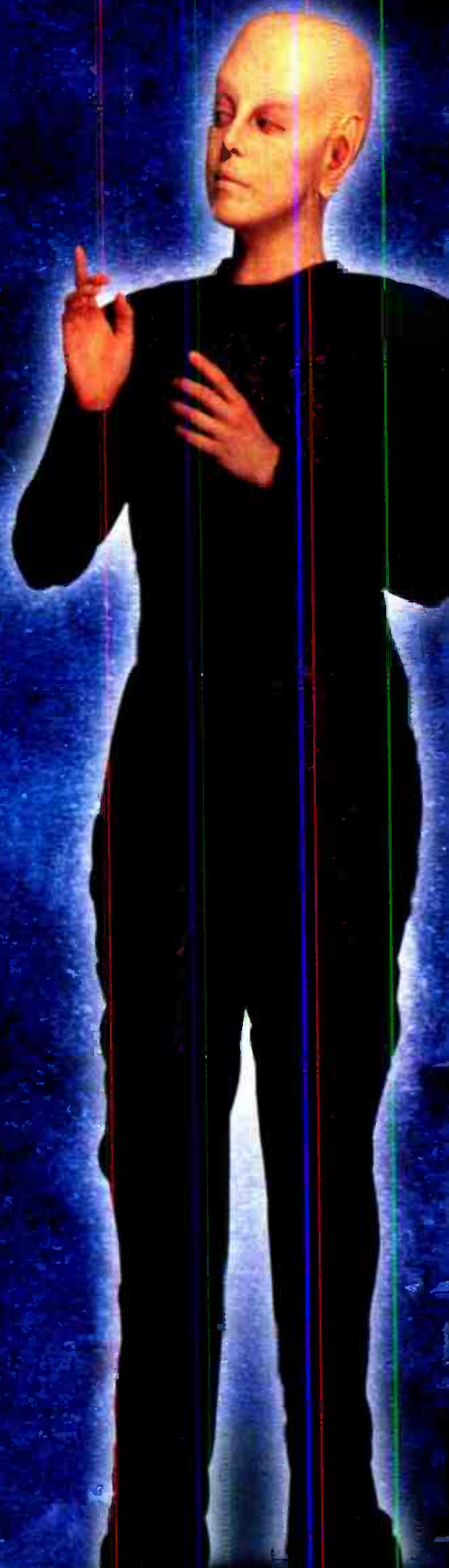
GAAs where applicable.

Ranked by A18-49.

* includes 2-hour premiere.

GENE RODDENBERRY'S

EARTH
FINAL CONFLICT



Fast Track

Must Reading from

**Broadcasting
& Cable**

March 30, 1998

TOP OF THE WEEK / 6

Fox embraces 480 P, not HDTV Fox executives have been working behind the scenes to convince Washington legislators and equipment manufacturers of the initial benefits of progressive-scan, standard-definition digital television to consumers. / **6**

Higher price of digital The Television Bureau of Advertising plans to advise broadcasters on how to charge more for digital advertising. / **10**

Broadcast nets offer olive branch Top honchos from ABC, CBS, Fox and NBC gathered at an undisclosed location to discuss ending the mudslinging that has tarnished the Big Four's reputations among advertisers. / **12**

Kennard calls time-out on free airtime Facing a House panel's threat not to fund his agency, William Kennard last week called for a truce in the FCC's war over free airtime. / **14**



USA Networks Inc. will pay \$150 million for rights to 'The Outer Limits' and other MGM shows. / **10**



COVER STORY

Cable's Big At-Bat

Spring is in the air, and baseball is moving to cable. BROADCASTING & CABLE's annual survey shows that the TV and radio industry shelled out nearly \$342 million for Major League rights this season, with cable stealing games from free TV. / **24**

Cover illustration by Nip Rogers

BROADCASTING / 35

ABC's 'Titanic' Oscar showing Paced by "Titanic" and other big-budget commercial films, the 70th annual Academy Awards last week attracted the event's largest viewing audience in history and posted a healthy ratings jump over last year for ABC. / **35**

Hello, Newman News anchor Kevin Newman will take over the *Good Morning America* anchor spot long held by Charles Gibson. / **36**

NBC locks in 'Mad About You.' / **36**



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Cable's whale of a quarter Basic cable ratings and household numbers hit all-time highs during the last quarter, with especially high ratings for the week of March 16-22. / **50**

TCI over the slump Tele-Communications Inc. exceeded cash-flow targets during the fourth quarter and more than met financial goals for 1997. But the MSO still faces big cash-flow challenges. / **51**



TECHNOLOGY / 58

Tektronix rebounds Tektronix Inc. has reported a jump in earnings for the third quarter of fiscal year 1998 compared with last year, including a small profit for the company's long-lagging video and networking division. / **58**

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Sony loads up at The Station New stand-alone unit Sony Online Entertainment plans to aggressively push its online gaming business on The Station site. / **61**

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Fox embraces 480 P, not HDTV

Network plans to offer standard definition programming to early-bird DTV stations

By Steve McClellan and
Glen Dickson

While CBS, ABC and NBC have publicly declared in the past year that they will broadcast HDTV, Fox executives have been quiet in the press, working to convince Washington legislators and equipment manufacturers of the initial benefits to consumers of progressive-scan, standard-definition digital television.

Last week Fox finally went public, with Fox Television Network President Larry Jacobson telling BROADCASTING &

CABLE that it will embrace progressive scan DTV and transmit 480-line progressive-scan pictures.

The 480 P format is defined as standard-definition digital television under the new Advanced Television Systems Committee guidelines for digital signals. Unlike the other major broadcast networks, Fox has made no formal commitment to broadcast high-definition television in prime time, although Jacobson says it will experiment with 720-line progressive-scan transmission for special events.

"We're embracing progressive over interlace, and we're going to test some 720 P; that's the extent of it at this point," he says. "The marketplace is going to guide us from there."

The 720 P format is considered HDTV under the ATSC standard and is also supported as an HDTV format by the Consumer Electronic Manufacturers Association. ABC likes 720 P as its HDTV format, while CBS and NBC say they will broadcast 1080-line interlace HDTV in prime time.

In an exclusive interview with BROADCASTING & CABLE, Jacobson and Andy Setos, senior vice president of

broadcast operations and engineering for Fox Television, said the choice of progressive scan was based on several factors that will let them get a better read on consumer needs and allow for a quicker rollout of services addressing those needs. That, in turn, the Fox executives say, will result in a more

casting and data broadcasting.

Politically, the move is interesting: just eight months ago, ABC Network Television President Preston Padden was pilloried on Capitol Hill for even suggesting that 480 P would be a better way to go (at least initially) in the digital world than high-definition television.

But in recent months, Fox has worked hard to win over key legislators, including Sen. John McCain (R-Ariz.) and Rep. Billy Tauzin (R-La.), both of whom took part in the pillorying of Padden. Fox has shared much of its research on the various digital formats with the



rapid penetration of digital receivers and a quicker return of the analog spectrum for redeployment by the government.

"Progressive allows us a whole host of benefits," Setos says, the first being a three- or four-time improvement in picture quality by going to 480 P from analog NTSC. He notes that the highest standard in the ATSC table is 1080-line progressive, a standard he predicts broadcast equipment and consumer displays will evolve to naturally.

But there are other benefits besides picture quality, Setos says: "Progressive provides us more flexibility in what we can do with the spectrum: ... It compresses more efficiently, we can interoperate with computers more easily, and we can go from one scanning standard to another without dramatically obsoleting our earlier production archive."

Fox will begin 480 P transmission feeds this fall, when its owned television stations in the major markets have committed to flipping the digital switch. The network will experiment with various digital applications going forward, including time shifting, multi-

congressmen, and both recently issued statements saying they are open to Fox's approach.

Indeed, there is speculation that perhaps the Hill does not feel as much need to pressure Fox into making an HDTV commitment because it has such commitments from the other major broadcast networks.

Jacobson and Setos stressed that there is no legal requirement from the FCC that networks transmit high-definition TV signals, which the ATSC standard defines as 720 lines or higher in the progressive-scan format or the 1080-line interlace format.

The definition of HDTV "is a question of semantics" that the industry should not get hung up on, Jacobson says. "Some say 720 is HDTV, others say it isn't. What we're focused on is progressive over interlace."

Setos adds that HDTV is "not relevant to our decision until the marketplace tells us what that means. Progressive is a family of formats that provide for a range of performance."

Fox didn't say whether its first 480 P pictures would be in the 16:9 or 4:3 aspect ratio. Setos says that "16:9

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** WVE est. CBS Pocketpiece HH RTG GAA % (AA% where applicable) 1995-97, first complete season vs second. All returning 1996/97 strips through 2/22/98.



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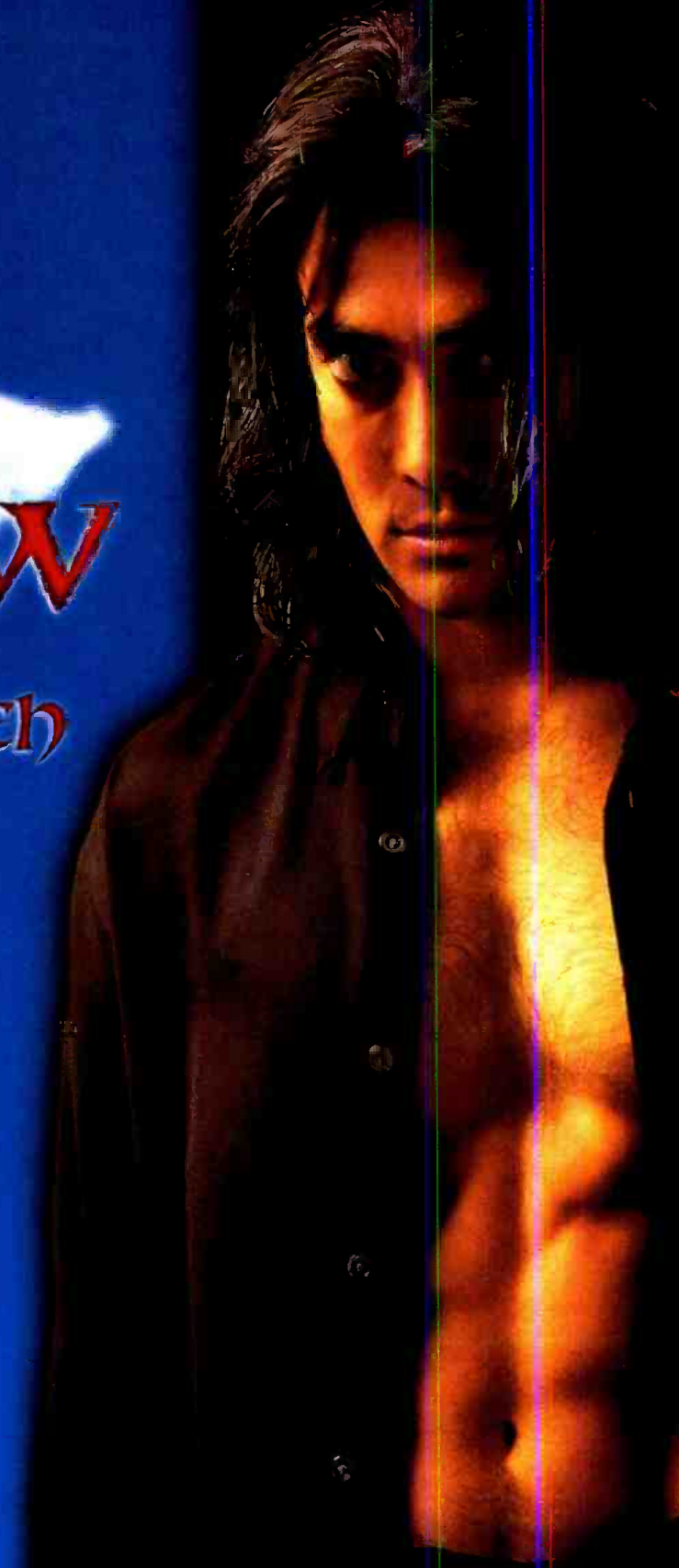
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poses a greater challenge than the decision on scanning format. Everything we're doing is being driven by the viewer's perspective." He adds that Fox has been working hard on the widescreen issue.

Although most of the DTV equipment that's been introduced by manufacturers for NAB '98 is 1080 I, Setos expects that "as much—if not more—progressive equipment will be shown on the floor of the NAB convention and in suites than 1080 interlace equipment." He points to Philips BTS's introduction of a 480 P/30 frames per second camera, and the ability of Panasonic's D-5 tape decks to record 720 P pictures. Setos also expects to see a 720 P switcher at the show.

As for frame rates, Fox is happy with using 480 P at 24 frames per second for film-originated material and 480 P/30 for video material, including sports broadcasts. Both 480 P formats can fit within the 270 Mb/s bandwidth of the Fox Network Center's routing infrastructure and can be handled by existing production equipment, such as video recorders, effects systems, character generators and production switchers. Fox won't go to 60 frames per sec-

"If we tried to mount a major event like the Super Bowl with a higher-resolution format, we could not produce it with the same level of sophistication that we could in 480 P."

John Setos

ond for either 480 P or 720 P pictures.

"We're perfectly satisfied with 30 frames per second," Setos says. "We've been working on it for a year." Going to 60 frames per second, which has a bandwidth of 540 Mb/s at 480 P, would require all new production equipment, he says. Fox will also be buying deinterlacing equipment from Faroudja Labs to deal with its archive of interlace material.

"If we want to show last year's winning touchdown, obviously deinterlacing will be critical," Setos says. In the future, "with progressive, networks or

individual producers will be able to decide what quality to assign to particular programs—480, 720 and eventually 1080. There will be a new freedom of motion that won't be dictated by an arbitrary, fixed, rigid standard."

The progressive format will also let Fox retain the glitzy production techniques that Fox viewers have become accustomed to, particularly in sports.

"If we tried to mount a major event like the Super Bowl with a higher-resolution format today, we could not produce it with the same level of sophistication that we could in 480 P," Setos says. "That would set TV back years from a production sophistication standpoint, and we think that's a real problem for the viewer." Graphics capability for 1080 I is virtually nil, the Fox executives say.

Ticking off other benefits of progressive, Jacobson cites the link to the computer industry, which uses progressive displays in all its monitors. Progressive, particularly 480 P, is better suited to testing an array of potential consumer services.

"We will be experimenting with all this stuff," Jacobson says. "Now is when we essentially take our lab and broaden it out to the consumer." ■

USA paying \$150M for MGM shows

Will pick up mix of off-net, first-run episodes of Showtime shows

By Michael Stroud and Joe Schlosser

USA Networks Inc.'s Sci-Fi Channel plans to pay an estimated \$150 million for a mix of off-net and first-run rights to MGM's *Stargate SG-1*, *The Outer Limits* and *Poltergeist: The Legacy*.

The deal covers four shows—the original '60's series *The Outer Limits*; the remake of *The Outer Limits* currently airing on Showtime; *Stargate SG-1*, also on Showtime, and *Poltergeist: The Legacy*, which Showtime is dropping after this season. MGM will produce 22 new episodes of *Poltergeist* over at least three years beginning next year, sources say.

The deal will not affect MGM's existing relationship with Showtime, which recently re-upped for a long-term, first-run programming agreement with MGM in a package valued at \$125 million–\$150 million.



USA's Sci-Fi gets 'The Outer Limits'

The agreement is another step in MGM Chairman Frank Mancuso's rebuilding of MGM's once-moribund TV division. Over the past four years, Mancuso has added about 800 hours of original TV programming to MGM's library, representing a small but growing percentage of the studio's cash flow.

Under its recent agreement with Showtime, MGM agreed to extend its commitment for sci-fi adventure series *Stargate*, currently in its first season, from 44 episodes to 88 episodes.

Previously, Showtime extended its commitment to MGM's flagship series *The Outer Limits*, now in its fourth season on the network, from 88 episodes to 122 for its fifth and sixth seasons.

Under its Showtime pact, MGM also agreed to produce 10 television movies for the cable network over the next five years. MGM has already produced 13 films for the network, including critically acclaimed *12 Angry Men*.

The latest deal follows closely the signing by *Outer Limits* producer Trilogi Entertainment of a three-year, first-look film and TV production deal with MGM.

MGM and USA officials declined comment. No Showtime executives could be reached for comment by deadline. ■

UPN, BVT talking again

Resume discussions about moving Disney block to network

By Joe Schlosser

UPN and Buena Vista Television appear to be back at it again.

The two sides have resumed negotiations just two months after a deal that would have delivered a daily two-hour block of Disney kids programming to UPN was called off at the last minute.

UPN executives nixed that deal at the 11th hour, sources say, and they quickly began talking up a possible similar deal with co-owned cable network Nickelodeon. Two days after telling Buena Vista that the proposed deal was off, UPN head Dean Valentine officially opened talks with Nickelodeon.

"I did not believe we could ultimately see our way clear to a deal that would be in UPN's best interest," Valentine said

in January of the Disney negotiations. "There were a lot of substantive issues."

Now it appears that Valentine, the former president of Walt Disney's television and television animation divisions, is warming up to the Disney deal. The original pact was to bring the Disney-Kellogg Alliance (formerly the Disney Afternoon)—which includes such cartoons as Disney's *Doug*, *Hercules* and *Pepper Ann*—to UPN's daytime lineup for fall 1999.

"It does not surprise me that they're back talking again," says Bill Carroll, vice president and director of programming at Katz Media. "This was an unbelievably good deal for UPN. It seemed like Sumner [Redstone, Viacom's chairman] said, 'We own Nickelodeon, and we should do the deal with them.' But

now it seems that the guys at Nick were not going to give up their primary stuff, whereas the Disney package is full of their top kids programming."

Sources say UPN is not slamming the door on a possible deal with Nickelodeon and still is in talks with executives at the top children's cable network. UPN is reportedly seeking Nickelodeon's *Rugrats* and other children's series of the same caliber.

None of the parties was commenting at press time. ■

Higher priced digital

"Advertisers should pay more" for digital TV advertising, says Ave Butensky, president of the Television Bureau of Advertising. "We're going to show broadcasters how to do it [at TVB's annual meeting April 6-7 in Las Vegas]. They can charge more and I think they will. It's about using the digital medium to its fullest marketing potential."

Butensky likens the switch to digital to the early days of color, when some advertisers paid a premium because they were convinced that people would remember color ads in a still mostly black- and-white schedule.

He also says that advertisers may get more value in the digital age through "data pages," which would allow viewers to click an icon on a regular TV spot for more detailed information on a product.

Agency executives aren't ready to write bigger checks just yet. "We're obviously at variance with his perspective," says Allen Banks, Saatchi & Saatchi executive media director. High-definition pictures in and of themselves, he says, "should not generate a premium. Viewers aren't going to say, 'gee, I ought to run out and buy that product' just because the ad is on a digital set."

Banks conceded that "if digital is adding something to the mix, like more information, then we have a different kind of medium and a more important one. And, potentially, there could be a different kind of pricing structure."

—Steve McClellan

Educators don't want to keep 'Springer' after school

By Dan Trigoboff

The Detroit Board of Education last week joined the City Council in asking WDIV(TV) "to remove *The Jerry Springer Show* from its 4 p.m. time slot to a time when parents or guardians are more likely to be able to monitor their children's television viewing."

The board called *Springer* "an educational barrier ... which thrives and profits from the exploitation of dysfunctional behavior at the expense of ruining healthy developing minds."

The City Council took a similar stand last month, after local activists protested the change in *Springer*'s time. The change has brought greatly improved ratings for WDIV—not only at 4 p.m. but also in the newscasts that follow.

The board of education's statement comes on the heels of Nielsen reports confirming *Springer*'s popularity among area youth. Nielsen numbers indicate that *Springer* is watched by nearly 15% of 12-17-year-olds and nearly 10% of 6-11-year-olds. The show is considerably more popular than such

targeted kids programming as *Wishbone* and *Buffy the Vampire Slayer*. It even outdraws *Friends* among teens.

Alan Frank, WDIV vice president/GM, had said earlier (B&C, March 16) that he'd seen nothing to support contentions that many kids were watching the controversial *Springer*. However, he acknowledged last week that the February numbers indicated a significant increase in youthful viewership over January.

Frank reiterated that the station does not program its daytime lineup for children. The Niensens, he said, indicate that parents either acknowledge or condone children's viewing of *Springer*. "Nielsen diaries," he said, "are filled out by parents, not children."

The station does not plan to switch *Springer*, Frank said, but it will make an effort—possibly through news reports, public service announcements or programs—to raise awareness of *Springer*'s potential pitfalls for children. "We have not locked this down," he said. "We just want to make sure we're clear on educating kids and parents." ■

Broadcast nets offer olive branch

Programming heads discuss turning attention to cable, not each other

By Michael Stroud

Executives from rival broadcast networks staging a secret meeting to discuss being nice to each other?

It's no joke. On March 17, top honchos from ABC, CBS, Fox and NBC gathered at an undisclosed location to discuss—among

other things—how they can stop the mudslinging that has tarnished the Big Four's reputations among advertisers.

The meeting came as broadcasters' audiences have dwindled in the face of competition from such top-rated cable fare as tiny Comedy Central's *South Park*. While the cable industry tends to speak with one voice, broadcasters seem intent on trying to boost their ratings by attacking their broadcasting competitors.

"The fact that they've been beating each other on the head while the Indians are circling is just plain stupid," says Allen Banks, executive media director for Saatchi & Saatchi.

NBC West Coast President Don Ohlmeyer was concerned enough to organize the meeting with NBC Entertainment President Warren Littlefield, ABC Entertainment Chairman Stuart Bloomberg, CBS Television President Leslie Moonves and Fox Entertainment President Peter Roth.

The immediate reason for the meet-



Fox's Roth, NBC's Littlefield, ABC's Bloomberg and CBS's Moonves met two weeks ago to discuss their concerns about inter-network sniping.

ing, sources say, was concern about the way that the Big Four publicly attacked each other at industry panels in New York and Aspen, Colo.

But the concerns run far deeper. When rivals ridicule CBS's older-skewing programming, Fox's broadening demographics, ABC's plans to rebuild its prime time schedule, or NBC's post-*Seinfeld* future, does it simply drive disgusted viewers into the hands of cable competitors?

"There's been a lot of sniping and backbiting in the press among [broadcasting] competitors," says one network executive. "Meanwhile, there's a general feeling that cable puts on a very good united front."

The participants considered one simple interim measure: focusing on promoting their own programs without attacking their competitors. For example, NBC could promote Jay Leno's talk show without attacking CBS's David Letterman, and vice versa.

Another proposal: Change the standard industry practice of putting popular

shows up against each other to diminish competitors' ratings.

"Each network should [consider] where the real threat to their long-term viability is," says Salomon Smith Barney Inc. analyst Paul Sweeney. "And it's not the broadcast network across the street. It's

the cable industry."

Executives at the four networks declined comment.

Although positive, the meeting ended without plans for another one, sources say. And observers expect the industry to be careful about how many such gatherings it sets up in the future. "The networks have always been very cautious about getting together for fear of being accused of collusion," Banks says. "People in Washington would look at them with a jaundiced eye if they got together." ■

Capstar selling 14 stations

Clearing the way to close its proposed purchase of SFX Broadcasting Inc. (B&C, Aug. 25, 1997), Capstar Broadcasting Partners Inc. is selling 14 stations for a total of \$163.5 million. The Justice Department has been investigating possible antitrust violations created by the purchase.

To quell any antitrust questions, Capstar is selling WGNE-FM Daytona Beach, Fla., and WESC-AM-FM, WTPT-FM and WJMZ-FM, all Greenville, S.C., to Clear Channel Communications Inc. for \$46.5 million; WBLI(FM), WHFM(FM), WBAB-FM and WGBB(AM), all Nassau/Suffolk, N.Y., to Cox Radio Inc. for \$48 million; KKPN-FM Houston to Heftel Broadcasting (an entity controlled by Clear Channel) for \$54 million, and WINE(AM)-WRKI(FM) and WPUT(AM)-WAXB(FM) Danbury, Conn., to Frank Washington for \$15 million. Star Media Group Inc. brokered the Cox and Heftel deals.

—Sara Brown

Moonves top earner at CBS

CBS Corp. programming chief Leslie Moonves and station group head Mel Karmazin made more money last year than chairman/CEO Michael Jordan.

Jordan was paid about \$3 million in salary and bonus last year, according to documents filed with the Securities and Exchange Commission. By comparison, Moonves was paid \$4.1 million in salary and bonus and Karmazin received about \$3.9 million.

Moonves, promoted last year to the presidency of CBS Television, also has stock options valued at as much as \$9.8 million, while Karmazin has stock options worth about \$4.3 million. Karmazin, who joined the company after the 1997 purchase of Infinity Broadcasting Corp. as head of radio operations, now oversees television stations as well. Jordan engineered the split of CBS from industrial conglomerate Westinghouse Electric Co. The three executives could not be reached for comment. —Michael Stroud

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Kennard calls time-out on free airtime

Tells Congress he still wants inquiry, but will take no action without further talks

By Chris McConnell

William Kennard last week called for a truce in the FCC's war with Congress over free airtime.

Facing a House panel's threat not to fund his agency, the FCC chairman told lawmakers he would not propose requiring broadcasters to offer airtime to political candidates. Instead, Kennard said he now wants to conduct an FCC inquiry on the subject with the understanding that the commission will take no action without further talks with lawmakers.

"I am not prepared to move forward unilaterally without extensive consultation from the Congress," Kennard told lawmakers. He added that he still hopes to conduct a public debate on the issue, but he assured members of a House appropriations subcommittee that the effort would not proceed beyond fact-gathering for now.

Later, Kennard voiced hopes that a discussion of specific airtime proposals rather than abstract ideas will calm what has been a highly charged debate.

"Let's debate the issues [and] try to increase people's comfort level about this, and then see if we can move on,"



FCC Chairman William Kennard still hopes to launch an inquiry next month.

Kennard said.

He previously had expressed his hope to move much faster toward an airtime requirement. A day after President Clinton called for an FCC rulemaking on the matter during his January State of the Union address, Kennard announced plans to propose such a rule within two months. The other Democrats on the commission—Susan Ness and Gloria Tristani—also voiced support for launching a free-airtime initiative. But just as Kennard's Democratic colleagues weighed in with support, Republican lawmakers vowed to stop the FCC rulemaking. Later, Democrats including

Rep. John Dingell (D-Mich.) and Sen. Ernest Hollings (D-S.C.) voiced opposition to the free-time effort as well.

The congressional opposition reached a fever pitch during a March 19 Senate panel hearing on the FCC's budget. And when Kennard appeared last week before a House panel that oversees the commission's budget, congressmen wasted no time picking up where their Senate counterparts had left off.

"I can almost guarantee there would be a backlash," Rep. Bob Livingston (R-La.) said of an FCC rulemaking. And Rep. Harold Rogers (R-Ky.) told Kennard that the subcommittee would not vote on the FCC's budget until it received a written promise from Kennard not to move forward with a rulemaking on free airtime. Kennard sent such a letter by week's end.

Rogers later remained uncertain whether Kennard's plan to gather facts rather than propose rules would be enough to end the impasse: "I do have some skepticism," he said, adding that the inquiry might produce information that would later support a rulemaking.

But others in Congress were satisfied with Kennard's new plan. Kennard already had discussed the proposed inquiry with some lawmakers before his appearance before the subcommittee, sources say.

"I'm pleased," Senate Commerce Committee Chairman John McCain (R-Ariz.) said in a two-word statement. Sen. Conrad Burns (R-Mont.) also signed off on the FCC's inquiry, while remaining opposed to any further commission action, a spokesperson said.

Ken Johnson, spokesman for House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.), added that his boss does not see the FCC's planned inquiry as a problem.

"It might even be helpful," Johnson said. Proponents of free political airtime, meanwhile, voiced optimism despite the change in plans.

"Any inquiry process is very helpful," said Paul Taylor, head of the Free TV for Straight Talk Coalition. Media Access Project President Andrew Schwartzman added that regulators likely would have had to gather more information even if they had proposed rules. "What matters most is that the commission goes forward," Schwartzman said. ■

Broadcasters maintain retransmission consent

Broadcasters will not lose the ability to use retransmission consent to encourage cable operators to carry their developing cable networks, according to the final version of a bill that House Judiciary Committee Chairman Henry Hyde (R-Ill.) introduced last week.

A draft version of the bill floated earlier this month would have kept broadcasters from using their right to deny carriage of popular networks such as ABC, NBC and Fox as a lever to gain carriage for their new cable networks. In that way, broadcast networks have successfully grown such fledgling services as ABC's ESPN2, NBC's MSNBC, Fox's FX and Scripps' HGTV.

But the bill would ban cable programmers that do not own cable operators from making exclusive deals or offering favorable pricing terms to distributors.

A provision that would have extended cable regulation past its March 31, 1999, deadline was eliminated from the bill before it was introduced. Judiciary Committee ranking member John Conyers (D-Mich.) and Rep. Rick Boucher (D-Va.) co-sponsored the bill.

The cable industry opposes the legislation, according to Torie Clarke, spokeswoman for the National Cable Television Association. "This is yet another unwarranted intrusion into the business. We don't see any need for this kind of legislation," Clarke says.

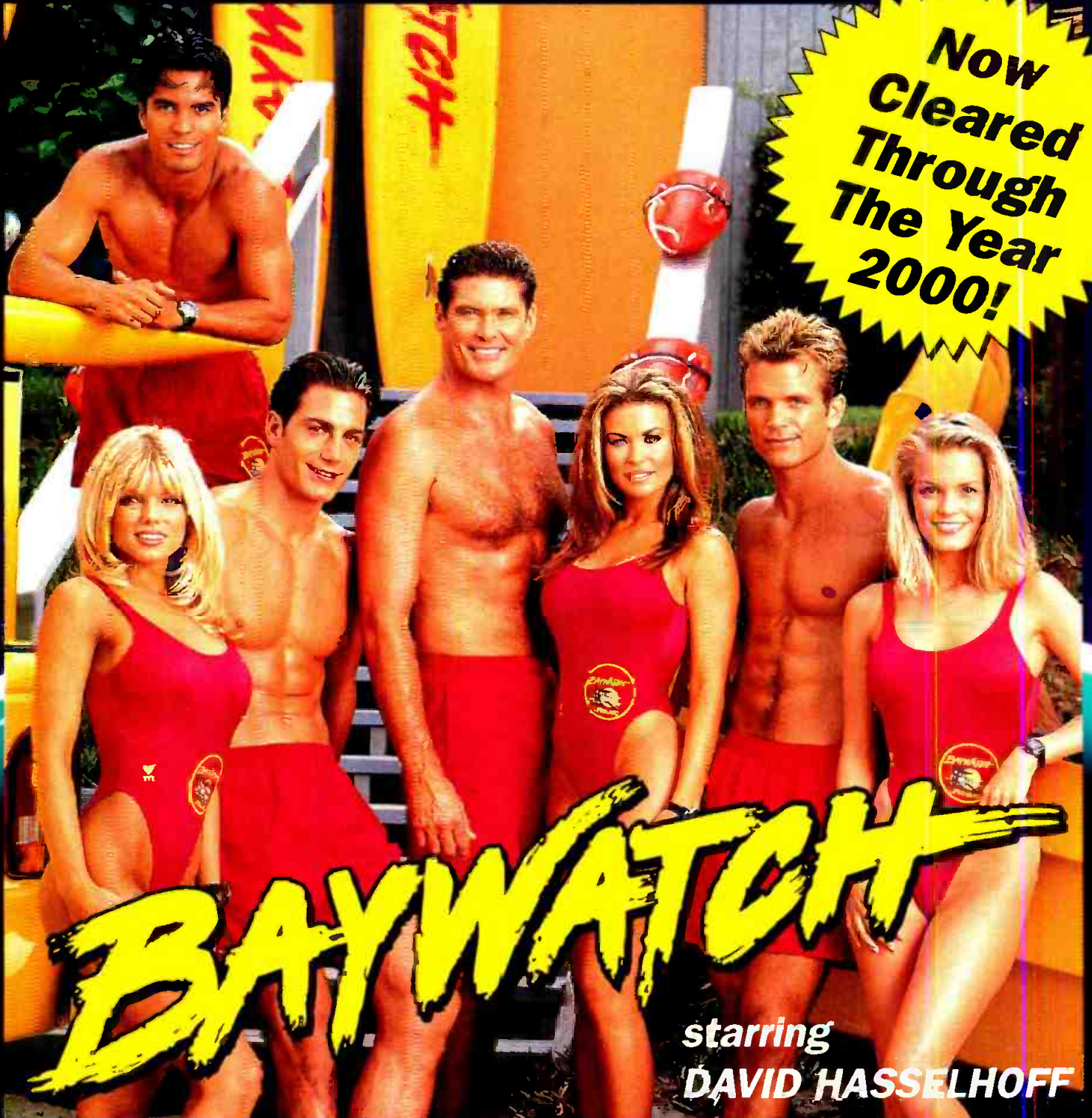
Ameritech New Media, a cable overbuilder and Hyde constituent that pushed the bill, says that its ability "to provide consumers with a viable choice has been impaired by [its] lack of access to popular programming."

"Chairman Hyde's bill would help to create a competitive marketplace where consumers can enjoy better service at lower prices," says Deb Lenart, president of Ameritech New Media.

—Paige Albinak

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ALL AMERICAN

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TCI gets marks for consistency

Investor conference lacks earth-shaking news, but gets generally positive reviews

By Price Colman

TCI's conference for lenders and investors last week was more a series of upbeat concertos than a symphony with a single overriding theme.

With talks on the TCI-AT&T front quiet and with the @Home-Road Runner merger talks off for now, there was no high-voltage news capable of energizing financial markets, even though TCI President Leo Hindery seemed to hint of such a market mover only two weeks earlier.

That may have disappointed institutional investors—TCI shares stuck in a narrow range after reaching a 52-week high as the conference kicked off—but it didn't generate pessimism.

"Generally, I think it was a positive meeting," says Ray Katz of Bear Stearns. "This was the first TCI meeting I've been to in many years where they said the same thing as the year before."

It's that kind of consistency that the financial community has been seeking

from TCI. The 1998 conference demonstrated that over the past year the nation's biggest cable operator has been as good as its word—putting a conservative spin on expectations but generally delivering on its promises.

The cable industry's flagship MSO did manage to pull one rabbit out of its hat: a three-way deal to deliver financial services to digital cable customers and cable modem users that will cut by nearly 17% what TCI pays for advanced digital set-top boxes (see story, page 51).

The deal among TCI, BankAmerica, Intuit and @Home to deliver financial services to digital cable customers and @Home subscribers translates into a \$50 subsidy per advanced digital set-top when TCI begins firing up the boxes in a year.

Absent an AT&T or Road Runner home-run announcement, TCI needed at least a solid base hit it could serve up at the conference. Executives from the four participating companies labored until 2:30 a.m. the day the conference started to produce an agreement in

principle that was short on details. That didn't bother analysts.

The implications of the deal are "enormous," says Jessica Reif Cohen of Merrill Lynch. Not only do the up-front payments from BankAmerica and Intuit—which will come when TCI first activates a customer's advanced set-top—push down what TCI will pay for the boxes, they act as a magnet for additional vendors.

It's what John Malone, borrowing terminology from Bill Gates, calls the "walled-garden" approach: offering what essentially are proprietary products and services delivered via digital set-tops.

That strategy "certainly makes it apparent that you can make a decent return on investment on a \$300 to \$350 box," says Barry Kaplan of Goldman Sachs & Co.

The conference reinforced the fact that TCI is pinning its future on a digital network. TCI's view is that digital offers the bandwidth for more of everything—video and audio, data and Internet Protocol (IP) telephony. ■

TCI's cash flow levels out in first quarter

Although no blockbuster deals emerged, Tele-Communications Inc. had one surprise in store for investors and bankers at last week's annual financial conference: The company's recovery is hitting a speed bump, with cash-flow growth going flat in the first quarter.

