

The Newsweekly of Television and Radio

Vol. 128 No. 19 67th Year 1995

TBS'S TERRY McGUIRK

Broadcast Parity Is Job One



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TOP OF THE WEEK / 6
PODCASTING / 7
TABLE / 8

CABLE 197

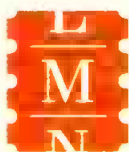
CASTING
CABLE / 97
TECHNOLOGY / 118
Telmedia
PAGE 124

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PAGE 124

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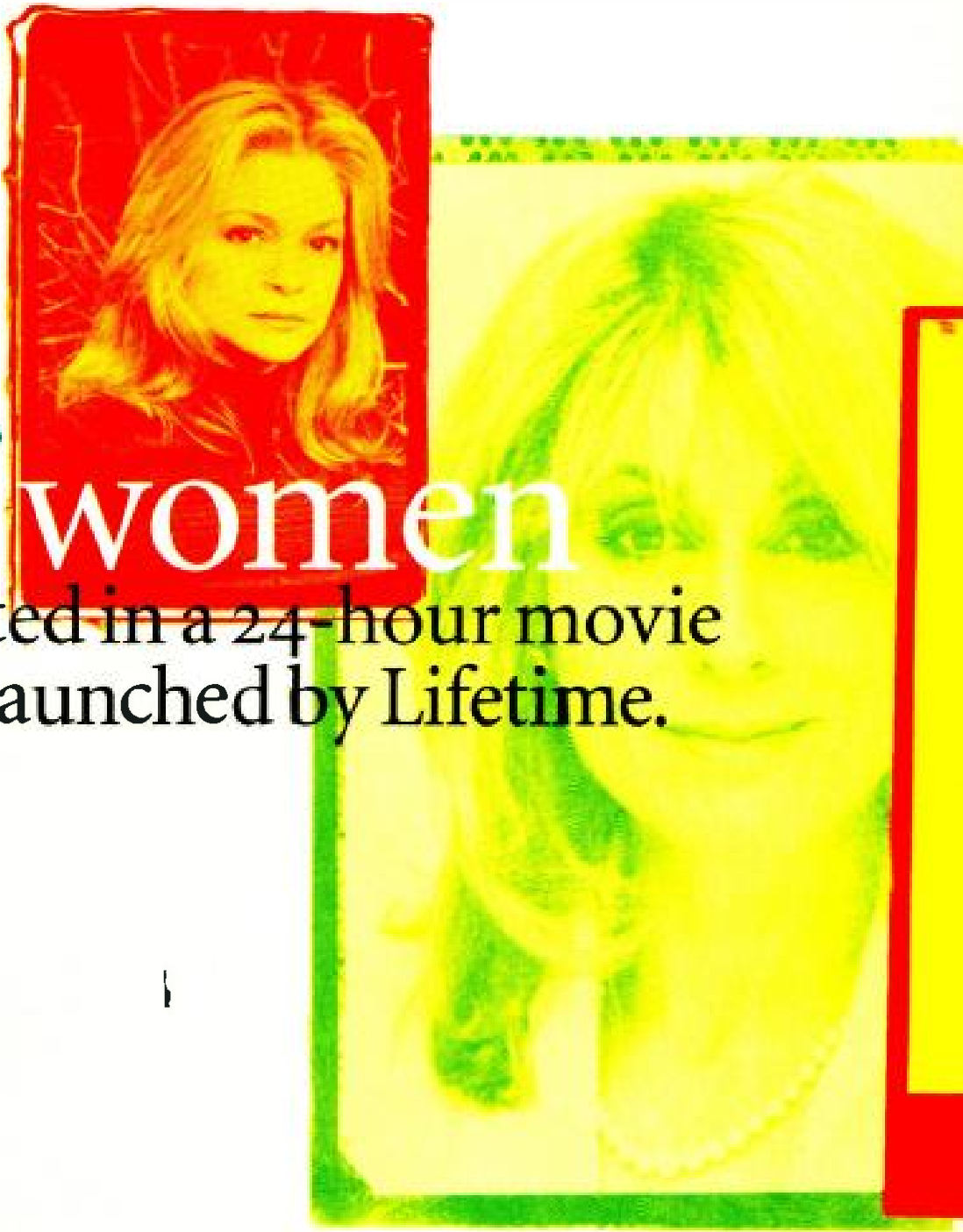
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Source: Keleman Associates, November, 1997

Fast Track

Must Reading from

**Broadcasting
& Cable**

May 4, 1998

TOP OF THE WEEK / 6

Paxson renders unto TCI Bud Paxson is buying his way back into good graces, agreeing to pay Tele-Communications Inc. up to \$27 million to extend carriage of his start-up Pax Net broadcast network. / 6

CNN Headline News cuts 70 jobs CNN's Headline News is laying off nearly one-quarter of its news production work force. Headline News says automation will reduce staffing demands, but the network has also experienced lower ratings. / 10

CBS cooks in first quarter Wall Street credits Mel Karmazin for CBS's impressive first-quarter results. Revenue and profit growth percentages at the owned TV stations have been in the teens since November of last year. / 14

FCC rejects Denver license challenge The FCC last week rejected a Denver group's contention that it should pull four TV licenses because the stations aired too much violence in their local news coverage. / 20



'Merlin' was NBC's highest-rated mini-series for adults 18-49 since 1984—helping the network to an easy win in the first week of the May sweeps. / 14



COVER STORY

Broadcast Parity is Job One TBS Chairman Terry McGuirk discusses his reservations about digital, cable operators' complaints and more. / 30 *Cover photo by Mark Hill*

SPECIAL REPORT

cable '98 A look at the hot issues for cable as the industry gathers for the annual show in Atlanta. / 30

CABLE / 97

CTW, Nick team up in 'Suite' deal Children's Television Workshop has landed its new children's educational cable network—Noggin, a 50-50 joint venture with Nickelodeon, set to debut in January 1999. / 97

Fox chases Mouse Fox Family Channel will spend \$125 million to produce 26 original movies, pitting some against ABC's Disney offerings on Sunday nights. / 98



Operators 'In the Trenches' / 104

BROADCASTING / 105

Fox keeps the 'Hill' Twentieth Television kept the most anticipated off-network series in the family, as the 22 Fox owned-and-operated stations snatched syndication rights to *King of the Hill* for some \$1.5 million per episode. / 105



Take your daughter to work, Fox style. / 110

ABC shines on Saturday

ABC's Saturday morning cartoon lineup has been a bright spot in an otherwise dull performance. / 105

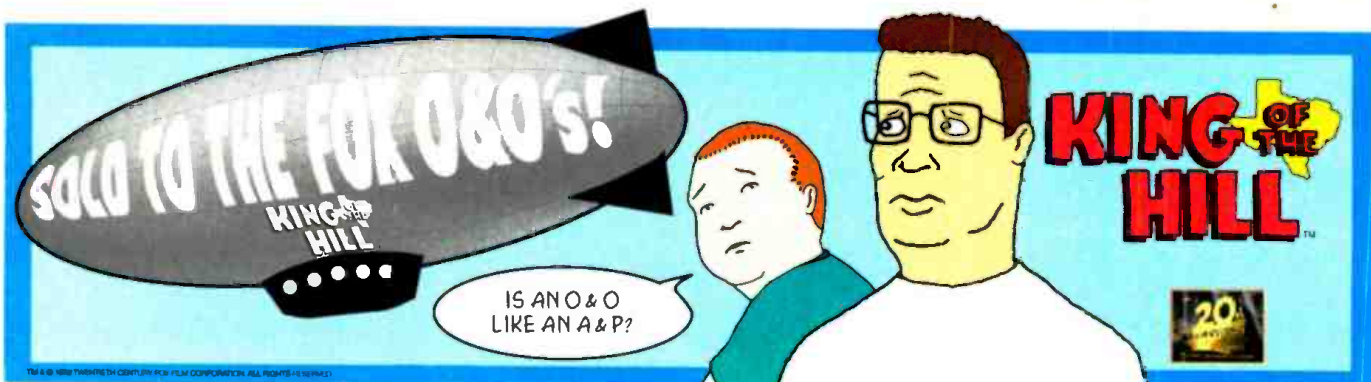
TECHNOLOGY / 118

New York 1 buys ASC, Vibrant servers Two years after committing to the DVCPRO format, New York 1 News purchases video server systems from ASC Audio Video and Vibrant Technologies to migrate its program playback from tape to disk. / 118

Telemedia / 124

'SNL' ready for online? *Saturday Night Live* debuts online this week, offering hundreds of skits from a broadcast history that began in October 1975. / 124

Changing Hands... 115	Datebook... 139	Fifth Estate... 140
Classified... 127	Editorials... 146	For the Record... 136
Closed Circuit... 16	Fates & Fortunes... 141	In Brief... 144



Breaking news from 41 Million



Source: Nielsen Home Video Index, May 1998 Universe Estimate

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When You Really Want To Know

Paxson renders unto TCI

Buys cable carriage for Pax Net; WB also cuts 'white-area' deal with TCI, Time Warner

By John M. Higgins

Once a major villain to cable operators in the must-carry wars, Bud Paxson is buying his way back into their good graces—literally—agreeing to pay Tele-Communications Inc. up to \$27 million to extend carriage of his start-up Pax Net broadcast network.

The deal helps to fill out distribution for the Paxson Communications Inc. chairman's family-oriented network, scheduled to launch in September. TCI systems will carry the service in small-town and rural "white areas" where the company has no owned-and-operated stations or affiliates. The deal could give Pax Net up to 4.5 million additional homes.

The deal is similar in concept to one that the WB Network cut last week with TCI (and sister Time Warner Inc. subsidiary Time Warner Cable) for carriage in 22 so-called white markets. Under that deal, The WB pays nothing



Paxson on buying cable carriage: 'It's cheaper than buying stations.'

up front, instead creating 22 cable-only WB "stations" to be operated by small-market station owner Benedek Broadcasting Corp., which will pay 10% of local ad revenue to the local systems.

Industry executives familiar with the TCI deal say that Pax Net is paying about \$6 per subscriber for each system carrying the network on an analog tier to all of its basic subscribers. Systems putting Pax Net on a digital tier get just \$2 per sub.

The analog fee is short of the \$13.88 per subscriber that Fox News paid cable operators two years ago, but in line with launch fees paid by networks like Animal Planet, HGTV and Cartoon Network.

Paxson's deal is more notable than The WB's because it spotlights Pax Net's financial strains.

In December, Paxson Communications slipped into technical default on a \$120 million loan package from a bank group led by Union Bank of Switzer-

land. The default was far from life-threatening—UBS amended the bank agreement in March and is expected to refinance the loans this week. But given Paxson's huge existing debt and looming commitments to shift from infomercials to cartoons and series like *Touched by an Angel*, securities analysts are looking nervously at a potential \$60 million in launch fees to TCI and other operators.

"I don't know where he's going to get the cash," says one Wall Street executive.

But Paxson calls the carriage deal a good bargain. "It's cheaper than buying stations," he says. "I think this sort of sets the style. Any broadcast network today getting high penetration is going to have to do a hybrid deal with broadcast and cable."

Paxson wouldn't disclose the size of the payments to TCI. But he did say that the MSO will get avails to resell to local advertisers—more spots per hour in daytime and fewer in prime time.

Pax Net's O&Os and affiliates currently cover just 72% of all TV homes in the country. The TCI deal, plus a pending deal with DBS operator

PAX NET SNAPSHOT

Paxson Communications's new family programming network Pax Net will launch on broadcast and cable Aug. 31. Chairman Lowell "Bud" Paxson hopes to reach more than 80% of U.S. TV households by launch to beat Fox's launch coverage. Only four more months to fill in the holes. Here's how things stand.

Coverage: Paxson's owned, operated and affiliated network of broadcast stations adds up to 70 stations reaching 68.2% of U.S. TV homes. Ten of those 70 stations are under construction. When on the air they will constitute 4.3% of the 68.2%. The coverage would jump to nearly 72%, if low-power stations and Puerto Rican stations are counted.

Programming: Programs to appear regularly on Pax Net are: *Touched by an Angel*, the network's flagship program; *Dr.*

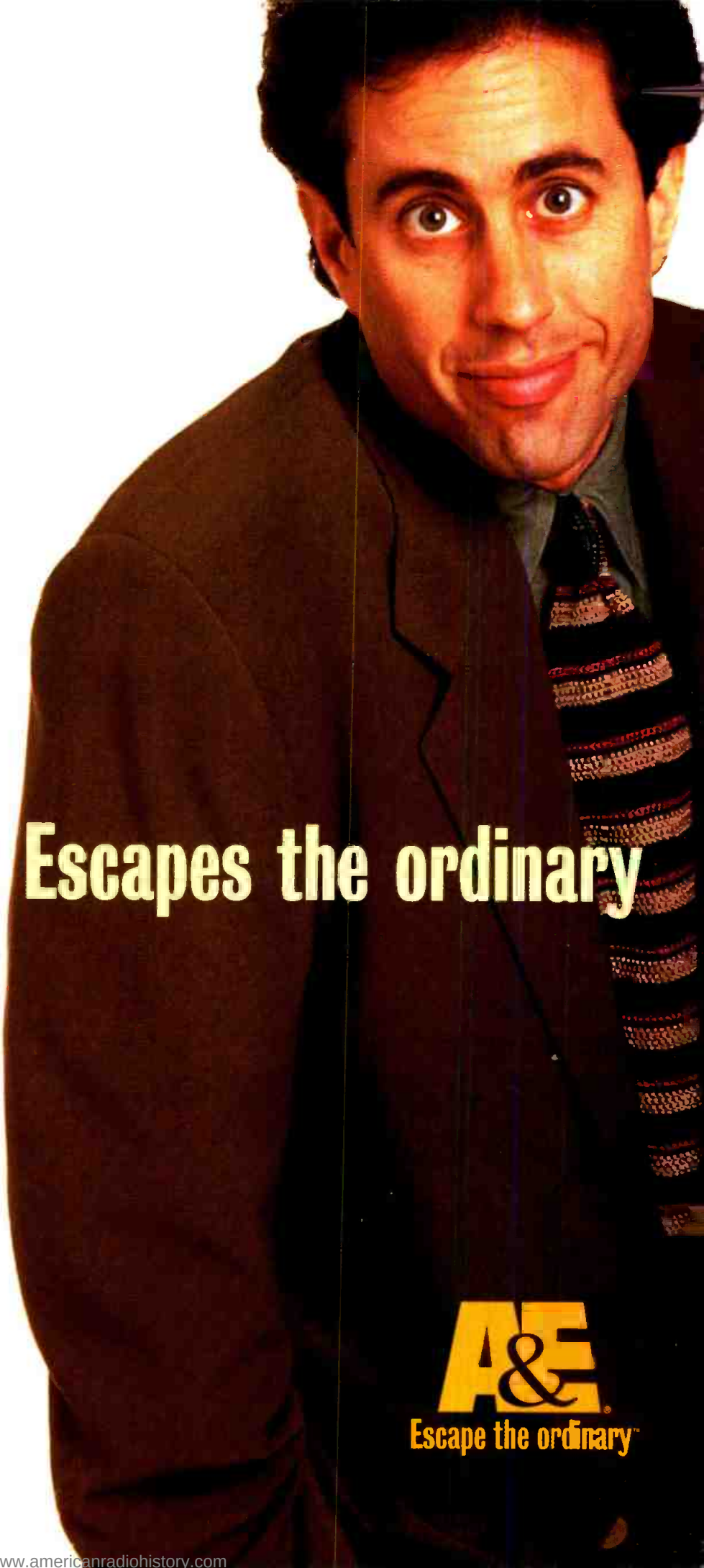


'Touched by an Angel' is prime time's anchor program.

Quinn, Medicine Woman; Diagnosis Murder, Dave's World; I'll Fly Away, Life Goes On; The Father Dowling Mysteries; Christy; Neon Rider; Promised Land; Eight is Enough; Head of the Class; Here's Lucy; Alice; Love Boat; Highway to Heaven; Barnaby Jones, and Medical Center plus children's programming by The Walt Disney Co.'s DIC Entertainment.

Personnel: Paxson announced the complete list of executive personnel on April 16 including general managers and sales managers for each of its stations and network sales staff divided into regions. The jobs page on the Paxson website www.pax.net has been significantly sized down, but the company still has lower-level hiring to do at the stations to fill out its promised 600 new jobs, mostly in sales.

—Sara Brown



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www.americanradiohistory.com

EchoStar Communications Inc. and similar arrangements with other cable operators, could get coverage up past 80%. Even if ratings are strong, Pax Net needs wide distribution to impress national advertisers that seek big reach throughout the country.

In the 80%-85% coverage range, "you're above USA Network, TNT and Lifetime," Paxson says. "Then you're very competitive."

"I think it's a good investment for him," says Mark Riely, a partner in Media Group Research, who is nevertheless neutral on Paxson Communications stock. "If he buys a television station, how much does that cost him per home? Then you ask, what is the incre-

mental value to adding another 2%-3% on your distribution?"

If Pax Net secures wide distribution, "the challenge is to demonstrate to the marketplace that he can generate the revenue," says PaineWebber Inc. media analyst Christopher Dixon.

The big surprise is how many TCI systems are in markets so small that Pax Net doesn't have a station there, systems representing more than a third of TCI's 14.5 million subscribers.

The WB's deal is much different financially. Benedek will create 22 local, cable-only "stations" in white-area markets either in or near Benedek-owned stations that are affiliated with other networks. The WB is essentially

giving those stations programming, not just the national network feed but syndicated daytime and fringe programming that includes shows like talker *Rosie O'Donnell*. Benedek will run the stations and sell ads, paying TCI and Time Warner 10% of the revenue.

"Unlike the channels that have had to buy their way on because they don't have anything else to offer, it's the cable industry responding to programming," says WB President Jamie Kellner.

Kellner expects to cut similar deals with cable systems and station owners in 68 additional small markets ranked 100-210 in short order. TCI and Time Warner account for 40% of the cable homes in all of The WB's white areas. ■

Fox gets DTV space in NY

Detroit, Chicago markets will miss Nov. 1 DTV deadline

By Chris McConnell

Fox Television Stations has reached an agreement with the Empire State Building to broadcast digital TV from the skyscraper.

In documents filed with the FCC Friday, the broadcaster said it has secured tower siting space at the building and plans to use two transmitting antennas to broadcast a digital signal to New York viewers. Fox will join CBS as the second network in delivering a digital broadcasting service from atop the Empire State Building.

Tower-siting problems in New York and Chicago have hampered the efforts of stations to deliver DTV signals to

the two cities. Both NBC and ABC, for instance, have asked the commission for more time to file applications for New York DTV station construction permits. NBC, the only broadcaster to commit to delivering DTV in Chicago by Nov. 1, also cited tower problems in informing the FCC it will not be able to meet the Nov. 1 target in Chicago.

Under rules set last year, construction permit applications were due last Friday from all major network affiliates in the top 10 markets. As the deadline approached Friday morning, 22 of the 40 stations already had filed applications or received construction permits. FCC officials were unable to tabulate a final count of how many sta-

tions met the deadline by press time.

Also due Friday were updates from broadcasters who last year promised the FCC to put digital signals on the air by Nov. 1. Regulators received 24 such "early buildout" pledges from TV stations in the top 10 markets.

Both CBS and Fox told the commission their stations in Detroit are having trouble meeting the Nov. 1 deadline. CBS told the FCC the voluntary deadline for completing the station cannot be met and attributed the delay to a squabble with local regulators over antenna siting that was only settled last week. Fox said coordination with Canadian regulators is holding up its Detroit station, but offered to substitute a DTV station in Denver if the Detroit station is not broadcasting by Nov. 1.

