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HIGH NOON IN HOLLYWOOD

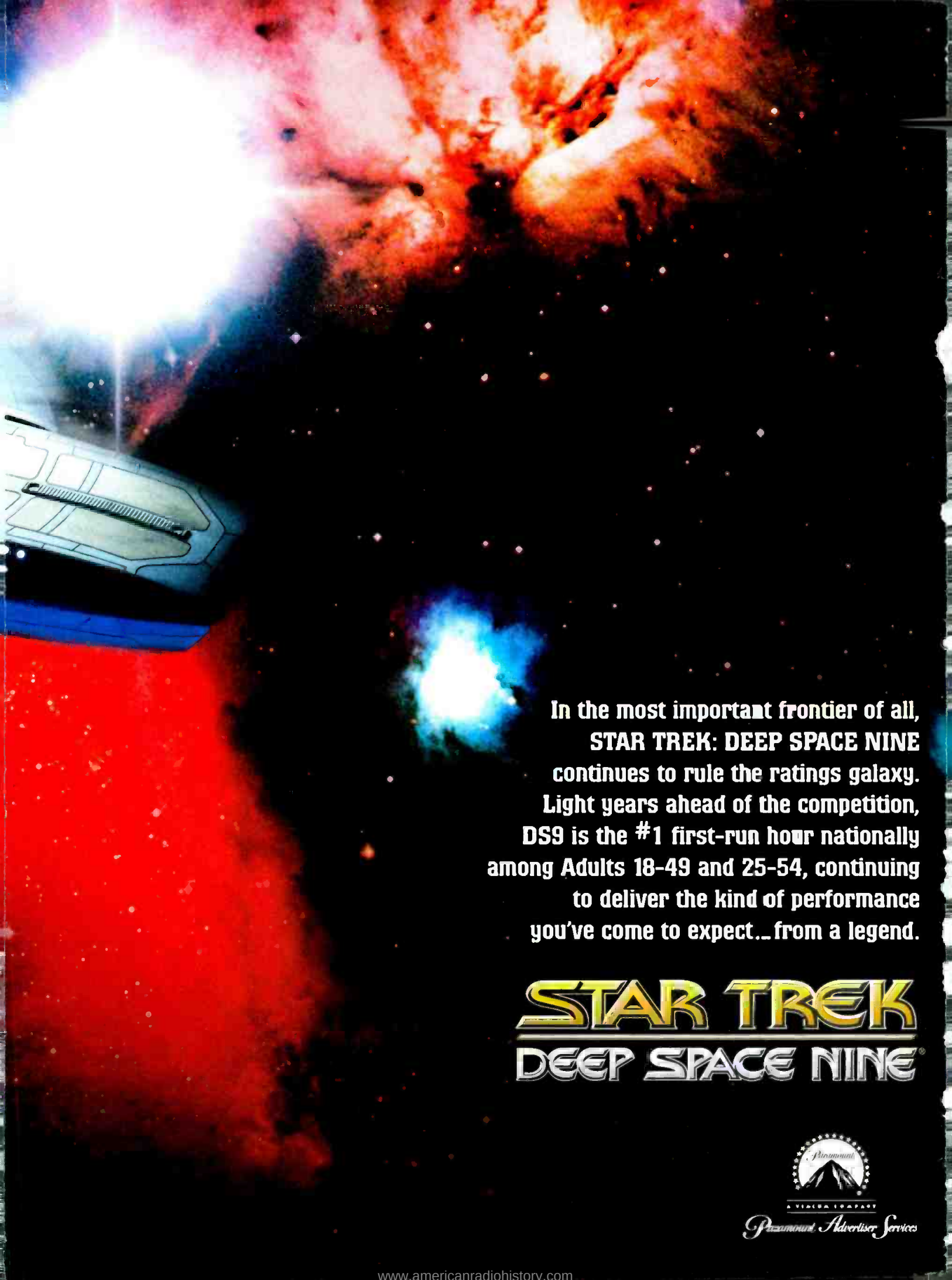
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**Broadcasting
& Cable**

April 27, 1998

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MSOs tell Congress that set-top boxes will handle any format Cable executives last week assured a Congressional panel that their companies' digital set-top boxes will pass through all HDTV signal formats to digital television sets without degrading the signal quality. / 6

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The Microsoft Media Player in Windows 98 extends the company's reach as an online multimedia provider while raising new antitrust issues. / 56

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Top of the Week

No must, no fuss

Big Four broadcast networks, cable operators seem in sync on will carry

By Paige Albiniaik

Forget must carry; the Big Four networks want will carry.

ABC, CBS, NBC and Fox—and top cable operators, including Tele-Communications Inc. and Time Warner Cable—are trying to negotiate agreements by which the operators will carry the networks' digital TV signals.

If the talks are successful, the networks would withdraw from the expected battle before the FCC over whether to impose digital must-carry rules. Those rules would require cable operators to carry the broadcasters' local digital signals just as they are now required to carry their local analog signals.

Signs that negotiations were on track were evident at last week's congressional hearing on broadcast digital TV.

"There is great collegiality [among] these four broadcasters and [Time Warner Cable Chairman Joe Collins] and us," TCI President Leo Hindery told House Commerce Committee members.

Hindery also promised that new digital set-top boxes would be technically



NBC's Scott Sassa and ABC's Preston Padden look on while CBS Chairman Michael Jordan testifies on HDTV.

able to pass through the digital TV signals in whatever format the broadcasters deliver it (see story, page 6).

"To the [cable industry's] credit, anticipating the need to sort out our respective digital transition challenges, the cable industry ... initiated a series of conversations with broadcasters," said CBS Chairman Michael Jordan in his written testimony.

"Fundamentally we have told them that we are committed to carrying the [digital] broadcast signals of all the

major broadcasters," said Mike Luftman, spokesman for Time Warner Cable.

"ABC has not focused on digital must carry but has been engaged in discussions with our friends in the cable industry in the hopes that we can reach some mutually beneficial agreements," said Bill Pitts, ABC vice president.

"It is always preferable to see what can be worked out from a business point of view," said NBC Cable President Tom Rogers.

Despite friendly words, the outcome is not clear. The many issues are complex. At the top is whether cable operators will pass through digital

signals without degradation. Another is how many signals systems will carry.

The digital technology permits the networks to broadcast one high-definition picture or multiple standard-definition pictures. Right now, operators seem resistant to carrying more than one signal, regardless of format.

Without the Big Four networks, independent stations and affiliates of the lesser networks would have to wage the digital must-carry battle alone.

"It does not surprise me that the [Big Four] networks think that they can use their clout to get carriage for their networks," said Jim Hedlund, president of the Association for Local Television Stations, which mostly represents stations not affiliated with the Big Four. "This would be a good way for the networks to screw smaller networks, like The WB and UPN. That's very short-sighted of the networks, but they have been known to be shortsighted."

A network decision to sit out the digital must-carry fight would produce a rare split in NAB's membership. But for now, NAB continues to push for a must-carry rule. "Must carry is the law of the land in the analog TV world," said NAB's Dennis Wharton. "We think it also applies in the digital world." ■

'Bowtie' no invite to digital reception

Sinclair Broadcast Group thinks that ongoing digital TV tests confirm its doubts about the ability of viewers to see the new service without cable.

In a memo this month to some 300 UHF stations, the company highlighted the results of tests aimed at gauging the ability of sets to receive pictures with set-top antennas. "Twenty-eight out of 52 sites did not produce pictures with a bowtie/reflector antenna," the memo said. The memo also reported that when a bowtie antenna alone was used, sets at just 16 out of 46 sites produced pictures.

"This is very disturbing, since these results are the first from an old-line Eastern city," Sinclair's Nat Ostroff told the other broadcasters.

MSTV's Victor Tawil insists that those numbers don't tell the whole story. He says the Washington test encompasses 114 sites and that the final results are not yet in. Tawil also says that WHD-TV, one of two Washington stations broadcasting digital signals, was designed to test the signal and not to function as a commercial station.

—Chris McConnell

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HDTV no problem, says cable

MSO executives tell Congress that set-top boxes will handle any format

By Paige Albinia

Cable executives last week assured a Congressional panel that their companies' digital set-top boxes will pass through all HDTV signal formats to digital television sets without degrading the signal quality.

"Our [digital cable set-top box is] designed to be all things to all people at the least possible cost. But the one thing it is not is a gatekeeper to the technology, and you have my word on that," TCI President Leo Hindery told House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.).

"[Time Warner's] Pegasus box will be capable of delivering broadcast high-definition television signals to a customer with a digital high-definition set, regardless of the format selected and even if the upgrade of that customer's system has not yet been completed," said Time Warner Cable Chairman Joe Collins.

Hindery and Collins were responding to accusations from Gary Shapiro, president of the Consumer Electronics Manufacturers Association, that TCI and other cable companies are not designing their cable set-top boxes to pass through high-definition signals to digital receivers.

Last February Hindery told FCC Commissioner Susan Ness that "TCI's advanced digital set-top devices, as currently specified, will have enough memory and processing speed to accommodate two different HDTV formats." Those formats, according to Hindery, were 480 progressive at 30 frames per second and 720 progressive at 24 frames per second.

Shapiro and broadcasters planning to use 720 P with a higher frame rate (broadcasters use 30 and 60 frames per second for sports and live-action footage) or 1080 I as their HDTV format were particularly concerned. Hindery wrote Ness that "at this point, the devices are not configured to translate HDTV signals in the 1080 I format, although that remains an alternative should the marketplace move in this direction."

Shapiro called attention to TCI's



Hindery says cable homes will not miss out on HDTV.

plans at last winter's NATPE programming convention: "Manufacturers and broadcasters have committed to bringing Americans the astounding picture resolution of HDTV," Shapiro said at a NATPE press conference. "But now TCI's 14 million customers may never have the chance to see it. This is a huge tragedy for the American consumer."

TCI clarified its position after Shapiro's remarks, to

Ness in February and again at last week's digital TV hearing. "We can pass through any format—480 progressive,

720 progressive, 1080 interlace and, ultimately, 1080 progressive," Hindery told the panel. "We will downconvert [to analog] all the formats as well. And if the ultimate [HDTV] standard is constantly 1080 interlace, then we will simply add additional processing equipment to our devices," he said. However, the 15 million digital set-top boxes that TCI has on order cannot pass through an HDTV format higher than 720 P at 24 frames.

"We haven't received a single one of these devices, because we are waiting for this dialogue. If there is no consensus [on formats between the broadcasters] by the time in which we are finally in our last stage, we will simply design a device that can handle the other formats," Hindery said. ■

PBS switch to DTV may get pushed back

By Paige Albinia

Public broadcasting may have a hard time getting federal money for its transition to digital, and a Congressional committee may ask the FCC to delay the transition.

"It's very clear that the [FCC] deadlines are too tight for the technology and the money involved, and the FCC is going to have to back them off." That was the word from Rep. John Edward Porter (R-Ill.), chairman of a House appropriations subcommittee, during a hearing last week on funding for the Corporation for Public Broadcasting.

Porter suggested that public broadcasting's transition to digital be delayed for at least two years because CPB's money is appropriated by Congress two years ahead of time. Granting CPB \$50 million in fiscal 1999 to start the transition would take money away from other programs funded by Porter's Labor, Health and Human Services and Education Appropriations Subcommittee, such as Medicare and education, Porter said.

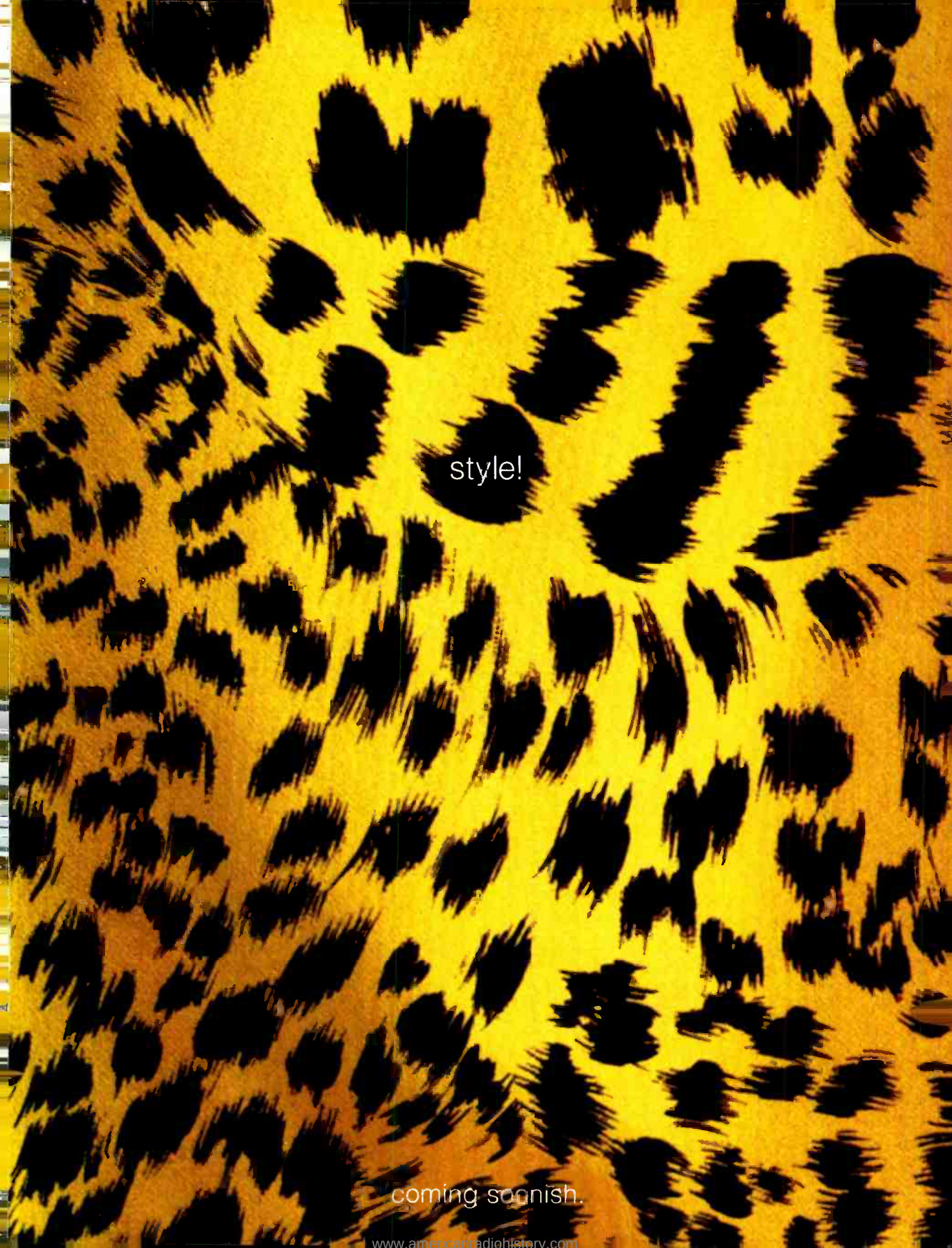
CPB President Robert Coonrod told the subcommittee that public broadcasting needs to start its \$1.7 billion transition to digital now if it's to make the FCC's deadline of 2003: "The timing is

driven by the FCC requirement. Unless public broadcasting stations make the conversion to digital, they will lose their licenses. That's an important mandate."

But Porter argued that the FCC's deadline is arbitrary and can be moved. "Perhaps public broadcasting is putting the cart before the horse," he said.

Last year public broadcasting asked the Clinton administration for \$771 million to assist its digital transition. In January, the Office of Management and Budget suggested that the government contribute \$450 million over five years to the public broadcasting transition, with \$375 million going to CPB and \$75 million to the National Telecommunications and Information Administration. Public broadcasting plans to raise the remaining money through fund-raising efforts, corporate donations and state grants.

Public broadcasting wants to use its digital spectrum for four channels of multicasting during the day, offering children's educational programming; distance learning; public service material, and business news and information. Popular PBS programming—such as *Nova* and *Great Performances*—will be broadcast in HDTV. (PBS has not chosen an HDTV format.) ■



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Chao reborn in USA

Named co-president along with insider Steve Brenner

By John M. Higgins

USA Networks Inc. Chairman Barry Diller's surprise move to name Steven Chao to help run his two cable networks is expected to trigger some sharp programming shifts, but it won't become clear for weeks what changes the Fox Network programming whiz will try—apparently not even to Chao.

Chao, named last week as one of two co-presidents for USA Networks, will take charge of programming and marketing. He insists that he's being cautious about developing plans for the two networks now under his charge, USA Network and Sci-Fi Channel. After an approach from Diller just five weeks ago, Chao begged off providing a detailed assessment of USA Networks' programming, saying that he needs more time for study.

"I just can't go in there with a pre-conceived strategy," Chao said. "I want to try to meet everybody inside it, understand how it works. Before that, I don't want to have an opinion."

Insider Steve Brenner, executive vice president-COO and a 16-year USA Networks veteran, was named president of finance and administration. He will take charge of affiliate sales, ad sales and other corporate operations.

No one expects Chao to hesitate long. A former programming executive for Fox Television's stations who held several titles from 1985 to 1992, Chao was known for breakthrough, and sometimes controversial, programming. He introduced gritty shows such as *Cops* and *America's Most Wanted*, plus the bawdy dating show *Studs*. The programs drew both strong ratings and harsh attacks from critics who saw his shows as intellectually downscale and sleazy.

But he became even better known in 1992 for being abruptly fired by News Corp. Chairman Rupert Murdoch after Chao hired a male stripper to perform at a company senior management retreat—

a misfired attempt to dramatize First Amendment issues. Audience members, including Murdoch's now-separated wife, Anna, and then-U.S. Defense Secretary Richard Cheney and his wife, were less than impressed. Chao proved that even at Fox there was a line that should not be crossed.



Chao will run USA Networks' programming and marketing.

But Diller continued to support the fired executive after Chao set up an independent production and consulting company, praising his creativity and occasionally hiring him for TV projects. Diller has now tapped him to energize USA Network and co-owned Sci-Fi Channel after the departure of USA Networks Chairman Kay Koplovitz, who announced two weeks ago

that she was stepping away in the wake of Diller's acquisition of a controlling stake from Seagram Corp. last February.

Chao says that he hadn't been angling for another corporate gig. Over the past six years, he's enjoyed producing shows—including a magic special and a parody of the vicious animal shows that Fox loves so much—and consulting on the launch of cable networks in Latin America, including one by Playboy.

But Diller approached him in mid-March to lure him back into network programming to polish up USA Network and Sci-Fi. Chao says he made the decision readily. "It was truly, truly quick," he says. "The issue to me is that I have always truly, truly enjoyed Barry. There's a true and pure love for innovation."

Despite their top ratings among cable networks, USA Network and Sci-Fi have drawn complaints from Diller about mixed programming and a lack of focus. USA has had one clear original series hit, *La Femme Nikita*, and a successful mix of movies, but the network lacks a strong identity.

Koplovitz already has tried to fix that a bit with moves like taking ill-fitting boxing matches off Tuesday night's schedule. Chao, who acknowledges that he hasn't watched much USA Network programming, agrees with the identity issues but also says

that despite some failed original series and sitcoms—including some cramedowns from Seagram's Universal Television and ex-partner Viacom Inc.'s Paramount Television—the network has been a strong success.

"Everybody should be so lucky as to have the problems USA Networks has," Chao says.

While Barry Diller apparently exerted enough control to prompt USA Networks Chairman Kay Koplovitz to exit, new co-president Steve Brenner expects changes to be relatively gradual at the programmer's two cable networks. "I think you'll see more and more development," Brenner says, but the company has many programming commitments that stretch out more than a year.

Chief among executives affected by Chao's appointment as USA Nets' president of programming and marketing are Rod Perth, president of USA Entertainment, and Andy Besch, senior vice president of programming. Given Chao's title, he is expected by insiders to exert a lot of control over the two executives' turf.

Perth is a recent arrival, joining USA from CBS three years ago. Since then he has pushed the network away from its reliance on "women-in-peril" thrillers to action-oriented and higher-quality fare, with notable success in *La Femme Nikita* and miniseries *Moby Dick*. Perth says that Chao has asked him to stay on. He has not made a decision.

Ironically, Perth sought a meeting with Chao two months ago to sound him out on program ideas.

Besch is a longer-term veteran. He's been with USA since the early 1980s and is considered by other USA executives to be intensely loyal to Koplovitz. Diller has privately expressed criticism of the way USA and Sci-Fi Channel have been marketed, so Chao is expected to seek a lot of changes. Besch did not respond to calls.

Promoting Brenner clearly was an attempt by Diller to signal that he is not planning to scrap the whole USA organization. Brenner, a lawyer, was considered extremely loyal to Koplovitz—but flexible. He's always been an "inside guy" at the network and is not seen as having aspirations toward the programming side. One insider notes that given Diller's role at the top, Brenner's happiness on the business side of TV and Chao's chastening over his Fox prank, "there shouldn't be much of a turf fight here."

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'Jerry Springer': Scraps or scripts?

Talk show under fire for allegations of staging

By Joe Schlosser

The *Jerry Springer Show* is learning the hard way what it's like to be on top. Last week it was taking about as many punches as some of its guests, although the reality of those latter punches was being called into question.

Accusations that *Springer's* producers encourage or tell guests to say certain things and to pick fights with other guests were the talk of the town from New York to Los Angeles last week.

But as some in the television industry say, *Springer* couldn't buy this much publicity heading into May sweeps if it tried. "It's like the old adage, just make sure my name is spelled correctly," says Bill Carroll of Katz Television.

Last week alone, *Springer's* show was the subject of reports on Warner Bros.' syndicated news magazine *Extra* and ABC's *20/20*—both of which looked into allegations that the nation's top-rated talk show is fixed.

Amid constant public outcry and pressure from community groups, *Springer's* hometown station, WMAQ-TV Chicago, chose to end its longstanding relationship with *Springer* and was released from its syndication contract. And TV reps say that other stations are looking to break ties with the show.

"I think you take [the show] with a grain of salt up to a certain point," says Dick Kurlander, vice president and director of programming at Petry Television. "But as a viewer you are assuming that it's real. If they are crossing that line, that's not acceptable at all—to the audience, to the industry, to the advertisers or anybody. There is absolutely no way you can say that it is okay unless you say right off the top it's fiction."

Extra's investigative story featured interviews with 16 former guests of *The Jerry Springer Show* who admit to acting or having been told what to do. One former guest told *Extra* that "I was [supposed to] be with someone for two and a half years and I was cheating on him with my photographer. I didn't even know the two guys." Another

guest says that he was told by *Springer* producers: "We want four fights."

Springer, in an interview with BROADCASTING & CABLE last December, said: "Do we set things up? No. If [guests] come on the show and if we find they are not telling the truth, we'll sue them." And in interviews with a number of the show's producers last year, each denied paying guests or telling them to fight each other.

In response last week to the *Extra* story, Studios USA first put out a release stating: "*The Jerry Springer Show* has strict production policies and guidelines in place, including the presentation of episodic subject matter.... Our various producers are subject to termination for noncompliance. Moreover...our guests are required to be truthful in their rendition of personal experiences and, indeed, sign a legal statement of such compliance. *The Jerry Springer Show* uses its best efforts to avoid being tricked or being defrauded, but of course, like any news or magazine show, cannot guarantee that such efforts will always be successful."

Last Thursday, Studios USA sent out a statement from *Springer* executive producer Richard Dominick: "We have full confidence that the overwhelming majority of people who come on to *The Jerry Springer Show* as guests are honest and that the overwhelming majority of people who work on the show are honest. The program has strict production policies and guidelines in place. If we find there are violations of these policies—involving either guests who lie or producers who coach them to lie—*The Jerry Springer Show* will take immediate action to rectify the situation."

But, "Yes, we do tell people backstage certain things and suggest what they should say and deal with certain points," a Studios USA spokesperson said last Friday. "But these are people that have never been on TV; every talk show in the world does that.... They have producers who coach the guests, even the celebrity guests. It is part of TV, it's



With its usual understatement, the New York *Post* picked up on the *Extra* story, which the show's producers dispute.

entertainment. We don't stage fights, but we do suggest they do this or do that. We do want them looking alive on camera, because no one is going to watch if they are sleeping the whole time."

It was unclear what effect the charges would have on the show's success, whether or not they prove to be true.

"Will it signify the demise of *Springer*? I don't think so," says one TV executive. Steve Rosenberg, president of Studios USA, says that he is unaware of any stations—other than WMAQ-TV Chicago—that want out of their contract to carry *Springer's* show in syndication.

"The reason [WMAQ-TV] asked us if they could get out of their contract is because we approached them and told them [that] if they wanted to it would be fine with us," Rosenberg says. "And the reason for that is we knew we could upgrade the deal."

What if other stations want out of their *Springer* deals? "If we were given an opportunity to upgrade Jerry in any market in the country, and the station that had it and the station that wanted it were willing to do it, absolutely we would do it," Rosenberg says.

Meanwhile, Fox O&O WFLD(TV) Chicago won what sources say was a quick bidding war to land *Springer* in his own backyard. WFLD signed what sources say is a three-year contract to carry the talk show twice a day. *Springer's* show, which is taped at NBC Studios in Chicago (WMAQ-TV's headquarters), will likely make the jump from WMAQ-TV to WFLD after the May sweeps, sources say. ■

Clearances, what are they good for?

'Seinfeld' adds more markets for second cycle

By Joe Schlosser

As *Seinfeld's* network run comes to a close its second syndication run continues to pick up momentum, with Fox O&Os doing their part.

Columbia TriStar Television Distribution has now cleared the second cycle of the hit sitcom in 11 markets, five on Fox O&Os. Added last week were Fox's WFLD(TV) Chicago, KTVI(TV) St. Louis, WJBK-TV Detroit and KSAT-TV Phoenix. Other clearances include WRAZ(TV) Raleigh, N.C.; WJZY(TV) Charlotte, N.C.; WFTX(TV) Fort Myers, Fla., and KEYT-TV Santa Barbara, Calif.

The first batch of *Seinfeld* episodes first went into syndication in 1995; stations have it until winter 2001. The second cycle of *Seinfeld*, which will include every episode of the sitcom,

starts in spring 2001.

Last month, CTTD executives licensed the show to Fox-owned WNYW(TV) New York City for close to \$300,000 a week—the largest single deal in syndication history. *Seinfeld* currently airs on Tribune-owned WPIX(TV) New York.

Sources say WFLD Chicago, which currently airs *Seinfeld* in syndication, renewed its contract for \$175,000-\$200,000 per week. WFLD and CTTD executives would not comment. In the nation's second-largest market, Los Angeles, industry insiders say that *Seinfeld* will likely garner upwards of \$250,000 per week. Sources say Fox owned-and-operated station KTTV(TV) Los Angeles is the likely candidate for the show. Tribune-owned KTLA(TV) is the current licensee, but industry insiders say Tribune is not looking to pay



Fox O&Os are high on 'Seinfeld.'

"the [same] kind of money as Fox."

Sources say Fox paid close to \$80,000 per week in Phoenix and \$60,000 per week in Detroit. In each market, sources say, CTTD has been reaping close to double the going rate for the show in 1995. ■

More viewer choices

35-channel PPV service planned for July

By Donna Petrozzello

Viewer's Choice President Jim Heyworth has announced plans to launch a 35-channel pay-per-view service to its affiliates July 1. The 35 channels will offer near-video on demand in a digital format and will be added to the current Viewer's Choice 11-channel digitized home theater service.

Joe Boyle, Viewer's Choice vice president of corporate communications, says that the total package will encompass "35-plus channels," some to be used as programming preview channels and others to simulcast events in an analog format. Viewer's Choice will expand its traditional lineup of movies, live sports events, concerts and entertainment specials.

The Viewer's Choice announcement comes just one week after rival PPV provider Request Television said that it would shut down as of June 30, leaving Viewer's at the helm of the \$1 billion annual PPV industry. Request's demise after 13 years was sparked by

Tele-Communications Inc.'s decision not to renew its affiliation agreement with Request starting July 1.

TCI was Request's largest affiliate—bringing some 4 million addressable households—and co-owner of the service with 20th Century Fox. Overall, Request provided services to 14 million households, company spokespersons say.

Since last week, Viewer's Choice has aggressively pursued TCI for a distribution deal. Viewer's Choice was expected to announce late Friday that an accord had been struck, according to industry sources.

Viewer's Choice also announced last week the restructuring of its corporate ownership. The company retains its ownership split among TCI, Time Warner Entertainment/Advance/Newhouse Communications, Comcast Corporation, Cox Communications and

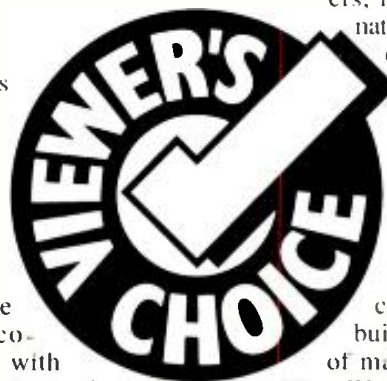
MediaOne. It loses the investment of motion picture studios Paramount Pictures, Buena Vista and Warner Brothers, however.

"Given the nature of the business, the owners decided this restructuring made sense," Boyle says.

