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PHIL GUARASCIO

Steering More GM Dollars to Television

**Paul Allen buying
Marcus Cable
for \$2.8 billion**

**HBO launching
five digital channels**

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Fast Track

Must Reading from

**Broadcasting
& Cable**

April 13, 1998

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Phil Guarascio: Steering GM Dollars to Television

Philip Guarascio, marketing and advertising vice president for General Motors' North American operations, talks about GM's \$2.1 billion advertising budget and the shift from print to TV in 1998. / 22 Cover photo by John Hillery/Black Star

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Primestar delays high-power service Less than a week after announcing plans to launch a high-power DBS service in mid-April, Primestar Inc. is backing off, apparently to appease regulators. / 39

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Personality...
charm...
charisma...
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slam dunk.



Top of the Week

No Kay at USA

Cable network chief Koplovitz seen as casualty of company takeover by Diller

By John M. Higgins

Kay Koplovitz's resignation last week as chairman of USA Networks leaves no doubt that Barry Diller wants a free hand in retooling USA Network and its companion Sci-Fi Channel.

"She saw a point coming down the pike where she didn't get the control she wanted," says one executive.

"Barry bought it to run it," says a Diller associate.

Koplovitz positioned her resignation as a chance to take advantage of an "extraordinary number of opportunities" that she has been offered in recent months. But company executives say it was due to Diller, chairman of parent USA Networks Inc., who plans to exert more control over the cable network operation than she is willing to deal with.

Her departure marks the fall of another of the few women who have risen to top posts in major media companies (see box, below). Still on top: Disney Co. cable president Gerry Laybourne, Disney Channel President Anne Sweeney, Discovery Communications President Judith McHale, MTV President Judy



Koplovitz's post-Barry Diller exit came as no surprise to the cable industry.

McGrath and BET President Debra Lee.

Koplovitz has been talking with Diller for months about leaving, says another executive, but she had not settled on a date, severance terms or other possibilities within USA Networks' cable, broadcasting, home shopping or production portfolio.

Through what was then called HSN

Inc., Diller cut a deal to buy the controlling stake in USA Networks and Universal Television from Seagram Corp. last October, closing on the deal in February. In addition to fixing Universal's slackened TV production arm, Diller's task is to marshal the assets to support a new CitiVision broadcast network he is creating with HSN's string of TV stations.

Diller has outlined broad strategies for USA Network and companion Sci-Fi Channel, but he hasn't revealed many details. One tactic is to shift some USA Network programming over to the USA Broadcasting start-up network operation, putting some of the cable network's shows on the TV stations for a second run. The later window is aimed at mollifying MSOs unhappy about seeing the programs' cable exclusivity diluted.

"USA is doing very well, as we know," Diller says. "USA has to become a more defined programming service over time. There has to be enough definition so that when you say USA Network, you know what to expect." He doesn't believe the network's mix of original series, movies, wrestling and boxing accomplishes that, and he believes Sci-Fi suffers

The dwindling number of women in high-ranking broadcasting and cable jobs just dwindled again. With last week's resignation of Kay Koplovitz, chairman of USA Networks, the already underrepresented are becoming even less visible. As former United Paramount Network Chairman Lucie Salhany was quoted as saying last October, "This is now a business in consolidation and I think it's going to be harder for women, because in so many cases they're just not part of the inner circle."

Here are some high-profile women who have left or lost power in the past 10 months:

■ ABC Entertainment President Jamie Tarses told the *New York Times* last June that she felt "emasculated" and would leave after Stuart Bloomberg was brought in as chairman of her division. However, Tarses, the first woman to be an entertainment chief at one of the Big

Attrition at the top



Jamie Tarses



Lucie Salhany



Margaret Loesch

Three networks, remains at the network—albeit reporting to Bloomberg instead of to ABC Inc. President Robert A. Iger.

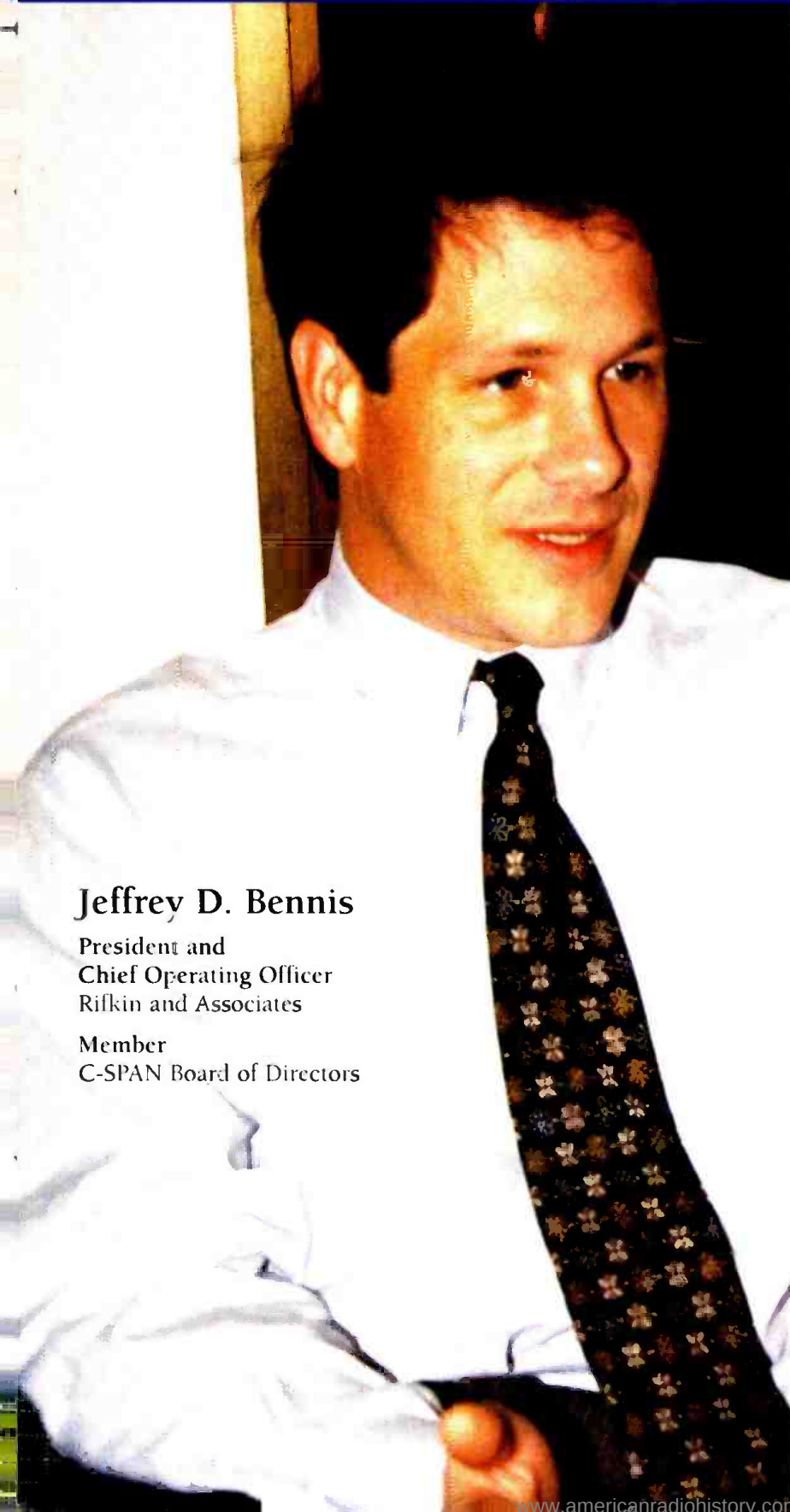
■ Former UPN Chairman Salhany left that post last September after an embattled three years. Previously, as chairman of Fox Broadcasting, Salhany was the first woman to head a U.S. television network.

She now is consulting and investing in TV stations in markets where UPN needs stronger distribution.

■ Margaret Loesch was named vice chairman of Fox Kids Worldwide last July after serving as chairman of Fox Kids Networks Worldwide. It was speculated that the move was made to allow recently named FKW Chairman Haim Saban to take over day-to-day programming duties. Loesch quit last November and in February surfaced as president of the newly created Jim Henson TV Group, which plans to launch a cable channel.

—Elizabeth A. Rathbun

*"If you listen to people and let them talk,
you'll get at where the business is going."*



Jeffrey D. Bennis

President and
Chief Operating Officer
Rifkin and Associates

Member
C-SPAN Board of Directors

"I was born in Reading, Pennsylvania and lived in Wyomissing, a small town about an hour and a half northwest of Philadelphia. My undergraduate degree was from Penn State University. It was a degree in business logistics. My only other job before this was with Bristol-Myers Squibb and I worked in the marketing group; did that by day and went to the University of Connecticut for an MEA by night."

"I'm a Republican and what I liked about Reagan was that he had a clear mission. You knew exactly where he stood. If you're going to be successful in business, your company's got to have a mission and people have to understand it to buy into it."

"In terms of influence, I'd say it was my dad...the apple doesn't fall too far from the tree. My dad always made the case of going into work every Saturday from 8:30 till noon. Now I find myself going in every Saturday morning to get ahead. My value system comes from watching him."

"Communication is so critical for people and they thirst for it. If you listen to people and you let them talk, you'll get at where the business is going. If there's any role that I need to play, it is to make us communicators. It's an art that I'm learning."

"One of the favorite things my four-and-a-half year old son and I do is go on the internet. One time I said to him, 'You tell me anywhere you want to go.' He said, 'I want to go to the edge of the universe.' We typed it in and it started showing us things — nebulas and stuff way out there. With the internet, you have access to information at the touch of your fingertips."

"I hope to bring the weight of Rifkin's subscribership to C-SPAN, showing support for C-SPAN and getting C-SPAN2 on everywhere. I think the role C-SPAN has is to connect people with their national government in a time when people feel amazingly unconnected. We can be the pathway to bring people there, to provide a little nudge, to get them involved. If we can do that, mission accomplished. And C-SPAN's mission accomplished, too."

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from the same problem.

Koplovitz, called a "visionary pioneer" in her own press release, helped create USA Network at Paramount in 1977. Originating as an outgrowth of Madison Square Garden, USA Network evolved into a broader entertainment network filled with old broadcast TV series and theatrical movies, shifting more heavily into original productions in the past several years.

It was run for years as a joint venture of studios Paramount and Universal, which not only found it a profitable cable outlet for their theatrical movies but also used it as a dumping ground for TV series that did not do well in broadcast syndication. The two studios changed hands two years ago, triggering a wrestling match in which new Universal owner Seagram bought the half owned by Paramount owner Viacom Inc. ■

NBC's Rogers trying to buy Court TV

NBC Cable President Tom Rogers is trying to assemble an investment group to buy beleaguered Court TV from the fractious partnership that includes his employer. Sources say that Rogers has for weeks sought financial backing to bid on the TV legal network. Court TV was put up for sale last fall and then yanked back after the many strings attached to a deal repelled buyers. But now Rogers is looking to team with an institutional investor to take the low-rated network and operate it. The sources say that Rogers faces enormous complications in getting a deal done. First, the partners—Time Warner Inc., Liberty Media Corp. and NBC—still won't allow the network to fall into the hands of a competitor, such as News Corp. or ABC. That means Rogers' backers would have difficulty selling out in five to seven years. Also, the Court TV board has suffered from tremendous friction among its members, including Rogers, so it may not be eager for him to personally benefit from a deal. Rogers also faces difficulty in negotiating with NBC. "This is very complicated given the nature of the relationships," says one executive involved in Court TV. A quick resolution is not expected. When ousted Court TV CEO Steve Brill offered to buy the network without restrictions a year ago, he valued it at more than \$400 million. It isn't clear how the restrictions might depress the value. Rogers could not be reached for comment.

—John M. Higgins

Thumbs up for Karmazin, Moonves promotions

Wall Street, affiliates agree moves will strengthen CBS

By John M. Higgins and Steve McClellan

Mel Karmazin's promotion last week, from head of the CBS Station Group to president and chief operating officer of CBS Corp. (B&C, April 8), confirms what most have taken for granted all along—that Karmazin will succeed CBS Chairman Michael Jordan when he retires in three years at age 65.

CBS Television President Leslie Moonves also got a promotion last week. He added the title of chief executive officer, with responsibility for the entire network, including CBS News and CBS Sports. Those entities previously had reported directly to Jordan. Moonves, who had reported to Jordan, now reports to Karmazin.

Wall Street and the network's affiliates applauded the reshuffling. CBS stock was up half a point, to almost \$36 a share. "Karmazin is the reason the network's stock price has more than doubled over the past year," says one Wall Streeter. "Obviously he didn't do it single-handedly, but that's the perception on the Street."

Alan Bell, president of the Freedom



"Mel knows how to get the sales, and Les Moonves will deliver the ratings," says Freedom Communications' Alan Bell.

Communications broadcasting division, says he was "pleased and excited" by the move. "CBS has enormous upside potential, and this is a very positive sign" that the company is solidifying its management team to reach that potential.

At the same time, Bell and others say that the announcement was no surprise and merely formalized what had already been in effect. "Mel Karmazin has seminal operating insight" possessed by few, Bell says. "Broadcasting is a revenue-generating business. Mel knows how to get the sales, and Les Moonves will deliver the ratings" that Karmazin needs to get the sales.

Jordan is no operator and makes no

pretense of being one, sources say. But he gets a lot of credit for implementing the strategy that transformed former CBS owner Westinghouse from a struggling industrial has-been to a high-growth media concern.

Westinghouse bought Karmazin-led Infinity Broadcasting in June 1996. Karmazin has run all of CBS's radio properties since then; last May he took control of the company's owned television stations as well. Now Karmazin will oversee all of CBS's operating divisions, including cable, television and radio.

Two years ago, Moonves joined CBS as president of the entertainment division. Late last year he was promoted to president, CBS Television. He became responsible for the entertainment division and the Eyemark syndication unit, as well as certain New York-based network functions, including ad sales, promotion and research. Now he'll oversee the entire entertainment and network operation.

Moonves will continue to be based in Los Angeles, making more frequent trips to New York. Last week, he said he would hire a senior executive to help run the day-to-day activities of the entertainment division.

There's been speculation that Karmazin and Moonves have tried to outmaneuver each other in their quest for power at CBS. But, says Bell, "I've never seen it and I don't believe it. They are two colorful characters, and they need each other. They play off each other's strengths." ■

Allen money gives Marcus room to grow

MSO poised to refinance debt, expand, speed rebuilds, introduce digital services

By Price Colman

Paul Allen's nearly \$3 billion investment in Marcus Cable (B&C, April 8) didn't have the electrifying impact of last year's \$1 billion Microsoft/Comcast deal, but it paves the way for Marcus to move into the top tier of cable MSOs.

"We're going to be growing Marcus and using Marcus as the vehicle for other acquisitions," says William Savoy, Allen's top investment strategist and president of Vulcan Ventures.

In buying out Marcus's limited partners for \$2.775 billion, Allen—one of the world's richest men—made his largest personal investment to date. Money clearly will no longer be a limiting factor for the nation's 10th-largest MSO. It's now in a position to move quickly on targets of opportunity—particularly cable systems that can enhance existing clusters.

"Deal flow has never been an issue



Jeff Marcus and Paul Allen shake on the \$2.775 billion deal at a news conference in Dallas last week.

for me," says Jeffrey Marcus, who founded Marcus Cable in 1990 and remains as general partner, chairman, CEO and president. "We want to see the market grow."

If that's a longer-term objective, part of the short-term plan is to refinance more than \$1 billion of Marcus's roughly \$1.6 billion in debt, says a source familiar with the transaction. A hefty chunk of that debt is in junk bonds, some with interest rates as high as

14.25%. The refinancing won't be cheap: By conservative estimates, Marcus faces at least \$80 million in early repayment penalties. Others familiar with the company's financial structure say that the penalties could be much higher.

With the new access to capital, "We'll look at restructuring the capital structure," acknowledges Marcus, adding, "I would not rule out an IPO to create a currency."

Access to capital also will enable Marcus to speed rebuilds and hasten deployment of such digital services as high-speed Internet connections. That's a high priority for Allen.

"Over 20 years ago, even before I founded Microsoft with Bill Gates, I began thinking about a connected future," Allen said at the press conference announcing the deal. "I called that future the wired world.... By investing

continues on page 18

Marcus buy doesn't excite Wall Street

A sexy (by Wall Street standards) techie titan makes a surprise multibillion-dollar jump into cable. But MSO stocks barely react, pretty much sliding sideways. What's wrong with this picture?

The problem is that the terms of Microsoft co-founder Paul Allen's \$2.8 billion Marcus Cable Corp. deal aren't all that favorable to investors expecting cable stocks to continue spiraling upward. Despite multiple bidders and a tycoon who is willing to pay up for assets that might become an interesting playground, Allen's deal doesn't seem to be setting any new standards for cable system values.

Marcus Cable Corp. Chairman Jeff Marcus says that the deal values the company at 11 times running-rate cash flow, putting it right in the middle of the range that systems have been trading at for the past two years. (Excited investors have sent cable stocks soaring from about seven or eight times cash flow to 10 to 12.5 times cash flow.)

Traditionally, cable stocks have traded at a 20%-40% discount to private market values. When that gap has become too narrow, it has been a warning sign that MSO issues were too high and ready for a fall. The question here is whether public investors are too enthusiastic or whether private investors are not enthusiastic enough.

"The stocks have done nothing on all of this," says

one Wall Street executive nervous about cable. "To a technician, that's the perfect sign of a market top, bullish news disregarded."

Others disagree. "It's clearly positive that somebody who's both wealthy and smart and comes from a computer background has come in," counters Merrill Lynch & Co. analyst Jessica Reif Cohen.

Tele-Communications Inc., Cox Communications Inc., Comcast Corp. and Cablevision Systems Corp. all traded up or down just 1%-2% for the week.

One question for financial players who slave over such valuation issues is whether the 11-times multiple that Marcus advertises is legit. There are several ways to derive a valuation multiple. While sellers tend to inflate the multiple so they can brag about the great price they got, some industry executives say that Marcus is downplaying the valuation because his new partner, Allen, doesn't want to seem as if he's paying an extravagant price. "If you've seen the book it's more like 14 times cash flow," says one executive with an MSO that bid on the company.

But an investment banker familiar with the deal outlines several tweaks to the deal that bring the price to 11 times. For example, Allen's team considers the price for the cable operations to be \$2.6 billion, because the deal includes about \$200 million worth of systems that are being sold.

—John M. Higgins



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HBO sets new digital networks

Five channels will be added to existing multiplex channels to create a package of 10

By John M. Higgins

Home Box Office—expected to be a cornerstone for operators trying to sell new digital cable products—unveiled its plans to fill newfound channel capacity by launching five new channels to create a package of 10 pay-movie networks.

The new packages—labeled “mega-brand multiplex”—include the core HBO and Cinemax channels, five new networks programmed by theme, plus three existing multiplex channels that are being rechristened and slightly reworked. The new networks will include a comedy channel, a family movie outlet and an “edgy,” young-skewing channel. The new Cinemax services will focus on action and thriller movies.

Operators consider pay-movie channels critical to the success of digital cable. Research shows that heavy video users who are likely to pay extra for digital are movie hounds. Added screens of pay networks are one of the biggest draws.

Encore was the first to multiplex in anticipation of digital cable, launching 10 themed channels of older movies in 1994. Showtime has eight first-run movie channels—including the recently launched action channel, Showtime Extreme.

HBO The Works will include HBO; HBO Plus (formerly HBO2); HBO Signature (formerly HBO3), focusing on



‘As Good As It Gets’ is more likely to be seen on HBO Signature than on ThrillerMax.

higher-quality theatrical and original movies: HBO Family; HBO Comedy, and young-skewing HBO Zone. Multiplex will include Cinemax, MoreMax (formerly Cinemax2), ActionMax and ThrillerMax.

HBO is not planning to charge operators extra license fees for the new networks. Operators will make money by increasing subscriber satisfaction and by reducing HBO’s 60% annual customer churn rate.

Multiplexes will share their parent channels’ programming, with scheduling shuffled to increase the chance that at any given moment a viewer will find something he wants to watch when he flops down on the couch.

HBO executives say that they want to offer as many choices as possible. The high capacity of DBS allows subscribers to get nine versions of HBO,

including East, West and Mountain regional feeds, plus two multiplexes.

HBO has multiplexed its networks since 1991, offering one or two extra channels of essentially the same programming with the schedule scrambled.

However, multiplexing hasn’t been the magic bullet for analog cable. Network executives acknowledge that it helps to attract new subscribers but does little to boost retention. That’s a problem because high churn forces the company to spend millions on marketing to replace lost customers.

Pay churn in the small universe of DBS is close to half that of cable; since subscribers are forced to fork over some \$300 to sign up, they don’t readily disconnect. It is not known if the DBS experience will translate to cable.

Heavy multiplexing may increase variety at a particular hour, but it also could exacerbate another problem: repetition. The biggest complaint of disconnecting subscribers is that the same movies and programs are shown over and over.

Dave Baldwin, HBO senior vice president of program planning, says repetition is an issue when “nothing” is on but a repeat. “The negative perception of repetition actually decreases” with extra channels, Baldwin says. “Repetition is only a problem if there’s lack of choice.” ■

MediaOne hooks up phone service in L.A.

By Price Colman

MediaOne began offering residential telephone service in parts of metropolitan Los Angeles last week, marking the company’s second major phone service launch in less than three months.

The Los Angeles launch follows the late-January offering in Atlanta of digital residential telephone service via a hybrid fiber/coax network.

Initially, MediaOne is offering phone service to 35,000 homes in the Los Angeles suburb of Culver City. But the company plans to progressively roll out phone service to its entire 254,000-home market there throughout the year.

Although other cable companies, including Time Warner and Cablevision Systems, offer residential phone service via HFC networks, they focus on business customers. TCI, which slowed its cable-telephony initiative in 1996, is concentrating on Internet Protocol telephony using the HFC backbone. TCI has substantial plant upgrades still ahead and won’t do much with telephony until 1999.

MediaOne, on the other hand, has been the most aggressive cable operator in pursuing residential markets in these early days of cable telephony.

Along with Los Angeles and Atlanta, MediaOne has major clusters in suburban Boston (the largest); the Southeast, including south Florida and

Richmond, Va.; suburban Detroit, and suburban Chicago. Telephony launches in Detroit and Boston are likely in the works.

Service packages that MediaOne is offering in the Los Angeles area range from \$39.75 a month to roughly \$70 a month. Basic service includes one line with caller ID, call waiting, call forwarding and speed dialing. All packages include 500 minutes of free local toll calls. Installation is free for all packages, and customers can keep their current phone numbers. Customers can add voice mail at \$6.95 per line; for \$3.95 a month they can subscribe to a MediaOne-supplied long-distance service with rates of 10 cents per minute. ■

The Big Dogs. No appetite for competition.

The Big Dogs, MCI and AT&T, have no appetite for competition.

They claim they can't compete in local telephone markets. It's just too difficult. It requires too much effort.

But recently the Federal Communications Commission held hearings in which smaller, local competitors described their success in competing against the Bell companies.

The little dogs are competing just fine.

- Scores of smaller companies across the country are successfully offering consumers residential local service via resold Bell company service
- Smaller companies such as USX Communications and ETC DeltaCom are successfully offering business customers local service via resold Bell company service
- Companies such as Intermedia, McLeod USA and ICG Communications are offering local service over their own facilities, generating hundreds of millions of dollars in revenue and triple-digit annual percentage growth

These 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.