Fox Friday also filed construction applications for stations in New York, Boston, Chicago, New York, Washington and Los Angeles and told the FCC it expects to have its Dallas and Philadelphia stations on the air by Nov. 1. CBS also said its New York, Philadelphia, San Francisco and Los Angeles stations are on-target to meet the early buildout deadline.

ABC Friday filed its application for a construction permit in Los Angeles and said it hopes to have the station and its Philadelphia station on the air by Nov. 1. The broadcaster related legal haggles with a homeowners group over its San Francisco station, but said it still hopes to have that station on the air this fall as well.

NBC, while predicting it will not make the deadline in Chicago, said it expects its Fort Worth, Los Angeles, Philadelphia and Washington stations to meet the early buildout deadline. ■

Ramping up cable-ready

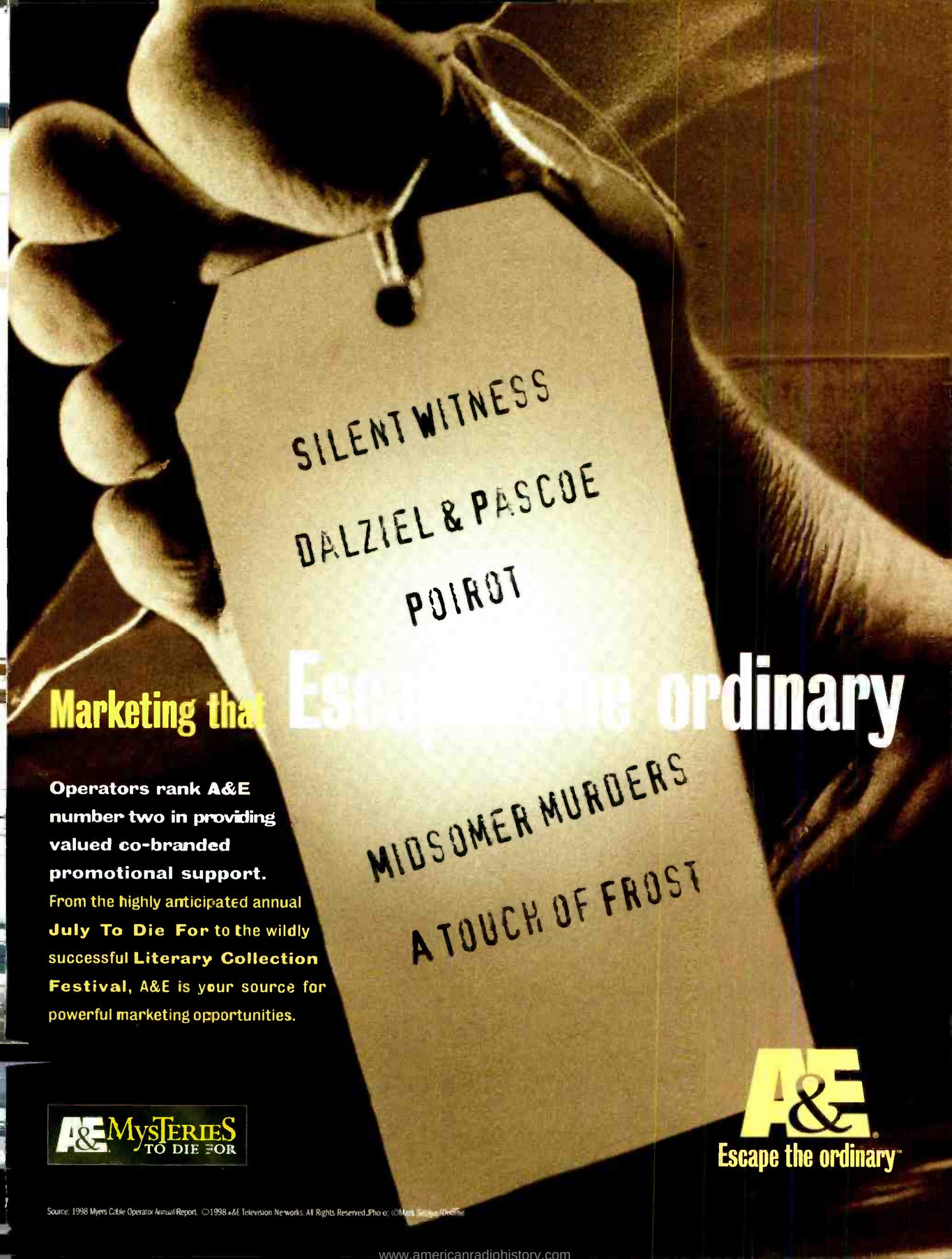
Cable and consumer electronics engineers say they have taken the first step toward defining a cable-ready digital TV set.

A joint group of the Consumer Electronics Manufacturers Association (CEMA) and the National Cable Television Association have identified eight essential elements that TV sets will need in order to display digital programming delivered by cable operators. The group has been seeking to define the technology that sets must have to display any nonscrambled digital programs offered by a cable operator, whether the programs originate from a broadcaster or a cable network.

"We tried to ask what possible kinds of signals would be on a cable system?" says George Hanover, CEMA's vice president of engineering. Hanover calls the group's identification of the basic elements a starting point toward defining a cable-ready DTV set.

Hanover adds that the group will look next at whether there are additional technical elements that should be included in a cable-ready digital TV.

—Chris McConnell



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CNN Headline News cuts 70 staffers

Automation is reason given, but ratings have slumped as well

By Donna Petrozzello

CNN's Headline News is laying off some 70 staffers, or nearly one-quarter of its news production work force.

Headline News says that its staffing demands will drop when the network upgrades the analog tape editing systems at its news production facility with nonlinear digital file servers.

The network employs some 300 people, with a news staff composed mainly of editors and producers who repackage taped news footage from CNN. Headline News says that because the network relies so heavily on tape, an upgrade to digital automation equipment will dramatically change its staffing needs.

However, there is speculation that the staff cuts had something to do with the Headline News ratings slump. The network managed a 0.2 rating/152,000 households in prime time during April, a 33% decline in ratings and a 24% drop in home delivery compared with its April, 1997 level of 0.3/200,000 households.

"The ratings slump I can't contest," says CNN News Group Communications Director Steve Heyworth. "But this reengineering of Headline News has been in the works for more than one year.

"If we were building the network today, we'd employ a work force the size we'll have after the cuts are made," Heyworth says. "The layoffs are not about cutting costs as much as they are about using the most efficient

technology available."

Meanwhile, other cable news channels celebrated the April 1998 ratings. Financial news channel CNBC doubled its ratings last month, earning a 0.6 rating/418,000 households in prime time, compared with a 0.3/211,000 households for the same month last year. CNBC April ratings were also up 84% in total day over last year.

CNN's ratings also were up in April, to 0.9/631,000 homes, from 0.8/577,000 a year earlier. MSNBC ratings in prime time were at 0.3/118,000 households last month; the network was unrated in April 1997. MSNBC noted that its subscriber base has reached 41 million and that it added 1.6 million subs last month alone. ■

Kids upfront flattens

Programmers say sales may have declined seven percent

By Steve McClellan

The kids upfront advertising market—which came and went last week—was, at best, flat compared with a year ago. Some sellers said they thought that the overall money pool may have shrunk by \$50 million; a 7% decline, to \$750 million.

Cable continues to command a majority of the ad dollars in the market—probably 65% of spending, most of which goes to Nickelodeon. Estimates are that the kids cable network commanded some \$335 million of the upfront kids dollars, with another \$150 million or so split among other cable players, primarily Cartoon Network and newcomer Fox Family Network.

On the broadcast side, syndicators concede that it was a down market for their segment of the business. The Fox Kids Network, which had a huge ratings



'Rugrats' is one of the most popular shows on Nickelodeon, which captured the largest single share of the upfront ad sales market.

drop this season (about 35%), sold some \$20 million less in advertising as a result, coming in at about \$100 million.

The WB network, which had ratings gains on the weekends and an expanded weekday slate this season, did an estimated \$70 million in business, up from \$60 million a year ago.

ABC, which had strong ratings gains this season (climbing to first among broadcast networks on Saturday morn-

ings), reportedly sold \$50 million–\$60 million, representing a double-digit increase over last year.

"It wasn't the healthiest market, and it corrected a little bit," says Mike Shaw, executive vice president, ad sales, Buena Vista Television. Part of the problem for broadcast syndicators, Shaw says, is that cable is able to offer far more guaranteed kids rating points. "Basically, it's a situation where 65% of the kids dollars are chasing 30% of the audience," Shaw says, referring to cable. On the syndication side, tons of kids tune in to shows that are sold for higher-priced 18-49 rates, such as *Home Improvement* and *The Simpsons*, but the kids audiences for those shows aren't guaranteed.

Shaw says that Disney will be in a better position in the market when its UPN deal kicks in, in 1999. UPN will air a two-hour Disney block six days a week on the fledgling network.

Dan Cosgrove, president, Eyemark Media Sales—which is selling ads for Hearst's *Secrets of the Animal Kingdom*, and Summit Media's *Pocket Monsters*—says that the market was down. "We've taken a modest hit," says Cosgrove. But *Secrets* and *Pocket Monsters* sold well, he says. ■

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Death along a highway

Suicide broadcast live during Los Angeles rush hour brings criticism, apologies

By Joe Schlosser

Viewers in Los Angeles and around the country witnessed one man's bloody suicide last week on live television, as TV news helicopters from nearly every station in town crowded over a busy urban freeway to get close to the action.

Some stations shifted focus in time to avoid airing the man as he shot a rifle into his mouth, but a few remained with somewhat tight shots, leaving viewers horrified.

Nearly every station in the city broke in with the afternoon story—some during children's programming. But two stations, NBC-owned KNBC(TV) and Tribune's KTLA(TV)—are taking the brunt of the criticism for remaining with the action.

The man stopped his pickup truck on a Los Angeles freeway overpass, set the truck on fire and then proceeded to shoot



Picking up KNBC(TV)'s live feed, MSNBC showed the suicide to a national audience. The cable network later apologized: "The situation took a sudden shocking turn; we tried to cut away."

and kill himself. The whole incident lasted nearly 20 minutes.

"It was a legitimate news story," says University of Southern California journalism professor Joe Saltzman. "The bad news is they should not have interrupted children's programming with any story like this."

KTLA(TV) and Fox-owned KTTV(TV) pulled out of children's programming to bring live coverage of the breaking story.

Stung by criticism, KNBC ran apologies on its news throughout the afternoon and again on its 11 p.m. newscast. "We did not anticipate this man's actions in time to cut away," the station said.

"Everybody is talking about the market as a whole and lumping all the stations together. With all due respect to my competitors, there was time to anticipate a problem," says Larry Perret, news director at KCBS-TV, whose helicopter camera was pulled to a wide shot at the time of the suicide.

To avoid future incidents, a delay like radio uses might be useful, Saltzman says. "But every newsperson in town knows the guidelines: You don't show somebody blowing their head off on live television." ■

'Springer' espouses nonviolence

Producers say show will cut the fighting without sacrificing its ratings punch

By Joe Schlosser

Does no more violence mean no more ratings for *The Jerry Springer Show*?

The distributors of the show say that won't be the case, but some in Hollywood are questioning the show's future. The latest press release to roll off the Studios USA fax machines stated that all "physical violence" on the top-rated and controversial talk show will be "eliminated."

The statement came just hours after executives from Springer's national syndication distributor, Studios USA, met with religious leaders in Chicago to discuss the fight-marred talk show.

Three weeks ago, Studios USA (then USA Networks Studios) said it was going to "minimize further altercations among guests." And for the past two weeks, the distributor has been bombarded with reports that the show is rigged and that some of the stories

told by guests are fabricated.

"They [Studios USA] would have been fine if they would have kept the show where it was," says the head of another Hollywood syndication company. "Once they pushed it beyond *Oprah Winfrey*, everybody noticed it and started to look a little closer. They told everybody they were number-one, that their ratings were the highest.

"I bet they're thinking, 'if we reduce the physical violence, some of the critics will go away.' I don't think so. I think this could be the first step in the show going away," the syndication executive says.

The changes are not going to "adversely impact the show," says Henry Schleiff, executive vice president of talk TV at Studios USA. "We think, based on our research and focus groups, that because of the unique nature of these stories, the way they are told, the guests and Jerry himself—and don't underestimate Jerry, because people get

a kick out of him—that we have a number of different elements working here."

One station general manager who currently carries *The Jerry Springer Show* says that Studios USA head Barry Diller is behind the latest moves. "There is a lot of heat coming down on the show, and Barry Diller is saying, 'Wait a minute, I don't want to be blamed for all of this.'"

Studios USA executives say that the "no physical violence" policy will take effect June 8. Schleiff says that the talk show, which is taped at WMAQ-TV Chicago, will enforce the no-fighting policy; if a fight breaks out, it will simply be edited out.

Dick Kurlander, vice president, Petry Television, is still curious about the show's credibility. "They still have not addressed the more important issue here, which is whether or not the content of the show is real," Kurlander says. "That issue is far more important than the fighting." ■

*“The best
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on TV...”*

—Time Magazine

CBS cooks in first quarter

Revenue, profits up; Karmazin may take hard look at Eye on People

By Steve McClellan

Mel Karmazin is making things happen at CBS. At least that's Wall Street's view of the company's impressive first-quarter results, announced last week.

Revenue and profit growth percentages at the owned TV stations have been in the teens since November of last year, a pace that held in the first quarter, excluding the contribution from the Olympics. As chief operating officer of the entire company, Karmazin is expected to insist on revenue growth and maximum cost efficiency at all divisions. His first target may be the start-up cable networks Eye on People and Telenoticias.

"The TV stations have recorded the fifth consecutive quarter of double-digit revenue growth," says Furman Selz broadcast analyst Vinton Vickers. "That has a lot to do with Karmazin's ability to aggressively sell the stations. I think overall the CBS organization has been embracing the Karmazin management style, and that will accelerate" now that he is running the whole shop, Vickers says.

Cable division results were strong too. But CBS CFO Fred Reynolds told analysts last week that the company would make a decision "in the very near term" about whether to continue with Eye on People and Telenoticias. "With Mel's new responsibilities and the way we're looking at the business, they are under review," Reynolds told analysts in a teleconference broadcast by Bloomberg Business News.

The two networks, which lost a combined \$9 million for the first quarter, continue to be a drain on cable division profits. Nevertheless, CBS reported that its cable-unit revenues climbed 155% in the first quarter, the result of last year's purchase of The Nashville Network and Country Music Television.

Reynolds said that TNN generated double-digit pro forma revenue increases and pretax earnings for the first quarter, while CMT revenue was up in the mid-teens, with profits up 30%. He also said that cable subs for Eye were still falling short of company expectations, currently standing at 8-9 million.

Driven by \$560 million in Olympic

dollars, CBS turned in an eye-popping first quarter, with a pretax profit gain of 350%, to \$136 million, on a 47% revenue gain, to \$1.9 billion.

Network sales were up 54.9%, to \$1.2 billion, with an operating profit of \$30 million—versus an operating loss of \$64 million in first quarter 1997.

The owned-stations division reported a 48% gain in revenue, to \$263 million, and a 110% gain in operating profits, to \$118 million. The stations' operating margin jumped 12 percentage points, to 49%, according to analysts. They applauded the results. So did investors, who moved the stock 11/16 to 35-5/8 in trading last Thursday, the day that the first-quarter results were announced.

The radio division posted sales of \$330 million, up 5.4%, with operating profits of \$69 million, up 47%. Companywide earnings before interest, taxes, amortization and depreciation (EBITDA) totaled \$271 million, almost double the \$92 million that the company

posted in first quarter 1997. This year's first-quarter number includes a purchase-price accounting benefit of about \$90 million that was taken against the cost of buying the rights to the Nagano Olympics.

Reynolds also predicted a broadcast network prime time upfront market that will be up 5%-7%, to \$6.3 billion-\$6.6 billion. The advertising market continues to be strong, driven by pharmaceuticals, financial services, autos and the health and beauty categories, he said.

CBS's debt, which stood at \$3.6 billion at the end of the first quarter, should increase to \$4.6 billion after the completion of the American Radio Systems acquisition, expected in June. The company remains underleveraged at that debt level, analysts say. They believe that CBS may be hunting for another large acquisition. In addition, CBS is in the middle of a stock-buyback plan. It bought 2.5 million of its own shares in the first quarter and will continue to buy back shares in subsequent quarters. ■

'Merlin' powers NBC to week-one sweeps win

ABC will counterprogram with strong theatricals

By Michael Stroud

Merlin worked magic for NBC. The miniseries from producer Robert Halmi attracted an average of 35.3 million viewers over its two-day run, making it the network's highest-rated miniseries for adults 18-49 since *The Final Battle* in 1984. And *Merlin's* viewership helped to power the network to an easy win in the first week of the May sweeps.

"We really started the sweeps with a bang," says Lindy DeKoven, NBC's executive vice president of specials



NBC sees success in its May sweeps future.

and miniseries.

Merlin's performance adds credibility to the network's new miniseries and specials strategy: focusing on expensive "events" to attract huge audiences, rather than on movie-of-the-week fare. *Merlin*, which cost more than \$50 million to produce and promote, averaged 33% more adults 18-49 than last year's successful *The Odyssey* did for NBC.

The Sunday night premiere also eclipsed

HBO miniseries *From the Earth to the Moon* and ABC's *Apollo 13*.

But even *Merlin* was outgunned by

*“One of
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comedies ever.”*

— Los Angeles Times

NBC's powerful Thursday night franchise. *ER* was the number-one-rated show of the first week of the sweeps, and *Seinfeld* came in third. A repeat of *Seinfeld* was ranked number-five (behind night two of *Merlin*), while *Friends* and *Just Shoot Me* were next. Add *Frasier* at number nine, and NBC dominated eight out of the top 10 spots in week one.

That left NBC with household ratings of 12.0/20 for the week, well ahead of CBS's 9.0/15, according to Nielsen Media Research. And even NBC's competition expects the network to keep up the pace through *Seinfeld*'s May 14 finale, which is expected to attract one of the largest audiences in the history of television.

"Everyone knew NBC was going to win the sweeps, even before *Merlin*," says Jeff Bader, ABC's vice president of programming and scheduling.

ABC's strategy will be to counter-program with strong theatrical films. While *Apollo 13* sagged against *Merlin*, Bader is hoping for better things from other sweeps movies, such as "Waiting to Exhale," "Babe" and "First Knight."

Other than *Merlin*, the week's most closely watched sweeps stunt was producer David Kelley's placement of actors from his hit Fox show *Ally McBeal* in ABC's *The Practice*, and vice versa. The move—seen as a bid to bolster the sometimes sagging ratings of *The Practice*—helped the show to its best results of the season among 18-49-year-olds. The results were particularly significant because they came during the second night of *Merlin*.

The performance could set the stage for future stunts, Bader says. "David Kelley has tested the waters and may venture back there," Bader says. "We will not complain if he does."

Fox, whose *Ally McBeal* moved from number 37 to number 25 for the week because of the stunt, is less likely to welcome a repeat. Its affiliates were upset that audiences for profitable 10 p.m. news shows were drawn away by a rival network's programs.

Fox's *The Simpsons* also weathered *Merlin* well. The heavily promoted 200th episode nabbed the number-17 slot in households, according to Nielsen.

For the sweeps week, ABC ranked third in households with a 7.8 rating and 13 share; Fox was fourth, with a 7.5/12; The WB was sixth, at 3.2/5, and UPN was fourth, with 2.7/4. ■

Closed Circuit

WASHINGTON

Washington advisers

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) asked ABC President Bob Iger and ESPN President Steve Bornstein for advice last week on how to keep cable rates down without reregulating cable or forcing operators to sell subscribers high-priced cable networks "a la carte." If [Disney] doesn't like the notion of people being able to buy [ESPN] a la carte, what is the solution?" Tauzin asked the two Disney executives. "They had no good answers," said Tauzin. Iger and Bornstein did promise Tauzin that Disney's \$9.2 billion NFL package will not contribute to rising cable rates, although ESPN is asking cable operators to pay 20% more for ESPN as a result of the NFL deal.