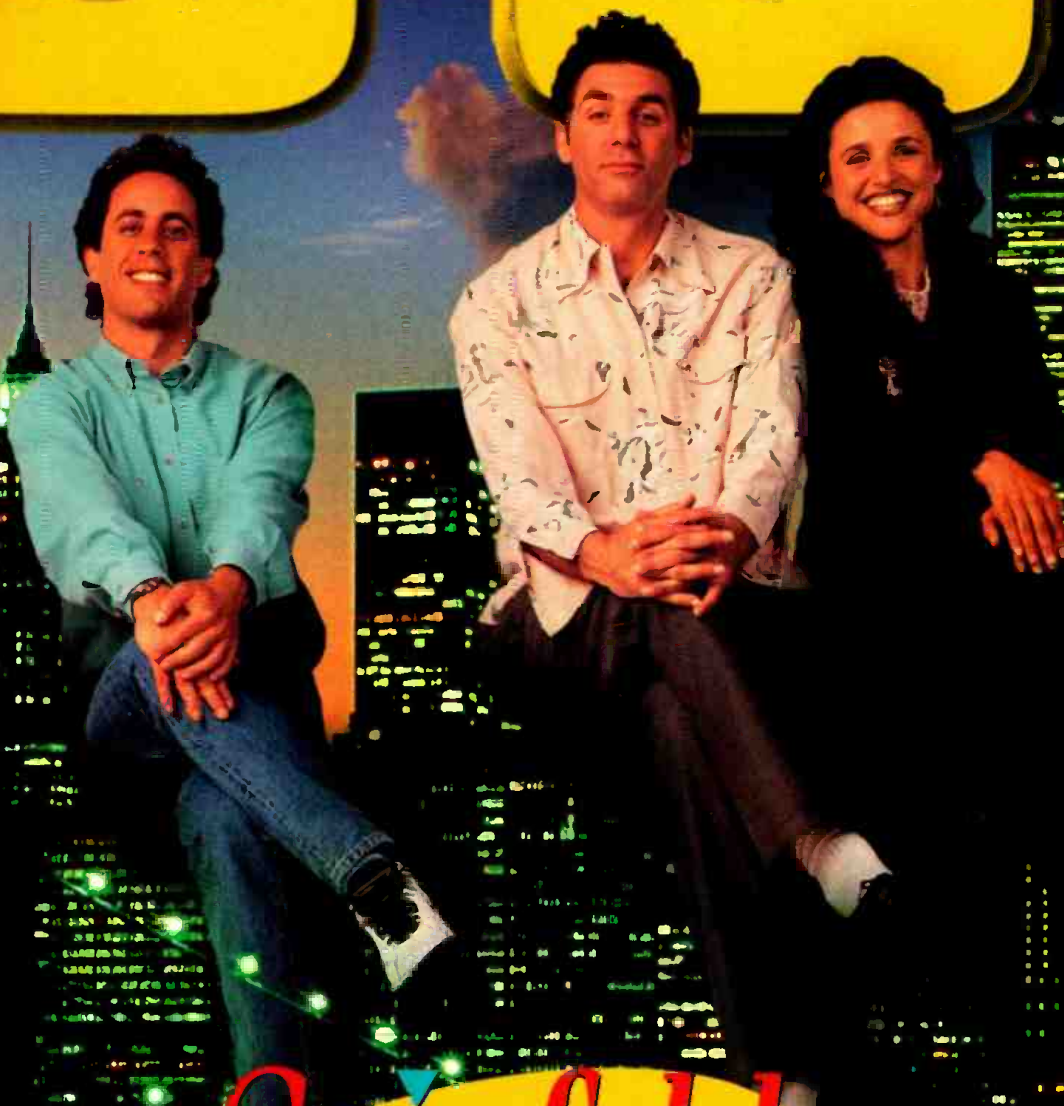
Several MSOs champion the Viewer's Choice's expansion plans. "The expansion to a digital platform at this time coincides with the rebuild and digital efforts of many MSOs, including

Time Warner," says Fred Dresler, senior vice president of programming at Time Warner Cable. "Many of our systems are looking to expand the number of PPV channels offered and will take advantage of the expanded channel lineup."

"Cox Communications is introducing digital television in several markets, and PPV is an important component of that service," says Ajit Dalvi, senior vice president of programming at Cox Communications. "With its expanded lineup, Viewer's Choice will now be in a better position to contribute to the strength of our company's digital product." ■



SO



Seinfeld


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LOD!



Market	Station	Affil.
<i>New York</i>	<i>WNYW</i>	<i>Fox</i>
<i>Chicago</i>	<i>WFLD</i>	<i>Fox</i>
<i>Detroit</i>	<i>WJBK</i>	<i>Fox</i>
<i>Cleveland</i>	<i>WOIO</i>	<i>CBS</i>
<i>Phoenix</i>	<i>KSAZ</i>	<i>Fox</i>
<i>St. Louis</i>	<i>KTVI</i>	<i>Fox</i>
<i>Orlando</i>	<i>WKCF</i>	<i>WB</i>
<i>Charlotte</i>	<i>WJZY</i>	<i>UPN</i>
<i>Raleigh/Durham</i>	<i>WRAZ</i>	<i>WB</i>
<i>Ft. Myers/Naples</i>	<i>WFTX</i>	<i>Fox</i>
<i>Santa Barbara</i>	<i>KEYT</i>	<i>ABC</i>

Yada, Yada, Yada...

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Ricki
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Primestar buys C-band business

Customers will gradually be converted to DBS

By Price Colman

Primestar Inc. is buying Superstar/Netlink Group and its 1.2 million C-band customers for about \$480 million in a deal designed to enhance Primestar's competitive position in the DBS sector.

Primestar predicts that it will convert about 75,000 of those C-band customers annually to Primestar's DBS service—cutting subscriber-acquisition costs in half (to the \$300-\$400 range) as it does so.

The acquisition gives Primestar a little over half of the U.S. C-band customer base of 2.05 million. While the C-band business is gradually shrinking, customers are converting to DBS services from DirecTV, Primestar or EchoStar.

Ultimately, Primestar hopes to convert many of the C-band customers to a new Primestar high-power service. Even if those who convert opt for Primestar's medium-power services, it will bolster Primestar's position in relation to number-one DBS provider DirecTV. The Superstar/Netlink Group

(SNG) acquisition gives Primestar what President Dan O'Brien calls a captive customer base.

"This puts Primestar much, much closer to DirecTV in terms of scale," O'Brien says. "It helps, regardless of what happens in Washington."

Primestar is seeking regulatory approval for acquiring ASkyB's high-power slot at 110 degrees west longitude.

United Video Satellite Group (UVSG) and TCI subsidiary Liberty Media Group each own 40% of SNG, which includes Turner Vision Inc.'s C-band business. UVSG is in the process of acquiring Liberty's stake in SNG. Turner Vision Inc. owns 20% of SNG. The SNG acquisition is expected to close by May 31, pending regulatory approvals.

Post-SNG acquisition, UVSG will have roughly a 17% stake in Primestar. If regulators approve the 110-degree license transfers, UVSG's stake will decrease to about 13%.

According to the binding letter of intent for the deal, Primestar will pay \$430 million in a new convertible preferred security and \$50 million in

assumed programming liabilities. That translates to some \$400 per subscriber, about \$100 less than analysts' projections of their worth. The new securities will convert into Primestar Class A stock at a 26% premium over Thursday's closing price of TCI Satellite Entertainment (TSAT) stock, or the equivalent of \$9.61 per share.

"I think net-net, it's a win for both [Primestar and UVSG]," says Curt Alexander of Media Group Research. With the \$55 million in additional annual cash flow from the SNG acquisition, Primestar will reduce its debt-to-cash flow ratio from about 7.3:1 to about 5.8:1. UVSG benefits by shedding a stagnant C-band business and from strong potential growth in the value of Primestar securities if Primestar wins approval for the 110 slot, Alexander says.

As a result of the SNG acquisition, Primestar also will gain marketing access to some 800,000 former SNG C-band customers—but O'Brien declined to project how successful Primestar will be in persuading them to become Primestar DBS customers. ■

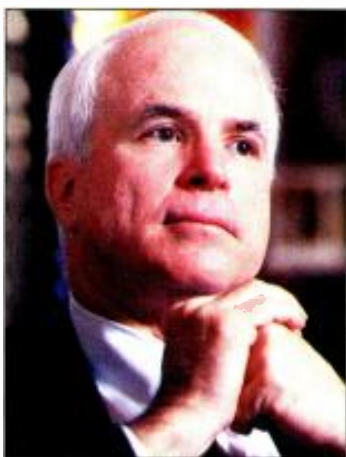
McCain ready with local-into-local bill

Plan would give DBS operators no-must-carry window of at least one year

By Paige Albiniaik

Senate Commerce Committee Chairman John McCain (R-Ariz.) plans this week to introduce legislation that would allow satellite TV providers to deliver some local stations in their local markets without having to carry them all for at least a year, according to sources.

Under the measure, the sources say, the FCC would have one year from the bill's enactment to launch a rulemaking to develop DBS must-carry rules, which would determine when and to what extent operators would have to carry



McCain's bill would also reduce copyright fees for DBS's distant broadcast signals.

local broadcast signals.

While the rulemaking is pending, the satellite operators would have no must-carry obligation. The bill sets no date to conclude the rulemaking.

However, DBS operators would have to compensate local broadcasters that were not carried and could prove loss of revenue. Six months after the bill becomes law, the FCC would have to devise a compensation formula.

McCain's bill also would reduce satellite TV's copyright fee for distant broadcast signals to the same level as cable's—three cents per subscriber per month for network sig-

nals, 10 cents for independents. The satellite operators now pay 27 cents for network and independent signals.

The bill also requires the FCC to write rules that would facilitate carriage of all local broadcast signals to DBS subscribers via satellite or terrestrial transmission. Sources say the provision is an endorsement of the universal-carriage proposals of Northpoint Technology, of Austin, Tex., and Capitol Broadcasting, owner of WRAL(TV) Raleigh, N.C.

Northpoint would deliver local signals by reusing the high-power DBS frequencies to retransmit them terrestrially. Capitol has proposed building a separate satellite system dedicated to reselling local signals.

McCain's proposal also would settle the dispute over so-called "white areas" by requiring DBS companies to provide local broadcasters with detailed lists of DBS subscribers. ■



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Revenue reports spell good news for TV groups

By Steve McClellan

A number of TV station operators released positive, and even record, earnings reports last week for the quarter ended March 31:

■ **Tribune** posted record broadcast operating profits, up 38% to \$54 million in the first quarter, due largely to the acquisition of Renaissance Broadcasting last year. Excluding Renaissance, operating profits were up 13%, to \$45 million. Broadcast revenue for the group rose 19%, to \$240 million, in large part because of the Renaissance acquisition.

■ **Pulitzer Broadcasting** announced a 14% gain in first quarter 1998 operating income, to \$16.9 million, on a 6% revenue gain, to \$53.2 million. The company's nine-station TV group is in the process of being sold, with bidders said to include Hearst-Argyle; Gannett; Hicks, Muse, Tate & Furst, and Clear Channel Communications. The deal is expected to be announced within weeks.

■ **Meredith** turned in a record third-quarter operating profit of \$14.6 million, up 37%, on a 62% revenue gain, to \$56.7 million. Leading the way in third-quarter profit performance was KPHO-TV, the company's CBS affiliate in Phoenix.

■ **Univision** had a 24% gain in broadcast cash flow, to \$29.3 million, and a 23% revenue gain, to \$105 million, for the first quarter. The company reported net income of \$500,000, compared with a \$2.3 million loss for the first quarter of 1997.

■ **Granite Broadcasting** reported a 15% gain in first-quarter broadcast cash flow, to \$14.4 million, on a 14% revenue gain, to \$36.7 million. Granite reduced its net loss to \$3.9 million, from \$5.2 million a year ago. ■

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Closed Circuit

LAS VEGAS

Cox is winner in Vegas

Cox Communications Inc. has won the \$1.3 billion contest for Prime Cable's Las Vegas system, sources familiar with the deal say. Prime, 60%-owner Greenspun Inc. and Cox hope to have the deal wrapped up next week. While Tele-Communications Inc. acknowledges that it has been shut out of the auction for the 300,000-subscriber property, it would not say that Cox is the last MSO standing. Other industry sources, however, say Cox is in the process of signing the deal and is paying more than 14 times cash flow, a valuation justified by the rapid pace of housing growth in the market. Greenspun Inc. is taking about \$475 million of Cox stock as part of the deal.

WASHINGTON

Bets are down

The final bids are in for the Pulitzer stations, sources say, and it's just a matter of time (probably a week or two) before a deal is announced. The most attractive bids are likely to come from Hearst-Argyle Television and Gannett Co. Gannett is said to be interested in Pulitzer's publishing as well as in the broadcast division. If the whole company sells, sources say, it may draw as much as \$115 per share. The broadcast division alone is expected to sell for as much as \$2 billion, sources say. Pulitzer stock closed last Friday at 82 and 7/8.

HOLLYWOOD

'Mandel' gets sidekick

Paramount Domestic Television has added actress Brianne Leary as the sidekick for Howie Mandel's upcoming syndicated talk show. Leary was working on a pilot for Animal Planet and was host of Walt Disney's summer edition of *Inside Out*. Mandel's talk show debuts in June.

NEW YORK

First and long

While both NBC and Turner remain keenly interested in starting a new professional football league, a go/no

go decision isn't likely until summer—and play wouldn't begin, if at all, before fall 1999. Right now, both companies are doing feasibility research, looking at cost issues, viewership potential, stadium availability and so forth. Other basic elements, like the potential league's ownership structure (wholly owned or franchised) and when to schedule games (spring or fall) need further study as well. Most of that legwork should be finished in the next month, sources say. One high-level executive involved doesn't anticipate a decision until after the June completion of the NBA playoffs, which both parties cover.

CNBC stock on rise

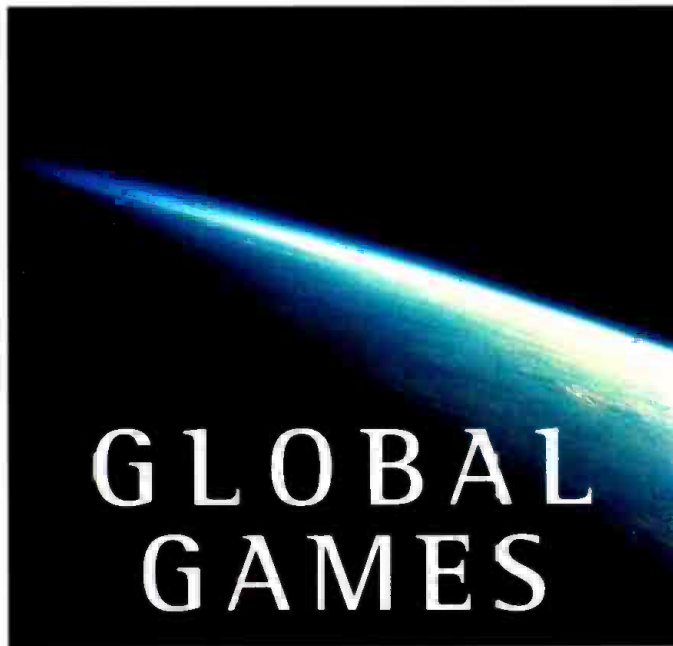
Beginning May 4, CNBC will devote more news coverage to trends in mutual fund trading and international stock markets. That's when the network formalizes its alliance with the *Wall Street Journal* and Dow Jones news service. The alliance gives CNBC better access to *WSJ* reporters and to stories that appear in *WSJ* and related magazines like *Smart Money* and *Barron's*, as well as to Dow Jones international news bureaus. New shows planned as a result of the alliance include *Mutually Exclusive*, a mutual fund report hosted by Tyler Mathison; *Barron's Big Money Poll*, which reviews major fund managers, and *Defining Moments*, which explains often-used financial terms.

Kay Is OK

Unlike a lot of other executives in her position, Kay Koplovitz isn't playing duck-and-cover even though she's planning to exit USA Networks. Koplovitz not only is sticking with commitments for public appearances, she even kept a date with reporters to discuss one of her pet projects, an anti-bigotry public service program, *Erase the Hate*. Her swan song will be the *National Hate Test*, an hour special airing April 30 that prompts viewers to examine their own bigotries. She's also appearing at the company's upfront ad presentation and will attend the National Cable Television Association show.



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Help for DBS could hurt smaller stations

Phased-in must carry unfair to non-network affiliates, ALTV says

By Paige Albiniak

Allowing phased-in must carry for digital broadcast satellite is unfair to non-network affiliates, the Association of Local Television Stations last week told Senate Commerce Committee Chairman John McCain (R-Ariz.) and House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.).

"Whereas ALTV is sympathetic to your efforts to promote competition to cable television, we respectfully suggest that promoting competition in one market while subverting it in another is

shortsighted and self-defeating," wrote ALTV President James Hedlund.

ALTV also wrote that DBS provider EchoStar, which has been asking Congress for legislation that would allow it to provide local signals in local markets without full must-carry requirements, has the capacity to provide all the local signals but chooses not to use it.

"While EchoStar launches plaintive laments about capacity shortages, it continues to add national networks and pay services to its array of available services," Hedlund wrote.

EchoStar argues that it could build a

local service to Hedlund's liking, but it wouldn't be able to grow that service into a viable national business.

"We need to be able to compete in 20 markets in order to have a national presence and to cover a significant portion of the population," replied EchoStar lobbyist Karen Watson.

"We also need to have a full cable lineup to be competitive. We have to have a critical mass of subscribers in order to be able to afford more satellites and increase our capacity. Let the consumer decide whether offering four or five local stations is enough. If it's not, then they won't choose us." ■

Low-power broadcasters still want changes

Broadcasters are asking the FCC to make changes to the low-power digital television channel allocations. Fox Television and the National Religious Broadcasters Association (NRB) are among those asking the commission to make changes to their assignments. Fox says limiting the power at which UHF stations can broadcast would "uniquely disadvantage" its affiliates. Fox affiliates in the top 30 markets will have to build facilities at the lower power limit and then rebuild them later when the power limits increase, Fox says. NRB is concerned that allowing digital TV broadcasts on ch. 6 will interfere with noncommercial FM broadcasts. Many public television broadcasters operate on ch. 6 and share their towers with noncommercial FM stations, NRB says. The switch to digital may disrupt those transmissions, the group claims.

Chameleon exposed

In a rare show of strength, the FCC last week revoked the license of KFCC(AM) Bay City, Tex., citing owner Chameleon Radio Corp.'s "numerous instances of misrepresentation and lack of candor" and confirming the findings of administrative law judge Joseph Chachkin. The commission says Chameleon moved KFCC's transmitter site closer to the larger market of Houston and built a new transmitter there after the commission expressly told it not to do either. The commission also found that Chameleon continued to misrepresent the situation throughout the appeals process.

Weiswasser's back

Stephen Weiswasser is back in Washington as a partner at Covington & Burling, a large international law firm with a thriving communications practice headed by Jon Blake. Weiswasser stepped down last month as president of Americast, the video partnership of Disney, Ameritech, GTE, BellSouth and Southern New England Telephone.

Weiswasser had practiced law at Wilmer, Cutler & Pickering in Washington before joining Capital Cities/ABC in 1986 as general counsel. From 1991 to 1993, he was a top executive at the ABC Television Network and ABC News. Two years as head of the Capital Cities/ABC Multimedia Group paved the way for the move to Americast in 1995. Working with Blake, Weiswasser says he hopes to build communications and new-media practices.

KTVM fined

The FCC issued a notice of apparent liability to KTVM(TV) Butte, Mont., for running too many commercials during the station's weekly children's programming blocks. The FCC fined station owner Eagle Communications \$8,000 for the violations.

Spectrum, spectrum everywhere

In a speech that must have done audience member and former FCC chairman Jim Quello proud, FCC Commissioner Michael Powell last week said that the Supreme Court's 1969 assertion that broadcast spectrum is scarce no longer holds true. "With scarcity and the uniqueness of broadcasting such demonstrably faulty premises for broadcast regulation, one is left with the undeniable conclusion that the government has been engaged too long in willful denial in order to subvert the Constitution so that it can impose its speech preferences on the public," Powell said. Digital convergence will give the public an unlimited number of broadcast outlets over broadcast television, cable, satellite and the Internet, he said. "We cannot continue to expand the envelope of public interest obligations without a sincere and rigorous evaluation of the viability of maintaining a lesser First Amendment standard for broadcasting."

Edited By Paige Albiniak
and Harry A. Jessell

**Washington
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PRIME TIME SHOWDOWN

Networks and studios square off over cost and control of prime time programming

By Michael Stroud

The broadcast networks' negotiations with Hollywood studios for this fall's new batch of prime time sitcoms and dramas are turning into an old-fashioned Hollywood shoot-'em-up.

It's all because of money, of course. The studios and producers are demanding record sums for their top shows. The networks seem willing to cough up a king's ransom for a few "tent-pole" shows. But determined to get a handle on spiraling costs, the networks are demanding better licensing terms and chunks of equity that will allow them to share in the big profits from the rare hits.

Consider: NBC and CBS are gunning for a piece of potential hits like *Nearly Yours* and *L.A. Doctors*. ABC won't settle for less than five and a half years of licensing rights for shows like the drama *Cupid*, and other networks may want deals beyond the standard four and a half years.

Fox and The WB want to bolster their lineup of homegrown products with shows like *Getting Personal* and *Bloomington Indiana*. UPN is fashioning a role as a spoiler, roping in top talent like producer Aaron Spelling with the promise of looser terms and bigger paydays if the shows pan out.

In their negotiations, the networks are trying to take advantage of the phase-out of the FCC's financial interest and syndication rules between 1993 and 1995. When in full force, those rules essentially limited the Big Three networks to negotiating for little more than a two-time run on their schedule.

Now they can deal for equity, syndication rights, lengthy license terms and several network replays. They can also simply produce shows themselves.

Some deals are already set; most will be done over the next three weeks. By the week of May 18, the negotiating frenzy will be largely over, and the networks will begin unveiling their fall slates for advertisers gathered in New York.

The networks' desire for more control over programming and a greater share of the upside comes as the studios are seeking to jack up the price for their best offerings. "The market for creative talent in Hollywood has gone through

the roof, and the networks are all too eager to pay," says 20th Century Fox Television President Sandy Grushow. "The economics of the business have fundamentally changed."

Warner Bros. is said to have pushed NBC into picking up all production costs for *Friends* and *Veronica's Closet* producer Bright/Kauffman/Crane's next project and giving it a spot on NBC's coveted Tuesday or Thursday night schedule.

Fresh from its \$13 million-an-episode renewal for *ER*, the studio also played hardball with NBC for the services of *ER* producer John Wells. The network guaranteed that it will air at least 13 episodes from one of two new series he's developing: *Adversaries* and *Trinity*.

Bette Midler and Carsey-Werner are negotiating an eye-popping deal for a comedy on ABC that could net them as much as \$1 million an episode for an unprecedented 42-episode commitment. Witt-Thomas and actress Melanie Griffith will reap millions more from CBS's 13-episode guaranteed commitment for a comedy starring Griffith, who has never appeared in her own series.

Columbia TriStar Television, basking in the afterglow of winning \$3 million an episode for *Mad About You*, signed an exclusive development deal for *Mad* star Helen Hunt with NBC that could translate into tens of millions of dollars for the studio and the actress.

"It's incredibly competitive," says one network programming chief. "Some of the prices are out of sight. Actors and comedians whose names you wouldn't recognize can command six-episode commitments."

Meanwhile, advertising revenue in the industry is increasing at just a 4% to 5% annual clip, according to the Television Bureau of Advertising. As Salomon Smith Barney Inc. analyst Paul Sweeney sums it up: "Networks are continuing to lose audience and advertising dollars at a time when first-run programming costs continue to increase."

Pressed by proliferating cable networks and corporate mandates to be number one, each of the broadcast networks is vulnerable to the money demands from the talent side. "What you are seeing is panic," says Dayna Flanagan, president of Steven Bochco Productions. "The networks don't



know how to react to the onslaught of cable."

So what's a network to do? For NBC, part of the answer has been to own bigger stakes in the shows it produces.

"We'll take a hit from Attila the Hun and escort him through the garden gate," says NBC West Coast President Don Ohlmeyer. "But you can't continually be in a position of being held hostage to shows that your programming service has played some role in making successful."

The last Attilas that NBC serviced, of course, were Warner Bros. for *ER* and Columbia TriStar Television for *Mad About You*. The network shelled out \$13 million and \$3 million an episode, respectively. It was ready to pay Jerry Seinfeld \$5 million an episode to stay another year on *Seinfeld*.

For fall, the network has also signed a contract valued at well over \$10 million with Paramount Network Television for 13 episodes of actor Nathan Lane's new comedy, *Encore!* NBC is betting that the producers of *Frasier* can deliver again with the star of DreamWorks' movie, "Mouse Hunt."

Ohlmeyer's strategy is to offset some of these costs by co-producing some shows, making some in-house, and seeking

equity stakes in others. The coming year's lineup will be liberally sprinkled with shows in which NBC has part-ownership, including comedies *Nearly Yours* (with DreamWorks) and *Will & Grace*, as well as dramas *Wind on Water* and *Providence*. "We're building a studio from the ground up, and we like how it's coming," Ohlmeyer says.

That doesn't always work out. NBC and DreamWorks executives clashed bitterly last year over NBC's insistence on an equity stake in *Nearly Yours*, a comedy still in development. The two sides finally patched up their differences.

CBS is adopting a similar approach. It signed Tom Selleck to a multimillion dollar co-production deal on *The Closer* with Warner Bros. It recently finished shooting the pilot for another co-production, a comedy with Warner Bros. that features Bräm Benben as a demoted TV newscaster trying to get his old job back.

CBS hopes that by taking a stake in such shows it can reap hundreds of millions of dollars of profit if a show takes off—just as Disney did when *Home Improvement* became a hit.

A SAMPLE OF THE FALL'S LEADING PILOTS

Pick ups to be screened in New York on dates listed

ABC (May 19)

<i>Black Jag*</i>	Columbia TriStar	Drama	Female African-American undercover agent
<i>Fantasy Island*</i>	Columbia TriStar	Drama	Barry Sonnenfeld's recreation of the 1970s show
<i>Grapefruit Moon*</i>	ABC/Greengrass	Comedy	A traveling salesman's life is changed
<i>Mary Tyler Moore*</i>	20th Century	Comedy	Recreation of the classic comedy
<i>Sports Night*</i>	Touchstone/Imagine	Comedy	ESPN-like TV sports show

CBS (May 20)

<i>L.A. Doctors*</i>	Columbia TriStar	Drama	Ken Olin stars in series about young doctors in L.A.
<i>Repair Shop*</i>	Columbia TriStar	Drama	Former secret agents
<i>Turks</i>	USA Networks	Drama	A father/son cop team in Chicago
<i>Odd Man Out*</i>	CBS Productions	Comedy	A prison guard is the father of two daughters
<i>Brian Benben project*</i>	Warner Bros.	Comedy	A demoted anchor tries to get his old job back

Fox (May 21)

<i>Brimstone</i>	Warner Bros.	Drama	An ex-cop in hell seeks to redeem himself
<i>Futurama*</i>	20th Century	Comedy	Latest from Simpsons creator Matt Groening
<i>Hollyweird</i>	Universal	Drama	Gen-Xers fight supernatural beings in L.A.
<i>Sue Costello project*</i>	Wind Dancer	Comedy	A South Boston working woman runs a bar
<i>P.J.'s</i>	Touchstone/Imagine	Comedy	Eddie Murphy in a claymation comedy

NBC (May 18)

<i>Trinity</i>	Warner Bros.	Drama	An Irish family in New York's Hell's Kitchen
<i>The Adversaries</i>	Warner Bros.	Drama	Prosecutors vs. defense attorneys in Washington
<i>Nearly Yours*</i>	DreamWorks	Comedy	A woman's relationship with her uptight boss
<i>Will & Grace*</i>	NBC Studios	Comedy	A woman and her gay best friend
<i>Encore!</i>	Paramount	Comedy	Actor Nathan Lane in his own show

UPN (May 19)

<i>Furry Creatures*</i>	Disney	Comedy	An animated South Park with animals
<i>Dilbert</i>	Columbia TriStar	Comedy	Comic strip comes to life in animated series
<i>Legacy*</i>	20th Century	Drama	A post-Civil War family

WB (May 19)

<i>Felicity</i>	Touchstone/Imagine	Drama	Ally McBeal goes to college
<i>Bloomington Indiana*</i>	Warner Bros.	Drama	A Division 1 basketball team
<i>Hyperion*</i>	Warner Bros.	Drama	Computer whiz and brother run family business

*Network has an ownership stake

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The Best



"When you're in a business where three out of four things fail, [successful co-ventures] help reduce the sting of failures," says Leslie Moonves, president of CBS Television.

Owning a show, however, can bring its own complications, and Disney's ownership of *Home Improvement* is a good example. The show's producer, Wind Dancer, claims in legal action that Disney sold the comedy to its own network, ABC, for below-market rates.

And owning isn't a guarantee of success. Witness NBC-owned *Union Square*, which failed despite a regal position on NBC's Thursday night lineup after *Friends*.

"I don't know at the end of the day whether the changing structure of the deals gives the networks more control or just bigger risk and bigger downside," says Andrew Kaplan, executive vice president of Columbia TriStar Television Group.

USA Networks Inc. is trying to steer clear of co-ventures. Instead, it's pinning its hopes on wholly owned shows like *Hollyweird*, a macabre Wes Craven drama for Fox, and *Turks*, a police drama for CBS.

"We believe in focusing specifically on the shows we think have the greatest potential for success and putting all our efforts into a smaller number," says Ken

Groening. If the show takes off, Fox will be able to exploit and promote it in dozens of businesses, such as cable, satellite television and publishing.

Unlike the bidding wars that erupt for popular shows controlled by rival studios, "We know, if we're willing to pay fair-market value [to Fox Television for a program], the show will be on Fox," says Peter Roth, president of Fox Entertainment Group.

With no network of its own, Columbia TriStar is gambling on the opposite approach—selling up to half the equity in some shows in return for its partner picking up, say, half of the costs of a \$500,000-an-episode pilot.

Columbia TriStar is co-producing drama pilots *L.A. Doctors* and *Repair Shop* with CBS. To cut its risk further, it's also co-producing about a dozen pilots for the upcoming season—including *Blaq Jack* and *Fantasy Island* for ABC—with consumer products giant Procter & Gamble.

ABC is shaking up the studio community with its tough licensing terms. This year, it's demanding licensing contracts of five and a half to six and a half years on new shows, compared with the industry average of four and a half years.

"We did it for one very simple reason: for control," ABC Entertainment Chairman Stuart Bloomberg

STARRING



Sandy Grushin • Tony Jonas • Andrew Kaplan • Ken Solomon • Don Ohlmer • Leslie Moonves • Jamie Kellner • Stuart Bloomberg • Peter Roth • Dean Valentine

Solomon, president of Studios USA Television, the TV programming arm of USA Networks Inc. "We would rather take a swing at the balls and hope to get a grand slam rather than just a double."

Warner Bros. feels the same way. "This studio, except for one or two situations, has said 'no' across the board" to co-ventures, says Warner Bros. TV President Tony Jonas. The exceptions: co-ventures with CBS for Benben and Selleck, who already had deals with the network.