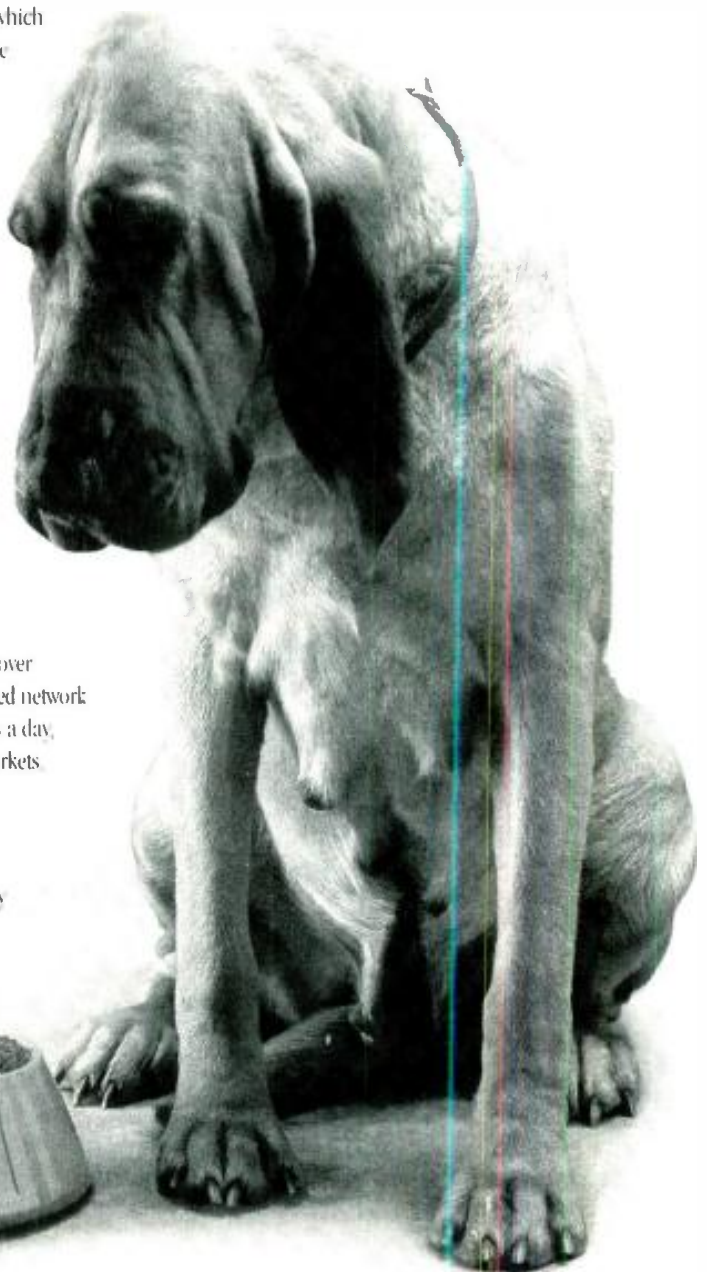
So what's all the howling about?

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 and other CLICs to local markets.

The big dogs lie around all day. They still have no appetite for competition.

MCI and AT&T have given up on residential local service. They claim they can't gain access to local markets, but 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 their executives conceded during recent merger discussions. You know those big dogs. They lie around all day.



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FCC worries about HDTV sets, cable plans

By Chris McConnell

Broadcasters in Las Vegas last week for the NAB convention heard complaints from regulators about equipment compatibility and cable's plans for carrying high-definition pictures.

"No consumer wants to buy five set-top boxes, six remotes and a \$6,000 television set that doesn't work with cable," FCC Chairman William Kennard said.

Commissioner Susan Ness also was concerned that consumers will be confused as to what constitutes a cable-ready digital TV set: "Will the true high-definition set that [consumers] just bought display the true high-definition signal that the broadcaster has just transmitted if the set is hooked up to cable? The answer had better be yes."

Ness added that she does not want to see a "bottleneck provider" such as cable deliver something less than the full high-definition signal that a broadcaster transmits. Kennard also cited the potential

bottleneck problem and asserted that "no single competitor should have the power to unilaterally dictate the choices that you or I or any consumer makes."

FCC officials will be addressing cable's carriage of digital signals in about two months when they launch a rulemaking on must-carry rules in the digital TV age.

Ness voiced hopes that broadcasters and cable companies initially will strike agreements among themselves about cable's carriage of the digital signals: "I believe the broadcast and cable industries are doing just that."

It was a strategy favored by National Cable Television Association VP Daniel Brenner, who restated his industry's opposition to a digital must-carry requirement at last week's NAB convention. "Let's give some of the voluntary efforts a chance to give us some carriage information." Later, Brenner added that broadcasters can address questions of cable carriage through their retransmission consent negotiations with cable



Kennard and Ness want to make sure viewers will be able to see HDTV.

operators. "The broadcaster has the ability to withhold its signal," Brenner said.

Others wanted more assurance that the HDTV pictures will show up on the sets of cable subscribers. Washington lawyer Richard Wiley said that the broadcasters need to know whether cable systems will deliver high-definition signals. "We need these industries working together," Wiley said.

In addition to raising the question of cable carriage, Ness also worried whether the differing picture formats will confuse consumers: "Even the most knowledgeable people in industry can't agree on whether 1080 interlace or 720 progressive presents the best high-definition picture for the cost, or whether 480 P represents the most cost-effective option." ■

Americast says it's blocked from FX

Files complaint at FCC against Fox and Liberty Media

By Paige Albinia

Americast last week told the FCC that Fox and Liberty Media will not give it access to the joint venture's FX cable network.

Americast—a video distribution partnership of Ameritech New Media, Bell South, GTE and Southern New England Telephone (SNET) that operates in 48 communities—said that "it has been unlawfully denied the ability to offer the increasingly popular channel to its cable TV customers."

"We have been asking for FX for months, and we have been repeatedly denied," says Geoff Potter, a spokesman for Ameritech New Media.

Americast says that FX is violating the FCC's program-access rules because FX is owned by a 50-50 joint venture of TCI subsidiary Liberty Media and Fox. The program-access rules forbid any cable company that owns both programming interests and operators, such as

TCI, from making any exclusive deals.

FX says it now is vertically integrated and has exclusive agreements with cable operators, but the network has argued in other cases pending before the FCC that it made those deals before TCI took a stake in FX. FX had no comment on Americast's complaint.

Direct broadcast satellite company EchoStar last year filed a program-access complaint at the FCC against FX; FCC sources say that they will resolve the complaint soon.

TCI last year relinquished any claim of exclusivity with FX after EchoStar said that exclusive agreements with the Englewood, Colo.-based MSO were keeping EchoStar from being able to pick up FX and threatened to file a program-access complaint with the FCC.

"As a result of TCI's relinquishment of its right to such exclusivity with respect to FX, any program-access complaint which EchoStar may nevertheless wish to pursue on this matter

against TCI would be entirely inappropriate," wrote then-TCI programming chief Jedd Palmer to EchoStar.

TCI thus having recused itself from the situation, FX Senior Vice President Patrick Wilson told EchoStar that "we would be pleased to discuss carriage of the FX service in any TCI operating area and in any non-cabled geographic area."

EchoStar was not satisfied with FX's response: "Your letter effectively denies EchoStar's request for carriage of the FX service, except in limited areas." EchoStar did not take FX up on the offer and filed a program-access complaint at the FCC soon thereafter.

Still, Ameritech New Media says FX never made it any such carriage offer and calls FX's proposal to EchoStar "not only illegal, it's anticonsumer and anticompetitive," in the words of Deb Lenart, president of Ameritech New Media.

The FCC is undergoing a review of the program-access rules ■

Women Love Movies

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LIFETIME
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All Network and Syndicated Programs (Excludes Double Runs).
Network Program Names - NTI PP 3/16-3/22/88. Syndication
Program Names - Nov. '87 DMA Cassandra Ranking Report.

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Marcus Cable

continued from page 7

in Marcus, I will finally have some wires for my wired world."

Allen's Vulcan Ventures has invested in a number of companies that play to his vision of a wired world in which high-speed broadband networks link computers used as communications instruments. But Vulcan is so active and eclectic—other holdings include the NBA Portland Trailblazers, NFL Seattle Seahawks, and until recently, Ticketmaster—it's tough to assess which of its investments Allen sees leveraging in the cable world where he's now a significant player.

Skeptics might argue that from a pure investment perspective, Allen's timing for getting into cable was less than stellar. Almost across the board, public and private values for cable systems are near or at historic highs. What Allen paid for a majority partnership in Marcus translates into some \$2,500 per subscriber, or about 11 times running-rate cash flow at closing.

But Savoy dismisses that notion: "While on a relative basis cable stocks may be higher than they were, they're certainly not overvalued from my standpoint. We wouldn't make the investment if we thought that [cash-flow] multiples weren't going to expand."

Savoy also bristles at the idea that Allen invests out of whimsy or for fun. "To suggest that investments are made for anything other than return is just not accurate," he says.

For Marcus Cable's limited partners, the timing of Allen's investment couldn't have been better. Private equity investors typically seek a minimum 30% annualized return over five to seven years. Sources familiar with the Allen/Marcus deal say that the limited partners will do substantially better than that. Those limited partners include Goldman Sachs, with a 35.68% interest; Hicks, Muse, Tate & Furst (18.63%); Freeman Spogli & Co. (15.99%); Greenwich Street Capital Partners (7.67%), and Marcus Cable Co. (6.24%).

It's unclear what percentage Marcus, who had held about a 15% interest, will retain. He's reportedly getting about \$300 million, but he declined to comment.

According to sources familiar with the deal, Allen barely beat out two other bidders. MSOs reportedly interested included Comcast, Charter Communications and a TCI-led consortium. ■

Closed Circuit

WASHINGTON

High-priced Malrite

Raycom Media Inc. may have paid Malrite Communications Group as much as \$1 billion for six TV stations plus one local marketing agreement and one time-brokerage agreement, according to rumors bounced about at the National Association of Broadcasters convention last week. "If it's not \$1 billion, it's pushing it," according to Fred Kalil of Kalil & Co. "To acquire a company of this caliber the price could easily be that high." The value of the deal has not been released because of a gag order, sources say, although it was rumored to be as much as 19 times cash flow. Raycom President John Hayes, on a tour of his new stations, said that the 19-times multiple is inflated, but refused to comment further. Malrite Chairman Milton Maltz did not return phone calls.

DALLAS

Sold for a song

Don't be surprised to see billionaire Paul Allen sporting Blues Brothers shades and hat the next time he plays an impromptu session with Threads, his garage band. The night before announcing his \$2.775 billion investment in Marcus Cable, Allen dined with the Marcuses at their suburban Dallas home. Before dinner, he spent some time surfing the "Net on a high-speed cable modem. After dinner, Allen—a big Jimi Hendrix buff and a passionate amateur guitarist—headed upstairs with 18-year-old David Marcus for a jam session. Before Allen departed, David Marcus presented him with the Blues Brothers memorabilia.

LAS VEGAS

Format flap

Although the major networks have selected their digital television formats, there's still a lot of politicking about those choices. A week before the NAB convention, Microsoft held a demonstration in Washington of four digital TV formats—480 P, 480 I, 720 P and 1080

I. Taped material for the demonstration was supplied by Panasonic, which recently did a deal to supply ABC with 720 P equipment. Microsoft was planning to bring the demonstration to NAB last week. At the last minute, Panasonic took back its taped footage and Microsoft had to cancel the demonstration. Sources say Panasonic received "unbelievable pressure" from Japanese broadcaster (and 1080 I booster) NHK to withdraw from the demonstration.

Panasonic to Sony: Keep it on the floor

Panasonic executives were complaining to the NAB last week that the massive off-site exhibit Sony had at Bally's hotel in Las Vegas, combined with Sony's large but relatively sparse convention floor booth, was drawing attendees off the floor for long periods. "Holding a major exhibit off the floor is a major disservice to the industry," said Panasonic Broadcast President Steve Bonica, who added that he was most worried about the impact Sony's strategy would have on small manufacturers. Bonica said he had voiced his concerns to NAB President Eddie Fritts and his staff, who had "been very responsive and sincere" in addressing the issue. Sony Broadcast President Charlie Steinberg dismissed Panasonic's complaints, saying that customers appreciated the openness and applications-oriented exhibit on the floor" but found it "much easier to grasp the message by touring Bally's." He also noted that the Bally exhibit wasn't open in the morning, when the floor show was.

HOLLYWOOD

'Suddenly' syndicated

Warner Bros. Domestic Television Distribution executives will be meeting with station representatives in New York this week to unveil the distribution plans for *Suddenly Susan* in syndication. Other shows expected to reach the market this spring include *Spin City*, *King of the Hill* and a second cycle of *Home Improvement*.

Get Connected at the NCTA!

NCTA CONVENTION PACKAGE



NCTA CONVENTION ISSUE

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?



NCTA TABLOID-SIZED DAILIES

On May 5 and May 6, Broadcasting & Cable will publish special tabloid sized NCTA dailies on-site in Atlanta giving NCTA attendees important breaking news from the convention floor and events.

Your message in our NCTA Convention Issue and Dailies will reach the most powerful players in cable. Our publications will be distributed on the convention floor and to the hotel rooms of every registered NCTA attendee. The NCTA convention issue reaches our regular subscriber list of more than 37,000 leading decisionmakers in television, cable and related industries.

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DBS companies say cable wants it both ways

Primestar plan would hurt satellite competition to cable, they say

By Paige Albiniaik

Cable companies should not be allowed to own direct broadcast satellite providers, Primestar's competitors told the FCC last week.

"Approval of [the Primestar] transaction would effectively create a market model where DBS would be consigned to be a complement, not a substitute, for cable," EchoStar wrote in its comments.

"DBS ownership by cable would make it increasingly difficult for competing multichannel video programming distributors (MVPDs) to enter the market at the level needed to keep video programming rates in check and promote better and innovative services," wrote the National Rural Telecommunications Cooperative, which distributes DBS provider DirecTV in rural areas.

Primestar—owned by TCI spin-off TCI Satellite Entertainment; top MSOs Time Warner/Newhouse, MediaOne, Cox and Comcast, and GE Americom—is trying to get official Washington to approve a transaction that would allow it to run a high-power DBS service using satellite slots at 110 and 119

degrees west longitude. The FCC and the Department of Justice are debating whether to allow Primestar to control the two slots. One of the slots, controlled by News Corp., covers the entire continental United States.

Primestar last week delayed the launch of a full-capacity service from the Tempo 2 satellite at 119 while federal regulators investigate the transfer of the two high-power slots to the cable-owned DBS company. The company already is testing a service there but is petitioning the commission to extend the May 1 deadline to put the slot at 119 to commercial use (see story, page 39).

An FCC official says that he expects the commission to decide whether to allow Primestar to take ownership of one or both of the slots by May or June.

The National Cable Television Association proposed maintaining a case-by-case analysis of cable/DBS crossownership because there are only three satellite slots that cover the entire U.S. and five that offer partial U.S. coverage.

NCTA cited FCC Commissioner Harold Furchtgott-Roth, who joined Commissioner Michael Powell in

opposing the proposed cable/DBS crossownership rulemaking.

"There is no need for a general rule that has such limited and distant applicability. We will not be presented with DBS crossownership issues thousands, hundreds, or even tens of times. By virtue of the limited number of DBS orbital slots, such rules could be applied only a handful of times," Furchtgott-Roth said.

The United Church of Christ (UCC) and the Consumers Union (CU), represented by the nonprofit law firm Media Access Project (MAP), oppose the Primestar rollup of its six partnerships into one publicly held company as well as Primestar's proposed acquisition of the News Corp./MCI slot. But UCC and CU "see little reason to adopt a blanket rule prohibiting such crossownership," MAP wrote in its comments.

In fact, MAP's logic largely agrees with NCTA's: "Given the small number of orbital slots, there is a possibility, however slight, that development of meaningful MVPD competition may justify cable/DBS crossownership at some point in the future." ■

Ad Council counts \$703.3 million in broadcast PSAs

The Ad Council reports radio and television broadcasters in 1997 donated an estimated \$703.3 million in time and space to its public service announcements. That's an increase of 48% from 1996. Broadcast television increased its PSAs 42% in 1997, to \$129.6 million from \$91.6 million in 1996, according to the Ad Council. Radio contributed more than \$573.7 million in Ad Council PSAs in 1997, a 6% increase from \$542.3 million in 1996.

Brownback plans to be back

Sen. Sam Brownback (R-Kan.) last week said that he is running for election to his first full six-year term. Brownback was elected to the Senate in 1994 to fill the seat of Senate Majority Leader Bob Dole (R-Kan.), who retired to run for President. Last year, along with Sen. Joseph Lieberman (D-Conn.), he introduced legislation that would grant broadcasters an antitrust exemption to create a code of conduct for television programming. Brownback previously served for six years as Kansas state agriculture secretary. He has no Republican challenger yet.

Radio pirates walk FCC plank

The FCC last week took to task five so-called radio pirates: Joseph Frank Ptak of San Marcos, Tex.; Lewis Arnold of Chewellah, Wash.; Keith Perry of Leander, Tex.; Mark Rabenold of Oroville, Wash., and Jerry Szoka of Cleveland. The five operators face fines of \$11,000 each for failing to cease radio transmissions after the commission warned them to stop. The five individuals now must prove to the FCC that it should not issue a "cease and desist" order and that it should not levy fines.

Dixon out, Taylor up

Rich Taylor was named vice president of public affairs for the Motion Picture Association of America, association head Jack Valenti announced last week. "I am so pleased to make this announcement," Valenti said. "Rich Taylor has earned the respect of his peers, the media and the general public through his hard work, keen instincts and knowledge of industry concerns large and small." Taylor replaces Barbara Dixon, who is leaving to join Sony Pictures Entertainment as senior vice president of publicity May 1.



Washington Watch

Edited by Chris McConnell and Paige Albiniaik

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- 3 Keep your existing customers happy by enhancing their loyalty and satisfaction: provide cutting edge applications to your internet service...be more than just an Internet Service Provider.
- 4 Easy-to-Implement Program: We offer an uncomplicated package that offers order taking, billing, stocking, shipping and tech support. Our program also offers a complete marketing package including billstuffers, print advertising, leave-behind brochures and flyers, custom video e-mails, and video spots or infomercials.



What's good for General Motors is good for TV

Philip Guarascio, marketing and advertising vice president for General Motors' North American operations, has a \$2.1 billion advertising budget. Over time, he says, that budget may shrink as the company finds more efficient marketing and advertising methods. But in the short term, television will get a bigger share of the GM ad pie—Guarascio confirms he's shifting millions from print to TV in 1998. In the following interview with Steve McClellan, BROADCASTING & CABLE's New York bureau chief, Guarascio also chides the ad agency community for falling down on the job when it comes to keeping clients abreast of key content issues, and he criticizes what he considers a lack of creativity in exploring media buy options. He also talks about the impact of escalating sports rights on TV, GM's search for programming ventures and more.

How's the U.S. car industry holding up overall this year?

In the 12 years I've been at GM, this is probably the most intensely competitive situation the business has been in. A strong market with a lot of capacity and a fairly weak yen is driving it, making the price of the Japanese imports very low.

What does that portend for the company's ad spending, if anything?

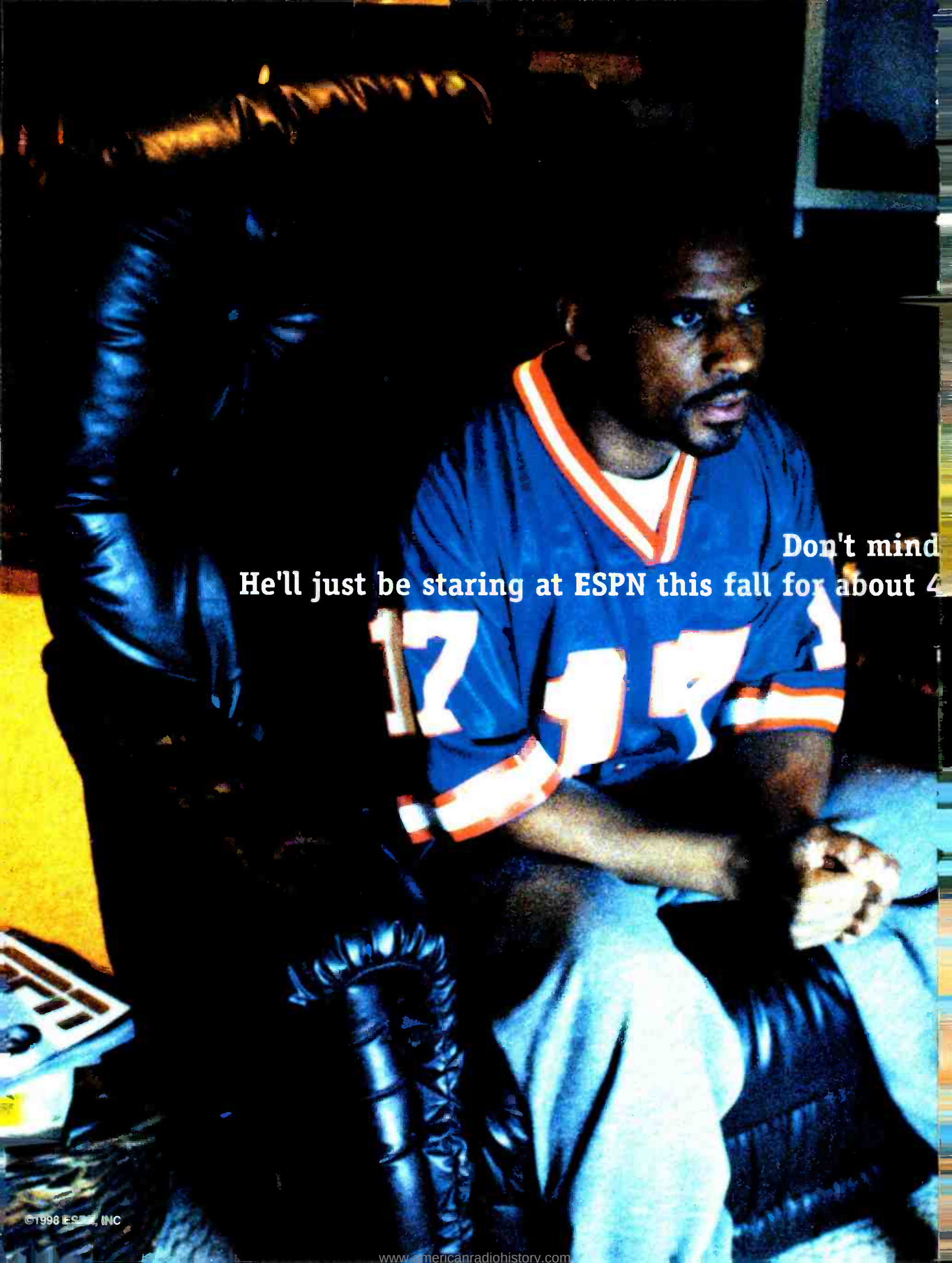
I would say that we are going to go through a year that is more promotionally intense as a result of that, and we may even see it for next year too. I think that's good news for the television business, because when we move into intense promotional periods the challenge we have is to manage brands, and we have a philosophy that there is a minimum level of advertising you need to support a brand.

So you'll be spending more on advertising?

I think it's more a question of mix. One of the ways you compete in a highly intense environment is to manage your marketing costs. Forget about advertising per se. We look at the pot a little more broadly than that. We look at market-support launches, which include promotions, vending, sales, merchandising, advertising and event marketing.

In 1997 the North American division of GM spent nearly \$2.1 billion in advertising. Will the company's ad spending increase this year?

No. I think in the 1995-97 time period we fundamentally got our budget to

A man with a mustache, wearing a blue football jersey with white and red trim and the number 17, is seated in a large, dark leather chair. He is looking off to the right with a serious expression. The background is dark and indistinct.

Don't mind
He'll just be staring at ESPN this fall for about 4

this guy.
75 hours.

Football isn't just a pastime. It's a passion.

And now, with a full season of NFL programming and NFL 2Night joining our already extensive lineup, ESPN offers more hours of football than any other network.

So guys like this will have more than they can handle.



T H E W O R L D W I D E L E A D E R I N S P O R T S

ESPN
NEWS
NETWORK

ESPN
WEST

CLASSIC
SPORTS
NIGHT

espn2

ESPN

where we needed to get it. What we need to do now is concentrate on leveraging it as best as we can and get the mix right. And also see if there is a way to take some of that money back through more efficient use of funds, through a better mix and better advertising.

So the overall budget may go down?

Yes. What we're committed to is extending the leverage of the money. [We] need to continue to ride structural costs down and get that number lower.

How's the mix changing this year?

The big change this year is there is a heavier mix of broadcast TV and cable [relative] to print than there has been in the past.

Why?

It's really a creative issue. Relatively speaking, we have much more confidence in our television advertising, because we have a good process that we've been working on for two years. We have more confidence in the work, and we don't have that level of confidence in the print advertising. As a result there will be a very specific shift into more television.

There are reports that you may shift more than \$100 million from print to television. True?

I would just say it's a meaningful amount.

Roughly two-thirds of your \$2 billion-plus budget went to television last year, and a little over half of the TV expenditure went to broadcast network [roughly \$730 million]. Will the network segment continue to be the largest single piece of GM's ad budget?

Yes. I can't foresee a time, at least in my career, when network television as we know it—and I mean the expanded version of network, including CBS, NBC, ABC, Fox, Warner Brothers and Paramount—when they won't have the lion's share. And I'm not ruling out some of the things Paxson and Barry Diller are trying to do.

What about cable and syndication?

When I came to GM we were spending almost no money in cable or syndication. Now we're spending a lot in both, and by ranking we're probably number one or two in those categories. And we're spending more money locally. It's really a matter of doing a better job of identifying where the business opportunities and problems lie and allocating funds accordingly.

What's the fastest-growing TV segment in terms of ad spending and why?

In the last two years it's been cable and syndication. But that's only by a hair, because our spending in mainstream network television has increased too. Our budgets from 1995-97 increased substantially as we ramped up brand management.

Where do you spend most of your cable dollars?