After dazzling Wall Street with a turnaround that had cable cash flow jumping 20% in the fourth quarter, excluding acquisitions, TCI President Leo Hindery startled some investors at the meeting. He disclosed that the high cost of marketing digital services means TCI's cable unit won't post an increase in earnings for the three months ending March 31. Despite an expected gain of 90,000 or more basic subscribers, cable cash flow should come to about \$700 million, while revenue should total some \$1.6 billion. In the stronger fourth quarter, the operation generated \$743 million in cash flow and \$1.6 billion in revenue.

"That was the biggest surprise of the day," said one analyst attending the meeting. Another said that he was prepared for no growth between the fourth quarter and the first quarter but had figured TCI would post stronger gains compared with first quarter 1997. The snag excludes the effect of system sales, such as the trade to Cablevision Systems Corp. of systems serving 820,000 subscribers in metro New York City that generate about

\$207 million in cash flow per year.

Hindery told the analysts that the first-quarter slowdown may continue into the second quarter until basic rate increases averaging 5.5% kick in. TCI predicts that the rate hikes and expanded rollout of digital services will leave the company with high-single-digit percentage revenue gains for the year and possibly a slightly higher rate of cash-flow growth.

Some slowdown in growth was inevitable. TCI's earning gains have come largely by cutting costs, not stimulating revenue. And reducing expenses by laying off employees, slicing marketing spending and shuttering the costly Summitrak homegrown billing systems generally are one-time affairs. Sustainable growth comes from revenue growth—either by doing a better job in the company's core basic and pay cable businesses or by launching new products, such as digital cable or high-speed Internet service.

Revenue growth is indeed a problem. In the fourth-quarter results, posted last week, TCI's cable revenue increased only about 2%, despite a strong 155,000 increase in basic subscribers. Analysts said TCI is still suffering from the damage sustained last year, when a 45,000 basic subscriber drop in the third quarter was considered relatively positive news. —John M. Higgins

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TW quits N.Y. Interconnect

By Donna Petrozzello

Time Warner Cable has split from the New York Interconnect ad sales consortium after months of wrangling over the group's management structure and its sale of regionally zoned advertising.

Time Warner Cable, Adelphia Communications, Cablevision Systems Corp., Comcast Corp. and MediaOne make up the Interconnect, which targets 4.5 million cable subscribers. The member MSOs have a contract with Cablevision-owned Rainbow Advertising Sales Co. (RASCO) to represent ad sales for the group throughout the New York metro region.

Time Warner Cable spokesman Mike Luftman contends that RASCO has emphasized zoned sales, particularly in regions with a lot of Cablevision subscribers.

RASCO President David Kline disputes the charge that his company was pushing zoned sales: "Everyone agrees you make more money selling the whole DMA, but customers like having the flexibility to buy zoned business also."

Other cable ad sales consortia in the country, such as Adlink in Los Angeles, typically set up partnerships under which ads are sold across an entire metro DMA, rather than through contracts that specify metro zones.

New York Interconnect members have been negotiating a new procedural agreement since January 1997, when their previous working agreement expired. During the negotiations, Time Warner has angled for the Interconnect to sell more ads across the entire DMA, rather than in regional zones.

"Time Warner wants the whole DMA sold," says Luftman. Other Interconnect member-MSOs—except for Cablevision—were also interested in DMA-wide sales, he says. "There is no reason for the New York market to be sold differently from the rest of the country."

"There is a fundamental disagreement on the facts of recent discussions and the way in which we think the Interconnect should be run," Luftman says. "We haven't changed our position since January 1997, and any assertion to the contrary is completely inaccurate." ■

Closed Circuit

NEW YORK

Rainbow adding digital channels

Rainbow's American Movie Classics is expected to announce plans to launch a bouquet of digital networks at a luncheon in New York today (March 30). AMC Networks President Kate McEnroe is presiding over the meeting, which is billed as AMC's "new plans for the converging age of television." AMC's digital channels could be up within the next month, according to sources close to the network.

Program guide settlement craters

The planned combination of electronic program guides owned by United Video Satellite Group and Gemstar International Group collapsed Friday; the two companies failed to agree on terms to pool their businesses and patents. The settlement plan would have resolved years of patent litigation surrounding certain functions of interactive program guides, such as UVSG's Prevue and Gemstar's TV Plus and its recently acquired Star-Sight. The companies disputed Prevue's approach to such tasks as using a set-top box to turn a VCR on to start recording a program. Sources say that after a preliminary settlement was reached in January, Gemstar tried to put restrictions on patents it would pool into a venture with UVSG. The companies are scheduled to go back to court in May.

WASHINGTON

Let's not go there

Efforts to study rising cable rates have sparked a new debate among FCC commissioners. Regulators have been planning to send cable operators letters asking a series of questions about their rates. But two of the commissioners—Michael Powell and Harold Furchtgott-Roth—have questioned the need to gather all the information sought in the letters. The commissioners have cited the annual report already compiled by the FCC and also worry that some of the sought-after information

relates to areas outside the FCC's regulatory reach, sources say. Officials predict that the letters will not be going in the mail before commissioners conduct further negotiations.

DENVER

Malone disses digital must carry

With the deadline looming for the advent of digital off-air broadcast signals, much of the current debate focuses on whether Washington policymakers will mandate must carry for the new multiplexed channels that broadcasters are likely to offer. TCI Chairman John Malone figures that's unlikely. "No one was anticipating must carry of that signal," Malone said last week at TCI's annual conference for lenders and investors. "It would affect some really fine cable programmers" whose channels would be squeezed out if digital-signal must carry is approved. As for the larger issue of what HDTV standard is adopted, Malone says he's talking with major broadcast networks about the issue and anticipates that they'll adopt a 720 P format with a 10-12 megabit data rate. Under that format, "We could put four multiplexed high-def signals on one 6 megahertz channel," says Malone. "It also gives us a way to go to broadcasters and say 'maybe we can help you make some money here.'"

■ TCI's deal with Microsoft to use its Windows CE operating systems on at least 5 million of the advanced digital set-top boxes that TCI has ordered from General Instrument doesn't mean the cable MSO isn't leaving its options open. At TCI's conference in Denver last week, company chairman John Malone said that while "we like the deal with Microsoft ... in the end if there's a better system, we can change. We can just download it." He said that TCI also has a tentative deal with Sony to use that company's Perios operating system, which Malone characterized as a real-time system, meaning it's better-equipped to deliver services like streaming video.

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House votes to let cameras into federal courtrooms

Plan would let judge decide whether to televise trials

By Paige Albinia

In a surprise victory for proponents of cameras in courtrooms, House lawmakers voted 12-6 last week to allow broadcast cameras, microphones and photography in federal appeals and district courts for a three-year trial.

The House Judiciary Committee approved a proposal to let presiding judges decide whether trials should be broadcast.

"This is a historic vote to allow sunshine into our federal courts," says Rep. Steve Chabot (R-Ohio), a sponsor of the bill that originally was called the Sunshine in the Courtroom Act. "The

American taxpayers fund the courts, and they have a right to see how our judicial system works."

Some representatives who voted against the proposal worry that broadcasting district court trials—particularly criminal trials—would compromise witnesses' privacy. Although Rep. Barney Frank (D-Mass.) had co-sponsored the sunshine act, which was introduced last year by Chabot and Rep. Charles Schumer (D-N.Y.), he opposed the measure last week out of concern for witnesses' safety.

Chabot and Schumer's sunshine act would have allowed cameras into federal appellate courts, where only judges

and lawyers typically are present. House Courts and Intellectual Property Subcommittee Chairman Howard Coble (R-N.C.) later folded that bill into broader legislation that would overhaul the federal court system. The larger bill was approved last week by the full House Judiciary Committee 12-8.

No similar legislation exists in the Senate. Several senators have written letters, however, asking a federal oversight board to eliminate the ban on cameras in the courtroom. Advocates pushing the issue say several senators are willing to sponsor legislation.

In the meantime, supporters say this is an important step for opening up courtrooms to the public.

"This bill has a chance for success on the floor, either as part of this bill or as a part of some other measure," says Jeff Ballabon, senior vice president of corporate development for Court TV.

"We're just delighted," says Barbara Cochran, president of the Radio-Television News Directors Association. "We think this gives the whole movement real momentum; this is really our most important step forward for cameras and microphones in the courtroom since the O.J. Simpson case." ■

EchoStar adds channels

DBS service gets 21 more, at least for six months

By Chris McConnell

EchoStar last week picked up some extra DBS channels from the FCC, at least for now.

Spying some unused channels hovering over the eastern United States, the DBS



company asked for and received permission to use 21 unused channels at the orbital slot where it has parked a new satellite. The temporary permit from the commission runs for six months and requires the company to warn subscribers that the extra channels could vanish without advance notice.

"Use of these channels will ... foster competition in the multichannel video distribution market because the additional revenue from the pay-per-view options will allow [EchoStar] to offer its customers more options in their DBS packages," the commission said.

An FCC official added that the company can apply to extend the permit once the six months are up.

EchoStar will be using two unassigned DBS channels as well as 19

channels assigned to two DBS license-holders that have not launched satellites to use the channels. The FCC's permit requires EchoStar to stop using the channels should the other license-

holders move to initiate a DBS service.

Regulators previously had turned EchoStar down when the company asked to use the vacant channels. The commission's International Bureau earlier had ruled that the temporary permit might cause customer confusion once the permit expired. The bureau also had stated that EchoStar might need more time to shut down the extra channels.

This time, however, EchoStar said that it will use the channels only for pay-per-view programming, a service it says it can shut off quickly. The company said it will simply cease offering the extra PPV options.

EchoStar also offered to give customers a written notice that states the extra PPV channels are available only temporarily and also informing customers when the channels will no longer be available. ■

Tell the movers to hold phone

By Chris McConnell

FCC officials do not look to be moving to new headquarters anytime soon after last week's House subcommittee hearing on the commission's budget.

FCC Chairman William Kennard says he will not press ahead with the commission's planned move without financial backing from Congress. But a key lawmaker overseeing the FCC's budget said he has no plans to tell Congress to foot the bill until investigators wrap up their investigation of the FCC's new lease with the Portals development in Southwest Washington.

"I'm not about to recommend to the Congress that we pay the bill on a criminal act," said Rep. Harold Rogers (R-Ky.), chairman of the House subcommittee overseeing the FCC's budget.

Rogers cited investigations under way in the House Commerce Committee and

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Lawton Chiles (D-FL)



Zell Miller (D-GA)



Ben Cayetano (D-HI)



Terry Branstad (R-IA)



Philip Batt (R-ID)



Jim Edgar (R-IL)



Frank D'Bannon (D-IN)



Bill Graves (R-KS)



Paul Patton (D-KY)



Mike Foster (R-LA)



Paul Cellucci (R-MA)



Parris Glendening (D-MD)



Angus King (I-ME)



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Christine Todd Whitman (R-NJ)



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Frank Keating (R-OK)



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Jim Gilmore (R-VA)



Howard Dean (D-VT)



Gary Locke (D-WA)



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the Justice Department. Investigators are probing a \$1 million payment made by Portals investor Franklin Hancy to Washington lobbyist and former Clinton/Gore campaign manager Peter Knight.

Rogers also cited the increase in rent and decrease in space that FCC officials will face. The commission says its

rent will go up by \$9 million a year in the new building.

"To me it stinks. It smells to high heaven," Rogers said. "We're going to get to the bottom of it."

Rogers asked Kennard to provide a detailed chronology of the 10-year history of the planned FCC move.

The Federal Communications Bar Association, meanwhile, has retained Edward Newberry of lobbying firm Patton Boggs to oppose the move. FCBA President R. Clark Wadlow says the group wants to study the status of the long-delayed move and assess the chances of preventing the relocation. ■

FCC's new fees: Broadcasting up, cable down

UHF broadcasters will see their regulatory fees go down, but most other broadcasters will see higher fees under the proposed schedule issued by the FCC last week. The commission will be looking to collect \$163 million in fees for fiscal 1998, a \$10 million increase over fiscal '97. The plan divides radio stations into 10 groups based on the station's classification and the population served. Fees for all 10 categories will be higher under the FCC's proposal. DBS operators will see their space station fees go up about \$21,000. Conversely, cable operators will see their fee decrease from 54 cents per subscriber to 44 cents.

Fee Category	FY '97	Proposed FY '98	Fee Category	FY '97	Proposed FY '98
Radio			UHF TV		
Group 1	\$2,000	\$2,500	Markets 1-10	\$16,850	\$14,625
Group 2	1,800	2,250	Markets 11-25	13,575	10,575
Group 3	1,600	2,000	Markets 26-50	8,750	5,750
Group 4	1,400	1,750	Markets 51-100	4,725	3,775
Group 5	1,200	1,500	Remaining Markets	1,350	1,500
Group 6	1,000	1,250	Construction Permits	2,975	3,625
Group 7	800	1,000	Satellite TV Stations (all markets)	950	900
Group 8	600	750	Construction Permits—		
Group 9	400	500	Satellite TV Stations	345	420
Group 10	200	250	LPTV/TV/FM Translators &		
AM Construction Permits	195	325	Boosters	220	265
FM Construction Permits	950	1,150	Broadcast Auxiliary	25	11
VHF TV			Cable Antenna Relay Service	65	50
Markets 1-10	\$35,025	\$41,275	Earth Stations	515	165
Markets 11-25	28,450	24,850	Cable TV Systems (per subscriber)	54	44
Markets 26-50	18,600	22,600	Geostationary Space Stations		
Markets 51-100	9,850	11,375	(including DBS)	97,975	119,000
Remaining Markets	2,725	3,250			
Construction Permits	4,800	4,100			

Source: FCC

Give PBS a chance

Washington should focus less on forcing public interest obligations on commercial broadcasters and more on getting public interest programs from public broadcasters. Commissioner Michael Powell said last week. "There is no shame in making a buck, but too often we try to jam a round public interest peg into a square commercial interest hole," he told a gathering of America's Public Television Stations in Washington. "Most often, the policymakers and the public are not impressed with the results, and the collective anxiety about the TV wasteland goes on."

Public TV is different, Powell said, because "its sole existence is to serve the public interest." He recounted the suggestion by a North Dakota public broadcaster that public and commercial broadcasters be

permitted to share a DTV facility. Powell also cited suggestions that public broadcasters be able to use some digital TV capacity to create a funding source, as well as proposals that commercial broadcasters be allowed to fulfill some of their public interest obligations by supporting public interest programming on public TV.



Edited by Chris McConnell
and Paige Albinia

Going once, twice

EchoStar walked away with a stake in wireless licenses in four markets when the bidding closed last week in the FCC's auction of local multipoint distribution service (LMDS) licenses. FCC officials said ALTA Wireless, a company in which EchoStar holds a 49% stake, won LMDS licenses in Cheyenne, Wyo., Kansas City, Phoenix and San Diego. The company has not said what it intends to do with the spectrum. Altogether, the FCC took in about \$579 million in the LMDS auction.



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Spring is in the air, and that can mean only one thing: baseball rights. BROADCASTING & CABLE's annual special report shows cable scoring more games than free TV (page 25). The migration of games to cable can be attributed to several factors, including the growing number of regional cable networks. Whether broadcast or cable, the price of rights continues to climb (page 30). Major League Baseball teams will take in nearly \$342 million from local broadcasters and regional cable networks for the rights to carry the games. What's more, teams will earn millions more through partnerships with local TV outlets or by producing games themselves. A team-by-team scoreboard of who's paying what for rights appears on page 28; the network picture is on page 32, and MLB's plans to bring games to the Web is on page 34.

Cable's batting average keeps Climbing

TV stations will present 24% fewer contests than cable this season

By Kim McAvoy

If you're a diehard baseball fan, don't count on your local TV station to deliver all the games you want to see. Many of those games may be on cable.

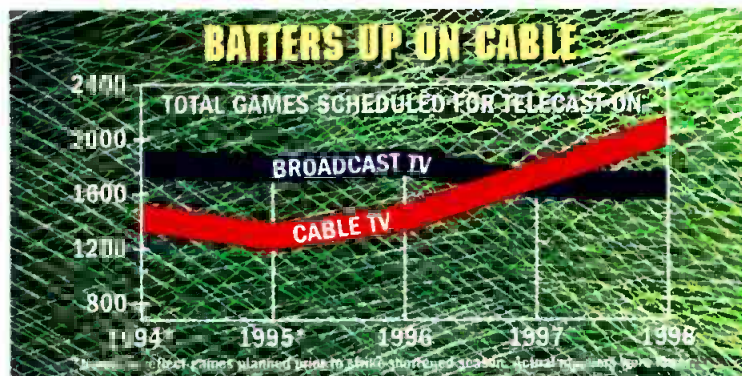
According to BROADCASTING & CABLE's annual local baseball survey, the number of games on broadcast TV has dropped for the second straight year, while those on rival regional cable networks have gone up.

The average number of broadcast games per team has fallen from 65.5 in 1996 to 59.6 in 1997 and to 55.2 in 1998, a 16% decline over

the three seasons. Meanwhile, the average number of cable games has shot up from 50.9 in 1996 to 62 in 1997 to 68.6 in 1998, an increase of nearly 35%.

All told, TV stations plan to broadcast 1,656 games this season, 403—or 24.3%—fewer than the 2,059 games the cable networks have scheduled. Only two seasons ago the positions were reversed: TV stations aired 1,835 games, 411 more than cable networks.

The emergence of The WB and UPN is chiefly responsible for the decrease in over-the-air games. Independent TV stations that once had plenty of time for baseball now have obligations to air network programming. The WB currently offers programming





on Monday, Tuesday, Wednesday and Sunday night, UPN has Monday, Tuesday and Wednesday night schedules.

The increase in cable games stems primarily from the proliferation of regional cable networks. In 1996, 25 networks televised games; this season, there will be 30 covering the action.

"Once upon a time, Major League Baseball was a real staple for a lot of independent stations," says Jim Hedlund, president of the Association of Local Television Stations.

Hedlund acknowledges that the WB and UPN affiliates aren't as interested in baseball as they once were, but he says that the broadcast-to-cable migration is more complicated than that. "The rights to games have gone through the roof, and at the same time, revenue from beer advertising has gone down. The companies are not spending as much on baseball, so the broadcasters were losing money on it."

With their dual revenue stream—cable affiliate fees and advertising—cable networks can outbid TV stations for rights, adds ALTV's David Donovan. "It's disconcerting. Over time, we are running into a situation where citizens may lose free access to some of these games."

The FCC could help to keep to games on TV stations by relaxing the prohibition against one company owning two stations in a market, Donovan says. "To secure local sports rights, we need to have an economic combination that can bid for those rights," he says.

Congress is keeping an eye on the situation. "Senator [John] McCain [R-Ariz.] has always thought that sports migration to cable is unfortunate and that we ought to do what we can to discourage it," says McCain's aide, Mark Buse. "We do not want to end up one day having the Super Bowl and the World Series available only on pay cable."

"If there's one thing that deserves to be on free TV, it's baseball," says Maury Lane, an aide to Sen. Ernest Hollings (D-S.C.).

CABLE CATCHES BROADCAST GAMES

Year	BROADCAST TV		CABLE TV		COMBINED	
	Total games telecast	Average # of telecasts per team	Total games telecast	Average # of telecasts per team	Total games telecast	Average # of telecasts per team
1994*	1,823	65.1	1,432	51.1	3,203	114.4
1995*	1,784	63.7	1,232	45.9	3,016	107.7
1996	1,835	65.5	1,287	50.9	3,259	116.4
1997	1,668	59.6	1,737	62.0	3,405	121.6
1998	1,656	55.2	2,059	68.6	3,715	123.8

* Numbers reflect games planned prior to strike-shortened season. Actual numbers were lower.



There are more games on cable primarily because of the growing number of regional cable networks.

Major League Baseball downplays the broadcast-to-cable trend. "There has been an increase in cable games, but that's because there are more cable outlets, and cable allows a team more opportunity to get more games out," says Patrick Courtney, director of media relations, MLB. "You have to take into account what's happened. There are just not as many independent TV stations,

and there are now more cable outlets."

Teams whose broadcast TV offerings are taking big hits this season include the Chicago Cubs, Minnesota Twins, Atlanta Braves, Colorado Rockies and Milwaukee Brewers.

The Cubs' over-the-air viewers are perhaps the biggest losers. WGN-TV is moving 50 games to its sister cable network, ChicagoLand TV, leaving the station with 90 over-the-air games instead of the 140 that it broadcast last year.

As the flagship station for the Chicago White Sox, WGN-TV also is cutting back on the number of Sox games, from 60 last year to 51 this season.

"WGN-TV is trying to balance its schedule among Cubs, Sox, late-season Bulls telecasts, an emerging network [The WB], and its regularly scheduled news and entertainment programming," says Peter Walker, vice president and general manager, WGN-TV and the Cubs are owned by Tribune, which also has a stake in the WB network.

Twins fans will have access to only 15 broadcast TV games on KMSP-TV Minneapolis, compared with the 40 carried in 1997 by CBS's WCCO-TV Minneapolis.

WCCO-TV didn't renew its contract with the Twins this season. It had become increasingly difficult to find the time for Twins games, says Jan McDaniel, the station's general manager. Also, the station's contract with the team had expired, and there is a strong possibility that the Twins may relocate, McDaniel says.

CBS Cable's Midwest Sports Channel has a new one-year deal with the Twins for both broadcast and cable rights. Midwest is sublicensing the 15 games to KMSP-TV. Midwest is not, however, increasing its cable games; it is slated to air 105, the same as last season.

The Atlanta Braves' local broadcast TV schedule also faces a sizable reduction of 24 games because of the conver-

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LOCAL TV AND RADIO LINEUP

Team	BROADCAST TV						CABLE					RADIO				
	Flagship	# of reg. season games	# of stations in net.	Contract status yr./yrs.	1998 rights (millions)	1998 est. revenue (millions)	Regional network	# of reg. season games	Contract status yr./yrs.	1998 rights (millions)	1998 est. revenue (millions)	Flagship	# of stations in net.	Contract status yr./yrs.	1998 rights (millions)	1998 est. revenue (millions)
AMERICAN LEAGUE EAST																
Baltimore Orioles	WJZ-TV (ch. 13)	37	16	2/4	NA	NA	Home Team Sports	86	2/10	\$20+	NA	WBAL(AM) 1090 khz	25	2/3	\$3.5	NA
<i>CBS, which owns HTS and WJZ-TV, pays \$20+ million for broadcast TV and cable rights. It sublicenses games to WNUV-TV Baltimore and WBDC(TV) Washington.</i>																
Boston Red Sox	WABU(TV) (ch. 68)	75	12	2/2	\$9+	NA	New England Sports Network	79	16/20	\$6	NA	WEEI(AM) 850 khz	55-60	1/3	\$4.4	NA
<i>Team owns part of NESN. keeps some of its revenue.</i>																
New York Yankees	WPIX(TV) (ch. 11)	50	0	NA	NA	NA	MSG Network	100	10/12	\$52.5	NA	WABC(AM) 770 khz	28	2/5	NA	NA
<i>MSGN pays \$52.5 million for broadcast TV, cable and radio rights; sublicenses 50 games to WPIX.</i>																
Toronto Blue Jays	CBC	40	0	1/3	\$9	NA	TSN	80	2/5	\$6	NA	CHUM(AM) 1050 khz	32	1/3	\$2	NA
<i>Headline Sports Radio has radio rights.</i>																
Tampa Bay Devil Rays	WWVB-TV (ch. 32) WTSP(TV) (ch. 10)	51 15	10	1/5 1/5	NA	\$3-\$5	Sports Channel Florida	64	1/5	\$5	NA	WFLA(AM) 970 khz	17	1/7	\$5	NA
<i>Team retains broadcast TV rights.</i>																
AMERICAN LEAGUE CENTRAL																
Chicago White Sox	WGN-TV (ch. 9)	51	0	1/2	NA	\$13	Fox Sports Chicago	101	15/17	\$4.5	NA	WMVP(AM) 1000 khz	35	3/5	\$3.5	NA
<i>Team and WGN-TV have revenue-sharing partnership.</i>																
Cleveland Indians	WUAB(TV) (ch. 43)	75	4	3/3	\$6	NA	Fox Sports Ohio	70	3/3	\$5	NA	WKBN(AM) 1220 khz	35	2/3	NA	\$7.4
<i>WUAB holds broadcast TV rights; team shares some revenue. Team retains radio rights.</i>																
Detroit Tigers	WKBD-TV (ch. 50)	40	4	1/5	\$2	NA	Fox Sports Detroit	85	1/2	\$4	NA	WJRI(AM) 760 khz	32	3/5	NA	\$3
<i>Team retains radio rights.</i>																
Kansas City Royals	KMBC-TV (ch. 9) KCWB(TV) (ch. 29)	15 36	0	NA	NA	NA	Fox Sports Rocky Mountain	30	2/3	\$4-\$5	NA	KMBZ(AM) 980 khz	100	1/3	\$1.8	NA
<i>Fox Sports Rocky Mountain pays \$4-\$5 million for broadcast and cable rights; buys time on KMBC-TV, which controls KCWB through local marketing agreement.</i>																
Minnesota Twins	KMSP-TV (ch. 9)	15	0	NA	NA	NA	Midwest Sports Channel	105	1/1	\$5	NA	WCCO(AM) 830 khz	70	1/1	NA	\$1-\$2
<i>CBS Cable's Midwest Sports Channel pays \$5 million for broadcast TV and cable rights. Midwest sublicenses 15 games to KMSP-TV. Team and WCCO(AM) have revenue-sharing arrangement.</i>																
AMERICAN LEAGUE WEST																
Anaheim Angels	KCAL(TV) (ch. 9)	44	0	3/5	NA	\$11.2	Fox Sports West	40	4/5	\$5	NA	KRLA(AM) 1110 khz	8	1/5	NA	\$8
<i>Disney, which owns team, retains broadcast TV rights, sharing revenue with KCAL. Team retains radio rights.</i>																
Oakland Athletics	KRON-TV (ch. 4)	30	2	1/2	\$4	NA	Fox Sports Bay Area	57	2/7	\$6	NA	KNEW(AM) 910 khz	15	1/2	NA	\$3.5
<i>Team retains radio rights.</i>																
Seattle Mariners	KIRO-TV (ch. 7) KSTW(TV) (ch. 11)	41 23	5	1/3	\$5	NA	Fox Sports Northwest	60	2/4	\$4-\$5	NA	KIRO(AM) 710 khz	38	1/5	\$3.7	NA
<i>KIRO-TV holds broadcast TV rights.</i>																
Texas Rangers	KXTX-TV (ch. 39) KXAS-TV (ch. 5)	80 15	12-14	3/5	\$7	NA	Fox Sports Southwest	60	NA	NA	NA	KRLD(AM) 1080 khz	70	1/3	\$4.5	NA
<i>LIN Television, owned by Hicks Muse, has broadcast and cable rights and operates KXTX-TV; sublicenses 60 games to Fox. Tom Hicks is purchasing the Rangers.</i>																

NA—Not applicable or not available. Unless otherwise indicated, the teams sell the rights to a broadcast station or cable network and the 1997 rights fee is shown. In cases where the team retains the rights or is involved in a partnership, estimated 1998 revenue is shown instead of a rights fee. Depending on the team, contract status refers to a rights contract, partnership contract or contract for a non-rightsholder to carry the games. In most cases, broadcast TV and radio rightsholders form regional networks—the column shows the number of stations in those networks. Radio stations usually carry all regular-season games.

BROADCAST TV							CABLE					RADIO				
Team	Flagship	# of reg. season games	# of stations in net.	Contract status yr./yrs.	1998 rights (millions)	1998 est. revenue (millions)	Regional network	# of reg. season games	Contract status yr./yrs.	1998 rights (millions)	1998 est. revenue (millions)	Flagship	# of stations in net.	Contract status yr./yrs.	1998 rights (millions)	1998 est. revenue (millions)
NATIONAL LEAGUE EAST																
Atlanta Braves	WTBS(TV) (ch. 17) WUPA(TV) (ch. 69)	90 11	0 0	NA	NA	\$40	Fox Sports South	45	2/10	\$4	NA	WSB(AM) 750 khz	175	4/5	\$3	NA
Revenue reflects simultaneous national carriage of games on TBS. WTBS buys airtime from WUPA(TV). Team and WTBS are owned by Turner Broadcasting System.																
Florida Marlins	WBFS-TV (ch. 33)	60	5	1/5	NA	\$8	Sports Channel Florida	70	1/7	\$5	NA	WQAM(AM) 560 khz	20	2/5	\$3.5	NA
Team and WBFS-TV have revenue-sharing agreement. Marlins owner Wayne Huizenga owns 70% of Sports Channel Florida.																
Montreal Expos	SRC(FR) TQS(FR)	20 20	18 9	4/4 4/4	NA	\$2.6	RDS(FR) TSN(ENG)	40 25	3/4	\$1.8	NA	CIOC(AM) CKAC(AM)	5 Eng 26 Fr	4/4 2/5	NA	\$1.3
Team retains all broadcast TV and radio rights; stations sell some inventory. Expos keep all radio ad revenue.																
New York Mets	WWOR-TV (ch. 9)	50	NA	2/2	NA	\$16	Fox Sports New York	100	12/30	\$13+	NA	WFAN(AM) 660 khz	15	1/2	\$3.5	NA
Team and WWOR-TV have revenue-sharing partnership. WADO(AM) will broadcast 98 games in Spanish.																
Philadelphia Phillies	WPHL-TV (ch. 17)	73	1	1/1	NA	\$7	Comcast Sports Network	80	1/1	NA	\$4.5	WPHT(AM) 1210 khz	18-20	1/1	NA	\$3
Team and WPHL-TV have revenue-sharing partnership for broadcast TV, radio and cable. Phillies partnered with Comcast Cable to form Comcast Sports Network.																
NATIONAL LEAGUE CENTRAL																
Chicago Cubs	WGN-TV (ch. 9)	90	0	NA	NA	\$32	ChicagoLand TV	62	NA	NA	\$5	WGN(AM) 720 khz	46	NA	NA	\$12
Tribune owns team, WGN-AM-TV and Chicagoland TV. Revenue reflects simultaneous national carriage of games on superstation WGN.																
Cincinnati Reds	WSTR-TV (ch. 64) WKRC (ch. 12)	30 15	10	NA	NA	NA	Fox Sports Ohio	50	3/3	\$5	NA	WLW(AM) 700 khz	50	1/3	\$3.5	NA
Fox Sports Ohio pays \$5 million for broadcast TV and cable rights. It buys airtime on TV stations.																
Houston Astros	KNWS-TV (ch. 51)	60	8-12	NA	NA	NA	Fox Sports Southwest	65	1/8	\$10+	NA	KILT(AM) 610 khz	50	3/3	NA	\$4+
Fox Sports Southwest pays \$10+ million for broadcast TV and cable rights. Team retains radio rights. KXYZ(AM) is Spanish-language flagship station.																
Milwaukee Brewers	WCGV-TV (ch. 24)	50	0	NA	NA	NA	Midwest Sports Channel	80	1/6	\$5.3	NA	WTMJ(AM) 620 khz	52	1/5	\$2-\$3	NA
CBS Cable's Midwest Sports Channel pays \$5.3 million for broadcast TV and cable rights; team shares some revenue. WTMJ has radio rights; team shares some revenue.																
Pittsburgh Pirates	WPGH(TV) (ch. 53) WCWB-TV (ch. 22)	8 7	0	NA	NA	NA	Fox Sports Pittsburgh	70	2/4	\$3	NA	KDKA(AM) 1020 khz	45	2/3	NA	\$3
Fox Sports Pittsburgh pays \$3 million for broadcast TV and cable rights; sublicenses 15 games to TV stations. Team retains radio rights.																
St. Louis Cardinals	KPLR-TV (ch. 11)	60	21	2/3	NA	\$5+	Fox Sports Midwest	50	2/5	\$2-3	NA	KMOX(AM) 1120 khz	107	2/5	\$5	NA
Team has revenue-sharing arrangement with KPLR-TV.																
NATIONAL LEAGUE WEST																
Colorado Rockies	KWGN-TV (ch. 2)	75	12	1/5	NA	NA	Fox Sports Rocky Mountain	50	2/10	10+	NA	KOA(AM) 850 khz	62	2/5	\$4.5	NA
Fox Sports Rocky Mountain pays \$10+ million for broadcast TV and cable rights. Fox buys airtime on KWGN-TV.																
Los Angeles Dodgers	KTLA(TV) (ch. 5)	48	0	2/5	\$15.5	NA	Fox Sports West 2	40	NA	NA	NA	KXTA(AM) 1150 khz	25	1/5	\$6-8	NA
KTLA(TV) pays \$15.5 million for broadcast TV and cable rights. It sublicenses games to Fox Sports West 2. Fox has purchased the Dodgers.																
San Diego Padres	KUSI-TV (ch. 51)	23	0	NA	NA	NA	Channel 4	100	2/5	\$5	NA	KFMB(AM) 790 khz	6	2/3	\$3.5	NA
Cox Communications' Channel 4 pays \$5 million for broadcast TV and cable rights, buys air time on KUSI-TV. Cox keeps all ad revenue.																
San Francisco Giants	KTVU(TV) (ch. 2)	58	5	4/6	\$5.5	NA	Fox Sports Bay Area	55	3/5	\$4.5	NA	KNBR(AM) 680 khz	15	5/5	\$4.5	NA
Team retains five to seven 30-second spots per game on broadcast TV. KTVU(TV) parent Cox Communications is limited partner in the team.																
Arizona Diamondbacks	KTVK(TV) (ch. 3)	75	4	1/10	NA	\$10+	Fox Sports Arizona	60	1/10	\$5+	NA	KTAR(AM) 620 khz	16	1/10	NA	\$4+
Team retains broadcast TV and radio rights. Team and KTVK have revenue-sharing arrangement. KDRX-TV will broadcast 30 games in Spanish. Fox pays \$5+ million for cable rights but team also gets four minutes advertising time. KPHX(AM) will broadcast all home games in Spanish.																



sion of WTBS(TV) Atlanta from a superstation—a local station with national cable distribution—to a local station and a separate cable network. In approving the deal, MLB required owner Turner Broadcasting System to reduce the number of games WTBS and the network will simultaneously televise from 125 to 90. However, Turner is restoring 11 games for Atlanta's broadcast audience by buy-

ing time on WUPA(TV) Atlanta. It also is placing 20 games on Fox Sports South, giving the cable network 45 games, compared with 25 in 1997.

The Colorado Rockies are scaling back from 95 to 75 broadcast TV games this season. The 75 games will be carried on WB affiliate KWGN-TV. Fox Sports Rocky Mountain—which has the broadcast TV and cable rights—will air 50 games, a big jump from the seven carried last season. According to a Rockies spokesperson, last year's cable

package was small because Fox Sports Rocky Mountain secured the rights late in the season.

In Milwaukee, the number of Brewers' over-the-air games is falling from 68 to 50. But CBS's Midwest Sports Channel, which has the broadcast and cable TV rights, is offering cable viewers more than twice the games aired last year—80, compared with 35.

"Ideally, we would like our games to be both on cable and over-the-air so that everybody could pick us up," says Tim Van Wagoner, director of broadcasting for the Brewers. "But it's a continuing battle to get stations to clear a lot of games ... not because they don't want to but [because] they have other commitments. Cable is the way to go."

More modest declines are expected for the Philadelphia Phillies (84 to 73), Anaheim Angels (51 to 44) and Florida Marlins (69 to 60).