Warner Bros.' sister company, the WB network, makes it better able to resist the demands of networks. "It means that when we have invested in talent and when we have gone into production on a series or a pilot that doesn't go to another network, we have a hedge against a complete and total vacuum for the project by talking to WB," Jonas says.

The WB, started in part as an outlet for Warner Bros. Television, has four shows on the air produced by the studio: *The Wayans Bros.*, *The Jamie Foxx Show*, *The Parent Hood* and *Nick Freno: Licensed Teacher*. Two more dramas are on tap for the upcoming season: *Bloomington Indiana* and *Hyperion*.

"The future of network programming is going to be more ownership of programming, more internal control," says WB Chairman Jamie Kellner. "Most networks are going to try to have enough bench strength that they can let things go."

No network has been more aggressive in seeking to develop and own its own programs than Fox, which produced this season's hit shows *Ally McBeal* and *King of the Hill*. Next season, its best shot at a Fox-produced hit appears to be *Futurama*, the latest animated series from *Simpsons* creator Matt

says. "Just as a show starts to take off, we are often faced with a renegotiation."

That means that if shows like Columbia TriStar's remake of *Fantasy Island* take off, the network will have a few extra years of breathing room before it has to worry about shelling out millions more per episode in license fees.

The flip side, of course, is that ABC is paying millions more in up-front license fees for shows that it signs to the lengthier contracts. "You still end up paying for a hit, as well you should," Bloomberg says.

UPN President Dean Valentine is hoping that tighter terms at the Big Four networks will drive to UPN the talent he needs to turn around the sixth-place network. On pilots like *Dilbert* and *Love Boat: The Next Wave*, the network isn't asking for any of the shows' back-end, Valentine says.

"We need all the talent we can get. We are a great place for people to come, where they can hold on to 100% of what they have. If you're giving up a percentage of your back-end to studios, you can end up still losing money after five years. We're happy to live off advertising revenue."

When the sun sets on this year's prime time dealmaking, the networks and the studios will both be left standing. The town is big enough for both of them—at least for now. The studios may control much of the top talent. But it's the networks that control the path into America's living rooms. "As long as the networks are going to be able to own their own programming and as long as there are a limited number of them, they are going to have some leverage," says Jay Sures, an agent at United Talent Agency. "And when networks have leverage, they use it." ■

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Jackie Collins takes on TV

Will get 10-week test run for half-hour show

By Joe Schlosser

Jackie Collins says her new entertainment show headed for syndication this summer will be a cross between *Lifestyles of the Rich and Famous* and *Entertainment Tonight*—but it won't be scandalous.

The best-selling author is set to host Eyemark Entertainment's *Jackie Collins' Hollywood*, which will get a test run this summer on a number of CBS-owned and -operated stations.

The show, which Collins says will be "celebrity-friendly," will debut on WCBS-TV New York, KCBS-TV Los Angeles and likely a few other CBS O&Os starting June 15. The test run will last 10 weeks, with the results determining a possible full rollout into syndication next January.

"I really don't want to know about their latest movie," Collins says about her guests. "I want to know about their first sexual experience in the back seat of a Cadillac. I think the viewer will find that more fun."

The half-hour daily show will feature one-on-one interviews with celebrities, tours of celebrity homes and make-overs. Collins says she has already interviewed a number of top Hollywood names—including George Hamilton, who gave Collins a tour of his new cigar and wine bar.

Collins says there will be a handful of contributing "hot" reporters covering all the top parties, awards shows and breaking Hollywood stories. There also will be a segment called "Talk Back to the Tabloids" that will give celebrities a forum to counter the latest front-page article in the tabloids.

"I've been on the other side so many times that I can understand the need to fight back," Collins says. "Sometimes I've wanted an outlet to say that this or that is completely untrue, and I've already heard from a

number of stars who want a shot at doing it."

Los Angeles-based Popular Entertainment is producing the show along with Eyemark Entertainment. Collins will serve as an executive producer with Popular Entertainment's Kevin Meagher and Tim Braine. Ed Wilson, the president of Eyemark Entertainment, says a 10-week test run for the series makes a lot of sense.

"Our belief is that the show will work as a test and do very strongly in



"I want to know about [a celebrity's] first sexual experience in the back seat of a Cadillac."

New York and Los Angeles," Wilson says. "Because of that, when we take it to the marketplace the show will have a proven track record, and stations will know what they are getting."

Collins, who is currently working on a serial novel called "L.A. Connections," says she will work two days a week on the show and spend the remaining five days writing.

"I love the idea of a summer test," she says. "If it works it'll be wonderful, and if it doesn't it won't break my heart."

Rysher puts in Rodman

Bad-as-he-wants-to-be basketball star is go-to guy for second season of renamed 'Soldier of Fortune'

By Joe Schlosser

Rysker Entertainment executives knew they needed to do something to help their freshman action hour break out of the pack next season. So they went after and signed professional basketball's top troublemaker and budding actor Dennis Rodman to take a lead role in *Soldier of Fortune*.

For a list of icons who might join the cast and attract teenage viewers, "everyone from rock stars to sports stars to super models and bad boys was mentioned," says Rob Kenneally, Rysher's president of creative affairs. "Dennis Rodman is a hero to teenage boys, and that was the demographic we were badly needing. We started laugh-

ing about it, made some calls—and sure enough, his agents over at ICM said Dennis was thinking about doing a syndicated hour."

So, starting this June, when the NBA playoffs are over, Rodman will be on *Soldier of Fortune's* sets in Canada and San Diego, playing a loose-cannon mercenary. Last year, Rodman made his motion picture debut in Sony's "Double Team" with Jean Claude Van Damme; he also has hosted his own show on MTV. Rodman signed a one-year deal that Rysher Entertainment President Ira Bernstein will only say is a "big deal" financially.

"He will play sort of a go-to-guy that can get anything, so if the [soldiers for hire] are in a jam and they

How Long Will These Sleeping Dogs Lie?



By now, you've probably heard all their excuses.

The Big Dogs, AT&T and MCI, are still howling that they can't compete in local telephone markets. It's just too difficult. It requires too much effort.

Just because they don't want to compete, doesn't mean there isn't competition.

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

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.

While the big dogs are sleeping, Regional Bells are working to make competition work.

How? 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, AT&T and other competitors to local markets.

You know those big dogs. They lie around all day.

MCI and AT&T have given up on local residential service. Why? The markets are open. Smaller companies are competing. Competition is here.

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.

Wake up big dogs. And stop all that lying around.

We'll connect all Americans  if we're allowed to compete.

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Dennis Rodman has a new game.

need a jeep when they are stuck in the desert. Dennis will supply it," Bernstein says. "He will be a flamboyant special forces guy. We are not asking him to play a doctor or mild-mannered character. His character will be true to his own character."

The show, which is changing its name to *S.O.F. Special Ops Force*, is cleared in nearly 90% of the country for next fall. Bernstein says the show has already been upgraded in over 20 of the top 50 markets for next season and will likely receive even better time periods with the addition of Rodman.

Rysher executives know what it is like to have an action hour on the bubble in terms of making it into a second season. Kenneally says that Rysher executives tried restaffing, renaming and basically overhauling syndicated action hour *FX: The Series* two years ago.

"The truth was it didn't really change the numbers that much at all," he says of *FX*, which subsequently was cancelled. "So we knew we needed to bring in someone that would really break us out of the pack. We think Dennis is the guy that can do that." ■

NBC hopes for 'Merlin' magic

Miniseries is departure from typical network strategy of running genre movies on Sunday

By Michael Stroud

If money can buy ratings, *Merlin* is on its way to the top of the charts.

NBC has spent more than \$20 million to promote the two-night miniseries—among the stunts, *Excalibur* was pulled from a stone in Times Square and the network's New York headquarters was festooned with banners—and another \$20 million or more to license it from producer Robert Halmi Sr. And Halmi spent at least \$30 million to make the four-hour special, which features an unprecedented 506 special effects.



NBC has spent \$20 million to promote its 'Merlin' miniseries.

The movie was scheduled to begin airing last night (Sunday, April 26) and concludes tonight (Monday, April 27).

The May sweeps kicked off last Thursday.

Merlin is NBC's biggest bet yet on a new movie and miniseries strategy that has seen the network turn 180 degrees away from the typical network strategy of running so-called genre films that target teens and women on Sunday and Monday nights.

"It's very hard to do traditional made-for-TV movies anymore because there are so many of them," says Lindy DeKoven, who oversees the

network's miniseries and motion pictures. "We're going to take a risk and go for more eclectic material."

"Eclectic" is turning out to mean lots of Bob Halmi films and lots of money. To film *Merlin*, Halmi and his cast flew to Wales, Scotland and England; hired top-flight actors like Sam Neill (*Jurassic Park*) and James Earl Jones, and shelled out millions for special effects from London's FrameStore and from the Jim Henson Creature Shop. The promotional campaign, which has plastered *Merlin* ads in bus stops, magazines and newspapers around the country, may be the network's most ambitious ever for a TV miniseries.

The bet is that the network can recapture the huge audiences of Halmi's previous NBC productions, Emmy Award-winning *Gulliver's Travels* and last season's *The Odyssey*. The risk, of course, is that the miniseries will flop, in which case the network stands to take a much bigger

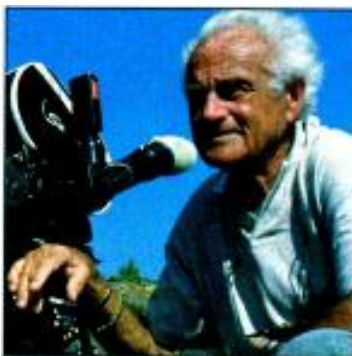
Halmi casts his spell

As a child growing up in Hungary, *Merlin* producer Robert Halmi Sr. learned how to play as many as four opponents simultaneously in chess.

It's a skill that's standing him in good stead as network television's most in-demand moviemaker. Halmi says his slate is booked with four or five event films a year for the next five years. "I've never been busier in my life." The work to be done includes a version of *Animal Farm* for Turner, a slate of films for USA Networks Inc. and NBC, and possibly some others down the road for ABC.

Why is Halmi attracting so many customers when, by his own admission, "what I do is so expensive that not many people can afford it?" The answer, he says, is that the money spent shows on the screen. "It's not junk," he replies. "It's entirely different than anything else on television. People are hungry for this sort of stuff."

—Michael Stroud



'Merlin' executive producer Robert Halmi Sr. sets up a shot.

financial hit than after the flop of a typical \$2.7 million movie.

Encouraged by Halmi's recent successes, NBC is committing to a raft of other projects from the producer, including a miniseries about Noah's Ark; a movie version of Dostoevsky's "Crime and Punishment," and a live-action version of "Alice in Wonderland," starring Martin Short as the Mad

Hatter.

Somehow, NBC will have to make such fare attractive to its core 18-49 demographic. "Is 'Crime and Punishment' going to be accessible to our audience? Are they going to come in droves? I don't know," says DeKoven.

Eager to cater to its core audience, NBC passed on some earlier Halmi projects—such as *Moby Dick*, which

the network saw as too focused on male viewers. USA Network took *Moby Dick* and netted the largest audience ever for original entertainment on basic cable.

Whether NBC's new strategy pays off remains to be seen, but one thing is for sure, as DeKoven says: "It's not going to be the same sort of movie every night." ■

NBC gets help from Geographic

Concedes it does not have enough programming to fill international channels

By Steve McClellan

Acknowledging that it doesn't have enough high-quality programming to go it alone in Europe or Asia, NBC confirmed last week an expansion of its partnership with National Geographic Television in the two regions (B&C, April 29).

"We have an inadequate amount of entertainment programming to truly drive the depth of our overseas channels," says Tom Rogers, president, NBC Cable. "National Geographic programming is just the kind of programming that can buttress what we've already put in the international marketplace."

Under the new agreement, NBC will convert 11 million NBC Europe subscribers in the UK, Ireland, Scandinavia, Belgium, Hungary and Israel to the National Geographic Channel. NBC Europe will continue to operate in Germany, Austria and Switzerland in 20 million–25 million homes and in a much smaller number of homes in Southern Europe.

In addition, NBC Asia will convert all 7 million of its household base to the National Geographic Channel there. NBC Asia will maintain an office in Hong Kong but will reduce its staff by some 75 employees.

In a conference call with reporters last week, Rogers said that NBC simply did not have enough of its own "well-traveling" programming to operate a successful full-time cable channel in either region.

But Rogers said that NBC was still very much committed to an international strategy that brands NBC products worldwide. That, he said, "remains a key part of NBC's diversification strategy." But the network now believes that the best way to accomplish its strategy is through partner-

ships with programmers like National Geographic.

Rogers likened the National Geographic deal to an arrangement that NBC made late last year with Dow Jones. That deal combined NBC/Dow Jones business news efforts in Europe

and Asia.

The National Geographic Channel is a 50-50 venture between NBC and National Geographic. The National Geographic European and Asian channels will air some NBC programming—from NBC News and CNBC. ■

WNVC peeved at 'Post'

Absence from TV listings, broadcaster pulls ads from Washington newspaper, may cancel co-production

By Dan Trigoboff

Washington-area public broadcaster wnvc(tv) may kill a TV show that it co-produces with the Washington *Post* and has pulled its advertising—at least for now—over the station's exclusion from the paper's local TV listings.

"We've been doing a program with the Washington *Post*'s foreign desk, *Washington Post Foreign Service*," says wnvc Vice President/General Manager Fred Thomas. "If they don't want to work with us, we won't work with them. It's my only trump card."

"We're the only broadcast station in D.C. that the *Post* doesn't list in its weekly and daily," Thomas says. (The station is, in fact, listed in the *Post*'s Sunday *TV Week*, but wnvc says that the listing is buried.) "They list Baltimore stations. What makes it disturbing is that not only are we the only one not listed, we're the only one with a multi-ethnic format." Thomas says the station is listed in all other local newspapers, including the Washington edition

of the New York *Times*.

In a letter to *Post* Executive Editor Leonard Downie, Thomas said that "wnvc has become a vital link for the estimated 2 million people in this area who speak English as a second language, work with the diplomatic com-

The Washington Post

Since they don't get it,
you won't get it.

Playing off the Washington 'Post's' own ad campaign ("If you don't get it, you don't get it"), wnvc(tv) encourages viewers to pressure the 'Post' to add wnvc to its TV listings.

munity, or have international interests. ... The *Post*'s policy "leave[s] me questioning whether there is an ethnic bias governing editorial decisions."

"We're giving them half a million dollars [a year] in advertising," says Thomas, who reports that the station

has pulled its ads for now. "I doubt seriously that they would have a problem with [the loss of the advertising], but we've been left with little choice. The *Post* seems to connect us with a cable station. We are not a cable station. We are a Washington broadcaster, a must-carry station."

David Von Drehle, assistant managing editor for the *Post*'s Style section, says that listing space in the paper is limited, and decisions have to be made. The *Post* has received hundreds of complaints via phone and postcard about the exclusion of WNCV, he says, but he suggests that the response might be greater if a more popular station were excluded. The *Post* will meet with concerned citizens and possibly with Thomas, Von Drehle says, "to explain ourselves. I don't see a multicultural issue here, but some people do."

In a letter to Thomas, Von Drehle said that the selection process called for hard choices, based in part on stations' ratings, variety and breadth of appeal and on competitive issues involved in the listing of some Baltimore stations. "We are the largest newspaper in the state of Maryland," Von Drehle noted. "We have a lot of readers for whom Baltimore stations are their local stations. But there are a number of Baltimore stations we don't list."

The competition for space is based on the paper's unusual grid layout. "Most newspapers have horizontal grids. You can list a lot more stations. Our [vertical grids] are much less efficient." Yet, he says, when the *Post* tried to change the grids several years ago the idea was met with a huge public outcry. ■

KUSA-TV takes off

Plans to reinstitute news helicopter coverage after accident-linked hiatus

By Dan Trigoboff

Grounded years ago by tragedy, Denver's KUSA-TV will bring a news helicopter back to its coverage through a joint lease with a local news radio station.

The Gannett TV station and Jacor's KOA(AM) plan a partnership in the sky by summer. By sharing the lease, the radio station says it will get a newer, faster, more powerful and safer news chopper for its traffic reports, while KUSA-TV will no longer be the only TV news operation in Denver without a presence over Denver. KOA will likely fly the news chopper during its regular traffic hours, with KUSA-TV keeping a remote-operated camera—and the option of a staffer—on board.

Since 1980, when KUSA-TV became the first Colorado TV station to fly a news chopper, the Denver *Post* counts six accidents, five fatalities and several other injuries in the market. KUSA-TV is not the only Denver station to have experienced tragedy. A pilot and mechanic lost their lives in a KCNC-TV helicopter crash in 1982.

Grounding the coverage following a 1994 accident that brought no fatalities but totaled the helicopter "was a local decision, based on the emotional toll on the staff," says KUSA-TV News Director Patti Dennis. Staffers were

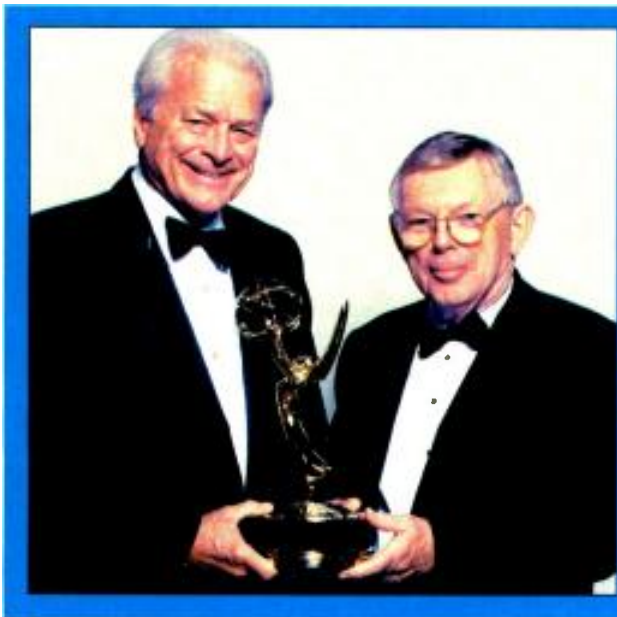
apparently still shaken by a 1992 crash that took the lives of two free-lancers and left popular KUSA-TV pilot Peter Peelgrane near death. Peelgrane, who never fully recovered, died in 1995.

Former KUSA-TV reporter Haney Howell says that the Denver area's mountainous terrain makes news choppers both more necessary and more dangerous. "It's an extremely difficult environment to fly," recalls Howell, now a broadcast journalism professor at Winthrop University in North Carolina. "There's wind, altitude. ...you're one mile high already at takeoff. You're flying at the upper limits of the helicopter's ability."

Howell knows the problem well. He suffered back injuries in 1980 when the chopper he was reporting from made a rough landing and rolled onto its side. "It was pretty exciting," he recalls. "I spent a good deal of time in Vietnam with CBS and had force-landed before. I remember thinking, 'This isn't supposed to happen in Denver.' If KUSA is bringing it back, I'm sure they've given it a lot of thought."

Jerry Bell, Jacor's news director for its Colorado radio stations, says that KOA has had a good safety record in its 12 years of traffic reporting and intends to keep it. "I'm sure that our safety record was one of the things that attracted [KUSA-TV] to us. We don't fly in the mountains, we don't take risks. They've agreed to some operating parameters. Based on their experience, they don't plan on using this quite the same way as before. That doesn't mean we're never going to go into the mountains, but we say, 'You know what? Somebody is going to beat you to the story sometimes.'"

"Obviously there are times when you cannot get from one location to another," says Dennis, "when you simply cannot get to the story. Not having a flight program has forced us to think strategically. The helicopter can provide an overall view, but we still have to gather the story from the ground." ■



Sports Emmys were handed out last week in New York by the National Academy of Television Arts and Sciences. NBC took home the most statues, with seven, followed by ESPN with six, ABC and NBC Films (syndicated) with four apiece, ESPN 2 and HBO with three apiece, Fox with two and Outdoor Life Network, PBS and Showtime Entertainment Television with one apiece. The Lifetime Achievement Award went to veteran sportscaster Jim Simpson (l), shown with NATAS Chairman Charles Dolan.

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SYNDICATION MARKETPLACE

Mother Love on the move

Twentieth Television's upcoming syndicated series *Forgive or Forget* has set its production team and will originate from New York City. April Benimowitz has been named the supervising producer; Kathryn Seigel is senior producer, and Alex Tyner will be the show's director. Benimowitz was formerly supervising producer on *The Newlywed Game*. Seigel was a producer and Tyner director for *Ricki Lake*. *Forgive or Forget*, hosted by radio personality Mother Love, debuts June 8.



Mother Love makes the move from radio to syndicated TV.

to Channel 5 in the United Kingdom. Winfrey's show will air five days a week in the UK starting May 4. The talk show is currently syndicated in more than 130 countries worldwide.

'Mounties' get their stations

Forrer Communications has cleared its freshman series *Mounties: True Stories of the Royal Canadian Mounted Police* in more than 70 percent of the country. New clearances for fall 1998 include WCBS-TV New York, KYW-TV Philadelphia and WSB-TV Atlanta. All barter sales for the second season of *Mounties* will be handled by All American Television. Forrer Communications executives announced.

Taking 'Pride'

MGM Domestic Television Distribution has cleared its Lion Pride II feature film package in more than 51% of the country. The package of 12 films includes "Leaving Las Vegas," "The Birdcage" and

"Mulholland Falls." Clearances include WPIX(TV) New York, KTLA(TV) Los Angeles and WGN-TV Chicago.

KCBS-TV gets into 'Debt'

Buena Vista Television has added KCBS-TV Los Angeles as its 12th market for free trial runs of game show *Debt*. Buena Vista is testing *Debt* on broadcast television for a possible full rollout in syndication next season. *Debt*, which is hosted by Wink Martindale, is currently on cable's Lifetime Network.—Joe Schlosser



Buena Vista's 'Debt' is being tested in a number of markets prior to a full syndication rollout next season.

King of England

King World International has licensed *The Oprah Winfrey Show*

Broadcasting & Cable **SPECIAL REPORT**

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IN A FEW WEEKS, the major broadcast TV networks will announce their fall schedules and thousands of industry executives will scramble to analyze their competitors' lineups.

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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 RATINGS POINT=980,000 TV HOMES
YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY

Week 30	abc	CBS	NBC	FOX	U/PN	WB
	6.4/11	6.3/10	8.7/14	6.6/11	3.7/6	3.5/6
MONDAY	8:00 95. Push 3.5/6	39. Cosby 7.7/14	47. Suddenly Susan 7.4/13	80. Damon 5.3/9	90. Love Boat: The Next Wave 4.5/8	93. 7th Heaven 3.7/6
	8:30	39. Ev Loves Raymd 7.7/13	65. House Rules 6.5/11	78. Getting Personal 5.5/9		
	9:00 22. 20/20 8.9/14	72. The Closer 6.0/9	36. Caroline in/City 7.8/12	33. Ally McBeal 7.9/12	103. Totally Ridiculous! 2.9/5	98. 7th Heaven 3.3/5
	9:30	74. Murphy Brown 5.8/9	43. Frasier 7.5/12			
	10:00 61. The Practice 6.8/12	79. Brooklyn South 5.4/9	10. Dateline NBC 11.5/20			
TUESDAY	10:30					
	8:00 8.5/14	6.5/11	9.7/16	5.0/8	2.2/3	2.7/4
	8:30 24. Home Imprvmt 8.8/15	55. JAG 7.1/12	28. Mad About You 8.6/15		110. Moesha 2.0/3	106. Buffy/Vampire Slayer 2.4/4
	8:30 24. Soul Man 8.8/15		33. For Your Love 7.9/13	85. Fox Tuesday Night Movie—Tornado! 5.0/8	110. Clueless 2.0/3	
	9:00 18. Home Imprvmt 9.5/15	51. Public Eye with Bryant Gumbel 7.2/11	16. Frasier 9.8/16		106. Love Boat: The Next Wave 2.4/4	101. Dawson's Creek 3.0/5
WEDNESDAY	9:30 29. Smthg So Right 8.2/13		33. Lateline 7.9/13			
	10:00 32. NYPD Blue 8.0/14	82. Brooklyn South 5.1/9	8. Dateline NBC 12.0/21			
	10:30					
	8:00 8.6/14	5.0/8	8.7/15	7.5/13	2.5/4	3.0/5
	8:30 55. Spin City 7.1/13	68. The Nanny 6.3/11	76. NewsRadio 5.6/10	43. Beverly Hills, 90210 7.1/13	114. Search for Justice 1.4/2	106. Smart Guy 2.4/4
THURSDAY	8:30 55. Dharma & Greg 7.1/12	68. The Nanny 6.3/11	51. Seinfeld 7.2/12			101. Sister, Sistr 3.0/5
	9:00 22. Drew Carey 8.9/14		31. 3rd Rock fr/Sun 8.1/13	43. Ally McBeal 7.5/12	93. Star Trek: Voyager 3.7/6	98. Wayans Bros 3.3/5
	9:30 29. Two Guys/Girl 8.2/13	92. Salute to Israel 4.4/7	43. Working 7.5/12			96. Steve Harvey 3.4/5
	10:00 14. PrimeTime Live 10.1/17		9. Law & Order 11.9/20			
	10:30					
FRIDAY	8:00 4.7/8	8.6/14	17.6/28	7.0/11		
	8:30 89. America's Funniest Home Videos 4.6/8	61. Promised Land 6.8/11	5. Friends 15.3/26	60. World's Wildest Police Videos 6.9/12		
	9:00	15. Diagnosis Murder 9.9/15	2. Seinfeld 18.9/29	55. World's Scariest Police Chase 7.1/11		
	9:30 88. ABC Thursday Night Movie—Tremors II: Aftershocks 4.7/7	20. 48 Hours 9.2/15	4. Veronica's Clst 15.9/24			
	10:00		1. ER 20.6/33			
SATURDAY	10:30					
	8:00 8.1/15	7.3/14	6.8/13	5.2/10		
	8:30 59. Sabrina/Witch 7.0/14	41. Kids Say Darnd 7.6/15	90. TV Censored Bloopers 4.5/9	85. Beyond Belief: Fact or Fiction 5.0/10		
	9:00 61. Boy Meets Wrld 6.8/13	36. Candid Camera 7.8/15				
	9:30 47. Sabrina/Witch 7.4/14	65. Unsolved Mysteries 6.5/12	26. Dateline NBC 8.7/16	80. Millennium 5.3/10		
SUNDAY	9:30 64. Boy Meets Wrld 6.6/12	41. Nash Bridges 7.6/14	51. Homicide: Life on the Street 7.2/13			
	10:00 12. 20/20 10.5/20					
	10:30					
	8:00 5.4/10	8.2/16	5.1/10	6.1/12		
	8:30 82. Saturday Night at the Movies—Since You've Been Gone 5.1/10	50. Dr. Quinn, Medicine Woman 7.3/15	96. NBA Showtime 3.4/8	82. Cops 5.1/11		
WEEK AVG	9:00	36. Early Edition 7.8/15	74. NBA Basketball—New York Knicks vs. Chicago Bulls 5.7/11	68. Cops 6.3/13		
	9:30 73. ABC News Saturday Night 5.9/11	17. Walker, Texas Ranger 9.6/18		65. AMW: America Fights Back 6.5/12		
	10:00					
	10:30					
STD AVG	6.4/11	14.1/23	7.6/13	8.1/13		2.4/4
	51. Wonderful World of Disney—Date with the President's Daughter 7.2/12	7.60 Minutes 12.5/23	71. Dateline NBC 6.2/12	85. World's Funniest! 5.0/9		113. Nick Freno 1.7/3
	8:00	11. Touched by an Angel 11.1/18	19. Dateline NBC 9.4/15	26. The Simpsons 8.7/14		110. Parent 'Hood 2.0/4
	8:30			20. King of the Hill 9.2/15		105. Sister, Sister 2.5/4
	9:00 76. ABC Sunday Night Movie—Mind Games 5.6/9	3. CBS Sunday Movie—The Echo of Thunder 16.4/26	47. NBC Sunday Night Movie—Brave New World 7.4/12	13. The X-Files 10.4/16		104. Jamie Foxx 2.7/4
WEEK AVG	6.8/12	8.3/14	9.1/16	6.6/11	2.8/5	2.8/5
	8.5/14	9.7/16	10.1/17	7.1/12	2.8/4	3.1/5

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CLOSED!

Shop At Home, Inc., Kent Lillie, President has acquired substantially all of the assets of Global Broadcasting Systems, Inc., including KCNS-TV, San Francisco, CA, WRAY-TV, Raleigh-Durham, NC and WOAC-TV, Cleveland, OH.

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Broadcasting

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 **\$24,566,000** **3**
Combos **\$178,925,000** **9**
FMs **\$10,250,000** **10**
AMs **\$57,570,000** **4**
Total **\$271,311,000** **26**

SO FAR IN 1998:

TVs **\$2,553,677,000** **31**
Combos **\$946,514,820** **116**
FMs **\$310,858,484** **129**
AMs **\$234,490,492** **73**
Total **\$4,045,540,846** **331**

SAME PERIOD IN 1997:

TVs **\$1,988,958,000** **38**
Combos **\$3,958,098,395** **105**
FMs **\$988,307,588** **137**
AMs **\$55,824,414** **78**
Total **\$6,991,388,397** **359**

Source: BROADCASTING & CABLE

TV

KFXK(TV) Longview, Tex. plus three low-power stations

Price: \$11.5 million for stock

Buyer: White Knight Broadcasting Inc., Lafayette, La. (Sheldon H. Galoway, president); owns/is buying KAKW(TV) Killeen, Tex.; WNTZ-TV Natchez, Miss., and KSHV(TV) Shreveport and WVLA(TV) Baton Rouge, La.
Seller: Inwood Investors Partnership LP, Houston (Louis K. Adler and Edward C. Stanton III, principals); no other broadcast interests
Facilities: Ch. 51, 4,680 kw visual, 36.7 kw aural, ant. 1,249 ft.

Affiliation: Fox

WFXL-TV Albany, Ga.