It's split pretty wide—TBS, TNT, USA, CNN. We're probably in 12 or 15 networks. We started to see some cable networks almost as re-expressions of some of the things we used to do in print: smaller, better-defined audiences.

Does the current ad-buying process work?

I think the whole way television is bought over the next couple of years is going to change a lot.

How so?

Fundamentally, what's happening with mainstream television, cable and syndication—from a performance standpoint it's all moving closer to the middle. The mainstream television networks will always create the big-bang event. But if you look at network television, advertisers have paid more for a commodity that is decreasing in audience.

And thus less value?

No, it doesn't mean it has less value. You could argue network television has more value than it did 15 years ago. On a cost-per-thousand basis it's not the same, but your ability to generate a large audience in a fragmented media spectrum in some ways is more valuable.

Will the so-called optimizer formulas [which attempt to maximize reach in the most cost-effective manner] have a role in reshaping the buying process?

Yes. The move toward optimization and the rethinking of buying strategies based on what's happening in the market are where the business is going. The big question is, are there ways to better identify additional value?

What are the issues there?

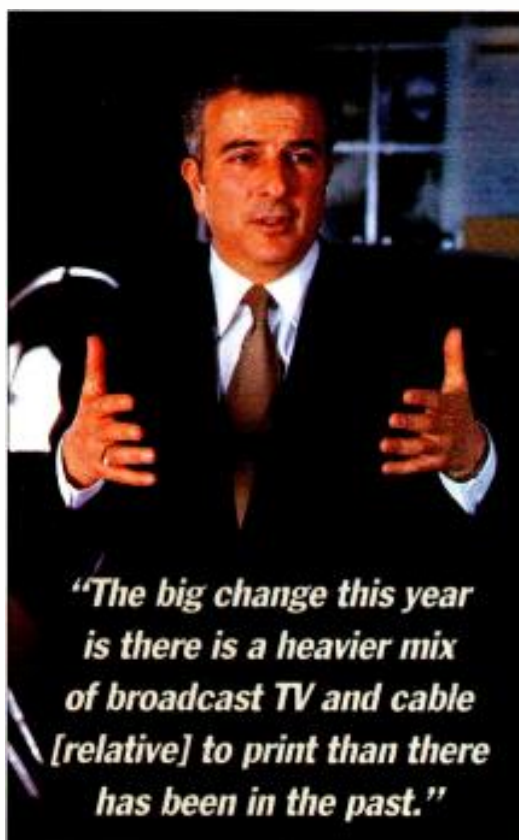
Commercialization is one. The networks are really loading up their better shows. The differences we normally used to see in effectiveness between the networks and syndication may not exist to the same degree. What does that really mean versus a highly targeted special-interest show on a network like A&E or The Golf Channel? The more narrow the content, the closer people relate to it. Does that overcome any communication disparity because it's more highly commercialized?

What's the answer?

I don't really know, but we'll be getting at those things over time. The answers are going to lead to reformatted strategies for how to do the buying. Everybody has focused on the mathematical optimizer formulas. But there will be a qualitative element added. So the optimization is going to come not in rating point expression, but [in] effective communication. We're going to find a different way to define it.

We meaning the industry?

The industry is not going to get there itself. Some major



advertisers will get there on their own. It may not be 100 percent right, but I'll take an 80 percent solution at this point.

Give me an example.

For example, we've done an enormous amount of research on the print side in the past two years, spending about \$1 million that probably has gotten us \$30 million or \$40 million more in value. There are things we know about how to use magazines that the magazines don't know.

Are you doing similar research in the television area?

Yes, we're now doing it in television. We've already done it in spot TV, where we got into a dog fight with the spot-TV industry a few years back on commercial separation. We did research on the negative impact of using multiple spots in the same category in the same commercial pod. We adjusted our whole spot buying philosophy as a result of that, even took some money out of the market.

What did you find out?

Broadcasters were airing five or six car commercials in a pod. Their argument was that there are times when the car market gets hot and every dealer wants in; so in their view we created the problem. We were able to set up a formula that showed what happened to the communications value as a result of multiple car spots per pod. We basically said that if we're going to be in a pod with four other car spots, that was worth half of what they were going to ask.

What was the upshot?

With the help of the Television Bureau of Advertising, we were able to work ourselves through it.

Are the spot dollars back?

Yes, the spending there's been pretty robust, but there needs to be a certain amount of vigilance. Agencies used to do this.

Not now?

They don't do it anymore. The agencies have, in my opinion, moved into a trough in the media business—in terms of their level of learning to help create with clients and their ability to take clients to next level of professionalism.

That's quite an indictment.

This whole question of how agencies are executing media and serving clients is a big issue. A couple of months ago I told a group attending a conference that I felt agencies had walked away from their responsibility to be key advisers to their clients on issues of program content. I asked how many of them had seen *South Park*. Out of 500 people I don't think

50 raised their hands. How can you be in the media business and not have screened the most controversial show on television today?

How frequently are you blindsided by a show or environment you'd prefer not to be in?

Very rarely. But that's looking at the negative. The other question is, how often are you at the right place at the right time to take advantage of something when it gets hot? That's what the game is about. I've been in the business more than 30 years, and we don't know any more now than we did then about the impact of content on advertising effectiveness or how people think about us. And I lay that at the feet of the agencies.

How has GM's program mix changed since you've been here?

We probably used to spend 80 percent of our dollars on 10 programs on three networks. The mix now is much broader, due to our branding strategy and also due to fragmentation. Also, advertisers' media sensibilities and what they're willing to live with in terms of share are different now than they were 10 years ago. I think the agencies still are too focused on the mainstream networks, and they're not giving the kind of attention to the broader palette that they should.

As a major advertiser, do you feel you should have some control over the program content of shows your ads run in?

No, absolutely not. They don't tell us how to make cars, and we don't tell them how to make programs. We have the right to participate where we want to.

Is there a list of programs that GM won't advertise in?

No. Our content policy is that we have a general set of guidelines, and we deal with everything on an episodic basis.

So there's no GM hit list?

No. In putting together a buy, there a lot of factors. You look at content, and you don't want to buy into a program you think you're going to have to pull out of.

Any interest in programming ventures?

We've looked at some joint ventures. It's a tough way to get any real leverage over time. We have had a lot of conversations, but so far we haven't seen a deal structure that makes it worth our while to invest a lot of money so we have a lot of leverage. It would have to be a major deal structure.

So you're still looking?

Yes. There may be something we can do worldwide, or there may be ways we can work with DirecTV—which is part of GM—but so far we haven't seen the right formula. We're more interested in creating media efficiency and marketing



value than being content owners.

The network business is facing some of the toughest cost pressures in its history. The cost of sports, for example, has gone through the roof. How far will the networks get when they try to pass those cost increases on to advertisers?

I think the networks have more flexibility than other media companies to finesse a situation where they may have paid too much for a license fee and can't get it out of the advertiser. I'm not too worried about it. I'm not happy about it, because I know they're going to ask a higher price, but there are a lot of places to go. But I also think they are very adept at creative deal-making, and so are we.

So you're not concerned?

My biggest concern is not so much the pricing to us, but the degradation of the sport and viewer turn-off. I think there are some new strategies and paradigms in terms of dealing with high-profile items like professional sports that haven't been explored yet. The issue is the value, not the price.

Degradation meaning overcommercialization?

Overcommercialization and also the falling out of love with the sport, sort of like what happened with baseball. Our concern about the strike was not the impact on ratings but the impact on the sport per se—and the sport's inability or unwillingness to deal with its major supporters.

Deal with its major supporters in a different way?

Yes. I think in the long term you're going to see a blending of licensing rights along with broadcasting rights and promotion rights. That's what Ken Schnitzer and The Baseball Network tried to do. The whole idea was you would buy media rights and promotion rights as a package, where the whole would be greater than the sum of the parts, and you [would] extend the value.

Where have you created a package that blends media and promotion rights?

We took an early position in the Women's National Basketball Association for media and promotion, and it's sort of a little pilot of the way the business should be run in the future. It's been enormously successful. We got more than our money's worth. But you need to have planning resources and to do it long term. The whole structure of the way professional sports does media deals is going to have to change.

Some argue that GM is so big and so male-targeted that it's basically a captive advertiser for a property like the NFL. True?

If you had asked me that five years ago, I would have said that's an issue. But now it's not. With professional sports, what they've done in order to get what they need is increase the inventory to the point that I don't think we're a captive at

all. And our branding strategies have led to more specificity in our media planning and buying. Do we want the NFL? Yes, absolutely. Will we make a deal? Under the right conditions, we'll make a deal.

Will network shares continue to drop?

I think it's going to continue at some rate. I think the rate of fragmentation will come down a little bit. Technology is a fragmentation enhancer. A couple of years ago everyone was thinking about cable, and now everyone is thinking about electronic commerce and the Internet. The fact of the matter is people have only so much time to spend consuming media. So fragmentation is going to continue.

At what point does the network buy become unsustainable, with the share dwindling to a point that it can no longer support the price of programming or advertising?

I don't think we're going to get there. All of this is evolutionary. At some point a shift will come only as a result of some new learning that says, "Hey, this is worth more than I thought it was," or where we finally get to the time where a rating point is a rating point and it's worth less. There are some things that networks can do. The financial dynamics are such that networks—because of their coverage and scale—can pay license fees for major events. If those events were to go somewhere else, the scales might tip—but frankly I don't see that happening.

You did a major Olympics deal with NBC that some have valued at close

to \$1 billion. What do you hope to accomplish with that deal?

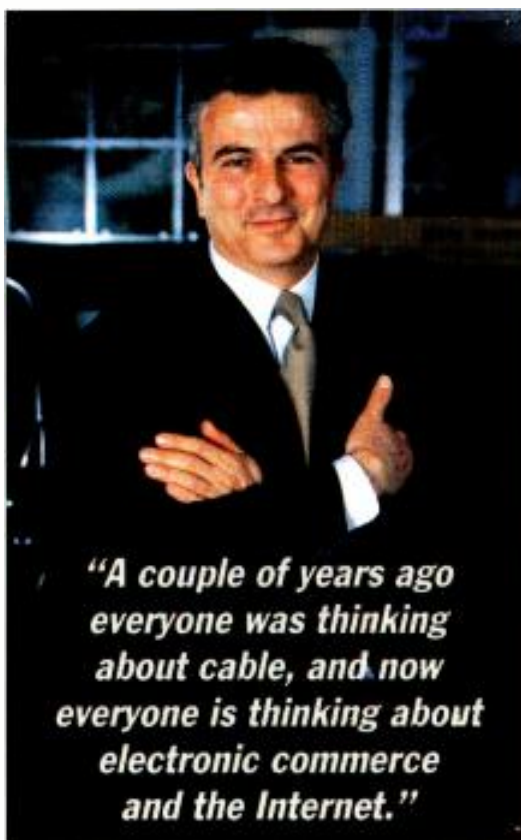
The Olympics deal is a great deal—and it got better the day after we made it, given escalating rights costs. What it does is position us as *the* Olympic advertiser, probably in perpetuity, because we have option rights. So being able to tie up a high-profile event like the Olympics is really important.

You're the sole domestic car advertiser as a result of that deal. What else does it give you?

I can't confirm numbers, but it's not just a media buy. We bought the [sponsorship] rights to the United States Olympic Committee and all the major governing bodies of 30-some Olympic teams. So it's a pretty extraordinary marketing opportunity—not just during the Olympics but between the games as well. That's where the leverage is.

Would you elaborate?

It's not just a media buy. We're going to want NBC's and the USOC's cooperation to do things over the course of the 10-year deal. So you've got to go in and establish a high core value, and then you've got to make sure you leave yourself the opportunity to grow and nurture your opportunities going forward. It goes back to my philosophy after 30 years in the business: Pigs get fat; hogs get slaughtered. ■



"A couple of years ago everyone was thinking about cable, and now everyone is thinking about electronic commerce and the Internet."

“It’s about branding, branding, branding.”

“Whether it’s branding our station or building effective tune-in topicals, we know it’s not how big your budget is...it’s how creative you are with it.

“As with most affiliates, we’re always justifying our marketing budget but I never think twice about sending our promotion managers to PROMAX. They come back with not only new ideas and money-making programs, but a renewed energy for the craft of building bigger audiences for WNAB.”

Shelly Maxwell
General Manager
WB 58 WNAB-TV

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UPN pins hopes on 'Love Boat'

Show reflects network's new strategy of broadening appeal, building on existing audience

By Michael Stroud

UPN is billing—and billboard-ing—its remake of the '70s hit show as "Romance+Ship-Iceberg=Love Boat: The Next Wave." That formula can be seen on billboards across the nation, part of a multimillion-dollar advertising campaign to publicize the new series. Now the big question for the young network is whether the show equates to smoother sailing for UPN.

"Smooth Sailing"—the title of the first new episode of the Aaron Spelling classic, which airs today (April 13)—is what UPN hopes sticks in advertisers' minds.

It's been a tough year for UPN, which is owned by Viacom Inc. and Chris Craft. It lost its fifth-place position—and some of its affiliates—to rival WB. It also lost millions of dollars. And there was management turnover as well.

Now UPN CEO Dean Valentine and programming chief Tom Nunan think they have a formula for turning the ship around, one that builds on the potentially wide appeal of shows like *Love Boat*. No longer are they seeking a niche among subgroups of urban viewers.

Love Boat "is the first of a new wave of series that we believe will broaden our appeal and build on the audience we've already broadcast to," Nunan says.

UPN has ordered six episodes of *Love Boat: The Next Wave* from Spelling Entertainment. Robert Ulrich stars as the captain of the *Sun Princess*. If the boat floats, the network plans to bolster Monday with more shows appealing to the women's audience that UPN hopes to attract with *Love Boat*. The likely candidates: *Legacy*, a family melodrama set in post-Civil War Kentucky; *Hotel del Sol*, a resort show with characters reminiscent of *Northern*

Exposure, or *Boston Grace*, a female cop show set in Boston.

Look for UPN to seek to capitalize on the broad demographics of *Star Trek: Voyager* on Wednesday with other drama/sci-fi offerings: *Mercy Point*, dubbed "ER in space," and *Martian Law*, a kind of Wild West on Mars.

In keeping with UPN's goal to broaden its demographic appeal, the network also will launch a new animated series based on the *Dilbert* comic strip that lampoons the workplace. "All the programs we are developing try their best not to exclude anybody," Nunan says.

Certainly that was the intent of UPN's *Love Boat* promotions at places like Viacom's Blockbuster video stores, on billboards and on airplane flights—enough eyeball "impressions" for everybody in the U.S. to see a *Love Boat* promo four times, says Robert Rene, UPN executive vice president of marketing.

The show is carefully aimed at '90s mainstream sensibilities: the captain is newly divorced, and the first episode features two male friends assumed to be gay because they are staying in the honeymoon suite.

UPN is gambling that *Love Boat* will capture the imagination of advertisers as the networks prepare to unveil their fall schedules in May. If the show flies, Valentine and Nunan will have momentum for their fall lineup.

Of course, if the show doesn't fly, the pressure on the new UPN team will redouble in September. Despite a rash of "retro" shows next fall, *Love Boat*'s appeal to the far-from-innocent *Dawson's Creek* crowd is far from certain.

Even though the network spent mil-



UPN has a lot riding on 'Love Boat: The Next Wave.'

lions on the ad campaign for *Love Boat*, some observers wonder if it is enough, pointing out that WB may have invested far more—more than \$20 million—on *Dawson's Creek*.

Arguably, the UPN team already is spending plenty—about eight times last year's programming budget—to develop shows that could help the network expand from three to five nights a week.

In the short term, analysts say, the expenditure will add to the network's red ink. But UPN is gambling that the investment will pay off and produce enough hits to make the network profitable within seven years.

So far, Wall Street is withholding judgment. "We've been telling investors that it's still too early to tell which of the start-up networks is going to survive and in what form," says analyst Paul Sweeney of Salomon Smith Barney.

Focusing on the network's short-term profitability is not fair unless it also includes Viacom and Chris Craft's payback from investments in UPN affiliates that broadcast the network's programming. Rene argues. "Any operating losses [at UPN] are dwarfed by the millions of dollars in [increased] station value."

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'Money Hunt' finds fame on PBS

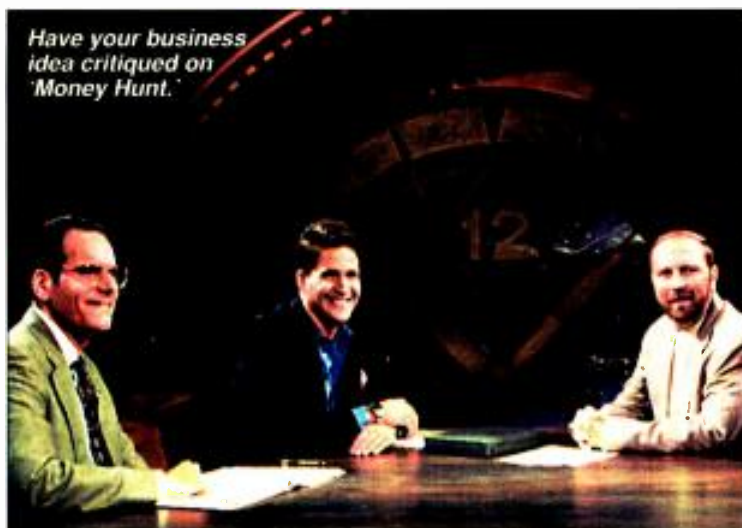
Popular show featuring budding entrepreneurs started out on cable access

By Joe Schlosser

Three years ago, Miles Spencer and Cliff Enico taught a night-school course in Connecticut titled "How to Get Money to Start Your Own Business."

Spencer, an investment banker, and Enico, a lawyer, had no trouble filling auditoriums. In fact, the two started to get into trouble with local authorities because their classes were too crowded.

"One night in Greenwich [Conn.] on a rainy, miserable night, not only was the room packed, but the fire marshal actually came down and warned us," Spencer says. "Somebody raised their hand and asked why we didn't have a TV show



Have your business idea critiqued on 'Money Hunt.'

instead. And we just laughed."

Spencer and Enico stopped laughing, ran with the idea and started *Money Hunt* on cable access in Norwalk, Conn.

A few years later, Spencer and Enico are hosts and producers of the popular series, now on PBS and seen in more than 130 markets, including 22 of the top 25. And the show may wind up on a top financial cable network, Spencer says.

Billed as *The People's Court* meets *Siskel & Ebert*, *Money Hunt* features budding entrepreneurs who present their ideas and business plans to a panel of business experts. The experts evaluate

their concepts in a ruthless, no-holds-barred manner.

"The cable show picked up a cultlike following in Norwalk, and to this day it is essentially the same format,"



Seinfeld on the circuit

Jerry Seinfeld will appear on *The Tonight Show* with Jay Leno on May 14, the night of *Seinfeld*'s series finale. The actor has appeared on Leno's show numerous times, most recently on May 22, 1997.

Pint-size Jerry, Elaine, Kramer, George

To mark the last episode of *Seinfeld*, UPN will feature a children's parody of the series. The parody is the highlight of a special, *Unbelievable! America's Wildest Kids*, on April 20 at 9 p.m. ET. The program is produced by Vin di Bona, producer of *America's Funniest Home Videos*.



UPN's younger incarnation of the 'Seinfeld' gang.

Rather news wins the week

The CBS Evening News with Dan Rather won first place in total viewers for the first time in a non-Olympic week since the week of Dec. 1, 1997. For the week of March

30-April 4, CBS had 10.249 million viewers, compared with 10.142 million for NBC, and 9.606 million viewers for ABC, according to Nielsen Media Research. In household ratings, CBS tied for first place with NBC.

'Merlin' does New York

NBC will unveil a multimillion-dollar revamping of its headquarters at 30 Rockefeller Plaza in New York as part of the world premiere for its miniseries, *Merlin* (right), airing April 26-27. The network's stunts, including an attempt to pull the sword Excalibur from a stone, will be broadcast from a giant screen at Times Square.



On the move...

CBS has named Derek Reisfeld president of its CBS New Media Group. Reisfeld will be responsible for all aspects of CBS New Media—including joint ventures with CBS SportsLine and CBS MarketWatch as well as future growth strategies and joint ventures. He will report to Bill Korn, CBS strategic planning chief.

■ Daniel Barnathan has been promoted to senior vice president—network sales for the ABC Television Network. He will oversee advertising sales for early morning, late night, daytime and children's programming. Barnathan formerly was vice president of prime time sales.

—Michael Stroud

Spencer says. "The only difference is that we have a team of 46 people working on the show, and the production looks a little better."

Spencer and Enico are preparing for their second season on national television. They have selected 26 entrepreneurs—from the more than 2,800 entrants who contacted their *Money Hunt* Website (www.moneyhunter.com)—to appear on the show.

Each of the 13 half-hour episodes features two separate entrepreneurs showing off their wares. Each entrepreneur is given 12 minutes to state his or her case, and panelists can interrupt and question any- and everything. Both Enico and Spencer join a top-name executive on each show. Guests have included Debbi Fields of Mrs. Fields' Cookies, Jerry Yang of Yahoo! and Candice Carpenter of iVillage.

"After about 30 seconds, we start throwing knives at them," Spencer says. "We've read their business plans, and we probably know a lot more about their concept than they think. They are really on the hot seat. It is like meeting with an investor and trying to convince [him] to put money into your company."

At the end of each show, the guest panelist chooses the entrepreneur he or she believes has the most potential. The winner is "adopted" by Fields or any of the other panelists in a mentor-like setup. The panelists serve as consultants and help the lucky winner find investors. Last season, the 13 entrepreneurs raised more than \$17 million total for their business plans as a result of the show, Spencer says.

But Spencer wants to hand out money as well. He and Enico are looking to raise enough cash to give a potential "six- or seven-figure" award to a season champion. That's where public television has its limits, he says.

"We'd like to whack the winners with a big cash prize, but the restrictions of public television don't help," Spencer says. "We've been approached by some top financial cable networks that are really intrigued by what we have developed. That might help with the money."

Filmmakers focus on TV

By Michael Stroud

Now it's Martin Scorsese's turn to try his hand at the small screen. The filmmaker behind film hits "Mean Streets" and "Taxi Driver" signed an exclusive, two-year development deal with ABC last week. Scorsese will develop a 13-episode series, as well as a miniseries.

"There are a number of stories Marty

is interested in telling that last more than two hours," says Susan Lyne, ABC's executive vice president for movies and miniseries. ABC benefited from the director's existing production agreement with parent Walt Disney Co. Financial terms for the transaction, brokered by Creative Artists Agency, were not disclosed.

The deal is the latest example of filmmakers turning to TV. ABC has

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SYNDICATION MARKETPLACE

Another term for 'Student Bodies'

Twentieth Television will produce 26 new episodes of first-run series *Student Bodies* for 1998-99. The 22 Fox owned-and-operated stations have picked up the teen comedy for its second season. Clearances include WNYW(TV) New York, KTTV(TV) Los Angeles and WFLD(TV) Chicago.

Kudos for Oprah

Oprah Winfrey will receive a Lifetime Achievement award from the National Academy of Television Arts and Sciences at the upcoming Daytime Emmy Awards. The 25th annual event airs May 15 on NBC.

Health conscious

The Summer Show, featuring celebrity interviews, top music acts and health tips, is being sold in syndication for 1998. The one-hour show is hosted by Dr. Summer Reed, who has a Ph.D. in psychology and health science and a doctor-

ate in homeopathic medicine. Upcoming shows feature interviews with the cast of *Star Trek: Deep Space Nine* and *The Damon Show*.

'Vibe' numbers

Columbia TriStar Television Distribution's late-night show *Vibe* scored a 2.1 rating in the overnight markets on April 7, according to Nielsen Media Research. *Vibe* scored a 5.9 rating in Atlanta on WATL(TV) and a 3.5 on WSVN(TV) Miami. The talk show averaged a 1.8 rating in overnight markets during the February sweeps.

Golf chat

Longtime sports announcer Bill Macatee will handle hosting chores on Eyemark's upcoming syndicated show *PGA Tour's Signature Golf*. The show, produced by the PGA Tour and Broadcast Video Entertainment, debuts this week. The half-hour program features interviews with celebrities and some of golf's top players.—Joe Schlosser

attracted Francis Ford Coppola, Barry Sonnenfeld, Barry Levinson, Jerry Bruckheimer and Oliver Stone. And last week, HBO debuted actor/director Tom Hanks's multipart *From the Earth to the Moon*.

ABC and other networks are luring Scorsese and other filmmakers by offering more time for character development, audiences in the tens of millions, and the potential for huge paydays if series and movies play well. ■

Revenue surges in 1997

Top five radio groups dominate with more than 30% of industry dollars

Radio

By Sara Brown

America's top five radio groups (by revenue) control more than 30% of radio revenue, according to 1997 data compiled by Duncan's American Radio for its *Duncan's Radio Market Guide, 1998 Edition*, to be released later this month.