"We are very reluctant to preempt the network," says John McGuinness, vice president and director of sports marketing for WB affiliate WPML-TV Philadelphia, which airs the Phillies games. He says that the station wants to hold on to

Diamond prices hit \$342 million

By Kim McAvoy

Major League Baseball continues to be a hot property for local broadcasters and regional cable networks.

That's why the TV and radio industry shelled out nearly \$342 million for the rights to carry Major League Baseball games this season, according to BROADCASTING & CABLE's annual survey. (Last year, MLB teams received roughly \$320 million in rights fees.)

Furthermore, many teams will earn millions more through partnerships with local TV outlets or by producing games and selling the ad time themselves. Revenue from such ventures should reach \$200 million.

However, the Atlanta Braves and the Chicago Cubs, each of which previously generated \$50 million or more in ad revenue, may not do that well this season because the number of broadcast TV games has been significantly reduced (see story, page 25).

This season, the addition of the Arizona Diamondbacks and the Tampa Bay Devil Rays to the league has increased the rights pot by \$15 million.

Both teams have struck deals that include a mix of rights fees and revenue-sharing arrangements.

The Diamondbacks, for example, kept their broadcast TV and radio rights, expecting to bring in advertising revenue of more than \$14 million. The team and KTVK(TV) Phoenix, which will air 75 games, also have a



The Arizona Diamondbacks did not sell the rights to their games. They expect to earn more than \$14 million in ad revenue.

revenue-sharing arrangement. Fox Sports Arizona paid more than \$5 million for the cable rights, but the team also gets four minutes of advertising time.

In Florida, the Devil Rays received \$5 million in rights fees from Sports Channel Florida and another \$5 million from WFLA(AM) Tampa. The team held on to its broadcast TV rights and anticipates revenue of \$3 million—\$5 million.

On the regional cable network front, Fox Sports Net continues to dominate. Through its 12 owned-and-operated networks and 12 affiliated networks, it has the rights to 24 of 30 MLB teams. Three of Fox's owned-and-operated networks hold both the broadcast TV and the cable rights, including Fox Sports Southwest, which paid more than \$10 million this season for the rights to the Houston Astros games. Others that have all TV

rights are Fox Sports Rocky Mountain (Kansas City Royals and Colorado Rockies games), and Fox Sports Pittsburgh (Pirates games).

Also aggressively pursuing MLB rights this season is CBS Cable's Midwest Sports Channel, which paid \$5 million for all TV rights to the Minnesota Twins for one year. And Midwest has a six-year deal for \$5.3 million for the Milwaukee Brewers broadcast TV and cable games; the team shares some revenue.

The most lucrative local deal: the \$52.5 million that Madison Square Garden Network paid the New York Yankees for broadcast TV, radio and cable rights. ■

AP Photo / Jason Wise



The Big Dogs Won't Hunt.

Hundreds of small companies are competing successfully against the Bell companies. But the big dogs, MCI and AT&T, aren't.

Recently, the Federal Communications Commission held hearings in which small, local competitors described their success competing against the Bell companies. These competitive local exchange carriers (CLECs) are reselling local service from Bell companies and building their own local networks from scratch.

The CLECs report —

They're reaching thousands of new customers.

Generating millions in local service revenue.

In short, they're competing.

One FCC commissioner even said, "I leave this hearing with new faith that the (Telecommunications) Act is working."

It's not the size of the dog in the fight, but the size of the fight in the dog.

The smaller companies don't have the tens of thousands of employees that the big long distance giants

do. They don't have billions of investment dollars. But they are competing.

So what's all the barking about?

Local phone companies have devoted more than \$4 billion, and assigned over 8,000 employees to make sure competition works. They've built customized network elements; offered on-site network training; and customer service 24 hours a day, 7 days a week, all to connect MCI and AT&T to local markets.

But the big dogs are barking up the wrong tree.

MCI and AT&T have given up on residential local service. They claim they can't gain access to local markets, but thousands of smaller companies have proven them wrong.

MCI and AT&T are stalling competition. They only want competition on their own terms, on their own timetable. That's what AT&T executives admitted during their recent merger with Teleport. AT&T and MCI only want to get into the hunt when they're ready.

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UNITED STATES TELEPHONE ASSOCIATION

America's Local Phone Companies



as many games as it can. "We don't want to lose our local identity with the team ... but we have to honor our network commitments."

Still, some teams will increase their broadcast TV games: New York Yankees (40 to 50), Pittsburgh Pirates (10 to 15), Toronto Blue Jays (35 to 40) and Cleveland Indians (70 to 75).

In many cases, over-the-air games are split between two broadcasters to accommodate a hefty schedule. That's how it works in Pittsburgh, where WPGH-TV carries eight Pirates games and WCWB-TV has seven. Cincinnati Reds broadcast TV games are divided betweenWSTR-TV, with 30, and WKRC-TV, with 15.

Last year, KIRO-TV, as a UPN affiliate, could accommodate 65 Seattle Mariners games. Its new affiliation deal with

CBS, however, doesn't allow it to preempt the network, says John Woodin, vice president and general manager. Therefore, this season the station—the broadcast TV rightsholder—is buying time on KSTW-TV Seattle to air 23 games, while KIRO-TV itself will carry 41. "A partnership makes sense," says Woodin. Moreover, it is important to the station not to lose the Mariners. They are the highest-rated local baseball team; last year, on average, the games received a 16 rating. Woodin reports.

For many broadcasters, perhaps, airing fewer baseball games is the way to go. That's OK with CBS affiliate WTSP-TV Tampa, Fla., which is airing 15 Tampa Bay Devil Rays games this season. "We made a small commitment. We're very excited about it," says Steve Mauldin, president and general manager of the station. Carrying such a small package doesn't create preemption problems, Mauldin says, and it gives WTSP an opportunity to participate in sports. ■

Broadcast, cable nets ready to play ball

Nation's pastime appears on Fox, NBC, ESPN, FX, Fox Sports Net



Tim McCarver, Joe Buck and Bob Brenly will cover 1998 World Series action for Fox.

By Joe Schlosser

Fox Broadcasting, which now owns the Los Angeles Dodgers, holds the majority of national and regional broadcast rights to Major League Baseball games.

Between the Fox broadcast network, Fox Sports Net and cable's FX, Rupert Murdoch has nearly all the bases covered.

NBC and ESPN make up the rest of Major League Baseball's five-year \$1.7 billion contract that expires after the 1999-2000 baseball season.

Last season, FX and Fox Sports Net

entered MLB's national coverage package, signing a four-year deal worth \$1.7 billion. This season FX will carry a 26-week package of Saturday night games, while Fox Sports Net has a national Thursday night game.

The Fox broadcast network is entering the third year of its \$575 million five-year deal. The network has an 18-week schedule of weekend games (including *The Game of the Week*) this season and will broadcast the National League Championship Series and the World Series. Fox also has the rights to the 2000 World Series.

NBC, which paid \$475 million for its

COVERING THE NATIONAL BASES
1998 MLB SEASON

NBC
 ALL-STAR GAME
 AMERICAN LEAGUE CHAMPIONSHIP SERIES (ALCS)

ESPN
 WEDNESDAY-SUNDAY NIGHT GAMES
 6-12 DIVISIONAL PLAYOFF GAMES

FOX
 GAME OF THE WEEK (SATURDAY)
 WORLD SERIES
 NATIONAL LEAGUE CHAMPIONSHIP SERIES (NLCS)

FOX SPORTS NET
 26 WEEKS—THURSDAY NIGHT
 NATIONAL LEAGUE GAMES PKG

FX
 26 WEEK FX BASEBALL SATURDAY NIGHT

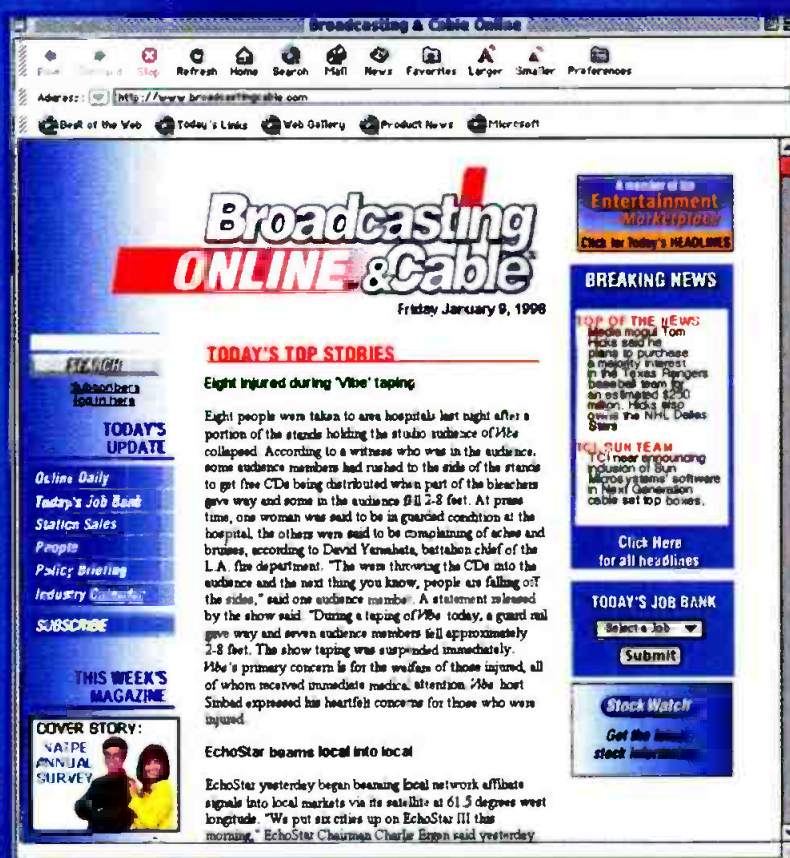
package, carries the All-Star Game and American League championship series this season. NBC has the World Series in 1999 and the All-Star Game again in 2000.

ESPN acquired its Wednesday and Sunday night MLB coverage for \$455 million and will carry six to twelve division series playoff games in the fall. ■

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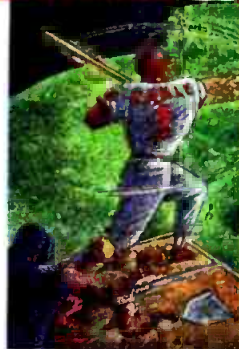


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MLB still planning regular Webcasts

Same play, different season

By Richard Tedesco

Major League Baseball plans to present several audio Webcasts of games on its site beginning early this season. The numbers of games carried will increase as pennant races peak.

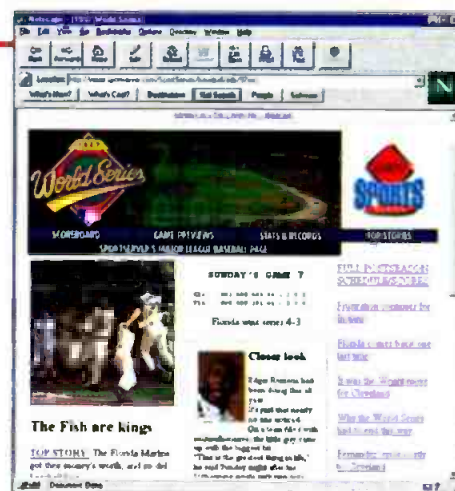
That is not unlike the game plan that MLB executives outlined last season, but the deal to make baseball audio-casts proliferate online never came to pass. But it will happen this year, according to Alex Kam, MLB's director of new media, who says he hopes to have a deal in place soon for audio of "several key games a day" to be accessible on the MLB site.

Along with the Webcasts in RealAudio and other formats, the MLB site will

give fans access to star players in daily mid-afternoon chats as well as other exclusive features. "Major League Baseball will offer a new set of experiences [online]," Kam says. "What we're going to offer fans is something they cannot find on any other site."

Several big-league ball clubs already have gone after the Web audience of displaced and office-bound hometown fans. They include the Baltimore Orioles, Houston Astros, Texas Rangers, Seattle Mariners, Chicago White Sox, San Francisco Giants and Kansas City Royals. Teams can provide links to audiocasts on their own sites or through sites of their local radio carriers.

AudioNet acted as host for some MLB teams' Webcasts last season and is considered a leading candidate as an



Internet partner for MLB. But Kam indicates that MLB also was open to some form of partnership deal with a sports Web designer—such as Starwave—if such a deal could be struck.

The bottom line is that opening day is near for a sport that needs to get the attention of fans through every possible medium. Kam recently joined MLB from a similar position at HBO: one of his main priorities in his new job is to strike a deal with a Web technology partner.

The other priority is to pump as many audiocasts onto the MLB site over the course of the season as possible, according to Kam.

Digital Broadcasting.

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what's stopping you from finding out?

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Hopefully nothing. Because on April 6th at 11:00 a.m. in the Sands Convention Center, Ron Whittier will be giving the 1998 NAB Multimedia World Keynote Address. His speech will be on "Digital



Broadcasting Interactivity: What's Possible, What's Real, What's Next." After the speech, drop by Intel's booth M8263 to see the technology. We're positive something will stop you.

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The Computer Inside™

ABC wins with Oscar

With help of 'Titanic,' show draws biggest audience ever

By Michael Stroud

Big is better, at least where the Oscars are concerned.

Paced by "Titanic" and other big-budget commercial films, the 70th annual Academy Awards last week attracted the event's largest viewing audience in history and posted a healthy ratings jump over last year for AEC.

An estimated 87 million people tuned in for the Monday telecast, a 19% rise from last year's show, which was dominated by smaller, independent films like "Shine" and "The English Patient."

"Almost every award that was given was given to a movie that earned close to or more than \$100 million," says Michael Davies, ABC's executive vice president for series and specials.

ABC scored a 34.9 rating and a 55 share for the telecast, its highest score since "Gandhi" won for best picture 16 years ago, according to Nielsen Media Research. That compared with a 27.4/46 for last year's broadcast.

Clearly, "Titanic" was a big part of the reason. The film won 11 Academy Awards, tying "Ben Hur" as the most-decorated film in history. The popularity of young stars Leonardo diCaprio and Kate Winslet was reflected in the strongest ratings among young adults since the introduction of peplemeters in 1987: a 57 share among adults 18 to 49, including a 63 share among women.

"'Titanic' captured the imagination [of viewers] in a way few movies of the modern era have done," Davies says. "I can't imagine we'll be as fortunate as that every year."



James Cameron accepts his Oscar for Best Director, one of the 11 awarded to "Titanic."

Best Original Song winners James Horner (l) and Will Jennings (for "My Heart Will Go Out" from "Titanic") flank singer Celine Dion.

Unlike last year, the broadcast also featured a slate of well-known stars winning Oscars—from Helen Hunt to Jack Nicholson to Robin Williams—sparking greater interest in the telecast than last year, when it featured relative unknowns like Geoffrey Rush (who won best actor for "Shine").

It all added up to an easy win for ABC for the evening. CBS was second with a 5.4/8 Nielsen Media Research score, with *Cosby* and *Walker, Texas Ranger* registering some of their lowest-ever ratings. NBC and Fox each

scored a 4.3/6.

ABC's performance among viewers 18-49 was a welcome reprieve from the past seven weeks, during which Fox has bested the alphabet network in the key demographic.

As usual, a Barbara Walters special—this year including Academy Award winner Kim Basinger and nominee Burt Reynolds—dominated its time period at 8-9 p.m. before the show.

ABC and the Academy did their best to press the evening's built-in advantages. Trying to appeal to "Titanic's"

legions of younger fans, the show featured more than its usual share of younger presenters, such as Madonna and Cameron Diaz.

ABC also promoted the show more aggressively than usual. The network corralled actors from *The Practice* and Bill Maher's *Politically Incorrect* to do commercial spots, ran a two-hour pre-Oscars special in its TGIF slot on Friday night and helped 31 affiliates to organize charity events tied to the Oscars.

"We did everything possible to ensure that the 70th annual Academy Awards was tied indelibly in the public's consciousness to ABC," Davies says.

The idea is to build a loyal viewership for the Oscars franchise that will tide the network over in years when it doesn't have "Titanic" in the wings to deliver huge ratings numbers.

It's an idea the Academy is certain to use to its financial advantage when it renegotiates its contract with ABC over the next few weeks. ■



Kevin Newman replaces Gibson at 'GMA.'

Gibson says goodbye to 'Good Morning'

ABC last week confirmed speculation that *Good Morning America* news anchor Kevin Newman will replace Charles Gibson as co-host, while Mark Lukasiewicz is out as executive producer, replaced by the program's number-two producer, Shelly Lewis. The network said Lukasiewicz will stay at ABC News in an undisclosed but "senior" role. Newman replaces Gibson effective May 4. Gibson will stay at ABC News as anchor of one of the network's prime time magazines (*20/20*, *PrimeTime Live* or possibly a new entry), with further details to be announced this week, sources say. At the same time, network news executives are still debating whether to merge the prime time news operations into a single entity. Although that decision is expected soon, it won't be made in time for this week's announcement on Gibson. Gibson was talking with A&E about becoming host of *Biography*, but A&E did not want him hosting the A&E program while anchoring a prime time show for ABC, officials at both networks confirmed.

—Steve McClellan

'Mad' about Thursday?

NBC locks up 'Mad About You,' turns to picking something for 'nothing' slot on Thursday night

By Michael Stroud

Now comes the fine-tuning. With *ER* and *Mad About You* locked up for next season, NBC now must figure out how to make up for the loss of *Seinfeld*.

One favorite suggestion: Move Tuesday's *Mad About You* to *Seinfeld*'s 9 p.m. timeslot.

"It would ensure that NBC continues to dominate Thursday night," says one major media buyer who favors the move. Or switch another Tuesday night favorite, such as *Frasier* or *3rd Rock from the Sun*, to the Thursday night slot. Or move a freshman show, such as Nathan Lane's comedy *Encore!*

So far, NBC West Coast President Don Ohlmeyer is keeping his cards close.

"I don't think it comes down to one show," he said in an interview. "It comes down to the sum of the parts. The most important thing for us going forward in our next schedule is to have a solid Thursday and Tuesday night. If we were to put a



'Mad About You,' one of the possible picks to replace 'Seinfeld' in the Thursday 9 p.m. slot.

schedule together tomorrow, we could."

The *Mad About You* stars, Helen Hunt and Paul Reiser, made his job

considerably easier last week by agreeing to a contract with NBC and producer Columbia TriStar that guarantees them nearly \$1 million per episode, quadruple their current salaries.

NBC will cover the bulk of their salaries by more than doubling its license fee to Columbia, to about \$3.25 million an episode.

The deal closed just hours before Hunt won an Academy Award for Best Actress in the hit film "As Good As It Gets." It puts Hunt and Reiser in the rarified company of Jerry Seinfeld and *Home Improvement* star Tim Allen as the only stars to earn \$1 million or more an episode.

To Ohlmeyer, the show's increased cost—which he declined to discuss—is well worth it.

"The price of having a successful show is that they cost more," he said. "[The price tag for] *Mad About You*, in the context of successful shows in their seventh or eighth years, is not outrageous. It's an expensive deal, but not precedent-setting."

ER, for which the network earlier this year paid a record \$13 million an episode, "is in a class by itself," he added, noting that the network has "made an enormous amount of money" off the hit—far more than it will spend to retain it.

With *Mad* locked in, Ohlmeyer can



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now concentrate on NBC's development schedule. Last year, he admits, the network's schedule was weighted too heavily toward comedies.

"We really didn't have the shows to support an 18-comedy schedule," he said. "This year's schedule will be more diversified. It will be a mix of comedy, movies, drama, news and reality."

Midseason Tuesday comedies *Late Line* and *For Your Love* could cushion the fall season if they continue to hold their strong numbers. The comedies helped NBC's year-to-year growth on Tuesday night jump 13%. *Late Line* topped its premiere rating by 2% and won its 9:30-10 p.m. time slot on Tuesday.

The key question remains what to do about Thursday night.

"We don't have to win on Thursday night to chip away at NBC's number-one position," says an executive at a rival network. "All we need is for them to come down a bit and for us to come

"[The price tag for] 'Mad About You,' in the context of successful shows in their seventh or eighth years, is not outrageous. It's an expensive deal, but not precedent-setting."

—NBC West Coast President Don Ohlmeyer

up a bit, and our whole week's ratings will improve dramatically."

Ohlmeyer professed to be concerned,

but not too concerned. "It would be Pollyanna-ish of us to say we're going to lose something like *Seinfeld* and not miss a beat," he said. "Conversely, when we lost *Cheers* (on Thursday in 1992) it would have been Pollyanna-ish to say we were not going to miss a beat."

That, of course, is when NBC moved a moderately performing show called *Seinfeld* to the *Cheers* time slot on Thursday night. Not a bad move, in retrospect. ■

Something to 'Crow' about

PolyGram casts Lee-like lead in new drama

By Joe Schlosser

One phone call and PolyGram Television President Bob Sanitzky knew his studio had cast the right actor for the upcoming action hour *The Crow: Stairway to Heaven*.

Last week PolyGram executives sent head shots of Mark Dacascos to a Los Angeles film developer and found out just how much Dacascos resembles the star of the feature film "The Crow."

"They called and said your head shots of Brandon Lee are ready," Sanitzky says. "It was sort of eerie."

Dacascos, who most recently starred in the film "Island of Dr. Moreau," has been penciled in as the lead in the weekly series, which debuts in September and is cleared in more than 85% of the country.

The Crow: Stairway to Heaven is a co-production with Alliance Communications and Crescent Entertainment Limited Production.

Dacascos will take over the role of Eric Draven, made famous by Brandon Lee. (Lee, son of actor/martial arts expert Bruce Lee, was killed during the final stages of production of "The Crow" in 1994.) Dacascos, himself a martial arts expert, has starred in several television series and feature films, including HBO's *Tales from the Crypt* and theatricals "Dim Sum" and "Only the Strong."

"We think we have found somebody who really can do the action scenes of 'The Crow' and has the career behind him to do the acting," Sanitzky says.

Bryce Zabel has been named executive producer on the series. Zabel, who



Mark Dacascos has been tapped to star in 'The Crow.'

most recently produced ABC's *Lois & Clark*, also worked on *L.A. Law* and *Dallas*. Zabel and PolyGram worked together on a pilot for Fox that the network failed to pick up.

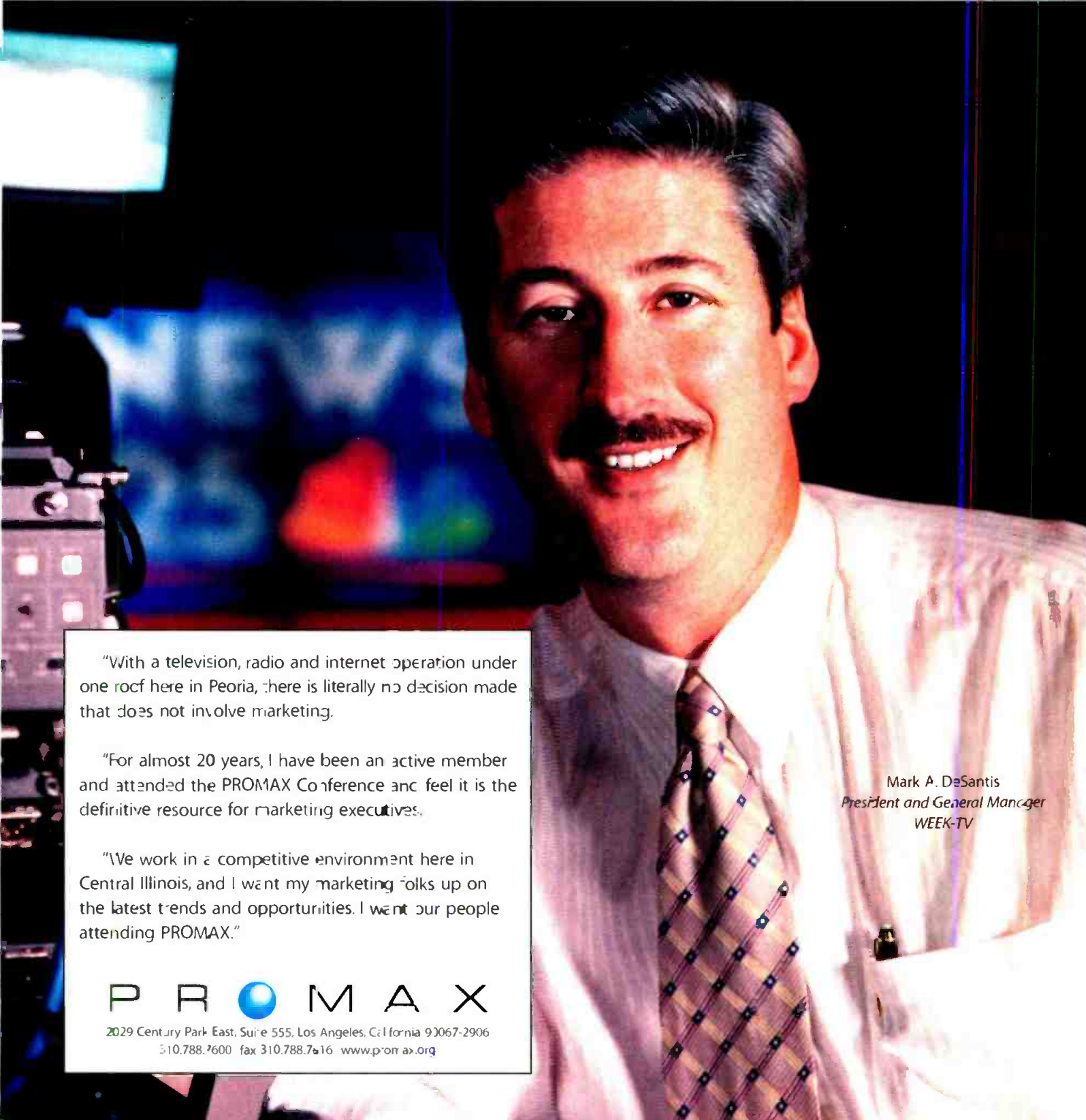
"To have somebody of Bryce's caliber attached to the show, coupled with the acting ability of Dacascos, is a testament to the strength of the franchise," says Ian McDougall, senior vice president of Alliance Productions.

Production on the series begins June 1 in Vancouver. Edward R. Pressman, who produced both "The Crow" and "The Crow: City of Angels," is executive producer for the TV series as well. ■

Net decline

The Big Three TV networks showed a net advertising sales decline (after agency commissions) of 0.87% in 1997 compared with 1996, according to figures compiled by Ernst & Young and released by the Broadcast and Cable Financial Management Association. Total net sales for 1997 were \$9.043 billion, versus \$9.122 billion in 1996. Prime time sales were up almost 6%, to \$4.41 billion. Late night was up 12.3%, to almost \$484 million; early morning was up 16.4%, to \$384 million; daytime was a fraction above flat at \$1.1 billion; kids was down 3.7%, to \$80.5 million; sports was down 21%, to \$1.76 billion, and news was up 3.8%, to \$827 million. For the fourth quarter, the three-network total was \$2.64 billion, up 10%; prime time was up 6.8%, to \$1.22 billion; late night was up 18.5%, to \$131.4 million; early morning was up 15%, to \$107 million; daytime was up 6.2%, to \$325.3 million; kids was down 3.8%, to \$29.3 million; sports was up 21%, to \$618 million, and news was up 1.7%, to \$212 million. —Steve McClellan

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Perils of Paw-line

Paen to produce animal rescue series

By Joe Schlosser

For the past two seasons, Alex Paen has produced, hosted and even distributed the weekly half-hour series *Emergency with Alex Paen*.

The investigative journalist and former Los Angeles news anchor is now giving up that series and focusing his attention on first-year series *Animal Rescue*. Both are syndicated nationally, but at the end of the season *Emergency with Alex Paen* (formerly *Emergency Call*) will shut down after seven seasons.

Animal Rescue, which is cleared in more than 65% of the country for fall 1998, was spawned from *Emergency*. Animal segments used for *Emergency* always spiked ratings and attracted the most attention for the weekend series, Paen says. Paen thus created an entire weekly half-hour show devoted to animals and the rescue of injured or trapped animals all over the world.

"We've done everything from the cat in the tree [to] a dog in a well [to] a horse stuck on the side of a hill," says Paen, who distributes *Animal Rescue* through his Telco Productions in Santa Monica, Calif. "We've been in animal emergency rooms from Hong Kong to New York."

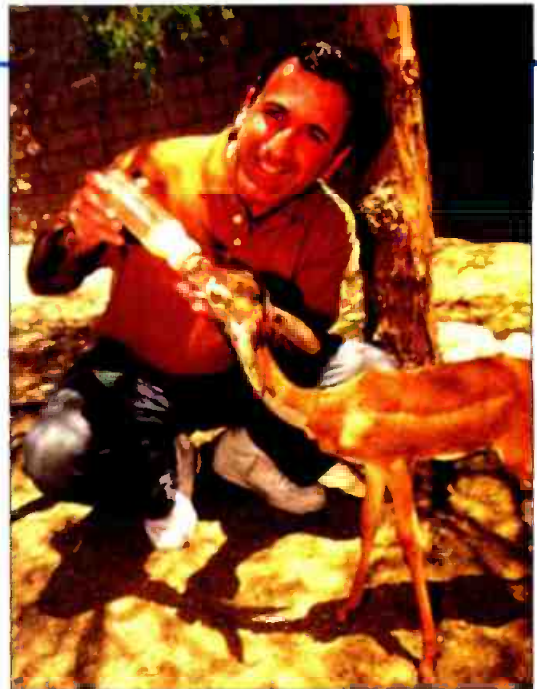
Paen, who specialized in international news, was the first reporter to record a message from a U.S. hostage in Iran during the crisis of 1979. He continues

to use his international ties to get footage of incidents throughout the world. This season alone, Paen has traveled to Africa, Hong Kong, Singapore and France and across the United States.

"One of the best segments we ever had came from off the coast of New Zealand," Paen says. "A dog was clinging to the deck of a sinking ship in some really rough seas. A helicopter crew saved the dog, and it was all caught on camera. It was really dramatic."

During each episode of *Animal Rescue*, Paen offers an animal safety tip segment that also will be offered for newscasts at stations that run the series. *Animal Rescue* has added

clearances in San Francisco (KTUV-TV), Boston (WHDH-TV) and Miami (WOFL-TV) in the past few weeks. ■



'Animal Rescue' host Alex Paen feeds a baby gerenuk.

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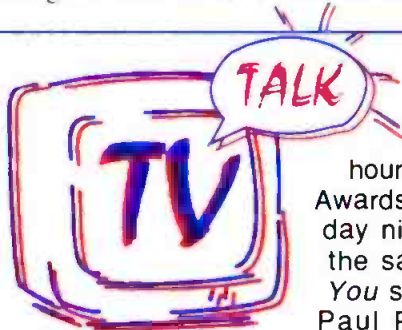
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Back to basics

EDITOR: Dan Rather's comments in your March 16 issue about the quality of TV news are right on base—especially coming just days after the passing of Fred Friendly. However, is anybody listening?

Rather has made this same speech before—quite often, in fact—but his own program consistently follows the pack in "tabloid" journalism. None of the evening broadcasts, in 30 minutes, offers as much news as the old 15-minute programs did 30 years ago. It is time to stop talking about this and make some real changes. I believe that the first network that returns solid news to its evening program will be well-rewarded in ratings.

—Bary Friedman, Santa Monica, Calif.



Money 'Mad'

NBC agreed to an 11th-hour deal—just hours before the Academy Awards broadcast last Monday night—that quadruples the salaries of *Mad About You* stars Helen Hunt and Paul Reiser to \$1 million

apiece per episode. The deal more than doubles the license fee NBC pays to producer Columbia TriStar, to about \$3.25 million per episode. The deal came shortly before Hunt won an Academy Award for Best Actress in the hit film "As Good As It Gets."

Jay on the rise

NBC's *Tonight with Jay Leno* is up 4% in adults 18-49 since the end of the Olympics four weeks ago, returning to the dominant position it enjoyed over CBS's *David Letter-*

man before the winter games supplied Letterman with a powerhouse lead-in. The show was up 2% in adults 25-54 and 6% in total viewers compared with the same four-week period last season, according to Nielsen Media Research.

Lewis upped at GMA

Shelley Lewis has been named executive producer of ABC News's *Good Morning America*. Lewis had been deputy executive producer of the broadcast since July.

Something special on UPN

UPN will air nine prime time specials in April and May, ranging from a show about UFOs to one spotlighting extraordinary pets. The remaining shows profile deadly marine predators; the world's "funniest true stories"; injustices in the civil justice system; the world's "funniest kids"; daredevil attempts to set new world records; an exposé of beauty pageants, and *The Virtual Ed Sullivan Show*, which re-creates the famous variety show with contemporary acts.

—Michael Stroud

SYNDICATION MARKETPLACE



**Pearson pulls
some
shows**

Pearson Television has decided not to go forward with its planned action hour *Kickboxer and The Kid* (above). The series was already cleared in more than 60% of the country and was slated to debut in September. Pearson has also opted not to bring back *Ghost Stories* for another season. The series debuted in syndication last fall. Earlier this month, Pearson executives decided not to renew sophomore action hour *The Adventures of Sinbad*. Pearson executives say that their other new action hour, *Air America*, is still a go for fall. Pearson's remake of *The Match Game* with Michael Burger as host is also going forward. The cancella-

tions are said to be a result of the integration of Pearson Television and All American Television. Pearson acquired All American last fall.

It's their 'Party'

Columbia TriStar Television Distribution has cleared *Party of Five* in more than 50% of the country. The series, which is being sold for weekend syndication, debuts this fall. Clearances include WNYW(TV) New York, KTTV(TV) Los Angeles and WFLD(TV) Chicago.



PolyGram Visual Programming has reached a deal with publisher Walker Books to produce and distribute an

animated TV series based on the children's book collection "Maisy." The series, also titled *Maisy*, will launch on cable's Nickelodeon in 1999.

Kelly goes 'Wild'

Kelly News and Entertainment is offering a series of wildlife specials in syndication for next summer. *Wildlife Agenda*, a five-part special is produced by KOMO-TV Seattle, will be available in July. Sources say Kelly News executives are looking to turn the specials into an annual series.

Forrer gets its man

Forrer Communications is bringing back *Mounties: True Stories of the Royal Canadian Mounted Police* for a second season. The series has already been cleared in more than 60% of the country for fall 1998. Clearances include WCIU-TV Chicago, KTVU(TV) San Francisco and WABU(TV) Boston. Forrer executives say they also are developing a weekly half-hour comedy series and a weekly hour reality series.—Joe Schlosser

Other than that, Mrs. Lincoln, how was the show?

TV cited for promoting sleep deprivation, overweight kids

By Dan Trigoboff

Television—already blamed for promoting sex and violence—can also make you tired and fat.

At least those were the findings from two reports released last week. A study from the National Sleep Foundation suggests that both men and women deprive themselves of sleep because of television. A report published by the American Medical Association links TV with overweight children.

The reference to television in the National Sleep Foundation's "1998 Omnibus Sleep in America Poll" was brief: 51% of men and 42% of women would go to sleep earlier if they didn't have a television or access to the Internet. Television and the Internet were deemed factors in many adults getting less sleep than needed.

A poll says that 51% of men and 42% of women would go to sleep earlier if they didn't have a television or access to the Internet.

The report in the *Journal of the American Medical Association (JAMA)* from researchers at Johns Hopkins University School of Medicine found that children who watched more than four hours of TV daily were significantly heavier than those watched half that or less.

In a related *JAMA* editorial, who Thomas Robinson of Stanford University School of Medicine acknowledged the correlation between TV and weight, but said that causation had not been proved.