Poole running

Bill Poole, general manager of WFLS AM-FM/WYSK-FM Fredericksburg, Va., is running for NAB radio board vice chairman. Poole enters the race against Martha Dudman, president of WDEA(AM)/WWMJ(FM)/WEZQ(FM) Ellsworth, Me., and current holder of the radio board's designated seat. Fellow board members say they expect Poole to take the place of Radio Board Vice Chairman Bill McElveen, president of WTCB-FM/WOMG-FM/WISW(AM) Columbia, S.C. McElveen is running for chairman and likely will run unopposed, says Radio Board Chairman Howard Anderson.

ATLANTA

Happiness is a warm channel

As fans of odd business propositions, here's a must-see booth at this week's NCTA Show: The Puppy Channel. Yes, all puppies, all the time. Frolicking puppies, fussy puppies, hungry puppies. The P.C. is the inspiration of Dan FitzSimons, the former owner of a Cleveland ad agency, who envisions puppy videos as relaxing entertainment, a tempo-

rary respite from the sex and gun battles on most of the other channels. "You just see something cute and warm and fuzzy," FitzSimons said. "People feel better when they watch puppies." With \$500,000 sunk into the channel, for development and some leased access distribution, FitzSimons is in Atlanta looking for carriage and investors.

Why not The Cat Channel? "There are cats in there, they're playing with the puppies," FitzSimons responded. But face it, "puppies are a little more universally appreciated than cats."

HOLLYWOOD

Rockin' talk

Sources say rock star Ted Nugent is being shopped in Hollywood as a potential talk show host. Nugent, who last played with rock group Damn Yankees, has appeared on ABC's *Politically Incorrect* a number of times of late.

New digs for Donny & Marie

Columbia TriStar Television Distribution is building a new 250-seat studio for its upcoming talk-variety show *Donny & Marie*. The studio will be on the Sony lot in Culver City, Calif., where *Wheel of Fortune* and *Jeopardy* are also taped. The hour syndicated show has two-year commitments from stations starting this fall.

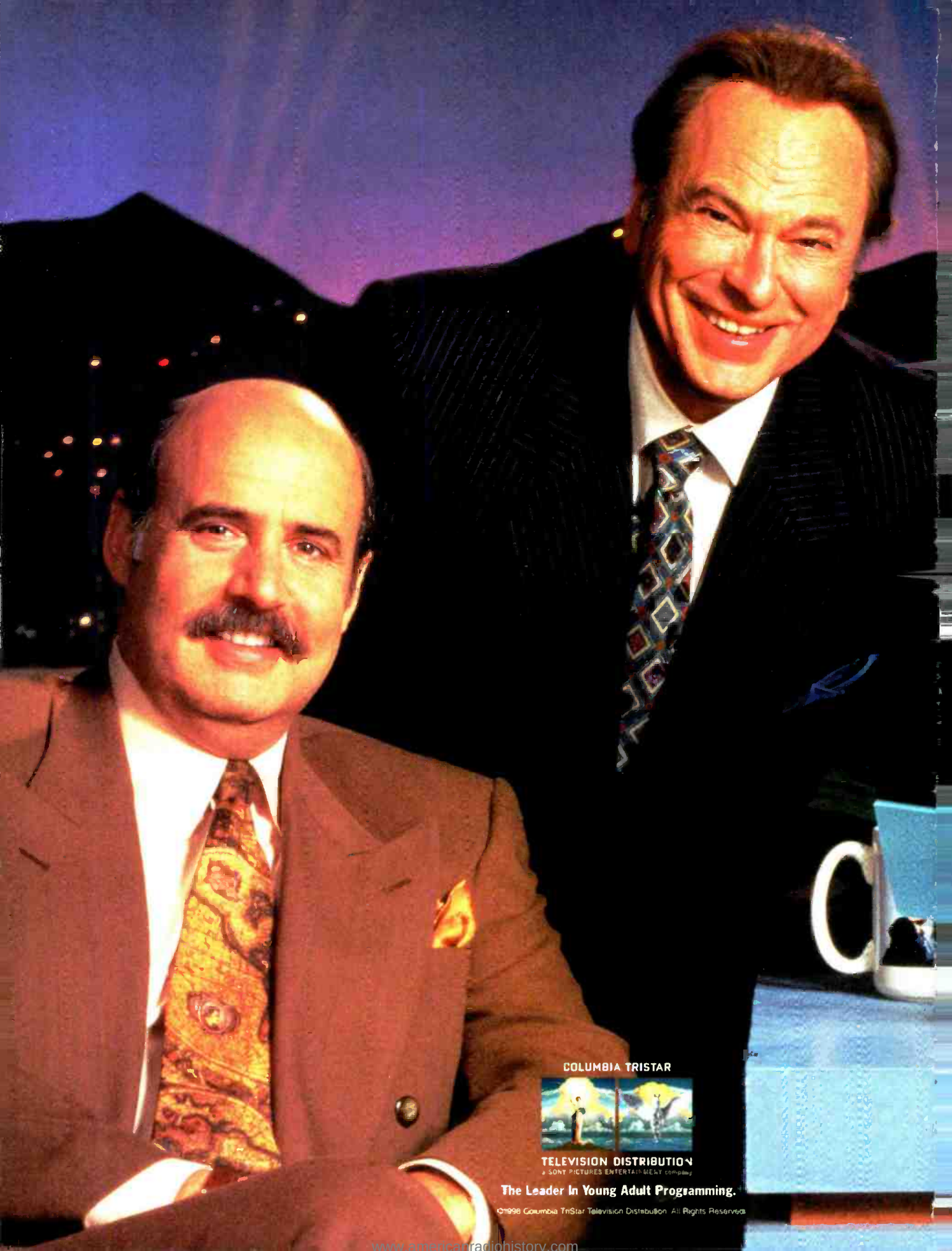
WASHINGTON

Noncommercial noggin

While Noggin, the new cable network from Children's Television Workshop and Nickelodeon, won't have commercials, it will have product promotion opportunities for underwriters—not unlike PBS—and ads on its Web site. Center for Media Education Executive Director Jeff Chester says he wasn't thrilled with the news and said the Center would seek from CTW and Nick a commitment that their new cable network would "always remain a noncommercial service."

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smartest
and all-around
funniest
comedy
in the history
of television.”*

— Chicago Sun-Times



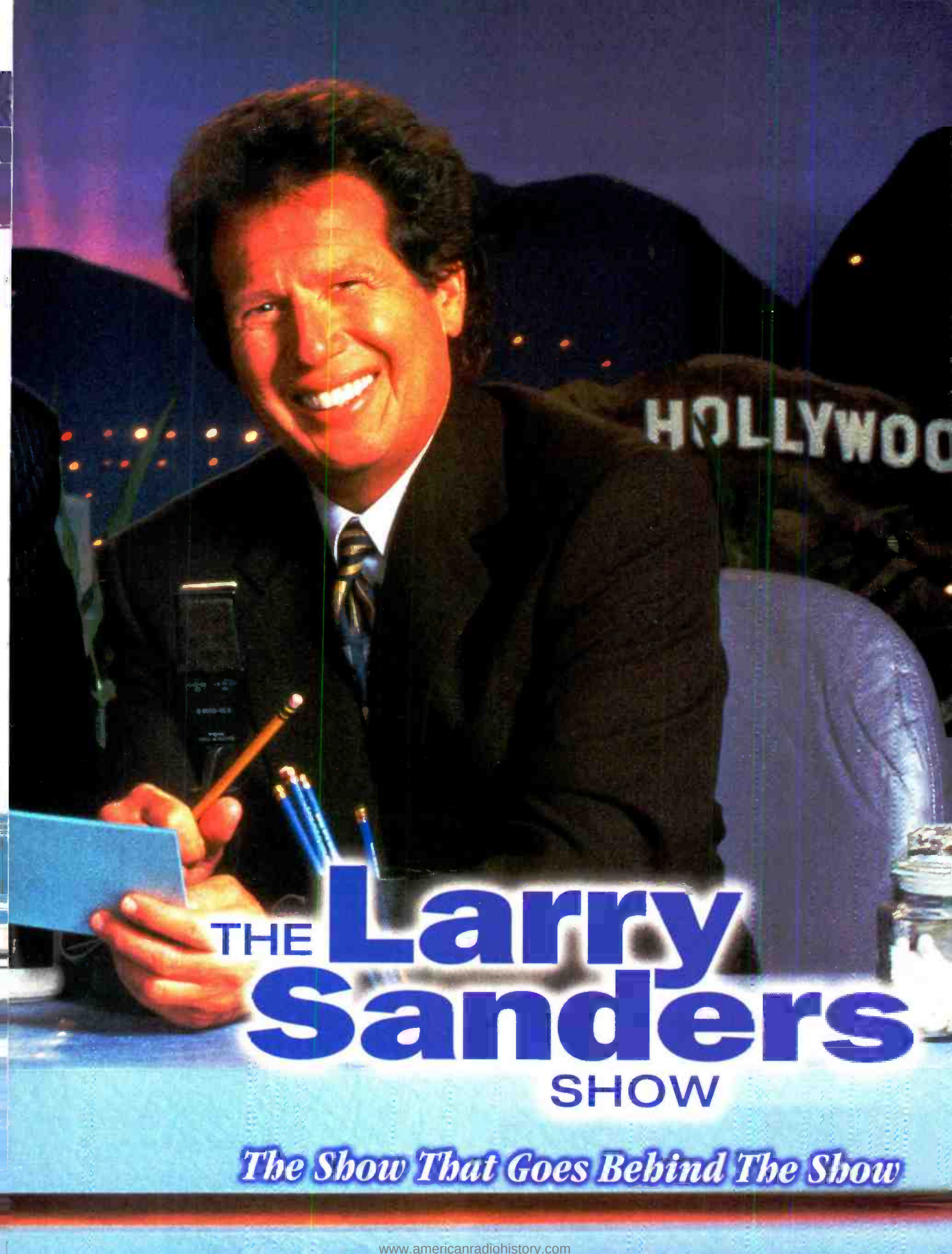
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HOLLYWOOD

THE **Larry Sanders**
SHOW

The Show That Goes Behind The Show

FCC rejects Denver license challenge

Says violence on local news is not basis for intervention; broadcasters cheer decision

By Chris McConnell

The FCC last week rejected a Denver group's contention that the government should pull four TV licenses because the stations aired too much violence in their local news coverage.

Rocky Mountain Media Watch in February had asked regulators to deny license renewals to Denver's KCNC-TV, KMGH-TV, KUSA-TV and KWGN-TV after the group conducted a study of the local newscasts at the stations. The group told the commission that the newscasts suffer from "toxic TV news syndrome" and that stories about crime, disasters, war and terrorism accounted for up to 55% of each newscast.

The group also said that the newscasts underrepresented women and minorities as authority figures and devoted a higher-than-average portion



'The FCC's decision supports definitively the editorial freedom of broadcast journalists,' says RTNDA President Barbara Cochran.

of their evening newscasts to commercials.

Regulators found the group's analysis irrelevant to a license renewal application.

"Although we believe that Media Watch's views regarding violence in news programming are legitimate matters for discussion within the Denver community, the alleged predominance of violence in the stations' local evening news does not present a basis for inter-

vention by the commission in connection with a license renewal application," video services division chief Barbara Kreisman wrote in the FCC's decision.

Kreisman also cited First Amendment protection and journalistic discretion afforded broadcasters.

"Editorial judgments regarding news programs are committed to a broadcaster's good faith discretion," Kreisman wrote. "With certain limited exceptions not applicable here, licensees

are afforded broad discretion in the scheduling, selection and presentation of programs aired on their stations."

The commission also found no merit in the group's complaints about minority representation and overcommercialization at the stations.

The decision came as no surprise to broadcasters, but won cheers nonetheless.

"The FCC's decision supports definitively the editorial freedom of broadcast journalists," Radio-Television News Directors Association President Barbara Cochran said of the action.

"We congratulate the FCC for defending the right of stations to exercise editorial judgment in local news coverage," added NAB President Eddie Fritts.

Washington communications lawyer R. Clark Wadlow called the group's petition "pretty silly," but added that he was impressed with the commission's swift decision to reject it.

Paul Klite, Rocky Mountain Media Watch executive director, said he was disappointed with the ruling but voiced hopes that groups in other cities will file similar petitions with the FCC. ■

Satellite rewrite stalled by must-carry debate

Broadcasters, DBS spar over requirements for local-into-local

By Paige Albinia

Any chance for a rewrite of the satellite law this year could be killed by broadcasters' demand that satellite TV providers carry all local broadcast signals in markets they serve.

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.), an ally both of the direct broadcast satellite industry and of broadcasters, says he plans in the next two months to introduce legislation that would clearly allow DBS providers to legally offer local signals. But Tauzin is running out of time.

"It makes it more difficult ... but that doesn't mean we aren't going to offer [a bill]," Tauzin says. "We need to debate it. We still need to try and do it. But I can't be as optimistic as I would be if the broadcasters would come around to some agreement on it."

That appears unlikely. And sources

say broadcasters dislike a bill being floated by Senate Commerce Committee Chairman John McCain (R-Ariz.) that would give DBS companies at least a year before the FCC writes a rule setting must-carry requirements.

McCain's proposal, one observer notes, "offers something for everyone to hate." But Andy Paul, vice president of the Satellite Broadcasting and Communications Association, says McCain "is on the right track."

Congress faces a dilemma because non-basic cable tiers are due to be deregulated next March. Rather than reregulate, lawmakers would prefer to let market pressure set prices. But two years after the 1996 Telecommunications Act, only DBS is prepared to compete with cable.

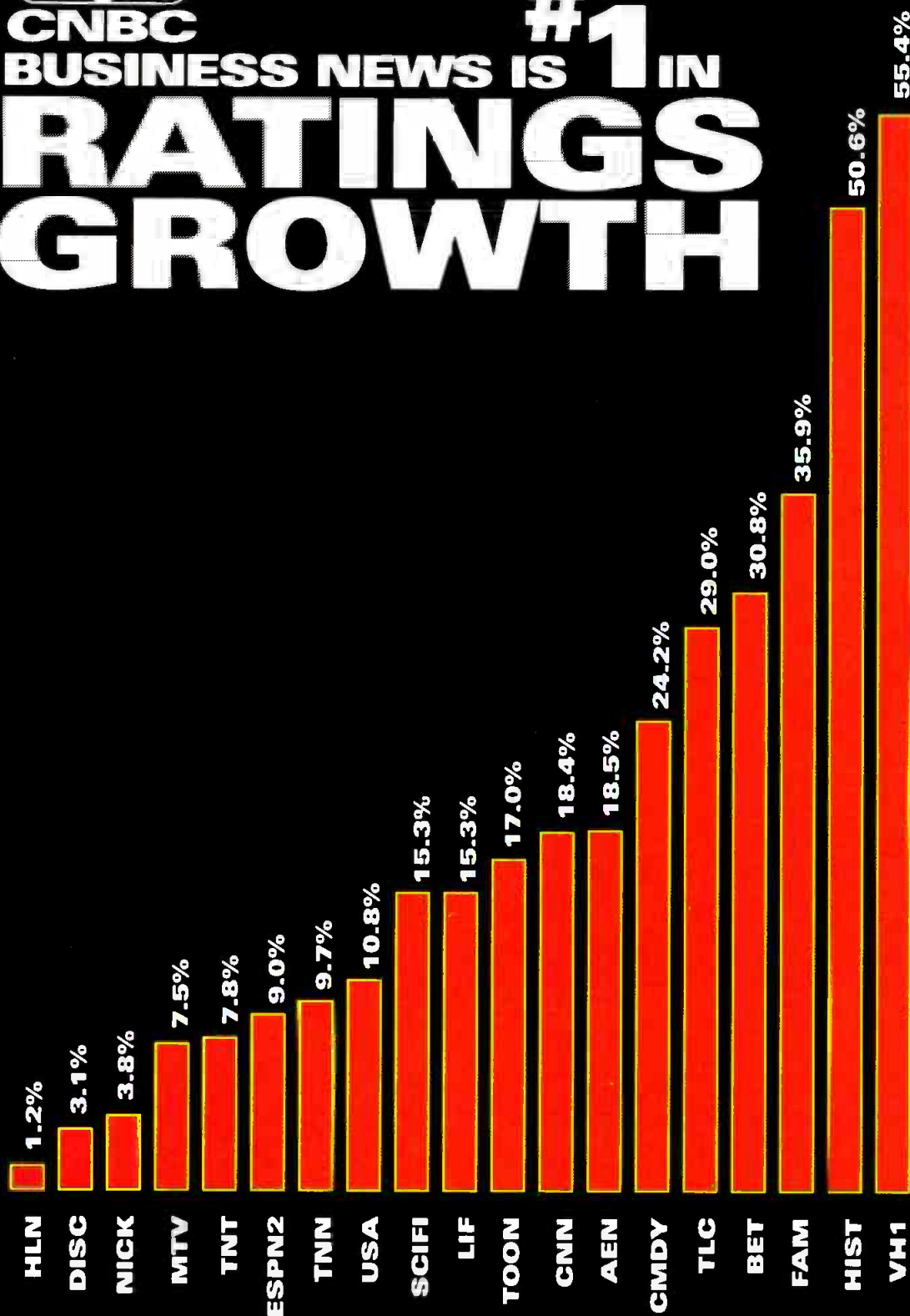
Nonetheless, key lawmakers are not approaching this issue with great urgency.

EchoStar, the only operating DBS company pressing for legislation that would allow it to offer local signals, says it prefers no legislation this year to bills from House Courts and Intellectual Property Subcommittee Chairman Howard Coble (R-N.C.) or Senate Judiciary Committee Chairman Orrin Hatch (R-Utah). Both bills would require DBS companies to offer all local signals in all local markets they choose to serve as soon as they enter that market.

A new version of Hatch's bill, which started off by mirroring Coble's, would give satellite TV providers a permanent copyright license for local broadcast signals. But it only extends the satellites' license for imported signals for three years. It also would do nothing to change increases in copyright rates implemented by the U.S. Copyright Office earlier this year. ■



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Business News Source: Nielsen Media Research.
1Q98 v. 1Q97 M-F 5:30A-7:30P, measured audience.
Based on all ad-supported cable networks over 45 million households as of 3/98.
Excludes networks showing no increase. Qualifications upon request.

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Low-power radio brings high-intensity response

Supporters seek to fill gap in community broadcasting

By Chris McConnell

Low-power radio listeners are intrigued and commercial broadcasters are horrified.

That was the reaction FCC officials observed last week to a series of proposals to establish a low-power radio service. The commission earlier this year invited comments on two plans to establish local low-power radio stations that would transmit at power levels from one watt to three kilowatts. Officials also invited comments on proposals to establish a service that would broadcast to spectators at sporting events and other venues.

Several individual commenters cited media consolidation and lack of local service in urging the commission to move forward with the establishment of low-power radio.

"The day of the community station is all but gone," said William Morrison of Friday Harbor, Wash. "The need for what a community station provides the community still exists, but the large corporately owned, profit-driven stations are not interested in the individual

towns and geographical areas."

"As large corporate media organizations expand in the effort to increase profit, radio listeners find increasingly that listening formats decrease in diversity," wrote Samuel Chapman of Lawrence, Kan.

Staff and students at Evanston (Ill.) Township High School's student radio station wrote that "the evolution of deregulation of commercial radio has seen the dramatic reduction of community-based radio broadcasting ... that cannot be and sufficiently is not being provided by stations owned by broadcasting conglomerates."