Price: \$11.5 million

Buyer: Wicks Broadcast Group LP, New York (WBG Management Inc., general partner; Edgar R. Berner, president/41.7% owner); Wicks owns/is buying seven TVs, 14 FMs and eight AMs

Seller: Clarion Broadcasting of Albany LP, Albany, Ga. (Albany Growth Inc., 65.5% owner; Matthew E. Gormly III, principal); no other broadcast interests

Facilities: Ch. 31, 1,580 kw visual, 150 kw aural, ant. 990 ft.

Affiliation: Fox

51% of WGVP(TV) Valdosta, Ga.

Value: \$1.566 million

Buyer: Venture Technologies Group of Florida LLC, Los Angeles (Garry A. Spire, principal); no other broadcast interests

Seller: Hutchens Communications Inc., Valdosta (Gary L. Hutchens, president); no other broadcast interests

Facilities: Ch. 44, 1,700 kw visual, 257 kw aural, ant. 920 ft.

Formats: UPN

COMBOS

WRMF(FM), WRLX(FM), WCLB-FM, WJNO(AM), WJNA(AM) and WJNX(AM) West Palm Beach, Fla.

Price: \$85 million

Buyer: Clear Channel Communications Inc., San Antonio, Tex. (L. Lowry Mays, president); owns/is buying 136 FMs, 79 AMs and 11 TVs

Seller: Fairbanks Communications Inc., West Palm Beach (Richard M. Fairbanks, president); no other broadcast interests

Facilities: WRMF: 97.9 mhz, 100 kw, ant. 1,350 ft.; WRLX: 92.1 mhz, 7.2 kw, ant. 498 ft.; WCLB-FM: 95.5 mhz, 100 kw, ant. 981 ft.; WJNO: 1230 khz, 1 kw; WJNA: 1040 khz, 25 kw day, 1.2 kw night; WJNX: 1330 khz, 5 kw day, 1 kw night

Formats: WRMF: AC; WRLX: easy listening; WCLB: country; WJNO: news, talk; WJNA: urban contemporary, gospel; WJNX: news, talk

Broker: Bergner & Co. and Richard A. Foreman Associates

Swap of WRMF(FM), WRLX(FM) and WJNA(AM) West Palm Beach and WFTL(AM) Fort Lauderdale, both Fla., for WTPX(FM) Hobe Sound, Fla./West Palm Beach plus \$47 million cash

Value: estimated \$65 million

Swapper: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, president); owns/is buying 136 FMs, 79 AMs and 11 TVs

Swapper: James Crystal Enterprises Inc., West Palm Beach (Jim Hilliard, president); owns WEAT(AM) West Palm Beach and WFTL(AM) Fort Lauderdale
Facilities: WRMF: 97.9 mhz, 100 kw, ant. 1,350 ft.; WRLX: 92.1 mhz, 7.2 kw, ant. 498 ft.; WJNA: 1040 khz, 25 kw day, 1.2 kw night; WFTL: 1400 khz, 1 kw; WTPX: 105.5 mhz, 10 kw, ant. 476 ft.

Formats: WRMF: AC; WRLX: easy listening; WJNA: urban contemporary, gospel; WFTL: talk; WTPX

Brokers: Bergner & Co. and Richard A. Foreman Associates

WCBR-FM Arlington Heights, WLRT(FM) Kankakee and WLBK(AM)-WDEK(FM) DeKalb, all Ill.

Price: estimated \$22.5 million (4.5

million for DeKalb stations)

Buyer: Big City Radio Inc., New York (Michael Kakoyiannis, president); owns stations in New York, Los Angeles and Chicago

Seller: Kankakee: Starradio Corp., Great Falls, Mont. (Howard Doss and Jack Whitley); owns KMOM(AM)-KLFM(FM) in Great Falls; Arlington Heights: Darrel Peters Productions, Chicago (Darrel Peters, president); no other broadcast interests; DeKalb stations: DeKalb Radio Studios Inc., DeKalb (Jerome Cerny, president); no other broadcast interests

Facilities: WCBR-FM: 92.7 mhz, 3 kw, ant. 299 ft.; WLRT: 92.7 mhz, 3 kw, ant. 300 ft.; WLBK: 1360 khz, 1 kw; WDEK: 92.5 mhz, 20 kw, ant. 495 ft. **Formats:** WCBR-FM: AC, blues; WLRT: country; WLBK: AC, news, talk; WDEK: contemporary hit radio

Broker: Gary Stevens & Co.; DeKalb stations: Blackburn & Co.

WKMI(AM) Kalamazoo, WRKR(FM) Portage, WKFR-FM Battle Creek, Mich.

Price: \$14 million

Buyer: Cumulus Media LLC., Milwaukee (Richard Weening, chairman and Lew Dickey, vice chairman); owns/is buying 101 FMs and 42 AMs

Seller: Crystal Radio Group Inc., Kalamazoo (Edward J. Sackley III, principal); no other broadcast interests

Facilities: WKMI: 1360 khz, 5 kw day, 1 kw night; WRKR: 107.7 mhz, 50 kw, ant. 500 ft.; WKFR-FM: 103.3 mhz, 50 kw, ant. 500 ft.

Formats: WKMI: news/talk/sports; WRKR: classic rock, AOR; WKFR-FM: CHR

KTSM-AM-FM El Paso, Tex.

Price: \$10.5 million

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, president); owns/is buying 136 FMs, 79 AMs and 11 TVs

Seller: ComCorp of El Paso Inc., El Paso (Tom Galloway, principal); owns two AMs, five FMs and seven TVs

Facilities: AM: 1380 khz, 5 kw day, 500 w night; FM: 99.9 mhz, 87 kw, ant. 1,820 ft.

Formats: AM: news, talk; FM: AC

WFKY(AM)-WKYW(FM) and WKED-AM-FM Frankfort and WCND(AM)-WTHQ(FM) Shelbyville, Ky.

Price: \$2.5 million

Buyer: Commonwealth Broadcasting Corp., Glasgow, Ky. (Brereton C. Jones, chairman); owns/is buying five AMs and eight FMs all in Ky.

Seller: Purchase Broadcasting Inc., Franklin County Broadcasting Inc., Paducah, Ky. (R. Lee Hagan, president); Hagan has interests in

WCSN(FM) Orange Beach, Ala. and KFUO-AM-FM Clayton, Mo.

Facilities: WFKY: 1490 khz, 1 kw; WKYW: 104.9 mhz, 3 kw, ant. 300 ft.; WKED (AM): 1130 khz, 500 w; WKED-FM: 103.7 mhz, 2.5 kw, ant. 350 ft.; WCND: 940 khz, 250 w; WTHQ: 101.7 mhz, 6 kw, ant. 328 ft.

Formats: WFKY: full service, oldies; WKYW: classic rock; WKED(AM): C&W; WKED-FM: AC; WCND: country; WTHQ: country

KFRO-AM-FM Longview, Tex.

Price: \$1.425 million

Buyer: Sunburst Media LP, Dallas (John Borders, general partner); owns KGMV-AM-FM, KGBX(FM), KTOZ-FM Pleasant Hope and KXUS(FM) Springfield, Mo., and KKPS(FM) Brownsville, KVLV(FM) Edinburg and KFRQ(FM) Harlingen, all Tex.

Seller: Curtis Broadcasting Stations & Voice of Longview Inc., Longview, Tex. (J.R. Curtis, president); no other broadcast interests

Facilities: AM: 1370 khz, 100 w day, 1000 w night; FM: 95.3 mhz, 5.9 kw, ant. 666 ft.

Formats: AM: talk; FM: oldies

Broker: Whitley Media

WLOV-AM-FM Washington, Ga.

Price: \$500,000

Buyer: Cumulus Media LLC., Milwaukee (Richard Weening, chairman and Lew Dickey, vice chairman); owns/is buying 101 FMs and 42 AMs

Seller: P&T Broadcasting Inc., Lexington, Ga. (Dennis Peter Helmreich, principal)

Facilities: AM: 1370 khz, 1 kw; FM: 100.1 mhz, 2.4 kw, ant. 321 ft.

Formats: AM: news/talk; FM: pure gold

Broker: McCoy Broadcast Brokerage

WFSR(AM)-WTUK(FM) Harlan, Ky.

Price: \$400,000

Buyer: Mark L. Ford, Harlan

Seller: Donald G. Parsons, Harlan; no other broadcast interests

Facilities: AM: 970 khz, 5 kw day, 94 w night; FM: 105.1 mhz, 270 w, ant. 1,037 ft.

Formats: AM: country, religion, news, talk; FM: AC, news, talk

RADIO: FM

WCPV(FM) Essex, N.Y. and WXPS(FM) Vergennes, Vt.

Price: \$5.25 million

Buyer: CapStar Broadcasting Partners LP; Austin, Tex. (Thomas O. Hicks, owner); owns/is buying 243 FMs and 101 AMs

Seller: Lake Champlain Radio Corp.

SLONE BROADCASTING

has acquired

KTUC-AM/KSJM-FM

Tucson, Arizona

from

MALONEY BROADCASTING

for

\$6,500,000

The undersigned acted as exclusive broker in this transaction and assisted in the negotiations.



Kalil & Co., Inc.

3444 North Country Club Tucson, Arizona 85716 (520) 795-1050

and Watertown Radio Assoc. LP, Claremont, N.H. (Jeffrey D. Shapiro, principal); principals have interests in nine FMs and four AMs
Facilities: WCPV: 101.3 mhz, 1 kw, ant. 797 ft.; wxps: 96.7 mhz, 3.4 kw, ant. 430 ft.

Formats: WCPV: classic rock; wxps: dark

WZEW(FM) Fairhope, Ala.

Price: \$1.425 million

Buyer: Baldwin Broadcasting Co., Washington (Barry D. Wood, president/owner); owns WAVH(FM) Daphne, Ala.

Seller: American General Media Corp., Towson, Md. (Anthony S. Brandon, 67% owner); in various forms, Brandons own/are buying nine FMs and seven AMs

Facilities: 92.1 mhz, 13.5 kw, ant. 449 ft.

Format: Adult AOR

WSEA(FM) Atlantic Beach, S.C.

Price: \$1.3 million

Buyer: Cumulus Media LLC., Milwaukee (Richard Weening, chairman and Lew Dickey, vice chairman); owns/is buying 101 FMs and 42 AMs

Seller: Blue Dolphin Communications Inc., Florence, S.C. (James C. Fort and Edward F. Seeger, principals); owns WMXF(FM) Old Fort and WHCC (AM)-WQNS-FM Waynesville, N.C.

Facilities: 100.3 mhz, 2.75 kw, ant. 145 m

Format: Dark

Broker: American Media Services LLC

KMOO(FM) Mineola, Tex.

Price: \$600,000 for stock

Buyer: Jason and Ingrid Hightower, College Station, Tex.; no other broadcast interests

Seller: Sam James Curry and Joyce Curry, Mineola, Tex.; no other broadcast interests

Facilities: 96.7 mhz, 3 kw, ant. 300 ft.

Format: C&W

WCMG(FM) Latta, S.C.

Price: \$525,000

Buyer: Cumulus Media LLC., Milwaukee (Richard Weening, chairman and Lew Dickey, vice chairman); owns/is buying 101 FMs and 42 AMs

Seller: Seaside Broadcasting Inc., Sneads Ferry, N.C. Roger Ingam, president); no other broadcast interests

Facilities: 94.3 mhz, 10.5 kw, ant. 153 m.

Format: Dark

Broker: Gordon Rice Associates

WYBR-FM Big Rapids, Mich.

Price: \$450,000

Buyer: Mentor Partners Inc., Grand Rapids, Mich. (Thomas R. Dilley, president); no other broadcast interests

Seller: KMF Communications Inc., Greenville, Mich. (Jeffrey T. and Theodore W. Kortess, principals); Kortesses own WPLB-AM-FM Greenville and Lakeview, both Mich.

Facilities: 102.3 mhz, 10.5 kw, ant. 436 ft.

Format: Hot AC

WHRZ(FM) Providence, Ky.

Price: \$425,000

Buyer: Commonwealth Broadcasting Corp., Glasgow, Ky. (Brereton C. Jones, chairman); owns/is buying five AMs and eight FMs all in Ky.

Seller: Tradewater Broadcasting Co. Inc., Madisonville, Ky. (B. Douglas Hamby, principal); no other broadcast interests

Facilities: 97.7 mhz, 6 kw, ant. 328 ft.

Format: Country

Broker: Henson Media Inc.

KOOU-FM Hardy, Ark.

Price: \$212,500

Buyer: TIGRE of Sharp County Ltd., Hardy (Greg Meador and Tim Martin, principal); no other broadcast interests

Seller: KOOL Radio Inc., Hardy (John Shields, president); no other broadcast interests

Facilities: 104.7 mhz, 6 kw, ant. 302 ft.

Format: Oldies

Broker: MGMT Services Inc.

WVGN(FM) Charlotte Amalie, V.I.

Price: \$32,500

Buyer: GARK Inc., St. Thomas, V.I. (Randolph H. Knight and Gordon Ackley, owners); Knight will boost his ownership from 16% through Knight V.I. Radio Group to 50% through GARK Inc.; he maintains 16% interest in the Knight V.I. Radio Corp.'s stations; Ackley owns wivi(FM) Charlotte Amalie, V.I., through Rox Radio Enterprises Inc.

Seller: Knight V.I. Radio Corp., St. Thomas, V.I. (Scott Knight, president); owns wwks(FM) Cruz Bay and wvwi (AM) Charlotte Amalie, V.I.

Facilities: 105.3 mhz, 10 kw, ant. 1,679 ft.

Format: Mass appeal

20% of KEUG(FM) Cottage Grove, Ore.

Price: \$30,000 (forgiveness of debt)

Buyer: Bernard Foster, Milwaukee, Ore.; owns 80% of KAVJ(FM) Sutherland, Calif.

Seller: Jerry Lewis Foster, Portland, Ore.

Facilities: 105.5 mhz, 5.2 kw, ant. 105 m

Format: Dark

RADIO: AM

KAHZ(AM) Dallas; KCNW(AM) Kansas City; KIDR(AM) Phoenix; KKYD(AM) Denver; KPLS(AM) Los Angeles; WAUR(AM) Chicago; WJDM(AM) New York; WPWA(AM) Philadelphia, WWTC(AM) Minneapolis and WZER(AM) Milwaukee
Price: \$57 million

Buyer: Catholic Radio Network LLC, (John Lynch, president); no other broadcast interests

Seller: Children's Broadcasting Corp., Minneapolis (Christopher T. Dahl, president/9.4% owner); is planning to sell three other stations

Facilities: KAHZ: 1360 khz, 5 kw day, 1 kw night; KCNW: 1380 khz, 2.5 kw day, 29 w night; KIDR: 740 khz, 1 kw day, 292 w night; KKYD: 1340 khz, 1 kw; KPLS: 830 khz, 50 kw; WAUR: 930 khz, 2.5 kw day, 2.2 kw night; WJDM: 1530 khz, 1 kw; WPWA: 1590 khz, 3.2 kw day, 1 kw night; WWTC: 1280 khz, 5 kw; WZER: 540 khz, 400 w

Formats: All: children's

Broker: Star Media Group Inc. and Media Services Group

WVNF(AM) Alpharetta, Ga.

Price: \$275,000

Buyer: Starter Enterprises Inc., Atlanta (Bruce Maduri, president); owns

Continues on page 66

Costa-Eagle Radio Ventures, LP

has acquired

WCCM-AM

Boston (Lawrence), MA

from

Gowdy Family, LP

We are pleased to have initiated this transaction and assisted in the negotiations.


Satterfield & Perry, Inc.
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1

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3

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DIY isn't just another television network. It's a brand new concept that takes viewers closer to complete interactivity by providing powerful tools and information to



help them take on and complete almost any lifestyle enhancement project. Someday, maybe lots of networks will be like DIY. Today, there's only one.

Breaking the ties

Cox Radio accused of anticompetitive practices in Orlando

Radio

By Sara Brown

Gross Communications Corp. has asked the FCC to block the \$14.5 million sale of WTLN-FM Apopka, Fla./Orlando to Cox by Alton Rainbow Corp., charging Cox with anticompetitive sales procedures at three of its six area stations.

In a petition filed last week with both the FCC and the Justice Department, Gross alleges that Cox and its sales staff have been requiring purchase of advertising time on WCFB(FM) Daytona Beach or WDBQ(AM) Orlando or both as a prerequisite to buying time on WWKA(FM) Orlando. This practice, known as tying, is a violation of antitrust law, according to Gross. ("Changing Hands," March 2).

The allegations are "not accurate, either factually or legally," according to Robert Neil, president of Cox Radio.

Neil suggests that the filing may be related to the fact that Cox won the bidding for WTLN-FM over Gross's offer.

A source familiar with sales procedures for the Cox Orlando cluster agrees with Neil, saying that the group tries to package more than one station for advertisers where appropriate but never refused to sell airtime on a single station because the buyer did not buy a package.

The document filed with the federal agencies cites several individual advertisers as witnesses to the alleged tying. Although the petition does not include affidavits, petitioner's attorney Vince Pepper says: "We're comfortable that these people will support everything in this document."

The documentation of conversations between Gross Communications Sales Manager Jim Gross and advertisers includes his records of comments that imply or state that Cox engaged in illegal tying. However, in some of the memos used as supporting evidence,

Gross notes that Cox, in some cases, did sell airtime on the individual station.

Nevertheless, "our concern is with proven instances of tying and the abuse of pricing power," says John Gross, COO of Gross Communications. "Our position is that our interests are best served when we can fairly compete. ... It's a matter of principle."

Beyond the immediate issue of tying, says Pepper, lies the question of whether the booming consolidation of the radio industry needs to be regulated—and if so, how. "Consolidation can be abused by how you use that consolidation," the attorney says. "I don't think that's what Congress contemplated" when it passed the Telecommunications Act of 1996. ■

SportsFan picks up Preakness, WKNR

By John Merli, B&C correspondent

SportsFan Radio, the nation's largest sports talk network, has acquired the exclusive rights to broadcast and syndicate national radio coverage of the 1998 Preakness horse race classic in Maryland. SportsFan's coverage will begin at 5 p.m. on race day, May 16. The live feed from Pimlico will follow SportsFan's coverage of the Kentucky Derby on April 30–May 2. For that event the network plans more than 20 hours of programming from Churchill Downs.

SportsFan says that its one-hour feed from Pimlico will feature in-depth pre- and postrace coverage, as well as the radio-exclusive call of the race. Aside from horse racing, the network this year will originate live coverage of the NFL draft from New York, Major League Baseball's All-Star Game in Denver, the 1998 World Series, the U.S. Open tennis championship, some NCAA football bowl games, Super Bowl XXXIII in Miami and the NCAA final four in Tampa, Fla.

In addition, SportsFan has just picked up Cleveland's 50,000 w WKNR(AM) as the newest of 350 affiliates. Other recent signings have included stations in Dallas, Los Angeles, Pittsburgh, Boston and Phoenix. ■

SEC files suit against Wenger

The Securities and Exchange Commission has filed suit against a Bethesda, Md.-based radio talk show host for securities violations. The SEC alleges that 52-year-old Jerome Wenger promoted the stock of Transco Research Corp. on his program in exchange for \$75,000 in stock and cash and without disclosing his payment on the show. In connection with the charge, the SEC indicted Wenger and 7 others—including unlicensed stockbrokers—for an alleged scheme in which investors may have lost as much as \$1 million.

Wenger's show, *The Next Super Stock*, airs on business and talk radio stations in nine U.S. cities on a paid basis. According to Glenn Frye, program director of WMET(AM) Gaithersburg, Md./Washington, where the show airs twice every weekday, "Wenger has a very strong listenership."

Wenger has been accused of securities violations by the SEC before. Last June, he and several others were charged with securities fraud related to the sale of PanWorld Minerals International Inc. stocks. Wenger could not be reached for comment.

—Sara Brown

Bayliss Foundation to increase scholarships

The John Bayliss Broadcast Foundation plans to award up to 20 scholarships this year to undergraduate and graduate students pursuing careers in radio. The scholarships this year will be doubled, to \$5,000 each. Students chosen to receive Bayliss scholarships are judged on their high school record, their extracurricular radio activities and their "passion" for a career in radio.

The scholarship program, named after longtime radio executive John Bayliss, is partly funded by the foundation's annual Bayliss Media Roast, which will be held Oct. 27 in New York. Since 1985, more than 160 students have received Bayliss scholarships. Prospective applicants should call the foundation no later than April 29 for entry forms. Contact Bayliss Foundation Executive Director Kit Hunter Frank at (408) 624-1536.

—John Merli

Here comes the telco

US West takes wraps off twisted-pair digital cable plans in Phoenix

By John M. Higgins

Are the telcos for real this time? That was the big question emerging from US West Inc.'s unveiling of TeleChoice, a plan to offer digital cable and high-speed Internet access in Phoenix over existing home phone lines using digital subscriber line (DSL) technology (BROADCASTING & CABLE, April 20).

The technology is touted as allowing the telephone company to offer 80 channels of video, 40 more of digital audio and high-capacity data service over thin twisted-pair copper wiring in every home.

The TeleChoice venture will put US West head to head with Cox Communications, the dominant cable operator in the market and one of the few MSOs that hasn't abandoned plans from a few years ago to go into the residential and business telephone game.

The telephone industry, going down the video path before, blundered into some embarrassing failures. So while the threat of competition at one point terrified both cable operators and investors, this latest round is being regarded with greater skepticism.

The day the news broke that one of Cox's highest-growth systems—and one that accounts for 10% of its subscriber base—would be under siege (April 20), the MSO's stock actually traded up nearly a point, to 44 3/4.

"Nobody believes it," says Sanford C. Bernstein & Co. media analyst Tom Wolzien. "People have heard this for so long. I think it could be real, but we won't know for sure for a year."

But US West officials insist that the Phoenix project is more than just a defensive maneuver against Cox's push into telephone services. "Technology advances are the real key,"

says Bill Stack, the telco's general manager for Arizona. "There have been some real breakthroughs on the electronics on both ends," in the telephone switch and in the home.

The plan is ambitious. Beginning in May, TeleChoice will be available in Gilbert, a small Phoenix suburb. By

"Nobody believes it. People have heard this for so long. I think it could be real, but we won't know for sure for a year."

***Sanford C. Bernstein & Co.
media analyst Tom Wolzien***

the end of the year, US West promises to have the service available to 400,000 homes—about 40% of the market.

The key to the service is digital subscriber line technology that the telcos have been working on for years.

The first flavor was ADSL—asymmetric DSL, about which Bell Atlantic began bragging in 1992 that it would flatten cable operators by pumping video over copper phone lines. But that proved to be prohibitively expensive, with giant, expensive converters required in the home and complicated equipment needed at the telephone central office. In recent months, telcos had backed off ADSL for video, talking about using it only

for high-speed Internet access plus some computer video applications.

US West says it is using VDSL—very-high-speed DSL. Unlike ADSL, VDSL is good only for very short runs of copper—just 1,000 to 1,500 feet—before degrading. So it requires optical fiber deep into the system down to nodes serving 200-500 homes each. That's why TeleChoice will be available to less than half of the Phoenix market, primarily in newer subdivisions where phone trunks were laid more recently.

US West tried video entry by taking on Cox in Omaha two years ago, then halting expansion of the venture. But that was a total overbuild, where the company had to lay new lines. Ameritech is aggressively pursuing a similar approach in Illinois, Michigan and Ohio against several operators. But if successful, the economics of a telephone video system are much more appealing.

"When I heard this was coming off the workbench, I was stunned," Stack says. "We've heard it for years; well now it's here."

Greg Holmes, Cox's general manager for Arizona, minimized US West's move, noting that the technology is "unproven" in scale. He also doubts that the telco will meet its aggressive rollout schedule. However, "we are taking this very seriously," Holmes says. Indeed, days before US West's formal declaration of war, Cox gave subscribers a break on games for the Phoenix Sun NBA team.

After selling the games on a pay-per-view basis, Cox is now giving them away on basic. That's largely in response to US West's deal to snag the Sun's TV rights away beginning in 2003. "From our perspective, it was just the right thing to do," Holmes says. ■

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Launching May 11, 1998

NCTA opposes digital must carry

Anstrom labels "ridiculous" the argument that mandated carriage on cable is key to transition to digital TV

By Paige Albiniak

Cable is committed to giving its customers digital television, but it is firmly against any digital must-carry regulations, National Cable Television President Decker Anstrom said last week.

"The idea that must carry is central to the transition to digital television is simply ridiculous," he says.

Broadcasters say that there is no difference between digital and analog must carry. "Must carry is the law of the land in the analog TV world. We think it also applies in the digital world," says Dennis Wharton, NAB spokesman.

"Digital must carry is absolutely essential in order for Americans to receive the highest-quality television the world has ever seen," Wharton says. "If cable has not been preparing for the transition to digital television, what have the operators been doing with the outrageous rate increases they have been foisting upon the American public for the past 10 years?"

Anstrom wants cable operators and broadcasters to have the flexibility to negotiate carriage of digital channels without government interference. He says that cable operators and broadcasters have been holding such talks for the past several months.

Anstrom says that imposing digital must-carry rules on cable will hurt cable subscribers, because limited capacity will cause cable operators to drop cable networks in order to carry broadcasters' digital channels. In Washington, for example, TCI-owned system District Cablevision would have to drop four cable networks in order to pick up one full digital channel for each of the four major broadcast networks.

In the early phases of the transition, Anstrom says, only those wealthy enough to buy a \$7,000-\$10,000 digital television will be able to receive high-definition signals.

"A few hundred rich people [would] get a few hours a week of as-yet unknown HDTV programming—and everyone [would lose] four cable networks," Anstrom says. "We encourage the FCC and broadcasters to explain

that to our customers if must carry is imposed for digital TV."

Although the cable industry argues that it should not be burdened with digital must carry as cable develops its digital technology, NCTA also says that direct broadcast satellite companies should have to face must-carry regulations if that industry wants to provide local broadcast signals in local markets.

Critics say that position is inconsistent, but Anstrom says the must-carry situation is different for DBS.

"We are not asking to repeal analog must carry," Anstrom said, responding



"The idea that must carry is central to the transition to digital television is simply ridiculous."

—Decker Anstrom

to a question about whether NCTA's positions on DBS and digital must carry were inconsistent. "With the launch this spring of EchoStar 3 and 4, [EchoStar CEO] Charlie Ergen has all the capacity he needs to provide local signals."

Providing all broadcasters' local signals in all the local markets that EchoStar serves would allow it to offer service in only five or six markets.

Ergen maintains. Ergen claims that EchoStar needs to serve at least 20 markets in order to make putting local broadcast signals in local markets economically feasible. ■

FX, Food fill their plates

FX unveils first original; Food plans 1,200 hours of new fare

By Donna Petrozzello

FX announced its first forays into original programming last week, while Food Network boasted of plans to create 1,600 half-hours of new shows by year's end.

For its premiere original show, FX



Bobcat Goldthwait joins FX's comedy lineup in June.

Networks is relying heavily on comedy. In prime time this summer, FX debuts *The Penn & Teller Show*, a 60-minute variety program, and *Bobcat's Big Ass Show*, a half-hour series star-

ring comedian Bob "Bobcat" Goldthwait. *Bobcat's Big Ass Show* debuts June 1 at 10:30 p.m. ET. *The Penn & Teller Show* is expected to debut later this summer. FX has ordered 65 episodes of Goldthwait's show and 16 episodes of *Penn & Teller*.

FX Networks Executive Vice President Mark Sonnenberg says: "We focused on comedy because that hit the target audience we're looking for, namely adults 18-49, which is skewed toward men. These original series complement the programming already on our network, like *X-Files*, *NYPD Blue*, *In Living Color* and *Major League Baseball*.

"It is a tremendous alternative to what other networks are offering," Sonnenberg says. "There are other news magazines, style shows, dramas and newscasts, so comedy made sense."

FX also has greenlighted the production budget for more than a dozen original pilots from outside sources, says Bob Boden, FX vice president of development and production.

Those pilots include *The Groundlings Insta-Show*, an improv comedy pro-

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gram; *Fast Food Films*, an interstitial movie-review segment; *Inside Jokes*, in which comics share humor about their private lives; *Rude Awakening*, an audience participation show and offbeat popularity contest, and *Filthy Liars*, an offbeat stand-up comedy series. FX also is planning to produce a slate of original made-for-TV movies, specials and animated series that may premiere beginning in early 1999, Boden says.

Full plate at Food Network

Meanwhile, Food Network plans to produce 1,200 half-hours of original programming through fourth quarter 1998 in addition to the 400 half-hours of original fare that the network has already cooked up so far this year. Food Network President Erica Gruen announced the network's programming plans at an upfront presentation in New York last week.

Starting this fall, Food introduces *Hot off the Grill with Bobby Flay*, starring the Southwestern-style chef who also hosts Food's *Grillin' and Chillin'* series, and *East Meets West with Ming Tsai*, featuring Asian-style cooking from Ming Tsai of Boston.

Making History

The History Channel will add two new original series, a slate of specials and a 15-hour original miniseries to its prime time lineup for 1998-99, giving the network 75% original programming in prime time, says Dan Davids, History Channel executive vice president and general manager. The new offerings mark an 88% increase in original prime time shows over last season.

Slated to debut in the 1998-99 season are *Sworn to Secrecy*, which examines military and political covert intelligence operations, and *Time Machine*, a weekly documentary about topics ranging from gambling to the history of Niagara Falls. Joining the channel this fall: documentary series *20th Century with Mike Wallace*, and *Tales of the Gun*, about the history of guns.

In spring 1999, History will debut *The Century: America's Time*, a miniseries anchored by Peter Jennings and chronicling events of the 20th century. The project is a co-production with ABC News. —Donna Petrozzello

Food also has greenlighted the development of pilots for an original cooking-oriented game show, a dessert-oriented cooking show and a magazine-style show focusing on American cuisine.

With a healthy cache of programming in place, Gruen says Food will start to group its shows by category and time slot to help "educate the viewer on

the variety of programming the network has to offer."

Later this year Food will start using the brand "Food Network Classics" to describe shows that are largely educational and instructional and appear mainly in the daytime. "Food Network Lite" will describe entertainment-oriented shows, such as *Emeril Live* and *Ready, Set, Cook*. ■

E! launching analog Style

Says it will offer strong carriage incentives for new fashion channel

By Donna Petrozzello

Although it is somewhat out of fashion in a time of limited channel space, E! Entertainment Television plans to offer its new spin-off network, Style, for analog carriage when it launches in September.