"The jury is still out on the question of whether television viewing is an important cause of overweight among children," he said, "although that should not stop parents and children from substituting less sedentary activities for sitting in front of the television, videocassette recorder, computer and video game." ■

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Broadcasting & Cable PEOPLE'S CHOICE Ratings according to Nielsen March 16-22

KEY: RANKING/SHOW [PROGRAM RATING/SHARE] • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 98.0 MILLION HOUSEHOLDS: ONE RATINGS POINT=980,000 TV HOMES
YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED: RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY

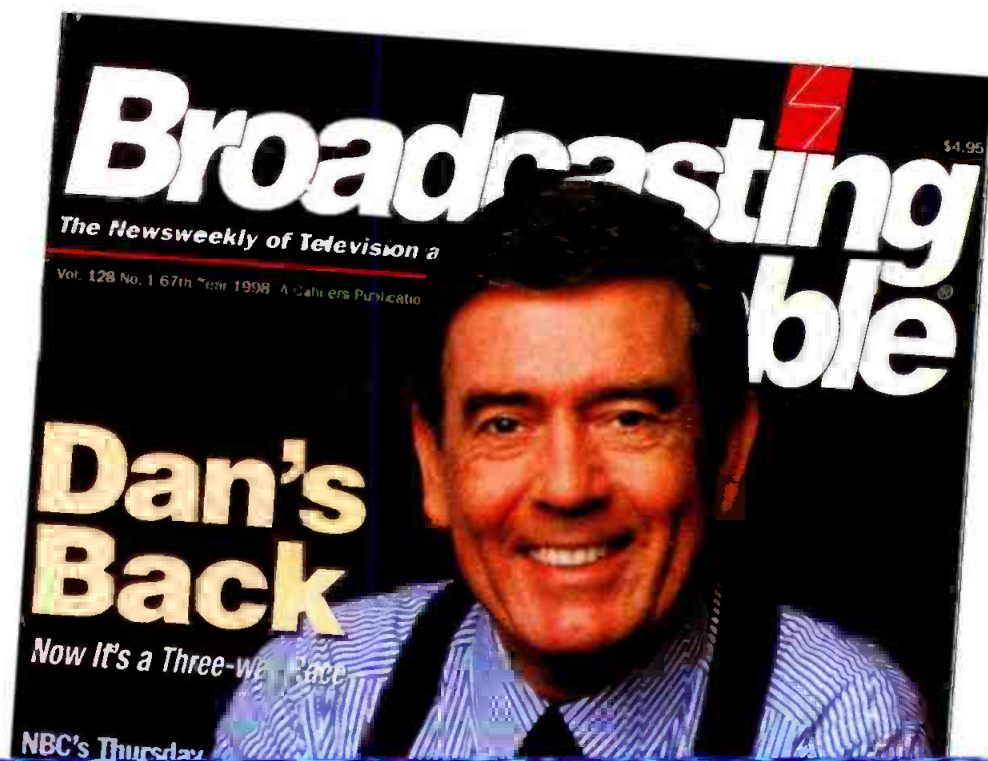
Week 26	abc	CBS	NBC	FOX	U/PIN	WB
	8.7/14	7.0/11	8.4/13	9.1/14	2.2/3	2.9/4
MONDAY	8:00 55. America's Funniest Home Videos 7.7/12	47. Cosby 8.2/13	66. Suddenly Susan 7.2/11	63. Melrose Place 7.3/11	114. In the House 2.0/3	95. 7th Heaven 3.8/6
	8:30	45. Ev Loves Raymnd 8.3/13	75. House Rules 6.4/10		109. Mal & Eddie 2.2/3	
	9:00 19. 20/20 9.9/15	68. The Closer 7.1/11	73. Caroline in/City 6.6/10	16. Ally McBeal 10.8/16	107. Good News 2.3/3	114. Three 2.0/3
	9:30	72. George & Leo 6.7/10	82. Suddenly Susan 5.8/9		109. Sparks 2.2/3	
	10:00 34. The Practice 8.6/15	82. Brooklyn South 5.8/10	10. Dateline NBC 12.1/21			
TUESDAY	10:30					
	8.9/15	7.7/13	10.3/17	4.8/8	1.9/5	4.1/6
	8:00 33. Home Imprvmt 8.7/14	25. JAG 9.3/15	17. Mad About You 10.5/17		111. Moesha 2.1/4	101. Buffy/Vampire Slayer 3.4/5
	8:30 49. Smthg So Right 8.0/13		25. For Your Love* 9.3/15	90. 12th Annual American Comedy Awards 4.8/8	111. Clueless 2.1/3	
	9:00 14. Home Imprvmt 11.6/18	63. Public Eye with Bryant Gumbel 7.3/12	12. Frasier 12.0/19		117. Mal & Eddie 1.7/3	90. Dawson's Creek 4.8/8
WEDNESDAY	9:30 49. That's Life 8.0/13		18. Lateline 10.2/16		116. In the House 1.9/3	
	10:00 41. NYPD Blue 8.4/15	77. 48 Hours Special 6.3/11	19. Dateline NBC 9.9/18			
	10:30					
	9.6/16	7.4/12	9.3/15	6.4/10	2.7/4	3.7/6
	8:00 31. Spin City 9.0/15	56. The Nanny 7.6/13	81. NewsRadio 5.9/10	41. Beverly Hills, 90210 8.4/14	102. Star Trek: Voyager 3.1/5	99. Sister, Sistr 3.6/6
THURSDAY	8:30 22. Dharma & Greg 9.7/16	79. Cybill 6.2/10	56. Seinfeld 7.6/12			97. Smart Guy 3.7/6
	9:00 13. Drew Carey 11.8/19	70. Michael Hayes 7.0/11	37. 3rd Rock fr/Sun 8.5/14	93. Significant Others 4.3/7	107. The Sentinel 2.3/4	97. Wayans Bros 3.7/6
	9:30 24. Two Guys/Girl* 9.4/15		23. Working 9.5/15			95. Steve Harvey 3.8/5
	10:00 31. PrimeTime Live 9.0/16	41. Chicago Hope 8.4/15	10. Dateline NBC 12.1/21			
	10:30					
FRIDAY	6.6/11	7.8/13	16.4/26	6.1/9		
	8:00 94. Prey 4.0/6	54. NCAA Basketball Championship 7.8/13	3. Friends 15.9/26	61. Busted on the Job 7.4/12		
	8:30		4. Just Shoot Me 15.7/25			
	9:00 52. ABC Thursday Night Movie—Waterworld, Part 2 7.9/13	75. NCAA Basketball Championship 6.4/13	1. Seinfeld 20.8/31	92. New York Undercover 4.7/7		
	10:00		4. Caroline in/City 15.7/24			
SATURDAY	10:30		2. Seinfeld 16.3/27			
	9.3/17	7.6/14	7.4/13	5.5/10		
	8:00 37. Sabrina/Witch 8.5/16	66. NCAA Basketball Championship 7.2/14	87. Players 5.7/11	88. Beyond Belief: Fact or Fiction 5.2/10		
	8:30 45. Boy Meets Wrid 8.3/15		27. Dateline NBC 9.1/16	82. Millennium 5.8/10		
	9:00 47. Sabrina/Witch 8.2/14					
SUNDAY	9:30 60. Boy Meets Wrid 7.5/13	52. NCAA Basketball Championship 7.9/16	56. Homicide: Life on the Street 7.6/14			
	10:00 12. 20/20 11.6/21					
	10:30					
	5.5/10	8.1/15	6.5/12	7.0/13		
	8:00 82. Saturday Night at the Movies—Beverly Hills Cop 3 5.8/10	49. Dr. Quinn, Medicine Woman 8.0/15	80. TV Censored Bloopers 6.1/11	77. Cops 6.3/12		
WEEK AVG	8.2/13	13.9/22	8.8/14	7.7/12		2.7/4
	8:30	(nr) NCAA Bsktb Ch 11.5/24	34. Dateline NBC 8.6/15	82. World's Funniest! 5.8/10		111. Nick Freno 2.1/4
	9:00 27. ABC Family Movie—The Little Rascals 9.1/15	6.60 Minutes 14.2/23	19. Dateline NBC 9.9/15	27. The Simpsons 9.1/14		104. Parent 'Hood 2.4/4
	9:30	9. Touched by an Angel 12.9/20		34. Damon* 8.6/13		104. Sister, Sister 2.8/4
	10:00 61. ABC Sunday Night Movie—Blood on Her Hands 7.4/12	8. CBS Sunday Movie—It Could Happen to You 14.0/23	41. NBC Sunday Night Movie—I've Been Waiting for You 8.4/14	37. The X-Files 8.5/13		102. Jamie Foxx 3.1/5
STD AVG	8.1/14	8.8/15	9.6/16	6.7/11	2.3/4	3.3/5
	8.5/14	9.9/16	10.4/17	7.2/12	2.9/5	3.1/5

**Cleared
In 100%
Of U.S.
Markets**

Rank	Market	Rank	Market	Rank	Market	Rank	Market	Rank	Market
1	New York	42	Memphis	83	Ft. Myers/Naples	124	Yakima/Pasco/ Richland/ Kennewick	167	Billings
2	Los Angeles	43	West Palm Beach/ Ft. Pierce	84	Madison	125	Boise	168	Idaho Falls/Pocatello
3	Chicago	44	Oklahoma City	85	South Bend/Elkhart	126	Amarillo	169	Utica
4	Philadelphia	45	Harrisburg/Lancaster/ Lebanon/York	86	Chattanooga	127	Corpus Christi	170	Elmira
5	San Francisco/ Oakland/San Jose	46	Greensboro/ High Point/ Winston-Salem	87	Cedar Rapids/ Waterloo/Dubuque	128	Columbus, GA	171	Missoula
6	Boston	47	Wilkes-Barre/Scranton	88	Columbia, SC	129	La Crosse/Eau Claire	172	Rapid City
7	Washington, DC	48	Albuquerque	89	Davenport/ Rock Island/Moline	130	Chico/Redding	173	Dothan
8	Oallas/Ft. Worth	49	Providence/ New Bedford	90	Jackson, MS	131	Bakersfield	174	Watertown
9	Detroit	50	Louisville	91	Burlington/Plattsburgh	132	Monroe/EI Dorado	175	Marquette
10	Atlanta	51	Birmingham	92	Johnstown/Altoona	133	Columbus/ Tupelo/West Point	176	Yuma/EI Centro
11	Houston	52	Albany/ Schenectady/Troy	93	Tri Cities, TN	134	Duluth/Superior	177	Harrisonburg
12	Seattle/Tacoma	53	Dayton	94	Colorado Springs/ Pueblo	135	Rockford	178	Alexandria, LA
13	Cleveland	54	Jacksonville/ Brunswick	95	Evansville	136	Wausau/Rhineland	179	Lake Charles
14	Minneapolis/St. Paul	55	Fresno/Visalia	96	Waco/Temple/Bryan	137	Beaumont/Port Arthur	180	Greenwood/Greenville
15	Tampa/ St. Petersburg/ Sarasota			97	Youngstown	138	Wheeling/Steubenville	181	Jonesboro
16	Miami/Ft. Lauderdale			98	Baton Rouge	139	Topeka	182	Bowling Green
17	Phoenix			99	El Paso	140	Terre Haute	183	Meridian
								184	Great Falls
								185	Jackson, TN

This is Prime Ac

18	Denver	56	Little Rock/Pine Bluff	100	Savannah	141	Sioux City	186	Parkersburg
19	Pittsburgh	57	Charleston/Huntington	101	Lincoln/ Hastings/Kearney	142	Medford/Klamath Falls	187	Tuscaloosa
20	Sacramento/ Stockton/Modesto	58	Tulsa	102	Ft. Wayne	143	Erie	188	Mankato
21	St. Louis	59	Richmond/Petersburg	103	Springfield/Holyoke	144	Wichita Falls/Lawton	189	Eureka
22	Orlando/ Daytona Beach/ Melbourne	60	Austin, TX	104	Harlingen/Weslaco/ Brownsville/McAllen	145	Columbia/ Jefferson City	190	Twin Falls
23	Baltimore	61	Las Vegas	105	Lansing	146	Joplin/Pittsburg	191	Grand Junction/ Montrose
24	Portland, OR	62	Mobile/Pensacola	106	Greenville/ New Bern/Washington	147	Lubbock	192	Butte/Moosman
25	Indianapolis	63	Flint/Saginaw/Bay City	107	Tyler/Longview	148	Albany, GA	193	St. Joseph
26	San Diego	64	Knoxville	108	Sioux Falls/Mitchell	149	Bluefield/Beckley/ Oak Hill	194	Charlottesville
27	Hartford/New Haven	65	Wichita/Hutchinson	109	Augusta	150	Odessa/Midland	195	Cheyenne/ Scottsbluff/Sterling
28	Charlotte	66	Toledo	110	Peoria/Bloomington	151	Minot/Bismarck/ Dickinson	196	San Angelo
29	Raleigh/Durham	67	Lexington	111	Florence/Myrtle Beach	152	Wilmington	197	Laredo
30	Cincinnati	68	Roanoke/Lynchburg	112	Tallahassee/ Thomasville	153	Rochester/ Mason City/Austin	198	Lafayette, IN
31	Kansas City	69	Des Moines/Ames	113	Fargo/Valley City	154	Binghamton	199	Ottumwa/Kirkville
32	Milwaukee	70	Green Bay/Appleton	114	Montgomery	155	Bangor	200	Casper/Riverton
33	Nashville	71	Honolulu	115	Santa Barbara/ Santa Maria/ San Luis Obispo	156	Anchorage	201	Anniston
34	Columbus, OH	72	Syracuse	116	Fort Smith	157	Panama City	202	Bend, OR
35	Greenville/ Spartanburg/ Asheville	73	Spokane	117	Charleston, SC	158	Biloxi/Gulfport	203	Lima
36	Salt Lake City	74	Omaha	118	Reno	159	Palm Springs	204	Zanesville
37	Grand Rapids/ Kalamazoo/ Battle Creek	75	Rochester, NY	119	Traverse City/Cadillac	160	Abilene/Sweetwater	205	Fairbanks
38	San Antonio	76	Shreveport	120	Eugen	161	Quincy/Hannibal/ Keokuk	206	Victoria
39	Norfolk/Portsmouth/ Newport News	77	Springfield, MO	121	Monterey/Salinas	162	Sherman/Ada	207	Presque Isle
40	Buffalo	78	Tucson (Nogales)	122	Lafayette, LA	163	Salisbury	208	Helena
41	New Orleans	79	Paducah/ Cape Girardeau/ Harrisburg/Mt. Vernon	123	Macon	164	Clarksburg/Weston	209	Alpena
		80	Portland/Auburn			165	Gainesville	210	North Platte
		81	Champaign/ Springfield/Decatur			166	Hattisburg/Laurel	211	Glendive
		82	Huntsville/ Decatur/Florence						



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Changing Hands

*The week's tabulation
of station sales*

TV

KTBY-TV Anchorage; **KAAL-TV** Austin, Minn.; **KODE-TV** Joplin, Mo., and **KTWO-TV** Casper and **KKTU(TV)** Cheyenne, Wyo.

Value: \$48.5 conversion of nonvoting interests to voting interests

New voting shareholders: Wendell Reilly and Tim Lynch; BCI Advisors; First Union Capitol Partners; Continental Illinois Venture Corp. (subsidiary of Bank America); Finova Capital Corp.; partnership has no other broadcast interests

Old voting shareholder: Wendell S. Reilly, Atlanta

Facilities: KTBY-TV: ch. 4, 38.9 kw visual, 7.8 kw aural, ant. 180 ft.; KAAL-TV: ch. 6, 100 kw visual, 10 kw aural, ant. 1,049 ft.; KODE-TV: ch. 12, 316 kw visual, 63.2 kw aural, ant. 1,020 ft.; KTWO-TV: ch. 2, 100 kw visual, 10.2 kw aural, ant. 2,001 ft.; KKTU: ch. 33, 251 kw visual, 25.1 kw aural, ant. 485 ft.

Affiliation: KTBY-TV: Fox; KAAL-TV: ABC;

Proposed station trades

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

THIS WEEK:

TVs $\square$ \$48,500,000 $\square$ 1
Combos $\square$ \$21,260,000 $\square$ 6
FMs $\square$ \$59,244,868 $\square$ 8
AMs $\square$ \$115,000 $\square$ 1
Total $\square$ \$129,119,868 $\square$ 16

SO FAR IN 1998:

TVs $\square$ \$2,301,111,000 $\square$ 28
Combos $\square$ \$701,044,868 $\square$ 82
FMs $\square$ \$247,393,682 $\square$ 96
AMs $\square$ \$154,485,442 $\square$ 58
Total $\square$ \$3,404,024,992 $\square$ 264

SAME PERIOD IN 1997:

TVs $\square$ \$1,214,633,000 $\square$ 26
Combos $\square$ \$3,499,609,698 $\square$ 80
FMs $\square$ \$654,723,680 $\square$ 93
AMs $\square$ \$50,513,101 $\square$ 66
Total $\square$ \$5,419,479,479 $\square$ 265

Source: BROADCASTING & CABLE

KODE-TV: ABC; KTWO-TV: NBC; KKTU: NBC

COMBOS

KKCT(FM), KLXX(AM)-KBYZ(FM) and KACL(FM) Bismarck, N.D.
Price: \$7 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman and Lou Dickey, vice chairman); owns/is buying 96 FMs and 40 AMs
Seller: James D. Ingstad, Fargo, N.D.; owns KQWB(AM) West Fargo and KPFX(FM) Fargo, N.D., and KQWB-FM Moorhead, Minn.

Facilities: KKCT: 97.5 mhz, 100 kw, ant. 324 ft.; KLXX: 1270 khz, 1 kw day, 250 w night; KBYZ: 96.5 mhz, 100 kw, ant. 1,000 ft.; KACL: 98.7 mhz, 100 kw, ant. 1,092 ft.

Formats: KKCT: country; KLXX: oldies; KBYZ: classic rock; KACL: oldies

Broker: Media Venture Partners

KDSX(AM) Denison/Sherman and KXIL(FM) Sanger, Tex.

Price: \$6.335 million (\$2.672 million for KDSX and \$3.683 for KXIL)

Buyer: Susquehanna Radio Corp., York, Pa. (David E. Kennedy, president/8.7% owner; Susquehanna Pfaltzgraff Co., ultimate owner); owns/is buying 16 FMs and six AMs
Seller: KDSX: Sock Hop AM 950 Inc.; KXIL: Metrosound of North Texas LLC, Dallas (Richard E. Witkovski, principal); Witkovski owns/is buying KACO-FM Ardmore, KGOK-FM Pauls Valley and KICM-FM Healdton, all Okla., and KDSX(FM) Ferris, Tex.

Facilities: AM: 950 khz, 500 w; FM: 104.1 mhz, 11 kw, ant. 492 ft.

Formats: AM: C&W; FM: classic hits
Broker: George Moore & Associates

KBST-AM-FM Big Spring and KBTS(FM) Midland, Tex.

Price: \$2.8 million

Buyer: Equicom Inc., Austin, Tex. (Dain L. Schult, president); owns/is buying 18 FMs and eight AMs, all in Texas
Seller: David W. Wrinkle, Midland; no other broadcast interests

Facilities: KBST(AM): 1490 khz, 1 kw; KBTS-FM: 95.9 mhz, 8 kw, ant. 482 ft.; KBTS: 94.3 mhz, 8.3 kw, ant. 561 ft.

Formats: KBST(AM): talk; KBTS-FM: country; KBTS: Tejano

KLOO-AM-FM Corvallis, Ore.

Price: \$2.5 million

Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, Radio Division); owns one TV station; owns/is buying 124 FMs and 66 AMs

Seller: Oregon Trail Productions Inc., Corvallis (Lee Jamison, principal); no other broadcast interests

Facilities: AM: 1340 khz, 1 kw; FM: 106.1 mhz, 100 kw, ant. 1,140 ft.

Formats: AM: news, talk, sports; FM: C&W

Broker: Media Services Group Inc.

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Geoff Yang, *Institutional Venture Partners*

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7:45 a.m. - 9:00 a.m.

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Room N250



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KBOA(AM)-KTMO(FM) Kennett, Mo. and KBOA-FM Piggott, Ark.

Price: \$2.1 million

Buyer: Legend Broadcasting Inc., Chicago (Barry Lepp and Scott Krusinski, owners)

Seller: KBOA Inc., Springfield, Mo. (Kenneth E. Meyer, principal); Meyer owns 63.94% of KTWO-AM-FM and KTXR(FM) Springfield, Mo.

Facilities: KBOA(AM): 1540 khz, 1 kw; KTMO: 98.9 mhz, 100 kw, ant. 994 ft.; KBOA-FM: 105.5 mhz, 6 kw, ant. 298 ft.

Formats: KBOA(AM): news, talk; KTMO: C&W; KBOA-FM: progressive country

WBLA(AM)-WGQR(FM) Elizabethtown, N.C.

Price: \$525,000

Buyer: Sound Business of Elizabethtown, Elizabethtown (Lee W. Houser and Bruce E. Dickerson, owners); no other broadcast interests

Seller: Sound Business Inc., Elizabethtown (Lee W. Houser and Arthur S. DeBerry, owners); De Berry owns WAGR(AM) Lumberton

Facilities: AM: 1440 khz, 5 kw day, 189 w night; FM: 105.7 mhz, 6 kw, ant. 387 ft.

Formats: Both: oldies

RADIO: FM

KKPN(FM) Houston

Price: \$54 million

Buyer: Heftel Broadcasting Corp./Clear Channel Communications Inc., San Antonio, Tex. (L. Lowry Mays, president); owns/is buying 133 FMs, 76 AMs and 11 TVs

Seller: CapStar Broadcasting Partners LP; Austin, Tex. (Thomas O. Hicks, owner); owns/is buying 237 FMs and 99 AMs

Facilities: 102.9 mhz, 100 kw, ant. 1,049 ft.

Formats: MOR, oldies, big band

WMXT(FM) Pamplico and WBZF(FM) Marion, S.C.

Price: \$3.8 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman and Lou Dickey, vice chairman); owns/is buying 96 FMs and 40 AMs

Seller: Pamplico Broadcasting LP, Florence, S.C. (Edward Seeger, principal); owns WYNA(FM) Tabor City, N.C.; principals have 66.7% interest in Blue Dolphin Communications of N.C. LLC, which owns/is buying WSEA(FM) Atlantic Beach, S.C., and WMXF(FM) Old Fort and WHCC(AM)-WQNS-FM Waynesville, N.C.

Facilities: WMXT: 102.1 mhz, 50 kw, ant. 500 ft.; WBZF: 100.5 mhz, 21.5 kw, ant. 354 ft.

Formats: WMXT: AC; WBZF: country

Big Three advertising down in '97

The ABC, CBS and NBC television networks showed a 1997 net advertising decline (after agency commissions) of 0.87% compared with 1996, according to figures compiled by Ernst & Young and released by the Broadcast and Cable Financial Management Association.

Total net sales for 1997 were \$9.043 billion, versus \$9.122 billion in 1996. Prime time sales were up almost 6%, to \$4.41 billion. Late night was up 12.3%, to almost \$484 million; early morning was up 16.4%, to \$384 million; daytime was a fraction above flat, at \$1.1 billion; kids was down 3.7%, to \$80.5 million; sports was down 21%, to \$1.76 billion; news was up 3.8%, to \$827 million.

For the fourth quarter, the three-network total was \$2.64 billion, up 10%; prime time was up 6.8%, to \$1.22 billion; late night was up 18.5%, to \$131.4 million; early morning was up 15%, to \$107 million; daytime was up 6.2%, to \$325.3 million; kids was down 3.8%, to \$29.3 million; sports was up 21%, to \$618 million; news was up 1.7%, to \$212 million.

—Steve McClellan

Broker: Media Venture Partners

WHEL(FM) Helen, Ga.

Price: \$800,000

Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, Radio Division); owns one TV station; owns/is buying 124 FMs and 66 AMs

Seller: Southeast Radio Company Inc., Punta Gorda, Fla. (James E.

Martin, president); principals own InterMart Broadcasting, which owns WCCF(AM) Punta Gorda, WIKX-FM Charlotte Harbor, WCVU(FM) Solana, WTPX(FM) Jupiter, WKZY(FM) LaBelle and WWD(FM) Punta Rassa, all Fla.

Facilities: 105.1 mhz, 1.68 kw, ant. 613 ft.

Format: Oldies

WKJX(FM) Elizabeth City, N.C.

Price: \$475,000

Buyer: East Carolina Radio Inc., Eden-

Kelly Callan, Fred Kalil, Frank Higney Dick Beesemyer, Tom Zlaket and Frank Kalil

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ton, N.C. (Lawrence F. and Margaret A. Loesch, owners); owns WZBO(AM) Edenton, WERX-FM and WRSF(FM) Columbia and WOBK-AM-FM Wanchese, all N.C.

Seller: North Carolina Radio Service Inc., Washington (James Bond, president); Bond owns 45% of KSKX(FM) Security, Colo.

Facilities: 96.7 mhz, 3 kw, ant. 286 ft.

Format: Country

Broker: McCoy Broadcast Brokerage

KMQX(FM) Springtown, Tex.

Price: \$125,000

Buyer: Research Educational Foundation Inc., Dallas (Scott Thomas, president/33.3% owner); owns KVTI(FM) Dallas

Seller: The Sister Sherry Lynn Foundation, Marlow, Okla. (Sherry Lynn Austin, principal); no other broadcast interests

Facilities: 98.1 mhz, 380 w, ant. 69 ft.

Format: Dark

WRGR(FM) Tupper Lake, N.Y.

Price: \$35,358

Buyer: Nardiello Broadcasting Inc., Lake Placid (Timothy and Laura Nardiello, owners); Nardiellos and family own WIRD(AM)-WLPW(FM) Lake Placid, N.Y.

Seller: Calvin H. Carr, Crown Point,

Big Deals

Heftel Broadcasting is laying down \$54 million for Capstar's KKPN(FM) Houston, but the buy may be only the tip of the iceberg for the Spanish-language group. Heftel is rumored to be interested in EXCL Communications Inc. (Christopher A. Marks, chairman; Latin Communications Group Inc. [LCG], 80% owner) and may pay as much as \$200 million. for the group. Heftel parent Clear Channel Communications Corp. also is reportedly buying Dame Media's 22 radio stations in a deal valued between \$70 and \$80 million. Dame compliments Clear Channel by bringing five new markets to the company. Officials at Clear Channel refused to comment.

■ Although last week Sinclair Broadcast Group Inc. divested three New Orleans radio stations for \$16 million dollars to clear the way for the closing of its acquisition of Heritage Media, the Group is still not free of obstacles. Sinclair now is putting three radio stations in the Norfolk, Va., market into trust until the closing of its purchase of Max Media Properties LLC. The three stations create a radio-television crossownership problem for Sinclair which already owns WTVZ-TV Norfolk. Sinclair is buying time to find a buyer for the cluster or to get a crossownership waiver from the FCC. The stations going into trust to be overseen by Ralph E. Becker are WGH-AM-FM Newport News, Va., and WVCL(FM) Norfolk.

—Sara Brown

N.Y.; no other broadcast interests

Facilities: 102.3 mhz, 150 w, ant. 1,446 ft.

Format: AOR, contemporary hit radio

CP for KAWU(FM) Newberry Springs, Calif.

Price: \$9,500 plus acquisition of debt

Buyer: B & GRS Partnership, Clayton,

Ga. (William G. Brown and Clifton G. Moor, owners); has applied to build new FMs in Ettrick, Va. and Fairview, Pa.

Seller: Nu Desert Broadcasting Co., Los Angeles (Laurence E. Nightingale, president); no other broadcast interests

Facilities: 103.7 mhz, 6 kw, ant. 75 m.

Formats: Dark

49% of CP for KRYD(FM) Telluride, Colo.

Price: \$10 plus assumption of debt

Buyer: William Varecha, Grand Junction, Colo.; owns KKCO-TV Grand Junction

Seller: Donna Boyle, Morrisville, Vt.

Facilities: 104.9 mhz, 11 kw, ant. -66 m.

Formats: Dark

RADIO: AM

WFAD(AM) Middlebury, Vt.

Price: \$115,000

Buyer: L. Kathryn Messner, Plattsburgh, N.Y.; no other broadcast interests

Seller: Bentley Broadcasting, Middlebury (Mark Brady, principal); Brady is selling WMNM-FM Port Henry, N.Y.

Facilities: 1490 khz, 1 kw

Formats: MOR

Broker: Kozacko Media Services

—Compiled by Sara Brown

Amplification

Sandab Communications LP II bought WOCN-FM South Yarmouth, Mass., for \$1.7 million from Cape Cod Broadcasting Corp. (B&C, March 23).

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SportsFan, Street & Smith's extend cross-media deal

Radio

By John Merli, B&C correspondent

SportsFan Radio and the publication group Street & Smith's have signed a multiyear extension of their cross-media licensing agreement to share resources.

The new arrangement grants to SportsFan's interactive Internet offerings on America Online the right to display editorial content from Street & Smith's Major League Baseball, NFL, NBA, college football and college basketball sports annuals.

SportsFan Radio, a sports talk network, also will broadcast a variety of pro and college football programs and segments co-sponsored by Street & Smith's.

Sal Schiliro, publisher of Street & Smith's Publications Group, says the "powerful electronic media exposure SportsFan provides greatly complements our strong following through traditional newsstand sales." Under the expanded licensing agreement, SportsFan will produce, syndicate and broadcast Street & Smith's branded preview programs for each of the five sports. Throughout each sport's respective season, editorial contributors to *Street & Smith's Annuals* will appear on regularly scheduled radio segments of SportsFan programming.

SportsFan's interactive media properties—@SportsFan on AOL (key-

word: SportsFan) and SportsFan Online at sfan.com—will display selected *Street & Smith's* articles in custom-built "mini-sites" within each property.

Apart from its online activities, SportsFan Radio says that its syndicated sports fare is heard on more than 350 radio stations. It features personalities John Madden, James Brown, Pat O'Brien and Keith Olbermann, among others. Olbermann recently joined the network; SportsFan reports that his daily features are now heard on 78 stations. New affiliates just announced include KFNB(AM) Los Angeles and KTCT (AM) San Francisco. Bloomberg Business Radio, *Sports Business Daily* and *The Daily Racing Form* also provide branded content to SportsFan Radio.

RAB adds agribiz to data pool

Citing \$218 billion in gross cash U.S. agriculture income in last year, the Radio Advertising Bureau Research Library has added extensive agribusiness data for the use of its members. Calling its research library "the most extensive collection of radio marketing data in the world," RAB says its new agricultural business "category file" now is available via its Radio-Link menu on its Website (www.rab.com) or at (800) 232-3131.

"Demand [by broadcasters] for agricultural business information has increased month-by-month during the last year," says Mike Mahone, RAB executive vice president. "In one complete package, this new category addresses the importance of the farming industry to stations in rural markets." RAB's research library also provides member access to data from Simmons Market Research, as well as automotive profiles, choice format profiles and newspaper performance reports along with supplemental graphs and charts.

—John Merli

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Cable has whale of a quarter

Monica, Saddam, Ahab and Cartman all contribute to record numbers for basic

By Donna Petrozzello

Basic cable ratings and household numbers hit all-time highs during first quarter 1998, with particularly high ratings for the week of March 16-22.

On March 16, the cumulative prime time rating for basic cable networks hit an all-time high of 28.9, according to Robert Sieber, Turner Broadcasting System vice president of audience development, and Nielsen Media Research.

Pumped by USA Network's original production of *Moby Dick* and Turner Network Television's World Championship Wrestling *Monday Night Nitro*, the rating beat those networks' previous one-day national peak of 28.2, on Dec. 29, 1997.

Sixteen basic cable programs that night each averaged a million or more households, according to Sieber.

In addition, TNT's wrestling coverage on March 16, which earned a 6.3 rating/4.6 million households, was basic cable's most-watched wrestling coverage to date, according to Sieber and Nielsen data.

Strong ratings for that week capped a particularly strong first quarter for many basic cable networks, some of which saw their best ratings to date.

USA Network ranked first in prime time for first quarter 1998, with an average 2.6 rating/1.8 million homes, according to Nielsen data. In total day, it ranked third, with a 1.0 rating/757,000 households, in the most recent quarter. USA averaged a 2.7 rating in March, which matched its previous all-time high, in January 1995.

The network's performance in first quarter 1998 marks a 30% increase in ratings and a 34% increase in household delivery over first quarter 1997.

USA also claimed basic cable's top-rated program for the quarter with its

original two-part production of *Moby Dick*, which aired in prime time March 15 and 16 and earned an 8.1 rating each night. *Moby Dick* was also basic cable's highest-rated program among adults 18-49, harpooning 11.7 million viewers over two days and, among adults 25-54, drawing 12.5 million viewers over both days.

Based on its first-quarter returns, USA founder and chairman Kay Koplovitz predicted that the network will end the year on top.

"In the past, first-quarter results have predicted the winner for the year," Koplovitz says. "I feel confident that USA will attain basic cable's number-one spot for the full year of 1998 in prime time."

Meanwhile, VH1's ratings and household delivery grew by 50% in total day and during first quarter 1998 over the same period last year.

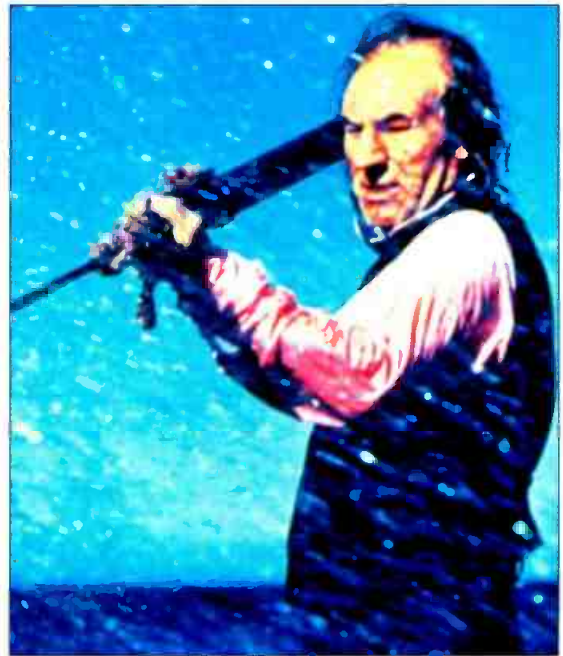
VH1 also saw a 33% gain in prime time ratings and a 40% increase in prime time delivery, up to 0.4/240,000 households from 0.3/172,000 households last year. The results mark VH1's best quarter to date and its seventh consecutive quarter of ratings growth.

"We had our best quarter in history," says VH1 President John Sykes. "I think we're seeing the fruits of our efforts over the past three years to brand VH1 as a focused music service."

All-news is good news

All-news channels also did well during the quarter, prompted by the investigation of President Clinton and escalating tension between the U.S. and Iraq.

Fox News Channel says its first-quarter ratings increased 145% in total



USA's *'Moby Dick'* helped power cable to all-time-high ratings.

day and 168% in prime time compared with the network's performance in fourth quarter 1997. FNC earned a 0.2 rating/49,000 households in total day last quarter and a 0.3 rating/78,000 households in prime time.

During fourth quarter 1997, FNC earned a 0.1 rating/20,000 households in total day and a 0.1 rating/29,000 households in prime time. FNC was not yet rated by Nielsen in first quarter 1997.

FNC's John Moody says the network's insistence on news coverage that "involves fewer talking heads and more on-scene coverage of events" helped to boost viewership.

CNBC's ratings for the first quarter also marked the network's best. The network earned a 0.4 rating/233,000 households in total day for the quarter, a 33% rating increase and 42% delivery increase over the same period last year. CNBC also earned a 0.7 rat-

ing/430,000 households in prime time for the quarter, a 40% increase in ratings and a 73% increase in delivery.

CNN posted its best quarter since third quarter 1995. Prime time ratings were up 22% and delivery was up by 19%, to 1.1/802,000 households from 0.9/673,000 households. In total day, CNN's ratings were up 20% and its delivery up 18%, with a 0.6 rating/416,000 households during first quarter.