Those conglomerates insisted a low-power service would interfere with their full-power stations. "The commission's rationale of ensuring spectrum efficiency and non-interference to full-power FM stations is even more compelling today than it was 10 or 20 years ago," said Cox Radio. [Low-power radio] service would have a disastrous impact on full-power stations' ability to continue to provide free, over-the-air interference-free service to the public."

"Approval of the microradio propos-

als, insofar as they affect AM radio, would fly in the face of years of commission efforts to reestablish and maintain a viable interference-free FM service," commented Greater Media Inc.

Greater Media also took aim at a stated goal of microbroadcasting proponents: promoting greater diversity in an increasingly consolidated business.

That goal has found a receptive ear with FCC Chairman William Kennard, who has said he is interested in determining whether the new service might help to improve minority and female participation in the broadcast industry. At last month's NAB convention in Las Vegas, he urged broadcasters to work with him on studying the microradio proposals and also asked the industry to brainstorm other ideas for promoting diversity.

Greater Media said that the low-power radio service "presents no realistic economic opportunities."

A collection of state broadcast associations also insisted that their members continue to serve local communities despite the spate of radio mergers since the 1996 Telecommunications Act.

"Even where a station is owned by an organization hundreds of miles from the radio station's city of license, the need to provide a local service remains paramount," the state associations said in a joint filing.

"Supporters of the petitions may have other outlets for their viewpoints without resorting to establishing a new broadcasting service—such as seeking out available time on full-power commercial and noncommercial stations, applying for a noncommercial frequency or expressing their views over the Internet," said the National Association of Broadcasters.

But not all the broadcasters opposed all forms of low-power radio. Murray Broadcasting Co. said that it supports the creation of a low-power FM service that would enable it to offer nighttime service in conjunction with its daytime-only AM station.

Similarly, not all of the low-power radio proponents agreed with each other. J. Rodger Skinner, backer of a

Radio Microbrews: Three low-power recipes

Low-power AM/FM: Proposed by Nickolaus and Judith Leggett, Donald Schellhardt

Proposes designating one AM and one FM channel for microbroadcasting, with each station serving one square mile to several square miles. Each transmitter would be limited to power levels of one watt or less. Ownership would be limited to 5 microstations, with a requirement that commonly owned stations be located more than 50 miles apart.

Low-power FM: Proposed by J. Rodger Skinner

Proposes three classes of low-power FM service. A primary service would serve a maximum range of 15 miles and would broadcast between powers of 50 watts and 3 kilowatts. A secondary service would broadcast between one watt and 50 watts, covering 3.6 miles, and another secondary "special-event" service would broadcast between one watt and 20 watts over 2.3 miles. The special-event stations would receive 10 day-only permits. Station owners would be required to live within 50 miles of the station's antenna site.

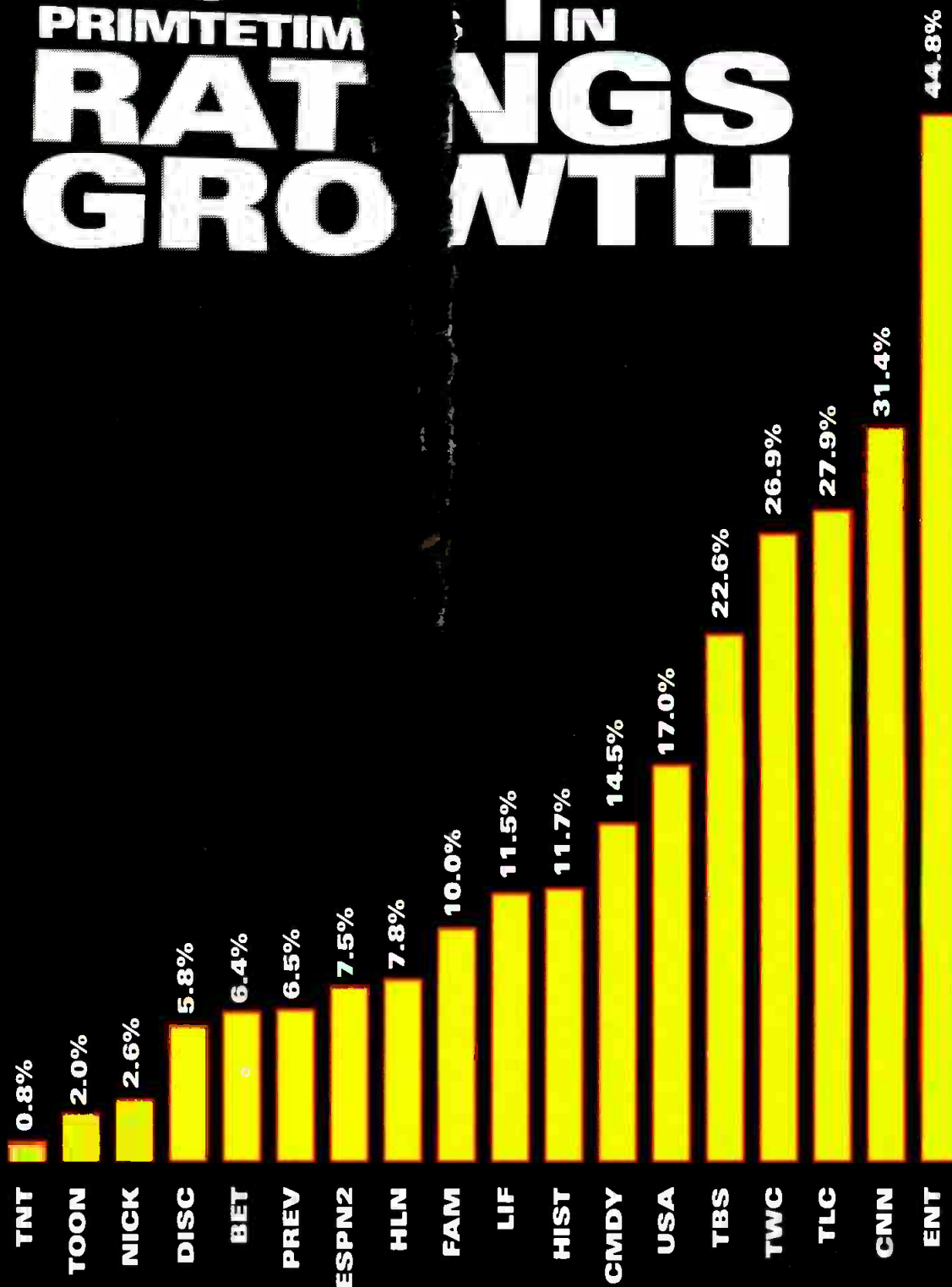
Event broadcasting: Proposed by Gregory Deieso (formerly Web SportsNet)

Proposes using AM and FM channels to provide radio service to spectators at sporting events and to crowds at other venues, such as airports. Suggests using FM channel 200 at power levels between one watt and 10 watts, depending on the event.

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Charles Goodson



Primetime Source: Nielsen Media Research.
1Q98 v. 4Q97 M-F 8P-11P, measured audience.
Based on all ad-supported cable networks over 45 million households as of 3/98.
Excludes networks showing no increase. Qualifications upon request.

Now in 65 million homes.

Lots of networks have v

very few have act

NEXT ON SPORTS CENTER

ual fans.

In the latest Myers Report, cable operator executives ranked ESPN first in consumer brand identity, first in contribution to subscriber satisfaction and ad sales revenue, and first in providing a profit source for systems. Now that's something worth cheering about.



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low-power FM proposal, opposed the low-power AM/FM plan submitted by Nikolaus and Judith Leggett. "The petition is in general ill-conceived, lacking technical merit and if enacted would doom the low-power FM service to failure," Skinner said.

On another front, a group of shareholders in Capital Broadcasting Systems told regulators that they are suing

event-broadcasting proponent Gregory Deieso for "misdeeds" as the company's principal officer. Deieso called the charges an "outright lie" and also said that he had not been served with any court papers.

The event-broadcasting plan received support, however, from the National Hockey League. The league told regulators that fans in some of its

markets are still learning the finer points of the game and that an indoor broadcasting service would add to the experience of attending a game.

"The NHL believes that indoor-arena event broadcasting offers an ideal technology to provide valuable information services to persons attending hockey games so as to enhance their experience at the event," the league said. ■

Tauzin's latest

House Telecommunications Subcommittee Billy Tauzin (R-La.) plans to introduce his long-awaited public broadcasting bill at the PBS national conference in Miami June 15. The PBS bill will be designed to explore ways to create a public broadcasting trust fund, says Tauzin spokesman Ken Johnson. Tauzin also is readying two other bills he plans to unveil in the next two months: a cable bill that is "designed to give consumers greater choice in monopoly markets," Johnson says, and a direct broadcast satellite bill that will focus on "resolving the local-into-local controversy."

Mustn't carry, must compete

EchoStar last week wrote key members of Congress that forcing it to abide by a "carry one, carry all" policy will hurt consumers. Responding to a letter last week from the Association of Local Television Stations, EchoStar told Senate Commerce Committee Chairman John McCain (R-Ariz.) and House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) that it cannot launch a viable service if it is required to carry all local stations in all the local markets it chooses to serve. "The must-carry remedy is too harsh, considering that EchoStar's plan is the only realistic opportunity today to stop rising cable rates by creating fully effective competition to cable," the company said.

Passing along the cost of new digs

The National Association of Broadcasters is concerned about the upward trend in fees that TV and radio stations pay the FCC. "It would be especially disturbing to the FCC's regulatees were the \$15 million annual cost of the commission's proposed move to the Portals to be added to future regulatory fee collections," the association told the FCC late last month. The broadcasters also disagreed with an FCC proposal to base the 1998 regulatory fees on the number of stations that the commission recorded as paying fees in 1997. The group argued that such an approach would reward a station for dodging the payments. "If some stations in fact failed to pay regulatory fees...the proper response is for the agency to aggressively collect the unpaid fees, rather than increasing the burden on other stations," NAB said.

But tonight they're gonna party like it's 1999

The FCC is no different than the rest of the industrialized world when it comes to the infamous Year 2000 computer problem. Satellite, telephone and even broad-

casting's Emergency Alert System could all be affected, and FCC Chairman William Kennard last week told Senate lawmakers about steps the commission is taking to address the computer glitch. In written testimony, Kennard listed the commission's greatest mass-media concerns, among them the possibility that "lack of broadcast news may result in misinformation and mass panic." Kennard told senators that the commission is alerting stations to the problem and meeting with equipment manufacturers.

Kidvid fines

The FCC last week fined a pair of Chicago stations for exceeding limits on the amount of commercials that stations may air during children's programming. WFLD(TV) received a \$10,000 "notice of apparent liability" for exceeding the limits 19 times. WCUI-TV received a \$10,000 notice for violating the rule eight times.

Captain Midnight's captor leaves the FCC

Richard Smith, a 35-year FCC veteran who has headed the commission's Office of Engineering and Technology since 1994, is leaving the commission "to pursue other opportunities." In earlier FCC roles, Smith led several investigations of illegal spectrum use, including the successful apprehension of "Captain Midnight," who managed to override a satellite TV broadcast signal. More recently, Smith worked on the FCC's efforts to match each TV station with a digital TV channel assignment.

In another FCC personnel move, John Norton is the new acting chief of the Cable Services Bureau's policy and rules division. Norton, a four-year FCC veteran, has been serving as assistant chief of the bureau's consumer protection division.

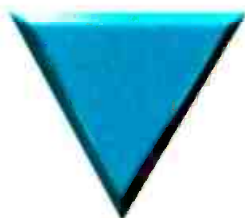
AM challenge gets static at FCC

Regulators have rejected the latest challenge to their years-old effort to improve AM radio. Last week the commission denied petitions by Press Broadcasting and Kovas Communications to reconsider elements of the FCC's attempt to improve AM service by relocating stations to channels between 1605 and 1705 kHz. Kovas had objected to one of the radio-station assignments in the commission's third and final expanded AM allotment plan while Press had questioned several elements of the plan, including the database regulators used to generate the plan.



**Edited by Chris McConnell
and Paige Albiniak**

*We Asked
America's Viewers
To Vote For Their
Favorite Seinfeld
Episodes...*



The Result



ts Are In!

Beginning May 7th, the 236 stations in the Seinfeld Syndication Network will air the viewers' top 10 favorite Seinfeld episodes.

Rank	Episode	Air Date
#10	"The Outing"	5/7/98
#9	"The Parking Garage"	5/8/98
#8	"The Marine Biologist"	5/11/98
#7	"The Opposite"	5/12/98
#6	"The Bubble Boy"	5/13/98
#5	"The Hamptons"	5/14/98
#4	"The Pick"	5/15/98
#3	"The Junior Mint"	5/18/98
#2	"The Soup Nazi"	5/19/98
#1	"The Contest"	5/20/98

The word "Seinfeld" is written in a large, red, stylized serif font. It is set against a yellow oval background that has a slight 3D effect with a blue shadow on the left side.

cable '98

It's time for Cable '98, the National Cable Television Association's annual convention. Industry executives will occupy Atlanta for four days this week, comparing notes, cutting deals and presenting their best face to the rest of the world. The ongoing rollout of digital cable with its promise of scores of new networks and truly interactive services should generate most of the buzz. Here's a look at who will be moving and what will be shaking as cable takes Atlanta.

42 Digital's ETA The issue is no longer whether all major MSOs will deploy digital cable, but when and how fast.

50 TCI Turks Virtually all the top-level TCI senior executives from the pre-Leo Hindery era have been replaced from within. The new leaders are profiled.



64 Cable-Labs up close and personal A talk with the executives who are leading the digital charge.

72 A view of History In the words of one producer, the success of the History Channel can be summed up this way: 'People crave information, and people crave good storytelling. If you can combine them, you have a hit.'

80 TCI's new tune

While TCI Music's portfolio is dominated by failed dreams and promises, it's also bolstered by high expectations for digital cable and the Internet.



84 MSO modem launches

An A to Z guide to commercial cable modem launches.

90 All's quiet on the Potomac

Lawmakers and regulators show no signs of impeding cable rate deregulation despite lots of increases but few alternative services.

94 A good bet

Scarcely three years since Sony Pictures Entertainment launched the Game Show Network, many of the top 20 MSOs appear to be holding a winning hand.



COVER STORY

TBS Chairman Terry McGuirk

What's So Great About Digital?

Digital cable is all the rage in cable these days. Big operators are fixated on it; programmers are cobbling together new networks to fill the extra channels it creates. But one major player is missing: TBS Inc., the Time Warner subsidiary that already is the largest cable programmer, with a portfolio that includes TBS, TNT, a few different flavors of CNN, the Cartoon Network and Turner Classic Movies. While his competitors see digital as a technological marvel and rare business opportunity, TBS Chairman Terry McGuirk dismisses it as a "disadvantaged distribution system" that is, in the immediate future, unlikely to support the kinds of networks TBS has in mind.

McGuirk sat down with BROADCASTING & CABLE Assistant Managing Editor John M. Higgins to talk about his digital hesitance, cable operators' complaints about rising programming costs and his determination to one day make TBS and TNT the equal of NBC and CBS.

You don't seem to believe in digital cable. Discovery, HBO, MTV are all out there with a slate of networks designed to survive on the limited audience that digital offers. But you don't.

We believe in having a plethora of networks to offer to cable operators, in the analog world and the digital world. But creating networks just for a disadvantaged distribution system has really not been proven as an established success story. That's not to say that we won't have additional networks beyond where we are. We have a bunch of networks right now that are seeking both analog and digital distribution: CNNfn, CNNI, even Turner Classic Movies. I really believe Cartoon will be fully penetrated in an analog-basis world before long.

But we've haven't found the wisdom in creating something just for [the digital] universe. If you create a network, you want to see an economic return, and the world of big digital channel capacity—but limited penetra-



tion—is still very much unanswered, both from a subscription side and advertising side. We're still on sort of a go-slow mode in picking what sort of opportunities we may pursue for the digital world only. We may come up with other ideas that we think are perfectly good analog ideas.

Will operators be able to actually sell these digital packages? TCI has talked about 40 percent penetration.

It is a bit of a chicken-and-egg. What is on those channels that will cause people to want to subscribe? The average channel capacity is 60 or so channels, so there are 20, 30, 40 services out there that are not getting carried. So there's more than enough stuff to just fill channels. Whether that drives up penetration is an unknown to me.

You must have some assessment of it. Is your guess high or low?

Every system is different—the way those services are packaged, how they're marketed. It's foolishness for me to guess how each system will serve its subscribers. I wouldn't have any reason to doubt 40 percent penetration or 30 percent or 50 percent.

Could it be as low as 10 percent or 15 percent?

In some systems, it will be. Luckily, the whole line of discussion that we've been on is not critical to our future. We have a very, very strong set of analog businesses that can expand on the margin in the digital world.

If you're stuck with a lot of digital carriage of CNNfn and CNN/SI, can they be really profitable?

Yes, they can. You know, we're in the business of keeping those out there for the long term. They're both in the neighborhood of 10 to 12 million homes now. So any channel capacity is welcome. Yes, because of what I stated earlier. We can do networks at a fraction of the cost that other people can. It's tough if you're starting a new network, and you have to go out and buy programming, start the sales offices, put new machines in place to run tape and film.

All the infrastructure at Turner Broadcasting is designed to serve cable networks, and there are 8,000 people here. When we started Cartoon Network, we added fewer than 20 new people to the company in the first year of its existence. We're on the cutting edge of doing things, inexpensively and on the margin, effectively and efficiently.

TNT is facing off with operators over renewals this year. Rates are about 55 cents now, and you're seeking a 10 percent increase. Operators are mad because you don't have the NFL costs anymore, but they're not getting back the 12 cents-per-sub surcharge they've been paying.

I have not heard of any concerns about the rate increase, which is very modest. The NBA expenditure that we made is very similar to the expenditure that we didn't make for the NFL. You know, we're making huge investments in TNT programming. TNT programming costs went up over \$90 million—\$100 million in 1998 on non-sports material. And the plan is that we're going to make heavy investments in programming for TNT going forward. You've seen that from the network premiere theatrical movie strategy and original movies. The fees that

COVER STORY

we're charging are pretty reasonable. We bend over backwards to make them reasonable. We try not to negotiate in the press with these things. Cable operators love to talk to the press.

I got calls from you and [TBS President Bob] Burke talking about this issue during the TBS conversion negotiations. So you do negotiate in the press when it serves you.

I'd prefer these things never get in the press.

A fine comment from a guy who runs a news network. Do operators have a legitimate complaint about programming expenses, period?

If you asked most of the top MSOs, I think they would tell you that TNT's rate behavior and program-buying behavior—as evidenced by our passing on the NFL, when we had every opportunity to take it—showed the industry that we have great restraint. We know the difficulties that cable operators are under today, and how reregulation potential sits around every corner if we behave badly and egregiously to the consumer. So we're trying to do our part, by keeping things as modest as possible from a rate-structure standpoint. The easy thing would have been to buy the NFL at the egregious rate that it got to. But it was a disservice to the industry for us to do that, and so we passed.

But are their complaints about programming costs legit?

If you look at it from the context of how the cable operator relates to Washington—sure, they're legit. They have to be very mindful of how they're viewed by the regulators and they also have to look at how they're perceived by the consumer, and they have to look at their own bottom lines. They're under a lot of pressure. But there's another side of it that says the last five years of program expenditures, and new network start-ups, and all of the money that's been poured into the software side of the cable-technology industry have produced great rewards for the industry—in added penetration, in adding notoriety, and in the opportunity for local ad sales. The cable industry is about programming. There may be all kinds of interesting Internet and phone opportunities, but it's about television programming.

You folks have been making a big deal in the ad community about parity with broadcasters. Can cable really catch up with broadcast networks?