"Any launch is difficult today because there is so little analog distribution left, but we'll offer a rich deal in a category that's proven," says E! President Lee Masters.

E! will offer MSOs "a range of incentives for analog carriage," including launch fees, free carriage time and/or reduced carriage fees, Masters says. E! will also "price the channel so that if operators want to take it as a digital service, they can," he adds.

Masters says he expects that E! can launch the new network "for less than" \$70 million, excluding carriage incentives. Even with incentives attached,



Masters thinks Style can take flight "for something south of \$100 million."

E! officials say that they tacked a blueprint for Style on the drawing board almost two years ago.

Dale Hopkins, E! senior vice president of marketing, says that the network was encouraged by ratings for its fashion-oriented shows. Its coverage of celebrity fashions at awards ceremonies and shows about models and designers typically outperform their dayparts. This year, ratings for E!'s pre-Academy Award fashion show were up 50% over last year, Hopkins says.

E! executives decided that a spin-off net could succeed if it concentrated on

fashion, apparel and celebrity profiles and also included programming about home decorating, personal style and style trends in architecture, art and photography.

E! is targeting 30-35 million subs for Style within seven years of launch, says Debra Lieberman Green, E! senior vice president of affiliate relations. She adds that E! decided "not to go real niche-oriented with Style but [to do] something with broad-based appeal to help us gain analog carriage."

Style will include all of that, says Hopkins, in a mix of original and acquired programming, the majority of which will be first-run on the new network. And rather than profiling designer after designer, or one celebrity after another, there will be a strong how-to element in Style's shows, including how to create a personal style in dress and home furnishing.

"If we simply profiled apparel designers, the channel wouldn't be relevant to our audience," says Masters. "Style will have an attitude that is accessible, not exclusionary." ■

HBO, Encore score Direct attacks

Both claim top billing in DirecTV homes

By Price Colman

The competition for top ranking among movie services has sparked a nasty brawl between Encore Media Group and HBO, with each claiming the title in the DirecTV universe.

But while the two movie programmers are trading punches, Nielsen Media Research—like a hapless referee in a ring brawl—is taking some shots as well.

"To a great extent we are in the middle and we really shouldn't be," says Paul Lindstrom, vice president of Nielsen Homevideo Index. "We stand behind our data in terms of what it is and says. What it means is in the eye of the beholder."

The brouhaha stems from the Nielsen Syndicated Satellite Survey of 3,695 DirecTV homes conducted between Oct. 11 and Nov. 7 last year. The question was simple enough: What

were you watching when the phone rang? The responses seem straightforward: HBO's 7-channel offering received a 3.4 rating; Encore's 6-channel offering a 2.6; Starz's 4-channel offering a 2.4; Cinemax's 2-channel offering a 1.8; Showtime's 4-channel offering a 1.1 and The Movie Channel's 2-channel offering a .2.

When Nielsen issued its report in January, research staffers at Encore Media Group (EMG) began doing their own calculations. Their purpose: not only to show how Starz! and Encore's multichannel offerings would fare when combined but also how EMG's services would fare compared with other services only in those DirecTV homes that take EMG services.

EMG's analysis showed Starz! multichannel and Encore multichannel with a combined 12.5 rating for DirecTV homes taking EMG services and 5.0 for all DirecTV homes. Starz! multichannel alone rated 6.9 and 2.4,

respectively, according to the same criteria, compared with HBO multichannel's 6.4 and 3.4, respectively.

This kind of internal analysis and presentation "is an everyday practice in cable network ratings," says John Sie, chairman of EMG.

EMG's internal analysis of the Nielsen numbers led to a March 20 press release—approved by Nielsen—with the headline "Starz! Rates #1 in Prime Time Among DirecTV Households According to Nielsen Syndicated Satellite Survey." But when EMG translated the Nielsen data and its interpretation of it into a three-page ad spread—also approved by Nielsen—it sparked a heated brawl.

Upset by what it considered incorrect comparisons and erroneous assumptions, HBO fired off a sizzling e-mail missive to Paul Lindstrom and Michael Goodman of Nielsen, seeking a rebuke for EMG.

HBO also commissioned its own



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*9:30 a.m., 10 a.m., 4 p.m., 4:15 p.m., **4:30 p.m., 4:45 p.m., ***3:30 p.m., ****11 a.m., 11:45 a.m., 4:15-5 p.m., 4:15 to 4:45 p.m.

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study, based on a November 1997 metered survey, showing that it holds the top spot by a healthy margin among the roughly 4.7 million total homes taking the four leading movie services—HBO, Starz!, Cinemax and Showtime. For the record, that study shows HBO with an average 5.5 rating in prime time, 3.6 for Cinemax, 2.5 for Starz! and 1.9 for Showtime. Total dayparts: HBO, 3.4; Cinemax, 2.3; Starz!, 1.3, and Showtime, 1.0.

"We'll let readers draw their own conclusions about Encore's interesting ads," an HBO spokesperson says. "The bottom line is that on a total U.S. basis, HBO ranks first and Cinemax second across all major dayparts among pay services reported from Nielsen's metered survey. This is an unadjusted, unqualified fact."

Spurred by HBO's e-mail, Nielsen did indeed write EMG, scolding it about three issues: Incorrectly comparing the Starz! multichannel offering to other single premium services; an "invalid" calculation to produce a combined Starz!/Encore rating, and not clearly dis-

tinguishing between EMG-generated data and Nielsen data in the ad. EMG, in response, shot back what Sie calls a "blistering letter": he says Nielsen has essentially retracted its first letter. At the same time, Lindstrom says, "EMG has been amenable" to changing the ads to reflect a clear distinction between Nielsen data and EMG's analysis.

The upshot? That remains unclear.

But don't be surprised if HBO buys ads that seek to counter EMG's thrust. As for Nielsen, it's taking a look at what it can do to head off similar disputes in the future.

"It happens all the time," says Lindstrom somewhat ruefully. "It has led to a situation where we need to review" Nielsen's procedures for handling such scenarios. ■

Internet service firms make high-speed connection

By Price Colman

A merger of HSA.net and CATV.net has created High Speed Access Corp., the newest player in the increasingly active turnkey cable Internet service sector.

Accompanying the announcement of the merger, High Speed Access (HSA)

said that Marcus Cable has selected it to provide high-speed Internet access to some 60,000 customers in Marcus's Eau Claire and Rice Lake, Wis., systems.

HSA will focus on cable markets of 20,000 to 100,000 customers, says president Ron Pitcock. "We felt a big void in tier-two cities on down," he says.

The merger puts HSA in the thick of competition for markets not served by either @Home Network or the Road Runner/MediaOne Express combination. It will go head to head with competitors Online System Services and Convergence.com, both of which are targeting similar markets.

While many larger cable MSOs are affiliated with either @Home or Road Runner/MediaOne Express, many mid-size or smaller operators are turning to third-party providers to handle delivery of high-speed Internet access via cable modems. For all cable operators, there's considerable urgency to offer Internet connections as telephone companies and others ramp up their efforts on that front.

Both HSA.net and CATV.net are barely a year old. Last year Pitcock, a former Antec executive, founded HSA.net; Kent Oyler and David Gibbs founded CATV.net.

The merger combines HSA.net's 2,500 or customers in St. Mary's County, Md., with CATV.net's several hundred customers in Maysville, Ky. Oyler, CEO/CFO, says HSA is well-funded—about \$500 million banked and commitments for an undisclosed amount of additional funding. Broadband Solutions LLC of Louisville, Ky., owns a majority interest in HSA. Other investors include Chrysalis Ventures of Louisville, River City Capital of

25 PEOPLE'S CHOICE Top Cable Shows

Following are the top 25 basic cable programs for the week of April 13-19, ranked by cable 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	5.7	2.9	2,793	8.8
2	WWF War Zone	USA	Mon	10:00p	60	4.9	3.7	3,627	8.0
3	Thunder	TBS	Thu	9:05p	75	4.6	3.5	3,445	7.2
4	WCW Monday Nitro	TNT	Mon	8:00p	60	4.4	3.3	3,250	7.5
4	WCW Monday Nitro	TNT	Mon	10:00p	60	4.4	3.3	3,213	7.0
6	WWF Monday Night Raw	USA	Mon	8:57p	63	4.3	3.2	3,136	6.4
7	WCW Monday Nitro	TNT	Mon	9:00p	60	4.2	3.1	3,079	6.4
8	Thunder	TBS	Thu	8:06p	59	3.7	2.8	2,712	6.2
8	Rugrats	NICK	Thu	7:30p	30	3.7	2.7	2,658	6.6
10	Rugrats	NICK	Tue	7:30p	30	3.6	2.7	2,604	6.4
11	All That	NICK	Tue	8:00p	30	3.4	2.5	2,477	5.7
12	Movie: 'Indiana Jones/Last Crusade'	USA	Fri	9:00p	158	3.3	2.5	2,439	6.0
12	Rugrats	NICK	Wed	7:30p	30	3.3	2.4	2,358	5.9
14	Rugrats	NICK	Mon	7:30p	30	3.2	2.4	2,356	5.7
15	NFL Draft	ESPN	Sat	12:00n	420	3.1	2.3	2,294	9.2
15	Rugrats	NICK	Sun	10:00a	30	3.1	2.3	2,265	9.6
15	Rugrats	NICK	Sat	8:00p	30	3.1	2.3	2,262	6.3
15	Movie: 'Indiana Jones/Last Crusade'	USA	Sun	5:23p	157	3.1	2.3	2,246	5.9
15	Hey Arnold	NICK	Sun	11:00a	30	3.1	2.3	2,238	8.9
20	NBA: Chicago Bulls vs. Detroit Pistons	TBS	Wed	7:57p	150	3.0	2.2	2,198	4.9
20	Walker, Texas Ranger	USA	Mon	8:00p	57	3.0	2.2	2,194	4.8
20	Movie: 'Dumb and Dumber'	TNT	Sun	5:32p	150	3.0	2.2	2,192	5.9
20	Angry Beavers	NICK	Sun	10:30a	30	3.0	2.2	2,162	8.9
20	Rugrats	NICK	Fri	7:30p	30	3.0	2.2	2,154	6.0
25	Rugrats	NICK	Sat	10:00a	30	2.9	2.2	2,130	10.0
25	Doug	NICK	Thu	7:00p	30	2.9	2.1	2,093	5.6

Sources: Nielsen Media Research, Turner Research

Cincinnati, Windcrest Partners of New York and Bailey Capital Corp. of Palm Beach, Fla.

HSA executives stress that they

don't intend to compete with @Home and Road Runner. Gibbs, executive vice president for new business development, says that HSA has an agree-

ment with Road Runner to offer its content via HSA. Pitcock says HSA also is eager to talk with @Home about similar arrangements. ■

S-A, SeaChange do VOD

By Glen Dickson

Cable set-top and headend equipment supplier Scientific-Atlanta and video server provider SeaChange International have agreed to develop a complete server-to-set-top solution for digital video on demand (VOD) over cable systems.

SeaChange will supply its MPEG-2 servers and control management software, which will interface with Scientific-Atlanta's digital network control system to allow cable operators to pump out VOD movies to S-A's Explorer 2000 digital set-tops.

To complete the S-A/SeaChange system, cable operators need to download a software application to the digital set-tops (which will function as clients in this client-server architecture) that will allow subscribers to order a VOD movie and then watch it as they would on a VCR.

"The movie starts streaming with an individual IP address and is continuously streamed to the set-top," says Allen Ecker, S-A's president of subscriber systems. "Then the customer can pause, fast-forward it or rewind it."

While no MSOs have signed on for the VOD service yet, the two companies say that they will begin beta-testing the system this year.

Cable operators have experimented with VOD before, as Time Warner Cable did with its now-defunct Full Service Network in Orlando, Fla. The cost per individual video stream—about \$2,000—made the technology too expensive. S-A and SeaChange say that their system, which can be implemented on the real-time two-way HFC networks that MSOs like Time Warner, Comcast, MediaOne and Cox are deploying, costs \$500-\$1000 per video stream.

"The issue with VOD has been that the cost for a digital stream of movies has been pretty high between the servers and the headend equipment," says Ecker. "We've come up with an architecture that uses the server playing directly to the modulator. The cost of server storage has

come down, and the cost of modulators has come down ... so now you're talking about headend equipment in hundreds of dollars rather than thousands of dollars per digital stream."

The basic SeaChange VOD server configuration, which will use MPEG-2 compression and SeaChange's Media-Cluster redundant storage technology, will be able to support an aggregate bandwidth of 300 Mb/s—100 movie streams encoded at 3 Mb/s. Each server can store 10 to 60 movie titles, depending on what kind of disk drives are used.

"So one small chassis can support 1000 subscribers, assuming that only 10% will be using the service at any time, which is consistent with video-on-demand trials around the world," says Yvette Gordon, director of inter-

active technologies for SeaChange and a former engineer with Time Warner's Full Service Network.

While 100 streams would cost \$100,000, at a 10% peak usage rate the cost is only \$100 per subscriber, Gordon says. That is relatively cheap compared with the \$400 that MSOs already are spending per set-top. And by using 256 QAM modulation (which all the Explorer 2000 boxes will support), a cable operator could fit at least 10 high-quality VOD streams within one 6 mhz channel.

"The business model is certainly feasible if the price is right for the server stuff," says Jim Chiddix, Time Warner Cable's senior vice president/chief technical officer. "We know quite a bit about the revenue potential for VOD from Orlando, and it's very interesting indeed. We're about to deploy digital set-tops from S-A and Pioneer that are fully capable on the client side of enabling VOD. The only missing piece is the server hardware and software." ■

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Technology

April 27, 1998

SPECIAL REPORT: DIGITAL SET-TOP BOXES



Scientific-Atlanta is making advanced digital set-top boxes for the cable industry's research arm, Cable Television Labs.



General Instrument will deliver up to 15 million set-top boxes to TCI and a group of cable operators.

All set for advanced set-tops?

The new digital cable boxes are here; the question is: what do viewers want from them?

By Jon Healey, B&C correspondent

The cable industry soon will start deploying advanced digital set-top boxes that have enough computing horsepower to deliver practically any information or entertainment that can travel over a wire.

You want 500 channels? No problem. Video e-mail? Sure. Order a tape of the program you just watched, play a game with your nephew in Dubuque, call a friend while you surf the Internet, file your taxes electronically? Step right up.

The real question isn't what the new set-tops make possible—it's what people might want to do with that power. And the answer to that question, cable executives and industry observers suggest, is that people want something that looks and feels like TV.

"The thing that they want more than anything," says Ken Morse of PowerTV, a Silicon Valley company that develops software for advanced set-top boxes, "is just video. That's the cornerstone of why set-tops exist, and it will always be the case. ... If we think we're going to change people's viewing habits

overnight, we're sadly mistaken."

"Everybody's got to be patient here," says Steve Effros, president of the Cable Telecommunications Association. "These are extremely expensive, complicated infrastructures to build. There are all sorts of battles over standards and what qualities consumers want and how they should be able to buy them."

Most operators are expected to proceed slowly into the digital future as they try to puzzle out just what their customers want. "We're not of the ilk [to say]: 'Build it and they will come,'" says Jim O'Brien, president of operations for Jones Intercable Inc. "We probably don't know what we don't know at this point, candidly, in terms of where this will go," O'Brien adds. "I think clearly we need to be cautious, because you don't want to make a lot of wrong bets."

The strategy at Tele-Communications Inc., on the other hand, is to make a lot of interactive services available as soon as the advanced set-top box gets deployed. This approach is driven by TCI's desire to have the companies providing such services help cover the cost of the box. The question of what

consumers want bedevils programmers and operators alike. John O. "Dubby" Wynne, president of Landmark Communications, the owner of The Weather Channel, says: "The truth is, we're all struggling, trying to figure that out. We're all experimenting."

"The way to find out is develop an attractive product and bring it to market," says Joe Cece, a senior vice president at Cablevision Systems Corp.

This time we mean it

Cable and phone company executives have been heralding a new generation of video services for the better part of the decade, but the vast majority of consumers have seen no real change on their TV screens. Interactive television was supposed to be the Next Big Thing five years ago, when Time Warner, Bell Atlantic and others built pioneering two-way networks for video on demand, electronic commerce and other advanced services. Those efforts sank under the weight of their prohibitive costs, however, prompting a backlash among investors. "What we all learned out of that is, there's a bit of dis-

tance between engineering and stock-market hype and consumer desire," says Tom Wolzien, media analyst for Sanford C. Bernstein & Co.

The fact that interactive TV fizzled in the early 1990s doesn't prove that the public rejects such services. It may just show that the time and the approach weren't right.

Adam Grosser of @Home, a cable-backed provider of high-speed Internet access services, says that the earlier efforts relied on proprietary technology, so programs and services had to be developed uniquely for each version. By contrast, the cable industry's current effort tries to take advantage of what's already being developed for the Internet.

"There are 8 billion people creating content for [the Internet]. We may selectively filter some of it, but we are going to leverage the commerce applications, the graphics, the video, the tremendous ground swell of activity," says Grosser, @Home's vice president for product development.

The surging popularity of the Internet also is making more consumers familiar with the benefits of interactivity, so the idea of blending TV and PC is less alien to the average viewer than it used to be. "It has more of a shot of working today than it did a few years ago," Wolzien says.

Cable operators don't have to rebuild their networks or buy new set-tops to provide interactive services. They don't even have to convert to digital. The industry consensus, though, is that the greatest opportunities for new services exist on two-way digital systems. While some operators are well on their way to that goal, the industry as a whole is several years away.

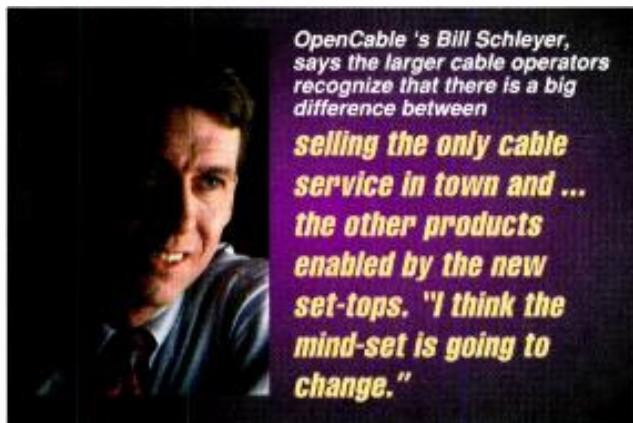
Eric Buck, a cable analyst at Donaldson Lufkin and Jenrette, estimates that only about 20% of all cable systems are capable of carrying signals in both directions, and only 5% are actually delivering two-way service. Roughly one-fourth of U.S. homes, meanwhile, are passed by digital cable systems, judging by estimates from the two leading suppliers of set-top boxes.

The pace of digital rollouts could accelerate once the industry's research arm, Cable Television Laboratories Inc., finishes the specifications for advanced digital set-tops. That work, dubbed "OpenCable," has been going

on formally since September, with the first draft expected around the time that the National Cable Television Association convenes in Atlanta on May 3-6.

The process has four main goals, says Bill Schleyer, chairman of the OpenCable initiative: to give cable operators a platform for new services; to make networks interoperable, so that they may be linked; to attract new suppliers to the industry, and to enable consumer electronics companies to manufacture set-top boxes and digital cable-ready TV sets that can work on any system.

When the final specifications are released later this year, they are expected to outline two versions of the box, one with more capabilities and a higher price tag than the other. The main elements of both versions will include:



- The ability to provide more channels of video through digital compression

- A powerful microprocessor and a fair amount of memory, comparable to a popular configuration for personal computers in 1997

- A high-speed cable modem and a way to display Internet information on a TV set

- Support for the programming language used to display World Wide Web pages and for some version of Sun Microsystems' Java, another programming language used in applications distributed over the Internet

- The capability of displaying a combination of data and television signals

- The ability to pass high-definition television broadcasts on to digital TV sets or, possibly, to decode those broadcasts for display on conventional sets.

Most of these features will be active only if the cable operator invests in some additional equipment at the headend, such as a server for electronic mail. In that sense, the advanced boxes are like network computers: They will borrow many of their functions from centralized

servers rather than having them built in.

How soon is now?

Time Warner, which has been working on advanced digital boxes since early 1996, expects to try out the first OpenCable-style boxes within the next two months, according to spokesman Mike Luftman. Those boxes are made by Scientific-Atlanta, which plans to install two-way digital networks in 27 major metropolitan areas for Time Warner and eight other operators by July, according to Allen Ecker, TW's chief technology officer and president of subscriber systems.

TCI is still deciding on the components for the advanced set-tops it commissioned last year as part of a massive box order from General Instrument Corp. A group of cable operators joined TCI in ordering up to 15 million of the boxes, to be delivered over the next several years. In the meantime, however, TCI continues to roll out a basic digital service as a way to boost its channel capacity. The company has installed close to 200,000 basic digital boxes since early 1997, with plans to reach 1 million by the end of the 1998.

Dave Fritch, senior manager for marketing and strategy at General Instrument, says that the company has shipped 1 million first-generation digital set-tops. Cable networks with G-I digital headends now pass some 25 million U.S. homes, he adds.

TCI isn't breaking any new ground with its first round of digital set-tops, however. Although the devices can deliver a variety of interactive services, TCI is using them only to pack more channels onto its systems, provide a better program guide and enable viewers to order pay per view through their remote controls.

Like TCI, Texas-based Buford Cable was an early proponent of digital technology as a way to compete with satellite services that offered far more channels. Using digital programming from TCI's Headend in the Sky, Buford has boosted its system in Heath, Tex., from fewer than 40 channels to more than 140.

What customers want, says Ben Hooks, Buford president, is nothing fancy: It's better service and more channels. "Every time I do a survey,

they want more product.”

O'Brien of Jones Intercable isn't so sure. "If we devise a digital strategy that allows us to deliver hundreds of channels, if consumers don't want it or don't want to pay for it, we're wasting our time," he says, noting that the average consumer watches only seven to 10 channels of programming regularly.

For TCI, selling the digital tier hasn't been much of a stretch—it's more channels of cable TV. Some observers question whether the cable industry will know how to sell the new services that advanced set-top boxes enable, ones that have little to do with movies, sports and other familiar forms of TV entertainment. "They're used to letting the material sell itself," says Arthur Orduna of Microware, a company that makes software for set-top boxes. "Selling new technology is an order of magnitude more difficult, and it has to be done to that same subscriber who already has a level of distrust or unease toward their cable company."

"I think the mind-set is going to change," OpenCable's Schleyer says. The larger cable operators, he adds, recognize that there is a big difference between selling the only cable service in town and offering high-speed data, interactive gaming and the other products enabled by the new set-tops.

These companies are reaching outside the industry for marketing help, Schleyer says, adding that the change is crucial to the success of new services. If they try to run the next generation of services with the same people and same marketing ideas as before, he says, "it's going nowhere."

The high-tech companies that are joining forces with the cable industry also have done a better job of testing the market than their new partners have done. When cable executives started talking to the likes of Intel, Microsoft and Sun, they were astounded by the research those companies had done, Schleyer says: "They know a lot more about what our customers wanted than we knew. It's embarrassing to admit. It was an eye-opener."

TCI, Time Warner and several other operators are cutting their marketing teeth for interactive products by offering high-speed Internet access through cable modems in a handful of communities. Although demand for the service

seems strong among computer users, the cable companies have been slow to provide it because of the lack of standards for cable modems and the labor-intensive installations. Both problems are expected to be solved by the end of this year or early 1999, when the computer industry starts producing built-in or plug-and-play modems to specifications developed by CableLabs.

The Holy Grail

One of the raps against the concept of interactive TV was that it demanded more effort than the typical couch potato cared to exert. In fact, General Instrument's Fritch says, the opposite is true of many services made possible by the advanced set-top boxes: "What a lot of these services offer is a convenience factor that's not

then, however, thanks to more powerful microprocessors, less costly data storage and better routers, according to Time Warner spokesman Luftman.

The next-generation Scientific-Atlanta set-top box that Time Warner has been testing will be able to provide video on demand once the necessary video servers and routers are installed at the headend, Luftman says. Morse predicts that such services will be turned on by the end of 1998, "not in trials, in real deployments."

Several companies have developed competing approaches to video on demand. The one that seems to have an inside track on the Scientific-Atlanta box is Intertainer Inc. of Santa Monica, Calif., whose music, video and electronic commerce service is based on Java. The initial version of the service runs on personal computers but is being adapted for set-top boxes.

"The Internet taught us that we want what we want when we want it," says Jonathan Taplin, the company's co-chairman and co-chief executive. "Everything else works on your time schedule but TV. If there's an evolution that digital can offer, that's it."

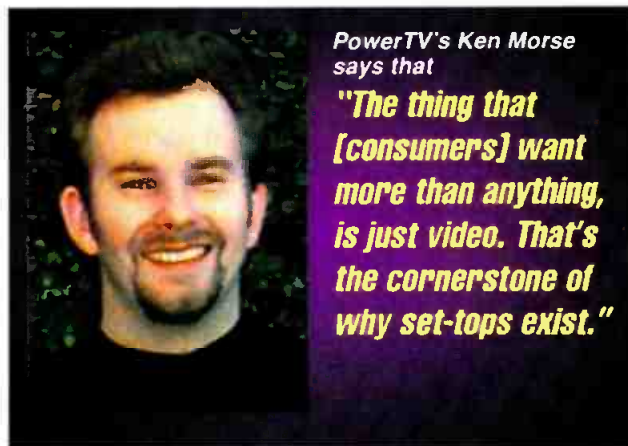
Tuning in the Internet

Before they go to the expense of offering video on demand, cable operators are likely to implement one of the more modest features of the new boxes: electronic mail.

"E-mail is going to be a big driver," says PowerTV's Morse. The popularity of e-mail over the television has been demonstrated by Microsoft's WebTV, a device that displays the Internet on TV sets. Morse says that the e-mail use on WebTV has been phenomenal, particularly in Florida, with its large population of retirees.

The advanced set-tops' built-in cable modems also could be used to surf the Web on TV, but Morse and others question whether many people would want such a function. To perform well on the congestion-clogged Internet, Websites have to minimize the amount of video and graphics on their pages, making them pale in comparison to the swirl of energy and motion found in most television programming.

Hal Krisbergh, chairman of WorldGate Communications, disputes the notion that the Web is boring on TV. A former top executive at General Instrument, Krisbergh's current company



there right now." For example, the built-in cable modems make it possible to read e-mail or call up a Web page without having to boot up a computer or dial into the Internet.

Video on demand may be the ultimate in convenience, bringing the contents of a video-rental store into the consumer's living room. True video on demand also brings the functions of a VCR to the set-top box, allowing viewers to start, stop, pause, rewind and fast-forward programs whenever they wish. It is the one advanced service that cable operators are most eager to offer, says PowerTV's Morse, in part because it is so closely related to the services they already sell.

Both Time Warner and Bell Atlantic found in their market trials that consumers craved video on demand, ordering movies more often than they used to rent them at their local Blockbuster—a far greater rate than the typical pay-per-view system produces. Video on demand was shelved, however, because the equipment was prohibitively expensive. Those costs have plummeted since



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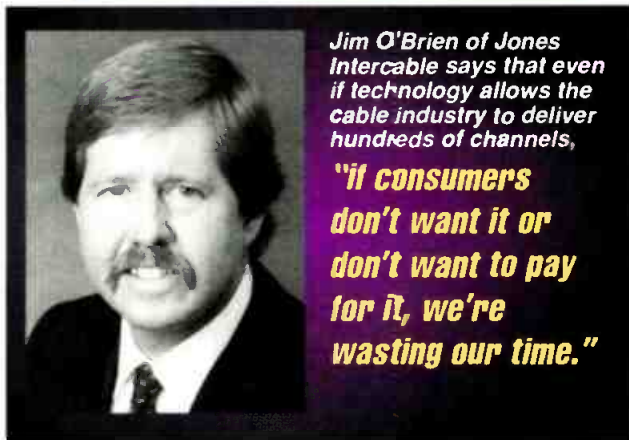


SINCE 1997

enables cable viewers to tune in Web sites related to the programs they're watching. "The idea that the TV set is a passive, couch-potato box is coming from a group of people who don't understand what a television is," Krisbergh says. A channel surfer, like someone browsing the Web on computer, interacts fully with the TV set. "When he gets in front of that TV, he wants to be entertained. ... And the Internet is very capable of being entertaining," Krisbergh says.

Still, WorldGate is moving in the same direction as Microsoft, Network Computer Inc., Intel, @Home and the numerous other companies exploring ways to combine TV programming with Internet resources through the new set-tops. They all are trying to tie the content from the Internet as closely as possible to the program being displayed. In WorldGate's case, that means working with the programmers to link each segment of a show to a different Web page, with new pages linked as rapidly as every five seconds.

They also are coming up with ways to pull together local information, such



Jim O'Brien of Jones Intercable says that even if technology allows the cable industry to deliver hundreds of channels,

"if consumers don't want it or don't want to pay for it, we're wasting our time."

as entertainment calendars and restaurant reviews. "What we try to do is capture content that is immediately useful and offers a consumer a cut at their community that they might otherwise have to go to multiple sites to find," @Home's Grosser says.

A related use of the advanced boxes is to tune in broadcasts of data, either popular Web pages or traffic updates. The first data services, Morse predicts, will focus on giving people the kind of information they want to have as they walk out their door in the morning, such as weather, news and sports. Although the same information is sent to all view-

ers, each set-top could be programmed to display only the information desired by that customer.

Several European cable operators already are venturing down that path, says Jon C. Haass of OpenTV, another Silicon Valley software company working in the field. These companies, Haass says, are using digital technology to create dozens of virtual channels that deliver such personalized services as interactive forecasts, ticketing, banking, travel reservations, horoscopes and games.

The next step is to combine the data broadcasts with TV programming. "Integrating data feeds with broadcast entertainment will change the way people feel about TV, in a good way," Grosser says. The point is to give viewers more to explore within a channel, rather than clicking to another network. One of the ideas being explored by @Home is to use video streaming technology to allow viewers to tune in two programs at once. "We're really just scratching the surface," Grosser says.