CNN's *Larry King Live* gained 20% in ratings and 25% in delivery, and *Larry King Weekend* jumped 83% in ratings and 71% in delivery, according to the network.

For MSNBC, total-day ratings hit 0.3/112,000 households in the first quarter, a gain of 87% over fourth quarter 1997. MSNBC's prime time ratings were 0.4/152,000 households in first quarter, a 59% gain over fourth quarter.

Oh my gosh, they killed the competition

Comedy Central struck ratings gold during the first quarter with hit animated strip *South Park*. The network reported its best ratings ever at 0.4 rating/192,000 households in total day; that was 33% better in ratings and 50% better in delivery over first quarter 1997.

Comedy also increased its prime time ratings by 40% and household delivery by 73%, earning a 0.7 rating/346,000 in first quarter 1998, compared with a 0.5 rating/200,000 households. *South Park* averaged over a 6 rating for the first quarter and was basic cable's top-rated show for four consecutive weeks during the February sweeps.

The History Channel reported its best quarter since its launch in 1995. In total day, History earned a 0.4 rat-

ing/178,000 households, a 33% increase in ratings and 60% increase in delivery over last year. In prime time, it earned a 0.6 rating/294,000 households in the first quarter, a 64% increase in delivery over last year.

Lifetime Television also celebrated the best quarter in its 14-year history. In prime time, the network averaged a 1.8 rating/1.2 million households for the quarter, an increase of 20% in ratings and 25% in delivery over last year. In total day, Lifetime averaged a 1.0 rating/672,000, a 25% ratings increase and 19% increase in delivery.

"These numbers are a solid start to what we believe will be Lifetime's biggest year yet," says Doug McCormick, president of Lifetime. "We're expecting upward ratings trends to continue with more original movies, the premiere of prime time drama and comedy and the second season of WNBA coverage." ■

TCI banks on digital boxes

Paints upbeat picture for investors, but projects flat first-quarter cash-flow growth

By Price Colman

TCI's biggest challenge over the next three years will be whether it can achieve ambitious goals without exhausting its staff.

The outlook TCI presented at its conference for lenders and investors in Denver last week was upbeat. It unveiled the first key element of its plan to have others help to pay for advanced digital set-top boxes—a deal to provide financial services to digital subscribers. The company projects it will have as many as 1 million subscribers for TCI Digital Cable by the end of the year, up from about 150,000 currently.

In addition, the nation's largest cable company predicts it will have as many as 100,000 subscribers for its @Home high-speed data service by the end of



TCI Chairman John Malone (l) and president Leo Hindery faced investors and lenders in Denver last week with great expectations for 1998.

1998, a big increase from the 10,000 it now reports.

But TCI is changing the way it markets @Home. Rather than pitch it to some 3.5 million homes it intends to pass with two-way upgraded systems in 1998, the company will focus on the

San Francisco Bay Area and Seattle, where it has a total of about 2.4 million subscribers.

The change in approach underscores the risks inherent in the MSO's ambitious rollout plans for digital cable and @Home. When asked what he consid-

ers the biggest risks, TCI President Leo Hindery said "fatigue" of TCI employees scrambling to accomplish so much so quickly.

"He never mentioned execution risk," said one startled—and bullish—cable analyst. "The biggest risk here is whether they can pull this thing off as quickly as they're boasting."

The MSO is pulling out the stops to do just that. It continues to slash costs, but as a result projects flat year-to-year first-quarter cash-flow growth and only modest growth in cash flow for the remainder of the year, Hindery

said. (See "Top of the Week.")

Meanwhile, TCI continues to fatten its subscriber rolls, adding about 100,000 new customers in the first quarter. For the year, TCI projects customer growth of 2%-2.5%. The company is also reducing debt, partly by pass-

ing much of it off into various joint ventures it is creating.

Bill Fitzgerald, executive vice president, corporate development, says that once TCI has consummated the 12 partnerships it has announced, it will have sloughed off about \$4.6 billion of its \$14 billion debt, further decreasing its debt-to-cash-flow ratio, which now stands at about 4.76:1. Hindery says that Duff & Phelps Credit Rating recently upgraded TCI debt to investment grade and that the company is working with Moody's with an eye toward a similar upgrade.

TCI is also ramping up its capital expenditure program, focusing on rebuilds and upgrades of its cable plant. During 1997, TCI capital expenditures totaled about \$540 million, with only about \$52 million of that going toward rebuilds and upgrades. This year, the total capital expenditure budget is \$1 billion-\$1.2 billion, with \$400 million going to rebuilds and upgrades and \$150 million-\$200 million going to the digital cable rollout. The digital cable portion doesn't include the \$625 million that TCI expects to spend this year for cur-

rent-generation digital set-top boxes.

Banking on cable

In Denver last week, TCI barraged lenders, investors and media with a torrent of good news about how far it has come in a short time. Announcement of a deal among BankAmerica, Intuit, TCI and @Home Network (of which TCI owns a 40% chunk) to deliver financial services via television was one bit of the news that TCI delivered.

Initial terms, under an agreement in principle among the four companies, call for the partnership to use advanced digital set-top boxes to provide an array of financial services to subscribers of TCI Digital Cable. @Home also will offer the services, which will be largely free, to TCI subscribers to @Home.

Services include account balance information, transfer of funds between accounts at participating institutions, electronic bill presentation and payment, investment management, shopping and applying for mortgages and consumer loans, preparation and filing of taxes and access to other financial

services that BankAmerica and other financial institutions will provide.

In return, BankAmerica and Intuit will provide TCI Communications—TCI's cable arm—with "substantial" up-front payments to help TCI purchase new set-top boxes. Those payments are the first that TCI has generated in its effort to reduce the cost of the set-tops and to help drive faster, deeper penetration of the boxes and the new interactive services they will enable.

Since TCI Chairman John Malone announced TCI plans late last year to buy 5 million-11 million of the boxes as part of a larger \$4.5 billion, 15 million-box order by top MSOs, he has stressed his intention to get others to help pay for the devices.

The deal with BankAmerica and Intuit is a first and important step, but many key details of the arrangement are unclear or haven't yet been hashed out. Among them are how much the payments will be, the name of the company created by the partnership and where it will be based. TCI interest in the newly created company will be held in TCI Ventures Group.

Bruce Ravenel, newly named vice president of interactive ventures at TCI Communications (TCIC), says that the set-top box payments are just the first in a series of transactions TCI will conduct to help reduce what it pays for the boxes.

"Yes, there will be more deals. Some will be payments, some revenue sharing and some possibly a mixture of other models," Ravenel says.

TCI Digital Cable represents the biggest opportunity and challenge for TCI. During one of his presentations, Malone displayed a chart showing that the digital cable product should generate about \$16.05 per customer per month after expenses. But lenders featured on a footnote to the chart which disclosed that the projections don't include fixed costs and marketing, general and administrative costs.

"It's interesting what they're not saying," said one banker. ■

TCI over the slump

Clearly emerging from a months-long financial slump, Tele-Communications Inc. exceeded cash-flow targets during the fourth quarter and easily hit its financial goals for full year 1997.

But there was one danger sign in the fourth-quarter results—extremely low revenue gains—that shows the MSO faces big challenges to maintaining that pace of cash flow growth.

For the three months ended Dec. 31, TCI's cable unit generated \$743 million in cash flow, up 20% excluding the effects of system acquisitions of \$616 million during the disastrous fourth quarter of 1996. That comfortably exceeded the \$730 million goal the MSO had been targeting. The company also added 155,000 subscribers during the quarter, reversing months of decline and more than doubling a target set last November.

Revenues during the quarter grew a mere 2% to \$1.6 billion. That suggests the MSO's gains are coming from cost reductions, not strong growth. And this year, as normal marketing spending kicks back in and the rollout of digital and Internet services calls for an even greater push, fat cash flow gains won't come easily.

Still, TCI's cable cash-flow margin jumped a huge 6.8 percentage points from 38.7% to 45.5% and the company's leverage dropped sharply from 6.1 times cash flow to just 4.7. The company ceased disclosing pay TV subscribers after losing more than one million units in 12 months so fourth-quarter performance isn't known.

Companywide, TCI posted a net loss of \$392 million versus a \$722 million net profit in 1996, while revenue dropped 11% from \$2.2 billion 1996 to \$1.9 billion last year. TCI said overall revenue fell primarily because of the transfer of Liberty Media Group's electronic retailing business to USA Networks Inc. and the spinoff of TCI's satellite business, both in December 1996.

For the full year, TCI's companywide revenue fell 6% to \$7.6 billion because of the asset transfers. Cash flow jumped 31% to \$3 billion.

—John M. Higgins

Errata

A box accompanying the March 23 cover story on HBO incorrectly said that Tom Hanks won an Academy Award for his performance in "Apollo 13." Hanks won Oscars for "Forrest Gump" and "Philadelphia."

Start-ups burn DCI's cash

Established channels continue to drive revenue

By John M. Higgins

Start-up businesses have drained away more cash from Discovery Communications Inc., slicing the programmer's cash flow in half during 1997.

For the 12 months ended December, DCI posted a 30% increase in revenue, to \$860 million, about half of that coming from the domestic operations of core network Discovery Channel plus The Learning Channel; the rest came from retail stores and smaller foreign operations. But losses in "developing assets" doubled, to more than \$200 million, slicing companywide cash flow in half, to just \$32 million.

This is only the second time privately held DCI has detailed its finances publicly. For the past two years, major shareholders Cox Communications Inc. and particularly Liberty Media Corp. have pushed the programmer to disclose results to draw attention to the value of their DCI holdings.

The U.S. Discovery Network continues to be the huge driver for DCI. Revenue increased 18%, to \$408 million, while cash flow rose 17%, to \$208 million. That left the network with a 51% cash-flow margin, strong even by cable network standards—although down one point from 1996.

The much smaller TLC showed strong gains, with revenue jumping 43%, to \$152 million, and cash flow rising 72%, to \$39 million. TLC generated \$58 million in losses after DCI acquired the network from the bankrupt Financial News Network Inc. for some \$30 million in 1991, but it has generated strong profits for the past two years. It now has recouped the initial losses. Five-year-old network Discovery Europe and four-year-old Discovery Latin America are also squeezing out small profits.

Combined, the "developed" networks generated \$258 million in cash last year. But the company has started up a raft of U.S. networks—primarily aimed at digital cable tiers—such as Discovery Science, Discover Civilization and Discovery Health. The start-ups are burning through huge amounts of cash.

The big drain appears to be Animal Planet, a network aimed at analog tiers that offered a \$5-per-subscriber launch fee in 1996 and 1997. DCI didn't disclose specific results, but the 37 million-subscriber start-up appears to

account for much of the surge in losses for the year. DCI also spent \$20 million to buy a controlling interest in Travel Channel from Paxson Communications late in the year.

Another hole in the income statement is Discovery's retail operation. The company spent \$40 million two years ago for the ailing 110-store Nature Company chain and plans to remake most of them as Discovery

Channel stores. DCI, which has built a single \$20 million showcase store in Washington to serve as an anchor for the retail operation, could spend another \$40 million remodeling and remerchandising Nature Company stores over the next few years.

To DCI Chairman John Hendricks and his MSO partners, the premise is to reinvest constantly, using Discovery Channel as a fat cash pump to feed new ideas and ventures. Some ventures—such as a CD-ROM unit—stumble, but the jury is still out on most of them. The company pays no dividends to its partners; that means the company has substantially increased its debt load. Debt doubled last year, to \$605.8 million.

The company likes to characterize its leverage as merely 2.3 times cash flow from developed assets, but it's more like 20 times companywide cash flow.



Jones, Bell Canada meet in court

Battle over Jones's choice of in-house high-speed Internet connection service

By Price Colman

The Jones Intercable-Bell Canada International court date last week may not have produced a ruling, but it did paint a vivid picture of how the relationship between the two companies had deteriorated.

Derek Burney, Bell Canada International's chairman, provided the first public acknowledgment by Bell Canada executives that the company's 30% stake in Jones was "a bad investment."

Robert Kearney, director at Jones and former president of Bell Canada International parent Bell Canada, testi-



fied that Jones Intercable's decision to go with a subsidiary's high-speed data service "is going to have a devastating effect" on Jones.

Bell Canada subsidiary BCI Telecom Holding (BTH) and Jones are at war over Jones's selection of Jones Internet Channel as the provider of high-speed Internet connection. Jones Internet Channel is part of Jones International, the programming arm of Jones Intercable that's privately held by Glenn Jones. BTH contends that the contract between Intercable and Jones Internet Channel is "self-dealing" and violates the shareholder agreement that is part of the equity stake in Jones that BTH bought in 1994.

BTH is seeking an injunction in U.S. District Court in Denver to halt Intercable's use of the service. Failing that, BTH has asked for a jury trial. If BTH

obtains the injunction or the jury trial, it could pave the way for renegotiation of the contract with Jones, likely on terms that would be more favorable to BTH, and could allow BTH to force Jones to use the high-speed data service Sympatico, developed by Bell Canada subsidiary Bell Emergis.

A Jones shareholder, Leslie Susser, has sued Glenn Jones and his hand-picked board members in a seven-count derivative action. Susser, who is seeking unspecified damages, claims that the defendants conspired to breach the shareholder agreement.

Burney, during his testimony, denied that Bell Canada has tried to recruit others, including Newberger Berman, another large institutional investor, to sue Jones.

U.S. District Court Judge Richard Matsch (who handled both Oklahoma City bombing trials) is handling the injunction hearing. He was, at times, more referee than judge, fielding numerous objections from defense attorney Martin Perschetz of the New York law firm Shulte, Roth & Zabel. Matsch frequently was compelled to oversee courtroom etiquette, prompting witnesses not to answer before Perschetz had finished his questions.

Testimony focused on whether

Jones Internet Channel is a programming service, as Jones contends, or a distribution service, as BTH argues. On a deeper level, the dispute is a fight between Burney and Glenn Jones for control of Jones Intercable.

BTH, seeking entry into U.S. markets to offer high-speed data and telephony services, bought a 30% stake in Jones Intercable in 1994 for \$260 million. BTH bought in at \$27.50 per share—when Jones shares were trading in the mid-teens—on the expectation that the per-share value would appreciate. BTH also paid Glenn Jones \$51 million for the right to buy out his Class B shares after seven years. At the current price for Jones shares—about \$17—BTH would have to pay some \$65 per share to buy out the B shares under a formula outlined in the control option.

BTH produced four witnesses supporting various aspects of its case. Burney, who became visibly angry at one point, testified that Intercable executives essentially thwarted his efforts to have the data-service issue decided by a vote of “unrelated” directors—essentially those not picked solely by Glenn Jones. BTH contends that under the shareholder agreement, the matter should have been decided only by unrelated direc-

tors, not the full board. BTH eventually lost on a 7-5 vote by the full board.

Daniel Somers, former Bell Canada CFO and now AT&T CFO, testified that, in negotiating the deal, he sought to draw clear lines between the cable distribution system and content but that during those negotiations he did not specifically discuss a high-speed data service. Somers also contradicted Burney’s earlier testimony that the BTH-Jones deal was expensive and a poor investment.

Former Jones Financial Group executive Pat Lombardi gave the testimony most potentially damaging to Intercable’s case. He said that while he was still at Jones, executives there characterized Jones Internet Channel as essentially part of the core Jones business, not as a programming service.

Under the agreement, Jones has the right to program six channels, while BTH has the right to program two. “This was in essence the afterlife for Glenn Jones,” Lombardi testified. “In the event [that] control of Jones Intercable passed to BCI, it was the basis upon which Jones International would have an outlet on Jones systems.”

Kearney, under questioning from BTH attorney James Lyons of Denver law firm Rothgerber, Appel, Powers &

MTV looks at longer attention spans

Think of it as a more democratic, informational MTV.

Later this spring the network will roll out a two-hour prime time music block designed to give viewers more insight into the content and the artists in its music videos. The block replaces MTV’s regular rotation of music videos.

Starting April 6, MTV rolls out *Say What?* and *Artist’s Cut*. In *Artist’s Cut*, musicians talk over the soundtrack to tell viewers where their video was shot, why the concept appealed to them and what they were thinking as it was being made. In *Say What?*, MTV scrolls the lyrics of songs featured in music videos at the foot of the screen. *Artist’s Cut* debuts at 8 weeknights, followed by *Say What?* at 8:30 p.m. The shows are among 20 in development at the network this year.

MTV will follow the new shows with updated episodes of its artist profile series *Rockumentary Re-Mix* from 9 to 9:30 weeknights. Beginning in May, the series takes on themed programming weeks such as Rehab Week, with profiles of the Red Hot Chili Peppers, Stone Temple Pilots and Rolling Stones.

At 9:30 p.m., MTV unveils *Top Ten Video Requests*, a half-hour of the 10 most-requested videos. Viewers can vote by phone, via the MTV Website or at MTV’s interactive booth in its Times Square studio in New

York. As bumpers between videos, MTV will air footage of viewers voting for their favorite videos and talking about song lyrics.

Brian Graden, MTV executive vice president of programming, says that the prime time music block illustrates MTV’s intent to “make music an integral part of everything we do, to revolutionize the presentation of music videos and continually showcase new artists and new styles.

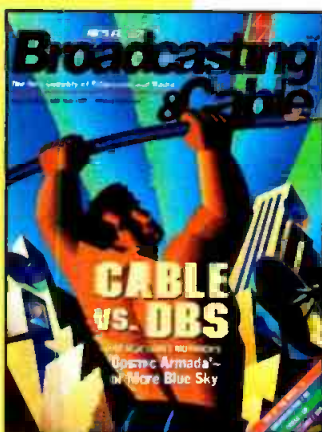
“We don’t want watching music videos to be a passive experience,” Graden says. “Today’s MTV viewer wants information, not hype. We also want to create an MTV that belongs to the viewer and gives the viewer control. We’ve had top 10 video countdowns before, but those choices weren’t based on what viewers said they wanted to see.”

Starting in May, MTV will add short bumper segments, or “video histories,” in which featured artists discuss the history of their work in music videos. MTV has also created “videographies,” in which a video appears in a corner of the screen while bulletins of facts about the artists scroll around it. On weekends, MTV will be introducing four-hour blocks about various artists—their lives and careers—told through videos and interviews.

—Donna Petrozzello

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Our May 4 NCTA Convention Issue will update readers on where cable stands in delivering promises – promises to offer scores of new channels through digital technology; high-speed Internet access via cable modems, and cable telephony. But these promises are not new. Is 1998 the year that cable will deliver?



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Johnson, testified that he could never get a straight answer from Glenn Jones or other Intercable executives about whether they had considered competitive high-speed data services and whether Glenn Jones saw Intercable as a "captive cable company" that was going to have to deliver its customers to Jones Internet Channel.

Kearney also raised questions about conflict of interest involving Jones General Counsel Elizabeth Steele, who also represents Jones International. Kearney said that Steele was "rewriting history" when she characterized the data service issue as being subject to full board vote.

Under redirect examination by Per-

schetz, however, Kearney was unable to cite specific documents supporting his assertion that the data service issue was subject to a vote by unrelated directors.

Matsch, after declining to hear a motion from Jones's lawyers as to whether they needed to present a defense, scheduled the continuation of the hearing for April 6. ■

Yankees aren't on the block, says Dolan

By Paige Albiniak

Cablevision CEO James Dolan last week discounted rumors that his company was negotiating to buy the New York Yankees.

"We are not purchasing the Yankees," Dolan said at a press briefing in Washington. But it wasn't for lack of interest. "They are not for sale, as

[Yankees' owner George] Steinbrenner has said. If they were, we would be one of the interested parties."

Cablevision's Yankees contract is up for renewal in 1999, and Cablevision is negotiating to extend that date, Dolan said. The MSO airs Yankees games on its Madison Square Garden network, which Cablevision purchased last year.



Cablevision CEO James Dolan says the New York Yankees aren't for sale, but if they were, he would like to buy the club.

If Cablevision ever does get its hands on the Yankees, the franchise will be the fifth Major League Baseball team to be bought by cable. Time Warner picked up the Atlanta Braves when it acquired Turner Broadcast Systems in 1996. The Walt Disney Co. purchased the Anaheim Angels two years ago, and Rupert Murdoch's News Corp. two weeks ago finalized its deal to buy the Los Angeles Dodgers for an estimated \$311 million. In addition, Tribune Co., owner of superstation WGN, owns the Chicago Cubs.

Analysts estimate that the Yankees are worth \$500 million-\$700 million.

Dolan was visiting with reporters to discuss Cablevision's telephony businesses: its Lightpath business-to-business phone service and Optimum residential service. Dolan says he is pleased with Optimum's success so far: out of 5,000 homes passed in Long Island, 12% (600 customers) have picked it up. Cablevision plans to roll out the service to the rest of its three market clusters in five states over the next two years.

Cablevision offers discounts on cable service to those who subscribe to both cable and phone service. The discounts depend on the amount of local phone service the subscriber uses.

"No consumer is confused by the concept of cutting your cable bill in half," Dolan said. ■

25 PEOPLE'S CHOICE Top Cable Shows

Following are the top 25 basic cable programs for the week of March 16-22, 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.

Rnk	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Share
1	Movie: 'Moby Dick,' Part 2	USA	Mon	8:00p	120	8.1	6.0	5,923	11.6
2	WCW Monday Nitro	TNT	Mon	10:00p	61	6.3	4.7	4,615	9.8
3	South Park	COM	Wed	10:00p	30	6.0	2.9	2,887	9.5
4	WCW Monday Nitro	TNT	Mon	9:00p	60	5.6	4.2	4,097	8.1
5	NASCAR/Transouth Financial 400	ESPN	Sun	12:30p	240	4.8	3.6	3,568	11.8
5	WCW Monday Nitro	TNT	Mon	8:00p	60	4.8	3.6	3,528	7.5
7	WWF Special	USA	Tue	10:00p	60	4.6	3.4	3,327	7.9
8	Rugrats	NICK	Tue	7:30p	30	4.5	3.3	3,238	7.4
9	WWF Special	USA	Tue	9:00p	60	4.2	3.1	3,068	6.3
10	Rugrats	NICK	Thu	7:30a	30	4.1	3.0	2,938	6.8
11	Thunder	TBS	Thu	9:06p	61	4.0	3.0	2,933	6.0
11	Rugrats	NICK	Wed	7:30p	30	4.0	2.9	2,887	6.8
13	Rugrats	NICK	Sat	8:00p	30	3.9	2.9	2,796	7.0
14	All That	NICK	Sat	8:30p	30	3.8	2.8	2,724	6.6
15	Rugrats	NICK	Sun	10:00a	30	3.7	2.7	2,649	10.6
16	Thunder	TBS	Thu	8:05p	61	3.6	2.8	2,704	5.9
16	Angry Beavers	NICK	Sun	10:30a	30	3.6	2.7	2,612	10.3
16	Rugrats	NICK	Mon	7:30p	30	3.6	2.7	2,604	5.8
16	Doug	NICK	Tue	7:00p	30	3.6	2.6	2,551	6.1
16	South Park	COM	Sat	10:00p	30	3.6	1.8	1,739	6.4
21	Doug	NICK	Wed	7:00p	30	3.3	2.4	2,394	5.9
21	Doug	NICK	Thu	7:00p	30	3.3	2.4	2,389	5.8
21	Doug	NICK	Mon	7:00p	30	3.3	2.4	2,370	5.6
21	Hey Arnold	NICK	Sun	11:00a	30	3.3	2.4	2,358	9.3
21	Kenan and Kel	NICK	Sun	6:30p	30	3.3	2.4	2,344	5.7

Sources: Nielsen Media Research, Turner Research

Discovery's 'Challenge'

Grueling race draws on filmmakers' endurance

By Donna Petrozzello

They may be the toughest programs to shoot. But Discovery is hoping they're also some of the most compelling to watch.

On April 19-21, Discovery Channel will present *Discovery Channel Eco-Challenge Australia*, a five-hour miniseries that documents a grueling physical and mental endurance race run by amateur athletes through environmentally sensitive terrains.

Filmed in Australia last August, *Eco-Challenge* features 48 teams from 15 countries trekking nonstop across 335 miles of Great Barrier Reef and Australian outback, rain forest and mountains. Of the 48 four-person teams competing, 29 teams finished. The fastest team, from New Zealand, finished in five days and 19 hours; other teams needed nearly 10 days to reach the end.

The race tests not only endurance but also the ability of teams to race through terrain and leave it in pristine condition. Racers are required to haul out all their trash, including human waste. A team that leaves anything behind is disqualified.

"While Ironman competitions emphasize physical strength, this race



'Eco-Challenge Australia' was an endurance test for the participants and the Discovery crew.

is equally challenging but more spiritual," says Mark Burnett, who founded *Eco-Challenge* six years ago.

The race was almost as demanding for the 20 camera crews as it was for the athletes. Crews shot more than 500 hours of videotape, which were edited to five hours for Discovery.

TV and film producer/director Jim Milio of MPH Entertainment directed camera crews for the Australian race and served as one of the program's executive producers. Milio, whose TV credits include directing the series *Rescue 911* for CBS, says crews adapted their equipment to meet treacherous shooting conditions, using special mini-jib arms built to shoot racers

climbing rocks and cliffs.

Other crews shot from helicopters to track racers through spaces too cramped to allow vehicular access. Some crew members shot footage on horseback from betacam cameras hoisted on

their shoulders. Some used night-vision lenses to follow teams, according to Milio.

Crews lived in on-site campers for 10 days, Milio says, working 16-hour days and waiting for food deliveries that came every three days. "This was a dream job for some crews," says Milio. "They were able to use their instincts to bring in the best footage, and some of the shots are staggering."

Next month's presentation of *Eco-Challenge* marks Discovery's second year with the race. Sponsors for *Eco-Challenge Australia* include Isuzu, Qantas, MasterCard and AT&T. Discovery is sponsoring the next *Eco-Challenge* race, which will be run in Morocco in October.

"These adventure racers are amateurs who devote weekends and nights to training," Milio says. "They are just people pushing themselves to the outer limits of physical and mental endurance to see what they are truly made of, and I think viewers enjoy watching the personal aspect of the race."

Discovery Channel Eco-Challenge Australia airs 9-11 p.m. ET April 19-20 and from 10 to 11 p.m. ET on April 21.

Latin multichannel penetration wanes

After having a hot year in 1996, Latin American multichannel penetration growth cooled off last year. That penetration stands at 18%, which translates to 15.2 million households, according to a recent audit. That is only a 7% increase over the 14.2 million households reported in 1996.

Granada on global production trail

UK media group Granada's U.S. division, Granada Entertainment USA (GEUS), will co-produce 13 TV movies for Showtime. Each film has a \$4 million budget, with production costs shared equally by the companies as part of a three-year agreement. Granada is looking for UK broadcast partners for the project.

NFL Europe League to launch in April

The World League of American Football will relaunch in



April as the NFL Europe League. The new league has added German commercial broadcaster SAT 1 and Spanish regional channel TV3.

CTW in Chinese deal

The Children's Television Workshop is co-producing two educational series with China Educational TV (CETV) and Shanghai TV (STV). The companies will produce *Love Science*, a Mandarin-language version of the U.S. show *3-2-1 Contact*, and *Kingdom of Numbers*, a local format of CTW game show *Risky Numbers*. The series will be shown on CETV affiliates in China and STV in Shanghai.

Sundance heads for France

PolyGram Filmed Entertainment-backed Sundance Channels are in advanced carriage negotiations with Canal+'s French DTH service, Canalsatellite. Sundance plans to eventually have up to 20 theme channels across Europe. Documentaries will constitute 15% of the channel's airtime.

—Michael Katz

Tektronix earnings rebound

Video and networking division posts profit after cutting costs, improving margins

By Glen Dickson

Tektronix Inc. has reported a jump in earnings for the third quarter of fiscal year 1998 compared with last year, including a small profit for the company's long-lagging video and networking division.

While Tektronix doesn't give individual earning figures for its color printing, test and measurement, or video and networking businesses, any profit for VND is a big step. The division, which supplies switchers, routers, video servers and nonlinear editors to broadcasters and post-production houses, hasn't been in the black for two years.

After posting a 10% drop in sales for first quarter 1998, Tektronix cut 250 jobs from VND and took a \$60 million charge in the second quarter to cover cost reduction and inventory control efforts. And in December 1997, Tek Chairman Jerry Meyer predicted that the division wouldn't post a profit until the fourth quarter of fiscal 1998.

Tektronix VND President Tim Thorsteinson says the VND turnaround strategy announced in December, which included dropping some outdated analog products in Tektronix's



Shipments of Tektronix's Profile video server are up 50% for third quarter 1998 from a year ago.

Grass Valley line, already is proving successful.

"We've improved margins and reduced expenses, and we have a lot of product development initiatives underway," says Thorsteinson, who has been heading VND since Lucie Fjeldstad left in August 1997. "We're very positive about our turnaround of the business at this point."

Overall, Tektronix's performance for the third quarter was up 19% compared with a year ago, with earnings of \$34.2 million, or 68 cents per share, compared with \$28.8 million (58 cents per share) in third quarter fiscal 1997. Revenue was \$517.6 million for the period, up 8% from revenue of \$478.9

million a year ago.

Tektronix VND posted a small profit despite a drop in sales, from \$101.7 million in third quarter fiscal 1997 to \$93.7 million for third quarter fiscal 1998. Thorsteinson attributes the drop to a decline in VND's netstation business, which provides computer networks to financial institutions.

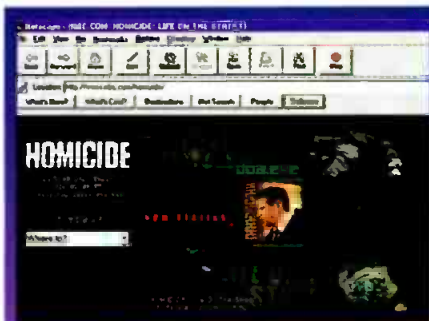
Lawrence Harris, an analyst with Jackson Partners & Associates, supports Thorsteinson's explanation. Harris estimates that netstation revenue of \$120 million-\$125 million for fiscal 1997 will drop to \$60 million-\$65 million for fiscal 1998. "There's been a significant level of decline in the netstation business," he says. "Although there's been an improvement in sales of Profile servers, those are masked within the VND numbers."

Thorsteinson says that shipments of Tektronix's Profile video server increased 50% in the past quarter compared with third quarter 1997—a big contributor to VND's move into the black.

"Profile's becoming more of a mainstream product," he says. "It's out of the early-adopter phase, as more and more people are moving to server-based technology in their facilities. We expect that trend to continue and grow."

Improvements in networking technology and reductions in the cost of RAID storage are making the Profile more attractive to a broader group of customers, Thorsteinson says, and are leading to more multiple-unit orders from individual facilities. Tektronix is currently beta testing its MPEG-2 4:2:2 upgrade to the Profile and is on schedule to begin shipping it in early May.

One of the HDTV products that Tek will show in Las Vegas is a hi-def version of its Grass Valley Master 2100 switcher. The company shipped 50 units of this version in the last quarter. ■



NBC's 'Nightly News with Tom Brokaw' is using Digital Projection's Power 5dv multimedia projectors.

technical manager for nightly news. "Brightness is such a key factor, and with this new projection technology we are actually turning the light output down," Cooper says.

Projection project

NBC has bought high-end, all-digital multimedia projectors from Digital Projection, Kennesaw, Ga. The projectors will be used for *Nightly News with Tom Brokaw* as well as for *Dateline NBC* and *NBC News at Sunrise*.

A 5000-ANSI lumen Power 5dv unit from Digital Projection has been rear-mounted on a *Nightly News* six by eight foot video screen to project live video and composite graphics during newscasts, says Gary Cooper, NBC technical manager for nightly news.

"Brightness is such a key factor, and with this new projection technology we are actually turning the light output down," Cooper says. —Glen Dickson

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Satellite Broadcasting
and Communications
Association's
SkyTRENDS Program



Wednesday, April 15, 1998

9 AM - 5:30 PM

Marriott Marquis Hotel • New York, NY

Featured Luncheon Speaker:

Christie Hefner, Chairman and
CEO, *Playboy Enterprises, Inc.*

Panels:

- *The Cutting Edge: Satellite's New Frontiers*
- *The Business of DBS: A Wall Street Perspective*
- *Pay-Per-View and Event Marketing: DTH's Unique Advantage*

Research Presentation:

- "Satellite's Story"
Bruce Leichtman,
The Yankee Group and
Evie Haskell, SkyTRENDS

Interviews With:

- Charlie Ergen, *EchoStar Communications Corp.*
- Eddy Hartenstein, *DIRECTV*
- Stan E. Hubbard, *U.S. Satellite Broadcasting*
- Dan O'Brien, *PRIMESTAR*

Additional Events:

- *Education: "Satellite TV: The Whole Picture"*
Tuesday, April 14, 1998
9 AM - 12 Noon
- *Marketing: "New Satellite Products: Distribution Channels for the Next Millennium"*
Thursday, April 16, 1998
8:30 AM - 3:15 PM

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Technology

Sony, EDS target asset management

Two companies team up for end-to-end solution

By Glen Dickson

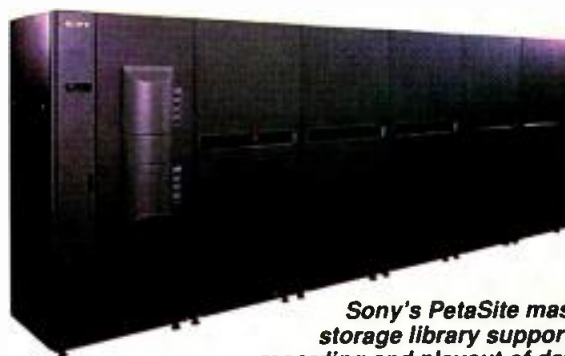
Sony Electronics and Dallas-based information services giant EDS have signed a joint U.S. marketing agreement to sell a complete digital asset management system to U.S. broadcasters, cable networks and post-production houses.

The system will marry Sony's PetaSite mass storage library and DTF tape drives with EDS's Media Vault

will be able to meet broadcasters' asset management needs, Segawa says. "It will give them a combination beyond nearline storage or archiving—an end-to-end solution that can repurpose assets, whether they be audio, video, film, graphics, text or MIS data," he says.

The agreement marks a significant effort by EDS to gain new business in the broadcast market. The company already generates \$15 billion in annual revenue managing data for clients such as *Fortune* 500 companies, along with media concerns like Dow Jones and A.H. Belo.

"Everything [in entertainment] is becoming digital data, and Sony's products in the media area are evolving so rapidly," says Charles Ansley, president of EDS's com-



**Sony's PetaSite mass
storage library supports
recording and playout of data
on Sony DTF tapes.**

software to control the archiving and accessing of digital content, such as digital video and audio, within a television plant. Sony and EDS will demonstrate the asset management system at NAB '98 in Las Vegas, where the system will also be running Avalon's Archive Manager software.

As Sony's traditional broadcast customers move to digital tape and non-linear storage/playback devices such as video servers, they are looking for efficient ways to archive their material in the digital domain and to easily access and repurpose their content, says Ichiro Segawa, Sony's vice president of data systems.

Segawa thinks that Sony's DTF data tape, which is based on Digital Betacam and has a comparable transfer rate of 96 Mb/s, is the answer on the hardware side. But he says that Sony still needed software expertise to take full advantage of the format.

By using EDS's object-oriented software with DTF hardware, Sony

communications industry group. "We want to combine their hardware with the things EDS is historically good at," Ansley says that EDS is testing Sony's PetaSite system in its Dallas laboratory, and the two companies hope to announce a major broadcast sale at NAB '98. "The early adopters more than likely will be larger clients, such as top 10 media companies," he says.