We can really see parity out on the horizon. The broadcast networks are in such free fall, there is such dramatic fragmentation and change going on in their world. It's a world we're used to living in, but it's now really affecting the broadcast networks. And basic cable has already surpassed the viewing of the three networks—and [as to] the six-network universe, basic cable will surpass that by 2000. Now there's a tremendous number of basic cable networks, but the trend is still unmistakable.

Advertisers are moving money. Parity means a couple of things to us. Parity means that cable can be a substitute for a national ad buy on a broadcast network, instead of a supplement to that buy. It really goes back to Ted's dream, when he started this whole cable advertising business: to get a share of the national ad dollars equal to your share of viewing. Very simply that. Cable networks have historically been pricing in

the 40 to 60 percent range per viewer against the broadcast industry. But all of a sudden, in the last year or two, we're beginning to see major change.

You see a point at which you get the same dollar of advertising revenue for viewers that the networks do? Is that all you mean by parity?

If I have 10 percent of the viewing of all the impressions in the universe, I want 10 percent of the revenue. Now, the broadcast industry may continue to overindex for some period of time. I think they will. But I think their gross numbers are going to be dropping fast. In the next seven years there will probably be \$15 to 17 billion coming into this national ad marketplace. Over 60 percent of that money, we think, goes to cable.



So \$2 billion a year. So why aren't advertisers doing this now? They're not stupid.

First of all, there's habit, there's tradition. And we all know buying cable is more difficult than buying broadcast. That alone is one of the issues that cries out to be corrected and will get corrected.

When do you hit real parity? When do I pick up my weekly Nielsen chart and one of the top five television networks is a TNT, TBS or USA—not on a cable universe, but on a total household basis?

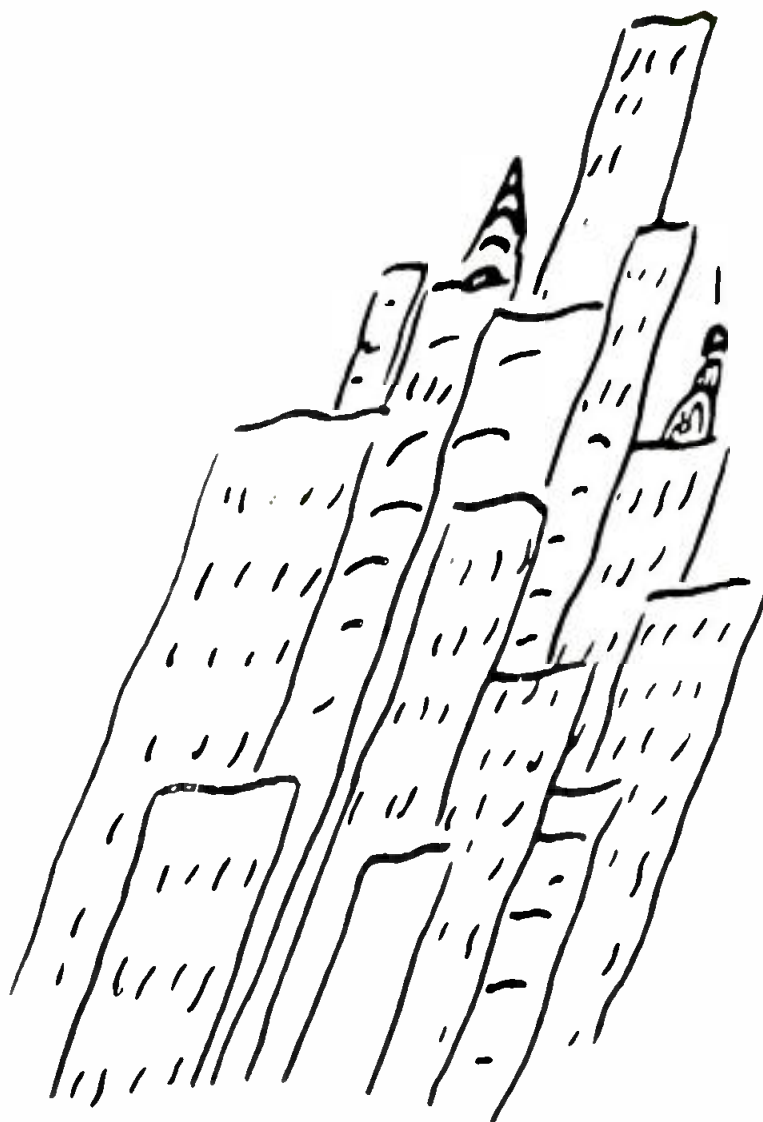
We've been talking about this one television world. And it's not one side making a move and the other standing pat. It's both sides moving dramatically. The broadcast industry erodes dramatically over the next several years, and the top cable networks come up dramatically. Sometime in the early 2000s, they begin to look a lot like each other. The average rating is somewhere in the 2.5 to 4.4.5 rating neighborhood. Nine or 10 networks probably fall into that category. Maybe a few more. That's how it begins. There are no more hard barriers to entry to that set of networks for the major advertisers.

We're talking about averages. We all know that we reach parity on many of the programs we have, National Geo. or the NBA, or *Moneyline* on CNN, or *The Larry King Show*. We can find many individual programs that get network CPMs.

But what about household delivery basis?

And on the household delivery basis, we just continued to make

The same
male comp as
Frasier.



COVER STORY

average gains for the whole network. Take the network premiere movie window. We're buying 114 films that the [broadcast] networks want to buy for prime time. But if we're running them in our prime time and they're not, then there's sort of a reversal of delivery. If we're going to compete with the broadcast networks for their advertising, we've got to take their programming and get their viewers. We're not going to buy every network premiere movie, but we're going to buy a lot of them, and we're going to buy a lot of good ones.

Is this going to be profitable programming, or is it loss-leader programming?

Does every single film turn profitable? No. But as a bulk entity, it's going to be very profitable.

How tough do you expect this round of negotiations to be, the renewals?

I expect the normal amount of negotiating with the industry, but I don't think it'll be terribly tough.

The TBS conversion was mixed. You still haven't resolved the big MSOs that are out there, that haven't actually signed?

Well, I would disagree with you as to the mixed results. I would say it's a roaring success. And 100 percent of the industry, as you would know from looking at Nielsen numbers, is taking TBS on a converted basis.

But 100 percent of the industry has not agreed to pay for it at the rate you were seeking. Correct?

Well, you're getting into the fine points of contract negotiations, and let's just say we're booking 100 percent of the fees that the industry would be paying for the carriage of our services. As far as we're concerned, 100 percent is signed up.

Not all of your customers have the same assumption. You're booking them, but Cablevision, Comcast and US West have not necessarily agreed to pay them at the big increase you're seeking. There's big difference.

I can't control what they tell you. We're expecting to be paid, and we know we will be paid. We have constant negotiations with these cable companies over all of the services that we have, and the posturing and the discussions are very complicated, and the things that get said many times are being said for lots of different reasons that don't pertain to the issue.

Tell me about the news wars. How is CNN doing against MSNBC and Fox?

They're certainly major competitors. Fox News has barely scratched. They're doing 30,000 homes a quarter hour or something. The red ink is so heavy there. MSNBC seems to have stumbled onto a little better formula. We do feel fragmentation, but more from the broadcast networks and the huge emphasis they've put on cheap news programming in prime time to try and drive profits. The news business is getting more competitive. CNN doesn't have enough avals. Every rating point and every avail we have, we sell. A tenth of a rating point improvement drives \$50 million in revenue, and a 10 percent improvement in the 25-54 demo with no

rating improvement drives \$35 million in revenue. We know what programming can do; that's why you're seeing some major initiatives in very [targeted] rifle shot programming.

Fox and MSNBC will inevitably grow, but we will grow as well. They're public companies. They can only stand so much negative cash flow. These are not huge, good bets. They're ugly bets.

But Fox is already invested. They're on the hook for \$300 million in launch fees and burning \$100 million more a year.

Fox is the more illogical bet. I don't know what I'd do in that position. And it calls for the investment of more money just to stand pat. It probably has to get a lot worse to succeed. We feel



more than comfortable with the competitive level. [CNN President] Rick Kaplan has made an enormous difference. Go back and look at production quality. There've been enormous improvements.

CNN has picked up a little in the ratings, but they're still dependent on war and scandal.

A little bit? It's been a very strong fourth- and first-quarter performance. We were up over 20 percent. So CNN wiped out a lot of underdelivery. You know about a lot of the added programming that we're doing coming through this year. We're investing a lot of money in CNN, so you can take it to greater heights.

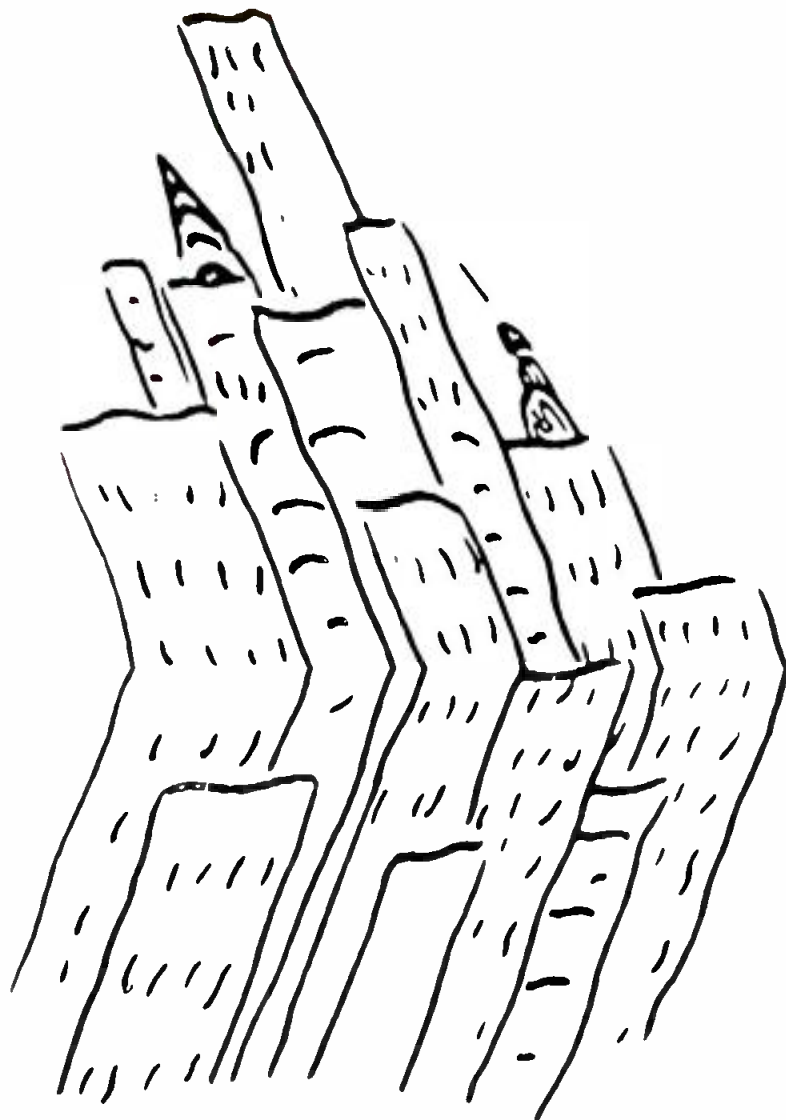
But Headline News seems to be taking some hits from the competition. Its ratings dipped from a 0.3 to 0.2, and you just disclosed that you're slicing 25% of its staff.

That's overblown in the strategic sense. Headline needs to be revamped from a technology standpoint. [The network] is mostly editors and producers. But we've launched a few networks in recent years with digital server technology instead of editing on tape. I can thank the competition for moving us toward a revamp a little bit more quickly for us.

Fox and MSNBC are so small it's hard to know where their audiences are coming from. The news business is so cyclical. You just have to view this as a long-term business. I think Headline News is going to be a nice steady 0.4 rating.

Do you miss not being a stand-alone company, being a subsidiary of Time Warner?

The same
flexibility as
Seinfeld.



COVER STORY

Well, I thought I was going to miss that when we merged. I really don't. Time Warner has been such a wonderful place to work. We look forward five years and we see a company that is supercharged for 20 percent growth a year—the news and the entertainment group combined.

[Time Warner Chairman Gerald] Levin said it would slow down to below 20 percent.

I mean 15 percent to 20 percent is where we're talking about as a business going forward. I think that's comfortable, that's achievable; it allows for reinvestment in the business. Because a big part of the mission is investing in programming, to continue the mission of taking programming and viewership from the broadcast networks. If we stop this process along the way, and try and harvest, we're not going to be successful. ■

TNT and the price of success

By John M. Higgins

In January, TNT president Brad Siegel was the hero of the cable industry. TNT was the "loser" in the bidding contest with ESPN for rights to 18 Sunday night NFL games per season. After splitting the package with TNT for the past eight years, ESPN stepped up for the whole thing at \$600 million per year or \$33 million per game, more than double the cost of the previous package.

Operators already upset over surging programming costs howled, knowing that they would get stuck with footing the bill for what turned out to be a 20% increase in ESPN's already large license fee. In turn, they praised Siegel for his restraint, lauding him as a responsible programmer.

The praise didn't last long. Just four months later TNT is under fire from some of the same MSOs, now locked in negotiations to renew their 10-year affiliation deals. Now that TNT isn't carrying or paying for NFL games any longer, the operators want to rescind what they characterize as a 12-cent "surcharge" imposed when the network first snagged the games in 1990. Instead, TNT is seeking a 5%-6% increase in its roughly 55 cent per-subscriber monthly fee.

It's just like the pro wrestling matches that feed TNT's ratings. The good guy suddenly changes tights and becomes the bad guy. And to Siegel, the operators' posturing is just as firmly grounded in reality.

To Siegel the debate is a frustrating moment in what has been the network's strong climb to success as TNT approaches its 10th anniversary next year. The network has been vying with USA Network for bragging rights as the



most-watched network in cable, winning for two years before slipping during the first quarter.

Maneuvers to boost ratings even further include bidding \$1 million an episode to strip off-NBC hit *ER* on weekdays. The network is also almost doubling its production of original movies next year, from eight to 14. The network also has plans for three original series, including one occult-centered series produced by Oliver Stone.

In the biggest move, TNT paired with co-owned TBS SuperStation to step ahead in the line for Hollywood releases, stealing 141 titles away from broadcasters—many of them major hits and the bulk of them from co-owned Time Warner division Warner Bros.

TNT's goal is to reach "parity" with broadcast networks. First, get advertisers to pay the same cost-per-thousand viewers as they pay NBC or CBS for the same demographic. Second, boost ratings to the point where the cable service delivers as big an audience as at least smaller broadcast networks.

Siegel's argument to operators is that satisfying their subscribers that well comes at a cost, and the loss of the NFL isn't giving him any savings. Bumping

basic cable's Hollywood window earlier has required a commitment of more than \$500 million over several years. In November, Siegel had to more than double TNT's rights fees to renew a four-year deal for NBA games, paying \$222 million per season versus \$88 million under the previous deal.

"The rate of our growth in our expenses [for] programming and marketing is outstripping the rate of increases dramatically," Siegel said. "We're not milking the

business, we're investing our profits in programming that's costing a lot more today than it did four years ago."

Operators don't completely buy it. "We all paid a high price for TNT at the beginning to get it off the ground in 1989," said one senior MSO executive. "If ratings and ad sales are so great, let them cover the expenses with advertising, not license fees."

Siegel counters that it requires both.

TNT is already relying less on license fees, boosting advertising from 40% of revenue four years ago to about 50% today. He expects to keep a roughly 50-50 mix for awhile. Even with both a rate increase and advertising sales success, TNT's margins are already declining and will continue to do so. One analyst estimates that TNT's cash-flow margin is running 41-42% of revenue.

TNT could cut programming costs by relying only on movies in Time Warner's library, "throw in the NBA, four original movies a year and call it a day," Siegel says. But "our business over the long run would fall apart, the cable operators would lose the strongest cable network they have, they would ultimately lose the strongest ad sales opportunity." ■

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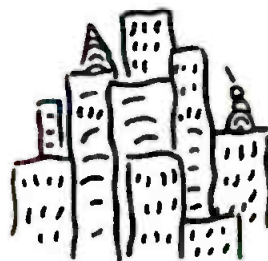


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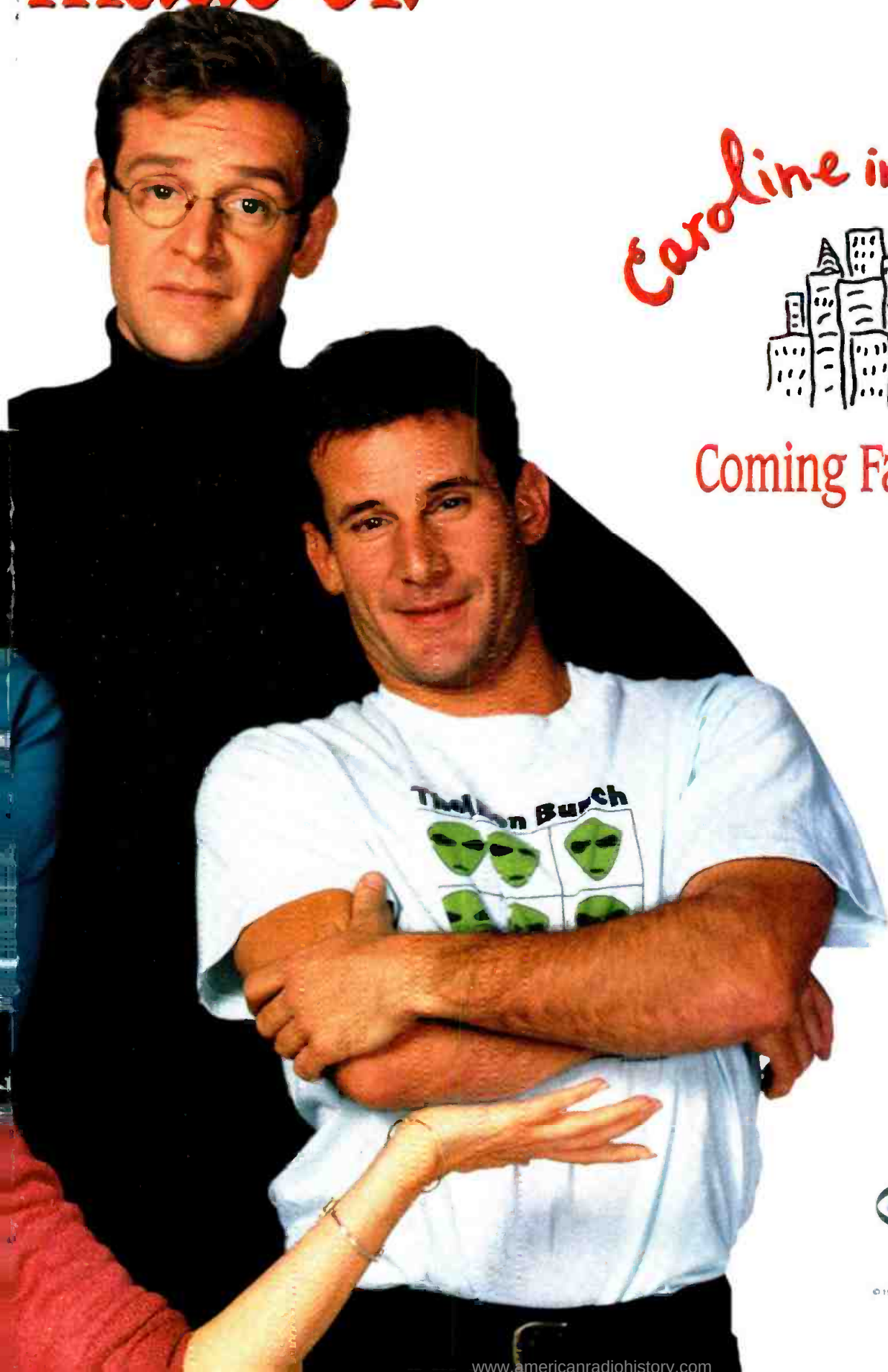


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Television about computing



The new digital set-top boxes, such as those made by Scientific-Atlanta (l) and General Instrument (r), pack substantial computing power, two-way capability, interactive programming guides, graphics accelerators and, in some cases, cable modems.