Closing the sale

The idea of adding data streams to TV programming fits well into what advertisers want to do, which is to send different messages to different audiences based on what they're likely to buy. For example, Morse says, the technology could be used to tout beer to one set of viewers and furniture to another.

Interactivity may be an even greater boon to advertisers. By inviting viewers to click on the screen for more information about a product or service, advertisers can identify not only the demographic groups that respond most strongly to a pitch but also the individual consumers.

"If people see an ad they can respond to it immediately. And demographic information can be captured to help identify how successful the ads are, which groups or what it's capturing," Schleyer says. "It's becoming a very different way of reaching the consumer."

Those kinds of leads are far more valuable to advertisers than a simple Nielsen rating—and so cable operators can charge more for them, Krisbergh says. In fact, a French cable TV company discovered last year that thousands of viewers were willing to pay to see an interactive advertisement

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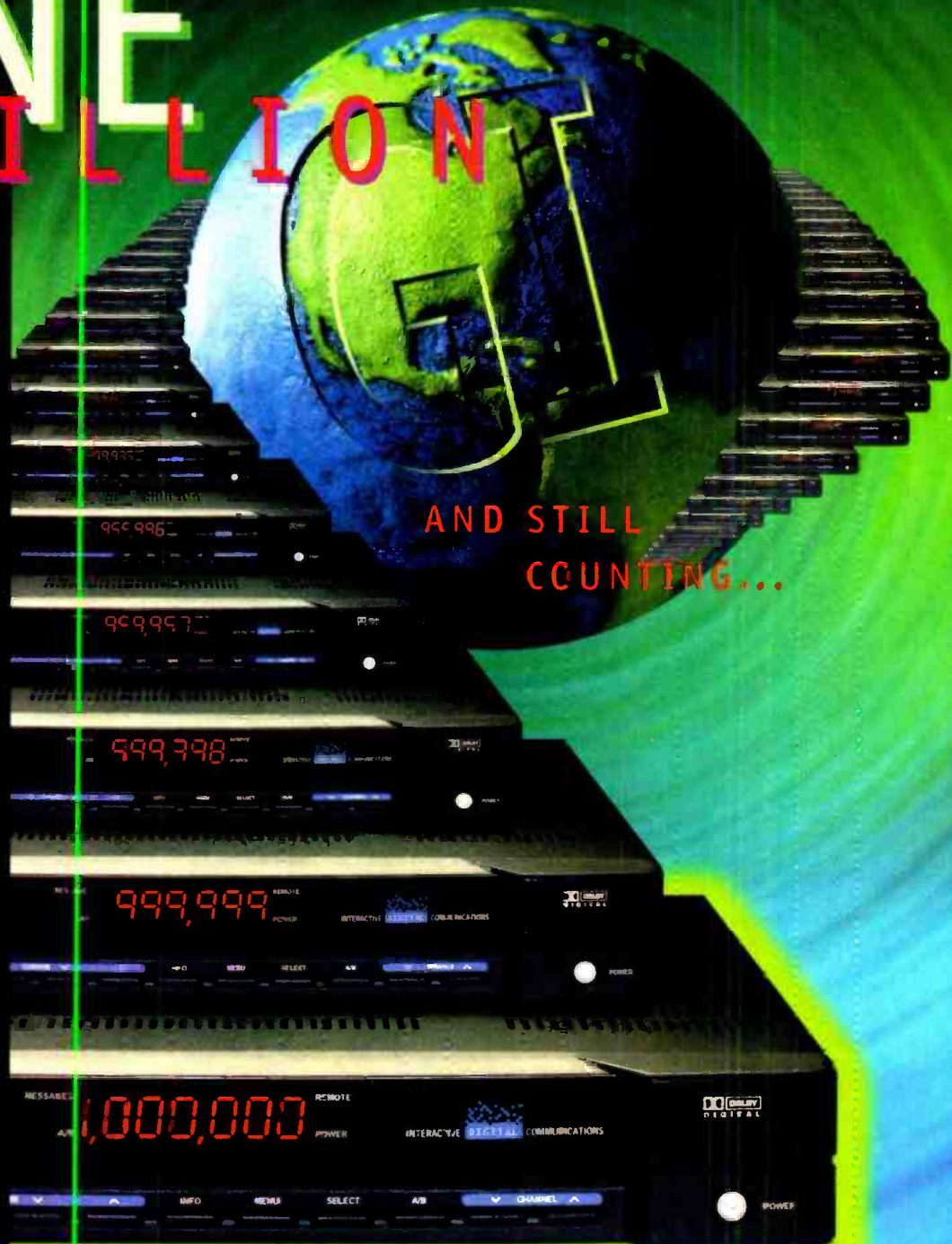
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unveiling a new model of Renault, Haass says. "Renault said, 'Great, we'd like to run this all the time.'" But the cable operator demurred, Haass says, because it hadn't figured out how much to charge the automaker for the spot.

Ron Whittier, a senior vice president for Intel, argues that interactive set-tops let advertisers go one major step further: They can actually sell products. Intel is working with the Public Broadcasting Service on digital TV programs that will be enhanced with data, including ways for viewers who tune in on their PCs to buy PBS gear with the click of a mouse.

Tele-Communications Inc. Chairman John Malone has a similar vision for TCI's advanced set-tops. The cable operator may work with broadcasters to charge premium rates for the exclusive right to run interactive ads during major events, Malone suggested at a briefing for analysts last month.

TCI also is trying to subsidize the boxes by selling companies preferred access to TCI's subscribers. For example, last month it announced a tentative deal with Bank of America and Intuit to offer banking and other personal finance services through the advanced set-top. Bank of America reportedly is paying \$50 per box deployed for the privilege of helping TCI decide which banks and financial services companies will offer service to customers as part of a basic digital package.

Leo Hindery, TCI's president, told analysts last month that TCI expects the subsidies from other companies to push the effective cost of the box down to \$150, or half the original price TCI that negotiated with General Instrument. The goal is to have the price as low as the cost of the current analog box, enabling TCI to put one in every subscriber's home. "It's really getting into more of a razors-and-blades scenario more quickly than people imagined," says Jill Frankel, an analyst at International Data Corp.

Having broad deployment is important if TCI hopes to induce specialized programming and services for the set-tops. For example, Morse says, advertisers are interested in the possibilities presented by the new boxes, but their first concern invariably is how many viewers can be reached that way. And no one can hide the fact that it will take years for the boxes to reach a sizable percentage of homes.

Looking further out

Although they will be able to decode digital cable signals, the advanced boxes will need some extra equipment to handle digital broadcasts from the local TV stations. Those broadcasts are slated to begin in the 10 largest U.S. markets by November. At the very least, says Jerry Bennington, a senior vice president at CableLabs, the boxes will pass the digital broadcasts on to digital TVs without alteration. Still to be decided is whether they also will decode the digital signals so that they can be shown on conventional sets, as the broadcasters would like. Such an approach could require an additional or more powerful microprocessor as well as more memory, raising the cost of the box.



Tom Wolzieh of Sanford C. Bernstein says

"there's a bit of distance between engineering and stock-market hype and consumer desire."

Then there are a number of technical issues that have to be addressed, such as how to display an onscreen guide on a digital TV. "These are all solvable problems," Bennington says, adding, "It's going to take awhile for all this stuff to be smoothly integrated."

A more intriguing possibility to cable operators in the long term is telephone service via the set-top's high-speed modem or similar device, using a data transmission technique known as Internet Protocol. IP telephony costs much less to get up and running than more conventional forms of digital phone service over cable, which are saddled with significant equipment costs. The IP approach also makes possible multimedia communications, such as video telephony.

The flip side is that the technology still is in its early stages, with real problems to be overcome before IP telephony is as reliable as a phone line. Although he is a vigorous booster of the technology, Mark A. Coblitz, vice president for strategic planning at

Comcast, says that it will be at least two years before IP-enabled cable networks became a reality.

Sony also sees the advanced set-tops as the central point in home networks, distributing information to computers, televisions and other consumer electronics. The company has been working with other manufacturers and Microsoft to make home electronics interconnect and interoperate, says Mack Araki, a spokesman for the company.

The core business

The limiting factors for many of the new services are not just the technology or the cost. It's also the ability of the cable companies to answer customers' questions and solve the problems they encounter. "Cable operators don't have a lot of support personnel who understand this stuff," says PowerTV's Morse. "So the ability of a cable operator to launch these services is gated by their ability in supporting it. ... They have customer-support people who understand snow, not computer crashes."

Another issue is how well the cable company is delivering its main service, television. Back in 1992, the industry's steep price increases and frequently poor service led Congress to reregulate cable. Prodded by their trade association and local officials, many operators have tried to improve their performance, but consumer advocates continue to rail against the annual price hikes. "Cable operators over the last two or three years have recognized that their service reputation is their biggest impediment to selling these new, enhanced services," as well as their biggest competitive risk, says Donaldson Lufkin and Jenrette's Buck. The cable companies' performance has improved, while the local phone companies have slipped, Buck says, diminishing the perceived gap in performance between the two wires into the home.

Still, Jones Intercable's O'Brien says, cable companies need to be cautious about the new services and how they reflect on the industry's lifeblood: "Everything we do has to emanate off our core business. ... If we ain't doing a good job of doing what we're doing, nobody's going to try us." ■

Jon Healey is a telecom reporter for the San Jose (Calif.) 'Mercury News.'

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Microsoft Media Player pushes video, prompts concerns

Windows 98 feature benefits consumers, says company; others see antitrust problem

By Richard Tedesco

The Microsoft Media Player that's part of Windows 98 extends the company's reach as an online multimedia provider considerably and broadens new antitrust issues about its potential overreaching in cyberspace.

In Windows 98, PC users will have built-in access to multimedia content with NetShow 2.0. A beta version of NetShow 3.0 is about to be released. It will have the capacity to play QuickTime files or other streaming formats, including RealVideo. "What we're doing here is like anything else we've done," says Gary Schare, Microsoft lead product manager for Win-

dows 98. "Our customers want to play the content," he adds, invoking the customer-friendly mantra that Microsoft has used to support the increasing integration of features in Windows, such as the Explorer browser that spawned the current Justice Department action against the company.

As Microsoft deftly manipulates this universal media player to further expand the boundaries of its operating system, it begs new questions about antitrust encroachment. "It very much raises questions," says Richard Doherty, multimedia analyst for The Envisioneering Group, who reports that Microsoft is gaining support

Microsoft

from PC makers for a flexible screen device that can display text integrated

with audio and video.

The implications of Microsoft as an all-purpose multimedia purveyor are causing concern in the TV community. The concern centers on the amount of control Microsoft can exert with its Windows "channels" that point PC users to such preferred sites as MSNBC, its joint news venture with NBC. "That channel screen is it," Doherty says, "If you don't acknowledge a Fox Network, it doesn't exist."

The Justice Department has teams of investigators examining Microsoft's relationships with streaming technology companies like RealNetworks, the dominant player in the space, according to Doherty. But as he puts it, "The [investigators] with the funding and the spotlight are still working on a three-year-old issue."

That issue, focusing on the integration of the Explorer browser in Windows 95, had another inconclusive airing at a federal appeals court hearing last week. Microsoft was appealing a preliminary injunction in that case that requires it to provide PC makers with a version of Windows 95 without the browser.

On the eve of that hearing, Microsoft announced plans to ship a version of Windows 98 (due in June) with a concealed Active Channel Bar—the feature that would prompt ready access to such Web sites as Disney and Time Warner's Pathfinder. That was an apparent response to a complaint to Justice about the feature from the Software Publishers Association.

But Bill Gates used a public demonstration of Windows 98 early last week as an occasion to proselytize about Microsoft's

AOL.com tops RelevantKnowledge Website ratings

The following are the leading news and entertainment Websites as categorized by Broadcasting & Cable from RelevantKnowledge's March survey of Internet usage.

RelevantKnowledge maintains a PC user sample base of 11,000. March numbers were based on Internet usage data from 4,000 users with software downloaded to PCs in households, workplaces and schools. RelevantKnowledge estimates a universe of 55.4 million Web users in the U.S. The survey's leading sites, AOL.com and MSN.com, are primarily content aggregation sites.

Rank	Site	Visits	Rank	Site	Visits
1.	AOL.com	17,702,000	16.	WashingtonPost	1,986,000
2.	MSN.com	8,658,000	17.	ABCNews.com	1,827,000
3.	ZDNet.com	6,406,000	18.	NYTimes.com	1,702,000
4.	CNN.com	4,189,000	19.	News.com	1,494,000
5.	ESPN SportsZone	3,867,000	20.	Pointcast.com	1,318,000
6.	Pathfinder.com	3,678,000	21.	NASCAR.com	1,282,000
7.	Weather.com	3,662,000	22.	CBS.com	1,272,000
8.	MSNBC.com	3,251,000	23.	TVGEN.com	1,134,000
9.	CNN.com	2,829,000	24.	ComedyCentral	941,000
10.	USAToday.com	2,782,000	25.	PBS.org	926,000
11.	CNet.com	2,276,000	26.	DisneyBlast.com	831,000
12.	AudioNet.com	2,173,000	27.	NBC.com	787,000
13.	CBS Sportsline	2,162,000	28.	CNNfn.com	769,000
14.	Sony.com	2,068,000	29.	EOnline.com	682,000
15.	Disney.com	2,013,000			

mission of "listening to customers, taking our advanced research and building it into the products." Among its current integration initiatives, Gates wants to build browsers into the software that Microsoft is designing for set-top boxes pursuant to its deal with cable's leading MSO, Tele-Communications Inc.

Last week Microsoft reported net earnings of \$1.33 billion for the quarter ended March 31, a 28% jump from the same quarter last year. Revenue topped \$3.77 billion, an 18% increase over the same period in 1997.

Meanwhile, former Senator Bob Dole and former appeals court judge Robert Bork announced their participation in the Project to Promote Competition and Innovation in the Digital Age, or ProComp, a group formed to lobby against Microsoft. Its members include Microsoft arch-rivals Netscape Communications, Sun Microsystems and Oracle Corp., and the Software Publishers Association. **TM**

@Home Network to sell pay-per-play CD-ROMs

The @Home Network aims at launching a high-speed online gaming business early next year. The business will include downloading CD-ROMs in transactions with fee-paying subscribers.

@Home outlined its plans last week as it struck a technology pact with Arepa Inc. for use of Arepa's broadband Internet software platform to support the service. CD-ROM content would reside on Arepa servers to allow on-demand access to games for less than prevailing video-rental rates, according to Raj Kapoor, @Home manager, media development.

"It's instant access over a broadband network using a broadband pipe," says Kapoor, adding, "This allows a whole new channel for software publishers."

Role-playing games such as Myst could be downloaded for a few dollars, permitting users a single play or a full day's access, says Kapoor, who also envisions packages of content genres—such as a bundle of edutainment titles—to be sold to subscriber households for a single monthly access charge.

@Home intends to do a dry run of the as-yet unnamed service in San Francisco beginning in August or September. The MSO-owned high-speed Internet access service envisions a first-quarter 1999 commercial introduction of the service, according to Kapoor, who expects online rights to several big-name CD-ROM games to be in the bag by this time next year.

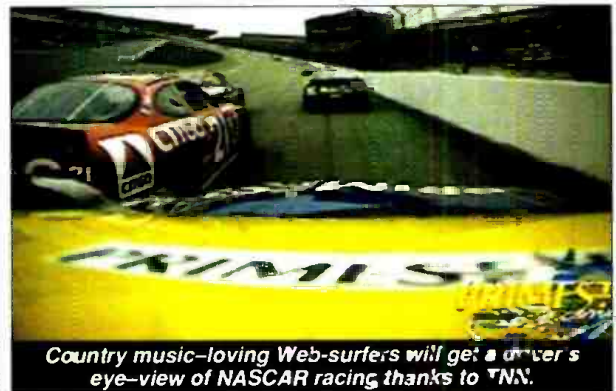
@Home's strategy is based on the current software shelf-space squeeze and the user-friendly CD-ROM download as a welcome alternative to PC users' installation woes. —Richard Tedesco

TNN streams cars, music in Web package

By Richard Tedesco

The Nashville Network makes more multimedia noise online next month—most notably NASCAR noise, with a week-long Web event that could be a prelude to regular webcasting on Country.com.

TNN's live webcast of the Winston NASCAR event from Charlotte Motor Speedway on May 16 will be the network's second run at streaming dramatic in-car camera shots online. This time, PC users can choose in-car perspectives from one of six cars at any point during the race. And PC users can pay a modest



Country music-loving Web-surfers will get a driver's eye-view of NASCAR racing thanks to TNN.

\$1.99 to reserve those seats behind the steering wheels in what is a first run at TNN transactional events online.

When TNN streams the Dover NASCAR event on Memorial Day weekend, interested PC users will

have to pay for access.

Each race webcast costs \$35,000 to produce. Microwave signals are transmitted from the cars to hovering helicopters that in turn distribute the video signals that come across in RealVideo. **TM**

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Founded 1964. A non-profit, nationally and regionally accredited institution of higher education. The College also offers a Master's Degree in Administration and Undergraduate degrees.

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 Kahn/Rep Temps 312-944-9194 ASAP.

International Opportunity. General Manager. Saga Communications. We are seeking a General Manager to oversee and run six FM radio stations in Reykjavik, Iceland. This capitol city is the gem of the North Atlantic. It is a contemporary city of about 200,000 with high culture and mandatory English as a second language. The climate is not severe, as the country is warmed by the Gulf Stream. Iceland is four hours by air from Boston and two hours by air from London. Minimum posting period is one year with renewal options. The proper candidate should be one with high people skills and a teacher and leader. Being a trainer and a visionary are a must. The staffs are excellent and are awaiting somebody to infuse them with the proper programming and sales skills. We will gladly share more with you if you are sincerely interested in what we believe is a wonderful opportunity. Please fax or mail your resume to me: Ed Christian, President/CEO Saga Communications, 73 Kercheval Avenue, Gross Pointe Farms, MI 48236. Fax 313-886-7150. EOE.

KSPI-AM/FM, Stillwater, OK's market leader, has immediate opportunity for sales-driven GSM/GM. New state-of-the-art facility, highly desirable college growth market. Fax resume to Robert B. Mahaffey, 417-883-9096 or call 800-725-9180. EOE.

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.

FOR DAILY CLASSIFIED UPDATES...

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HELP WANTED SALES

**We're looking
for the best
sales manager
in radio...**
**... because we're
giving radio a
whole new look.**

**audioSENSESM Corporation,
a Motorola subsidiary, has
an immediate opening for
Director of Sales & Training.**

If you're an experienced sales manager in a top 50 market and you've built a high performing team from the ground up, we'd like to talk to you. If you'd like some upside, and the backing of a \$30 billion corporation, you'll want to talk to us.

Now that we're talking, send your resume in confidence to

**Laurie Kahn
RepTemps - Dept. ASBC
150 E. Huron, Suite 903
Chicago, IL 60611
FAX: 312-944-9195**



Partnering with broadcasters to make
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SITUATIONS WANTED MANAGEMENT

Seeking GSM or GM position. Experienced. Start ups. Turnarounds. Ted 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.

I can solve your bottom line problems. 20+ years successful GM/GSM experience in Sub-urban/Metro, Medium, Small markets. Midwest preferred. Bob 815-436-4030. Startups, Up-grades too.

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.

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

GOCOM Communications has announced its plans to purchase KXRM-TV, the FOX affiliate in Colorado Springs, CO. The existing GM and GSM are owners and will not be staying. We're looking for proven leaders to take FOX 21 to its next level in one of the best markets in the country. Tell us why you're the one! Rush information to: GOCOM Communications, 7621 Little Avenue, Suite 506, Charlotte, NC 28226. EOE.

General Manager, Public Television Station. Adhere to all FCC requirements; develop and administer annual budget; supervise five departments, participate in station's community involvement, and fund raising activities; and prepare grant proposals. Reports to Board of Trustees. Minimum BA in Communications or Administration plus five years in broadcasting (preferably non-commercial television or radio). Knowledge of FCC requirements. Excellent communication, financial, and interpersonal skills. Submit resume to Kay White, 4203 Hookheath Drive, El Paso, TX 79922 (no walk-ins or phone calls). An Equal Opportunity Employer.

General Manager, Television Production facility seeks a GM to handle all aspects of running the facility. This person will report to and work with the President to create long and short term strategic planning for the company. Interested applicants should forward their resumes to Ed Wilde, Human Resources 650 Massachusetts Avenue, NW C1 Washington, DC 20001 or fax to (202)408-9050. EOE.

HELP WANTED SALES

Sales Account Executive, Production facility seeks an Account Executive with experience selling creative services. Interested applicants should mail or fax resume to Ed Wilde, Human Resources, 650 Massachusetts Avenue, NW C1 Washington, DC 20001 or fax (202)408-9050.

Sales Account Executive, Video Production facility seeks marketing and sales support. Candidate must be outgoing and professional. Microsoft Office proficiency and database management experience. Must have solid written and oral communication skills. Sales experience required. Interested applicants should send resumes to Ed Wilde, Human Resources 650 Massachusetts Ave. NW Washington, DC 20001 or fax to (202)408-9050.

National Sales Manager. KPTM FOX 42 and KXVO WB 15 are seeking a National Sales Manager. Duties will include selling KPTM FOX 42 and KXVO WB 15 to national advertising buyers and reps, travel to outside offices, and negotiating national schedules. The successful candidate will need three years national rep or sales management experience, fluency with ratings, familiarity with qualitative research (i.e. Leigh Stowell) and an understanding of inventory and positioning. Persistence, resilience and strong presentation/closing skills are prerequisites. If you are a creative thinker who can work as part of a team and have a track record of success, let us hear from you. Please send applications or apply in person to: KPTM FOX 42 and KXVO WB 15, Attention: Personnel, 4625 Farnam Street, Omaha, Nebraska 68132. Applications will be accepted until May 1, 1998. No phone calls please. KPTM FOX 42 and KXVO WB 15 are Equal Opportunity Employers. M/F/H.

Local Account Executive. NBC Dayton. Must have excellent communication skills, be service-oriented, and extremely organized. College degree and 2-3 years experience desired. If you are a self-starter and have the ability to develop new business, please send resume with cover letter to Herbert Thorndal, Local Sales Manager, WKEF-TV, 1731 Soldiers Home Road, Dayton, OH 45418. No phone calls please. EOE/M/F.

Entry-level TV sales Benedek Broadcasting Corporation stations. No experience necessary but applicants should have degree in Business or Communications. This position offers exciting challenges in a professional environment with many career advancement opportunities. Applicants will spend four weeks in training and must be willing to re-locate. Compensation consists of salary, commissions, and company benefit program. Benedek Broadcasting Corporation is the largest operator of medium and small-market television stations in the country and is an Equal Opportunity Employer. To apply, send your resume to: BBC AE Program, Sales Development Associates, Inc., 540 W. Boston Post Road, Mamaroneck, NY 10543-3437 or email (re: "BBC AE Program") DaveDonelson@banet.net Deadline for applications is May 8, 1998.

General Sales Manager NBC-9 Abilene, Texas. The newest addition to the fast growing Sunrise Television group is seeking a GSM to lead our station. This is a tremendous opportunity for a results oriented manager, with an excellent organization. Please send your resume to: Personnel Department, NBC-9, P.O. Box 178, Abilene, TX 79604. NBC-9 is an equal opportunity employer.

Broadcasting Account Executive: WITI FOX O&O in Milwaukee seeks a motivated, experienced sales professional with strong sales development skills to handle local agency and direct client contacts. Ability to create new revenue with station products that includes FOX and local sports (including NFL/Packers) the station has an extensive News Dept. and numerous marketing programs. 1-2 years broadcasting sales experience with college degree preferred. Send resume to: Human Resources, FOX 6, 9001 N. Green Bay Road, Milwaukee, WI 53209. Fax: 414-354-7491.

Local Sales Manager. The second fastest growing television market has an immediate opening for a Local Sales Manager. If you can lead a team of professionals, know Nielsen, TVScan, CMR and all facets of market research, then you might consider this unique opportunity. Send resume to Peter J. Celentano, GSM, PO Box 2509, Fayetteville, NC 28302. 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. UPN 23 is looking for an enthusiastic broadcast professional. Successful candidate will need three (3) years of impressive broadcast sales experience, able to demonstrate the ability to negotiate ratings driven business and creatively develop new business. Send resume to: Local Sales Manager, WNDY-TV, 4555 W. 16th Street, Indianapolis, IN 46222. EOE.

Account Executive. Top UPN affiliate seeks experienced salesperson to join aggressive sales team. Must be highly motivated with strong written and oral presentation skills. Minimum 2 years broadcast sales experience w/ significant track record in agency and developmental selling. College degree desired. Resume to: KTXH AE, Dept. B/C, 8950 Kirby Drive, Houston, TX 77054 or fax 713-665-3909. EOE.

HELP WANTED TECHNICAL

Crawford Communications is now hiring for the following positions:

Transportable Uplink Operators

Seasoned operators are needed to enhance our ever-growing transportable division. Must have a strong working knowledge of RF electronics and broadcasting standards, and be able to effectively trouble-shoot while in the field. Candidates should understand and be familiar with the time sensitive nature of breaking news, and be client oriented to that end. Various bases available. Should enjoy travel. CDL license preferred. Please send resume and salary history to Missy Bern, Manager of Transportable Operations.

Master Control Operators

Working knowledge of automation systems (Odetics preferred), videotape formats and DOS experience required. Please send resume and references to Nena Thompson, Manager of Network Operations.

Teleport Operations Technicians

Qualified applicants must have at least (3) years of operations experience in a Teleport or Satellite Broadcast facility. Required experience includes performing C and KU band uplink/downlink services and familiarity with various transmission encryption systems. Working knowledge of all videotape formats and basic editing skill desired. We are seeking a team player with strong communication skills and the ability to grow and learn new technology. Please send resume and references to Ed Deckert, Manager of Satellite Operations.

Crawford Communications is located at 535 Plasamour Drive, N.E.; Atlanta, GA 30324; Telephone: 404-876-7149 Fax: 404-873-0292

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

Immediate Openings for System Design Engineers

Synergistic Technologies, Inc., has immediate openings for **System Design Engineers/Project Managers**, and experienced **Installation Supervisors**. All positions are in our suburban Pittsburgh, Pennsylvania, headquarters and fabrication facility. Some travel required, but no long posting to job sites. Excellent benefits; 401k, life, health, dental, vision coverage. EEO.

System Design Engineers: Experience with commercial or public broadcasting stations required. Knowledge of video servers, automation, SMPTE 259M systems, video compression, non-linear editing. Must have managed projects and/or designed facilities in the last 12 months or be working for a system integration firm. Experience with CAD important (Autocad 14 preferred). Computer literate, good communications skills, parties interested in technical challenges. Knowledge of HDTV valuable.

Installation Supervisors: Experience in large projects- managing crews and budgets. Responsible for project execution and fabrication. Knowledge of television broadcast operations valuable. Detail oriented, computer literate (Excel, Word, CAD is a plus). Must know how to get excellence and productivity from crews. Perfection not a handicap here!

For immediate consideration, send letter of interest & resume via fax 724-873-4770 or mail to
Synergistic Technologies, Inc., 121 Hillpointe Drive, Suite 700, Canonsburg, PA 15317.

**KSTS
TV48
TELEMUNDO**

DIRECTOR OF ENGINEERING & OPERATIONS

KSTS-TV48, the Telemundo O&O in San Jose, CA, is seeking an experienced "hands-on" technical manager to oversee its day-to-day 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, production and news operations. Interested applicants must also possess excellent verbal and written communication skills. A degree in a technically related field or equivalent experience is required. Knowledge of physical plant systems, technical construction and experience in capital planning and implementation a plus. Fax resume and salary history to 408-435-8233 or send to:

**Ralph E. Herrera, Station Manager
Telemundo of Northern California, Inc.
KSTS-TV48
2349 Bering Drive
San Jose, California 95131**

Telemundo of Northern California, Inc.
is an Equal Opportunity Employer.

Operations Manager. Television news services company is seeking a highly motivated individual with complete familiarity of broadcast television equipment for its Northeast office. Candidates must have 8-10 years related experience in television broadcast with 3-5 years technical operations management experience. Must have working knowledge of news vehicles, field cameras, studio/master control, editing equipment, and satellite/microwave operations. Union contract negotiating experience required. Strong verbal, written, organizational and leadership skills required. Applicant should have demonstrated skills in client and station management relations and ability to work within strict budget guidelines. Salary commensurate with experience. Excellent benefits package. Send resume with salary history to Box 01367 EOE.

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

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.

Chief Engineer. CBS affiliate in Odessa/Midland Texas seeking an individual with a degree in Electronic Engineering or equivalent technical training. Must have a minimum of 5 years in television station experience. Strong knowledge of transmitter operations, repair and maintenance, FCC regulations, computers and budgeting a must. We are a large group of small market stations with compensation and benefits expected. Send resume and references to Andy Lee, VP and GM, KOSA-TV, Box 4186, Odessa, Texas 79760. No phone calls. EEO.

Chief Engineer. KOCO-TV, Oklahoma City. Looking for a talented, highly motivated individual to oversee the technical operations at one of the finest broadcast facilities in the nation. Must have experience in TV broadcast engineering management including capital project planning and implementation, supervising technical personnel, preparation and execution of technical operations budget, maintenance of studio and transmitter facility, knowledge of all building systems and compliance with all government and industry standards and regulations. In depth knowledge of digital video and audio technology is a must as we plan our conversion to ATV. Seeking a strong leader who works well with department personnel, other department managers and all station employees. Degree in technically related field or equivalent experience required. Send resume to Jeff Rosser, President/General Manager, KOCO-TV, 1300 East Britton Road, Oklahoma City, OK 73131. KOCO-TV is a Hearst-Argyle Television Station and an Equal Opportunity Employer. M/F.

Chief Engineer. WKFT-TV is seeking qualified applicants for the position of Chief Engineer. Applicants must be experienced in the maintenance of UHF transmitter systems, 3/4", 1" and Betacam VTR's, TVRO equipment, microwave systems, PC systems and general television broadcast equipment. SBE certification preferred. Resumes to: General Manager, PO Box 2509, Fayetteville, NC 28302 or fax 910-323-4786. EOE.