While prices for the EDS software in the system depend on individual customers' database needs and long-term service requirements, Sony says the PetaSite hardware starts around \$230,000 for a 5.4 terabyte system with two tape drives and a stock of 130 DTF tapes. PetaSite differs from Sony's established LMS library system for program playback in that it is modular and can be scaled up at a cost of \$31,000 per DTF tape drive, says Frank Jones, product manager for Sony data systems. The DTF tapes cost about \$100 apiece. ■

Broadcasting & Cable's *Tele*media

THE CONVERGENCE OF TELEVISION, RADIO AND NEW MEDIA

Online Gaming

Sony Online punches ticket to The Station

Game Website spun off into stand-alone unit

By Richard Tedesco

Sony Online Entertainment plans to aggressively push its online gaming business on The Station, the Internet scion of Sony Corp. of America and Sony Pictures Entertainment.

As a new stand-alone unit, Sony Online Entertainment aims at accelerating its business model by balancing intellectual and blood-and-guts games for pay in tournament play, according to Lisa Simpson, newly appointed president of Sony's online unit. Sony Online will cull properties from the Sony Pictures and Columbia TriStar libraries for online game development, says Simpson, citing the *Dating Game* TV series and the feature film "Men in Black" as prime candidates for translation to online games.

Simpson emphasizes the game show format, which has proved so successful with online versions of *Jeopardy!* and *Wheel of Fortune*. But Sony Online also seeks to build its online gaming pres-



ence through acquisition. She cites Berkeley Systems' *You Don't Know Jack* as a "fabulous" property for The Station, but declined to comment on conversations with the company. "Our profitability lies in these games," says Simpson. "We have an audience that's very interested in games of skill and knowledge and, in some cases, trivia."

So naturally, *Jeopardy* and *Wheel of Fortune* will drive the tournament strategy that Sony plans to use to create a pay model for PC users who want to compete for prizes at \$1 to \$5 a pop. Derivatives of *Jeopardy* are also planned for development by Sony, which recently introduced two word

games—*Take Five* and *Out of Order*—from BoxerJam Productions.

Sony intends to introduce as many as 12 games to The Station this year, including two role-playing games and chess and checkers. Simpson says various subscription and pay models will be explored.

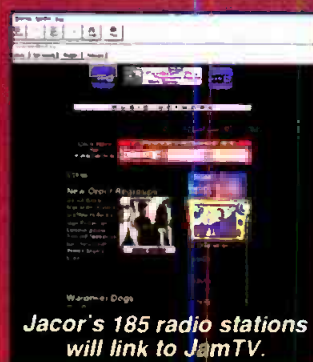
The enthusiastic response to the Tanarus tank combat game Sony rolled out in January for a \$9.95 monthly subscription fee suggests online gold. Fighting in multiplayer Tanarus battles online also requires PC users to pay \$19.95 for a CD-ROM to supply a 6 MB file of graphics to their Pentiums. But a beta-user base of 100,000 convinced Sony it was on the right track in diversifying beyond the intellectual realm. The number of prepaid Tanarus players it signed up—5,000—suggests that Sony can sell subscriptions for action games.

Its target demographic of PC users ages 18-34 is not unusual, but the 48% participation it claims from women

Jacor Jams

JamTV is expanding its online radio station affiliate network to more than 320 stations, with the addition of Jacor Communications' 185 FM and AM stations.

JamTV is putting the finishing touches on plans to launch an on-demand music video site with *Rolling Stone* early next month. Several hundred music videos will be available when the site (www.rollingstone.com) debuts, with the imprimatur of as many as 80 record labels, according to Howard Tullman, JamTV president. "It's taken a



while for the labels to get comfortable with it," says Tullman, who's been negotiating those rights for several months.

Meanwhile, Jacor negotiated a right for an equity stake in JamTV as part of the deal to affiliate its stations, soon to be more than 200, with the online music programmer. Most of those Jacor stations have rock formats that match one of JamTV's online formats (www.jamtv.com). Tullman says JamTV will create a country music area shortly to accommodate the other group's stations.

The stations' sites will link to

Continues on next page

suggests it is tapping an audience that doesn't fit the usual profile of people competing in Web games. That's a prime reason Sony has drawn consumer products advertisers Kellogg's, Sprint and Procter & Gamble, according to Simpson, who says Sony is encouraging that trend.

The company will encourage tournament play on The Station with prizes ranging from large-screen TVs to CDs. It gave away prizes including free phone time from Sprint and cars from Pontiac during a college Jeopardy tournament it ran this year.

Simpson declined to indicate the size of her budget, but Sony Online will beef up its staff for what will be a bi-coastal operation based in Los Angeles and New York. **TM**

Jacor

Continued from page 61

JamTV and offer users access to content including live nightly concerts streamed in RealVideo and 200 archived concerts and artist interviews. The revenue-sharing deal is an attractive one to Jacor, which figures it can generate user numbers that will interest national advertisers. "The revenue stream from the Internet is now strong enough that it's time to jump in," says Nick Miller, Jacor director of marketing.

The overall size of the online audience that JamTV and Jacor hope to draw isn't important, says Tullman, who emphasizes the nature of PC users streaming concerts or digging for artist data as selling points to prospective advertisers. JamTV has 123 stations signed as independent affiliates and is talking to other interested station groups as well.

As its online service expands its reach, JamTV also may offer RealVideo as an alternative to AudioNet's streaming solution.

—Richard Tedesco

Video Streaming

Can Earth become a star?

Gore wants to put the world on the World Wide Web

By Richard Tedesco

NASA is moving toward beaming HDTV images of Earth for continuous streaming on the Internet from a satellite a million miles away.

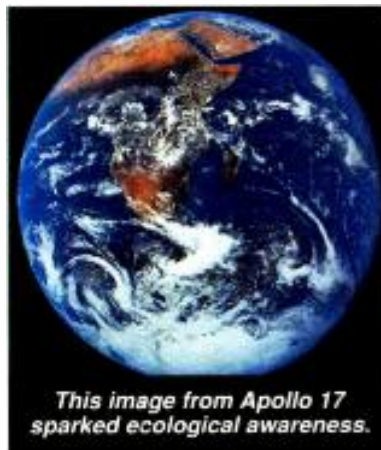
The National Aeronautics and Space Administration already has the specifications for the project, which has been promoted by Vice President Gore. As Gore outlines it, a micro satellite dubbed Triana would be launched to start a 24-hour feed from its million-mile-high vantage point by 2000.

NASA estimates that the project would cost \$20 million–\$50 million over five years of operation, with three ground stations positioned around the globe to receive the images. "Rockets aren't cheap," says Brian Welch, NASA news chief, who also says that the technology for the project already exists.

Plans call for a telescope six to eight inches in diameter with a three-color CCD camera boasting 2000 x 2000 pixel resolution to be mounted on Triana, according to Welch. The 250-pound satellite would require 175 watts of power with a gyroscope package, reaction wheel and hydrazine-fueled thruster to stabilize and direct it in outer space.

Gore initiated discussions with NASA shortly before going public at the National Innovation Summit at MIT on March 13. In the address at MIT, Gore referred to the impact of the dramatic "blue-marble" image of the planet beamed back to Earth by the Apollo 17 astronauts during their return to Earth from the moon in 1972. "The images of the Earth moved thousands of Americans and encouraged them to become active stakeholders in our planet's well-being," Gore observed.

NASA currently transmits a video feed—carried by some cable systems as the NASA channel—consisting of footage transmitted by space shuttle flights while in orbit around the Earth. The idea has been to make full-time use of the two satellite transponders that NASA maintains for the space shuttle missions. Broadcasters also are able to access the feeds for on-air use.



This image from Apollo 17 sparked ecological awareness.

The idea promoted by the Vice President is to revive the blue-marble ecological fervor while making the images broadly accessible on the Internet for educational purposes. Gore wants students to be involved both in the project design and in the operation of its earth stations. NASA is planning accordingly, Welch says.

NASA will seek funding for the project in next year's federal budget. **TM**

Kruk looks to score online

Prime Sports Interactive hopes John Kruk, former standout hitter for the Philadelphia Phillies, scores with his unadorned humor on *Fantasy Baseball Weekly* as it becomes a media doubleheader on-air and online.

Prime Sports, which produces the syndicated show

for Fox Sports Net, figures that streaming the show gives it a valuable online afterlife to accommodate the fantasy baseball mavens who pay \$29.95 to play along for prizes (www.fantasysportshq.com). Kruk figures it's a relatively painless way to participate in pro baseball again. "It's a good way to get back in the



game without having to interview players," says Kruk, who was a good interview throughout his injury-shortened career with the Phillies and the San Diego Padres.

Prime also has videotaped Hall of Fame Yankee catcher Yogi Berra delivering some of his classic lines as he compares players for the weekly show.

Prime hopes that Kruk and Berra will push its fantasy player count beyond the 3,000 or so PC users who've opted to play thus far. Fans competing for a range of prizes over the course of the baseball season will also find the show on AudioNet, which is providing Prime with its streaming technology. Prime would like to present other fantasy sports online—with sponsors; it has 100 half-hours available to it on the Fox Sports regional schedules.

Meanwhile, Prime has provided a cross-media platform for a new baseball analyst who promises to pull no punches. "I was pretty critical of players the Phillies brought up when I was there," says Kruk. "This is kind of a way to bad-mouth everybody." —Richard Tedesco

Classifieds

See last page of classifieds for rates and other information

RADIO

HELP WANTED MANAGEMENT

RADIO STATION GENERAL MANAGER

General Manager with strong management skills needed to run successful AM station in the Palm Beach County, FL market. This is an excellent opportunity to get in on the ground floor. Station owners are new to market and are intending to acquire other multiple broadcast properties. Qualified candidate will have a proven track record in all areas of station management and operations. Strong sales skills are a must. For confidential consideration, please send resume to: PO Box 188, Dept. GM, Dania, FL 33004. EOE

General Manager/General Sales Manager. We are looking for that highly motivated individual, ready to take charge of two dynamic FM's in Topeka, KS. The applicant must have a minimum of five years successful radio sales experience in a competitive market, the ability to direct and motivate a sales department, and have a good understanding of business management, and budgeting. If you are ready for a unique challenge send a complete resume and salary requirements to Sunrise Broadcasting, PO Box 2307, Newburgh, NY 12550, or fax to 914-561-2138. For more info call 914-561-2131 x104.

HELP WANTED SALES

WERO/WDLX is looking for the right person to lead the best broadcast sales department in eastern North Carolina. Please send a complete resume including references and a letter telling us why you are the right person for this position. Extensive broadcast sales experience is a must and prior sales management would be helpful. We are looking for a well-rounded person who will work with our staff on the streets as well as carry a list. Send all resumes to Webster A. James, Vice President/General Manager, P.O. Box 1707, Washington, North Carolina 27889. WERO/WDLX and Pinnacle Broadcasting are Equal Opportunity Employers.

HELP WANTED NEWS

News Writers/Editor: Established DC area group seeks Cyber Newshounds and Editorial Guru to launch Internet news service to cover politics, government, culture. Hard News, straight journalism. Good pay, excellent benefits. Rush resume to Scott Hogenson, Conservative News Service, 113 South West Street, Alexandria, VA 22314. Fax 703-683-9736. EOE

HELP WANTED ANNOUNCER

Mature announcer interested in small market. Congenial working conditions, low stress, live full service operation. Send resume and tape to WTTF, 185 S. Washington Street, Tiffin, OH 44883. EOE.

HELP WANTED HOST

Pentecostal religious radio ministry is seeking host/producer for new national talk show. Applicant must have demonstrated ability to lead discussions on topics such as: Christian issues, salvation, youth ministry, drug abuse/treatment, women's/men's ministry, the power of the Holy Spirit, and family topics, among many others. Please send resume and non-returnable tape to: Jeff Nene, General Manager, Media Ministries, 1506 Boonville, Springfield, MO 65803.

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TELEVISION

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General Manager Wanted. Dynamic, new communications company seeks a general manager for the Rocky Mountains' newest small market television station. Please have strong, proven record in local and national sales. This opportunity also requires knowledge of the entire station operation. Prefer small market and Fox/Independent experience. Send resume, references, and salary history to Meridian Communications Company, c/o Brian Plant, 455 Capitol Mall, Suite 604, Sacramento, CA 95814.

VP - General Manager. New York market. Well established Catholic/Interfaith television station continues to expand and needs a top notch executive. Prior successful TV management or station experience required to oversee all departments. Established over 25 years and very strong financially. Excellent salary and benefits. Send resume and salary history to: GM, PO Box 272, Woodbury, NY 11797.

HELP WANTED SALES

Account Executive/Chicago. Join one of the country's fastest growing station groups. O&O TV seeks Account Executive. Heavy emphasis on New Business Development at both major agencies and clients. Minimum 5 years television experience, with above average knowledge of syndicated research sources. Bilingual (Spanish/English) preferred but not required. Reply to Box 01354 EOE.

New York Sales Manager. NEWSCHANNEL 8, Washington, DC's 24-hour regional news channel is seeking someone to lead our New York sales efforts working in tandem with our national representative. Right candidate is creative and loves educating a client and selling a concept. Good relationships inside major New York agencies a plus. NEWSCHANNEL 8 serves over one million homes with quality local news and ABC time-shifted programming. Competitive compensation and benefits. Send cover letter and resume to NEWSCHANNEL 8, Director, Human Resources, 7600 D Boston Blvd., Springfield, VA 22153 or fax to (703) 912-5436.

Local Sales Manager. FOX affiliate in Chattanooga is seeking a proven leader to lead the local staff to new records. Develop new business, motivate sales staff and be proficient on TVScan, qualitative research and inventory control. Five years experience in television sales and/or broadcast marketing required. Management experience, college degree preferred. Proven track record is essential. Send resume to Christy Bradshaw, WDSI FOX 61, 1101 E. Main Street, Chattanooga, TN 37408. Deadline is April 17. EOE.

Local Sales Manager. UPN 21 is seeking a LSM. Candidates should be capable of leading and motivating a serious sales staff, have a minimum of 3-5 years in broadcast sales with 2 years management preferred, must possess aggressive sales skills, vendor co-op experience, familiar with BIAS system, inventory and pricing management, Scarborough Research, and value added promotion/event marketing. Computer proficiency in Microsoft Word and Excel a must. College degree preferred. Send resume to UPN 21 Public Affairs, 301 N. Market, Suite 300, Dallas, TX 75202, Ref#104. KTXA is an EOE.

Account Executives. Opportunity to sell spot time for the nation's upcoming 7th Network, PAX NET. Join the rising sales team of Paxson Communications, the largest broadcast TV station group in our Connecticut markets. WHPX, Hartford/New Haven and WIPX, Bridgeport/New York are now hiring seasoned broadcasters. Excellent compensation and benefits. Please send or fax letter and resume to Bruce Fox, GM, WHPX, Shaw's Cove 3, Suite 226, New London, CT 06320. Fax: 860-440-2601. EOE.

Account Executive. FOX O&O KTBC in beautiful Austin, Texas is seeking an outstanding Account Executive. If you love to win, have a positive attitude, and you are team oriented keep reading this ad...FOX 7 is looking for someone that has a minimum of 3 years television sales experience, has called on major agencies, can effectively position ratings, utilizing qualitative data, and had a passion for closing new business. This ideal candidate must have excellent communication/presentation skills; computer skills are also a big plus. If your goal is to be the best and you want to be part of a winning team please send a cover letter and resume to: KTBC-TV, 119 E. 10th Street, Austin, TX 78701. Reference position title on envelop. No phone calls please. EEO Employer. Women and minorities encouraged to apply.

Account Executive - KOIN-TV, a CBS affiliate in the 24th ranked market, Portland, Oregon has an immediate opening for a Senior Account Executive. We are looking for candidates with a minimum three years of television sales experience and a thorough knowledge of TVScan, Scarborough Research, NAR, Co-Opportunities and vendor programs. The successful candidate must have a proven track record of major agency negotiations and new business development. Send cover letter, resume and employment application to: Account Executive Search, KOIN-TV, 222 SW Columbia, Portland, OR 97201. To request an employment application call 503-464-0600. Lee Enterprises is an Equal Opportunity Employer. Deadline is April 17, 1998.

HELP WANTED MARKETING

Marketing Supervisor: Denver's WB2, KWGN-TV, a Tribune Broadcasting station, has an immediate opening for a very driven/creative Marketing Supervisor, responsible for achieving annual sales/marketing revenue budgets, by developing, designing and implementing departmental added-value and event marketing programs. College degree preferred. Minimum three years experience in retail value-added and marketing managerial skills. Must demonstrate effective oral and written communication, organizational, and negotiation skills. Send resume to HR Dept. #MS51, KWGN-TV, 6160 S. Wabash Way, Englewood, CO 80111. EOE.

Marketing Manager. Looking for the perfect Marketing/Promotion Manager Position? Your search is over - where else can you find a fun management job that allows you to stay hands-on, a progressive management team (News Director included!) and boss that work well together, and the chance to live and work in America's Vacationland? Believe me, I'm the current Marketing Manager!! If you're a motivated, creative team player with out-of-the-box ideas about developing and executing the marketing strategy for an ABC affiliate's news, station and community image, then you're our candidate. College degree preferred with three years experience in marketing management. Definite pluses: strong writing and leadership skills, a great graphics eye, production knowledge, and non-linear editing experience. Send your resume and non-refundable tape with salary history to: Vice President/General Manager, WMTW, 475 Congress Street, Portland, ME 04101. EOE. No calls please.

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Reporting to the Director, Broadcast Operations & Engineering, you'll be responsible for maintenance of broadcast equipment and related software systems. Includes operational training, and technical project management.

We require an undergraduate degree in broadcast technology (or equivalent) with 5 years line management experience as Chief/Asst. Chief Engineer in a major market, supervising plant and transmitter facilities. 7 years technical experience as a broadcast or maintenance engineer would be ideal. Expertise in computer operations and software applications essential; AutoCad experience desirable. (BC/EM330)

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Responsible for technical equipment and systems for on-air broadcast and news operations, and support of staged, special event productions. Assure proper airing of programs, promos and commercial spots through automated and manual systems.

You'll need an undergraduate degree in broadcast technology for radio/TV/film or equivalent, with 3 years technical experience as a Master Control Operator, Videotape Operator or Broadcast Engineer. (BC/OM330)

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Ensure that the technical plant is operating at peak efficiency at all times, that all redundant systems are operational, and that KTLA is on the air 24 hours/day, 7 days/week. Repair, align, calibrate all VTRs, switchers, routers, monitors, waveform monitors, vectorscopes, satellite receivers, cameras, tape robotics, disk-based, electronic and computer operated broadcast equipment. (BC/ME330)

Requires an undergraduate degree in electrical engineering or equivalent; SBE certified at Senior Broadcast Television Engineer or above desired. 3-5 years experience in TV broadcast systems, operations and maintenance, with ability to discriminate color, color, hue and fine detail on a TV monitor, and hear distortion in an audio program essential. PC proficiency should include MS Word and Excel, and e-mail. Must be able to climb ladders, roofs and parapets to conduct surveys and inspect equipment.



We offer an excellent benefits package. Please forward your resume and salary history to: KTLA, Attn: HR/(Job Code), P.O. Box 92029, Los Angeles, CA 90009-2029. Equal Opportunity Employer. A Tribune Broadcasting Station.

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Television Engineering Position. A suitable candidate should have an Associates degree in Electronics Technology plus 5 years experience with UHF transmitters and related broadcast studio equipment. A general FCC Radio Telephone license or SBE certification is a plus. The ability to supervise others, solve inter-departmental problems, and relate to and communicate effectively with upper management are important skills in this position. This is an excellent career opportunity for a highly motivated individual to join a growing, progressive company. Send resume and letter of interest to: Broadcast Engineer, WRGT-TV, 45 Broadcast Plaza, Dayton, OH 45408. No phone calls please. EOE M/F.

TV Chief Engineer. KOED-TV, Tulsa, is seeking a hands on chief engineer with a strong transmitter background along with the studio maintenance experience to be responsible for the transmitter maintenance and supervision of 2 Maintenance Engineers. Need supervisory and organizational skills. 3 years RF broadcast experience required. Great opportunity for someone in an Assistant Chief Engineer position. Send resume to Personnel, Oklahoma Educational Television Authority, PO Box 14190, Oklahoma City, OK 73113. AA/EEO.

Maintenance Engineer for Rocky Mountain area. Must have maintenance experience and computer repair skills. Must also be able to repair a variety of electronic and microprocessing equipment. Send resumes to KRDO-TV, Attn: EEO Officer, PO Box 1457, Colorado Springs, CO 80901. EEO.

TV BROADCAST OPPORTUNITIES

BROADCAST OPER. MGR. Will oversee Master Control, related technical functions, all operational systems and supervise broadcast operations staff.

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Reply to Blind Box # 01351

Maintenance Engineer. Job Description: KVEA-TV has an opening for a person with 3 to 5 years experience installing and maintaining production and master control equipment, analog and digital. Must have a strong background in computer systems and networks. The person should be familiar with DVE's, Char. Gen., Graphics and video switchers. No phone calls please. Salary: Commensurate with experience. Submit resume to: KVEA 52, Attn: Human Resources Dept., 1139 Grand Central Avenue, Glendale, CA 91201. Fax 818-247-2561. EOE.

Maintenance Engineer. WGRZ-TV is looking for a Maintenance Engineer. Candidate must have a minimum of 3 years television broadcast maintenance experience. AS or BS degree is desirable and SBE certification will be a plus. Responsibilities include, but are not limited to: repairing broadcast equipment, i.e. video tape recorders, video and audio switchers, studio and ENG cameras, character generators, etc. Maintains equipment repair logs, assists in setup of equipment for remote productions and performs other duties as assigned. Must be familiar with FCC technical specifications, rules and regulations. Send resume to: Ken Britton, Chief Engineer, WGRZ-TV, 259 Delaware Avenue, Buffalo, NY 14202. *No phone calls.* WGRZ-TV is an Equal Opportunity Employer.

Director of Operations. Allbritton Jacksonville, Inc., operator of ABC25 WJXX in Jacksonville, Florida, is currently searching for a Director of Operations to direct and manage the daily broadcast operations of its new state-of-the-art digital affiliate. This position provides management of engineering, master control, information technology systems, facilities management/safety, and serves as liaison and project manager with equipment/technology vendors and contractors. Must have working knowledge of News, Traffic, Sales and Promotion departments and their interaction in on-air operations. Position requires a solid background in television broadcast, transmission and satellite operations. Ensures station compliance with FCC regulations. A bachelor's degree in Engineering and at least five years of broadcast engineering experience is required, or an equivalent combination of education and experience. Experience with DVC Pro equipment a plus. Previous supervisory experience preferred. To apply, send cover letter and resume to: Director of Human Resources, ABC25, WJXX, 7025 A.C. Skinner Pkwy., Jacksonville, FL 32256. Fax 904-332-2527. EEO/F/M.

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

Production Technical Director/Operations Technician. Experienced TD needed for fast paced newscasts. Must be experienced with Grass 3000 switcher, Abekas DVE, and Chyron Infinit!. Must be able to perform on-air operations, video, and studio camera. Send resume to: Michael P. Hort, Chief Engineer, WPHL-TV, 5001 Wynnefield Avenue, Philadelphia, PA 19131. EOE. *No phone calls please!*

Director/Technical Director: CLTV News, ChicagoLand's only regional cable newschannel, has an immediate opening for a Director/Technical Director. Responsibilities are directing and switching live and taped programs, including news, sports and talk shows; directing and editing commercial production, as assigned; some editing of news and feature stories; perform computer editing in digital suite; and other production duties as required. Previous experience as a director/technical director for live news broadcasts is required; some editing experience preferred; must be self-motivated, able to work independently with proven technical and creative skills. This position requires varying shifts and days per week. As part of TRIBUNE COMPANY, we offer great employee benefits at our state-of-the-art facility in suburban Chicago. Send resume with salary requirements to Human Resources, CLTV, 2000 York, Suite 114, Oakbrook, IL 60523; or fax to 630-571-0489. No phone calls please.

Dir/Operations and Engineering: KWGN-TV, a Tribune Broadcasting station needs a highly motivated individual with a BSEE and/or 5 plus years TV broadcast operations and engineering management experience with a major market TV station. Extensive background in news and sports operations with knowledge of total station automation concepts and strong management, communications and interpersonal skills are also required. Experience in the design and implementation of serial digital component television systems a plus. Send resume to: HR/Dept. DE51, KWGN-TV, 6160 South Wabash Way, Englewood, CO 80111. EOE.

HELP WANTED NEWS

Sports Reporter/Anchor. KMSP-TV/UPN seeking a sports reporter/wknd. anchor. We have a hot, fast-paced, non-traditional newscast, and your style should match ours. Your tape should demonstrate that you are a creative storyteller, with strong live skills and proven track record of covering sports in creative, non-traditional ways. Send resume and tape to Dana Benson, KMSP-TV, 11358 Viking Drive, Eden Prairie, MN 55344. *No phone calls!* KMSP-TV is an Equal Opportunity Employer.

NEWS DIRECTOR

If you have a passion for news and an ability to motivate creative people, we want to talk to you. WPTV, the market-dominant NBC affiliate in West Palm Beach needs an experienced news leader with a track record of innovation and success. Don't call. Overnight your resume and cover letter to:

**Bob Jordan
WPTV• Newschannel 5
622 North Flagler Dr.
West Palm Beach, FL 33401**



**Come for the competition,
not the sunshine.**

An Equal Opportunity Employer

Sports Director: Outstanding communicator needed to anchor sportscasts and lead our sports department. Send resume and tape to Mike Bergin, Assistant News Director, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230. Pre-employment drug screening and motor vehicle report screening required. EOE. WTVR-TV is a Raycom Media station.

Reporter/Producer. A rare opportunity for the right candidate at Medstar Television Inc., the nation's leader in televised medical news and information. You'll need 2-3 years experience in tv news, excellent writing and interviewing skills, college degree, and interest in medical/health issues. Frequent nationwide travel, excellent benefits. Resume plus non-returnable VHS reel to Producer, Medstar Television, Inc., 5920 Hamilton Blvd., Allentown, PA 18106. No calls/EOE.

Reporter. NBC Affiliate looking for journalist who loves scooping the competitors! Prefer candidates with 2-5 years reporting experience and a "nose" for news!!! Must have Journalism Degree... Send cover letter, resume and tape to: KDLT-TV, Madeline Shields, 3600 S. Westport Avenue, Sioux Falls, SD 57106. M/F. EOE

Producer. Salt Lake City's #1 early newscast is looking for a news producer. We want a journalist who is passionate about producing local news, a great leader, creative, and has superb news judgement. If you want to move to beautiful Salt Lake City, send your tape to: Erin Goff, Executive Producer, KTVX-TV, 1760 S. Fremont Drive, Salt Lake City, UT 84104. KTVX is an ABC affiliate owned by Chris-Craft/United Television and is an Equal Opportunity Employer.



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CALL ANTOINETTE PELLEGRINO AT (212)337-7073
OR FRANCESCA MAZZUCCA AT (212)337-6962.

Producers! You know that it's all about compelling content told by using all of the tools of television to command the audience's attention. If this describes your broadcast, send last night's aircheck on VHS to John Kosinski, The Television Newsgroup, 18 Case Road, Stamford, CT 06905-3205. No phone calls please. Email: newsrx@macconnect.com

Position Available. KCEN-TV is currently seeking applications for Morning News Anchor. Reporting, producing, and editing background is required. The successful candidate will deliver the news in a concise, understandable and professional manner. Must have a good driving record. Applications accepted through April 20, 1998. Women and minorities are encouraged to apply. Send resume and non-returnable tape to: KCEN-TV Personnel Dept. 24, PO Box 6103, Temple, TX 76503. Equal Opportunity Employer.

Photographer: If you have at least two years experience and regularly shoot the most dynamic pictures in your market, please consider a move to beautiful Salt Lake City. Send a tape of your best material to: Randy Ortiz, News Operations Manager, KTVX-TV, 1760 Fremont Drive, Salt Lake City, Utah 84104. KTVX is and ABC affiliate owned by Chris-Craft/United Television and is an Equal Opportunity Employer.

News Traffic Reporter. WCNC-TV/NBC 6, the A.H. Belo station in Charlotte, NC, is searching for a dynamic traffic reporter for our growing news operation. Our ideal candidate will mix personality with the ability to tell a compelling traffic story as part of our new morning news team. Two years experience in an on-air role at a commercial television station is required. Send your tape, resume and salary history to: (No phone calls, please.) NBC 6, Human Resources Department, RE: 98-00, 1001 Wood Ridge Center Drive, Charlotte, NC 28217. EOE/M/F/V/H.

News Producer. Must be exceptionally organized. Need someone who's an excellent story teller. Great opportunity for an Associate Producer in bigger market or recent college graduate with excellent references. Send videotape, resume, and references to Rick Moll, News Director, WANE-TV, 2915 W. State Blvd., Ft. Wayne, IN 46808. EOE-M/F.

News Operations Manager. KCAL9, the news and sports leader in Los Angeles, seeks a highly motivated individual with 10+ years experience to oversee all Newsroom technical equipment and technical staff. Must have working knowledge of news vehicles, field cameras, editing equipment, satellite/microwave operations and computer systems. Union contract negotiating experience required. For consideration, send resume to: Job #98-08 Human Resources, KCAL-TV, 5515 Melrose Avenue, Hollywood, CA 90038. AA EOE.

Morning News Manager. KLAS is looking for a morning news manager. This position oversees two and a half hours of news, supervising the morning crew and setting up live stories in advance. If you have a minimum of three years producing experience and want to guide a fast paced, energetic team to number one in the mornings, send tape and resume to Joe Riddle, Executive Producer, KLAS, 3228 Channel 8 Drive, Las Vegas, NV 89105. EOE.

Anchor/Reporter: Idaho's Number One television station needs experienced anchor and reporter. Work for one of the best news organizations in the country and join the A.H. Belo Corporation news team. Send tapes, resumes and references to Rod Gramer, Executive News Director, KTVB-TV, 5407 Fairview Avenue, Boise, Idaho 83706.

News Director. Are you up for a challenge? Can you build a "state-of-the-art" news department from the ground up? Rare opportunity to participate in the startup of a major market news department with a live evening newscast seven days per week and associated weekly news specials. Qualified candidate must be a proven leader, mentor, and budgeter. Our News Director will be an aggressive, high-energy, creative, organized and detailed, goal oriented person who is fluent in English and Spanish. The successful candidate will have extensive news management experience and be a seasoned journalist intimately familiar with all operational facets of a successful news department. You should possess a college degree in a broadcast or business related field. All inquiries will be held in the strictest of confidence. Now is the time to put your innovative and entrepreneurial skills to work. Please provide a detailed letter and resume outlining your qualifications to Box 01353 EOE.

Looking for Giants! On behalf of two Top 75 clients we're looking for the best anchors to create compelling new newscasts. You'll need to have great storytelling skills plus be a leader in the newsroom and the community. Please send non-returnable VHS tapes to John Kosinski, The Television Newsgroup, 18 Case Road, Stamford, CT 06905-3205. No phone calls please. Email: newsrx@macconnect.com

Investigative Reporter. WGRZ-TV, Channel 2 in Buffalo is looking for an enterprising, persistent, aggressive investigative reporter who wants to win. Successful applicant will be a visual story teller with a good grasp of complex issues, 4 year degree in journalism or a related field and 3-5 years television reporting experience required. Send tape and resume to: Stacy Roeder, News Director, WGRZ-TV, 259 Delaware Avenue, Buffalo, NY 14202. No phone calls. WGRZ-TV is an Equal Opportunity Employer.

Image Researcher/Archivist: AP GraphicsBank seeks a television news graphics researcher/archivist to be based at our headquarters in Washington, DC. You would find photos and elements suitable for constructing news graphics, then caption and enter them into a computer database. Candidate must be familiar with Photoshop. Willing to work odd hours, including nights. Please send resume and letter to: Assistant Managing Editor/Television Graphics, Associated Press, 1825 K Street, NW, Suite 710, Washington, DC 20006. EEO/AA.

Florida's News Channel is looking for talented people in all news and production areas for its 24 hour digital all-news statewide cable network that premieres this August. If you're hard-working, able to handle extreme deadlines, and are ready to be a part of a new concept in television news, including virtual reality news sets, then send your resume, tape, and philosophy to: News Director, P.O. Box 12069, Tallahassee, Florida, 32317-2069. No phone calls please. Positions open at the Tallahassee headquarters and bureaus around the state.

Anchor(s): KTBS 3 News, Shreveport, Louisiana, has two anchor positions open. We are looking for the best talent available. We want working anchors who want to be part of the community. Minorities encouraged to apply. Send non-returnable VHS tape and resume to: A1-BM, Box 44227, Shreveport, LA 71134-4227. EOE.

Executive Producer/Assignment Editor. Do you take pride in scooping the competition? Do you have a nose for news? If you answer yes to both questions, we want you on our newsteam! Prefer candidates with 2-3 years producing and/or assignment experience and a degree in Journalism is required. Send cover letter, resume and tape to: KDLT-TV, Madeline Shields, 3600 S. Westport Avenue, Sioux Falls, SD 57106. M/F. EOE.

Consumer Reporter. KWTU is expanding its investigative unit to include a full-time Consumer Reporter. Daily duties include gathering and airing enterprise stories with the help of a field producer. Occasional duties include aiding the investigative staff with research and undercover work. Requirements include 2-3 years commercial tv on-air experience and a college degree. Send resume and non-returnable tape to: Bille Gavitt, KWTU, PO Box 14159, OK City, OK 73113. EOE M/F.

Assignment Editor. Experienced and aggressive to run dayside news gathering effort in large market station. Supervise crews and reporters in field, coordinate live shots, and develop stories. Ability to effectively manage resources critical: satellite news gathering knowledge essential as well as ability to be calm under fire; should know what it takes to produce winning newscast; knowledge of P.A.N.J./DE areas a plus. Send resume and news philosophy to Box 01355 EOE.

AM Producer. KLAS in Las Vegas is looking for a 7:00 - 8:00 am producer. This is an opportunity to produce this fast growing market's only live, local newscast at that hour. If you know how to put together a fast paced, energetic newscast, juggle local and satellite live shots and still deliver a winning broadcast, send me your tape and resume. Joe Riddle, Executive Producer, 3228 Channel 8 Drive, Las Vegas, NV 89114. EOE.

10PM Producer for Louisiana's Best Newscast, ABC26 News, Tribune Broadcasting, New Orleans seeks breaking news junkie, born leader, crisp and conversational writer to take the reigns of a visually compelling, high-story count program with high value on production tricks and solution-oriented coverage. Experienced news producer with solid news judgement and ability to work words, pictures and graphics to bring the story home to viewers and lure prime time viewers to the news. Resume and non-returnable VHS of last night's newscast to Keith Cibulski, WGNO-TV, 2 Canal Street, Suite 2800, New Orleans, LA 70130. Fax 504-581-2182. Email: kcibulski@tribune.com No phone calls. EOE.

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HELP WANTED PROMOTION



**PROMOTIONS
WRITERS/PRODUCERS**

WTTG, FOX 5 in Washington, DC, seeks promotion writers/producers to join our award-winning Creative Services Department. We're looking for team players with news experience and strong copywriting/concepting skills. Must have two years experience and be comfortable in a post-room environment.

**Think you have a killer tape
...show us your spots!**

Rush resume and non-returnable reel to: Mary Talley, VP/HR, WTTG FOX 5, 5151 Wisconsin Avenue, NW, Washington, DC 20016.

No phone calls please.
EOE/M/F/D/V.