CBS, Chancellor, Jacor, Capstar and Clear Channel collectively cleared more than \$4 billion in revenue for '97. Revenue for the radio industry was up 9.3% for the year, to more than \$12 billion—the biggest surge in radio revenue since 1994. That year the industry took in \$9.8 billion, up 10.3% from 1993's \$8.9 billion revenue.

Duncan's Mountain region (Colorado, Idaho, Montana, New Mexico, Utah and Wyoming) charted the biggest revenue gain in the country for the fourth year in a row. Stations in that region boasted an aggregate 15% increase. That increase was fueled in large part by the 18.3% revenue increase for stations in the Denver market, the year's top-growing radio market, according to *Duncan's*. All radio regions had a good year in '97, with the smallest regional growth as high as 9.6% (Southeast region [Alabama, Florida, Georgia, Kentucky,

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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 RATING 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 28	abc	CBS	NBC	FOX	UPN	WB
	9.4/15	13.8/22	7.2/11	7.8/12	2.4/4	3.3/5
MONDAY	8:00 43 America's Funniest Home Videos 7.8/12	43. Ev Loves Raymond 7.8/14	79. Suddenly Susan 5.7/9	43. Melrose Place 7.8/12	1C2. In the House 2.5/4	92. 7th Heaven 3.4/5
	8:30	50. The Closer 7.6/13	84. House Rules 5.3/8		1C2. Mal & Eddie 2.5/4	
	9:00 11 20/20 12.0/18	1. NCAA Basketball Championship—Kentucky vs. Utah 17.8/28	67. Caroline in the City 6.6/10		1C4. Good News 2.4/4	96. 7th Heaven 3.1/5
	9:30		81. For Your Love 5.5/8		1C7. Sparks 2.1/3	
	10:00 33 The Practice 8.4/14		17. Dateline NBC 10.2/17			
TUESDAY	8:00 27 Home Improvement 8.8/15	22. JAG 9.4/15	20. Mad About You 9.6/16	86. Fox Tuesday Night Movie—What's Love Got to Do with It? 5.2/8	109. Moesha 1.8/3	99. Buffy/Vampire Slayer 2.9/5
	8:30 40 Something So Right 7.9/13		40. For Your Love 7.9/13		110. Clueless 1.7/3	
	9:00 12 Home Improvement 11.4/18	47. Public Eye with Bryant Gumbel 7.7/12	18. Frasier 10.0/16		113. Mal & Eddie 1.5/2	96. Dawson's Creek 3.1/5
	9:30 43 That's Life 7.8/12		29. Lateline 8.6/14		111. In the House 1.6/3	
	10:00 15 NYPD Blue 11.0/19	77. Public Eye with Bryant Gumbel 5.9/10	25. Dateline NBC 9.2/17			
WEDNESDAY	8:00 37 Spin City 8.0/14	34. The Nanny 8.2/14	84. NewsRadio 5.3/9	57. Beverly Hills, 90210 7.2/12	96. Star Trek: Voyager 3.1/5	100. Smart Guy 2.8/5
	8:30 24. Dharma & Greg 9.2/15	71. Cybill 6.4/10	54. Seinfeld 7.3/12			93. Sister, Sister 3.3/5
	9:00 12. Drew Carey 11.4/18	67. Michael Hayes 6.6/11	47. 3rd Rock from the Sun 7.7/12	72. Ally McBeal 6.3/10		93. Wayans Bros 3.3/5
	9:30 31. Two Guys/Girl 8.5/14		52. Working 7.4/12			93. Steve Harvey 3.3/5
	10:00 16. PrimeTime Live 10.6/18	29. Chicago Hope 8.6/15	23. Law & Order 9.3/16			
THURSDAY	8:00 78. World Figure-Skating Championship 5.8/9	37. Promised Land 8.0/13	3. Friends 14.9/24	25. World's Wildest Police Chases 9.0/14		
	8:30	31. Diagnosis Murder 8.5/13	9. Just Shoot Me 12.9/20	69. UFOs: Best Caught on Tape 6.5/10		
	9:00 62. General Hospital 35th Anniversary 6.9/12	20. 48 Hours 9.6/17	2. Seinfeld 16.4/25			
	9:30		4. Veronica's Closet 14.3/23			
	10:00 63. General Hospital 35th Anniversary 6.9/12		7. ER 13.5/23			
FRIDAY	8:00 52. Sabrina/Witch 7.4/14	40. Kids Say Darnd 7.9/15	5.9/11	5.2/10		
	8:30 54. Boy Meets World 7.3/13	27. Candid Camera 8.8/16	91. Players 4.2/8	89. Beyond Belief: Fact or Fiction 4.8/9		
	9:00 3E. Sabrina/Witch 8.1/15	54. Unsolved Mysteries* 7.3/13	60. Dateline NBC 7.1/13	81. Millennium 5.5/10		
	9:30 6E. Boy Meets World 6.9/12		69. Homicide: Life on the Street 6.5/12			
	10:00 14. 20/20 11.3/21	57. Nash Bridges 7.2/14				
SATURDAY	8:00 7E. World Figure-Skating Championship 6.0/11	57. Dr. Quinn, Medicine Woman 7.2/14	86. TV Censored Bloopers 5.2/10	80. Cops 5.6/11		
	8:30	61. Early Edition 7.0/12	61. The Pretender 7.0/12	72. Cops 6.3/12		
	9:00	37. Walker, Texas Ranger 8.0/15	72. Profiler 6.3/12	75. AMW: America Fights Back 6.1/11		
	9:30					
	10:00					
SUNDAY	7:00 8E. Wonderful World of Disney—Tourist Trap 4.9/9	8. 60 Minutes 13.2/26	(nr) NBA Bsktbl—Chicago vs. Houston 5.0/11	90. World's Funniest! 4.6/9		114. Nick Freno 1.3/3
	7:30	5. Touched by an Angel 14.0/23	47. Dateline NBC 7.7/13	51. The Simpsons 7.5/13		111. Parent 'Hood 1.6/3
	8:00			66. Damon 6.8/11		105. Sister, Sister 2.3/4
	8:30			63. The X-Files 6.9/11		106. Jamie Foxx 2.2/4
	9:00 8E. ABC Sunday Night Movie—Temple of Fate 5.4/9	6. CBS Sunday Movie—The Patron Saint of Liars 13.7/22	34. NBC Sunday Night Movie—Fair Game 8.2/13			101. Unhappy Anniversary 2.7/4
WEEK AVG	7.7/13	9.7/16	8.2/14	6.4/11	2.4/4	2.8/5
	8.6/14	9.9/16	10.2/17	7.1/12	2.9/4	3.1/5

Mississippi, North Carolina, South Carolina, Tennessee, Virginia and West Virginia).

On Denver's tail for fastest-growing market are Rockford, Ill., up 18.2%; Las Vegas (number three), up 17.9%; Washington (four), up 17%, and Toledo, Ohio (five), up 16.9%. The year's slowest-moving market is Eugene-Springfield, Ill., which fielded a marketwide revenue loss of 7%. The only other market posting revenue loss for the year was Wor-

cester, Mass., with revenue down 3.8%.

CBS and Chancellor control all 10 of the nation's highest-billing market clusters: their New York clusters (CBS, number one, and Chancellor, six) together bill \$309,800,000 of the market's \$500,000,000 in radio revenue—nearly 61% of the market revenue share (CBS 40%, Chancellor 21%). *Duncan's* numbers show.

The Justice Department might be surprised to learn *Duncan's* top-rated clus-

ters by share of total market revenue. Bloomington Broadcasting tops the list in Bloomington, Ill., with 88.9% of the market's share. Capstar seems to dominate cluster efficiency, with 25 of the top 60 clusters by market revenue share.

The top-billing individual station in the U.S. remains CBS's sports talk WFAN(AM) New York, with 1997 revenue of more than \$50 million, the first station to exceed that amount. The nearest competitor is \$12.4 million behind. ■

Changing Hands

The week's tabulation of station sales

Proposed station trades

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

THIS WEEK:

TVs □ \$0 □ 0

Combos □ \$59,312,850 □ 1

FMs □ \$500,000 □ 1

AMs □ \$4,600,000 □ 1

Total □ \$64,412,850 □ 3

SO FAR IN 1998:

TVs □ \$2,301,111,000 □ 28

Combos □ \$766,255,218 □ 106

FMs □ \$255,353,132 □ 106

AMs □ \$174,120,492 □ 65

Total □ \$3,496,839,892 □ 286

SAME PERIOD IN 1997:

TVs □ \$1,977,723,000 □ 33

Combos □ \$3,727,877,395 □ 94

FMs □ \$764,149,617 □ 116

AMs □ \$52,544,414 □ 71

Total □ \$6,522,304,426 □ 314

Source: BROADCASTING & CABLE

COMBOS

WGOW(AM)-WSKZ(FM) Chattanooga, WOGT(FM) East Ridge, WGOW-FM Soddy-Daisy, WJCW(AM)-WQUT(FM)

Johnson City and WKIN(AM)-WKOS (FM) Kingsport, all Tenn.; WJBC(AM)-WBNQ(FM) Bloomington and WBWN (FM) LeRoy, Ill.; WKLQ(FM) Holland and WBBL(AM)-WLAV(FM) Grand Rapids, Mich., and WTCB(FM) Orangeburg and WISW(AM)-WOMG(FM) Columbia, S.C. Value: \$59,312,850

Buyer: Bloomington Broadcasting Acquisition Corp., Boston (Kenneth H. Maness, president; Media/Communications III LP 95% owner, and M/C Investors LLC, David D. Croll, member); principals own Sunburst Media LP, which owns six FMs and one AM, and Evergreen License Corp., which owns WATM-TV Altoona, Pa. Sellers: Shareholders of Bloomington Broadcasting Corp., Bloomington, Ill. (Kenneth H. Maness, principal), will collectively own an aggregate 1% of new company

Facilities: WGOW(AM): 1150 khz, 5 kw day, 1 kw night; WSKZ: 106.5 mhz, 100 kw, ant. 1,080 ft.; WOGT: 107.9 mhz, 3 kw, ant. 968 ft.; WGOW-FM: 102.3 mhz, 3 kw, ant. 287 ft.; WJCW: 910 khz, 5 kw day, 1 kw night; WQUT: 101.5 mhz, 100 kw, ant. 1,500 ft.; WKIN: 1320 khz, 5 kw day, 500 w night; WKOS: 104.9 mhz, 1 kw, ant. 475 ft.; WJBC: 1230 khz, 1 kw; WBNQ: 101.5 mhz, 50 kw, ant. 460 ft.; WBWN: 104.1 mhz, 25 kw, ant. 299 ft.; WKLQ: 94.5 mhz, 50 kw, ant. 499 ft.; WBBL:

1340 khz, 1 kw; WLAV: 96.9 mhz, 50 kw, ant. 499 ft.; WTCB: 106.7 mhz, 100 kw, ant. 787 ft.; wisw: 1320 khz, 5 kw day, 2.5 kw night; womg: 103.1 mhz, 3 kw, ant. 300 ft.

Formats: WGOW(AM): news, talk; WSKZ: adult rock; WOGT: oldies; WGOW-FM: talk; WJCW: news, talk, sports; WQUT: classic rock; WKIN: news; WKOS: oldies; WJBC: full service; WBNQ: top 40; WBWN: country; WKLQ: AOR; WBBL: sports; WLAV: classic rock; WTCB: AC; wisw: news; womg: oldies

RADIO: FM

Swap of WDPR(FM) Dayton for WQRP (FM) West Carrollton, Ohio

Price: Value of stations plus \$500,000 cash

Swapper: WDPR plus \$500,000: Dayton Public Radio Inc., Dayton (Robert Waltersheide, president); no other broadcast interests

Swapper: WQRP: Southwestern Ohio Public Radio Inc., West Carrollton, Ohio (Harold F. Parshall, president); no other broadcast interests

Facilities: WDPR: 89.5 mhz, 6 kw, ant. 270 ft.; WQRP: 88.1 mhz, 4 kw, ant. 295 ft.

Formats: WDPR: classical; WQRP: religion

RADIO: AM

KCCF(AM) Cave Creek, Ariz.

Value: \$4.6 million

Buyer: Broadcast Development LLC, Phoenix (Ray Cox, principal/26.25% owner); no other broadcast interests

Seller: Peter V. Gureckis, Potomac Md.; no other broadcast interests

Facilities: 1100 khz, 25 kw day, 1 kw night

Format: Dark

—Compiled by Sara Brown

Errata

KJML(FM) Columbus, Kan. (B&C, April 6) was purchased by Land Go Broadcasting Inc. (Patrick E. Golay, president). The station's format is country.

Metropolitan Radio Group, Inc.

has acquired

KJVC-FM from DeSoto Broadcasting, Inc.,

KORI-FM from Toledo Bend Broadcasting Corp.

both Mansfield, LA

Bob Austin, VP, and Bob Cox, VP, initiated these transactions and assisted in the negotiations.


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Primestar delays high-power service

Move is intended to appease regulators

By Price Colman

Less than a week after announcing plans to launch a high-power DBS service in mid-April, Primestar Inc. has encountered another in a series of snags and is backing off—at least for now.

Absent approval from the FCC and the Justice Department to obtain MCI's 28 transponder frequencies at 110 degrees west, Primestar planned to launch a streamlined 120-channel high-power service from the Tempo 2 satellite at 119 degrees on April 17.

But as soon as Primestar disclosed the timetable on April 1, the FCC hoisted a red flag. Although Primestar had outlined the 119-degree high-power plan as early as 1990, the FCC expressed concern that the company was going ahead without federal

approval. Primestar is awaiting federal approvals for transfer of the 11 Tempo Satellite-held frequencies at 119 degrees and for the MCI frequencies at 110.

To appease the FCC, Primestar has delayed the 119 launch and has filed for an extension of the May 1 deadline for having a service up and running from that orbital slot. If the FCC grants the extension, Primestar will keep the 119 service, which already is running in tests, on hold. But if the FCC denies the extension, Primestar plans to go ahead with a service from 119 degrees as soon as possible.

The FCC's concern apparently stems from its interpretation that Primestar needs commission approval to offer a retail DBS service using leased transponder capacity. Primestar

PRIMESTAR

contends that there is ample precedent that it does not. But rather than risk incensing the FCC with the 110 slot at stake, Primestar has opted for diplomacy over confrontation.

The delay is the latest obstacle in Primestar's rocky road to consolidating its cable partners' interests into a single entity, launching a high-power service and becoming a publicly traded company. Primestar's opponents, including competitors DirecTV and EchoStar, are lobbying hard to prevent its acquisition of the 110 slot, contending that the DBS service is simply a stalking horse for the cable industry and won't provide true competition. ■

DirecTV prowls for providers

GTE added to SBC and Bell Atlantic for telco triumvirate

By Price Colman

DirecTV has signed up GTE as its newest ally in the marketing-distribution arena, creating a kind of telco triumvirate with SBC Communications and Bell Atlantic.

But don't expect it to remain a triumvirate for long. As DirecTV looks to capture further market share and to preempt cable companies in signing new customers, the company will try to fill any remaining gaps in its growing network of local service providers.

"We're out there talking to a variety of companies," says DirecTV spokesman Bob Marsocci.

The marketing-distribution deals struck thus far with local telephone



companies complement DirecTV's robust retail channels and are fast replacing the AT&T backing that the company had until recently.

But the new telco allies offer two key benefits largely unavailable through the retailers: the opportunity to be part of a package of bundled services and an experienced customer support mechanism.

Like SBC and Bell Atlantic, GTE plans to offer DirecTV as part of a

telecommunications package that includes local and long-distance telephone service and Internet access. Financial terms weren't disclosed, but Marsocci acknowledges that the structure is

essentially the same as it is with the other telcos: DirecTV shares a percentage of revenue from each subscriber with the telco. The contract includes incentives for the telcos to achieve certain subscriber levels, at which time a larger percentage kicks in.

GTE intends to focus initially on a limited number of metropolitan markets in selling DirecTV. Although it offers local phone service in 27 states, GTE's largest markets include Los

Angeles, Long Beach and Santa Monica, Calif.; Tampa-St. Petersburg, Fla.; Honolulu; Lexington, Ky.; Fort Wayne, Ind.; and Erie, Penn. But with SBC the dominant local phone provider in California and DirecTV unavailable in Hawaii, GTE more likely will home in on Florida and the Kentucky/Indiana/Pennsylvania area.

With three telco marketing-distribution deals in place covering the Eastern seaboard, the southwestern U.S. and the GTE patchwork, DirecTV will likely try to fill the gaps—the South and the Midwest. Deals along

those lines present certain challenges. BellSouth, for instance, is pursuing a wireless cable video strategy in New Orleans and Atlanta and may be less enthusiastic about boosting a competing technology, although that didn't deter GTE, which is offering video via cable in Southern California and Florida.

Ameritech is likely to be a tough sell for DirecTV. Spending billions to overbuild cable systems in the Midwest, the telco is under pressure from investors to show a return on those investments. US West is a possibility, although a deal

with DirecTV would probably have to wait until the Denver-based Baby Bell completed the split of its telephone and cable-broadband operations.

DirecTV had an early marketing-distribution deal with SBC that didn't yield particularly strong results. But the DBS provider doesn't view the telco alliances as a primary thrust in any case.

"It has evolved into a dynamic where [retail] is and always will be our core distribution," Marsocci says. "But our ability to cut deals with telephone companies will give us strong incremental subscribers." ■

Time Warner puts fat price on telco unit

\$175 million stock sale indicates \$1.7 billion valuation

By John M. Higgins

Time Warner Inc. is expected to seek a huge valuation for the competitive local telephone unit it's taking public.

Time Warner Telecom Inc. filed last Monday to sell \$175 million of stock to the public. The company would not say what percentage of the company that represents or the proposed price per share. However, cable and telephone executives familiar with the deal say that the sale will be a minority stake of some 10% of the equity, valuing the company at about \$1.7 billion.

That may seem like a lot compared with the \$55 million in revenue and \$37.1 million in negative cash flow that the unit has generated. But it's on par with the valuation of similar competitive local exchange carriers (CLECs), reflecting two things: the big checks that Time Warner and partners US West Inc. and Newhouse Broadcasting Inc. have written to build out the company's network and the telephone unit's relatively strong progress toward establishing a solid business.

The deal highlights cable operators' increasing interest in the telephone business. Embarrassing missteps prompted MSOs largely to back away from their grand boasts a few years ago about taking on the Baby Bells. But a few operators, particularly Cox Communications Inc. and Cablevision Systems Corp., have quietly kept their hands in—focusing largely on capturing lucrative business customers but also looking at the more difficult and capital-intensive residential business.

In addition to opening a new avenue to financing construction of telephone plant, the filing puts the spotlight on a big asset tucked away deep inside Time Warner and US West and commonly overlooked by investors—Time Warner Telecom Inc. The \$11 billion sale of a similar company—publicly held but MSO-controlled Teleport Communications Group Inc.—is leaving Tele-Communications Inc., Comcast Corp. and Cox Communications Inc. with \$2 billion–\$3 billion of AT&T Corp. stock each.

According to a Securities and Exchange Commission filing, Time Warner Telecom has begun telephone service in 14 of its planned 19 markets. All are cities where Time

Warner or its Time Warner Entertainment/Advance Newhouse partnership operates cable systems, allowing the CLEC to piggyback on the cable operations' existing fiber capacity.

Created in 1993, Time Warner Telecom initially was designed to allow the systems to bundle video and telephone services together to cable customers. But after that approach proved prohibitively expensive and entangled in a regulatory morass, Time Warner Telecom switched gears, hired new management and decided to go solely after business customers—much like Teleport and like MFS Communications, which recently was sold to long-distance upstart WorldComm.

The build has been expensive. Time Warner Telecom has burned through \$484 million laying fiber and other wiring plus expensive switches to handle traffic. The company has run through another \$250 million in operating losses. Further, another \$300 million in capital spending is budgeted for 1998 and 1999. Revenue to date: \$90 million.

But that may not matter much. Similar companies are being valued at billions of dollars in the stock market, with investors expecting the heavy initial spending to slow down after the first several years and revenue to kick in heavily as CLECs undercut incumbent phone companies. One Wall Street executive says that start-up phone companies are generally valued at 1.5 to three times their invested capital.

Time Warner Telecom is expected to seek a valuation toward the higher end of that range. Now in its fifth year, the company has capital spending that isn't growing much—running \$50 million in 1994, jumping to \$140 million–\$145 million in 1995 and 1996, dipping to \$127 million last year and expected to be about \$150 million in 1998 and 1999.

At the same time, losses have dropped from \$60 million in 1996 to \$37 million last year.

The partners stopped advancing equity to Time Warner Telecom last summer, judging the operation healthy enough to bear debt. So the \$103 million advanced since last July has been in the form of loans rather than equity investments. ■

TNT revamping its image

Network promotes top-drawer films, originals, 'ER' in aiming for upscale demos

By Donna Petrozzello

Turner Network Television pitched itself as a blue-chip cable network to advertisers and media buyers at its upfront sales presentation in New York last week.

"TNT's programming is boutique, not mass production," says Bradley Siegel, president of TNT and Turner Classic Movies. "In a lot of ways this is more desirable product than is on the broadcast networks."

TNT is offering premieres of theatricals including "Fargo," "Shine," "Mighty Aphrodite" and "Hamlet" during its 1998-99 season. Siegel says TNT expects these films will draw viewers who have slightly higher incomes and more education and who are more likely to live in urban regions than the typical cable viewer.

TNT also is counting on *ER* to attract affluent viewing households when it debuts weeknights this fall at 7 p.m. TNT is expecting the drama to drive viewers to the network's prime time block as well.



'Wag the Dog' with Dustin Hoffman is one of 17 movies acquired by TNT. It will air in 2000-01.

"TNT represents a more eclectic viewing audience who are somewhat better educated, somewhat above average income and who generally have a greater number of persons living in their households," says Joe Uva, president of entertainment sales and marketing at Turner Broadcasting Sales. While TNT's mainstay audience is still adults 25-54, the network is trying to skew toward the younger end of that spectrum, Uva says.

"*ER* is the most desirable off-net

drama on television, not just on cable," Siegel contends. "*Seinfeld* is way up there, but right behind it is *ER*." TNT will offer seven minutes of inventory to national advertisers during *ER* and three minutes of local avails to operators.

For the 1998-99 season, TNT's original movies will include performances by actors such as Kathleen Turner, James Garner and Burt Reynolds and involve producers such as Quincy Jones.

In 1999, TNT will debut an original series from director/producer Oliver Stone. TNT also will replace its sci-fi series *Babylon 5* in prime time next year with the new *Crusade*, which is expected to draw a similarly "smart, young, above-average-income" audience, Siegel says.

"Our four-part strategy involves getting more premium, high-quality audience favorites in terms of theatricals, airing more specials and more network premieres," Siegel says. "That's how we'll capture more of the advertising dollars aimed at broadcast TV, and that's how we'll claim higher rates. It's not just about reach—it's about the quality of the environment in which the program is shown and the quality of the network that advertisers are in." ■

Turner pumps up original production

Turner Network Television has pumped up its original-production budget by 146% and has announced plans for two new series and more than two dozen original movies during the 1998-99 season. TNT's production costs over two years are expected to be \$175 million—\$200 million.

In 1998, TNT will premiere 13 original movies—and at least that many in 1999, says Julie Weitz, TNT's VP of original programming. Some of TNT's selections for the upcoming season are a departure from the programming norm, according to Weitz; the network is taking on dark comedies, thrillers and controversial subjects.

NBA great and future TV host Earvin "Magic" Johnson makes his debut as executive producer with Quincy Jones on the original TNT feature *Passing Glory*, which tells the true story of a black priest who uses basketball to challenge the conventions of a segregated town. The program is based on scripts by John Sayles and Harold Sylvester.

Film director Oliver Stone marks his entry into TV drama with *Witchblade*, an action/adventure series depicting a New York City detective whose search for justice brings her into contact with a living weapon. TNT will introduce *Witchblade* with a feature movie in early 1999. The series

will premiere as a weekly one-hour series in fourth quarter 1999.

Other feature movies include *Legalese*, about a high-profile murder case, starring James Garner, Kathleen Turner and Gina Gershon; *The Color of Water*, about a black man's exploration of the life of his white, Jewish mother, based on James McBride's best-selling memoir; *Purgatory West of the Pecos*, a western-style thriller starring Sam Shepard and Eric Roberts; and *Hard Time*, the first in a trilogy of films from Larry Levinson Productions that will star Burt Reynolds.

TNT also will debut the sci-fi thriller series *Crusade*, which will replace its *Babylon 5* in prime time, starting in 1999. *Babylon 5* will continue airing at 6 p.m. ET on weeknights next year. *Crusade* launches with aliens seeking revenge and aiming their wrath at human beings by releasing a biogenetic plague. TNT will continue producing *Babylon 5* through 1999, Weitz says. —Donna Petrozzello



'Magic' Johnson will serve as executive producer, along with Quincy Jones, of a TNT original feature.