Digital cable: when, not if

Most estimates say digital will replace advanced analog within seven to 10 years

By Price Colman

As the National Cable Television Association's annual convention opens, there has been a clear shift in attitude about digital cable: The issue is no longer whether all major MSOs will deploy it, but when and how fast.

From the analysts' perspective, much of the debate about digital is becoming moot. The bottom line is the ability to offer more video and such advanced services as Internet access, interactivity and over-the-tube transactions.

"You have the approach TCI is taking and the approach Time Warner is taking," says Tom Wolzien of Sanford C. Bernstein. "They're all going to end up in the same place at the same time. They're just taking different routes."

Tele-Communications Inc., spurred by financial considerations, is clearly the leader of the pack, with digital cable now available to more than 11 million of its 14.4 million subscribers. TCI projects that as many as 1 million of its customers will be digital subscribers by year-end.

Absent the same financial constraints, other major MSOs have focused on rebuilding and upgrading analog capacity. But even for them, digital looms large.

At the far end of the spectrum from

"You have the approach TCI is taking and the approach Time Warner is taking. They're all going to end up in the same place at the same time."

—Tom Wolzien,
Sanford C. Bernstein & Co.

TCI are Time Warner, MediaOne and Cablevision Systems. With aggressive analog rebuilds in effect, they're taking a more restrained approach, focusing on the return on investment from advanced analog.

"We have always been believers in a full two-way digital box," says Time Warner Cable spokesman Mike Luftman. "Those are just now becoming available. We're doubling our commitment to buy Scientific-Atlanta Explorer 2000 set-tops, to 1.1 million."

Time Warner is "preparing to launch 75 channels of digital on top of 75-80 channels of analog," Luftman says. "That's our approach. It offers maximum choice." But, he adds, "We think ultimately digital will predominate."

It's no surprise that Time Warner and MediaOne share a similar, deliberate approach to digital. They were part-

ners in the Full-Service Network trial in Orlando, Fla., and what they learned there helped spell out their digital strategies.

"They're just saying, from their experience in Orlando, that the transactional business is not as large as some think," Wolzien says.

"To date, we've had success with advanced analog," says MediaOne President Jan Peters. "The way we're thinking about digital video is that it will occur. Our network is in a prime position to offer digital video. ... But another determinant is HDTV and set-tops compatible with HDTV."

In between the TCI and Time Warner/MediaOne approaches to digital cable, there are Cox and Comcast. Cox is marketing its digital product in six major markets already and by year-end intends to offer digital in all nine of its major cluster markets. While those markets encompass roughly 85% of Cox's total subscriber base, the company expects the digital product to be available to some 33% of those customers because it is activating digital only in those systems that have been rebuilt to 750 MHz with two-way capability.

"We're on schedule pretty well," says Lynne Elander, Cox's director of product development. "We got off to a slower start than initially anticipated. But we also intended to be launched

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*Beta Subscriber Study 11/97; mid-sized and emerging cable networks.

**Total Research Corp.'s Equipment and Surveys Jan./Feb. 1998.

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right, and not go to market before we were ready."

Comcast has rolled out digital in two key markets—Orange County, where it has 200,000 subscribers, and the Philadelphia suburbs, where it has 175,000 subs. A rollout in Detroit systems is imminent, and five to six additional markets, as yet undisclosed, are on tap for this year. Comcast is making no projections about year-end digital subscriber counts, says Comcast spokesman Joe Waz. "But there's no doubt they represent, in the main, our most significant clusters," he adds.

The return-on-investment equation

The MSOs' differing approaches to digital cable boil down to how they have calculated their expected return on investment in digital and advanced analog.

That's a simplistic explanation, because the details are exceedingly complex. What is emerging from real-world experience is that digital makes economic sense in larger markets, i.e. Cox's 300,000-subscriber clusters, and in smaller markets. It's the midsize markets where digital is on the cusp.

There are various reasons for the gap. Under Cox's scenario, larger markets that have been rebuilt offer economies of scale. Advanced analog boxes offer 15-16 additional video channels, digital music and an interactive guide.

"If you look at digital, we have the same bandwidth, but we can [fit a total of] 200 different channels of video programming, plus music, plus processors in [digital] boxes that offer an enhanced interactive guide," Elander says. "Digital boxes far outstrip advanced analog boxes."

The situation differs for smaller operators such as Buford Television, a Texas MSO. To figure out if there was a case for digital, Buford Vice Presi-

dent Ron Martin calculated the cost for an analog rebuild versus the cost for digital.

Under his model, based on a system of 5,000 subscribers and passing 8,000 homes where the goal was to add 95 channels, the fixed costs for an analog upgrade were far higher. Martin figured that for advanced analog, it would cost some \$2,000 per channel, roughly \$10,000 per mile for plant upgrade and about \$10,000 in other headend costs. In contrast, the cost per channel for a digital upgrade is just under \$1,000, with no need to rebuild the cable plant. Other headend costs also were eliminated under the digital plan.

But, Martin acknowledges, variable costs—set-tops and home installation—are about \$400 per customer for digital compared with about \$180 for advanced analog.

The advantage of digital is that "we don't have to fix costs up front in rebuilding cable systems," Martin says. "The capital follows the revenue stream. With advanced analog, you have very high fixed costs. With digital you have higher variable costs, but it goes only into homes that are paying."

The breakeven point for digital or analog largely is a function of headend size, says Martin. Under Buford's model, digital cable's economics work in systems as small as 3,000 subs, given about 20% penetration.

"It increases cash flow per sub about 7 percent," says Martin. "That's better than break-even." Moreover, Martin says, the break-even point drops as digital set-top prices come down.

One key question: If Buford's economic model for digital is accurate, why isn't everybody scrambling to get on board? There are several reasons: box

availability and features, follow-through on business strategies and need.

As Luftman points out, set-tops only now are being equipped to offer more than just additional video programming. Couple that with the fact that many bigger operators are well along in advanced analog rebuilds and the urgency for moving to digital decreases.

"I think their view is that where bandwidth is more plentiful, they can wait for digital to look better," says Dan Moloney, general manager of advanced network systems at General Instrument.

"A number of players in the industry—including Cox and Comcast, and not just Time Warner and MediaOne—feel there is a hybrid approach. They look at their subscriber base where they have 65 percent penetration into a system. A number of those are basic-basic who don't need set-top technology. Another group moves up to a one-pay tier. Ultimately, they [cable operators] want to drive advanced analog into those, get them into taking premium or multipay tiers, and then they can drive them more easily into other advanced services, such as Internet access and enhanced TV.

"The economics play out well for that strategy. Then you lay on top of that the percentage [of subscribers] that you want to drive into digital. Ultimately, they want to drive digital deeper and deeper, but it will take a number of years to do that. ... Operators want to get technology to their entire base that allows offering of new products and services," Moloney says.

Eventually, digital will supplant advanced analog. When does that happen? Most estimates put it at seven to 10 years from now. ■

Digital Cable Penetration

As a percentage of basic subs

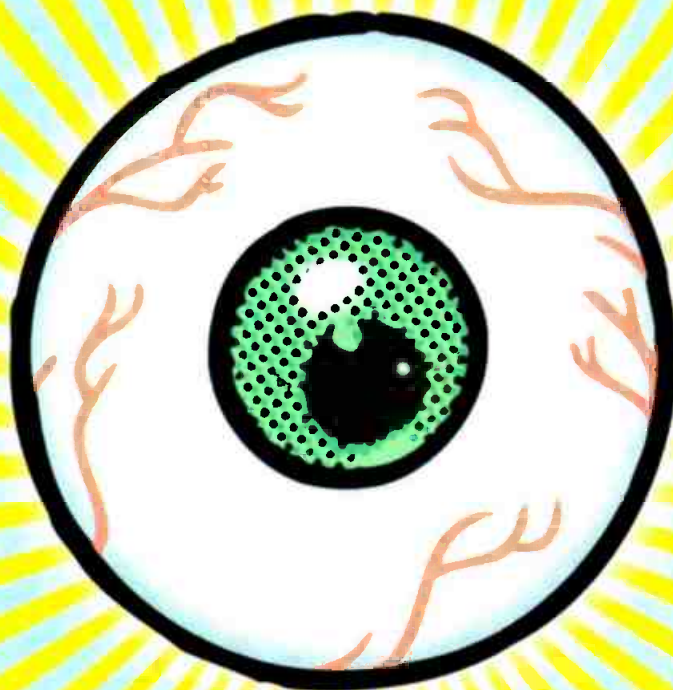
	1998	1999	2000	2001
TCI	8.6%	22.8%	37.8%	52.8%
Cox	1.4%	7.1%	16%	26.8%
Comcast	0.7%	4.9%	12.9%	22.8%
Cablevision	1.3%	10%	21.4%	35.8%
Adelphia	0.9%	8.4%	15.9%	25.9%
UMG	0.7%	6.6%	15.4%	25.7%

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Young Turks seek to transform TCI

TCI's rising stars plot course for success

By Price Colman

Nearly 18 months ago, cable giant Tele-Communications Inc. was on the critical list. The company had been hemorrhaging customers and cash for more than a year. By January 1997, the question was: How much worse could things could get?

When TCI Chairman/CEO John Malone tapped Leo Hindery to be his second-in-command in February 1997, Malone already had crafted the framework for a turnaround. Hindery's job was to build from the blueprints, and Malone gave him what amounted to carte blanche: fire and hire as needed to get the foundering company back on track financially and operationally.

When Hindery immediately began unraveling strategies and philosophies of the previous administration, the message was clear: Heads would roll. They did, beginning with Barry Marshall, TCI's executive vice president, and eventually reaching all the way to Brendan Clouston, TCI president and CEO. The magnitude of change was so far-reaching that Hindery himself talks about the executive exodus he oversaw with a sense of awe tempered by knowledge of the stress it created.

Now, virtually all top-level senior executives from the pre-Hindery era are gone, most of them replaced from within. The new leaders at TCI form a nucleus of frontline command—they are the executives who will take the company into the next millennium and determine whether it succeeds or stumbles. Among these leaders are candidates who one day might take command from Malone and Hindery.

Simply being a member of the new leadership team is no guarantee of success or advancement, however. TCI has a long history of bright and capable executives who have been chewed up and spit out by the demands of working for the company.

Following are brief profiles of some rising stars in the new command staff, their views on how things have changed since the restructuring and what they see ahead.

ROBERT "DOB" BENNETT,
40, President/CEO, Liberty Media Corp.; Vice President, TCI; member of Hindery's executive team



Bennett was serving as vice president and director of finance at TCI when he joined Liberty at its 1990 formation. He was Liberty's principal financial officer, essentially

second in command, until April 1997, when then-Liberty boss Peter Barton voluntarily handed over the reins.

Bennett maintains a lower profile than Barton, but his financial acumen and deal-making savvy have earned him widespread praise as one of TCI's more adept and agile leaders and a worthy successor to Barton.

From Bennett's perspective, Liberty's role of maximizing shareholder value hasn't changed. But certain underpinnings clearly have.

"Probably the most significant change we've seen in the past 12 months is the new spirit of cooperation and collaboration within the TCI family," says Bennett. "This change is a direct result of Leo Hindery's leadership. Taking advantage of synergy sounds easy and logical, but in a large company with diverse operations it requires constant focus and effort. Leo has more energy than all of us combined."

Improved relations with parent TCI are a plus, but Bennett's plate remains full to overflowing: restructuring Liberty's ownership stake in Barry Diller's USA Network, refining the Liberty/Rainbow relationship, launching a Spanish-language tier network, closing the Telemundo acquisition and continued development of TCI Music.

"In the slightly longer term, we are developing business models for new products and services to take advan-

tage of the next generation of digital set-top devices," says Bennett. "These principally involve different forms of customer interaction with the programming and will likely be pursued in conjunction with our sister companies."

MADISON "MATT" BOND,
35, Senior Vice President of Programming Administration, TCI Communications; President, Satellite Services Inc.; reports to Hindery



Bond plays a key role in negotiating programming agreements with cable networks, broadcasters, motion picture studios, sports teams and leagues. Not surpris-

ingly, his world has changed substantially under Hindery, who has made programming agreements a top priority.

While Hindery has focused on easing the often strained relationships between TCI and programmers, he hasn't been shy about pointing to steadily rising programming costs as a key component in increasing cable rates. For Bond, that translates into a considerable challenge: balancing the importance of maintaining good programmer relations with an aggressive negotiating stance on carriage agreements. Steadily rising programming costs heighten the challenge, but Bond says that the overall mission of his department hasn't changed.

"The focus in my area is a permanent one—creating a valuable package of services for TCI customers," he says. "We are continually attempting to structure agreements that create, maintain and support new and differentiated product offerings at a reasonable cost to the operator, while constantly creating value for both the consumer and the programmer."

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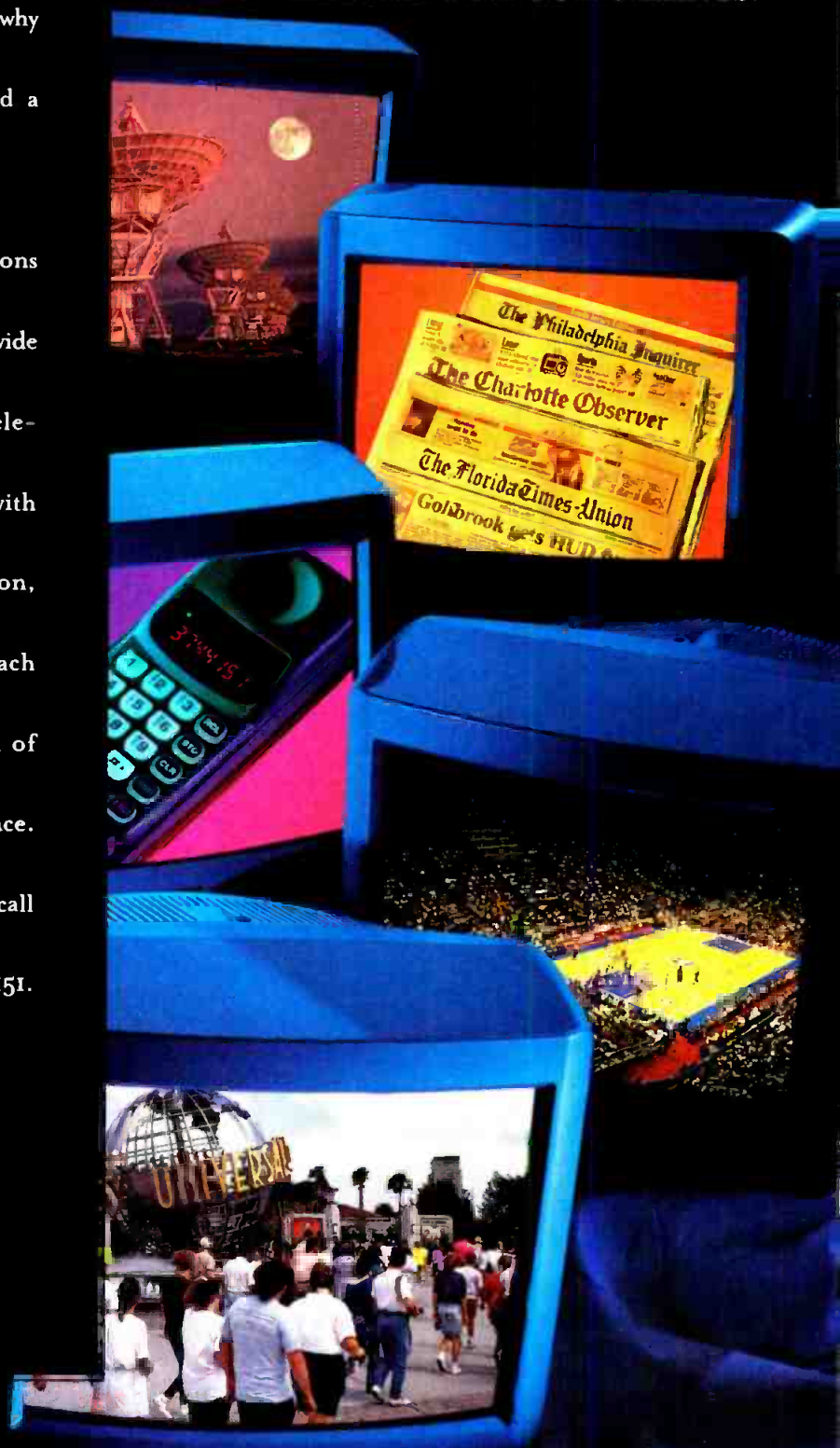
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Architects of Value

DEREK CHANG, 30, Assistant to the President, TCI Communications; reports to Hindery



Chang is one of the newest of the new guard at TCI; he moved from InterMedia Partners LP, where he was treasurer, in April 1997.

Few others are as close to Hindery on a

regular basis as Chang, who often acts as liaison between Hindery and senior executives. Chang also handles special projects at Hindery's direction and in the past year has worked closely with Bill Fitzgerald on several cable system deals and with Bruce Ravenel on the BankAmerica/Intuit deal.

"Leo is a consensus-builder," says Chang. "What a lot of people don't see is that the same thing has happened internally.

"I didn't have a prior history with TCI, but based on what I've heard, TCI has become a lot easier to deal with. ... You see a lot more cooperation. A common goal is what's on everyone's mind. People at TCI work hard and push hard, which makes it an exciting place to be. The fact that everyone has a uniform goal helps move everything forward in the right direction."

As for trying to maintain Hindery's legendary work pace, "No one can keep the same schedule he does," says Chang.

LELA COCOROS, 37, Executive Vice President-Corporate Communications, TCI Communications; reports to Hindery



One of the most veteran of TCI's new leadership cadre, Cocoros has observed the changes of the past year both as insider and outsider.

After 11 years at TCI,

rising through the ranks, she departed in December 1996 for what turned out to be a six-month hiatus as vice president of corporate communications at NBC. Gone during what was perhaps the most tumultuous period in the company's turnaround phase, she was never out of touch—and when the invitation to return came, she accepted.

The department that Cocoros oversees offers telling evidence of how much the company has changed: Information is rapidly and proactively disseminated internally and externally, and the defensive trench mentality of the old days is no longer evident.

Separating corporate communications from government affairs and having it report directly to Hindery has helped refine the focus of media, public and intraindustry relations, Cocoros says. But self-analysis has helped as well.

"We have begun to chart our progress through research—surveying our employees to ensure that communications are continuously improving and analyzing our media coverage in several local markets and nationally to determine how well we are getting our messages across externally," Cocoros says.

"Over the next year, my group intends to work more closely with the field to better integrate media relations and communications into the operations side of the business and align itself with the cable company's goals. On the corporate side, we are reaching out more to our industry counterparts, our partners, vendors, programmers and affiliates to ensure more consistent messaging and to work on public relations efforts for mutual benefit."

BILL FITZGERALD, 40, Executive Vice President of Corporate Development and Partnership Relations for TCI Communications; reports to Hindery

Fitzgerald is a relative newcomer to TCI, starting in 1996, but he's no stranger to the cable industry. He was at the renowned cable investment banking firm Daniels & Associates for eight years.