Promotion Producer. We're becoming FOX! WVBT-TV, Norfolk, VA. (currently WB) is looking for a writer, producer, editor to help us make the move from Frog to FOX! We are looking for a creative producer who is a kid at heart and also has the savvy to promote a new 10PM FOX Newscast! AVID experience a plus. Send your resume and VHS tape to Judy Triska, Promo Director, WAVY Broadcasting, Inc., 300 Wavy Street, Portsmouth, VA 23704. *No phone calls.* No beginners. We are a LIN Television station and EOE.

**HELP WANTED
FINANCIAL & ACCOUNTING**

Billing Coordinator. Major Television Production and Post-Production Facility seeks polished, responsible individual to handle computer billing and financial duties. Post-production experience a MUST! Production billing in animation and design preferred. Great figure aptitude and excellent communication/social skills are required! Please fax resume to: (212)629-5976.

HELP WANTED RESEARCH

Research Analyst. KTXL FOX40, a Tribune Broadcasting Station in Sacramento, CA, is seeking a Research Analyst. This individual will assist the Director of Research with producing ratings reports for sales related materials and presentations. Qualified candidate will possess a minimum 2 years television research experience, working knowledge of Nielsen and TV Scan. Familiarity with Scarborough a plus. Solid working knowledge of PC applications and strong written/verbal communication skills a must. Send resume to Human Resources, KTXL FOX40, 4655 Fruitridge Road, Sacramento, CA 95820. EOE.

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

HELP WANTED MISCELLANEOUS

Belo owns 17 television stations reaching 14% of the country including: 4 ABC affiliates, 6 CBS affiliates, 5 NBC affiliates, 2 FOX affiliates, and operates (via LMAs): 3 UPN affiliates and one unaffiliated. Belo is an Equal Opportunity Employer.

The following jobs are presently open at the stations listed below. When sending your resume, please indicate (by job number) in which position you have interest.

**Tulsa, OK, KOTV CBS
Tape Editor**

Send non-returnable tape with resume. #BC4-01-1.

**Tucson, AZ, KMSB FOX
Studio Engineer**

Minimum 3 years experience and versatility in all types of studio equipment. #BC4-02-1.

**San Antonio, TX, KENS CBS
Research Director**

Minimum 2 years experience in broadcast. #BC4-03-1.

**Spokane, WA, KREM CBS
Production Manager**

Minimum 3 years of successful supervisory experience. Provide direction and quality control for all production efforts of television station where local news is primary. #BC4-04-1.

**Boise, ID, KTVB NBC
Executive Producer**

Minimum 3 years experience. Send non-returnable tape with resume. #BC4-05-1.

**Hampton-Norfolk, VA, WVEC ABC
Senior Operations Technician**

5+ years of technical experience. Associate's Degree in Technology/Electronics, proven ability to operate SNG/ENG vehicles. #BC4-06-1.

**Sacramento, CA, KXTV ABC
Assignment Editor**

Minimum 2 years experience and BA in Communications. Send non-returnable tape with resume. #BC4-07-1.

**St. Louis, MO, KMOV CBS
Assignment Editor**

Minimum 2 years experience. Requires leadership skills. Send non-returnable tape with resume. #BC4-09-1.

**Houston, TX, KHOU CBS
Local Sales Manager**

Minimum 2-3 years experience in television sales management. #BC4-10-1.

**Charlotte, NC, WCNC NBC
Technical Operations Manager**

Minimum 6 years experience in broadcasting technical operations. #BC4-11-1.

**Seattle, WA, KONG NBC
Director of Sales and Marketing**

Minimum 5 years experience in Management/TV. #BC4-12-1.

**Portland, OR, KGW NBC
Assignment Editor**

Minimum 2 years assignment desk experience. #BC4-13-1.

**Dallas, TX, Dallas Cable News Channel
General Sales Manager**

Minimum 5 years experience in sales media. #BC4-14-1.

**New Orleans, LA, WWL CBS
General Assignment Reporter**
#BC4-15-1.

**Seattle, WA, KING NBC
Anchor/Reporter**

Minimum 4 years experience in medium to large market. Send non-returnable tape with resume. #BC4-16-1.

**Dallas, TX, WFAA ABC
Anchor/Reporter**

Minimum of 1-2 years anchor experience and 3-4 years experience in major market reporting. #BC4-17-1.

**Louisville, KY, WHAS ABC
Maintenance Technician**

Minimum 3-5 years experience in supporting news department, repair and troubleshoot video tape recorders, ENG maintenance and SNG equipment, and maintenance of BetaCam and SX formats. #BC4-18-1.

**Honolulu, HI, KHNL NBC
National Sales Manager**

Minimum of 3 years national or local TV sales experience, effective negotiator, TV Scan and SalesLine computer experience, and expertise in selling sports. #BC4-08-1.

Send resume in confidence to:

BELO

Belo TV Group, Attn: Job # _____
14th Floor
A.H. Belo Corporation
PO Box 655237
Dallas, TX 75265-5237

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CJDS is in the exciting business of automating the electronic media industries of television, radio, cable and advertising. CJDS is an international, growing, high technology company. We are expanding minds and media well beyond the 21st Century! Currently, we have the following openings:

Manager, Sales and Marketing New York

Opportunity for an individual with General Sales Management experience. Candidate must have 5 years' successful sales experience, 10 years' TV station and/or Rep Sales background, outstanding contacts and demonstrated leadership ability. Interviews will take place at NAB, April 7-8. Submit resume by April 2 for consideration.

Engineering Sales Executive and General Application Sales Executives Denver

Numerous sales opportunities exist for individuals with station and Rep experience, engineering background and/or strong technical knowledge of systems and software applications. Travel required.

Senior Marketing Manager Denver

Management team opportunity requiring experience in all areas of marketing: product positioning, pricing, development of marketing plans, trade shows, and public relations. Previous management experience, demonstrated leadership ability and high tech or electronic media industry experience required.

If you're a high-energy person with an entrepreneurial spirit, consider Columbine JDS. For immediate and confidential consideration, please send resume to:

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Denver, CO 80202-3050
FAX: (303)237-0085
www.cjds.com
e-mail: hrinfo@cjds.com
EOE M/F/D/V

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HELP WANTED PRODUCTION

FOX4

DESIGNDIRECTOR

KDFW, the FOX O&O in Dallas/Fort Worth is seeking a creative and motivated Design Director who will be responsible for overseeing the entire look of KDFW & KDFI (LMA). We have the tools, if you have the ability, drive and knowledge. Applicants must have 3-5 years experience, great management skills, excellent communication skills and demonstrate a strong sense of design. Responsibilities include: maintaining the quality of the stations' looks, news graphics, promotions, photo-shoots, set design, signage, and print; organizing and scheduling projects; evaluating and hiring designers; taking design from conception to completion; must interact and coordinate projects with outside suppliers as well as in-house employees. Must be proficient with the following: Quantel Paintbox, Picturebox (or equivalent), Macintosh (illustrator & photoshop). Editbox a plus.

Rush tape/resume /letter of interest to:

Design Personnel
KDFW FOX4
400 N. Griffin St.
Dallas TX 75202
No calls please! EOE/MF/D/V

Technical Director/News Director needed for diverse production facility near Chicago. TD and/or Direct top rated prime-time newscasts and #1 daily national agricultural news program. Position requires a minimum of 3 years experience with switching and directing news and other programming. Must be able to work weekends. Working knowledge of GVG 300, Chyron iNFiNiTi, Kaleidoscope and Basys. Send resume and non-returnable reel to: WNDU-TV, Attention: Human Resources, Position #00194, PO Box 1616, South Bend, IN 46634. Or email your resume to jobs@wndu.com The WNDU Stations is an Equal Opportunity Employer.

Production Manager. Major Television Production and Post-Production Facility seeks a junior producer with 3 years min. exp. Ideal candidate must have knowledge of graphics, animation and design. Please fax resume to (212)629-5976.

Electronic Graphic Artist/Animator needed for growing video/multimedia production facility and NBC affiliate with national exposure. Must have strong design and animation capabilities. Knowledge of *Alias Power Animator* required, knowledge of *Flint & Liberty 32* helpful. Must have college degree with an art/design emphasis or 2 years art/design experience in TV production industry or multimedia. Send resume and non-returnable reel to: WNDU-TV, Attention: Human Resource, Position #00200, PO Box 1616, South Bend, IN 46634 or email your resume to jobs@wndu.com The WNDU Stations is an Equal Opportunity Employer.

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance, employment would commence spring/summer 1998. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax to 212-338-0360. This employment would occur in the event of a work stoppage, and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Director/Editor (Post Production). KXTV-10, the Belo station in Sacramento, CA, is seeking a Director/Editor (Post Production) in the Creative Services department. This individual is responsible for editing and/or directing taped on-air promotion, programs and announcements. Duties and responsibilities include working with producers to determine creatively appropriate strategies for the editing and post-production of station on-air promotions, commercials, public service announcements, presentations, programs and/or program segments. May function as off-line editor as necessary. Requirements include: four year college degree, minimum of four years experience in television post-production editing, excellent grasp of both linear and non-linear editing techniques, full and complete understanding of contemporary video production techniques including the ability to creatively use digital video effects, superior communication skills, and a strong visual sense with background in art or design preferred. Interested individuals should send their non-returnable tape to: Traci Rockefeller, Promotions Manager, KXTV, PO Box 10, Sacramento, CA 95812-0010. EOE. Drug testing. No phone calls please.

Director/Producer/Writer- Dynamic individual wanted to produce corporate image, marketing, and sales long-form video/film. 35 person script-to-screen facility with Digital Beta, SGI, staff composer. Looking for talented, involved individual to handle all budgeting and logistics, scripting, directorial, graphics coordination, and client handling duties. Top notch client skills and thoroughness a must with references to prove. Salary in the high \$30's. Contact in writing with reel to Winston Shepherd Jr./Director of Operations, Metro Video Productions, 8 South Plum Street, Richmond, VA 23220.

Broadcast Personnel Needed. ENG Field Operations with Camera and Microwave experience. Videotape Editors, Studio Operators, and Maintenance. For the Midwest. Would commence spring/summer 1998. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio productions and news broadcasts), Chyron Operators (Infinit), Still Store Operators, Tape Operators (Beta), Maintenance (plant systems experience - distribution and patching), Lighting Director Engineer. Employment would commence spring/summer 1998. Out of town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

HELP WANTED PROGRAMMING

Continuity Manager- Wisconsin Public Television. Wisconsin Public Television seeks manager for Programming Department Continuity functions. This position oversees staff and resources necessary for generating daily program logs, and interfaces daily with multiple departments to ensure high quality continuity for WPT network and cable service. Requires: Bachelor's degree, 3 years experience in television continuity, traffic or operations. Experience with computer-based television operations systems (e.g. Scout, Protrack, Memex) helpful. Salary \$26,000 minimum plus fringes. Deadline 4/22/98. Request application and materials: Betsy Bendrick, 821 University Avenue, Madison, WI 53706. (608)262-5221. EOE.

HELP WANTED CREATIVE SERVICES

Creative Services Director. If you're looking for an opportunity to make your promotion and marketing experience count, Hearst-Argyle's WDTN is looking for you. Lead a competitive, news oriented station over the top! Responsibilities include planning, directing and supervising advertising and promotion of the station and other functions in support of WDTN'S programming. Successful candidate must have 3-5 years promotion/creative experience with a proven track record. Send confidential resume to: Personnel Adm., WDTN, PO Box 741, Dayton, OH 45401. EOE M/V/H/D.



Creative Services Producer

KDFW, the FOX O&O in the 8th market needs a creative producer who does more than slice and dice news video.

Do you think visually? Do you have concepts that cut through? Can you lead a production team to bring that vision to life?

If you're ready to work with other top notch (emmy winning) creatives using great equipment (Quantel Editbox, Avid Media Composer, Protocols audio production) send us your tape.

The person who gets this opportunity to promote the most dynamic network, the best sports programming and the fastest growing news in Dallas/Fort Worth will be a responsible, hard-working self starter.

**Rush resume and reel to:
Creative Services Personnel
KDFW FOX4
400 N. Griffin St.
Dallas TX 75202**

No calls please! EOE/M/F/D/V

Creative Services Director. Join the FOX #1 Club Team! Manage, budget and plan for Creative Services Department including Art, Community Services/Marketing, Kids Club and Production departments. Develop, plan and implement station's marketing, advertising and promotion strategies for Prime, News, sports and syndicated product. Excellent creative, writing and production skills a must. Responsible for on-air graphic look; promotion and PSA scheduling; oversee purchase and scheduling of outside media. Minimum 3 years experience. Send resume to Human Resources, KTXL FOX 40, 4655 Fruitridge Road, Sacramento, CA 95820. EOE.

Director of Graphics - WAVY Broadcasting. Norfolk, VA, is looking for a graphic designer who can take us to the next level. This Director position is responsible for all on-air and print for WAVY-TV (NBC) and our LMA WVBT-TV (WB, to be FOX in Fall of '98!) You will work for the Promotion Director and manage graphics department. We are moving quickly into the future and looking for the right person to take us there. *Liberty and Mac* experience a must! If you have the creative and leadership skills to work with us, send your resume and VHS tape to Judy Triska, Promo Director, WAVY Broadcasting, Inc., 300 Wavy Street, Portsmouth, VA 23704. *No phone calls.* No beginners. We are a LIN Television station and EOE.

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Play By Play Announcer in NY, looking to branch out. 3 1/2 years experience in all HS and College level sports. Travel, freelance, ok. Reply to Box 01350.

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NEWS COACHING SERVICES

Tape critiques, coaching, consultation and career guidance for news professionals. We'll give it to you straight. Media Mentors (334)665-5553.

CABLE

HELP WANTED SALES

Cable/Affiliate Sales. An immediate opening is available for an Affiliate Sales, Senior Manager in the Mid-Atlantic states, qualified candidates must have five to seven years experience in the cable industry and have contacts within major accounts in the region. This position is ideal for a responsible, self-driven person wanting to work from home- location is flexible within the region. Send resumes to Nostalgia Good tv, 7951 E. Maplewood Ave., #310, Englewood, CO 80111. Equal Opportunity Employer.

HELP WANTED PROMOTION

Senior Marketing Coordinator Country Music Television

CBS Cable is a leader in the programming, sales and marketing of several nationally-broadcast cable networks. We are currently seeking a Senior Marketing Coordinator to manage Country Music Television (CMT) projects in all marketing service disciplines.

In supporting the Marketing Director in developing and executing marketing plans, you will: represent CMT to outside departments and vendors; execute national sweepstakes promotions; negotiate and coordinate sponsorships and promotions with concert venues and festivals; and help develop collateral and print materials.

To qualify, you must have a bachelor's degree in Marketing, Communications or an allied discipline, along with at least 3 years' marketing/communications experience, preferably in the cable television industry. Experience negotiating and implementing sponsorships and managing outside vendors is essential. Excellent organizational, interpersonal and creative skills and the ability to thrive in a team-driven environment are also necessary. We offer a competitive salary and benefits package. For immediate consideration, please forward your resume including salary requirements, to: **Human Resources Department, CBS Cable, 250 Harbor Drive, Stamford, CT 06904. Fax: 203/965-6117.** Equal Opportunity Employer.



HELP WANTED PRODUCTION

Producers- The Encore Media Group, located in the shadow of the Rocky Mountains at the state of the art National Digital Television Center, is looking for entertainment oriented promotion producers at the top of their game! We are one of the Nation's largest providers of premium movie networks and still growing. We need creative types with at least 3 years experience producing top-notch promos and short form interstitial segments. Our ideal candidates will possess outstanding experience writing and producing on-air promotions, proven studio and field production skills, a keen eye for graphics, with superior skills in both a non-linear and linear digital edit suite. If you have a thorough knowledge of on-air promotion at a national television network, program provider or broadcast station, this is the opportunity you've been waiting for. Send resume and non-returnable VHS demo reel to Encore Media Group, #355, 4100 E. Dry Creek Rd., Littleton, CO 80122. EOE.

Producer: The Christian Network, the parent company to WORSHIP & Praise TV, the most widely distributed & innovative Christian music television network, is seeing a producer with at least two years television production experience with demonstrated skills in concept creativity, scripting & gathering/organizing all necessary visual & audio elements for a production. Must have excellent writing skills & be able to handle multi-task responsibilities with a commitment to meeting deadlines. Must possess a thorough knowledge of equipment integration & how it relates to the creative process & be able to identify specific quality standards in writing & conceptualization, lighting, editing, videography, & program formatting. Send Resume & tape to CNI Human Resources, 14444 66th Street North, Clearwater, FL 33764.

Assistant Production Supervisor for small market Government and Education Cable Access channel in central Pennsylvania. Experience in all aspects of video production required. Ability to train and supervise volunteers. Must have valid driver's license. Starting salary is \$15,000 plus excellent benefits package. Send letter, resume, references, and a VHS videotape demonstrating your work to: John Rocco, Executive Director, C-NET, 123 South Burrows Street, Suite 304, University Park, PA 16801. EOE.

Editor: The Christian Network, parent company to WORSHIP & Praise TV, the most widely distributed & innovative Christian music television network, is seeking an on-line editor with at least two years television post production experience along with solid videography & technical direction skills. Must be highly creative, industrious, good graphics ability, patient with demanding producers, & able to get the most out of a state-of-the-art edit suite: Calloway editor, Utah board, D-2 & Beta SP formats, Abekas A-51, & delta Quanta CG. Send resume & tape to CNI Human Resources, 14444 66th Street North, Clearwater, FL 33764.

HELP WANTED NEWS

A.M. Assignment Editor for broadcast network providing 8 million young people with news and information daily. You will coordinate the booking of crews, satellites and travel; monitor news wires for possible story coverage; and assist in story development. Ideal candidates will have a minimum of 3 years' experience in broadcast industry; strong news judgement; strong satellite and computer skills; be organized and detail oriented; work well under pressure; and be team player. We offer a competitive salary and benefits package. No calls, please. Send resume and salary history to: Melissa O'Neil, Fax: 213-860-1450. Mail: P.O. Box 74911, Los Angeles, CA 90004. Equal Opportunity Employer, M/F/D/V.

HELP WANTED PROGRAMMING

SR. GRAPHIC ARTIST/ HAL OPERATOR

USA Networks, Inc., owners of the USA Network and Sci-Fi Channel, is looking for a full time staff Graphic Artist with expertise in the operation of the HAL Express. We're looking for someone with good design sense and cutting edge ideas to create graphics for both channels. Be part of our fully digital post production facility including Mac video and 3D SGI workstation. Work alongside four digital on-line edit suites, audio post and voice over as well as on-line and off-line Avid suites.

The ideal candidate will have extensive experience in the operation of HAL Express, be familiar with Quantel's upgrades for the HAL (i.e. Transform FX), have some basic Mac skills with knowledge of After Effects, Photoshop and Illustrator, be willing to work flexible hours, and be a team player. Minimum three to five years experience as a graphic artist nec.

We offer a competitive salary and a comprehensive benefits package including a 401(k) plan. Please send resume and cover letter with salary requirements to: USA Networks, Dept GA, 1230 Avenue of the Americas, New York, NY 10020. Fax: (212) 262-5343 (No phone calls please). An EOE M/F/D/V.



ALLIED FIELDS

HELP WANTED ADMINISTRATION

Director, School of Mass Communications, Virginia Commonwealth University. Provides leadership for school serving 650 undergraduate & 125 graduate students. Facilities include television and audio studios; editing, graphics and writing laboratories. Master's degree required; Ph.D. preferred. Send letter of interest, statement on teaching & leadership philosophies, current resume/curriculum vitae, names and telephone numbers of three references to: Stephen D. Gottfredson, Dean; College of Humanities and Sciences; P.O. Box 842019; Virginia Commonwealth University; Richmond, VA 23284-2019. V.C.U. is a culturally diverse university and an AA/Equal Opportunity Employer. Women, minorities and persons with disabilities encouraged to apply.

HELP WANTED SALES

Experienced Salespeople Wanted. New video production company headed by veteran producer Steve Clements is searching for five experienced media sales people in L.A. Please fax resumes to Second Coast Video Productions at (818)906-8718.

HELP WANTED TECHNICAL

Television Operations Technician: Multimedia-driven museum facility near Washington, DC, is seeking an individual to assist in the daily operation of a large-screen video presentation. Position requires TV control-room experience with emphasis on switching and audio operation and master control background with emphasis on feed intake and videotape. Graphics experience with Photoshop or Corel software desirable. Weekend and some night work are required. We offer a competitive salary and an excellent benefits package. Please send your letter of interest and resume to Box 01352. Equal Opportunity Employer M/F/D/V.

HELP WANTED PRODUCTION

We are looking for hungry, up and coming, producers, reporters, and producer/reporter combos for high school sports show in top 30 markets. Send non-returnable tape, and resume to: High School Sports Show, 201 N. Presidential Blvd., Suite 200, Bala Cynwyd, PA 19004.

HELP WANTED FACULTY

Graduate Assistantships available in RTVF department for M.A.- Communication students. Assignments include two public radio stations; television production; assisting, announcing, production, filmmaking labs, etc. Tuition waiver plus up to \$4400/year. Contact Dr. William Rambin Director, School of Communication, Northeast Louisiana University, Monroe, LA 71209. (318)342-1390. EOE/AA.

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PUBLIC NOTICE

A joint meeting of the Public Broadcasting Service's New Technologies Committee and public television's Interconnector Committee will meet at 12:30 p.m. on April 5, 1998 at the Alexis Park Hotel, Las Vegas, NV. Tentative agenda includes reports on the various emerging technologies.

WANTED TO BUY STATIONS

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LEGAL NOTICE

Daytona Beach Community College is accepting proposals for designing a system, selecting the equipment, and installing the equipment (broadcast equipment) for the College's new Center for Educational Telecommunications/WCEU/TV-15, Building 41, located on the Daytona Beach Campus in Daytona Beach, Florida. The Request for Proposal (document) package may be received from Ms. Melanie Urff, Director of Purchasing, Department of Purchasing, Building 17, Room 142, Daytona Beach Community College, 1200 West International Speedway Boulevard, Daytona Beach, Florida 32114. The Request for Proposal package may be picked up at the aforementioned location or may be requested by telephone at (904)254-3004. The budget for the project is estimated to be about \$1,400,000.00. Individuals or companies (vendors) interested in submitting a proposal for the project should attend a pre-proposal conference to be held on March 16, 1998 in Room 309F, Building 37, 1200 West International Speedway Boulevard, Daytona Beach, Florida 32114. Although attendance is not mandatory for the submittal of a proposal, attendance is highly desirable and preferred by the college. The proposal due date for the project is May 4, 1998. The completed proposals should be submitted to the Purchasing Department, Attention: Ms. Melanie Urff, Building 17, Daytona Beach Community College, 1200 West International Speedway Boulevard, Daytona Beach, Florida 32114 before 2:00 pm on May 4, 1998. The proposals will be opened at 2:00 pm in Building 17, Room 135A. The proposals will be evaluated on May 4, 1998 by an Evaluation Team. In the event the evaluation process can not be completed on May 4, a schedule will be distributed for completing the evaluations. Any questions regarding this Request for Proposal should be directed to Ms. Melanie Urff, Director of Purchasing, Daytona Beach Community College, 1200 West International Speedway Boulevard, Daytona Beach, Florida 32114. The telephone number for contact is (904)254-3004.

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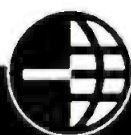
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THIS WEEK

March 31—"The Business of Entertainment: The Big Picture," eighth annual *Variety/Schroeders* media conference. Pierre Hotel, New York City. Contact: Margaret Finnegan, (212) 492-6082.

March 31-April 1—"YankeeMEDIA: Sensible Solutions for Tapping Consumer Channels," seminar presented by *The Yankee Group*. Marriott Marquis, New York City. Contact: (617) 956-5000.

April 1—*Association of National Advertisers* Television Advertising Forum. The Plaza Hotel, New York City. Contact: (212) 697-5950.

April 3-6—*Broadcast Education Association* 43rd annual convention and exhibition. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5354.

April 3-8—MIP-TV, European television convention and exhibition presented by the *Reed Midem Organization*. Palais des Festivals, Cannes, France. Contact: (212) 689-4220.

April 4—*Broadcasters Foundation* charity golf tournament. Las Vegas National Country Club, Las Vegas. Contact: G. Hastings, (203) 862-8577.

APRIL

April 6—*Association for Maximum Service Television (MSTV)* annual engineering breakfast and membership meeting. Las Vegas Hilton, Las Vegas. Contact: April Lee, (202) 861-0344.

April 6-7—*Television Bureau of Advertising* annual marketing conference. Las Vegas Hilton, Las Vegas. Contact: (212) 486-1111.

April 6-9—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

April 8—*Broadcasters Foundation* American Broadcast Pioneers Breakfast. Las Vegas Hilton, Las Vegas. Contact: G. Hastings, (203) 862-8577.

April 8-9—"High-Speed Data to the TV and PC: Beyond Convergence," conference presented by *Kagan Seminars Inc.* Park Lane Hotel, New York City. Contact: Deborah Kramer, (408) 624-1536.

April 10-11—20th annual *Black College Radio* convention. Renaissance Hotel, Atlanta. Contact: Lo Jelks, (404) 523-6136.

April 13-15—*Pennsylvania Cable Academy*, presented by the *Pennsylvania Cable & Telecommunications Association*. Penn State Conference Center, State College, Pa. Contact: (717) 214-2000.

April 14—Fifth annual T. Howard Foundation fundraising dinner, presented by the *Satellite Broadcasting and Communications Association*. Tavern on the Green, New York City. Contact: Jennifer Snyder, (703) 549-6990.

April 15—Deadline for nominations for the 1998 *National Education Association* Awards for the Advancement of Learning Through Education. Contact: (202) 822-7211.

April 15—SkyFORUM IX, direct-to-home satellite TV business symposium presented by the *Satellite Broadcasting and Communications Association*. Marriott Marquis Hotel, New York City. Contact: Jennifer Snyder, (703) 549-6990.

April 16—43rd annual Genie Awards, presented by the Southern California chapter of *American Women in Radio and Television*. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: (213) 964-2740.

April 16—"How Do I Get My Show on the Fall Schedule?" *Hollywood Radio and Television Society* newsmaker luncheon. Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

April 16—"New Satellite Products: Distribution Channels for the Next Millennium," forum presented by the *Satellite Broadcasting and Communications Association*. Marriott Marquis Hotel, New York City. Contact: Jennifer Snyder, (703) 549-6990.

April 16-19—*New Mexico Broadcasters Association* 52nd annual convention. Sheraton Uptown, Albuquerque. Contact: Paula Maes, (505) 881-4444.

April 16-19—SkiTAM '98, program of events to

benefit the U.S. Disabled Ski Team, presented by *CTAM of the Rocky Mountains*. Vail, Colo. Contact: Deborah Kenly, (303) 267-5821.

April 17-18—*Texas Associated Press Broadcasters* annual convention and awards banquet. Marriott Quorum, Dallas. Contact: Diana Heidegger, (972) 991-2100.

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

April 23—*American Sportscasters Association* 13th annual Hall of Fame Dinner. New York Marriott Hotel, New York. Contact: (212) 227-8080.

April 25—*Radio-Television News Directors Association* spring training conference. Doubletree Hotel Pentagon City/National Airport, Washington. Contact: Rick Osmanski, (202) 659-6510.

April 28—*International Radio & Television Society Foundation* newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

April 28-29—"The Future of Television and New Media in Germany," conference presented by *Kagan Seminars Inc.* Kempinski Hotel Vier Jahreszeiten, Munich. Contact: Deborah Kramer, (408) 624-1536.

April 29—*Federal Communications Bar Association* luncheon featuring AT&T President John Ziegler. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

April 29-30—"Wireless Telecom Values: The Digital Divide," conference presented by *Kagan Seminars Inc.* Park Lane Hotel, New York City. Contact: Deborah Kramer, (408) 624-1536.

April 29-30—"Latin American Cable and Pay TV," conference presented by *Kagan Seminars Inc.* Biltmore Hotel, Coral Gables, Fla. Contact: Deborah Kramer, (408) 624-1536.

MAY

May 2—Fourth annual *Geller Media International* Producers Workshop. Radisson Empire Hotel, New York City. Contact: (212) 580-3385.

May 3-6—Cable '98, 47th annual *National Cable Television Association* convention and exposition. Georgia World Congress Center, Atlanta. Contact: Bobbie Boyd, (202) 775-3669.

May 5—*Women in Cable & Telecommunications* annual accolades breakfast. Westin Peachtree Plaza, Atlanta. Contact: Mary Daviau, (312) 634-4230.

May 6—Fred Friendly First Amendment Award Luncheon honoring Tom Brokaw, hosted by *Quinlup College*. The Metropolitan Club, New York City. Contact: (203) 281-8655.

May 8—Ninth annual meeting of the *National Association of Shortwave Broadcasters*. Holiday Inn-National Airport, Arlington, Va. Contact: (703) 416-1600.

May 15-17—*Federal Communications Bar Association* annual seminar. Kingsmill Resort, Williamsburg, Va. Contact: Paula Friedman, (202) 736-8640.

May 17-20—38th annual *Broadcast Cable Financial Management Association* conference. Hyatt Regency Hotel, New Orleans. Contact: Mary Teister, (847) 296-0200.

May 18-19—*Kentucky Cable Television Association* annual convention. Radisson Plaza Hotel, Lexington, Ky. Contact: Randa Wright, (502) 864-5352.

May 18-20—"Cable & Satellite 98: The European Broadcast & Communications Event," presented by *Reed Exhibition Companies*. Earl's Court 2, London. Contact: Elizabeth Morgan, (203) 840-5308.

May 19—Fifth annual *International Radio & Television Society Foundation* awards luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

May 21—*Federal Communications Bar Association* luncheon featuring FCC Commissioner Gloria Tristani. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

May 21-27—22nd annual *National Association of Black Owned Broadcasters* spring broadcast

management conference. Half Moon Go'l Club and Resort, Montego Bay, Jamaica. Contact: (202) 463-8970.

May 27-29—*North American National Broadcasters Association* Sixth International Broadcast News Workshop. CBC Broadcast Centre, Toronto. Contact: Paul Ferreira, (416) 598-9877.

May 30—*Radio-Television News Directors Association* spring training conference. Wyndham Garden Hotel-Buckhead, Atlanta. Contact: Rick Osmanski, (202) 659-6510.

JUNE

June 1-2—*New Jersey Broadcasters Association* annual convention and Mid-Atlantic States Expo, presented in association with the *Maryland-Delaware-D.C. Broadcasters Association*. Atlantic City Hilton Casino Resort, Atlantic City. Contact: Phil Roberts, (888) 652-2366.

June 2-4—*International Conference on Consumer Electronics* technical conference. Los Angeles Airport Marriott, Los Angeles. Contact: Jim Richards, (802) 872-2800.

June 3-4—"European TV Sports," conference presented by *Kagan Seminars Inc.* Waldorf Hotel, London. Contact: Deborah Kramer, (408) 624-1536.

June 4—1998 *Radio-Mercury Awards*. Marriott Marquis Hotel, New York City. Contact: G. Hastings, (203) 862-8577.

June 5-7—"Civic Journalism: On the Air," workshop sponsored by the *Radio-Television News Directors Foundation* and the *Pew Center for Civic Journalism*. Sheraton Austin Hotel, Austin, Tex. Contact: Kathleen Graham, (202) 467-5216.

June 17-20—*PROMAX/BDA* annual conference and exposition. Toronto Convention Centre, Toronto, Ontario. Contact: Linda Nichols, (310) 788-7600.

SEPTEMBER

Sept. 17—*BROADCASTING & CABLE* Interface XII conference. New York Grand Hyatt, New York City. Contact: Cahners Business Information, (212) 337-7053.

Sept. 23-26—*Radio-Television News Directors Association* international conference and exhibition. San Antonio Convention Center, San Antonio, Tex. Contact: Rick Osmanski, (202) 467-5200.

OCTOBER

Oct. 14-17—*National Association of Broadcasters* Radio Show. Seattle Convention Center, Seattle. Contact: (301) 682-7962.

Oct. 26-28—*Southern Cable Telecommunications Association* Eastern Show. Orange County Convention Center, Orlando, Fla. Contact: Patti Hall, (404) 255-1608.

Oct. 28-31—*Society of Motion Picture and Television Engineers* 140th technical conference and exhibition. Pasadena Convention Center, Pasadena, Calif. Contact: (914) 761-1100.

NOVEMBER

Nov. 9—*BROADCASTING & CABLE* 1998 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Cahners Business Information, (212) 337-7053.

DECEMBER

Dec. 1-4—The Western Show, conference and exhibition presented by the *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 429-5300.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@cahners.com)

For the Record

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"For the Record" compiles applications filed with and actions taken by the FCC. Applications and actions are listed by state; the date the application was filed or the action was taken, when available, appears in *italic*.

Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; D.I.P.—debtor in possession; ERP—effective radiated power; kHz—kilohertz; km—kilometers; kw—kilowatts; m—meters; mhz—megahertz; mi—miles; TL—transmitter location; TOC—transfer of control; w—watts. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Dismissed

Harker Heights, Tex. (BAPLH-980226GI)—KCKR-FM Inc. for KYUL(FM): voluntary AOL from KCKR-FM Inc. to Stellar Radio Group Inc. *March 13*

Granted

Chester, Calif. (BAPLH-980303EB)—Stratcom Ltd. for KCMT(FM): involuntary AOL CP from Stratcom Ltd. to Thomas A. Aceituno, trustee. *March 17*

Filed

Jasper, Ala. (BTC-980306GN)—SIS Sound Inc. for WZPO(AM): involuntary TOC from William A. Grant Jr., deceased, to William A. Grant III and Walter B. Grant. *March 18*

Russellville, Ala. (BTC-980306GO)—SIS Sound of Russellville Inc. for WJRD(AM): involuntary TOC from William A. Grant Jr., deceased, to William A. Grant III and Walter B. Grant. *March 18*

NEW STATIONS

Canceled/dismissed

Waverly, Iowa (BPED-970725MB)—Positive Programming Foundation for noncommercial FM at 88.9 mhz. *March 18*

Pillager, Minn. (BPH-941121MN)—James D. Ingstad for FM at 95.9 mhz, 6 kw, ant. 100 m.