S-A, Sun software deal advances set-top movement

PersonalJava software agreement furthers S-A position in market, opens door to broader consumer applications

By Price Colman

The cable industry's digital set-top-box push gained momentum last week with Scientific Atlanta's decision to license PersonalJava as an additional software component on Explorer 2000 boxes.

PersonalJava, developed by Sun Microsystems, is what is called "middleware" or an application environment. Like HTML (hyper-text markup language) and JavaScript—both of which already are incorporated in the Explorer 2000—PersonalJava is the programming language framework for consumer software applications.

The licensing agreement between S-A and Sun is important for three reasons:



Explorer 2000 boxes now will have PersonalJava.

- It positions S-A to supply Explorers to the same cable MSOs that have ordered General Instrument (GI) advanced DCT-series set-tops in which PersonalJava is the primary middleware. S-A already has letter-of-intent

orders from many of the same MSOs, but the orders generally are smaller than those from GI.

- It furthers cross-platform compatibility, meaning that an MSO that selects a particular operating system, such as Windows CE or PowerTV, won't be locked into selecting a specific programming environment. That, in turn, opens the door to broader development of consumer software applications.

- It helps to advance a commodity model for advanced digital set-tops, putting downward pressure on box prices that should speed deployment of the boxes and accompanying products and services.

"What we're all desperately trying to do is figure out how to appropriately decouple the operating system from the applications," says Tom Elliot, Cable Television Laboratories vice president. "We don't want to get into a situation where—to make a personal computer analogy—if you use a particular microprocessor, you have to use a particular operating system. It's the same with applications and operating systems."

That decoupling is much of the focus of CableLabs' and the cable industry's OpenCable initiative. OpenCable aims at establishing set-top specifications that would eventually translate into standards permitting any and all players to participate. It's a strategy designed to defuse the kind of "holy war" of WinTel (Microsoft Windows-Intel) versus the rest of Silicon Valley.

Cable and computer industries envision the digital cable platform—enabled by advanced set-tops—as the seedbed for a variety of new products and services to capture consumer dollars.

In a development related to the S-A/PersonalJava licensing, set-top box operating system developer PowerTV says it will port PersonalJava to the PowerTV operating system. That means MSOs that choose the PowerTV operating system for the digital set-tops they deploy, regardless of whether those are Explorer 2000 boxes, will be able to use PersonalJava middleware.

While the digital set-top picture is

25 PEOPLE'S CHOICE Top Cable Shows

Following are the top 25 basic cable programs for the week of March 30-April 5, 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	South Park	COM	Wed	10:00p	30	6.7	3.4	3,251	10.3
2	South Park	COM	Wed	10:30p	30	5.5	2.8	2,667	9.1
3	WCW Monday Nitro	TNT	Mon	8:00p	60	4.6	3.5	3,346	7.4
3	Kid's Choice Awards '98	NICK	Sat	8:00p	100	4.6	3.4	3,317	7.9
5	Rugrats	NICK	Thu	7:30p	30	4.1	3.0	2,979	7.1
5	WCW Monday Nitro	TNT	Mon	10:00p	60	4.1	3.1	2,968	6.1
7	WWF Wrestling	USA	Mon	8:57p	63	4.0	3.0	2,905	5.7
8	WCW Monday Nitro	TNT	Mon	9:00p	60	3.9	2.9	2,852	5.6
8	Rugrats	NICK	Wed	7:30p	30	3.9	2.9	2,808	6.8
10	Rugrats	NICK	Mon	7:30p	30	3.8	2.8	2,737	6.2
11	Rugrats	NICK	Sat	7:30p	30	3.7	2.8	2,689	7.2
12	m/"Dumb and Dumber"	TNT	Sun	8:00p	150	3.6	2.7	2,643	6.7
12	WWF Wrestling	USA	Mon	10:00p	60	3.6	2.7	2,638	5.7
12	Rugrats	NICK	Tue	7:30p	30	3.5	2.7	2,628	6.0
15	Rugrats	NICK	Fri	7:30p	30	3.3	2.4	2,372	6.4
16	Hey Arnold	NICK	Mon	8:00p	30	3.2	2.4	2,332	5.0
16	Walker, Texas Ranger	USA	Wed	8:00p	59	3.2	2.4	2,314	5.0
16	Doug	NICK	Thu	7:00p	30	3.2	2.4	2,305	5.9
19	Walker, Texas Ranger	USA	Mon	8:00p	57	3.1	2.3	2,267	4.7
19	Hey Arnold	NICK	Wed	8:00a	30	3.1	2.3	2,248	5.0
21	m/"Dumb and Dumber"	TNT	Sun	10:30a	150	3.0	2.3	2,216	6.3
21	m/"No Laughing Matter"	USA	Wed	8:59p	121	3.0	2.2	2,173	4.6
21	All That	NICK	Sat	7:00p	30	3.0	2.2	2,141	6.0
24	Rugrats	NICK	Sun	10:00a	30	2.9	2.2	2,133	9.3
24	Doug	NICK	Wed	7:00p	30	2.9	2.2	2,090	5.4

Sources: Nielsen Media Research, Turner Research

still cloudy in some respects, it's gradually becoming clearer. Among key developments:

Tele-Communications Inc. in late December spearheaded a \$4.5 billion, 15 million-set-top-box order from GI with the commitment to buy 5 million—11 million of those devices over the next three to five years. Smaller orders came from Time Warner, MediaOne Group, Comcast, Cox,

Cablevision Systems, Jones Intercable, Shaw and Rogers Communications.

TCI subsequently announced that it would license the Windows CE operating system and PersonalJava for at least 5 million of the GI boxes it has ordered. TCI Chairman John Malone, in keeping with the OpenCable initiative, recently said that TCI is keeping the door open to other operating systems, including Aperios, which Sony

is developing in conjunction with GI.

A committee encompassing movie studios and consumer electronics manufacturers, with support from the cable industry, recently agreed on copyright protection guidelines for digital programming. ■

CableACEs bow out

After 19 years, awards discontinued

By Donna Petrozzello

The CableACE Awards have sung their swan song.

In a meeting in New York last week, the board of governors for the National Academy of Cable Programming and the National Cable Television Association Satellite Network Committee voted to discontinue the National CableACEs after 19 years.

John Hendricks, chairman of Discovery Communications and NACP chairman, says the ACEs "achieved the objective" of stepping up recognition by the TV industry and the public of cable network programming. More than two-thirds of board members voted to drop the ACEs, he reports.

"We created the ACEs when cable networks were fearful and insecure, but I think people feel as though cable programming is becoming well-recognized," Hendricks says. "For the past 19 years, the ACEs have drawn attention to cable. The time is right to declare mission accomplished."



Sandra Oh won an ACE last year for her role in HBO's 'Arli\$'.

Hendricks rests his case on the fact that basic and premium cable programs are winning a larger number of Emmy Awards each year: "Cable has finally started winning [its] fair share of Emmys."

In 1997, cable programs took home 28 Emmys; HBO's original feature films stole the lion's share. The network received 90 Emmy nominations and won 19 awards, making it second to NBC but ahead of CBS. HBO also garnered 21 ACEs from 41 nominations.

Cable programs also are winning more Peabody Awards and Columbia University duPont Awards, Hendricks says.

Hendricks quashed rumors that the NACP board and the NCTA committee were inclined to bury the ACEs this year because HBO had threatened to pull out of the ceremony.

"HBO had always said it would go along with whatever decision the board of governors reached," Hendricks says. "We've been considering ending the ACEs for the past three or four years." Last year's CableACE Awards ceremony was held in November at the Los Angeles Wilshire Theater.

Although the CableACEs are no longer, the NACP is discussing establishing awards to "complement emerging cable networks," Hendricks says the group will talk about it at the NCTA in May. ■

'Rugrats' in any language

Nickelodeon has signed a slate of global broadcasting and syndication agreements for its hit cartoon strip *Rugrats*.

The channel has signed a carriage agreement with France 3, one of France's largest terrestrial broadcasters, to air the entire *Rugrats* library of 107 episodes. Nickelodeon also has signed with Copyright Promotions Licensing Group in France to act as the *Rugrats* merchandising and promotion agent throughout the country. CPLG also will seek licensing



partners to manufacture *Rugrats* merchandise in France.

In a separate deal with Creators Syndicate, the international newspaper syndicate, Nickelodeon has released a new comic strip featuring *Rugrats* characters for worldwide distribution. The deal marks the first international comic-strip syndication agreement for Nickelodeon, according to the network. The strip is slated for daily and Sunday distribution.

"We now have a great way to reach parents through an original comic strip based on the hit show, which is currently seen in over 70 countries," says Kathleen Hricik, senior vice president of Nick's international program enterprises. "The strip also will give kids a compelling reason to open up the newspaper every day."

—Donna Petrozzello

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H E A D L I N E S

Heavenly ratings for HBO

The first two episodes of HBO's 12-part series *From the Earth to the Moon* garnered a 12.8 rating/18 share for the 8-10 p.m. telecast on Sunday, April 5. The series beat ABC, CBS, NBC and Fox, according to Nielsen Media Research data. Separately, HBO says that Nielsen data show the first episode, airing at 8-9 p.m., earning an 11.4/17, and the second hour registering a 14.1/19. *From the Earth to the Moon* was available to non-HBO subscribers as part of a free "preview" weekend.

All health, all the time

Discovery Networks is poised to launch Discovery Health Channel, a 24-hour service featuring real-life medical dramas, news about health trends and general health news programs. Discovery is making Discovery Health available for analog and digital carriage. The channel will join the Discovery Showcase Networks lineup, which includes Discovery Civilization, Discovery Kids, Discovery Home & Leisure, Discovery Science and Discovery Wings.

Top dogs

Animal Planet has fashioned something akin to an Olympics contest for dogs. Later this year, the network

debuts *Animal Planet National Dog Championships*, a three-part special highlighting dog shows in Baltimore, Houston and Phoenix. There will be behind-the-scenes stories about dogs and their owners, interviews with hairstylists for dogs and footage from a dog's-eye-view camera. The special is sponsored by IAMS pet foods.

Tennis partners

For the fifth straight year, USA Network will be serving up the French Open 1998 tennis tournament from France. Thirty-two hours of live tournament coverage will be broadcast from May 25 to June



5. USA also has locked in coverage of the 1998 U.S. Open tennis matches, giving the network 113 hours of tennis coverage this year. That's more than any other U.S. broadcast network or cable network, according to USA.

Rock in Russia

MTV Networks has a multiyear licensing agreement with Russia-based Biz Enterprises to develop and launch a custom-tailored 24-hour MTV for Russia. The new Moscow-based music channel is expected to launch in the fourth quarter. Adver-

tiser-supported and Russian-language-based, MTV Russia will be distributed via VHF and UHF terrestrial frequencies that reach more than 10 million households.

CAB: Ad revenue milestones in 2000

The Cable Advertising Bureau predicts that cable ad revenue will exceed \$12 billion by 2000 and will break the \$10 billion mark next year from combined network, regional sports and local cable ad sales. The predictions were released in a CAB tip sheet for cable advertisers.

CAB also predicts, based on Nielsen data, that basic cable's average prime time U.S. household share for the full 1997-98 broadcast season—September 1997 through mid-May 1998—will hit 35.7, an all-time high for the industry. Likewise, says the association, basic cable's average prime time rating will hit 21.6 with 21.2 million households during the same TV season.

CAB also anticipates that 80% of U.S. households will receive ad-supported cable networks by April 1999 and that the average number of subscribers per network among basic's top 40 networks will reach 60 million by 2000.

—Donna Petrozzello

Japan tops among tube junkies

Japan leads the world in TV-watching hours, according to a Eurodata TV survey. The Japanese watch an average of four hours of TV per day. Japan edged out Mexico by one minute and the U.S. by two minutes to claim the honor.

Hicks Muse and Cisneros eye Argentina's CEI

A fund controlled by Dallas-based investment firm Hicks, Muse, Tate & Furst and Venezuelan media conglomerate Cisneros Group has emerged as the most likely buyer for a stake in Argentine media juggernaut CEI Citicorp Holdings. Citibank plans to sell its stake in CEI, which, in association with fellow investors Telefonica and TCI, owns an



array of cable and broadcast holdings. Sources in New York and Buenos Aires indicate that the Hicks Muse/Cisneros fund will take only a 15%-20% stake in the company. One securities analyst says a 20% stake in CEI could fetch up to \$300 million.

Canal+ ponders equity float for Italy's Tele+

French pay-TV operator Canal+ is considering a plan by investment bank Lehman Bros. to float 20% of its Italian pay channel, Tele+, on the Milan stock exchange. The float would solve the funding issue for Canal+, which owns 90% of Tele+, but wants to reduce its ownership by half. Sources say 20% of Tele+ could raise \$250 million—\$275 million.

—Michael Katz

Broadcasting & Cable's **Telemedia**

THE CONVERGENCE OF TELEVISION, RADIO AND NEW MEDIA

Interactive Television

Intel, Microsoft strike accord on Intericast

Computer companies to cooperate on enhanced digicasting

By Richard Tedesco

Intel Corp. and Microsoft Corp. are teaming up to promote enhanced broadcast services by getting behind Intericast and merging their respective interactive TV initiatives.

Intericast had opened a substantial lead on Microsoft's enhanced digital broadcasting effort, which was set to debut as part of Windows 98 later this year. As the initial step in the new alliance, Intericast will be customized for incorporation in the WebTV for Windows, according to Michael Richmond, Intel business unit manager for broadcast products.

For Intel, the deal means a broad new distribution platform for Intericast. It also means a unified approach with Microsoft that's intended to encourage creation of content for the enhanced broadcast service across a larger programmer base. "It's important for the broadcast industry to know that the PC industry is working toward the same goal," Richmond says. "There have been developers hanging back because they didn't know which direction to take."

NBC, MTV, CNN and The

Weather Channel are among the dozen or so programmers that have developed digital content for delivery via Intericast through television sta-

Microsoft

tions' vertical blanking interval. Microsoft has been working on a similar solution that it has been touting as superior to Intericast.

Now both companies hope that the convergence of their enhanced broadcast efforts will help push the category. "Intel and Microsoft were evangelizing two different technologies," says Craig Mundie, group vice president of Microsoft's digital TV group, who adds that the effort to "morph" his company's technology with Intericast has been in the works for some time.

An NBC source says that the network remains "platform-agnostic" and plans to cooperate with both companies on enhanced broadcast content.

The idea is to migrate Intericast over other Microsoft platforms, with inclusion in the existing set-top version of WebTV "within the scope of

us working together," as Richmond puts it. Ultimately, Intel envisions Intericast as a service to be accessed on a TV in a family room rather than via PC. For now, "We're using desktop PCs as a platform so we can get a real audience," Richmond says.

Microsoft effectively buys into an established service, notwithstanding the limited reach of Intericast (which Intel declines to reveal). PC users must have high-end Pentiums equipped with \$150 tuner cards to receive the service. WebTV claims 300,000 subs for its monthly \$19.95 service, which requires purchase of one of two set-top boxes priced at \$99 and \$199.

WebTV eventually figures to migrate into a high-speed Internet cable service via digital set-tops that Microsoft is designing for TeleCommunications Inc. And Intericast, along with other services that Microsoft and Intel create, figures to migrate there along with it.

Microsoft and Intel now can be expected to work cooperatively on the digital version of Intericast that Intel and PBS are preparing to introduce in a test this fall (B&C, April 6).

Reuters, Fantastic to develop multimedia news

Reuters is preparing to launch a multimedia news service with The Fantastic Corp. later this year.

Fantastic has demonstrated a prototype of the Web-based service that will use streaming technology, along with other streaming alternatives, when it debuts in the third quarter. The HTML-based site will feature alerts to let PC users know when Reuters stories are accompanied by multimedia content, according to a Fantastic spokesperson.

Earlier this month, Reuters had announced an equity investment in Fantastic, which drew similar support for an undisclosed amount from Deutsche Telekom last week. Deutsche Telekom will use Fantastic's technology to transmit digital services over the Astra satellite platform. European PCs equipped with a Hughes receiver card can now access data content at 1 to 2 Mb/s over the Astra bird.

"Reuters will actively pursue new market opportunities and continue to lead the way into the next millennium with services such as global television news," says Steve Garvey, Reuters news business manager of TV.

Video content will be streamed using MPEG-1 video, representing Reuters' first effort at streaming news content live online. PC users now must download video clips to their hard drive from Reuters' online service to access them.

Reuters claims a global audience of 435,000 users in 53,000 news organizations.

—Richard Tedesco

Classifieds

See last page of classifieds for rates and other information

RADIO

HELP WANTED MANAGEMENT

GROUP VICE PRESIDENT

Major Broadcast Company has an opening for a Group VP based on the West Coast. Experience must include multi-market radio or TV management with a "hands-on" work ethic. Ideal candidate will be good at maximizing profitability, building relationships, marketing and hiring. West Coast contacts a plus. Our client's employees are aware of this ad. Interested candidates should contact Laurie

Want to own your own Low Power FM radio station for less than the price of a new car? Any city. Learn how at website www.concentric.net/~radiotv or call Mr. Skinner 954-340-3110.

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.

SITUATIONS WANTED NEWS

Now Hiring! Family News in Focus is looking for an energetic, accomplished broadcast professional to work in its Washington DC Bureau. Duties include gathering and reporting news from Congress and the White House as related to the campaign to protect, preserve and defend traditional Judeo-Christian values. Miscellaneous administrative duties also entailed. Must be an excellent "on-air" talent with at least 10 years experience in radio news reporting and production. Fax or e-mail resume to Greg Pepe in our Human Relations Department. Fax: (719)531-3359; e-mail: hrrmail@FOTF.org.

SITUATIONS WANTED MANAGEMENT

Your Bottom Line is My Top Concern! 20+ years management experience in Major, Medium and Small markets. Illinois, Houston or Midwest preferred. Bob 815-436-4030.

Seeking GM/GSM position in small to medium market. Experienced top biller. Top references. Buyout possibility. Start-ups, turnarounds. Willing to relocate. Teddy 212-888-7347 or 212-421-7699.

Problems with ASCAP, BMI, SESAC? Fees too high, annual financial reports, audit claims? Call Bob Warner today! 609-395-7110. Fax 609-395-7112.

GM. Experienced in construction, start up, LMA, multi-station operation, and bottom line management. Seeking position in small market, west/southwest. Dennis 561-219-4515.

Florida. Radio GM/GSM for 20+ years. Heavy sales background. Excellent sales trainer. CRMC. Creative innovative revenue generator. Love challenges, building teams and winning. Six years in last job. Company eliminated position. Jim Lord Chaplin, 626 N 4th Street, Montrose, CO. 81401. 970-249-9055.

SITUATIONS WANTED ANNOUNCER

Play By Play Announcer in Ohio looking to branch out. 20 years experience in all HS and some college level sports. Travel, freelance, OK. Can contact me at 419-678-1006.

LEASED PROGRAMMING

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

TELEVISION

HELP WANTED MANAGEMENT



GENERAL MANAGERS

Paxson Communications/Paxnet, a fast-paced leader in the broadcasting industry, is looking for proven professionals with 5-10 years experience in television and strong sales backgrounds. Creative leadership, motivational and organizational abilities are essential, as are excellent interpersonal and written/verbal communication skills. Opportunities are located in these areas:

WESTERN REGION

Sacramento, CA
Seattle, WA
Salt Lake City, UT
Portland, OR

SOUTHERN REGION

New Orleans, LA
Norfolk, VA
Little Rock, AK
Roanoke, VA
Memphis, TN

For consideration, submit resume to:

Paxson Communications Corporation
601 Clearwater Park Road
West Palm Beach, FL 33401
Attn: Director of Human Resources
Fax: 561-655-7343
Email: employment@pax.net
An Equal Opportunity Employer



Manager of On-Air Fundraising for public TV/Radio. Assist in administration of membership system, generate funds with on-air membership campaigns, manage special gift clubs. Proven success in fundraising, preferably public broadcasting; degree or work experience in marketing/business administration; Microsoft Word and Excel; and analytical experience required. TV/Radio on-air experience desired. Fax resume to: Human Resources, WMFE-TV/FM, 407-206-2791. EOE.

HELP WANTED SALES

Producer/Account Executive. ST Productions is searching for an account executive to sell video production. Video production or marketing skills required. Must be highly motivated and a focused self-starter. College education preferred. No phone calls. Please submit resume to Doug Loveridge, WRCB-TV, 900 Whitehall Road, Chattanooga, TN 37405. WRCB is an Equal Opportunity Employer.

Traffic Manager. WCNC-TV/NBC6, a subsidiary of A.H. Belo located in Charlotte, NC, is looking for a Broadcast TV Traffic Manager. Bias traffic system experience is essential. We want a team player with several years experience in commercial broadcast Traffic or as a Bias TV consultant. We are looking for a person who is a progressive forward thinker with good analytical instincts and excellent leadership skills. Must be able to train and develop personnel. Attention to detail and multi-tasking are a must. Qualified individuals please forward your resumes, salary history and cover letter to: (No phone calls, please): NBC6, RE: 98-06, Human Resources Department, 1001 Wood Ridge Center Drive, Charlotte, NC 28217. EOE/M/F/V/H.

National Sales Manager. KTVD UPN20 is seeking an experienced leader to become part of our sales management team. Must be a good motivator with an ability to develop new business. Should be familiar with BMP, CMR and Scarborough. Minimum of three years television sales experience. Previous major market TV management experience desirable. Excellent benefits. Send resume to Personnel, 11203 E. Peakview Avenue, PO Box 6522, Englewood, CO 80115-6522, or fax resume to 303-790-4633. No phone calls. EOE M/F.

National Sales Manager. WTLV has an immediate opening for a National Sales Manager to direct all national sales efforts - working with our Representatives in developing sales presentations to market the station. Responsibilities include building communication between national reps, clients and the station and developing strong client and agency contacts. WTLV is an EOE. Send resumes to Jerry Campbell, VP/GSM, WTLV, 1070 East Adams Street, Jacksonville, FL 32202.

National Sales Manager. Central Texas WB affiliate is looking for a National Sales Manager. Qualified candidate has 3-5 years Independent TV/National rep experience, negotiates and manages inventory effectively, is a positive team player and has strong written and oral skills. Knowledge of BIAS traffic system and solid regional agency relationships a plus. Reply to Box 01356 EOE.

Local Sales Manager. NBC 13/WVTM, the NBC O & O in Birmingham, Alabama has an opening for the position of Local Sales Manager. We're looking for someone who has a proven track record of success! The right candidate will be energetic, intelligent, a leader, proficient in Tap Scan, Scarborough, Microsoft Word, and Excel. Must have the ability to teach and sell beyond the numbers! With the Birmingham market becoming metered this fall, as well as growing from market size 51 to the upper 30's, this is a great opportunity to join the NBC family! 3 years minimum experience in broadcast sales required. Prior sales management experience preferred. If you have the "right stuff" to lead our local sales department, please send your resume, along with a cover letter to: Human Resources Director, NBC 13, 1732 Valley View Drive, Birmingham, AL 35209. No phone calls please. EOE.

Local Sales Manager. TCI Media Services, part of the nation's largest cable TV company is looking for an outstanding sales manager to lead our Baltimore City team. This Is Not A Desk Job! Successful candidate will manage staff of 11 AE's and be responsible for effective pricing, packaging, training, and coaching. 3 years successful local sales management experience, knowledge of Scarborough research, and an enjoyment of local direct selling required. Compensation package includes salary, monthly overrides, bonuses. Benefits include 401K, medical, dental and free cable! Resumes to GM, TCI Media Services 3700 Koppers Street, Baltimore, MD 21227, or fax to (410)649-1723. See our web site at www.tci mediaservices.com. Drug/background checks required. EOE.

General Sales Manager. KOBI-KOTI located in beautiful and growing Southern Oregon has an opening for a General Sales Manager. The GSM will oversee all aspects of sales. TV sales management is required. The successful candidate will have a proven track record of developing new business. Good written and verbal communications skills, sophisticated computer skills, and teaching expertise is needed. The ability to analyze research is a must. Send resumes to: Roger Harris, P.O. Box 1489, Medford, Oregon, 97501. EOE.

Act Now! "The Home of Classic TV" WJYS-TV62 is seeking highly aggressive sales reps with a minimum of 2-3 years experience in TV, Radio, Cable Ad Sales or Print. Sales reps must have the ability to sell creative concepts. Starting salary \$32,000 base plus 15% commission with benefits. Fax resume to: (708)633-0382 Attn: GSM

Account Executive. South Dakota's leading NBC affiliate, KDLT-TV, is currently accepting applications for an experienced Account Executive. A successful track record in media sales or a similar field a must. In addition to media experience, ideal candidate must be professional, goal oriented, and be able to work in a team environment. Computer experience a big plus, but not necessarily required. Looking to fill position as soon as possible, so don't hesitate. Serious candidates only. Please send resume to: KDLT-TV, Michael Cornette, General Sales Manager, 3600 S. Westport Avenue, Sioux Falls, SD 57106. Fax 605-361-7017. M/F. EOE.