As head of TCI's mergers and acquisitions team, Fitzgerald has been in the red-hot center of TCI's deal activity for the past two years. He has overseen a staggering 26 major transactions, includ-



ing the formation of 12 partnerships. Although the partnerships will reduce TCI's sub count by about 4 million, they will also strengthen its concentration in key major

markets and align its interests with nearly every major MSO.

"My group focus has changed principally from having been an acquirer of assets to now a rationalizer of assets we acquired," Fitzgerald says. "We will have an element as fiduciary for our interests in those partnerships, seeking growth and acquisition opportunities.

"We can be very effective if we have 10.5 million subs that are O&Os and 10.5 million in partnerships [of which we own] 42%. We evolved from what used to be pure mergers and acquisitions to what tomorrow will be part mergers and acquisitions management and part portfolio management. That represents a significant equity stake within this company—a sizable group of assets representing roughly one-sixth of cable subscribers in the country."

GARY HOWARD, 47, CEO/President, TCI Ventures Group; reports to Hindery.



Howard joined TCI in 1991 after its acquisition of United Artists Entertainment Co. (UAE), where he had been senior vice president for acquisitions and chief administrative officer.

Barely a year after coming to TCI, Howard was promoted to senior vice president of mergers and acquisitions, a pivotal position in the nation's biggest MSO.

Top executive at TCI Ventures (TCIV), the umbrella company for TCI's technology investment portfolio,

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Howard also is chairman-CEO of United Video Satellite Group and CEO of TCI Satellite Entertainment.

"Like it or not—and we like it—the world is going digital, and there is no going back," Howard says. "TCI Ventures is at the forefront of that change and is fortunate to have an affiliation with a large distribution company [TCIC] and a large content company [Liberty]."

"Perhaps the biggest change I have seen this past year is the ability of the groups to work together positively and quickly. Opportunities and issues are discussed during the group business heads' meetings, and decisions follow quickly."

Through 1998, Ventures will focus on strengthening its balance sheet, monetizing non-core assets and revamping its Sprint PCS ownership stake, possibly through an IPO. In addition, Howard says, Ventures will be aggressive about buying back stock if company executives consider it undervalued in public markets.

"Finally, we will look to make key acquisitions and investments in 1998 that will further drive the development of digital products and services," Howard says.

ANN KOETS, 40, Executive Vice President—Finance, TCI Communications; reports directly to Hindery



Koets, who joined TCI in 1993 in the financial reporting department, has advanced quickly in five years. Soon after coming aboard, she was promoted to senior vice president—financial services; in December 1997 she was named executive vice president—financial services. Three months later she was named to her current post.

Koets oversees investor relations, accounting, financial reporting, tax, corporate services, internal audit and risk management. That's a formidable assignment anytime at TCI, but it has become even more so in the past year with the bevy of system deals, debt

restructuring and stock transactions the company has undergone. In addition, Koets also oversees the employee relations department, including payroll and benefits services for TCI employees.

"There has been an enormous amount of change in the various areas that report to me," says Koets. Among those changes, accounting and internal audit organizations are decentralizing and moving closer to managers in the field; information resources is deploying new financial systems; investor relations and associated departments are refining reporting to the investment community, and employee relations is evaluating employee benefits and compensation packages.

"There are any number of additional initiatives that are under way that have been sponsored by these groups as well as the other groups with which I work," says Koets. "While these efforts continue to evolve, the common theme of all these projects continues to be improved customer support."

BRUCE W. RAVENEL, 48, Executive Vice President—Interactive Ventures, TCI Communications; reports to Hindery



Ravenel's department is one of TCI's newest, springing from the company's focus on leveraging its digital cable platform through a variety of interactive services. The most recent evidence: the BankAmerica/Intuit transaction, which will deliver banking and financial services to TCI customer homes via digital set-top boxes and personal computers through TCI@Home.

That deal may not have been the blockbuster that Wall Street had hoped for, but it could have far-reaching implications for TCI and other cable operators. It offers a possible model for how TCI and others will charge external businesses for entry into what Malone calls the "walled garden"—digital cable. For TCI, the up-front payments from BankAmerica and Intuit help reduce the cable company's set-top

box costs and drive faster penetration of digital cable.

At the same time, interactive services are largely uncharted territory; with the successes, there will certainly be failures. That ups the ante for Ravenel and his department.

In the past year, Ravenel says, "We've seen the emergence of OpenCable; the industrywide approach to advanced digital devices; the industry procurement deal with General Instrument for millions of advanced digital set-tops led by TCI, and TCI's deals with Sun Microsystems, Microsoft and @Home for OpenCable-compatible software on the advanced platform."

"Looking forward to the next year, our mission is to put in place the new interactive services for the advanced platform, bringing new capabilities to our customers. The first of these include TV e-mail from @Home and interactive financial services with Bank of America and Intuit. We expect to develop a number of other interactive service opportunities in electronic commerce, interactive advertising and other areas."

TRACY WAGNER, 37, Senior Vice President—Programming Distribution for TCI Communications; reports to TCI Communications COO Marvin Jones



The programming world Wagner inhabits has changed significantly in the past year. Programming contracts are still negotiated at the corporate level, but there's increasing collaboration with regional and local systems managers, requiring a far higher degree of coordination between headquarters and field offices. Much of that responsibility falls into Wagner's lap.

Wagner joined TCI—and the cable industry—in 1992 as assistant director of programming. She was subsequently promoted to vice president of programming for TCIC and senior vice president of programming at Satellite Ser-

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ices Inc., positions she held until she was moved up again earlier this year.

In her current role, Wagner acts as liaison between Madison Bond and systems-level managers. She also oversees distribution of print, on-screen and pay-per-view programming guides. One of her more challenging assignments is to work with the National Digital Television Center's Headend In The Sky and local systems to develop digital program packages that address specific system needs.

"The programming distribution department did not exist a year ago," says Wagner. "Its creation is a testament to Leo and Marvin's emphasis on strong programmer partnerships that help us fulfill our goal of creating value for our customers through quality program offerings, reasonable pricing and cooperative efforts at the local level." Wagner adds that in the coming year she'll maintain the focus on refining programming offerings and lineups.

Wagner's job isn't likely to get any easier in the coming months. Programming costs continue to climb, particularly in the sports area; balancing that with carriage and rate issues will translate into a hefty burden.

TONY E. WERNER, 42, Vice President—Engineering and Technical Operations, TCI Communications; reports directly to Hindery and is part of Hindery's executive team



If Fitzgerald has been at the locus of TCI deal making, then Werner has been at the center of the operations cyclone. Like Fitzgerald, Werner also is a relative newcomer to TCI,

signing on in 1994.

Beginning in March 1997, Werner has overseen deployment of digital cable that now is available to more than 11 million of TCI's current 14.4 million customers. Here's a gauge for measuring what Werner and his staff have done: In late 1996, as TCI was launching digital cable in Hartford, Conn., the company's plan called for delivering digital to 11 systems in 1997. By the end of 1997, roughly 300 TCI systems

had digital cable available.

Werner also oversees preparations for launches of high-speed Internet access via TCI@Home and of telephony services, widely considered as crucial new generators of revenue and cash flow.

"The model has moved from centralized implementation to centrally collected strategy and best practices, with local implementation," Werner says. "This is evident in every aspect. Product testing and approval is performed centrally with system input, but then the system decides which of the approved products they will use. Network upgrades are handled in the same manner. We develop network architecture centrally and then adapt it to the specific market where it is locally implemented."

Werner still has at least 30 months of heavy lifting ahead. TCI has vowed to be essentially all-digital by the end of 2000, with 90% of its plant two-way-capable. While the digital push is well under way, it will require a massive effort to go from 3% of the plant two-way-capable at the end of 1997 to the year 2000 goal. ■

Life after TCI

For every new Young Turk at TCI, there's a senior executive who faded from the picture in the past year. Where are they now?

Brendan Clouston: Although still under a consulting contract with TCI, the former TCI Communications president-CEO hasn't been at the company's headquarters in several months. He's reportedly spending most of his time at his London home.

Jedd Palmer: The former top programming executive at TCI moved into a similar role at MediaOne earlier this year.

Barry Marshall: TCI's former COO, whose early exit under the new administration came as no surprise, is reportedly working at Vail Resort.

Robert Thomson: The former head of corporate communications and government affairs serves on the board of nondenominational religious programmer Odyssey and spends time with his family.

Camille Jayne: The ex-digital cable guru at TCIC, Jayne left in June 1997 and formed the Jayne Group consulting firm. In February, she was named president/COO of Universal Electronics, a company that makes all-in-one remotes.

Sadie Decker: Decker oversaw development of TCI's ambitious Summi-Trak billing and customer service technology but left when the operation was sold to CSG Systems mid-1997. She's now a telecommunications consultant in Denver.

Barbara Mowry: The ex-senior vice president of customer satisfaction left TCI in March 1997. In December 1997, she was named president/CEO of Boulder-based Requisite Technology Inc., a developer of customized electronic "universal catalogs" featuring office furniture, desktop computers and peripherals.

—Price Colman

Liberty's Barton has moved on

Peter Barton is the noteworthy exception in the TCI executive exodus of the past year.



The former Liberty Media CEO/president resigned on April 1, 1997, after a year of mulling over the decision. He

was the only member of the old guard who left voluntarily, despite a personal plea from boss and friend John Malone to stay.

Wealthy enough to retire, Barton instead is focusing on unearthing and developing innovative Internet content that can tap the largely unrealized revenue-generating potential of the 'Net. In addition, he has spent the past year getting reacquainted with his family and is working with his wife to identify and fund selected charitable causes.

—Price Colman



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Wireless cable pins hopes on Internet

Struggling industry looks to high-speed Web access to revitalize it

By **Bob Diddlebock**,
B&C correspondent

The U.S. wireless cable industry today is a wounded soldier who stands a better chance of bleeding to death on the battlefield than being chopped out to safety.

For the most part, the debt-choked, underfunded business—whose subscribership has stalled at the 1 million mark for the past few years—desperately needs money to finance day-to-day operations, pay debt and bankroll short- and long-term growth.

To be sure, delays in rolling out digital services, loss of Wall Street's faith, failed mergers with major telcos, management missteps and the emergence/resurgence of savvy competitors have pushed wireless cable into a tight corner. As one analyst dryly says, "This industry is really in trouble."

Not so fast, reply wireless cable optimists, who say they're ready to play an ace in the hole: high-speed Internet access, which they claim will be a major money-maker that will transform their struggling industry into a pivotal new-media player.

As cause for hope those optimists also point to digital video, creative marketing alliances with folks like DirecTV and Americans' taste for multichannel TV service that sells for an average \$23.82 a month.

Indeed, some argue that if the industry can find some dough—about \$1.6 billion will be needed to fund capital expenditure efforts through 2001, according to a Paul Kagan Associates Inc. estimate—wireless cable could double its U.S. subscriber count in the next four years, as well as serve some 30,000 high-speed-data customers.

"I feel that there's a niche for wireless cable," says John Mansell, a senior Kagan analyst. "They had a decent business plan before the telcos came in [and looked into investing in the indus-

try a few years ago], but you need capital, and you need to control churn."

To be sure, there are a few wireless cable success stories. Well-heeled BellSouth, which also holds licenses in Miami; Atlanta; Louisville, Ky.; and Jacksonville and Orlando, Fla., has rolled out digital video to 33,500 customers in New Orleans. Pacific Bell Video Services has done the same in 56,000 Los Angeles-area homes.

Some small, well-managed companies—such as 72,000-subscriber Wireless Broadcasting Systems of America LLC, run by several former Daniels & Associates cable system executives—

deliver TV service to Clovis, N.M.; Bude, Miss.; La Junta, Colo.; Sikestown, Mo., and a lot of other out-of-the-way burgs. The thinking: find a market with a significant number of uncabled homes; erect a tower that can beam cream-of-the-Nielsens programming; charge a reasonable monthly tariff of \$20 or so, and grow the business at a slow, steady pace.

Who, so the thinking went, couldn't make hay, given the cable industry's reputation for price-gouging and delivering lousy customer service, as well as the inability of on-the-horizon DBS to deliver local broadcast signals?

Nonetheless, wireless cable was able, as one observer puts it, "to snatch defeat from the jaws of victory."

First, the industry's high rollers ran up hundreds of millions of dollars in high-yield bond debt during the go-go 1980s to flash-fund analog buildouts before establishing whether there was, indeed, widespread demand for their service. Instead of home-growing their own customers, greedy operators bought subscribers through ill-advised acquisitions. Poor credit risks and deadbeats dumped by

local cable operators contributed to high wireless cable churn rates.

Then, as the digital era dawned, wireless cable operators made lots of promises to investors and subscribers about all of the wonderful programming they could expect. Too bad that vendors couldn't deliver the hardware on time.

Add a few more elements—fraudulent telemarketing schemes, lax customer service, DBS's arrival, the cable industry's push to polish its tarnished image, spectrum-hoarding greenmailers who suckered free-spending operators, program-access problems, you name it—and the situation took an ugly turn in the mid-1990s.

The upshot: Kagan says that the wireless cable industry, which is expected to generate some \$440 million in video-dri-

Top 10 U.S. Wireless Cable MSOs

	Subs	Markets
Heartland Wireless	194,100	58
American Telecasting Inc.	141,600	33
Wireless One Inc.	114,200	34
People's Choice TV	75,200	6
Wireless Broadcasting Sys. of America	72,000	5
CAI Wireless Systems Inc.	65,700	6
CS Wireless Systems Inc.	64,862	10
Pacific Bell Video Services	56,000	2
BellSouth Wireless Cable Inc.	33,500	6
Videotron/Wireless Holding Inc.	21,000	2

Sources: Wireless Cable Association International Inc.; individual companies

make good money. And creative alliances cut with DirecTV by Wireless One in Jackson, Miss., Heartland Wireless Communications Inc. and others are giving the industry access to the fast-growing multiple-dwelling unit market.

Still, as DBS approaches 7 million subscribers and cable 70 million, it can't instill confidence in Wall Streeters, bondholders, employees or subscribers when a broker says that "the entire [wireless cable] business is for sale" or when the industry's trade association says that the business is "reinventing" itself.

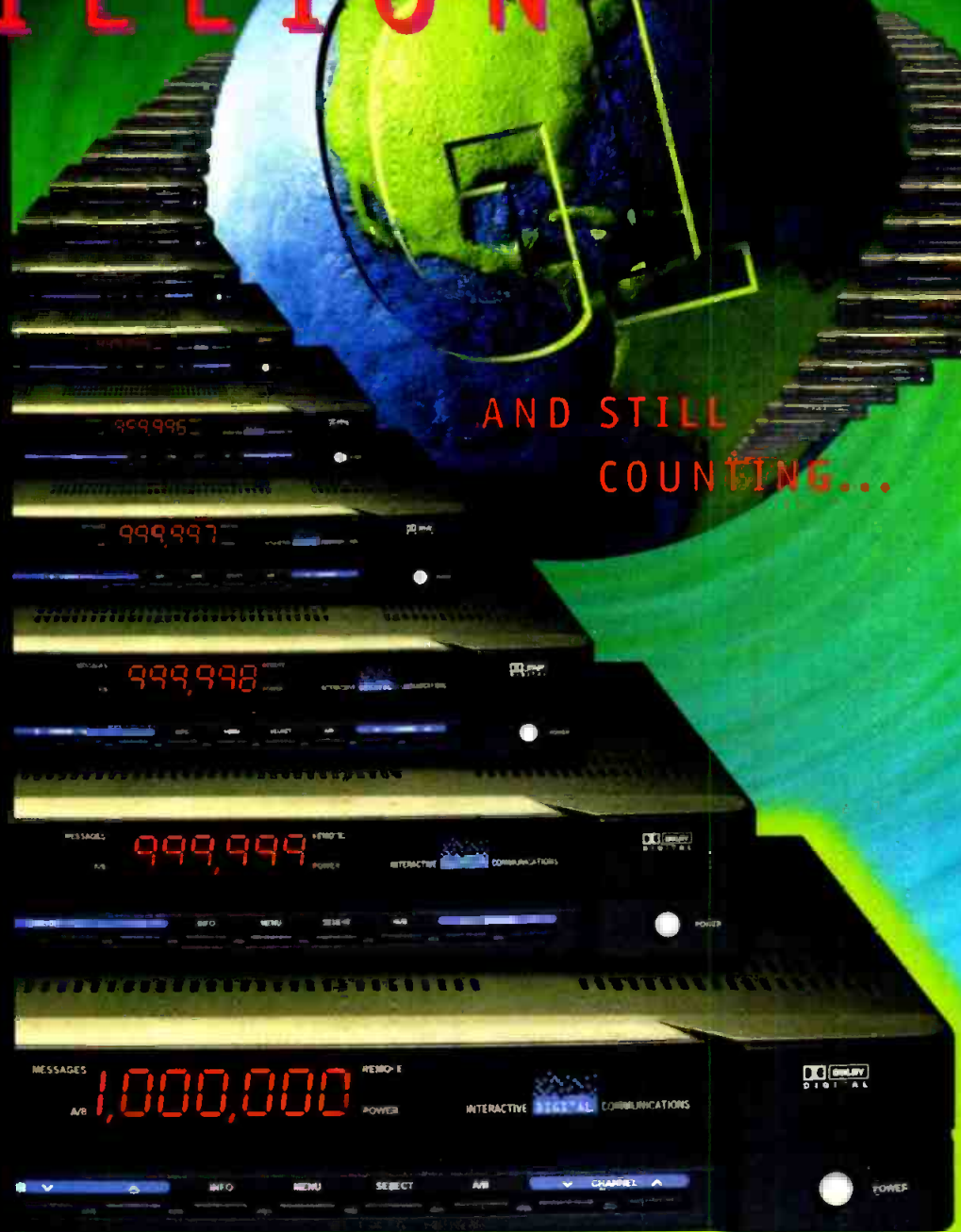
Today, it's hard to believe that wireless cable's future once looked quite sunny. The industry was founded in the 1970s by a scrappy band of entrepreneurs who developed a simple, economical way to

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ven revenue this year, won't be cash flow-positive for at least another two years.

Wall Street has turned off its money faucets. Major telcos like Bell Atlantic, Nynex and US West have killed plans to buy into larger wireless cable players, such as CS Wireless Systems Inc., CAI Wireless Systems Inc. and American Telecasting Inc.

Most recently, Moody's Investors Service downgraded the credit ratings of ATI, CAI Wireless, CS Wireless, Wireless One Inc., Heartland Wireless and People's Choice TV, which also has been delisted by Nasdaq. What's more, Heartland announced that it wouldn't make a \$7.5 million interest payment April 15 on its \$115 million of 13% senior unsecured notes due in 2003.

If that's not enough bad news, more than a few operators have discovered that upgrading to digital in response to moves by cable and DBS will cost them a fortune at a time when money has grown scarce.

Says an analyst who requested anonymity: "The [wireless cable] industry clearly has its problems because it has too much debt. It needs to find a model that works. Maybe that means Internet service or a deal with a satellite service. But,

again, they have to keep an eye on the bondholders. ... Some of these companies are heading for reorganization."

Indeed, companies that issued stock in the mid-1990s at \$5 to \$18 a share are now trading at under \$1. That's where Internet access—which, according to your source, is either the thinnest of threads on which to hang the future of a shaky business or a potential goldmine—comes into play.

The supposed advantages of wireless cable's Internet access with a telco-return component include:

- Easy entry into the fast-growing small- and midsize business and telecommuter markets

- Monthly pricing that starts as low as \$199 a month versus the telcos' \$600 and up for T1, ISDN or ADSL service

- Service that requires only one channel—crucial in a typical 33-channel system—an antenna and a down-converter.