March 20

Pillager, Minn. (BPH-941121MI)—Morris Olson for FM at 95.9 mhz, 6 kw, ant. 100 m. *March 20*

La Monte, Mo. (BPH-951106MI)—Bick Broadcasting Co. for FM at 97.1 mhz, 25 kw, ant. 100 m. *March 20*

La Monte, Mo. (BPH-951108NA)—New Wave Broadcasting LLC for FM at 97.1 mhz, 25 kw, ant. 100 m. *March 20*

La Monte, Mo. (BPH-951106MD)—Missouri Valley Broadcasting Inc. for FM at 97.1 mhz, 19.6 kw, ant. 113.6 m. *March 20*

La Monte, Mo. (BPH-951106MH)—Valkyrie Broadcasting Inc. for FM at 97.1 mhz, 6.1 kw, ant. 46 m. *March 20*

Aberdeen, S.D. (BPH-930309MH)—Alrox Inc. for FM at 106.7 mhz, 100 kw, ant. 109 m. *March 20*

Wausau, Wis. (BPCT-960920LY)—Davis Television Wausau LLC for TV at ch. 33, 1620 kw, ant. 263 m., atop Mosinee Hill at the end of Wintergreen Road, Rib Mountain, Wis. *March 19*

Returned

Wasco, Calif. (BPED-970915ME)—American Family Association for noncommercial FM at 91.7 mhz. *March 17*

Marathon, Fla. (BPED-970924MA)—Marathon Radio Group Inc. for noncommercial FM at 89.3 mhz. *March 18*

Lion Mountain, N.Y. (BPED-970416MD)—The St. Lawrence University for noncommercial FM at 89.7 mhz. *March 18*

Filed

Pahala, Hawaii (980121ME)—Kau High School for noncommercial FM at 90.5 mhz. *March 19*

Shenandoah, Pa. (BPED-980213ME)—American Family Association for noncommercial FM at 91.5 mhz. *March 19*

Coventry, R.I. (BPED-980302MA)—Rhode Island Public Island Inc. for noncommercial FM at 91.5 mhz. *March 19*

FACILITIES CHANGES

Returned

Indianapolis (BP-961023AB)—Pilgrim Communications LLC for WXLW(AM): increase night power to 250 w and change ant. *March 12*

Nephi, Utah (BPH-980130IE)—Charles D. Hall for KYKN-FM: change ant. *March 13*

Filed/Accepted for filing

Show Low, Ariz. (980309IA)—Gary Woodworth for KVWM-FM: change ch. from C3 to C2. *March 19*

Hampton, Ark. (980306IA)—PS Broadcasting for KKOL-FM: change ERP, frequency, class, ant. *March 19*

Vacaville, Calif. (980224IE)—Quick Broadcasting Inc. for KUIC(FM): change TL. *March 19*

Silverton, Colo. (980302IF)—Hewey L. Terrell for new FM: upgrade to 296C. *March 19*

Hilo, Hawaii (BP-980224AA)—Li Hing Mui Inc. for KHLO(AM): change TL. *March 19*

Greenfield, Ind. (BPH-980310IA)—Mystar Communications Corp. for WZPL(FM): change TL. *March 19*

Sageville, Iowa (980306IB)—The Sageville Shopper for KIYX(FM): change TL, ERP, ant. *March 19*

Pratt, Kan. (980225IF)—Goodstar Broadcasting of Kansas LLC for KDGB(FM): change TL, ant. *March 19*

Meridian, Miss. (980225IE)—East Mississippi Broadcasters Inc. for WTUX(FM): change ERP, ant. *March 19*

Lancaster, Pa. (980305IA)—Hall Communications Inc. for WROZ(FM): change ERP, ant. *March 19*

Abilene, Tex. (980310IB)—Radio Sungroup of Texas Inc. for KEAN-FM: change TL, ant. *March 19*

Markham, Tex. (980226IC)—Michael Augustus for KGJ(FM): change TL, ERP, ant. *March 19*

Nacogdoches, Tex. (BP-980310AA)—Class Act of Texas Inc. for KSFA(AM): change TL, ant. *March 19*

Woodstock, Va. (980227ID)—Ruarch Associates LP for WAZR(FM): change ERP, ant. *March 19*

Sheridan, Wyo. (980217IF)—Lovcom Inc. for KZWY(FM): change TL, ERP, ant. *Feb. 27*

CALL-SIGN ACTIONS

Granted

Anchorage—Pacific Star Communications Inc. for KYAK(AM): change to KENI(AM). *March 2*

Santa Barbara, Calif.—Coast TV for new TV: change to KPMR(TV). *Feb. 27*

—Compiled by Sara Brown

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,753
Commercial FM	5,554
Educational FM	1,934
Total Radio	12,241
VHF LPTV	558
UHF LPTV	1,490
Total LPTV	2,048
FM translators & boosters	2,890
VHF translators	2,249
UHF translators	2,730
Total Translators	7,869

Service	Total
Commercial VHF TV	557
Commercial UHF TV	645
Educational VHF TV	125
Educational UHF TV	242
Total TV	1,569

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 98 million
Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

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Watch what you wish for

When Michael Powell wants to put his day into perspective, he opens his top desk drawer and pulls out the X-rays of his once badly broken bones.

The images show Powell's body in various stages during the one-year hospital recovery that followed a near-fatal Jeep crash in 1987. In some cases they more closely resemble the skeleton of a robot than of a person. To Powell they hold a constant reminder of the difference between mere stress and real peril.

"The best thing that ever happened to me," the FCC commissioner says of the crash, explaining that the experience taught him the value of each day one spends on the planet. "You'll live a totally different way when you realize that." Powell draws an analogy to a train journey in which the objective is not necessarily reaching the end but finding happiness wherever the train leaves you.

Powell is having fun at his current stop, the FCC. Since signing on at the commission last November, he has begun building a record as a mildly conservative, deregulatory Republican.

He and fellow Republican Harold Furchtgott-Roth so far have opposed the idea of an FCC-mandated political airtime requirement. And while supporting a revived examination of media diversity, Powell has insisted that regulators must articulate a clear definition of diversity and the government's interest in promoting it.

He points to changes in the courts and the law and to technological advances that, he says, should generate "a revised concept of scarcity. All of that thinking has to be updated in 1998, not just reaffirmed."

A favorite topic is the FCC's method of applying different rules to different mediums. Powell assails the current "balkanized" approach to regulating companies that, he says, are increasingly crossing lines into each other's businesses. He insists that the commission will need to decide whether it wants to continue applying different regulatory regimes to telecommunications companies: "I would give us a C [or] C-minus on this. I think sometimes we're enlightened about it, and other times we fall into the same old trap."

But the same criticism goes for the companies, which Powell says often ask for regulations that might come back to haunt them: "I'm finding it just precious to watch companies getting hoisted on their own rhetoric."



"I worry about one year at a time. Life's too short."

Michael Kevin Powell

Commissioner, FCC, Washington; b. March 23, 1963, Birmingham, Ala.; AB, government, College of William and Mary, 1985; JD, Georgetown University Law Center, 1993; officer, U.S. Army, 1985-88; policy adviser to the secretary of defense, Defense Department, Washington, 1988-90; law clerk, Harry Edwards, chief judge, U.S. Court of Appeals in Washington, 1993-94; associate, O'Melveny & Myers LLP, Washington, 1994-96; chief of staff, Justice Department antitrust division, 1996-97; current position since November 1997; m. Jane Knott, Oct. 1, 1988; children: Jeffrey, 9; Bryan, 3

He cites cable lobbyists' pleading for the government to impose must-carry requirements on the EchoStar effort to beam local stations to subscribers via satellite. Powell's message to the industry: Be careful what you wish for.

"You're essentially arguing to reaffirm the world of regulatory conditions. And you're not exactly on strong ground at the moment, because with rates increasing the spotlight is on you too."

Powell will have a long time to push for his vision of a revised regulatory structure for a converging communications world. His FCC term runs through June 30, 2002. It's a job far removed from the careers Powell envisioned during high school. He remembers trying to choose between an army career, like his father (retired general Colin Powell), or pursuing theater lighting: "I'd go to some theater lighting school, and then we'd head over to West Point."

The army won out after the younger Powell received an ROTC scholarship. Entering the army, he went to Europe, where he headed a platoon stationed along the German/Czechoslovakian border. He still recalls his military career with profound enthusiasm. "In how many jobs can you be 22 [years old] and in charge of 46 people?"

It's a job that Powell likely still would hold had the accident not cut short his military career. The worst day, he says, came when the doctor broke the news that Powell would not be returning to military service: "It hurt more than the injury."

His first post-army job was advising the Defense Department on U.S.-Japan relations.

In 1990 Powell enrolled at Georgetown University's Law Center, on his way to the legal career that led him to the FCC. Colleagues recall work habits that smacked of military discipline. "His desk was clear except for the immediate papers he was working on," says John Welch, a lawyer at the Washington law firm where Powell worked before moving to the Justice Department's antitrust division.

Powell says that he and the three other new commissioners still are establishing relationships with each other. He hopes the newcomers soon will be able to accelerate their work.

Looking beyond his still-new job at the FCC, Powell voices no plans: "I worry about one year at a time. Life's too short."

—Chris McConnell

BROADCAST TV

Joan Brenz, senior designer, WBBM-TV Chicago, named design director.

Appointments at KING-TV Seattle: **John Schoonover**, writer/producer, KOMO-TV Seattle, joins in same capacity; **Pamela Nord Lowell**, free-lance writer/producer, joins as writer/producer; **Diana Wells**, paid programming coordinator, KTZZ-TV Seattle, joins KONG-TV Everett, Wash., as programming coordinator; **Kathy Palmer**, director, engineering and operations, WLNE(TV) New Bedford, Mass., joins as director, engineering; **Richard Lamp**, senior tech center operator, Northwest Cable News, Seattle, joins as operations engineer.

Appointments at Paxson Communications' Pax Net, West Palm Beach, Fla.: **Neil Best**, director, credit and collec-



Best



Schmidtke-Lincoln

tions, Meredith Broadcasting, New York, joins as director, collections and sales analysis; **Karen Schmidtke-Lincoln**, VP, new world sales and marketing, Fox Television Sales, joins as senior VP, network/national sales.

PROGRAMMING



Keller

Eytan Keller, head of Keller Productions Inc., joins Fox Family Channel, Los Angeles, as senior VP, reality-based programming and specials.

Robert Sauban, executive director, financial operations, Turner Broadcasting System Inc., joins Seals Communications Corp., Atlanta, as senior VP, business affairs.

Lou Wallach, manager, comedy development, CBS Entertainment, joins Fox Television Studios, Los Angeles as

Jack R. Howard, 1910-1998



Howard

Jack R. Howard, 87, broadcasting executive, died of pulmonary failure March 22 at his home in Manhattan. Howard was chairman of the Scripps Howard newspaper chain's broadcasting division for 39 years. He expanded the division from two radio stations in 1937 to six television stations and three radio stations at his retirement in 1976.

From 1953 to 1976 he was president of The E.W. Scripps Co., the parent company of the newspaper and broadcasting chains. Howard's career was marked by his efforts to take the company his father had helped to establish into the broadcasting arena.

Howard's early career as a reporter, copy editor and telegraph editor ended in 1936, when he went to KNOX(AM) Knoxville, Tenn. (one of Scripps Howard's two radio stations) to learn more about broadcasting. From there he moved to New York to oversee the company's developing radio division.

After retirement Howard founded the Scripps Howard Foundation and served as president of the organization, which distributes journalism awards and scholarships. He is survived by two children, Michael and Pamela, and seven grandchildren.

director, creative affairs.

Appointments at Paramount Television Group, Hollywood: **Isis Moussa**, director, publicity, promotions and research, Warner Bros. International Television, joins as VP, marketing; **Julie Wineberg**, director, sales and administration, named VP, administration.



Moussa



Iacono

Peter Iacono, VP, international pay television, Columbia TriStar International Television, Culver City, Calif., named senior VP, sales strategy and planning.

Appointments at Fox Broadcasting Co., Los Angeles: **Paul Lewis**, development coordinator, Fox Television Studios, named manager, current programming; **Jason Stewart**, director, corporate operations, USA Networks Inc., joins as director, current programming.

David Levine, senior manager, licensing, The Marvel Entertainment Group, joins The itsy bitsy Entertainment Co.,

New York, as manager, business and legal affairs.

JOURNALISM

John Becker, statehouse reporter, KTKA-TV Topeka, Kan., joins KGW(TV) Portland, Ore., as news reporter.

Gavin Sutton, news director, WBGO(FM) Newark, N.J., joins American Urban Radio Networks, Pittsburgh, as managing editor, news and sports.

Ted Garcia, general assignment reporter/fill-in anchor, KFMB-TV San Diego, joins KTLA(TV) Los Angeles in same capacity; **Jon Fischer**, technical manager, Western bureaus, ABC News, joins as assistant news director.

Appointments at KYMA(TV) Yuma, Ariz.: **Wendy Corona** joins as general assignment reporter; **Sergio Bustamante**, technical director, named production manager; **Vicky Quiroz**, producer/director, adds assistant production manager duties.

Appointments at WWMT(TV) Kalamazoo, Mich.: **Gordon Boyd**, primary anchor, WGEM-TV Quincy, Ill., joins as anchor/reporter; **Kelcey Carlson**, reporter/photojournalist, WBTW(TV) Florence/Myrtle Beach, S.C., and **Melissa Rito**, reporter/anchor, KYMA(TV) Yuma, Ariz., join as reporters.

Appointments at KING-TV Seattle: **Shannon O'Donnell**, weather anchor, Northwest Cable News, joins as week-



Labunski

Labunski joins Cahners

Steve Labunski, vice president of Circles Special Events, New York, joins Cahners Business Information—the owner of BROADCASTING & CABLE—as events manager in New York. A former broadcaster at WMCA(AM) New York and former president of the NBC Radio Network, Labunski has served on the boards of the Radio Advertising Bureau and the National Association of Broadcasters. He can be reached at (212) 337-6958.

end weather anchor; **Steve Kosted**, Website/multimedia producer, KNBC(TV)/MSNBC Los Angeles/Burbank, Calif., joins as Internet news producer; **Diane Duthweiler**, media relations specialist, Muir Public Relations, Seattle, joins as news writer; **Kyle Wood**, copy writer, *Seattle Post-Intelligencer*, joins as Internet news producer; **Gary Burckhardt**, news photographer, KREM-TV Spokane, Wash., joins in same capacity; **Kevin VanderWeide**, producer/assignment editor, KOMO-TV Seattle, joins as assignment editor; **Kelie Cheadle**, free-lance researcher, named investigative field producer.

Audra Levy, weekend evening news producer/newsroom supervisor, WSB-TV Atlanta, joins WTMJ-TV Milwaukee as dayside executive producer.

Appointments at CNN: **John Lewis**, Tokyo bureau chief, named senior international assignment editor, Atlanta; **Marina Kamimura**, co-anchor, *NewsWorld Business News*, Canadian Broadcasting Corp., joins as Tokyo bureau chief.

Appointments at WPBF(TV) West Palm Beach, Fla.: **Marguerita Sucietto**, executive producer, *Morning Show*, KSTP-TV St. Paul, joins as producer, 11 p.m. newscast; **Emily Thompson**, weekend producer, WXIN(TV) Indianapolis, joins as producer, 5 p.m. weeknight newscasts; **Brad Clore**, chief videographer, WVIR-TV Charlottesville, Va., joins as videographer/editor.

Eric Burns, correspondent, *Fox News Watch*, Fox News Channel, New York, named host.

Bob Sellers, general assignment reporter, CNBC, Fort Lee, N.J., named co-host, *Today's Business*.

RADIO

Appointments at Pacific Star Communications Inc.: **Mike Madigan**, GM, Commonwealth Broadcasting's Yuma, Ariz., stations, joins as regional man-

ager, Pacific Star's Arizona and New Mexico stations, and GM of the Yuma stations; **Steve Miller**, Western regional manager, Patterson Broadcasting, joins as regional manager, Pacific Star's California properties; **Marc Murphy**, operations manager, KGOT(FM) Anchorage, joins as director, programming, Anchorage properties, and three stations in Fairbanks, Alaska; **Jeff Silvers**, president, Silvers Co., Washington, joins as director, programming, seven radio stations in Honolulu.



Butler

Jill Butler, sales promotion director, KPTM (TV) Omaha, joins KESY-FM/KSRZ(FM) Omaha as general sales manager.



Watson

Rick Belcher, program director, WHAS-TV Louisville, Ky., joins WTMJ (AM) Milwaukee in same capacity.

Tom Watson, head of Adult Contemporary Concepts, joins Jones Radio Network, Englewood, Colo., as managing director, radio programming services.

Appointments at TCI Communications Inc., Englewood, Colo.: **Lela Cocoros**, senior VP, media and employee communications, named executive VP, corporate communica-

tions; **Ann Koets**, executive VP, financial services, named executive VP, finance; **Bruce Ravenel**, president/CEO, TCI.Net Inc., named executive VP, interactive ventures.

Paul Clemons Jr., business owner, joins Florida's News Channel, Tallahassee, Fla., as director, human resources and finance.



Casey

Dan Casey, VP, research and planning, Fox Sports West and Fox Sports West2, named VP/GM, Fox Sports World, Los Angeles.

Appointments at Viewer's Choice, New York: **Pam Edmonds**, executive assistant to Jim Heyworth (president, Viewer's Choice), named manager, movie and event promotion; **Stephen Ford-Peters** joins as associate writer/producer, video promotions.



Bright

Dwayne Bright, account executive, Twentieth Television, joins Fox Net, Los Angeles, as director, programming.

Appointments at NBC Cable Networks, New York: **Gregory Bunch**, director, programming acquisition, DirecTV, joins as director, affiliate relations, West; **Robert Harding**, manager, affiliate sales, Playboy Enterprises, joins as regional director, affiliate relations; **Barbra Klein** joins as manager, affiliate relations; **Kristen Raybould** joins as manager, local ad sales; **Tim Alexander**, coordinator, named manager, affiliate services; **Erica Conaty**, manager, affiliate marketing, named manager, affiliate relations and communications; **Bradley Fleisher**, account executive, named regional manager, Northwest; **Marsi Gorman**, manager, named regional director, Southwest.

Libby Haight O'Connell, director, historical alliances, and historian-in-residence, The History Channel, New York, named VP.

Appointments at The Golf Channel, Orlando, Fla.: **Chuck Pumphrey**, regional director, Southeast, named VP; **Christopher Swan**, regional director, Northeast,

CABLE

Appointments at TCI Communications Inc., Englewood, Colo.: **Lela Cocoros**, senior VP, media and employee communications, named executive VP, corporate communica-

named VP; **Ben Lord**, national sales manager, named VP, sponsorship sales. Appointments at Fox Sports Americas, Los Angeles: **Dermot McQuarrie**, executive producer, named VP, production, and executive producer; **Raúl De Quesada**, VP, marketing and communications, Travel Channel Latin America, joins as director, marketing, public relations, promotions and creative services, Latin America and the U.S.



Gleason

Madeline Gleason, director of design (contractual position), A&E Television Networks, New York, joins as director, design.

Steven Brunell, director, corporate development and strategic planning,

Universal Studios, joins USA Networks Studios, Universal City, Calif., as VP, finance.

Sherrie Lottito, corporate communications specialist, Jones Intercable Inc., Englewood, Colo., named manager, corporate communications.



Ganot



Popkowski

Appointments at MTV Networks, New York: **Harvey Ganot**, president, international advertising sales, U.S., named president, advertising sales, worldwide; **John Popkowski**, executive VP, advertising sales, named president, advertising sales, U.S.

ALLIED FIELDS

Appointments at The Walt Disney Co., Burbank, Calif.: **Laurie Lang**, senior VP, strategic marketing, named head of a new education initiative that will expand on Disney's American Teacher awards as well as support and develop programs that stimulate innovative approaches to teaching; **Hilary Meserole**, VP, account management, corporate alliances, named senior VP, corporate brand management.

Francis L'Esperance, head, media investment banking, Warburg Dillon Read, joins Veronis, Suhler & Associates, New York, as managing director, broadcasting and entertainment group.



L'Esperance

Steven Dinetz, COO, Capstar Broadcasting Corp., joins Hicks, Muse, Tate & Furst Inc., Austin and Dallas, Tex., as investment consultant.

John Acker, group VP, Banque Paribas, Los Angeles, joins Communications Equity Associates, Santa Monica, Calif., to develop cable, broadcast and other media-related projects.

TECHNOLOGY

Appointments at Hewlett-Packard Co., Palo Alto, Calif.: **Edward Barnholt**, executive VP/GM, test and measurement organization, to head a newly created measurement organization formed by merging the test and measurement organization and the measurement systems organization; **Lewis Platt**, chairman/president/CEO, will oversee the computer organization on an interim basis following the departure of **Richard Belluzzo**, former executive VP/GM, computer organization, now chairman/CEO, Silicon Graphics Inc.

ASSOCIATIONS/LAW FIRMS



Wright

Andrew Wright, chief of staff and legislative counsel for Congressman Rick Boucher, joins The Satellite Broadcasting and Communications Association, Alexandria, Va., as VP, government and legal affairs.

Eleanor Winter named senior director, special projects, National Cable Television Association, Washington.

SATELLITE/WIRELESS

Appointments at World Wireless Communications Inc., Salt Lake City: **Jim Stevens**, president/founder, Antennas West, Provo, Utah, joins as director, marketing; **Philip Bunker**, co-

founder/president/CEO, Digital Radio Communications Corp., American Fork, Utah, joins as chief technology officer, board member and secretary of the corporation.

Larry Williams, director, external affairs, Teledesic, Washington, named VP, international and government affairs.

INTERNET

Jennifer Lee, senior manager, strategic relations, NEC Computer Systems Division, joins ICTV, Los Gatos, Calif., as director, strategic relations.

DEATHS

John Langenegger, 81, retired sound engineer with NBC News, died in Annapolis, Md., March 21 following a stroke. Langenegger studied radio broadcasting at the Columbia Technical Institute and worked for the Library of Congress during World War II. After the war, he joined NBC radio in Washington, later transferring to NBC television. He retired in 1981 after 35 years with NBC News. Langenegger is survived by his wife, Beatrice; three daughters from a previous marriage, and three grandchildren.

Bernard Meltzer, 81, a retired radio personality widely regarded as the father of expert talk radio, died March 25 in Manhattan of complications from pneumonia. Meltzer had a bachelor's degree in civil engineering from City College of New York; a master's in economics and city planning from the University of Pennsylvania, and a Ph.D. in philosophy, economics and finance from Columbia Pacific University. He was widely knowledgeable about many fields. A frequent guest on WCAU(AM) Philadelphia, Meltzer began his broadcasting career in 1967, when he was asked to be an emergency replacement for a departing host. He was fired after his first day on-air because of flubbed ads and mispronounced sponsors' names, only to be rehired after a flood of calls from listeners who enjoyed his delivery. Six years later he moved to New York and joined WOR(AM), where as many as 600,000 listeners per hour tuned in to *What's Your Problem?* to hear him dispense advice on almost any subject. He retired in 1993. He is survived by his wife, Meredith; four children from a previous marriage; two sisters, and eight grandchildren.

—Compiled by Denise Smith
e-mail: d.smith@cahners.com

FCC officials this week will launch an effort to cut back on the paperwork that stations are required to file with the commission.

The streamlining effort is aimed at allowing stations to file short forms certifying that they have taken various actions rather than submit more lengthy documentation. Officials say the FCC also will propose setting up a system of audits to check the accuracy of certifications it receives. In a separate effort, regulators are preparing to relax their rules on broadcast studio location and public inspection files.

Lawyers for Primestar will meet with Justice Department officials in two weeks

to discuss the satellite TV service's effort to acquire the MCI/News Corp. DBS slot. The meeting will follow a *Washington Post* report that Justice Department officials are getting ready to recommend that the government either block the deal or demand a substantial modification. A lawyer for Primestar last week insisted that the company so far has gotten no such signals

from the department. FCC officials, meanwhile, are continuing their own review of the deal. Sources say FCC staff are not likely to complete their review before May.

NATPE has canceled

ANIFX, the animation and special effects conference scheduled for next month in Los Angeles. Sources say timing for the May 11-13 event did not work well with many of the top Hollywood syndicators because of the timing of MIP and other events. NATPE executives are considering a possible one-day event later in the year.

The annual Sports Emmys nominations were announced last week,

and NBC received a network-high 26 nominations. ABC followed with 17, Fox grabbed 16, while ESPN and HBO received 15 each. ESPN2 was nominated in seven categories, and CBS and TNT each received four.

A bill that would rewrite the law governing the satellite industry likely is dead for the year, a Hill source said last Friday. House Courts and Intellectual

Property Subcommittee Chairman Howard Coble (R-N.C.) will not bring the bill up before the full committee while he tries to negotiate a compromise among the satellite, cable, broadcasting and creative industries during Congress's spring break in April. Coble is opposed to an amendment that would stay an increase in satellite compulsory copyright rates that Rep. Rick Boucher (D-Va.) added in subcommittee.

FCC Chairman Bill Kennard will be on the hot seat again this week,

when House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) grills Kennard about the FCC's implementation of the 1996 Telecommunications Act, free airtime, the move to the Portals, the FCC's request for additional funding and universal service. The other four commissioners are invited to the hearing, but Kennard is likely to take most of the heat. "I know Billy's chomping at the bit to have a public dialogue with the chairman," said Tauzin spokesman Ken Johnson.

A decision on restruc-

turing the Sprint PCS partnership should come within 30 days,

says TCI Ventures Group President Gary Howard. Whether that might lead to the joint venture going public remains to be seen. TCI Chairman John Malone, supporting earlier statements from TCI President Leo Hindery, suggests that's the way the partners are leaning.

Phase one of Primestar Partners' restructuring is set to close today

(March 30), with cable partners contributing their respective ownership interests—including subscribers—to the new Primestar Inc. The end of that phase will also mark the business's move to a new headquarters in Denver. While closure on that will enable Primestar to launch a high-power service as soon as mid-April, it's only the first step. Still to come: FCC approval to transfer satellite licenses held by Primestar's largest stakeholder, TCI Satellite Entertainment (TSAT), to Primestar Inc. That would pave the way for Primestar to supersede TSAT and become the publicly traded entity.

Fox Liberty Buys Speedvision/Outdoor Stake

Cable Network Services, the owner of Speedvision and Outdoor Life, has sold a 33% stake to Fox/Liberty Sports in a deal that calls for cross-promotion and program sharing among the network groups. Sources familiar with the deal say the price is relatively low—about \$100 million—valuing the whole network at \$300 million, or \$11 per subscriber. That compares with \$15-\$18 per sub in other recent network deals.

Company chairman Roger Werner, while not commenting on the price, says that Fox/Liberty brings things to the table other than cash. First, the companies expect to share programming with the national and regional Fox Sports Networks and share car racing events with Speedvision. The Fox regionals have also agreed to promote the 14 million-subscriber Speedvision and 13 million-sub-

scriber Outdoor Life to their viewers.

Most important, Liberty parent Tele-Communications Inc. has agreed to expand its limited distribution of the networks on its systems. TCI, which offers the two networks about 500,000 subscribers each, has committed to increase that about eightfold.

"We're happy with the deal," Werner says. "Cash comes into the business and everybody's staying in." The networks' other partners are Cox Communications Inc., Comcast Corp. and a company controlled by cable investment banker Bill Daniels.

"One could argue that the price was a little low," says Ajit Dahli, Cox's senior vice president of programming and strategy. "But there's so much more in programming that comes together now." —John M. Higgins

Liberty Media Group reported 1997 net earnings of \$125 million, or 31 cents per share, and cash flow of \$55 million on revenue of \$374 million. Results in all areas reflected declines from the previous year, but Liberty said 1997 results weren't comparable with 1996 because of transactions that altered the composition of Liberty's holdings.

TCI President Leo Hindery projects that the company will end 1998 with 80,000-100,000 @Home customers. His comments mark the first time TCI officials have publicly disclosed internal projections. Deployment will have to be aggressive—TCI now has only about 10,000 @Home customers, most of them concentrated in the San Francisco Bay Area. Hindery says TCI has refined its strategy for rolling out @Home and now will focus on deep deployment in a limited number of markets. Target markets are primarily on the West Coast and include the Bay Area and Seattle.

The FCC and the Food and Drug Administration last week said they are taking steps to prevent interference between DTV stations and cardiac monitors. Earlier this month, WFAA-TV Dallas turned on a digital transmitter and quickly found its signal interfering with spectrum used for cardiac monitors at a nearby hospital. In

response, the FCC said it will ensure that stations communicate with area hospitals to avoid interference to medical telemetry devices. Regulators also said they are contacting makers of the medical devices to ask assistance in assessing whether their products will be affected by digital signals. Additionally, the FDA is sending a Public Health Advisory to all U.S. hospitals and nursing homes. The advisory will alert the facilities to the potential interference problem and provide advice on how to avoid future incidents.

BBDO's 13th annual "Report on Black Television Viewing" notes wide disparities between black viewing habits and the U.S. TV audience at large.

BBDO reports that none of the top 10 broadcast network shows listed as favorites by U.S. households appears in the black top 10. Only four programs listed in the top 20 by national households appear on blacks' lists: ABC's *Monday Night Football*, CBS's *Sunday Movie* and *Touched by an Angel* and NBC's *ER*. Six CBS programs appear on blacks' top 20 lists, a sizable change from 1996-97, when just two CBS shows made the list. Fox, UPN and WB dominate blacks' top 20 list with a combined 13 shows. The Fox series *Between Brothers*, *413 Hope Street* and *Living Single* were the three highest-ranked

shows among blacks, says BBDO. UPN and WB each contributed five shows to the top 20.

The NAB came in 40th on a list of highest-spending lobbies in 1997, according to the Center for Responsive Politics. The study says NAB last year spent \$2.34 million on lobbying activities. Following the broadcasters was the National Cable Television Association, which spent \$1.38 million. Missing? The Motion Picture Association of America, which didn't show up on CRP's list of top 105 spenders. CRP also looked at 100 top-earning lobbying firms. Verner, Lipfert, Bernhard, McPherson & Hand—a past employer of FCC Chairman Bill Kennard—took the honors, earning \$8.44 million last year.

WB last week showed pilots to its advertisers. The early verdicts: thumbs up for *Felicity*; thumbs down for *The Army Show*. Fresh from the success of *Dawson's Creek* and *Buffy the Vampire Slayer*, WB feted the ad community on the Warner Bros. lot. *Felicity*, described as "*Ally McBeal* goes to college," was clearly the life of the party. Although attendees saw only a few minutes of the show, they liked what they saw. "Everyone's buzzing about *Felicity*," said the director of national broadcasting for a major media buyer. "These guys are trying to carve out the 12 to 24 audience, and this

show really serves them." Some media buyers were underwhelmed by some of the other offerings, including an unnamed project with comedienne Park Overall as a call-in radio show host and Tim Curry as a dethroned king living in Manhattan.

Advertising revenue for basic cable networks totaled \$5.78 billion in 1997, a 22% increase over the previous year, the Cabletelevision Advertising Bureau reports from data provided by Competitive Media Reporting. Basic cable networks claimed 24.6% of all TV ad revenue in 1997, a 2.9% increase from 1996, according to the CAB. Over the past five years, basic cable's slice of ad revenue has increased 9% on average, which matches the aggregate loss of share by broadcast networks during the same period, according to the CAB. CAB President Joe Ostrow projects that basic cable ad revenue will increase by another \$1 billion in 1998.

FCC officials last week rejected a petition by the Network Affiliated Stations Alliance (NASA) to revisit a 1996 decision to allow common ownership of a major TV network and cable TV systems. NASA had contended it should be allowed to participate in the rule change, but regulators disagreed because the change was mandated by the 1996 Telecommunications Act.

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Incorporating The Fifth Estate TELEVISION Broadcasting

Warming trend?

The weather was unusually warm and pleasant in Washington last week, and so was the climate at the FCC, where Chairman Bill Kennard lightened up in his push for free airtime and Commissioner Michael Powell again suggested that the government might be doing too much micromanagement of commercial broadcasters.

Faced with some vocal opposition to mandated free TV for political candidates from both parties and both houses of Congress, Kennard said he would not move unilaterally on any free-airtime rulemaking but instead would undertake an inquiry that would proceed no further without "extensive consultation."

Anything that turns down the burner on this issue is a move in the right direction. The speed with which the President's State of the Union call for mandated free airtime was echoed by Kennard (the next day) had raised the threat of the bandwagon of campaign reform careening headlong into commercial broadcasters. As we have pointed out, those broadcasters already provide candidates with discounted airtime and free time in the form of debates and news coverage. And speaking of turned down, candidates don't even use all of the free time now available; according to some broadcasters, their offers of time for debates are routinely refused.

In the "wish we had said it" category last week were Powell's remarks about public interest obligations. "[T]oo often we try to jam a round public interest peg into a square commercial interest hole," he told a group of public broadcasters, suggesting that the government satisfy more of its expanding public interest appetite via public broadcasting. Sounds like the solution to us. As we said after President Clinton's initial call for unilateral action on free time, the PBS scenario allows the public to be served to Washington's satisfaction over channels reserved for that purpose ("[public TV's] sole existence is to serve the public inter-

est," Powell points out), while commercial broadcasters can serve the public with its mix of entertainment and news and public affairs programming. Maybe spring finally is here.

Diamond cutting

For the second year in a row broadcasters' share of baseball games has declined, while cable's cut continues to grow. The reasons are several. For one, there are more cable outlets than ever, including regional sports channels hungry for product and with the pocketbooks to fill their plates. For another, two new broadcast networks means fewer time periods for baseball. Does this herald a mass exodus of games from free TV, followed closely by cable exclusivity for mom and apple pie? We seriously doubt it. But those in Washington still concerned about siphoning could help to ensure a level field of dreams by helping to ensure a strong broadcasting system that can compete, swing for swing, with cable competition able to send rights fees out of the park. Dual revenue streams for broadcasters in a digital age or the one-two punch of TV duopoly might be just the economic ticket to the ballpark for broadcasters. In the meantime, play ball!

The right verdict

We applaud the House Judiciary Committee's decision last week to advance a proposal that would—at long last—bring sunshine into long-dark federal courtrooms. TV cameras have for too long been blamed for media spectacles like the O.J. Simpson murder trial. But the media spectacle typically takes place outside the courtroom, not inside. What goes wrong (and what goes right) inside federal courts is neither a function nor a result of TV coverage. But what goes on there is of considerable interest to the public. As we've said before, that interest should not be limited to the size of a courtroom.

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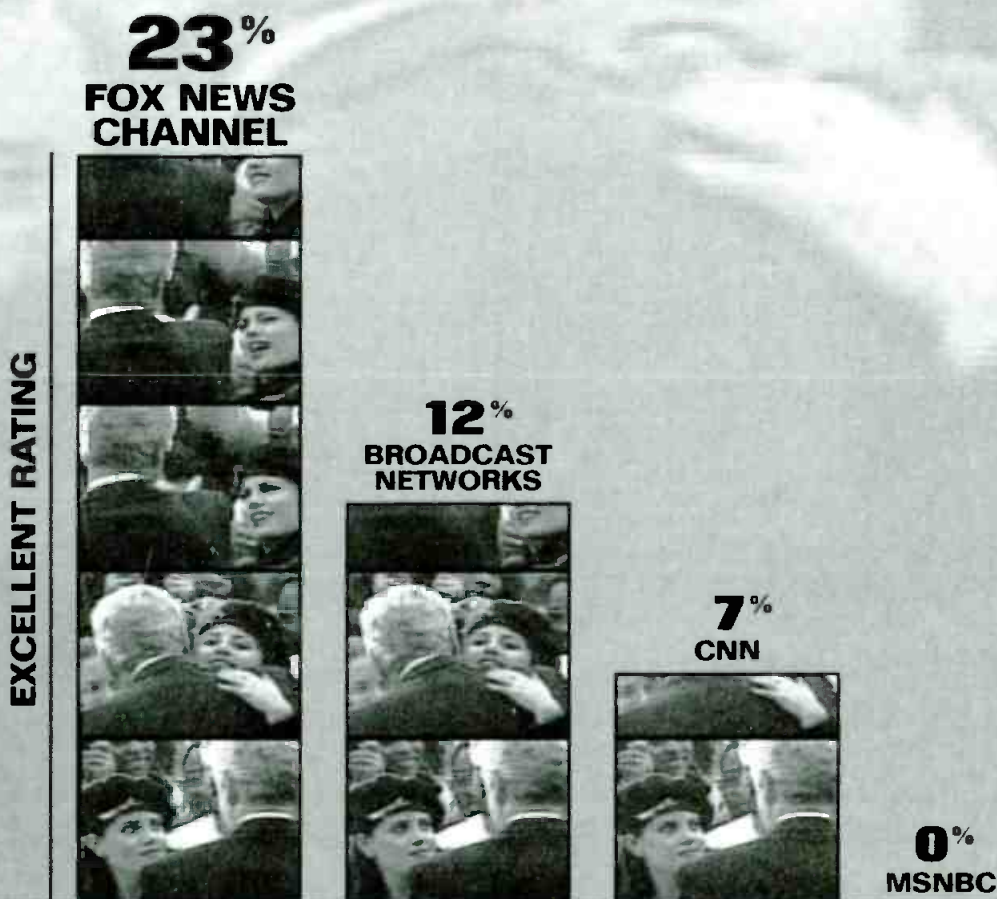
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