Account Executive: WRGB-TV, Channel 6, has an immediate opening for an aggressive, highly motivated Account Executive with excellent communication skills. Must be able to develop new business, service existing accounts, and work with other station departments. Prior broadcast sales experience required. Send resume to: Human Resources, WRGB-TV, 1400 Balltown Rd, Box 1400, Schenectady, NY 12301-1400. EOE.

Account Executive. KCNC-TV, the CBS owned and operated station in Denver, seeks a dynamic individual to fill a significant position on their local sales staff. Candidates should have 3-5 years TV sales experience, possessing skills in major agency negotiations and direct retail account management. Leadership qualities and a marketing perspective in growing business are a must. This is a unique opportunity with a great company in one of the West's fastest growing markets. Contact the Director of Sales 303-861-4444 or send resume to KCNC-TV, 1044 Lincoln Street, Denver, Colorado 80203.

HELP WANTED TECHNICAL

THE SHOW MUST GO ON!

KTLA Television, known for its award-winning news coverage, the Rose Parade, the Dodgers and a dynamic mix of entertainment, has a challenging opportunity for a technical expert who can make sure we never miss a beat.

OPERATIONS ENGINEER

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.



We offer an excellent benefits package. Please forward your resume and salary history to: **KTla, Attn: BC/OE413, P.O. Box 92029, Los Angeles, CA 90009-2029.** Equal Opportunity Employer. A Tribune Broadcasting Station.

FOR DAILY CLASSIFIED UPDATES...

VISIT BROADCASTING & CABLE ONLINE

www.broadcastingcable.com

ASST. DIRECTOR OF ENGINEERING

WLS-TV, the ABC O & O in Chicago, is seeking an experienced technical manager to oversee its day-to-day engineering operations, and to play a significant role in the station's transition to digital TV.

Qualified candidate should have significant experience in broadcast engineering, including: maintenance; in-house and remote operations and design; capital planning and implementation; and knowledge of physical plant systems and technical construction. Interested applicants must possess excellent verbal and written communication skills, and should have prior experience working with collective bargaining units. Working knowledge of networking systems, PC and Mac platforms, AutoCad and Excel is a must. A degree in a technically related field or equivalent experience is required. Send resume and salary history to:

Kal Hassan
Director of Engineering
WLS-TV
190 N. State Street
Chicago, IL 60601

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



WE PLACE TV ENGINEERS, GENERAL AND SALES MANAGERS



KEYSTONE INT'L, INC.
16 Laflin Road, Suite 900
Pittston, PA 18640, USA

Phone (717) 655-7143
Resume/Fax (717) 654-5765

1/98

TV Systems Engineer (2 Positions). Six station public broadcaster located in Owings Mills seeks qualified TV System Engineers. Will maintain, repair and install broadcast equipment and systems in-house and on remote productions. Requires FCC General Class Operators License or SBE Broadcast or SBE Senior Broadcast Engineer Certification; minimum of 5 years broadcast maintenance experience - 3 years of which must include, but is not limited to, the repair of Beta and 1" type C VTR's or Ampex Studio Switcher and ADO's, broad knowledge, experience of signal and routing; ENG experience a plus; must be able to work varying shifts. Salary ranges: \$31,631 - \$41,546. Send resume and cover letter to: Maryland Public Television, Human Resources Office, 11767 Owings Mills Blvd., Owings Mills, MD 21117. MPT is an Equal Opportunity Employer.

Television Video Engineer. Large video facility seeks video operator. Experience in single and multi-camera environment. Ultimate Compositing. Switch, and Iso situations desirable. Understanding of Facility Design. Videotape Formats. Analog. Digital. Component, and Composite Signals is helpful. Salary negotiable. Fax resume to (212)629-5976

Technical Manager. NTV (Nippon TV) Int'l Corp. Burbank, CA. Japanese TV station will direct and coordinate production and pre-production for satellite news broadcast between the company's Japanese news staff and the American satellite news technicians and crew. Must be fluent in written and spoken Japanese. 8 years experience required. Fax resume to: 818-953-4139. More info at www.ntvc.com

Engineer. Roscor Corporation, a world leader in communication systems engineering and integration, has unique opportunities for engineers with a solid background in television systems, transmission systems and satellite communications systems design. Opportunities require applicants to travel and/or live abroad. A minimum of 5 years experience and engineering degree are required. Send resume to Roscor Corporation, 1061 Feehanville Drive, Mt. Prospect, IL 60056, or fax them to 847-803-8089 to the attention of V. Schwantje.

MIS Manager. WNYW/FOX5 is currently searching for a MIS Manager. Incumbent will provide computer and information support for all station departments. Maintain and administer IBM AS/400 applications, including Enterprise Traffic and Films system. Maintenance and support of the station's Local Area Network. Implement and manage system upgrades, purchases and software inventory. Degree in Computer Sciences or equivalent and 4 years relevant experience required. Must be proficient in Novell Netware, Windows 95 and Enterprise. Need solid working knowledge of Windows applications including MS Word, Lotus 1-2-3, MS Office 97 and Groupwise E-Mail. Experience in IPX SPX and SNA Protocols essentials. Familiarity with AS 400 strongly preferred. Experience in Website platforms and Internet technologies highly desirable. The station requires a highly motivated, team-oriented individual with the ability to work independently in a fast paced environment. Strong organizational skills and the ability to prioritize multiple tasks with a variety of people and departments. Excellent oral and written communication skills. Proven record of confidentiality and dependability. Please send resume, cover letter and salary requirements to HRD MIS, 205 East 67th Street, New York, NY 10021. EOE

Director/Technical Director: Aggressive Top 50 market, network affiliate seeks experienced Director/Technical Director for fast paced, technically challenging news shows. Ideal candidate will be able to work well under pressure and possess the ability to maintain control in a breaking news environment. Candidate should be one who is innovative and can communicate ideas that will better the on-air news product. This position requires an individual with 3-5 yrs experience as a Director and/or Technical Director. If you are experienced, creative and a team player, send your resume and tape to: Personnel, WXII-TV, PO Box 11847, Winston-Salem, NC 27116. No phone calls. EOE

KMIZ-TV and FOX 11 are expanding again! We have an immediate opening for a Full-time transmitter studio maintenance engineer. Experience in UHF VHF transmitters, microwave equipment and computer LAN system required. Join our team. Send resume to: Personnel Manager, KMIZ-TV, 501 Business Loop 70 East, Columbia, MO 65201. Equal Opportunity Employer. Benedek Broadcasting Corp

Engineering Director. WVPT TV, an award-winning public TV station located in the beautiful Shenandoah Valley, seeks a Director of Engineering. Manage all engineering, maintenance and technical operations. Requires excellent communication skills and prior management experience; working knowledge of transmitters, microwave, studio and master control equipment, Mac and PC computer systems, and FCC General Class license and or SBE certification. Station plant in top condition, capital needs addressed annually. Send resume to Executive Secretary, WVPT, 298 Port Republic Road, Harrisonburg, VA 22801. EOE.

Chyron iNFiNIT Operators. Join the graphics team handling daily news and preproduction for WSB-TV, Atlanta's #1 station. Lead position: Minimum 2 years experience on Chyron and Picturebox preferred. Second position: Minimum 1 year experience on Chyron and Picturebox preferred. Paintbox, Mac experience helpful. We need hard workers, team players. Sense of humor essential. Send resume, references and salary history ASAP to Debbie Williams, WSB-TV, 1601 West Peachtree Street, NE, Atlanta, GA 30309 or Fax 404-897-7529

Broadcast Maintenance Engineer. WITF, Inc. seeks an experienced technician to maintain studio and transmission equipment for pioneering, multi-media public broadcasting company serving central PA. Significant experience with TV, FM, ITFS, microwave, and satellite transmission. WITF will be an early DTV service provider. Demonstrated leadership and managerial skills. Excellent benefits. Letter resume and list of three professional references to: Engineer Search, Box 2954, Harrisburg, PA 17105. AA EOE.

HELP WANTED MARKETING

Development Associate to assist the Development Director in fund raising activities including coordination of membership drives, contributions and computer data input for a PBS station in the 26th largest market close to the nation's 2nd largest market. Must have a two year degree and six-months experience or a combination as outlined in the application. Salary range \$22,392 to \$27,216, with excellent fringe benefits. Applicants must be postmarked no later than April 17, 1998. Contact Human Resources, KVCR-TV San Bernardino Community College District, 441 West Eighth Street, San Bernardino, CA 92401. 1007, 909-884-2533. Or call the Jobline at 909-384-0853. EEO/AA.

FOR DAILY CLASSIFIED UPDATES...

**VISIT BROADCASTING & CABLE
ONLINE**

www.broadcastingcable.com

Director of Marketing and Promotions. KOLO-TV, Reno's dominant news leader, looking for a creative, forward looking person for this hands-on position. Candidate will possess proven ability to lead our creative team in a very competitive news market. Must have experience writing, producing and editing compelling on-air and radio topicals. Must possess knowledge of outdoor, the internet, co-op, and the ability to effectively capture news viewers and hold them through Oprah, Jeopardy and Wheel! Rush non-returnable tape to: Chuck Alvey, GM, KOLO-TV, 4850 Ampere Dr, Reno, NV 89502. EOE

HELP WANTED NEWS

WFSB, a Meredith Broadcasting Group station, is looking for someone with great organizational and leadership skills to manage our news edit area. Duties include insuring that editors and anchors-reporters meet deadlines, maintaining news library system, assisting in scheduling of editors and website administration. Interested candidates should be prepared to work in a fast-paced, very competitive environment. Send resume to Steve Sabato, News Director, 3 Constitution Plaza, Hartford, CT 06103-1821. EOE

Videotape Coordinator/Photographer. WB17 News at Ten is in search of an extremely organized, strong-minded person to coordinate the editing of show tapes for the nightly newscast. This individual will be responsible for barcoding all of the show tapes, taking in all feeds and live shots, editing packages, vo's, and vosots. You must also be willing and able to go out in the field as a photographer about two days a week depending on the need. Two years experience minimum and a valid driver's license is required. Send tape and resume to: Rob Gibson, News Operations Manager, WPHL-TV, 5001 Wynnefield Avenue, Philadelphia, PA 19131. EOE. No phone calls please.

Reporter. WGBH FOX-53 is looking for a General Assignments Reporter for "The 10 O'clock News." Candidates should know how to tell a story. Possess superior writing and communications skills. Live shot experience is essential. This is a Full Time position. At least 4 years reporting experience required. Journalism degree preferred. No Calls. Submit tapes (VHS only) and resumes to News Director, WPGH Fox-53, 750 Ivory Ave, Pgh, PA 15214. EOE/ M/F

Reporter. If you like hard news, getting the big story and have top notch live skills we have a reporter position open for you. Amateurs and feature reporters need not apply. Join number one in all key demos NBC powerhouse. Send tape to: Mona Alexander, News Director, WFMJ, 101 West Boardman Street, Youngstown, Ohio 44503. EEO. No phone calls.

Photojournalist. Alaska's KTUU-TV seeks adventurous N.P.P.A. - oriented photojournalist to join our award winning team. Seeking self-starters with a minimum of 1 year experience in day to day deadline E.N.G. Frequent travel in the nation's largest geographical market. Good Medical/Dental and 401K plans. Send non-returnable Beta tape to: Barry Johnson, Chief Photographer, KTUU-TV, 701 East Tudor Road, Suite 220, Anchorage, AK 99503-7488. EOE.

Photojournalist: Immediate opening for an excellent story teller with the ability to shoot, edit, and gather information. Candidate will be responsible for operating ENG equipment and working out of the only SNG truck in the market. Two years of experience required. Send non-returnable VHS tape and resume to: P2-BC, Box 44227, Shreveport, LA 71134-4227. EOE.

Night Assignment Editor. Station in 21st market has an opening for our nightside desk. We're looking for someone who's organized, keeps cool under pressure, hears what the scanner's saying, and works well with people in the newsroom. You'll also need good news judgement and be a contributor of story ideas. If this describes you, send us a resume and cover letter. Dept. 114G, KPLR-TV, 4935 Lindell Blvd., St. Louis, MO 63108. EOE. No telephone calls please.

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.

News Producer. WJBK/FOX 2 Detroit. If you are ready for the "Top 10," send tape, resume, and cover letter to: Neil Goldstein, VP/News, WJBK-TV, PO Box 2000, Southfield, MI 48037-2000. EOE/M/F/D/V.

General Assignment Reporter - Top market station seeks experienced general assignment reporter. Live news experience a must. Please send resume to: Bart Feder, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

News Director in the news Capital.

WJLA-TV/ABC7 is looking for a News Director who can continue our effort to become the dominant news station in Washington, DC. You need major market expertise in news management, marketing, meters, talent negotiations, unions, digital technology, research, Internet and overall proven leadership skills in an exceptionally competitive market. Send resume to Director of Human Resources, WJLA-TV, 3007 Tilden Street, NW, Washington, DC 20008. Minorities and women encouraged to apply. EOE.

News Director. Top 40 FOX affiliate, FOX 17 WXMI is searching for an experienced News Director to join its management team in launching the market's first 10:00 pm news program. If you have what it takes to build a #1 news team from the ground up; the spirit, attitude and desire to be part of a progressive, upbeat team of professionals; and would like to work in a state-of-the-art digital news operation, send your resume to Human Resources Coordinator, FOX 17, WXMI, 3117 Plaza Drive NE, Grand Rapids, MI 49525. EOE.

Morning News Anchor. Morning news anchor wanted to complement our male anchor. We are looking for a high energy person for our highly rated morning newscast. Your duties will include daily reporting. Send resume and tape to Veronica Bilbo, EEO Officer, KPLC-TV, PO Box 1490, Lake Charles, LA 70602. EOE.

News Anchor/Reporter. Weekend newscasts and three days reporting for dominant NBC affiliate in 93rd market. Successful candidate will have previous television news reporting and anchoring experience plus strong, creative writing skills. College degree preferred. Tapes/resumes to Judy Baker, WCYB-TV, 101 Lee Street, Bristol, VA 24201. EOE/M/F/H/V.

Medical/Science Reporter. Station in the 21st market needs a creative medical reporter who knows how to reach target audiences. You must be able to turn medical information into compelling television. And you need to dig out the stories that impact the audiences we're trying to reach. If you think you're that person, send us a VHS tape of your most recent work, resume and cover letter to Dept. 114G, KPLR-TV, 4935 Lindell Blvd., St. Louis, MO 63108. EOE. No telephone calls please.

General Assignment Reporter. Are you ready to move to the 21st market? We need a reporter who can dig out stories, use contacts, tell a compelling story, use the medium creatively, and deliver energetic reports. If you think you can make us a better newsroom with your effort and your attitude, send a non-returnable VHS tape of your most recent work, resume and cover letter. Dept. 114G, KPLR-TV, 4935 Lindell Blvd., St. Louis, MO 63108. EOE. No telephone calls please.

Meteorologist. On-air broadcast meteorologist for dominate upper midwest NBC affiliate, WSI Weather Producer and Doppler Radar. This position is for evening newscasts. Send video tape of your work, resume and a brief letter outlining your qualifications by May 1 to Executive Secretary, WEAU-TV, P.O. Box 47, Eau Claire, WI 54702. Equal Opportunity Employer.

Looking for a quick thinking, hard working, creative producer for a morning hour long newscast. Individual must be a good writer who is able to work with an overnight photographer and associate producer to craft a quick paced two anchor newscast. Candidate must have two years experience in TV news, and be proficient with computers. Employer abides by E.O.E. standards. Tape and resume to: Chris Musial, News Director, WIVB, 2077 Elmwood Ave., Buffalo, NY 14207.

Investigative Reporter: WTNH-TV has a rare opportunity for the right person to join our investigative team. Impeccable ethics, tenacity and boundless energy are needed as your foundation. Minimum of five years reporting experience in a top 50 market required. You'll work on major projects for sweeps as well as hard hitting pieces on a regular basis. We do ground breaking, nationally recognized and award winning investigative work. We don't do Dirty Hotel Sheets! If you have the credentials and can back them up, rush your tape, resume, salary requirement and one paragraph on your news philosophy to Billy Otwell, News Director, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No phone calls. EOE.

Fast-Growing Fox Affiliate looking for Anchors and Reporters. We need aggressive types who will go the extra mile to get the story. If you'd rather sit in the car than knock on the door, don't even bother. 2-3 years experience a must. No calls. Send resume/tape to: Kathy Gazda, News Director, WXXA-TV FOX23, 28 Corporate Circle, Albany NY 12203. EOE.

**FAX CLASSIFIED ADS TO
212-206-8327**

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.

Strong Mid-west affiliate is looking for applicants for two News positions: *Anchor/Reporter...* Co-Anchor 5PM newscast, and report for nightside. We are looking for a strong communicator who writes well and delivers well. A college degree or equivalent work experience, and at least one year of anchoring required. You must be a Team player. *Reporter...* Strong communication and writing skills are required for the position. A college degree or equivalent work experience, and at least one year News reporting. Send resumes and non-returnable VHS tapes to Box 01358. EOE.

Chief News Photographer: Supervise news photography and editing staff. Responsible for all ENG/SNG equipment and vehicles. Ability to motivate, critique, teach and discipline. Leader who can take great staff to next level. Lots of toys: Helicopter, satellite truck, bureaus, etc. More managing than shooting. Minimum 5 years TV photography experience with a significant amount of time in news. Experience with Beta, 3/4", SVHS required, some non-linear experience preferred. *"Previous applicants need not apply."* Resume, cover letter and Non-Returnable Tape: Pahl Shipley, News Director, KOAT-TV 3801 Carlisle Blvd NE Albuquerque, NM 87107. Drug Free Workplace. *KOAT-TV is an Equal Opportunity Employer*

Chief Meteorologist. A midwest ABC affiliate where weather is a primary focus, is looking for a Chief Meteorologist to anchor five, six and ten o'clock newscasts. Must have meteorological degree and at least 2 years experience. NWA and AMS seals are a plus. Send tape and resume to Pat Livingston, News Director, WHOI-TV, 500 N. Stewart Street, Creve Coeur, IL 61610. WHOI-TV, A Benedek Broadcasting station encourages women and minorities to apply.

Anchor. WPGH FOX-53, the fastest growing news operation in the 19th market, is looking for a Weekday prime Anchor for "The 10 O'Clock News." Candidates should have superior reporting and writing skills. We are looking for an excellent communicator who is involved in the news gathering process and wants to become part of the community we serve. Journalism degree pref. No Calls. Submit tapes (VHS only) hand resumes to News Director, WPGH Fox-53, 750 Ivory Ave. Pgh, PA 15214. EOE/ M/F

Assignment Editor. Responsible for daily assignment, maintain future files, set-up news stories, and other duties assigned by news director. Must be a team player, with strong organizational skills and sound news judgement. Journalism degree preferred. Send resume to Chad Groening @ KAAL-TV, 1701 NE 10th Place, Austin, MN 55912. EOE.

Assignment Desk Editor: Seeking candidate with at least 2 years experience. Duties to include: dispatching reporters and photographers; assisting in the planning of daily and long-term coverage; setting up news stories; gathering facts and writing stories; and communicate with others in the newsroom. Sound news judgement a must. Send resume to: ADE2-BC, Box 44227, Shreveport, LA 71134-4227. EOE.

Anchor/Reporter. WHO-TV, The New York Times NBC affiliate in Des Moines is looking for a weekday anchor. Must be self-starter, strong writer and great live reporter. 3-4 years experience. Join the news department selected as state's best the past three years. Send VHS tape and resume to Al Setka, News Director, WHO-TV, 1801 Grand Avenue, Des Moines, IA 50309. EOE.

ABC25 WJXX, Allbritton Communications' new ABC affiliate in Jacksonville, Florida, is completing its staff of a new state-of-the-art facility in beautiful northeast Florida. We continue to search for the following: Weekend Anchor, Weekend Weather Anchor/Reporter. To apply, send VHS tape, cover letter and resume to Human Resources Director, ABC25 WJXX, 7025 A.C. Skinner Parkway, Jacksonville, FL 32256. EOE/minorities and women encouraged to apply.

Executive Producer. 81st market ABC affiliate seeks enterprising, creative team leader to assist in executing daily, short and long-range team goals. Minimum 3 years producing experience; previous management and/or reporting experience is a plus. No beginners, no phone calls please. Non-returnable tape, resume, writing samples to Debra Harris, News Director, WAND News, 904 Southside Drive, Decatur, IL 62521. EOE.

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PROMOTION PRODUCER

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Rush Reel/Resume:
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WBAL-TV11 • 3800 Hooper Avenue
Baltimore, MD 21211

EOE/We Welcome Calls

410-338-6443

e-mail: krichards@hearst.com



News Promotion Hot Shot! You want to make a name for yourself? KFMB-TV in San Diego is building a top-notch Creative Services team. We're now looking for a key producer who can turn out the hottest stuff in town. If you've got at least 2 years experience producing attention-getting news promotion that gets tune-in results, we want to see your reel. If you're a hands-on craftsman with AVID experience - that's a real plus! This is the job for a pro who wants to push the envelope and grow even more! If that's you, rush your resume and tape to Promotion Manager, KFMB-TV, 7677 Engineer Road, San Diego, CA 92111. EOE/MF. No phone calls please!

Promotions Writer/Producer: WESH-TV, the NBC affiliate in Orlando is seeking a writer/producer who is able to create well-written, well crafted persuasive promotion that fits marketing plan. Non-linear editing a plus. Send non-returnable reel and resume to Paul Greeley, Director of Marketing and Promotion, WESH-TV P.O. Box 5476 97, Orlando, FL 32854. An Equal Opportunity Employer. No Phone Calls, please!

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VALUE VISION

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**HELP WANTED
FINANCIAL & ACCOUNTING**

Director of Finance. KCAL9, the news and sports leader in Los Angeles, seeks a highly motivated individual with 3+ years management experience to supervise and direct our financial and accounting functions. For consideration, send resume to: Job #98-13 Human Resources, KCAL-TV, 5515 Melrose Avenue, Hollywood, CA 90038. AA/EOE.

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, special effects, live action, effects composing and design preferred. Great figure aptitude and excellent communication/social skills are required! Please fax resume to: (212)629-5976.

HELP WANTED PUBLIC RELATIONS

Public Relations. National Video Center, NY's premier television post-production facility, seeks a creative, enthusiastic public relations pro to help develop press for its many divisions. Needed 2 to 3 years experience; excellent writing/communications skills; ability to juggle numerous projects simultaneously; tv/film trade press contacts a must. Fax resume, salary history, and writing samples to (212)629-5976.

HELP WANTED PRODUCTION

Tired of the news grind? Washington, DC production house seeks camera person/editor with 5 years experience who's ready to do it right, not just fast. Send resumes only to: GVI, 1775 K St., Suite 220, Washington, DC 20006. Fax: (202)293-3293. No phone calls, please.

Television 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. Fax resume to (212)629-5976.

Television Art Director. Art Director needed for fast growing New Media division of NYC based Video Production facility. Applicants must be highly pro-active, with strong conceptual, design and storyboarding skills. Hands on and management experience required in kiosk, CD-ROM, web and print development. Video exp. also a plus. A high level and challenging opportunity for the right candidate. Fax resume and salary history to (212)629-5976.

Producer/Director to plan, coordinate, produce, direct, and edit local television productions for a PBS station in the 26th largest market close to the nation's 2nd largest market. Must have a four-year degree and three years experience or a combination as outlined in the application. Salary range \$28,716 to \$34,908, with excellent fringe benefits. Applications must be postmarked no later than April 17, 1998. Contact Human Resources, KVCR-TV/San Bernardino Community College District, 441 West Eighth Street, San Bernardino, CA 92401-1007. 909-884-2533. Or call the Jobline at 909-384-0853. EOE/AA.

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.

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.

Director/Editor. WESH-TV, Orlando, Florida's NBC affiliate, is seeking a director/editor who is able to supervise and evaluate activities of personnel who contribute to the creation of live and video taped television productions. Must be able to format and direct studio and remote programs, edit video tape projects utilizing computer control editing systems with ability to conceptualize projects. Must be able to operate and instruct others in the operation of all audio and video switching equipment. Previous experience in television news production is essential. Send resume to Russ Kilgore, News Director, WESH-TV, PO Box 547697, Orlando, FL 32854. No phone calls, please! 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

Technology, Sr. Programmer/Tech. Director. Sr. Programmer/Tech. Director needed for fast growing New Media Division of NYC based Video Production facility. Applicants must be highly proactive, with strong Macromedia Director, HTML, Java, Javascript, and Pearl programming skills. Hands on and management experienced required in kiosk, CD-ROM, and web development. Working knowledge of video technology, vbasic, c++, and DHTML a plus. A high level and challenging opportunity for the right candidate. Fax resume and salary history to (212)629-5976.