Chief Engineer. WICZ-TV Binghamton, NY is seeking a Chief Engineer with 5 years experience maintaining UHF transmitters, microwave and studio equipment. Computer skills and SBE certification a plus. Contact John Leet GM at 607-770-4040 9am-5pm.

Assistant Chief Engineer. WPHL-TV, a Tribune Broadcasting Station has an immediate opening for a highly motivated individual with strong technical skills and thorough knowledge of broadcast equipment including RF transmission systems. Assist Engineering Manager in special projects, budgets, scheduling, and the day to day operations of the station. Candidate should have at least 5 to 10 years experience in television broadcast electronics, TV transmitters, ENG and Microwave equipment, thorough knowledge of News operations, and 3 years of supervisory experience. Must have a strong knowledge of computers and FCC rules. Resumes/fax to: Michael P. Hort, Engineering Manager, WPHL-TV, 5001 Wynnefield Avenue, Philadelphia, PA 19131. EOE. No phone calls please. Fax: 215-878-3737.

HELP WANTED NEWS

TELEVISION

Western Regional Manager

Conus Communications, a satellite news gathering cooperative and satellite transmission service is seeking a Regional News Manager to run the Western office. Looking for someone with strong background in SNG, assignment desk and news producing experience. Applicants should show progressive employment history and experience dealing with station management. Position to be based in Denver but will travel throughout the Western states. Must be a proven leader and self starter. Send cover letter, resume, references and salary requirements to:

**CONUS COMMUNICATIONS
Human Resources Job #103-98
3415 University Avenue
St. Paul, MN 55114
No telephone calls please.
An Equal Opportunity Employer**

Fax your classified ad to
Broadcasting & Cable.
(212)206-8327

NEWS DIRECTOR

San Diego

Top management position for News Director capable of thinking "out of the box" and understanding real commitment to local news and programming.

Candidates must be able to produce top newscasts plus 6 to 12 "long format" special programs per year. Strong organizational, managerial and editorial skills a must.

If you're more capable than the average News Director... This is a better position than other jobs. If you think you're good... Check out this opportunity!



KUSI Television is an equal opportunity employer.

Fax or send letter of interest, resume and salary requirements to:
KUSI Television attn: Human Resources
P.O. Box 719051 San Diego, CA 92171 Fax: (619) 505.5050



Are you a mid to large market
ASSIGNMENT MANAGER
who knows how to handle breaking news?

Have you ever wanted to test your skills
in the national news arena?

Can you excite and motivate a desk to kick,
and beat and out think the competition?

Then you are almost aggressive
enough to talk with us!!!

Fox News Channel offers competitive salary
and benefits package. Please fax your resume
with cover letter to (212) 301-8588.

We are an EOE.



Expanding regional news
network seeks experienced on-air
meteorologist. Prepare & deliver live
weathercasts to a mass TV
audience. Advise editorial staff
of weather developments. Produce
& maintain weather graphics.
Minimum 2 years middle market
on-air experience. Please send
resume & tape to
P.O. Box 999-WC,
Woodbury, NY 11797. EOE

ANCHOR

Do you have strong anchoring skills? Can you report? Can you write? Do you want to live in major Southeast Market? If you answered yes to the above rush resume, tape ASAP.

SPORTS ANCHOR

Our's leaving for a top job. Need someone hot, creative and wants to work in major league city. Number 2 spot. Send tape, resume ASAP.

EOE, women, minorities encouraged to apply.

Send to Box 01366

WTXF FOX Philadelphia. Morning Anchor for Good Day Philadelphia. Read straight news and interview hard and soft variety of subjects. Handle live situations, deadlines, and interact with co-host. 3-5 years experience in anchoring/reporting required. For consideration, please send resume and non-returnable tape to: Attn: Human Resources Dept. BC, WTXF-TV, 330 Market Street, Philadelphia, PA 19106. EOE M/F. No phone calls please.

Vacation Relief ENG Editor (4 positions): Experience in television news operation required. Ability to operate SONY 800 system a must - SONY 600 system a plus. Must be able to work unsupervised under deadline pressure. Please send resume to: Peter Menkes, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

WTVR-TV in Richmond, Virginia, a Raycom Media station, has an immediate opening for a Photographer with a minimum of 2 years shooting/editing experience. Must be deadline oriented, clear communicator, excellent editor, and able to handle both ENG and SNG live shots. Pre-employment drug screening and motor vehicle report required. We are an EOE and qualified minorities and females are encouraged to apply. Submit resume and pay requirements to (no phone calls): Mike Bergin, Assistant News Director, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230.

Top North Texas NBC affiliate is seeking a General Assignments Reporter. Candidate should be a serious journalist willing to work hard and able to take direction. If quality journalism is your number one priority and your work ethic is exemplary, this is the position for you. A college degree and one year's reporting experience are required. Send non-returnable VHS tape, cover letter and resume to: Scott Coppenbarger, News Director, KFDX-TV, 4500 Seymour Highway, Wichita Falls, TX 76309. No phone calls. KFDX-TV is an Equal Opportunity Employer.

News Photographers. WAFF-TV has immediate opening for two news photographers. Send tape and resume to: News Director, WAFF-TV, 1414 N. Memorial Parkway, Huntsville, AL 35801. EOE.

News Director. Are you up for a challenge? Can you build a "state-of-the-art" news department from the ground up? Rare opportunity to participate in the startup of a major market news department with a live evening newscast seven days per week and associated weekly news specials. Qualified candidate must be a proven leader, mentor, and budgeter. Our News Director will be an aggressive, high-energy, creative, organized and detailed, goal oriented person. The successful candidate will have extensive news management experience and be a seasoned journalist intimately familiar with all operational facets of a successful news department. You should possess a college degree in a broadcast or business related field. The ability to communicate in Spanish will be helpful. All inquiries will be held in the strictest of confidence. Now is the time to put your innovative and entrepreneurial skills to work. Please provide a detailed letter and resume outlining your qualifications to: General Manager, XETV FOX Channel 6, 8253 Ronson Road, San Diego, CA 92111 or fax to 619-277-5626. No phone calls please.

News Director - NBC-9 Abilene, Texas. The newest addition to the fast growing Sunrise Television group is seeking a news director to lead a newly equipped news department to victory, in one of Texas best locations. This is a tremendous opportunity for growth with an excellent organization. Please send your resume to: Personnel Department, NBC-9, P.O. Box 178, Abilene, TX 79604. NBC-9 is an equal opportunity employer.

News Bureau Reporter Position. Develop, report, photograph, write and present news stories as required. Live reporting as assigned. Some travel required. One year experience with shooting, editing and reporting for television news. *Previous applicants need not apply.* Resume, cover letter and non-returnable tape: Dot Kent, News Managing Editor, KOAT-TV, 3801 Carlisle Blvd., NE, Albuquerque, NM 87107. Drug free workplace. KOAT-TV is an Equal Opportunity Employer.

NBC affiliate in Central Texas, is currently building a pool of available talent, for positions that may become available within the next 12 months. If you are an Anchor, Reporter, Producer, Meteorologist or Videographer, send your resume and non-returnable tape to: KCEN-TV, Personnel Dept. 24, PO Box 6103, Temple, TX 76503. Equal Opportunity Employer.

Meteorologist. KDLT-TV, the NBC affiliate in Sioux Falls, is searching for a person to do the weekday 5:00 pm and 10:00 pm weathercasts. Prefer person with 2-3 years forecasting and on-air experience. Send cover letter, resume and tape to: KDLT-TV, Madeline Shields, News Director, 3600 S. Westport Avenue, Sioux Falls, SD 57106. M/F. EOE.

Line Producer: The #1 Prime Time news in Indianapolis is looking for the right person to stretch our lead! Tribune's FOX station in Indy is looking for a producer who knows how to call the ball. If you know *live*, graphics, writing and how to make a newscast move...this is your opportunity to move to the 25th market. College degree and at least 2 years line producing experience in a medium market. Send cover letter noting position desired and referral source, resume and non-returnable VHS tape by May 8, 1998, to Human Resources, WXIN-TV, 1440 N. Meridian, Indianapolis, IN 46202. No phone calls. EOE.

Investigative Reporter. KRIV FOX O&O Houston. We need the best to join the largest TV investigative unit in Houston. Our Top-Notch Team at "City Under Siege Investigations" has won several Emmys and Edward R. Murrow awards. Reporters must be able to turn a story every three days while also working on long-range investigations. Must be a great story-teller with ability to dig up stories on your own. Send tape and resume to Recruitment, KRIV FOX 26, PO Box 22810, Houston, Texas 77227. EOE/M/F/D/V.

Chief Meteorologist. Central Texas NBC affiliate is looking for a Chief Meteorologist to anchor Five, Six, and Ten Newscast. Must have Meteorological degree and at least 2 years experience. Applications accepted until May 8, 1998. Send tape and resume to: KCEN-TV, Personnel Dept. 24, PO Box 6103, Temple, TX 76503. Equal Opportunity Employer.

Executive Producer. FOX O&O needs a leader for its #1 rated morning show. Must have strong sense of news with a flair for show production. We need a clear communicator with strong news skills, plenty of creativity, and a passion to win. Prior experience as an executive producer preferred, minimum 5 years producing experience required. Send a non-returnable tape and resume to: WJW Human Resources, Attn: Executive Producer Opening, 5800 S. Marginal Road, Cleveland, OH 44103. EOE.

Chief Photojournalist. WCIV-TV, ABC affiliate in Southeast needs an experienced photojournalist to lead and supervise our team. Must be able to shoot and edit high quality television news, sports and specials video. Demonstrated successful storytelling skills. Knowledge of Betacam and live ENG equipment. Two to three years previous commercial TV experience. College degree in communications or equivalent. Previous management experience a plus. Send non-returnable tape and resume to Deborah Tibbetts, News Director, WCIV-TV, PO Box 22165, Charleston, SC 29413-2165. No phone calls accepted. EEO, M/F.

HELP WANTED RESEARCH

WFAA-TV, the ABC affiliate in Dallas, TX is seeking a Director of Research. The Director of Research is responsible for coordinating all aspects of sales/news research. Candidate must demonstrate proficiency in evaluating NSI+ studies, rating trends and in creating sales presentations. Must have a working knowledge of TVScan, Micronode 386/Galaxy Navigator, Scarborough, PowerPoint, PageMaker and various other presentation software packages. Strong presentation and creative skills necessary. Candidate must have 3-5 years experience in research and a college degree in a related field. Please send your resume to the attention of Johna Neal-Baker, New Media Marketing Manager, WFAA-TV, 606 Young Street, Dallas, TX 75202. WFAA is an Equal Opportunity Employer. A subsidiary of A.H. Belo Incorporated.

Research Director. WFLA-TV, the NBC affiliate in Tampa is looking for a Research Director. Requires knowledge and use of all software from Nielsen for Ratings, AdvantAge and AdViews. Responsibilities include maintenance of the AE Avail System - updating all data, installing enhancements, and solving low level hardware and software problems, as well as data reports for management, and creating sales collateral pieces for specials, sports, etc. Successful candidate will also assist with all sales presentations using one sheets and Power Point. To apply please send resume to WFLA-TV, Personnel Dept., 905 E. Jackson Street, Tampa, FL 33602. No phone calls please. WFLA is an Equal Opportunity Employer. M/F. Drug free workplace with pre-employment drug screening required.

Director of Research, UPN affiliate, top 20 market. Person must be familiar with research techniques including Nielsen, Scarborough, Simmons and Micronode data. Make Sales Research presentations to groups and work with clients on presentations. Familiar with Harvard Graphics and Microsoft Powerpoint. Send resumes to Box 01364 EOE.

HELP WANTED PROMOTION

Advertising and Promotion Director. Would you like to join a team of high quality top professionals and help build the best promoted station on the east coast? If you are creative, strategic, aggressive and a great team-player we've got your next job. We are looking for an experienced promotion manager who can build a great, new promotion department and help take this station to #1. We've got the bells and whistles, we've got the research, we've got the news product - we just need the smartest, most compelling promotion and the promotion leader to pull it all together. We can offer a fabulous quality of life, and a chance to live and work at the beach! We are a top 40 market station and owned by one of the country's premier media companies. If hard work, great people and unwavering desire to win sound good to you, then we'd like to hear from you. Please rush your resume and reel to: Box 01359. EOE.

Promotion Manager. Group owned CBS affiliate in West Texas seeks high energy promotion manager. We are looking for good copywriting/production skills and the ability to seek out and manage community events. Send resume with references to Andy Lee, KOSA-TV, 1211, N. Whitaker, Odessa, TX 79760. No phone calls. EEO.

HELP WANTED MISCELLANEOUS

WTTG/FOX Television Station

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.

FOR DAILY CLASSIFIED UPDATES...

VISIT BROADCASTING & CABLE ONLINE

www.broadcastingcable.com

Capitol Broadcasting Company, Inc. is a diversified communications company headquartered in Raleigh, NC. The company owns or operates WRAL-TV, WRAL-HD TV, WRAZ-TV, WRAL-FM, Capitol Networks, Microspace Communications Corporation, Capitol AgriBusiness, Money Mailer, the Durham Bulls Baseball Club and WJZY-TV in Charlotte. The following opportunities are now available:

We Have Your Frequency.

Sales Promotion Account Executive (Job #98-083)

Person to create, sell and implement sponsorships and promotions, develop co-op and vendor programs and sell new business for WRAL-TV and WRAL Online. Must have media sales experience, successful track record plus strong organizational, written and verbal presentation skills. College degree preferred.

Program Director (Job #98-032)

Person to research, negotiate, purchase and schedule all programs. Individual must maintain strong relationships with distributors and the Fox Network. Minimum four years' television Program Manager experience and Fox or independent experience preferred. Knowledge of FCC rules regarding children's programming a must. Strong research background preferred. College degree and strong communication and interpersonal skills required.

Commercial Producer (Job #98-086)

Person to write, shoot and produce television spots for Fox 50 commercial clients, and sales presentation materials. Must have excellent writing and production skills and complete knowledge of current television production techniques. Person must possess positive presentation and client relation skills, and be a quick, creative thinker. Television writing and production experience required. AVB experience a plus. Send VHS tape of production samples for consideration.

Here, you'll receive an excellent compensation package as well as professional development. Please send your resume including Job # to: Corporate Human Resources, P.O. Box 12800, 711 Hillsborough Street, Raleigh, NC 27605; Fax: (919) 890-6011. EOE



www.cbc-raleigh.com

HELP WANTED FINANCIAL & ACCOUNTING

STAFF ACCOUNTANT

WLS-TV seeks a Staff Accountant to be responsible for day-to-day general accounting functions, financial reporting, budgeting & forecasting assistance, fixed-asset maintenance, and special projects. The position requires a Bachelor's degree in Accounting and working knowledge of financial/spreadsheet software. Please send your resume to: WLS-TV, Assistant Controller, 190 North State Street, Chicago, IL 60601. Telephone calls will not be accepted. Equal Opportunity Employer. M/F/D/V.

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

Director of Finance. WITI FOX 6, Milwaukee (FOX O&O) is seeking an experienced broadcast finance professional who would be responsible for the station's internal/external financial statement reporting, monthly G/L close, account reconciliation and maintenance of fixed asset system. This position would also prepare quarterly footnote package and work with corporate office in coordinating reporting issues. Must have minimum of 1-2 years supervisory experience, ideally managing a business office to supervise a staff of 3 responsible for A/P, Credit/Collections, Payroll and Billing. Applicable 4 year degree with a CPA or MBA highly desired. Minimum 3-5 years finance experience with 1-2 year in broadcasting. Experience in Excel/Lotus 123 required along with strong organizational and leadership skills. Experience with JDEdwards financial software and/or Enterprise traffic system helpful. Must exhibit excellent communication and customer service initiatives. This position reports to the VP Finance and Planning. For immediate consideration, resume to: Attn: Human Resources, FOX 6, WITI-TV, 9001 N. Green Bay Road, Milwaukee, WI 53209. Fax: 414-354-7491. EOE.

TV Controller. WETM-TV/Elmira is looking for controller to direct business department and accounting functions for WETM/Elmira and WKTV/Utica. Working, hands-on knowledge of accounting principles and procedures, must be proficient in spreadsheets. Four year college degree in business or accounting required. Supervisory experience preferred. Television or radio experience a plus. Send resume to: VP and General Manager, WETM-TV, Box 1207, Elmira, NY 14902. (Smith TV of NY is an Equal Opportunity Employer.)

Controller. LIN Television is seeking a Controller to direct the financial and accounting functions of the Company. Responsibilities include accounting procedures, practices, and internal controls, budgets, forecasts, year-end audits, and design and maintenance of all accounting computer systems. Required skills: Excellent people management skills. 7+ years of experience. Substantial SEC reporting experience. CPA preferred. For immediate consideration, send resume to: Fax 401-454-0089, LIN Television Corp., Attn: VP of Finance, One Richmond Square, Suite 230E, Providence, RI 02906. EOE.

HELP WANTED CREATIVE SERVICES

News Graphic Designer

Are you the quickest draw in the Midwest? Channel 5 Eyewitness News has an immediate opening for an experienced News Graphic Designer. The qualified applicant should possess a 2 or 4 year degree in Design/Art/Graphics. Must have 1-3 years experience producing on-air news graphics for a local newscast. Experience on a Quantel Paintbox, Picturebox, and Chyron iNFiNiTi! Or similar systems is highly desired. Hours to be determined. Submit resume to:

**KSTP-TV
Human Resources Job#102-98
3415 University Avenue
St. Paul, MN 55114
No telephone calls please.
An Equal Opportunity Employer**

Paintbox Artist. Do your graphics sizzle? WKRN-TV has an immediate opening for a strong designer. Prior news graphic and print experience essential. Softimage helpful and the desire to be the best a must. Send resume and sample reel to WKRN-TV Paintbox Artist, c/o Vince Conti, PO Box 2, Nashville, TN 37210. Resumes may be faxed to 615-248-7298. EOE.

Graphic Artist. Should have experience in Cross Media. Illustration and Design and experience with SGI and Quantel. Must interact well with clients and complete projects in a relaxed creative environment. Should be proficient in MAC & PC paint. 3D and high-end graphics compositing. Interested applicants should forward resumes to Ed Wilde, Human Resources 650 Massachusetts Avenue, NW C1 Washington, DC 20001 or fax to (202)408-9050.

Creative Services Producer. KSDK-TV, St. Louis #1 NBC affiliate is looking for a Top writer/producer. If you're self-motivated, have strong writing and conceptual skills and have been in the business for at least five years, show us what you've got. Send tape and resume to: KSDK-TV, Human Resources Administrator, 1000 Market Street, St. Louis, MO 63101. No calls please. EOE.

HELP WANTED ADMINISTRATION

Quincy University- Director of QU TV. Quincy University, a Catholic liberal arts university in the Franciscan tradition, invites applications for the position of director of QU TV to begin late spring or summer of 1998. The position combines production duties with half-time teaching. Production responsibilities include production for QU's three weekly television programs, oversight of the television production facility, and responsibility for planning and implementation of digital technology. Teaching responsibilities include basic media writing, principles of audio production, television production, and writing for the broadcast media. MA or MS in mass communication or closely related field and demonstration of excellence in teaching required. Send application letter, resume tape, vita, and three letters of recommendation to: Director of Personnel, Quincy University, 1800 College Avenue, Quincy, IL 62301. Applications will be accepted until May 22, 1998. EOE.

HELP WANTED PRODUCTION

Promotion Post-Production Editor. KTRK-TV, an ABC/Disney owned station, is looking for an experienced and talented editor. We are looking for a team player who can drive our dedicated, fully-equipped, digital post-production suite. The ideal candidate has the savvy to work on projects unsupervised, as well as, alongside a producer. We want someone who can add a creative spark, has the speed to beat deadlines and can have fun doing it. Experience with a Sony BVE 9100 editor and the ability to shoot is a plus. Please send your tape/resume to: Tom Ash, Creative Services Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. Equal Opportunity Employer. M/F/V/D.

Production-Coordinator. WFLD/FOX Chicago is looking for individual to execute comedy bits involving long range and quick turn around ideas. Must demonstrate ability to think fast and effectively use videotape and graphics for comedic purposes. Must have 3-5 years graphics and post-production experience. Familiar w/BASYS and have working knowledge of Chicago TV, history, people, sports, celebrities, and events. Prefer college degree in communications or related field. Must demonstrate keen sense of humor and great attitude. Send resume and cover letter to HR, Attn: Marge Curtis, WFLD/FOX32, 205 N. Michigan Avenue, Chicago, IL 60601. No phone calls, no faxes. EOE/M/F/D/V.

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.

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Editor. Looking for a creative editor with 5+ years tape based and digital compositing experience. Must be personable, and equally adept in AVID or On-Line environments, Sony & GVG rooms, DME 7000's & Kscopes, disk and tape cacheing experience a plus. Interested applicants should forward resumes to Ed Wilde, Human Resources 650 Massachusetts Ave NW C1 Washington, DC 20001 or fax to (202)408-9050.

Broadcast Personnel Needed. ENG Field Operations with Camera and Microwave experience. Videotape Editors, Studio Operators, and Maintenance. For the Midwest. Would commence spring/summer 1998. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio productions and news broadcasts), Chyron Operators (Infinit), Still Store Operators, Tape Operators (Beta), Maintenance (plant systems experience - distribution and patching), Lighting Director Engineer. Employment would commence spring/summer 1998. Out of town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

HELP WANTED PROGRAMMING

Television

Television Programming Coordinator

PaxNet is seeking an individual with strong organizational & communication skills looking for a new challenge. Qualified candidate must have min. 2 yrs. Exp. w/college deg. related field. Strong computer skills, Microsoft software, exp. w/Access or Storer preferred. Responsibilities include: data entry, tracking & logging films, weekly reporting, some research & support to Dir. To apply, submit/fax resume to:

Paxson Communications Corporation
Attn: Human Resources
601 Clearwater Park Road
West Palm Beach, FL 33401
Fax: 561-655-7343
Email: employment@pax.net
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Washburn University, General Manager-KTWU. Washington University in Topeka, Kansas, invites applications for the position of General Manager of KTWU, the university's licensed public television station serving Missouri, and southeast Nebraska. Responsibilities: guiding KTWU in providing diverse public television station, and supporting the university's educational mission. Must work with governmental agencies and the general public in developing programming, with the Endowment Association in obtaining funding, and with the campus coordinating council to support academic programs. The General Manager reports to the Vice President for Academic Affairs. Minimum qualifications: Bachelors degree in an administrative experience and demonstrated leadership in the telecommunications industry as well as in higher education. Application procedures: Submit letter of application, resume, transcript(s), names and phone numbers of three references to: The Personnel Office, Washburn University, 135 Morgan Hall, 1700 College, Topeka, Kansas 66621. Review of applications will begin May 18, 1998 and continue until a suitable candidate is identified. Washburn University is an Equal Opportunity Employer. Candidates from under-represented groups are encouraged to apply.

Assistant Program Director. WPWR-TV, Chicago's UPN affiliate is looking for a strong, motivated individual to join the Programming Department as Assistant Program Director. This multi-faceted position combines duties from programming to research. Responsibilities include day-to-day episodic program scheduling and usage; serve as liaison with traffic and operation departments for formatting and delivery of programs; respond to viewer calls, letters and email; compile FCC Children's report; maintain cable records; research program acquisitions; maintain cash and film series packages in the Columbine system; assist PD with budget, and other duties. Windows computer skills required. Knowledge of Columbine, Nielsen Micronode or Galaxy an advantage. Strong people skills, research skills and an eye for detail are a must. Strong knowledge of television programming, its history and current state is a plus. Please send resumes to: Tom Fele, Program Director, WPWR-TV, 2151 N. Elston, Chicago, IL 60614. EOE. No phone calls please.

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Photojournalist. 24-hour cable news station looking for a news photographer. We call them "photojournalists" because we expect them to think about the story. If you love telling stories with pictures please send a non-returnable VHS or beta tape and resume to Director, HR, NEWSCHANNEL 8, 7600 D Boston Blvd., Springfield, VA 22153. No telephone calls. EOE.

Local Cable News & Cable Advertising Positions: Expanding cable system seeking self-motivated professionals to continue building unique local news/public affairs channel, and operate local insertion/commercial traffic systems in Dallas/Metro market. Photographer/Reporter. Local News Coordinator, and a Traffic Coordinator for Ad Sales are needed. Individuals interested in applying should fax resume by 5/6/98 to (972)420-8796. EOE.

ALLIED FIELDS

HELP WANTED MANAGEMENT

Project Director sought for test and national roll-out of health-oriented community affairs campaign. Must know non-profit world and be fluent in local station operations, including community affairs, production, and creative services. Must be able to sell, manage, problem solve and travel for 25 year old award-winning New England based consulting firm. Fax resume to 781-639-1346.

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Manager, Accounts Receivable Services (International). Reviewing billing & collection activity of accounts receivable portfolio; supervise timely completion of work within quality standards; coordinate activities with sales, credit & senior management; train employees; coordinate activities with MIS & financial support for automation; perform complex financial analysis; provide technical advice; produce monthly accounts receivable performance reports; participate in special projects as needed. Supervise 2-5 persons; 40 hrs/wk; \$45,800/yr; Required: B.B.A. plus 4 years exp in International collections for multinational's with annual sales in excess of \$100 million, and at least 2 yrs supervisory/managerial exp and Spanish language native fluency; Apply and send 2 resumes to the Georgia Dept. of Labor, Job Order# GA 6197433, 2636-14 M.L. King Jr., Dr., Atlanta, GA 30311 or the nearest Dept. of Labor Field Service Office.

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For the Record

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Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; D.I.P.—debtor in possession; ERP—effective radiated power; khz—kilohertz; km—kilometers; kw—kilowatts; m—meters; mhz—megahertz; mi—miles; TL—transmitter location; TOC—transfer of control; w—watts. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Dismissed

Smiths, Ala. (BTCH-980403G8)—Cumulus Licensing Corp. for new FM: voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Delta, Colo. (BTCH-980403C1)—Mustang Broadcasting Co. for KKNM(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Grand Junction, Colo. (BTC-980403B6)—Mustang Broadcasting Co. for KEXO(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Grand Junction, Colo. (BTC-980403D3)—

Mustang Broadcasting Co. for KOIL(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Fenwick Island, Del. (BTCH-980403F9)—Cumulus Licensing Corp. for WLBW(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Augusta, Ga. (BTCH-980403G7)—Richard L. Rhoden, executor for WZNY(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Herrin, Ill. (BTCH-980403G6)—Clearly Superior Radio LLC for WVZA(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Johnson City, Ill. (BTC-980403E8)—Clearly Superior Radio LLC for WDDD(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Marion, Ill. (BTCH-980403E9)—Clearly Superior Radio LLC for WDDD-FM: voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Murphysboro, Ill. (BTCH-980403G3)—Clearly Superior Radio LLC for WTAQ-FM: voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

West Frankfort, Ill. (BTC-980403F3)—Clearly Superior Radio LLC for WFRX(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

West Frankfort, Ill. (BTCH-980403G2)—3-D Communications Corp. for WOUL(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Charles City, Iowa (BTC-980403B3)—James Ingstad Broadcasting Inc. for KCHA(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Charles City, Iowa (BTCH-980403B2)—Ingstad Broadcasting Inc. for KCHA-FM: voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Clear Lake, Iowa (BTCH-980403C2)—James Ingstad Broadcasting Inc. for KKK(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Mason City, Iowa (BTC-980403B7)—James Ingstad Broadcasting Inc. for KGLO(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Mason City, Iowa (BTCH-980403B8)—James Ingstad Broadcasting Inc. for KIAI(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

New Hampton, Iowa (BTCH-980403B4)—James Ingstad Broadcasting Inc. for KCZE(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Osage, Iowa (BTCH-980403E1)—James Ingstad Broadcasting Inc. for WKXQ(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Augusta, Me. (BTCH-980403F8)—Tryon-Seacoast Communications Inc. for WKCG(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Boothbay Harbor/Bath, Me. (BTCH-980403E7)—Bay Communications Inc. for WCME(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Gardiner, Me. (BTC-980403F2)—Tryon-Seacoast Communications Inc. for WFAU(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

—Compiled by Sara Brown

BY THE NUMBERS

BROADCAST STATIONS

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

Service	Total
Commercial VHF TV	558
Commercial UHF TV	651
Educational VHF TV	125
Educational UHF TV	242
Total TV	1,576

CABLE

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

*Based on TV household universe of 98 million
Sources: FCC, Nielsen, Paul Kagan Associates
GRAPHIC BY BROADCASTING & CABLE

Changing Hands

Continued from page 38

WNIV(AM) Atlanta, and WWBA(AM) Pinellas Park and WLQY(AM) Hollywood, Fla.

Seller: Milton Broadcasting Co. Inc., Atlanta (Moe Negrin, principal); no other broadcast interests

Facilities: 1400 khz, 1 kw

Format: Religion, talk, news

WXVX(AM) Monroeville, Pa.

Price: \$235,000

Buyer: Mortenson Broadcasting Co.,

Lexington, Ky. (Jack M. Mortenson, president/owner); owns KGGR(AM) Dallas; WCLY(AM) Raleigh, N.C.; WLLV (AM) and WLOU(AM) Louisville and WVCN (FM) Carlisle, Ky.; KGGN(AM) Gladstone, Mo., and WPGR(AM) Pittsburgh

Seller: Michael L. Horvath, Monroeville; is buying WPLW(AM) Carnegie, Pa.

Facilities: 1510 khz, 1 kw

Format: New age, urban contemporary

WTIM(AM) Taylorville, Ill.

Price: \$60,000

Buyer: Covenant Network, Glen Car-

bon, Ill. (John Anthony Holman, president/33.3% owner); owns WRYT (AM) Edwardsville, Ill.

Seller: Miller Communications Inc., Taylorville, Ill. (Randal J. Miller, president); owns WMKR(FM) Taylorville; R. Miller owns WXKO(FM) Pana, KRAN(FM) Tower Hill and WKEI(AM)-WJRE(FM) Ke-wanee, all Ill.; has interest in WCNL (FM) Carlinville, Ill.

Facilities: 1410 khz, 1 kw day, 63 w night

Format: news, talk

—Compiled by Sara Brown

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Datebook

THIS WEEK

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 InterContinental, Chicago. Contact: (800) 222-0934.