HELP WANTED ALL POSITIONS

Turkish Nationals and Expatriates: Major television channel in Istanbul seeking television trained and experienced personnel who are interested in returning to Turkey and helping to establish a major television operation there. All positions to be considered. Contact: McHugh & Hofman, Inc., 1100 Johnson Ferry Rd., NE, Suite 140, Atlanta, GA 30342. Fax 404-255-0944. E-mail: jack_bowen@marketstrategies.com.

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HELP WANTED MISCELLANEOUS

Paramount Stations Group Inc.

The Paramount Stations Group, one of the nation's largest and fastest growing broadcast groups, is looking for talented people to join its future acquisition, UPN43 in Oklahoma City!

★ SALES MANAGEMENT TEAM OF GENERAL SALES MANAGER, LOCAL SALES MANAGER AND NATIONAL SALES MANAGER.

Highly motivated to build a new sales organization. Use your experience in aggressive packaging, market research, inventory and pricing management, share development and added value promotion to train and lead the sales staff to success. Scarborough and TVScan just some of the tools available.

★ ACCOUNT EXECUTIVES. Prior broadcast sales experience desired but not essential if you have excellent sales skills and the drive to succeed.

★ TRAFFIC MANAGER & STAFF. Experience in BIAS Traffic or other traffic systems required. Imminent addition of Salesline. Must be detail oriented and able to meet tight deadlines.

lines.

★ PROGRAMMING/PROMOTION. A blend of creative ability and technical expertise are the tools needed to become part of the team that will put the face on UPN43. Do your best work on all new state of the art non-linear edit equipment. Computer literacy a must.

★ BUSINESS DEPARTMENT. Responsible for financial reporting, payroll, human resources, credit and collection, billing, accounts payable, and office management. If you have strong analytical and reasoning abilities, excellent computer skills, and strong oral and written communications skills, this could be the opportunity for you.

★ ENGINEERING. All new server based master control. Be among the first to have both commercial and program archive systems.

Positions are available at all levels in all departments.

If you are up to the challenge and looking for a ground floor opportunity to join the Paramount Stations Group, send your resume to Human Resources - UPN43, 301 N. Market Street, Suite 700, Dallas, TX 75202.

Paramount Stations Group is an Equal Opportunity Employer and encourages women and minorities to apply.



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Immediate & Challenging Sr. Management Opportunities at FOX 0&0 in Washington, DC

VICE PRESIDENT/NEWS DIRECTOR:

Strategic leader w/solid & proven news judgement, & strong editorial concepts & methodologies to join our sr. management team. Must develop & execute vision for multiple newscasts through a team of experienced, professional news journalist. Must effectively direct & manage human assets: & possess five (5) to seven (7) years of progressive news management experience in major market. Must continuously demonstrate strong strategic management, organizational & communication skills.

VICE PRESIDENT/CREATIVE SERVICES:

Sr. management professional to develop, implement & direct the Station's on-air presentation, program promotion, news promotion and advertising (including radio promotion); and promotional activities w/in community. Must possess solid, progressive; & demonstrated experience in developing & implementing innovative & contemporary creative concepts and "on-air" look. Five (5) to seven (7) years promotion experience in major market. Must continuously demonstrate strong strategic management, organizational, and communication skills.



For immediate consideration, send letter of interest & resume (incl. non-returnable reel for VP/Creative Services) via fax @ 202-895-3286 or mail to: Mary Talley, VP/Human Resources, WTTG/FOX 5, 5151 Wisconsin Avenue, NW, Washington, DC 20016. EOE/M/F/D/V.

CABLE

HELP WANTED MANAGEMENT

SCHEDULING MANAGER

Discovery International Networks is seeking an experienced professional to schedule the Discovery Channel in Southeast Asia, Japan and Australia as well as assist in schedule development for Latin America, India and the Middle East. Working closely with our Vice Presidents of Programming in Bethesda and Singapore, you will create quarterly program grids in accordance with our global scheduling philosophy. This will include scheduling multi and single network anthologies, confirming license terms and developing expertise on regional issues including language customization, programming preferences and religious, political and cultural sensitivities.

The professional we seek will possess at least three years of experience in scheduling, acquisitions or operations, preferably within a broadcast or cable network. First-hand knowledge of Japan, Taiwan and/or China would be helpful, as would related language skills and/or international work experience. You must be able to work independently, think strategically and have demonstrated project management skills including flexibility, initiative, responsiveness, diplomacy and accountability.

As an integral member of our team, you will enjoy a competitive salary and comprehensive benefits package, in a stimulating, fast-paced environment. For immediate consideration, please send your resume, including salary history, in confidence to: Human Resources Department, Discovery Communications Inc., 7700 Wisconsin Ave, Bethesda, MD 20814-3579

Equal Opportunity Employer M/F/D/V



WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?

Send resume/tape to:

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ENTERTAIN A NEW CHALLENGE

If you've ever worked in Television, you know how exciting it is to analyze the performance of television programs. At Columbia TriStar Television Distribution, we would like you to participate in this exhilarating venture. Due to our growing involvement in cable, we have an immediate need for a motivated professional to join our growing team. Consider yourself in the following role:

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We're looking for an experienced TV researcher with 2-3 years of research experience at a studio or cable network and a solid grasp of the cable marketplace. If you have experience writing cable sales pitches, you will have the opportunity to build upon your expertise in this newly created position. You will help supervise two interns in the daily distribution and written analysis of the national cable ratings as well as coordinate analyses and renewal pitches of our cable programs.

A total compensation package accompanies the opportunity to join an innovative entertainment leader. For immediate consideration, please send resume and salary history to: **Sony Pictures Entertainment, Human Resources, Dept. RC/CR, 10202 W. Washington Blvd., SPP/3900, Culver City, CA 90232-3195. FAX: (310) 244-5743.** An Equal Opportunity Employer. M/F/D/V.



HELP WANTED MARKETING

AFFILIATE MARKETING MANAGER

Seeking self-starters who work well with others in a team environment. Must be creative, organized, customer service oriented and sales driven. Two to three years of marketing experience required, cable experience a plus.

Responsible for creating, planning and executing launch and marketing campaigns, promotional campaigns and special events in six to nine state territory. The position requires 60-70% travel to meet with current and potential affiliates, attend state and regional cable shows and conventions, do product training and handle special events.

Send or fax resume to:
Regional Vice President
c/o AMC Romance Classics
6133 N. River Road, Suite 930
Rosemont, IL 60018
Fax: 847-292-6684



ALLIED FIELDS

HELP WANTED MANAGEMENT

Managing Director. The Working Group, a national media production company, seeks Managing Director responsible for development, implementation and overall oversight of financial, personnel and program operations for multiple projects. TWG produces programs for national public television, primarily on workplace issues. Three to five years experience. For job description call 510-268-9675 or fax resume to 510-268-3606.

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Non-commercial FM, 100 kw, northeast Alabama: Also attractive leading FM. with bonus of enjoyable Florida Keys lifestyle; Mayo Communications. 813-971-2061.

New England Combo. Small market revenue dynamo. Great cash flow/cell income. potential for more. Owner retiring. Broker 781-848-4201.

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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 *italics*.

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

Filed

Anderson, S.C. (BTC-980325GE)—FM 103 Inc. for WANS(AM): involuntary TOC from N. Matthew Phillips, deceased, to Jeannette S. Phillips, personal representative. *April 6*

Homeland Park, S.C. (BTC-980325GG)—AM 1020 Inc. for WRX(AM): involuntary TOC from N. Matthew Phillips, deceased, to Jeannette S. Phillips, personal representative. *April 6*

Honea Path, S.C. (BTCH-980325GF)—FM 103 Inc. for WRX-FM: involuntary TOC from N. Matthew Phillips, deceased, to Jeannette S. Phillips, personal representative. *April 6*

NEW STATIONS

Dismissed

Grand Junction, Colo. (BPH-960404MF)—Rita Bonilla for FM at 100.7 mhz. *March 31*

Grand Junction, Colo. (BPH-960404MI)—CG Broadcasting LLC for FM at 100.7 mhz. *March 31*

Grand Junction, Colo. (BPH-960402MA)—EB Needles LLC for FM at 100.7 mhz. *March 31*

Grand Junction, Colo. (BPH-970403MA)—L.J.B. LLC for FM at 100.7 mhz. *March 31*

Grand Junction, Colo. (BPH-960319-MC)—Leggett Broadcasting Inc. for FM at 100.7 mhz. *March 31*

Grand Junction, Colo. (BPH-960403-MC)—Mustang Broadcasting Co. for FM at 100.7 mhz. *March 31*

Grand Junction, Colo. (BPH-960404-MG)—Naaron Broadcasting LLC for FM at 100.7 mhz. *March 31*

Grand Junction, Colo. (BPH-96032-8MB)—Public Broadcasting of Colorado Inc. for FM at 100.7 mhz. *March 31*

Grand Junction, Colo. (BPH-960403-MD)—Rocky Mountain Radio Co. LLC for FM at 100.7 mhz. *March 31*

Grand Junction, Colo. (BPH-960404-MC)—E. Terrill Weiss for FM at 100.7 mhz. *March 31*

Returned

Greenville, Tex. (BPED-971124MA)—Bill R. Wright for noncommercial FM at 91.3 mhz. *March 31*

Filed

Jasper, Ga. (BPED-980317MF)—Community Public Radio Inc. (Penny Jackson, president/16.7% owner, 321 Freeman Circle, Norcross, Ga. 30071) for noncommercial FM at 88.3 mhz, .1 kw, ant. 1 m., NE side of intersection of South Richard & West Spring Streets in downtown Jasper. *April 6*

Thomson, Ga. (BPED-980319MI)—American Family Assn. (P.O. Drawer 2440, Tupelo, Miss. 38803) for noncommercial FM at 89.9 mhz, 8.5 kw, ant. 150 m., Pineywoods Road, Lincoln, Ga. *March 19*

Mitchellville, Iowa (BPED-980319MQ)—University of Northern Iowa (Robert Koob, president, 324 Communications Arts Center, Cedar Fall, Iowa 50614) for noncommercial FM at 88.9 mhz, .18 kw, ant. 72 m., 1.5 mi. N of Mitchellville. *April 6*

Boston (BPCDT-980326KF)—WHDH-TV for WHDH-TV: new digital television facility at ch. 42, 948 kw, ant. 288 m., 45 Tower Road, Newton, Mass. *April 3*

Nantucket, Mass. (BPED-980319MH)—Broadcasting for the Challenged Inc. (George S. Flinn Jr., president, 188 South Bellevue, Suite 222, Memphis, Tenn. 38104) for noncommercial FM at 89.5 mhz, .5 kw, ant. 38 m., Nobadeer Road, .3 km N of Old South Road, Nantucket. *March 19*

Alexandria, Minn. (BPED-980316ME)—Christian Heritage Broadcasting Inc. (Willis Wubben, chairman, 515 Pike Street East, Osakis, Minn. 56360) for noncommercial FM at 89.5 mhz, 7.2 kw, ant. 98 m., 3.8 km E of Garfield, Minn., on County Route 22, owns KBHL(FM) Osakis and KBHZ(FM) Willmar, Minn. *April 6*

Emigrant Valley, Ore. (980318MJ)—Emigrant Valley Public Radio Inc. for noncommercial FM at 90.5 mhz. *April 6*

Roseburg, Ore. (BPED-980318MI)—William Patrick Donnelly Ministries (William Donnelly, president/owner, 2990 Newport

St., San Bernardino, Calif. 92404) for noncommercial FM at 90.5 mhz, 9.42 kw, ant. 338 m., 3.4 km from Glide, Ore. *April 6*

Philadelphia (BPCDT-980319KE)—Fox TV Stations of Philadelphia for WTXF(TV): new digital television facility at ch. 42, 317.4 kw, ant. 161 m. *April 6*

Belle Haven, Va. (BPED-980319MD)—Mary V. Harris Foundation (Linda de Romanett, president, P.O. Box 7346, Las Vegas, Nev. 89125) for noncommercial FM at 89.1 mhz, 50 kw, ant. 143 m., 2 km SSW of Townsend, Va. *March 19*

Cape Charles, Va. (BPED-980319MF)—Broadcasting for the Challenged Inc. (George S. Flinn Jr., president, 188 South Bellevue, Suite 222, Memphis, Tenn. 38104) for noncommercial FM at 89.1 mhz, 30 kw, ant. 89 m., Hwy. 13 south of 624, near Capeville, Va. *March 19*

Cheriton, Va. (BPED-980320MJ)—Delmarva Educational Assoc. (Nancy A. Epperson, president/25% owner, 3780 Will Scarlet Road, Winston-Salem, N.C. 27104) for noncommercial FM at 89.1 mhz, 20 kw, ant. 144 m., 2 km SSW of Townsend, Va., the Epperson family owns Salem Communications Corp., which owns/is buying 14 FMs and 26 AMs. *March 20*

FACILITIES CHANGES

Dismissed

Grand Junction, Colo. (BPED-960402-MC)—Grand Valley Public Radio Co. Inc. for new FM: change TL, frequency, class, ERP, ant. *March 31*

Filed/Accepted for filing

Prattville, Ala. (980325IC)—McDonald Media Group Inc. for WFX(FM): change ant. *April 6*

Arroyo Grande, Calif. (BMP-980325AA)—American General Media-Texas Inc. for KKAL(AM): change ant. *April 2*

—Compiled by Sara Brown

BY THE NUMBERS

BROADCAST STATIONS			
Service	Total	Service	Total
Commercial AM	4,753	Commercial VHF TV	557
Commercial FM	5,554	Commercial UHF TV	645
Educational FM	1,934	Educational VHF TV	125
Total Radio	12,241	Educational UHF TV	242
VHF LPTV	558	Total TV	1,569
UHF LPTV	1,490	CABLE	
Total LPTV	2,048	Total systems	11,600
FM translators & boosters	2,890	Basic subscribers	64,800,000
VHF translators	2,249	Homes passed	93,790,000
UHF translators	2,730	Basic penetration*	66.1%
Total Translators	7,869	*Based on TV household universe of 98 million	

Sources: FCC, Nielsen, Paul Kagan Associates

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Datebook

THIS WEEK

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—5th annual T. Howard Foundation fund-raising 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 Genii 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 18—*APTRA* Kathryn Dettman Memorial Seminar. Cal State Northridge, Los Angeles. Contact: Denise Petski, (213) 626-1200.

APRIL

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 City. 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 27—*Foundation of American Women in Radio and Television* 23rd annual Gracie Allen Awards. Lincoln Center, New York City. Contact: (703) 506-3266.

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.

April 30—*PBS* Premiere Showcase. Hotel Inter-Continental, Chicago. Contact: (800) 222-0934.

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 5—*PBS* Premiere Showcase. Laura Belle, New York City. Contact: (800) 222-0934.

May 6—Fred Friendly First Amendment Award Luncheon honoring Tom Brokaw, hosted by *Quinnipiac 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 13—*PBS* Premiere Showcase. Pacific Design Center, Los Angeles. Contact: (800) 222-0934.

May 14-16—*National Translator Association* annual convention for operators of auxiliary broadcast stations. Holiday Inn-DIA, Denver. Contact: Susan Hansen, (303) 423-0780.

May 15—Closing date for submission of papers for the 48th annual *IEEE Broadcast Technology Society* broadcast symposium. Contact: (703) 739-5172.

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 Golf 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—*Georgia Association of Broadcasters* annual convention. Hyatt Regency Hotel, Savannah, Ga. (770) 395-7200.

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 7-9—*NIMA International* European conference. Excelsior Hotel, The Lido, Venice, Italy. Contact: (202) 289-6462.

June 7-10—9th annual Management Seminar for News Executives, presented by the *Radio-Television News Directors Association* and the *University of Missouri-Columbia School of Journalism*. University of Missouri-Columbia School of Journalism, Columbia, Mo. Contact: John Richardson, (573) 882-4201.

June 7-11—*SUPERCOMM '98*, communications and information technology conference and exhibition. Georgia World Congress Center, Atlanta. Contact: (800) 974-9786.

June 7-13—19th annual *Banff Television Festival*. Banff Springs Hotel, Banff, Alberta, Canada. Contact: (403) 678-9260.

June 10-13—Cable-Tec Expo '98, annual cable TV conference and hardware trade show presented by the *Society of Cable Television Engineers*. Denver Convention Center, Denver. Contact: (610) 363-3822.

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. Washington State Convention and Trade Center, Seattle. Contact: (800) 342-2460.

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)

The eyes behind Eye on People

When Geoffrey Darby first ventured into entertainment programming for children, he envisioned a show in which kids dump green slime on each other. When he conceived a children's educational show for public TV, one lesson showed what happens to things that are flushed down the toilet.

Darby's approach to television programming is a robust blend of humor, wonder and risk. Now president of CBS Eye on People, he began his career bouncing off-beat ideas for children's programming to mainstream programmers. Not only did his ideas stick, they earned top ratings and syndication deals.

A native of Canada, Darby quit college a few credits shy of graduating to take a job at CJOH-TV Ottawa. There he created *You Can't Do That on Television*, in which kids ruled the set and participated in outrageous pranks and contests. The show earned top ratings and a syndication deal throughout Canada. It also affirmed Darby's conviction that kids, like adults, deserve to be entertained and to own the medium on their terms.

"Kids deserve a place to go and be themselves," he says. "When we made *You Can't Do That*, parents felt that good children's television taught them how to read and spell. I say that's balderdash. Our goal was to express to kids that we like you just the way you are."

You Can't Do That caught the attention of Geraldine Laybourne, who scooped it up for Nickelodeon in 1984. At the time, Nick was a nascent, part-time network for which Laybourne oversaw acquisitions and scheduling. The show was a hit on Nickelodeon, and green slime became one of the network's trademark gags.

From CJOH-TV, Darby emigrated south to Boston and landed a job producing children's shows for public broadcaster WGBH-TV. Again, he thwarted conventional ideas in *Don't Look Now*, a show that tapped kids' curiosity about everyday life and was one of the all-time highest-rated children's programs.

With two ratings winners to his credit, Darby was recruited by Laybourne to join Nickelodeon in 1985 as an executive producer. Finally, he had "a whole network to play with where there weren't competing agendas from different types of programming," he says.

At Nickelodeon, Darby found his niche



"In cable, you can start something from scratch. You can experiment and find out what works."

Geoffrey Darby

President, CBS Eye on People and executive VP, CBS Cable, New York; b. April 2, 1953, Ottawa; history/political science, Carlton University, 1971-74; radio/TV communications, Algonquin College, 1974-76; assistant director, CJOH-TV Ottawa, 1976-78; assistant director, Bushnell Communications, Ottawa, 1978-83; producer/director, WGBH-TV Boston, 1983; producer/director, Bushnell Communications, 1984-85; Nickelodeon, New York: executive producer, 1985-87; production VP, 1987; senior VP, 1988; senior VP, programming/production, Nickelodeon/Nick At Nite, 1990-92; president, Medical News Network, New York, 1992-94; president, Viacom Interactive Services, New York, 1994-97; current position since January 1997; m. Margo Garrison, Oct. 14, 1984; son: Lex, 4

and promoted the "kids first" agenda that Laybourne and other Nickelodeon visionaries held dear. He helped to create *Double Dare*, *Rated K for Kids* by Kids and *Eureka's Castle*, all CableACE winners.

"At Nick, I had a place to follow my philosophy, and in cable you can start something from scratch," he says. "You can experiment and find out what works."

During his seven years with Nickelodeon, Darby watched the network embrace a variety of children's shows. He picked up *Ren & Stimpy* from animator and fellow Ottawan John Kricfalusi. Darby also oversaw the launches of Nick at Nite, the retro-sitcom channel, and Nick at Nite Overnight.

But as his role at Nick led him further from the creative process, Darby sought a more hands-on programming role and took an offer to helm Whittle Communications' start-up Medical News Network in 1992. The closed-circuit, video-on-demand network served 5,500 doctors nationwide.

Although it shuttered two years after its launch, Medical News Network gave Darby a chance to create an interactive product in the early 1990s, when the Internet was beginning to catch on. As one of the few programmers who also had experience with interactive programming, Darby was tapped by Viacom in 1994 to lead the Paramount Media Kitchen. The venture explored how cable networks and Viacom's other properties could best exploit the Internet and interactive opportunities.

In 1997, his interest was piqued by CBS's cable venture CBS Eye on People. Not only was the network a start-up, but it offered Darby an opportunity to return to cable TV programming and gave him a network to brand as "people-centric."

Darby joined CBS Eye on People in January 1997 as president. Since the network's inception, he has helped to launch such shows as *Best of Us*, which profiles extraordinary feats performed by ordinary people, and *Final Cut*, a personality interview show.

With commitments from MSOs for 10 million subscribers and DBS carriage on DirecTV and PrimeStar—and a deal with EchoStar imminent—Darby wants to bring several of Eye's originals to strip in 1999. And, despite his penchant for start-ups, he expects CBS Eye on People to hold his interest for at least eight more years.

—Donna Petrozzello

BROADCAST TV

Appointments at WVT-TV Binghamton, N.Y.: **Bill Colley**, reporter, WTVH(TV) Syracuse, joins as news director; **Steve Craig**, anchor/managing editor, WICZ-TV Binghamton, joins in same capacity; **Lisa Lovell-Ayres**, producer, WYOU(TV) Scranton, Pa., joins as executive producer; **Brian Montgomery**, meteorologist, WBNG-TV Binghamton, joins in same capacity; **Jim Ehmke**, chief videographer, WICZ-TV, joins in same capacity; **Kristen Miranda**, reporter, named morning anchor.

Tim Norris, local account executive, WYTV(TV) Youngstown, Ohio, named local sales manager.

Lynn Stryker Creager, account executive, KAYU-TV Spokane, Wash., named national sales manager.

Don Zavesky, owner/president, Z Productions, joins WOIO(TV)/WUAB(TV) Cleveland as art director.

Appointments at WKBN-TV Youngstown, Ohio: **David Coy**, director, marketing and sales, named general sales manager; **Nicolette Manuel**, local account executive, named local sales manager; **Jo-Lynn Ortenzio**, creative services director, named creative services manager; **John Amann Jr.**, television director, named marketing and promotions director.

Paul Virciglio, VP/GM, WNEM-TV Flint/Saginaw/Bay City, Mich., joins WFSB(TV) Hartford, Conn., in same capacity.

Bob Dunn, local sales manager, Clear Channel Television, Memphis, named director, sales and marketing, Little Rock, Ark.

Appointments at WJZ-TV Baltimore: **Thomas Cury**, account executive, KCNC-TV Denver, joins as national sales manager; **Chris Bertchie**, advertising director, townhall.com, Washington, joins as director, interactive business development, market development unit.

Appointments at KCAL(TV) Los Angeles: **Dan Sansome** joins as national sales manager; **Marilyn Rangel**, account executive, Fox Television, joins as local sales manager.

Guyanne Taylor, account executive, Petry Television, Minneapolis, joins KVUE-TV Austin, Tex., as local sales manager.

Appointments at Gannett Television: **Ardyth Diercks**, president/GM, KSDK(TV) St. Louis, named senior VP, Gannett Television; **Lynn Beall**, VP, broadcast, KSDK(TV), named president/GM.

Nikki DeGroff, traffic manager, WUPW(TV) Toledo, Ohio, joins WDWB(TV) Detroit in same capacity.

Bill Applegate, VP/GM, Raycom Media's WSTM-TV Syracuse, N.Y., named VP/GM, WMC-TV-AM-FM Memphis, Tenn.; **Jim Lutton**, VP/GM, WACH(TV) Columbia, S.C., named VP/GM, WSTM-TV.

PROGRAMMING



Karzen

Brooke Karzen, VP, development, dick clark productions, joins Buena Vista Television, Burbank, Calif., in same capacity.

David Hamilton, coordinating producer, FX Networks, joins CBS Eye on People.

Stamford, Conn., as senior producer.

Jack Masters, VP, television sales, Samuel Goldwyn Co., joins Eleventh Day, Encino, Calif., as VP, business development.

Bresnan appointments

Appointments at Bresnan Communications, White Plains, N.Y.:



Bresnan



Lawson

Patrick Bresnan, VP, marketing, named VP, community development; **Joseph Lawson**, VP, affiliate marketing, Black Entertainment Television, joins as VP, marketing; **Terry St. Marie**, director, international operations, named VP.

Animation house



Nickelodeon Animation Studios, home of the Nicktoons, officially opened on March 4 in Burbank, Calif. The facility features state-of-the-art technology, dynamic production hubs, a combination theater/gym, and a miniature golf course. It is part of a \$350 million commitment to original animation by Nickelodeon. **Mark Taylor**, vice president/general manager of Nickelodeon Animation Studios, will oversee the daily operations. Pictured (l-r): **Argy Beavers** characters; **Sumner Redstone**, chairman/CEO, Viacom; **Albie Hecht**, president, film and TV entertainment, Nickelodeon; **Herb Scannell**, president, Nickelodeon; **Philippe Dauman**, deputy chairman/executive VP/general counsel/CAC, Viacom; **Mitch Schauer**, creator of *Argy Beavers*, and **Tcm Freston**, chairman/CEO, MTV Networks.

Jean Michel Ciszewski, senior VP, sales, Alliance International Television, Toronto, named president.

Anne Lucey, counsel, regulatory affairs, Viacom Inc., New York, named VP, regulatory affairs, Washington.

Appointments MGM Worldwide Television Group, Santa Monica, Calif.:

Hank Cohen, senior VP, creative affairs, named executive VP; **Craig Roessler**, VP, creative affairs, named senior VP.

Laura Wegner, manager, series development, motion pictures and television, Saban Entertainment, Los Angeles, named director, development.

JOURNALISM

Kevin McCullough, anchor, *Market Watch*, and reporter, CNBC business news, New York, adds anchor, *This Morning's Business*, to his responsibilities.

Fernando Lopez, manager, news operations, KTLA(TV) Los Angeles, joins KCBS-TV Los Angeles as assistant news director.

Harvey Smilovitz, primary sports anchor, WFSB(TV) Hartford, Conn., joins WKRC-TV Cincinnati as weekend sports anchor.

Rebecca Louis named weekend sports anchor/reporter, KOLR-TV Springfield, Mo.

Peter Speciale, senior news producer, WOIO(TV) Cleveland joins WKBN-TV Youngstown, Ohio, as news director.

Jeff Donaldson, reporter, WPMT(TV) York, Pa., joins WGAL(TV) Harrisburg, Pa., in same capacity.



Donaldson

Appointments at WGAL(TV) Lancaster, Pa.: **Joel Schreiner** joins as producer, *News 8 Today* weekend editions; **Jennifer West** joins as associate producer; **Marcos Emig**, part-time associate producer, moves

to full time; **Karen Schradin** named associate producer, *News 8 Today*.

Tim Minton, lead reporter, WABC-TV New York, joins WNBC(TV) New York as investigative correspondent.

Appointments at KSTP-TV St. Paul: **Janie Peterson**, main meteorologist, WPHG(TV) Pittsburgh, joins as meteorologist; **Rod Rassman**, reporter/anchor, WTAE-TV Pittsburgh, joins as reporter; **Margaret Hart**, news

director, Netradio Networks, joins as planning editor.

RADIO



Paine

Scott Paine, marketing director, KLSY-FM Bellevue, and KIXI(AM) Mercer Island/Seattle, both Wash., named director, marketing, Sandusky Radio's five Seattle stations.

Appointments at Radio Unica, Miami: **Scott Keeler**, national sales manager, KWEX-TV San Antonio, Tex., **Alejandro Sanchez**, VP, Cadena de Plata, Dallas, and **Gerardo Reyes**, president/GM, wsua(AM) Miami, join as general managers of Radio Unica San Antonio, Houston and Miami, respectively.

Zim Barstein, national sales director, Music of Your Life, Jones Radio Network, Englewood, Colo., named director, national sales.

Charlie Morgan, GM, WGLD(FM) Indianapolis, named VP/GM.

Bill Whyte, radio host, joins WFMS(FM) Indianapolis as morning show host.

Geoffrey Armstrong, executive VP/COO, SFX Broadcasting Inc., joins Capstar Broadcasting Corp., Austin, Tex., as COO.

Greg Noack, executive marketing director, affiliate marketing, Premiere Radio Networks, Chicago, named VP, affiliate marketing/talk division.

Appointments at Jacor Communications: **Cathy O'Brien**, senior account executive, XTRA-FM (Jacor-managed), joins KIOZ(FM) San Diego, Calif., as sales manager; **Jeff Wilson**, sales manager, KGB-FM San Diego, named director, new business development, Jacor San Diego.

Appointments at Alaska Public Radio Network, Anchorage: **David Paeth**, VP, sales, Alaska Club, Anchorage, joins as VP, marketing and development; **Ronald Zastrow**, senior technician, named technical director.

Jonathan Pinch, president/GM, WTVK(TV) Fort Myers/Naples, Fla., joins Clear Channel Communications as deputy chairman of TRN, The Radio Network of New Zealand, Auckland, and group development director, ARN (Australian Radio Network), Sydney.

Kevin Raymond, senior VP/CFO, Craven-Thompson Communications LLC, joins Hibernia Communications, New York, as president.

CABLE



Olson

Jerry Olson, creative director, McCann Erickson Advertising, New York, joins Cartoon Network, Atlanta, as VP, advertising.

Jeffrey Wayne, VP/chief operating officer, cable network opera-

tions, Jones International Networks, named president, JIN Cable Programming Networks, Englewood, Colo.

Valencia McClure, regional marketing manager, Gems Television, Miramar, Fla., joins TCI Cablevision of Dallas Inc. as promotions marketing manager.



McClure

Appointments at TCI Media Services, Dallas: **Jill Smith**, local sales manager, named general sales manager; **Nicole Harp**, VP, stations operations, INXSYS Broadcast Networks, joins as marketing coordinator.

Mark Bienstock, VP, legal and business affairs, USA Network International,

Telegenic restructures and hires



Taylor



Cauchi



Carlisle



Deverett

Appointments at Telegenic Group of Companies, Toronto: **Michael Taylor**, executive VP, Telegenic Programs Inc. (an entity within Telegenic Communications Corp.), named president. Taylor was also named president/COO, Telegenic Communications Corp.; **Andre Cauchi** joins as sales executive; **Michael Carlisle**, director, licensing, BKN Kids Network, New York, joins as president, Telegenic Licensing Inc.; **Jeff Deverett**, VP, Astral Home Video Distribution, joins as president, Telegenic Entertainment Inc.

New York, named VP, business affairs/affiliate relations, USA Networks.

Roger Marmet, director, advertising and promotion, The Learning Channel, Bethesda, Md., named VP.

Appointments at CNBC, Fort Lee, N.J.: **John Brine**, account supervisor, LaForce & Stevens, New York, joins as manager, media relations; **William Melnick**, marketing and media consultant, Hill, Holliday, Connors, Cosmopolis Advertising, Boston, joins as director, ad sales; **Marian Caracciolo**, director, paid programming and direct response advertising sales, WBIS/ITT-Dow Jones Television, New York, joins as manager, direct response and paid programming.

Bob Wise, senior VP, operations and administration, and deputy to the president, Discovery Networks U.S., Bethesda, Md., named senior VP, Discovery/BBC Ventures.

Ray Pearson, regional director, MSO sales and distribution, Western region, Primestar Partners, joins TVN Entertainment Corp., Burbank, Calif., as director, affiliate operations.



Riegel

Rod Riegel, director, worldwide marketing, Fox Kids Worldwide, named VP, marketing, Fox Sports World, Hollywood.

Lisa Renaker-Suggs, marketing manager, Panama City Beach, Fla., sys-

tem, Jones Intercable, named GM.

Rich Maurer, acting VP, sales and product planning, QVC, West Chester, Pa., named VP.

Sharon Fanto, VP/GSM, KTBC-TV and KBC(TV) Austin, Tex., joins Fox Sports Detroit as general sales manager.



Marmet



Wise

Jamie Weissenborn, director, West Coast ad sales, Comedy Central, Los Angeles, named VP.

ALLIED FIELDS

Appointments at Emmerling Post Advertising, New York: **David Tuckman**, senior art director/supervisor, Ogilvy &



Tuckman



Most

Mather Direct, joins as associate creative director; **Paul Most**, VP/associate creative director, McCann-Erickson, joins as senior copywriter.

Charles Swartz, program manager, UCLA Extension's department of entertainment studies and performing arts, joins Andersen Consulting, Los Angeles, as business development director, media and entertainment group.

Rene Simen, designer/Flame artist, joins Pittard Sullivan, Culver City, Calif.

ADVERTISING/MARKETING PUBLIC RELATIONS

Appointments at Seltel, New York: **John Tedesco**, team manager, named VP/team manager, Governors team; **Carol Caruso**, team manager, Federals team, named VP/team manager; **Robert Zion** joins Federals team as research analyst; **Scott Silverstein**, team manager, Ambassadors team, named VP/team manager; **John Gallagher**, team manager, Senators, named VP/team manager; **Anthony Madonna**, team manager, Patriots, named VP/team manager; **Brian O'Keefe**, sales manager, Patriots, named VP/sales manager; **John Wahlert**, sales manager, Senators, Los Angeles, named VP/sales manager; **Craig Wortman**, sales assistant, named senior research analyst, Voyagers/Stars team; **Eric Kabakoff** joins as research analyst, Voyagers/Stars team.

Michael Kokernak, VP, affiliate and investor relations, Shop at Home Inc., joins Berkshire Marketing Group, Troy, N.Y., as VP, new business devel-

opment, and will open a Boston office.

Joseph DeTullio, principal consultant, business advisory services, Price Waterhouse LLP, joins Joseph E. Seagram & Sons Inc., New York, as director, strategic information systems planning.

Anthony Bulick, computer systems manager, BBDO Chicago, named VP/director, information systems.

Victor Ganzi, executive VP, The Hearst Corp., New York, has been named to the additional post of chief operating officer of the company.

SATELLITE/WIRELESS

Appointments at MediaOne, Richmond, Va.: **Cele Seldon**, local advertising sales manager, Miami system, named advertising sales general manager; **Matthew Zoller**, director, advertis-



Seldon



Zoller

ing sales, Richmond, named marketing director, advertising sales, Southeastern region.

Gregg Blodgett, CFO, Phamis Inc., Seattle, joins as Xypoint Corp., Seattle, as VP/chief financial officer.

TECHNOLOGY

Lynn Hutcheson, VP, engineering, ADC Broadband Communications, joins C-COR Electronics Inc., State College, Pa., as senior VP, engineering and technology.

INTERNET

Shellie Rosser, president, SR Consulting, joins ICTV, Los Gatos, Calif., as senior VP, sales.

Lara Stein, formerly with Microsoft Network, New York, joins iXL, New York, as president.

—Compiled by Denise Smith
e-mail: d.smith@cahners.com

The National Association of Broadcasters said a record 104,805 people attended its convention in Las Vegas last week. That total is a 4.5% increase over last year.

Sen. Conrad Burns (R-Mont.) is thinking about pushing the FCC to put a time limit on its planned inquiry into the issue of free airtime for political candidates.

Speaking to broadcasters at the NAB convention last week, Burns said he does not want to leave the issue dangling and added that he plans to pursue the idea of a time limit with FCC Chairman William Kennard.

Sen. Jesse Helms (R-N.C.) wants the FCC to set a mandatory HDTV minimum. In a letter this month to FCC commissioners, Helms worried that stations will deliver multiple channels of standard-defini-

tion rather than high-definition pictures: "A multitude of standard-definition programs may line the networks' pockets, but it will not attract viewers."

First Amendment advocate **the Media Institute will urge the Gore commission to deregulate the broadcasting industry** as it moves into the digital age. "[T]he current system of free over-the-air television is a major public interest benefit that should not be jeopardized by burdensome requirements," says a Media Institute statement. The so-called Gore commission on the public interest requirements of digital broadcasters meets again on Tuesday (April 14) to continue considering whether broadcasters should face additional public service obligations once they convert to digital. The paper, written by Professor Laurence Winer for the

Media Institute's Public Interest Council, critiques a recommendation submitted earlier to the Gore commission by the Aspen Institute think tank. The recommendation proposes four ways that digital broadcasters can pick up more public interest obligations.

Comedy Central has decided to move up the *South Park* episode revealing the identity of Cartman's father. After an episode on April Fools' Day that failed to deliver on its promise of settling the paternity issue, the channel received more than 3,000 e-mails and phone calls from fans expressing their displeasure at being short-changed and saying that they could not wait until May 20 to find out. Those fans have increasing clout, with back-to-back airings of the show topping the basic cable ratings chart again in the first and second spots.

Comedy Central will move the episode out of the May sweeps to an April 22 slot. Sources theorize that the absentee dad is Denver Broncos quarterback John Elway. The reasoning: Among the suspects is the entire 1989 AFC championship team, and *South Park*'s creators are "huge" Elway fans.

Sources say USA Network executives are in negotiations with Universal for a package of films that includes such recent films as "Primary Colors," "Mercury Rising" and "The Boxer." Executives at both USA and Universal had no comment. Separately USA and Columbia TriStar Television Distribution have struck a deal that brings such theatrical releases as "Seven Years in Tibet" and "Wild Things" to USA Network. Also with CTTD, USA Network's other cable entity, Sci-Fi Channel,

Cumulus taking itself public

Cumulus Media Inc., an aggressive consolidator of radio stations, is planning to go public, according to a filing with the Securities and Exchange Commission.

A non-entity a year ago, the company now owns or is buying 167 radio stations (119 FM and 48 AM). Of those 167 stations, 119 are pending acquisitions, to the tune of \$260.2 million, according to the company prospectus.

The company finds itself ranked number 16 among Duncan's American Radio's highest-billing radio groups, its first appearance on the research group's radar.

The selling shareholders are the State of Wisconsin Investment Board, NationsBanc Capital Corp., Heller Equity Capital Corp., The Northwestern Mutual Life Insurance Co. (whose shares are valued at \$33 million), chairman Richard Weening and executive vice-chairman Lew Dickey.

Weening has an investment history with his firm, Quaestus Management Corp., founding ARI Network Services Inc., an electronic commerce firm, and other companies. He will remain chairman, with an annual salary of \$300,000, according to the documents.

Dickey has a history as a broadcast owner and operator and currently runs his own broadcast consulting firm, Stratford Research.

In the prospectus, the company lays out the acquisi-

tion strategy, which has baffled brokers in the past year. The company says it is focusing on small- to midsize market clusters in four regions (Midwest, Southeast, Southwest and Northeast).

The focus on the small and medium makes sense, according to the prospectus, because consolidation there would give the company's stations an advantage over largely unconsolidated competitors.

Also included in the filing are the company's pro forma results for 1997. The group had \$106.2 million in revenue and an operating loss of \$3.5 million. Pro forma broadcast cash flow for the year was \$27.7 million. Long-term debt is \$157.7 million.

Although still undecided on the amount and price of its upcoming stock offering, Cumulus hopes the proceeds will help finance pending acquisitions and long-term debt.

The filing is currently under examination by the SEC, after which a price and amount of shares to be offered will be determined.

Weening and Dickey did not return phone calls. Underwriters at Bear Stearns & Co. refused to comment.

Also on file with the SEC is Capstar Broadcasting's IPO proposal. Expected soon: Citadel Communications' application.

—Sara Brown

has grabbed the first broadcast window for "Gattaca" and "Solo." And with PolyGram, USA purchased the broadcast rights to "The Big Lebowski" and "The Gingerbread Man."

The National Association of Broadcasters recognized Rush Limbaugh for nearly 10 years of "talk-show excellence" and honored 10 radio stations for their community service during the NAB '98 Radio Luncheon last Tuesday in Las Vegas. Limbaugh, the conservative firebrand, picked up his award by saying that "it's not my nature to be impolite to people." Before the presentation to Limbaugh, 10 stations were named NAB Crystal Radio Award winners. They were: KDWB-FM Richfield, Minn.; KIRO(AM) Seattle; KUZS-AM-FM Bakersfield, Calif.; KVFD(AM) Fort Dodge, Iowa; KWSN(AM) Sioux Falls, S.D.; WBC(AM) Indianapolis; WKVI-AM-FM Knox, Ind.; WLEN(FM) Adrian, Mich.; WUSL(FM) Philadelphia, and WUSY(FM) Chattanooga.

ESPN has bumped up the number of local 30-second ad avails during its coverage of 18 NFL regular-season games beginning this fall from 459 to 505, a 10% increase. Additionally, ESPN will offer 26% more local avails during its NFL-related programming and studio-based shows.

Talk America Radio Networks will market and sell ad time on the Hispanic Satellite Network. The 24-hour Hispanic network offers an international

UPN goes to five

It's official. UPN announced late Thursday that it will expand to five nights a week of prime time programming during the fall season, part of a big-bucks bet to reverse this year's ratings slide. UPN will launch Thursday programming on Oct. 8 and Friday programming on Oct. 9 in the 8-10 p.m. time slot.



UPN has vastly increased its development budget this year in a bid to improve ratings; it's fallen behind rival WB, which is now ranked fifth. "Our goal is to continue to expand into a full-fledged broadcast network," Valentine said. The announcement came as UPN gears up for the first major programming launch of the Dean Valentine regime, tonight's (April 13) launch of *Love Boat: The Next Wave*.

UPN debuted in January 1995 with two prime time nights, Monday and Tuesday, and added Wednesday in March 1996.

—Michael Stroud

classic hits format along with national and international news from Mexico, Latin America and the U.S. More than 25 stations so far have signed up for the all-barter service, a Talk America official says.

H.W. "Buzz" Goodall, Southeast region senior VP for MediaOne, is retiring May 31. Goodall is the latest in a string of senior executives to leave MediaOne over the past several months. David Fellows, chief technology officer, resigned last week. The decision by Goodall, a 25-year veteran of Continental Cablevision and subsequently MediaOne, came as MediaOne announced a partial reorganization of its regional management structure and the closing of the Southeast region office in Jacksonville, Fla., that Goodall headed. MediaOne says it's creating a national markets group that will be

managed by a Denver-based executive team and will oversee operations in Jacksonville; Naples, Fla.; Richmond, Va., and other markets.

Vista Broadband Communications bought Smyrna Cable TV from Cable Holdings of Georgia in a deal encompassing 26,500 customers in the city

of Smyrna and parts of Cobb County. Financial terms of the deal weren't disclosed, but at the industry benchmark of \$2,000 per subscriber it would be valued at about \$53 million. Greg Ainsworth of Daniels & Associates represented the seller.

The National Cable Television Center and Museum is an incidental beneficiary of Paul Allen's \$2.8 billion investment in Marcus Cable (see "Top of the Week"). Allen, the MSO and Marcus Chairman/founder Jeffrey Marcus are contributing \$2 million to the center. Separately, the center announced that Trygve Myhren, prominent media executive, has given it \$300,000 and that InterMedia Partners CEO Robert Lewis has donated \$50,000.

Errata: In the April 6 issue, the host of the syndicated series *Kwik Witz* was incorrectly reported as Gillian Anderson. The host is Jillian Hamilton.



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Incorporating The Fifth Estate TELEVISION Broadcasting

In the driver's seat

What's good for General Motors is good for television. That is the message in this week's cover story (see page 22) from Phil Guarascio, who speaks with the authority of a \$2.1 billion advertising budget. What's good for television is that the auto manufacturer is moving millions of dollars, perhaps \$100 million, into television. That boost could become even more important, since Guarascio says that the overall ad budget probably will go down as the company tries to get more bang for its buck.

The reason for the increased ad dollars to TV, says Guarascio, is that "we have much more confidence in our television advertising." Network broadcasters should be particularly buoyed. With shares declining and competition increasing, it is easy to start hanging crepe. Not so fast, says Guarascio: "I can't foresee a time, at least in my career, when network television ... won't have the lion's share." In that share he is including The WB and Paramount and not ruling out efforts by Barry Diller and Bud Paxson. "You could argue network television has more value than it did 15 years ago," he says. "On a cost-per-thousand basis it's not the same, but your ability to generate a large audience in a fragmented media spectrum in some ways is more valuable."

Cable and syndication—the fastest-growing category for GM—and local stations also are benefiting from the company's increasing confidence in television, with spending boosts planned in all those categories. We hope the CAB and TVB are taking notes.

All the right moves

What we like about WDIV(TV)'s decision to move *The Jerry Springer Show* from 4 p.m. back to its original 10 a.m. slot

is that it was voluntary and that it put community welfare ahead of short-term financial gain.

The station resisted when criticized by local protesters, who believed that the time change put the often-violent and sexually oriented *Springer* before an audience of unsupervised kids. The protesters gathered outside the station, threatening to boycott WDIV shows and advertisers. And the station resisted when local government—including the Detroit City Council and Board of Education—weighed in against it.

Springer was a winner at 4 p.m., giving WDIV the boost it needed to take over the number-one spot in early-evening news. And, as station vice president and general manager Alan Frank noted, ratings are not abstract: they represent real people.

Yet Frank sounded genuinely troubled when Nielsen numbers confirmed that many of those real people watching *Springer* were children. And ultimately the station's own research indicated that continuing *Springer* at 4 p.m. could hurt it in the eyes of the community.

We don't fault the protesters for picketing or the city government for protesting any more than we fault WDIV for putting *Springer* on in the afternoon. All acted as they saw fit. Perhaps the most important remark by the local mother who led the attack on *Springer* and WDIV was not a threat but an expression of disappointment in WDIV.

Tip O'Neill, the late Speaker of the U.S. House of Representatives, used to say that all politics is local. Perhaps all broadcasting is as well.

P.S. While we're on the subject of *Jerry Springer*, a tip of the editorial visor to producer-distributor USA Networks, which—despite the record ratings—decided two weeks ago to tone down the brawling and encourage stations to discourage children from tuning in. Tough call, but a smart one.

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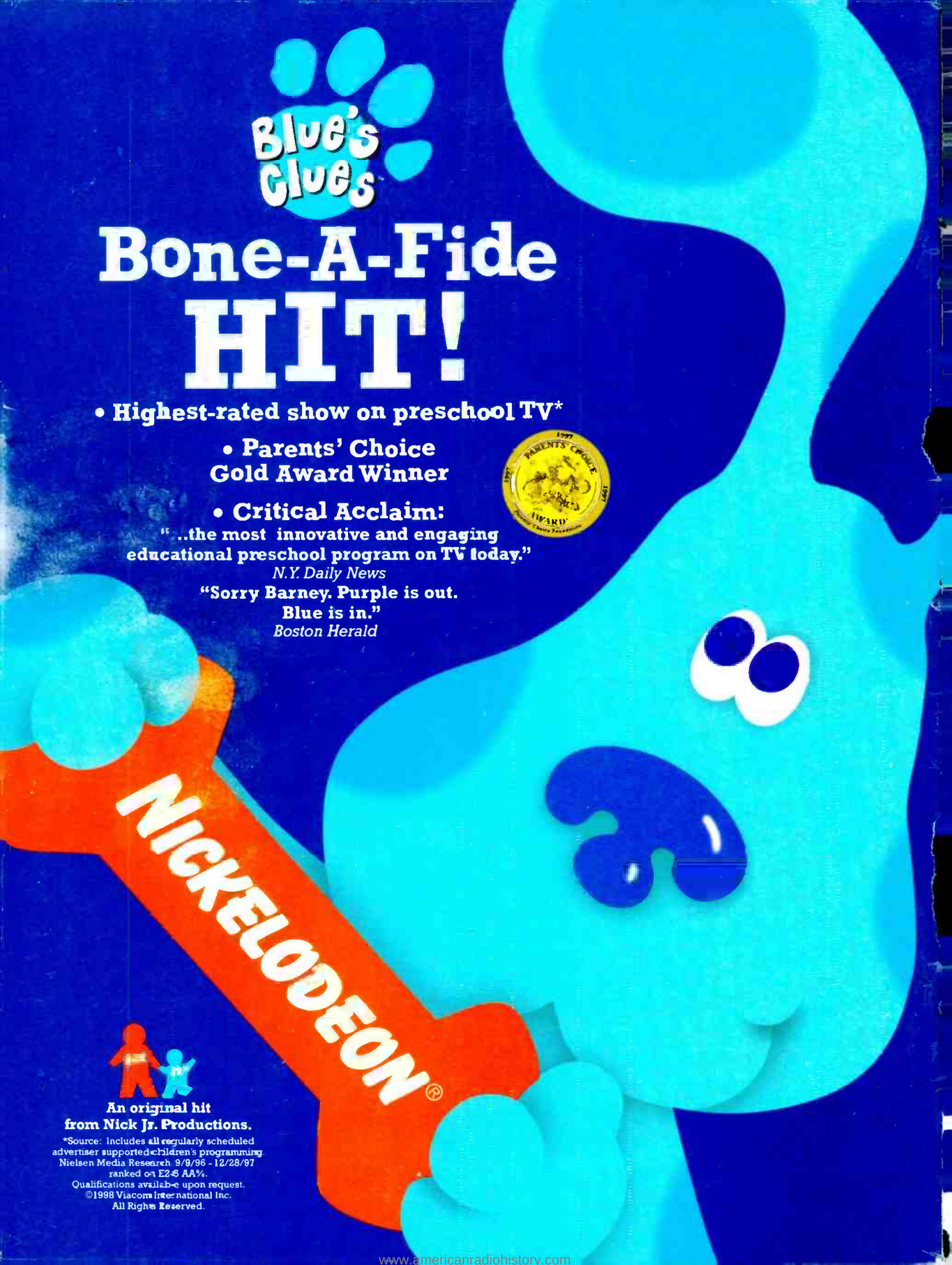


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