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

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 8-9—Hawaii Association of Broadcasters convention. Ala Moana Hotel, Honolulu. Contact: Jamie Hartnett, (808) 528-5267.

May 12—Batten Symposium on civic journalism, presented by **Pew Center for Civic Journalism** and **Northwestern University Medill School of Journalism.** Northwestern University School of Law, Chicago. Contact: Wendy Leopold, (847) 491-4890.

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 Euro-

pean 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 22-27—22nd annual National Association of Black Owned Broadcasters spring broadcast management conference. Renaissance Grand Beach Resort, St. Thomas, U.S. Virgin Islands. Contact: Cynthia Smith, (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.

May 31—June 4—1998 International Conference on Consumer Electronics. LAX Marriott, Los Angeles. Contact: Diane Williams, (716) 392-3862.

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 Casin 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—SUPERCORE '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 12-14—Variety ShowBiz Expo West exhibition and conference. Los Angeles Convention Center, Los Angeles. Contact: (800) 840-5688.

June 12-17—Cologne Conference & Screenings/International Television Festival, presented by **Medienforum NRW.** Cologne exhibition halls (KölnMesse) and the Rheinterrassen, Cologne,

Germany. Contact: +49 221 454 3280.

June 14-16—"Ticket to Ten Million," 5th annual DBS Summit presented by **DBS Digest.** Adams Mark Hotel, Denver. Contact: (719) 545-1210.

June 16—International Radio & Television Society Foundation Gold Medal Award dinner honoring Sumner Redstone. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

June 17-20—PROMAX/BDA annual conference and exposition. Toronto Convention Centre, Toronto, Ontario. Contact: Linda Nichols, (310) 788-7600.

June 18—The New York Festivals 1998 International Radio Awards Ceremonies. The Copacabana, New York City. Contact: (914) 238-4481.

June 20—Radio-Television News Directors Association spring training conference. Sheraton Plaza Hotel, St. Louis. Contact: Rick Osmanski, (202) 659-6510.

June 21-24—Cable Telecommunications Association of Maryland, Delaware and the District of Columbia annual conference. Sheraton Fontainebleau Hotel, Ocean City, Md. Contact: (410) 266-9111.

June 24—Federal Communications Bar Association luncheon featuring FCC Chairman William Kennard. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

June 25-26—1998 Forum on Cable/Telco Franchising & Competition," presented by the **Strategic Research Institute.** Embassy Row Hilton, Washington. Contact: (800) 599-4950.

June 28-30—New York State Broadcasters Association 37th annual executive conference. Sagamore Resort, Lake George, N.Y. Contact: Mary Anne Jacon, (518) 456-8888.

June 28-July 1—CTAM National Marketing Conference. Chicago Hilton & Towers, Chicago. Contact: M.C. Antil, (703) 549-4200.

June 30—Deadline for entries for the **Siegenthaler/National Lesbian and Gay Journalists Association** Electronic Media Awards honoring excellence in TV and radio reporting on lesbian and gay issues. Contact: (202) 588-9888.

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)

Buying to sell a new network

Wake up Hollywood. Pax Net Television President Dean Goodman is buying—but not just anything.

"There's just such a tremendous amount of sensationalism on television," Goodman says, "whether it's violence or sex [presented] to garner audience. There needs to be a more kind and peaceful place where people can turn on television and not have to be pounded with this kind of programming."

That place, Goodman promises, is Pax Net.

Take a look at Pax Net's flagship program, *Touched by an Angel*: "This is a program that doesn't capitalize on the negative aspects of society; it capitalizes on the positive aspects of society," Goodman says. "We think by our [economic] model, by having the ability to be supported not only at the network level but at the national spot level—and, more important, at the local level—we can take that revenue to support good programming," he says. There already is "a wake-up call to Hollywood to create this kind of programming," Goodman says. "We'll be a party to help create future programming that can get great ratings like *Touched by an Angel* does and not have to utilize the most negative aspects of society to get there."

That model is Pax Net's owned stations. "My focus at Paxson has been kind of interesting," the Pax Net president says, "because we've created this network in reverse. So my focus in the television division has been to go out and acquire, build and operate distribution." Goodman's focus has evolved from station acquisition to staffing and programming and now to "selling the value, selling advertising."

"Owning the television stations is the only way we can make Pax Net successful," Goodman says, because all levels of revenue are consolidated. "We think that all broadcast networks in America are going to need to have a greater ownership and distribution in order to get enough income to pay for their programming."

Goodman carries this concept with him to Washington, where he conducts what he calls "my other job," that of lobbyist. "That's my issue on the Hill," he says, "to continue to get rules and regulations that [give networks] the ability to create good family programming. Certainly the Telecommunications Act of 1996 [gave us] the foundation to create Pax Net, a family channel, due to the changes in rules that allowed Paxson to own



"We'll help create programming that can get great ratings and not have to utilize the most negative aspects of society."

Dean Marc Goodman

President, Pax Net Television, West Palm Beach, Fla.; b. April 30, 1947, New York; BA, broadcasting, University of Florida, 1972; announcer, WRUF-AM-FM Gainesville, Fla., 1970-72; program director, WCVL(FM) Gainesville, 1972-74; general sales manager/account executive, WBUS(FM) Miami, 1974-75; VP/general manager, WLVE(FM) Miami Beach, 1975-79; VP/general manager, KSAS-AM-FM Kansas City, Mo., 1979-80; executive VP, broadcast operations, Southwest Broadcasting, Miami, 1980-82; executive VP, broadcasting, radio-TV, Gilmore Broadcasting, Miami, 1983-91; Paxson Communications Corp.: VP, radio, Miami, 1992-93; president, TV division, West Palm Beach, 1993-97; present position since 1997; children from previous marriage: Samantha, 15; Zak, 13

more television stations so that we can reach more of America. That's my sole focus—that's my pet project—to continue to allow our family network to be successful.

"I have always found it very interesting how the changes that have occurred in broadcast law can markedly change the face of the industry," Goodman says. "That's certainly been most evident when you have a Communications Act that was created in the 1930s and pretty much went unchanged for 50 years and that has gone through a massive amount of change in the past 10 years. And that has been for the best. You have such dramatic diversity in television now. Here we are, the seventh network, where for 40 years there were only three."

Goodman got his start in broadcasting during college. "I got into broadcasting because I was very interested in music. I was part-owner of a recording studio in Gainesville, Fla. I was really enamored with the music." He never played in any of the bands he produced. "I was just a recording engineer and studio engineer and produced concerts."

He worked in radio for 10 years before getting into television. "That was actually a relatively easy transition," he says. "It was far more sales-intensive, and in reality throughout my career I've been mostly involved in the sales aspect of the equation—generating and maximizing revenue. So it was a very easy transition—because in TV, to a larger extent, rather than selling a concept you're selling numbers and trying to maximize the value of your audience to the advertiser."

"The differences between television and radio are overemphasized," he says. "In more recent times we've seen a number of executives make the transition from radio to television very fluidly." The reason for this graceful transition: "Radio for years and years has learned to sell niche and sell smaller shares of audience. That's something that's come about more recently with the advent of television entities that don't have megashares and [the increase in the] number of cable niche networks that are selling fractional shares of audience."

Creating and selling Pax Net's niche now is Goodman's focus. The task before him looms large, but to put it in perspective, Goodman compares it to recording and concert promotion, the business that launched his interest in broadcasting: "TV is infinitely easier."

—Sara Brown

BROADCAST TV



Tenzer

Michael Tenzer, head of business and legal affairs, Brillstein-Grey Communications, joins NBC Entertainment, Burbank, Calif., as senior VP, business affairs and administration.

Appointments at *Forgive or Forget*, Twentieth Television, New York: **April Benimowitz**, supervising producer, *The Newlywed Game* and *Tempest*, joins in same capacity; **Alex Tyner**, director, *Ricki Lake* and *Charles Perez* shows, joins in same capacity; **Kathryn Seigel**, producer, *Ricki Lake*, joins as producer.

Allbritton Communications Co., Washington, is reorganizing its senior corporate management team: **Joe Allbritton**, chairman of the board, named chairman of the executive committee; **Lawrence Hebert**, vice chairman and president, named chairman of the board and CEO; **Robert Allbritton**, executive VP/COO, named president; **Frederick Ryan Jr.**, vice chairman and senior VP, named executive VP/COO.

Mary Shedd, traffic manager, KEEY-FM/KEAN(AM) Minneapolis/St. Paul, joins KSTP-TV St. Paul in same capacity.

David Dutch, executive news director, Belo's KXTV(TV) Sacramento, Calif.,

named director, news, A.H. Belo's television group.

PROGRAMMING

Jeff Sanders, lawyer, Pryor, Cashman, Sherman & Flynn, New York, joins WinStar TV and Video, New York, as VP, business affairs.

Sofia Elias, manager, company relations, Hollywood Ventures, Los Angeles, named director, station relations.



Knell

Gary Knell, managing director, Manager Media International, joins Children's Television Workshop, New York, as executive VP, operations.

Sam Millstone, VP, business development and planning, National Geographic Television, Washington, named VP, business development, National Geographic Ventures.

Larry Kingen, partner, Solutions International, Sherman Oaks, Calif., joins Video Services Corp., Burbank, Calif., as VP, VSC Corporate West and GM, technical services facility.

Derek Reisfield, VP, business development, CBS Corp., New York, named president, CBS New Media Group.

Lydia Ash, manager, broadcast standards

and practices, The WB Network, joins Fox Kids Network, Hollywood, as associate director, standards and practices.

JOURNALISM

Don Tollefson, co-host, *Good Day Philadelphia*, WTXF(TV) Philadelphia, named sports anchor, 10 p.m. news.

Appointments at KYMA(TV) Yuma, Ariz.: **Kevin Tunell**, Marine Corps sergeant, joins as reporter; **Sean Potter**, associate instructor, climate and meteorology, Indiana University, Bloomington, Ind., joins as weathercaster and chief meteorologist.

Joe Oliver, news anchor, KPX-TV San Francisco, joins KRON-TV San Francisco as anchor/reporter.

RADIO

Keith Crystal, account executive, WRKS-FM New York, named local sales manager.

Danny Davis, morning show host, KOOL-FM Phoenix, Ariz., joins KOY(AM) Phoenix as operations manager and program director.



Basila

John Basila, senior account executive, Radio Station Services, Los Angeles, joins The Arbitron Co., Chicago, as manager, Midwest radio station services.

Appointments at Westwood One, New York: **Kevin McCarron** joins as sports producer; **Tommy Tighe**, anchor, Sports Central USA, CBS Radio Sports, adds hosting duties for NFL Sunday night and Monday night football; **Howard Deneroff**, producer, CBS Radio Sports, expands his duties to include coordination of play-by-play events and on-site NFL broadcasts; **Al Smith** will handle in-house production for the 1998 college and NFL football seasons; **Tami Booth**, regional market director, West, Premiere Radio Networks, Sherman Oaks, Calif., joins as senior district director, affiliate relations, Western region; **John Clark**, director, affiliate relations, Southeast region,

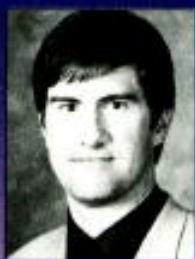
American Movie Classics restructures



O'Loughlin



Murano



von Ruden



Sehrling

American Movie Classics Networks, Woodbury, N.Y., is restructuring to meet the challenges of new media technology. Appointments: **Noreen O'Loughlin**, senior VP, marketing, named executive VP/GM, AMC; **Mary Murano**, senior VP, sales and affiliate relations, named executive VP, distribution and affiliate marketing, AMC and Romance Classics; **Martin von Ruden**, VP, public relations, named senior VP/GM, Romance Classics; **David Sehrling**, head of acquisitions and programming, named senior VP, acquisitions and programming, AMC Networks.

named senior district director, affiliate relations, South Central region.

Taylor Walet, national sales director, Jacor Communications Co., New York, named VP, national sales.

David Dexter, VP/GM, WPTW(AM) Piqua, Ohio, and WCLR(FM)/WZLR(FM) Piqua/Xenia, Ohio, joins Root Communications' WMXZ(FM) and WWAV(FM) Fort Walton/Destin, Fla., as GM.

CABLE

Lisa Evans, public relations coordinator, The Golf Channel, Orlando, Fla., named public relations manager.



Wheeler

Scott Wheeler, executive VP/COO, Jones Education Co., joins International Channel, Englewood, Colo., as senior VP, network development.

Appointments at Turner properties:

At TNT and Cartoon Network, Hong Kong: **Susan Ready**, director, creative services, named VP, programming and planning, Asia Pacific; **Ian Diamond**, creative director, named VP/creative director; **Tana Nugent Jamieson**, VP, development, VU Productions, joins TBS Superstation, Los Angeles, as director, development; **Sam Howe** joins Turner Network Sales, Atlanta, as senior VP, marketing; **Kevin Harlan**, play-by-play announcer, has signed a four-year contract with Turner Sports. Harlan will call NBA regular-season and playoff telecasts on TNT and TBS Superstation beginning with the 1998-99 season.

Tom Snethen, Southwest director, sales, Classic Sports Network, joins Fox Sports Southwest, Dallas, as director, affiliate sales and marketing.

Michele Donaldson, VP, marketing, Direct Connect, joins TVN Entertainment Corp., Burbank, Calif., as director, consumer marketing.

Selina Campbell, assistant chief engineer, KRXX(TV) Reno, Nev., joins Cox Communications, San Diego, Calif., as video operations manager.

Appointments at The Christian Broadcasting Network, Virginia Beach, Va.:

Andy Freeman, executive producer, *The 700 Club*, adds VP, programming, to his



Lentz

duties; **Ken Pelisero** named VP/CFO; **Dick Thomas** named VP, marketing; Appointments at Middle East Television (an affiliate organization of CBN), Southern Lebanon: **Steve Lentz**, president/CEO, FiT TV, joins as president; **Michael Gwartney**, VP, international programming, International Family Entertainment Inc., joins as VP, programming.

TECHNOLOGY

John Renfro, VP, human resources and administration, small business services division, Zenith Electronics Corp., Glenview, Ill., named senior VP, human resources and administration.

Appointments at Harris Corp., Cincinnati: **Albert Mesquida**, branch manager, Consolidated Media Systems, joins the broadcast division as regional sales manager, Latin America, Miami; **Tom Deyo**, regional manager, broadcast, Sony, joins as director, television field sales, U.S. and Canada.

Appointments at Broadcast Electronics, Quincy, Ill.: **William Haire**, engineering associate, Glenayre Technologies Inc., joins as senior test technician; **Todd Hildebrand** joins as studio systems test engineer; **Jeffrey Walker** joins as studio systems customer service engineer.

ASSOCIATIONS/LAW FIRMS

Stephen Weiswasser, president/CEO, Americast, joins Covington & Burling, Washington, as partner.

Appointments at CTAM, Alexandria, Va.: **Patti McKnight**, director, partnership marketing and event management, Interactive Services Association, joins as director, meetings; **Tracy Wagner**, senior VP, programming distribution, TCI Communications Inc., has been named to the CTAM board of directors.

INTERNET

Timothy Carroll, media supervisor, Leo Burnett U.S.A., joins E! Online, Chicago, as advertising manager.

William Nussey, formerly with Greylock Management, joins iXL Inc., Atlanta, as president/COO.

Hall of Famer



Marijane Landis, retired employee of WGAL(TV) Lancaster, Pa., will be inducted, along with four others, into the Pennsylvania Association of Broadcasters Hall of Fame on May 3.

Landis served in many capacities during her 46-year career at WGAL. She is probably best known as the host of such children's programs as *Percy Platypus and His Friends*, a puppet show that ran from 1954-1974, and *Sunshine Corners*, 1974-79. She retired in 1993 but continues to work on personnel and equal employment opportunity reports for the station.

Mary Bruno, managing producer, ABC-NEWS.com, Starwave Corp. (the ABC News partner on the Internet), named executive producer, ABCNEWS.com, New York.

DEATHS

Peter Lind Hayes, 82, entertainer, died April 21 from vascular problems at the Nathan Adelson Hospice in Las Vegas. Hayes had a wide range of talents: He did comic impressions, sang, wrote songs and told stories. He worked in nightclubs, hotels, acted in films but it was in television and radio that he gained the widest popularity. He starred in television series including *The Peter Lind Hayes Show* on ABC in 1958 and *Peter Loves Mary* on NBC in 1960. Hayes married Mary Healy, an actress and his partner in various ventures, in 1940. For several years during the '60s Hayes and his wife were hosts of a daily program on WOR(AM) New York. They also were regular substitute hosts for Arthur Godfrey on his television programs during the 1950s. In addition to his wife, Hayes is survived by two children and a grandchild.

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

House lawmakers last week voted to allow television cameras into federal courts for a three-year test. The measure would allow federal judges to decide on a case-by-case basis whether to allow cameras into their courts. No similar legislation has been introduced in the Senate, however.

Ellen's bad luck is good luck for *Two Guys, a Girl and a Pizza Place*. With ABC's official cancellation of *Ellen* after its May 13 finale, *Pizza* appears certain to return for the fall season, quite possibly in the same choice spot following *The Drew Carey Show*. *Pizza* outperformed *Ellen* in its midseason debut in *Ellen*'s 9:30 p.m. Wednesday time slot, retaining 83% of *Carey*'s 18-49 audience, compared with *Ellen*'s January-through-March average of 66%, according to Nielsen Media Research. "We don't have the luxury of keeping on shows that simply don't perform," an ABC executive says. *Ellen* Executive Producer Tim Doyle thinks ABC's decision had



Marcus to head Chancellor

Jeff Marcus, chairman of Marcus Cable, will take over as CEO at Chancellor Media Corp., sources say.

Marcus had been considered a leading contender for the top job (B&C, April 20), which had been held by Scott Ginsburg before he left the company earlier this month after a sudden, unexplained resignation.

Chancellor owner Hicks, Muse, Tate & Furst is said to be planning a consolidation of its media holdings—including Chancellor, Capstar Broadcast Partners, LIN Television and Sunrise Television—into one mega-media company with its hands in a little bit of everything (possibly including cable and Internet services). Hicks Muse had said that it was looking for a major media executive to replace Ginsburg and oversee a possibly consolidated corporation. Marcus's cable background may figure in these plans.

Hicks Muse knows Marcus through its stake in Marcus Cable, which was sold to Paul Allen earlier this month. Plus, Marcus already sits on Chancellor's executive committee and is close to Hicks, sources say.

For the time being, Marcus will stay on as CEO of Marcus Cable as he assumes his new responsibilities at Chancellor, sources say, but it remains to be seen which company will win the majority of his time.

A formal announcement of Marcus's appointment is not expected until next month. Hicks Muse also is said to be negotiating to buy Jacor Communications. —Sara Brown

more to do with "girls kissing" than ratings. "The premise that the show is being closed because the public is anxious to see *Two Guys, A Girl and a Pizza Place* is fallacious," Doyle says. "This last week [*Pizza Place*] went up against [returning Fox series] *Party of Five* and got clobbered."

Lowell "Bud" Paxson has named a handful of

new general managers for affiliates of his upcoming broadcast network, Pax Net. Carol Healey will run both of Paxson's Boston's stations—WPXB(TV) and WBPX(TV). Jeffrey Myers has been named GM at WPXW(TV) Washington and Mike Berman will head WPXD(TV) Detroit.

FCC Commissioner Gloria Tristani voiced concerns about TV violence

during a speech to the New Mexico Broadcasters Association. Tristani cited the NCTA study that showed an increase in prime time violence and urged broadcasters to ask local papers to carry program ratings with their TV listings.

FCC officials late Friday were planning to grant Comsat partial relief from its current regulatory status as a "domi-

One for all, three for one at Disney

Revenue and profit gains at Disney's cable networks and owned TV stations continue to offset revenue and profit decreases at the struggling ABC Television Network. That was the upshot of announced second-quarter (ended March 31) results last

week for Disney's broadcasting segment, which consists primarily of ESPN, ABC and The Disney Channel.

Separately, Disney said that its board of directors last week approved a 3-for-1 common stock split. Disney's last stock split (which was 4-for-1) occurred in 1992; the one before that (also 4-for-1) was in 1986. Disney Chairman Michael Eisner said that the split was being executed "to return the per-share price to levels that are more affordable to our smaller shareholders." By the close of trading Wednesday (when the split was announced), Disney stock had jumped \$5.25, to \$122.

Overall, Disney reported a pro forma operating income gain of 3%, to \$849 million, on revenue that was flat from



The
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the previous year at \$5.242 billion. Net income for the quarter was up 22%, to \$384 million. For the first half of the fiscal year, operating income is up 6%, to \$2.3 billion, on a 3% revenue gain, to \$11.6 billion. Net income was up 19%, to \$1.1 billion.

Disney said that second-quarter operating income for its broadcasting segment remained flat compared with a year ago, at \$239 million, on a 4% revenue gain, to \$1.589 billion.

For the first six months of Disney's fiscal year, broadcasting income was up 5%, to \$744 million, on a 7% revenue gain, to \$3.653 billion. The company said broadcasting revenue for both the second quarter and the first six months was driven by gains at the cable networks and the owned television stations. Revenue and profits at the network were down, Disney said, in part because of lower ratings and the impact of the winter Olympics, which were broadcast on CBS.

—Steve McClellan

nant" satellite carrier. The action will allow Comsat to more quickly change its rates and also frees the company from additional rate regulation. The new classification as a "nondominant" satellite carrier will apply to Comsat's full-time video services as well as to occasional-use video in 55 countries. Comsat will retain the dominant classification for its occasional-use video services in another 142 countries. Broadcasters had opposed granting regulatory relief to Comsat for occasional-use video.

FCC officials last week ordered FX Networks to make its programming available to American within 45 days.

The ruling on the American program-access complaint follows a similar decision earlier this month in favor of EchoStar's program-access complaint against FX Networks.

During its coverage of the NBA playoffs this week, **Turner Sports will be testing a new technology,** SporTVision's AIRf/x, that measures the vertical leaps of basketball players and graphically displays them during replays. TBS will use the AIRf/x system for the third game of the New York Knicks-Miami Heat series from Madison Square Garden, while TNT plans to use it for game three of the New Jersey Nets-Chicago Bulls series from Continental Airlines Arena in New Jersey. The AIRf/x system, developed by start-up SporTVision with graphics supplier Chyron Corp., has been used

this season for NBA games shown by Fox Sports Bay Area and MSG Network.

ESPN and ESPN2 combined accounted for 21% of all local ad sales revenue for basic cable, generating \$6.05 per subscriber in 1997, according to Sean Bratches, ESPN VP of affiliate sales and marketing. The figures are based on a study by Bortz research. Bortz reported that basic cable networks overall generated \$29.09 per sub last year, Bratches says.

EchoStar Communications Corp. intends to launch its fourth satellite on May 8 from the Baikonur Cosmodrome in Kazakhstan. The launch of EchoStar IV is about two months later than originally planned, primarily because of scheduling issues. EchoStar has a window at 6:10-6:20 a.m. Baikonur local time (8:10-8:20 a.m. ET, May 7) for the launch, which will on a Russian-built Proton rocket. EchoStar has asked for FCC approval to park EchoStar IV at 119 degrees west longitude, where it will pair with EchoStar II to offer video, audio and data services. Pending FCC approval, the company intends to move EchoStar I from 119 degrees to 148 degrees west longitude and to use it from there to begin delivering local-into-local programming to 10 additional major metropolitan markets in the U.S. EchoStar III, at 61.5 degrees west, is offering retransmitted local signals to 10 major markets east of the Missis-

Errata

A story on page 46 of the April 20 issue of BROADCASTING & CABLE incorrectly stated that DIRECTV implemented rate increases this year. DIRECTV did raise rates in 1997, but thus far has not raised rates in 1998.

■ A story on page 68 of the April 20 issue about Discovery Networks' original programming lineup mistakenly identified a new show hosted by Meshach Taylor as *Meshach's Hidden Camera*. The show is *Meshach's Hidden Caribbean*. Also, Taylor's credits should not have included *Grand Hotels*, which is an upcoming original Travel Channel series.

■ WNDU-TV South Bend, Ind., was incorrectly identified as a PBS affiliate in the April 8 issue (special NAB mid-week edition), page 20. The station is an NBC affiliate.

■ TCI stock trades on Nasdaq, not the New York Stock Exchange, and MediaOne trades on NYSE, not Nasdaq. These were incorrectly identified in the April 20 issue, page 29.

issippi. By putting the newer, more powerful EchoStar IV at 119, the company will be able to include Alaska and Hawaii in its Dish Network service area.

Time Warner Cable has doubled its 550,000 order of Scientific Atlanta Explorer 2000 digital set-top boxes to 1.1 million and Cox Communications is launching digital cable in

San Diego, Calif., using the Explorer 2000 and S-A's interactive network. Cox expects to launch Cox Digital TV in San Diego, where it is one of the larger MSOs. The double-barreled dose of good news for S-A, which comes little more than a week before the NCTA '98 show in Atlanta, is a sign of momentum building not only for S-A but also for digital rollouts in general.



Drawn for BROADCASTING & CABLE by Jack Schmidt

"...and the control panel lets you select 480p-720p, 1080 interlace, 16:9 or 4:3, 24 or 39 frames per second and..."

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Incorporating The Fifth Estate TELEVISION Broadcasting

Truth in government

At the risk of sounding like a rooting section for new FCC Commissioner Michael Powell: Three cheers for new FCC Commissioner Michael Powell. Hooray, hooray, hooray!

Our enthusiasm is prompted by a speech Powell gave last week in Washington to The Media Institute. He was preaching to the choir (us included), but his message deserves a wider audience, including a full text on every government-issue desk in Washington.

It was not new ground for Powell, who has shown himself no fan of content regulation, but it was the strongest statement yet of where he stands—and he stands tall, indeed—on fuller First Amendment freedom for broadcasters.

Powell points out that new media and new technologies have radically altered the landscape since the Supreme Court offered up the scarcity justification for content regulation in its 1969 *Red Lion* decision. "With scarcity and the uniqueness of broadcasting such demonstrably faulty premises for broadcast regulation," said Powell, "one is left with the undeniable conclusion that the government has been engaged for too long in willful denial in order to subvert the Constitution so that it can impose its speech preferences on the public."

Of course, *Red Lion* has been like the weather in New England: Everybody talks about it, but no one ever seems to do anything about it. Powell thinks that needs to change.

It's time, he says, for some radical alteration in how the government treats broadcasters. "[T]he time has come to move toward a single standard of First Amendment analysis that recognizes the reality of the media marketplace and respects the intelligence of American consumers." Amen.

In calling for that policy shift, Powell is only following the instructions of the high court. He cited the *League of Women Voters* case in 1984, in which the Supreme Court said it was "waiting for a sign from Congress or the FCC that technological developments have advanced so far that some revision of the system of broadcast regulation may be required."

The wait is over. "I believe we should be getting those signal fires ready," says Powell. We'll gladly supply the matches.

Micro-sized opportunity

In 1981, the FCC squashed a proposal to increase the number of AM stations by reducing the spacing between the AM channels from 10 kHz to 9 kHz. By packing the channels more tightly, proponents said, the FCC would create room for 500 more stations, preferably for minorities and women. But opponents correctly argued that the plan would introduce still more interference into the noise-plagued AM band. Had the FCC not killed 9 kHz spacing, it might have killed AM. Even with the original 10 kHz spacing intact, AM is in sorry technical shape. Some stations can barely be heard above the RF din.

Now FCC Chairman William Kennard has become enamored of the 1998 version of 9 kHz—microradio. For the sake of diversity, Kennard would pack hundreds, perhaps thousands, of low-power AM and FM stations on the airwaves. But from what we can tell, the microradio schemes would inject another large dose of interference and would degrade reception and audio quality across the dial. They also might crowd the bands to such an extent as to make in-band digital radio impossible.

This page has been encouraging broadcasters to help Kennard in his campaign to give an electronic voice to minorities. But microradio isn't the way: It's a back-of-the-bus approach. The disenfranchised need full-power stations on fully protected channels so that their voice is heard loud and clear and far. They need the money and know-how to acquire such stations. To paraphrase our editorial applauding the demise of 9 kHz AM spacing: The government would do minorities no favor by giving them low-power stations with increased signal interference in already overcrowded markets.

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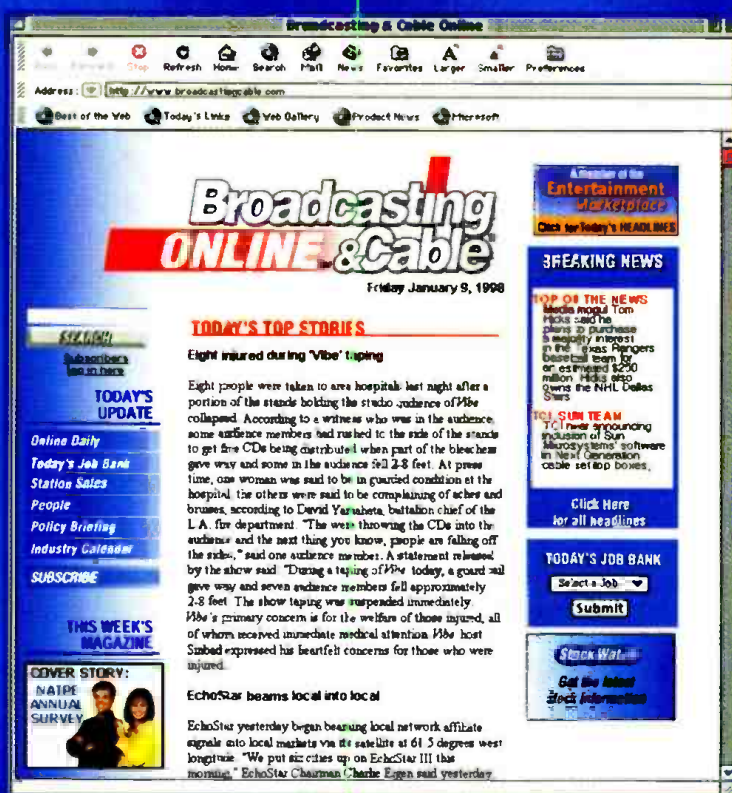
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