"The modem business takes less spectrum than video," says Dean Eric-

son, a principal with Media Management Services Inc., a Denver-based telecommunications consulting firm. "It doesn't cost all that much to hook up a [data] headend. The network-design elements can let you deliver very high speeds throughout the marketplace. And business customers are different than residential customers. You can sell them equipment, as well as monthly service, at a fair price versus ADSL, T1 and whatever else the telcos can offer."

The wireless cable industry also is banking on the FCC to rule in the next few months on whether operators will be able to deliver two-way service over their spectrum. That, in turn, could open up the Internet-based telephony business.

"Wireless cable offers a tremendous platform for video, voice and data, and a favorable FCC ruling [on two-way services] could open up tremendous opportunity," says Bob Rini, a partner

Among the companies that already have launched service: ATI with WantWeb in Denver, Colorado Springs, Portland, Ore., and Seattle (it uses Hybrid Networks Inc. modems to deliver 750 kilobits-per-second downstream capability); People's Choice TV with SpeedChoice in Detroit and Phoenix, and Wireless One in Jackson, Miss., with its WarpOne service.

"This [high-speed access] is not trivial stuff," says Carl Ledbetter, the president of Hybrid Networks Inc. "These things are hard to work out, but there is all kinds of evidence that this is coming to the fore; 1999 could be a big, blowout year for wireless cable."

But as one wireless video pioneer who's no longer in the business sarcastically says of the data-access play: "We didn't figure out the pay-TV business—so now, let's do something else."

That again begs the question: Could wireless cable become the Betamax business of the 1990s—gone and quickly forgotten—or miraculously summon the wherewithal to transform itself into a useful new-media niche service?

The FCC's recent LMDS spectrum auc-

tions in the 27.5-31.3 ghz band, which can be used flexibly for telephony, video and data access, didn't draw much of a crowd. The only successful wireless cable bidder was People's Choice TV, which won a block of spectrum for Phoenix.

If, indeed, some of People's Choice's brethren tank, they may end up in the hands of bankruptcy-court buyers, according to analysts. These buyers, most likely, would be some of the more conservatively run, well-established wireless cable players such as Wireless Broadcasting Systems.

Other prospects: Forward-thinking small and midsize telcos could use the in-hock spectrum to deploy two-way Internet access; deliver Internet-based telephony down the road, and build corporate and municipal intranet systems. As one analyst says, "I find it impossible to believe that no one would want that [200 mhz] spectrum."

But making it pay off in a big way may continue to be another story for quite some time. ■

U.S. Wireless Cable by the Numbers

Systems: 252

Operators: 70

Subscribers: 1 million

Publicly traded operating cos.: 8

Source: Wireless Cable Association International

in the Washington communications law firm of Rini, Coran & Lancellotta. "The future's quite bright in that regard, because those operators have beachfront [spectrum] property."

Kagan predicts that by 2008 the wireless cable industry could generate some \$3.5 billion in annual high speed-data revenue, most of it from businesses. But how close the industry will come to hitting that target is anyone's guess. The cable industry, for example, hasn't yet made a dime on Internet access: The MSO-backed @Home venture, which counts only 90,000 U.S. subscribers, posted a latest-quarter loss of \$95 million.

Other questions facing wireless cable on the data-access front: Can it find the money to develop the business sooner rather than later? Can it strongly market new offerings against such competitors as Loral Space, @Home, DirecTV, PrimeStar Partners and EchoStar? Can it cut the customer-service mustard with a still-finicky technology?



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CABLELABS

Opening the door to digital

By Price Colman

Cable Television Laboratories has long been crucial to the cable industry as its research and development arm. Its importance moved to a new level last year when CableLabs launched its OpenCable initiative.

OpenCable's prime directive is to establish standards for digital set-top boxes, devices many see as the key to the telecommunications future. But it has an objective perhaps even more ambitious: Uniting often-competing cable, computer and consumer electronics industries in a triumvirate that will bring about the digitization of telecommunications and video entertainment.

OpenCable has removed the barriers to an industry that has long been closed to outsiders. No other single development in cable so effectively highlights how the industry has matured as it enters the new age of electronic communications, entertainment and commerce.

CableLabs would not exist without the support of member cable companies—TCI, Time Warner, MediaOne, Comcast, Cox, Cablevision Systems and others—which not only fund the operation's

nonprofit CableLabs but also lend vision, leadership and personnel.

But it is the CableLabs executives themselves who shoulder the burden of turning vision into reality—people such as Richard Green (l), CableLabs president and CEO; Jerry Bennington (r), senior vice president, and Laurie Schwartz, director of digital video services. In a recent panel discussion with BROADCASTING & CABLE Denver Bureau Chief Price Colman, the three executives detailed OpenCable's progress as well as challenges and opportunities ahead for the cable industry.

Dick, let's start with you and get an update on the status of OpenCable.

Green: It's on schedule. OpenCable has turned out to be a very useful and productive vehicle for resolving industry problems vis-a-vis development of advanced set-tops and integration of functions. We see it as a long-term project with a whole series of possible ramifications and goals.

Schwartz: Right now is probably the busiest we've been on OpenCable. We're about ready to release our first specifications—what the box has to do and how we expect it will accomplish that—for vendor comment. At the same time, we're releasing a number of key interface documents for our

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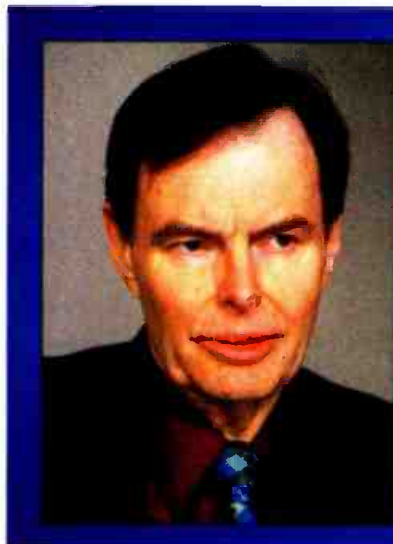
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members' comments. Those are more detailed, down to the bits and bytes and prongs, the interfaces to ... the TV, to a removable security module, to the headend. The software environment continues to move along. We have lots of good input from the computer industry and we expect to release that in June for vendor comment. We're right in the heart of the real, defining stages of it.

What deadlines are you looking at? You mentioned June.

Schwartz: This summer is when we want to get initial drafts out there and [have] the vendors communicating about them. [We will] integrate their input. We'd really like to have something finalized, so that when we get to the International Telecommunications Union [which sets international standards] in November, we can submit it at least for a review. Our members are deploying boxes that will be



"This is a multi-industry approach to solving what amounts to a very significant development problem. It's important to recognize the complexity and the depth of the task. Having said that, we intend to get these boxes in the field as soon as humanly possible."

[OpenCable] compatible and our intention is that whatever we put into OpenCable will allow those boxes to operate in the same system in the future.

Green: OpenCable is a family of products, a family of set-top boxes, with varying capability and purpose.

Getting a box out there for the retail market is a significant goal?

Green: It is a significant goal, and a significant driver in the process. The ultimate goal, though, is to get this functionality built into the [television] receivers.

Schwartz: Major milestones, before we get to either of those, will be things like the common software environment.

In the PC industry, they talk about forward and backward compatibility. That sounds like what you're talking about.

Green: Yes. This would be the first time at CableLabs that we've undertaken a major effort in software specification. That is the enabling point for software developers to begin delivering product.

You're looking at more than delivering digital signals.

Green: Yes. This is integration of services. OpenCable is a nexus of the two networks, the digital downstream broadcast network and the two-way packet network of which the

DOCSIS [Data Over Cable Service Interface Specifications] modem is the early representation. These things begin to blend in the OpenCable set-top. OpenCable is largely a collection of extant specifications.

Schwartz: On the software side, we've tried to pick specs that have been adopted in the Internet environment, things like HTML and JavaScript. But what we have to create is something that allows us to get that software to talk to the real world of set-tops. How do you get an HTML application to tune a tuner, things like that. The other thing is applications security. How do we make sure that if someone goes out to the Internet and pulls down an application that it runs safely and doesn't affect the whole network? Viruses, rogue applications, people writing over advertising—these are things we don't want to happen. This is space that traditionally has been very controlled. Now that we're opening it up, how do we

control that opening? One of the things is to contain it at the highest level possible. You never let those resources talk directly to the CPU. They always have to go through some sort of a control level, so that they don't have direct access.

Green: There are openness issues, as well. You want to be as open as possible, to encourage the most development. It's a very tricky equation.

What's the price of being late or not being able to resolve some of these things?

Green: This is a development cycle and it has all the problems of a development cycle. All we can do is try to be available to resolve issues and clarify specifications and assist manufacturers in developing the product. We can't do [the development]. It takes an enormous

design and manufacturing capability, and that is supplied by other industries. This is a multi-industry approach to solving what amounts to a very significant development problem. It's important to recognize the complexity and the depth of the task. Having said that, we intend to get these boxes in the field as soon as humanly possible.

Schwartz: Because we are moving to a software environment, and we are not dictating what the hardware implementation is, our members have the opportunity and the flexibility to come up with the right solution for their needs at the hardware level. And because the software is being designed to be upgradeable—downloadable—we have flexibility going forward to make changes.

Green: [The set-top] can be configured differently in a TCI environment versus a Time Warner environment.

What impact is the regulatory environment having on your ability to meet the OpenCable deadline?

Green: The regulatory requirements help set schedules for us. They move us along. The '96 Act has a provision that these boxes should be available at retail. To do that, issues regarding the security, removable security [conditional access], and so on, have to be resolved. We were pretty far along in developing that, and having that requirement helps us solidify dates so that we can meet those goals. In a way, we would prefer to be in an environment where we com-

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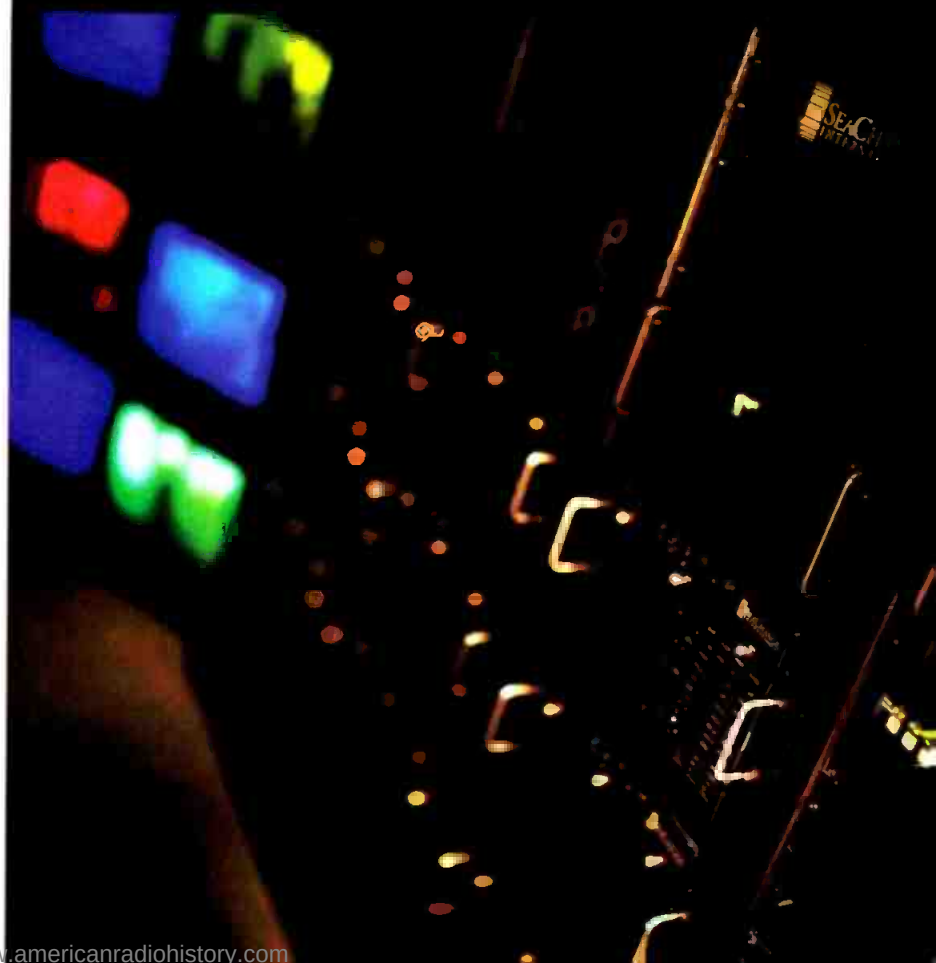
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pletely make the decision. But we are involved in a development that includes a lot of other industries and the interests of the government as well.

There was an agreement just recently with Hollywood studios. Is this the kind of thing you're talking about?

Bennington: That's a different issue. With the advent of digital video, and particularly high-definition, the studios are concerned about consumers being able—easily—to produce a perfect copy of a movie. It's different from stealing services from the cable company. They've been working for a number of years to produce copy-protection schemes they would use on consumer electronics devices. Between the set-top and the digital television set, they're finally getting to where we can start to implement that kind of technology.

Green: We haven't quite gotten there yet, but we can foresee

going to be some questions about that. What I hope will happen is that the advent of high-definition will encourage broadcasters and others to develop new, original programming that will have audience appeal—not high-definition versions of what's on the normal channel. People who are inventive and creative are going to get certain advantages. That's what the marketplace ought to do. It ought not to follow some federally mandated guideline that requires repetition of the same material without innovative marketplace activity.

Schwartz: Technically, we need a short-term solution and a long-term solution and we have a lot of work to do in that area. Software, a hi-def solution, security—those are our top three [priorities] and continue to be. Plus, how do we get all of them working in the right time frames.

Green: The danger for the cable industry is that many systems simply don't have the capacity to carry a whole duplicate set

of broadcasters' signals, as well as programming that cable customers have grown accustomed to. Efficiency in the transmission is very important. Another problem we want to avoid is carrying a lot of bits that simply don't make any difference to the consumer. We want to test those things in some detail, and the best place to test them is in the open marketplace. Fortunately, broadcasters are providing a spectrum of choices here. They plan to provide programs in a wide variety of formats. We'll carry those. We'll see which ones have viability.

Bennington: Because of the FCC grant of spectrum to the broadcasters, most of the Washington debate has been around broadcasters launching hi-def. But if you look at the cable industry, sports and movies are going to be the killer products.

Green: Cable is going to be the place to be for hi-def. Broadcasters are going to add to that, but

it's not going to be a one-ring circus at all. Broadcasters have a valuable product and our viewers want to see that product. However, Jerry is right. High-definition tends to give an advantage to some of our kinds of programs—ESPN and HBO, for example.

Schwartz: This notion of enhanced TV, which is the other really neat application we've been working on ...

Bennington: That's the sleeper.

Schwartz: It allows you to take Internet data or data from other server locations and integrate it and synchronize it with video. So, you put that with regular video, you put it with standard-definition video, or you put it with hi-def—and you create a whole new experience.

Green: When we get in the marketplace, high-definition is going to be only one of many attractive new options in television. These integrated options—where you're using video as an application on a PC or you're using the television set as a display terminal to swap in and out of the Web while watching a program—are a way of enhancing video.

Bennington: OpenCable boxes are going to deploy for conventional TVs. You don't have to buy a \$7,000 TV set. The potential for enhanced television and Web TV-like products is they can deploy much quicker than hi-def.

Green: From a digital broadcast point of view, you're trying to offer new features to a very small base to start with. No matter



"We deliver TV in most of the households in the country—and certainly those that have the demographics to buy hi-def. We're as motivated as anybody else to give them better pictures, and we have a better system to do it."

that in the next year we'll start deploying that technology, especially in the high-definition arena.

Many in Washington and elsewhere are concerned about whether HDTV is going to work through cable. Lay it out once and for all.

Green: Commercial rivals are confusing the government in a lot of ways here. Somebody's spreading confusion and doubt.

Bennington: The truth is that we will carry broadcasters' signals. We will not degrade the quality of the audio-video signals. Nobody has ever proposed doing anything else with cable, so a lot of the questions raised we have answered before and we'll answer again, until finally people get the message. We deliver TV in most of the households in the country—and certainly those that have the demographics to buy hi-def. We're as motivated as anybody else to give them better pictures, and we have a better system to do it. Schedules are pretty daunting, but that's not the real issue. The issue is that if you look ahead to where you can deploy the right stuff and who's going to do the best job at it, cable will do the best job. It's our business.

Green: The cable industry is concerned with quality programs for our viewers. When broadcasters produce the quality programs in high-definition that people want to see, obviously we'll carry them. If there are simulcast programs, there are

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how good that new service is, the attractiveness of a broader base and a wider variety of applications and new services is going to have much more impact on viewers in North America.

In the cable industry, is there unanimity on the issue of HDTV and delivering that signal to viewers, even if there is not necessarily agreement on the deadlines?

Green: On the general philosophy of carriage, there's unanimity. There's also unanimity on the concerns about capacity. And on the penalty that would arise if there are mandates for big chunks of spectrum being devoted to low-penetration services.

As in must carry?

Green: I'm hoping that we can come up with interindustry business solutions, a la retransmission consent agreements, that will lead to win/win scenarios for deployment. Govern-

attribute that we bring to interindustry agreements is the access to customers with those two networks. Any business you're in, you're going to want access to that network, because you'll want to get to customers and that network will provide you with the very best access that you can get anywhere. It's very important to us. It is probably a step beyond OpenCable in that it uses that platform and connects to all cable homes, connects to backbones across North America. It's the Internet, but it's a cable intranet as well, because we have parallel backbones.

The cable industry is pinning a lot on this digital future. What happens if there is a failure to execute, or to execute in a timely manner?

Schwartz: We've already solved one of the big digital TV issues—our operators are putting out digital-capable boxes. They're delivering more channels. They're able to compete on the choice factor. That was the number-one priority. It's happening and it's going to continue to happen. Then, it's how quickly you get out the boxes that have the next layer. They're on track to do it in the next 12 to 18 months.

Bennington: You have to worry about creating false expectations, and those typically revolve around timing. Everything takes twice as long as you ever wanted to think. As an industry we need to be reasonable and expect that.

Green: There's consensus in the industry that moving to digital technology is absolutely essential. Different companies have different deployment plans based on what levels of penetration are necessary for the digital boxes and what features should be in there. That's good, healthy, marketplace kind of testing. Whoever turns out to be right, we'll all get lined up to that approach and do it.

Bennington: The advent of Internet technology has created a catalyst for our industry to act as a

whole. You can see it in how people start thinking about new ideas. How do we bring the 60 million, 70 million households in one piece to a problem, to an opportunity? That's scale we just didn't have before.

You're hedging the threat, but also perhaps diluting the revenue potential to cable by bringing in other players.

Bennington: So you'd better get some money selling pizza. You'd better get some money selling ads. You'd better get some money by helping sell cars. But you're not going to get a lot more money watching television. That pot has a certain expandability. But if you can use this platform to do a little bit of this and a little bit of that, maybe the total take is bigger.

Green: It's not a zero-sum game. It's like the gas stations on the corner. Where there was one before, now we'll have three or four. Everybody will do better than the one that was there to start with. There's more traffic. There's more choice. It attracts more people. It becomes an even more important part of people's lives than it has been in the past.

Bennington: In the last year, Dick and I have spent a lot of time talking to people with new ideas. None of them has said: "Look, I want 10 percent of your video business." Nobody is trying to get that pot. They're trying to create another pot. That's a good deal for our industry, as opposed to trying to divvy up the same dollar. ■



"How do we make sure that if someone goes out to the Internet and pulls down an application that it runs safely and doesn't affect the whole network? Viruses, rogue applications, people writing over advertising—these are things we don't want to happen."

ment mandates will most likely fall very short in really providing viable win/win services and businesses. We're trying hard to encourage these interindustry agreements and discussions. I'm hopeful that in the top 10 markets we'll have high-definition. We have retransmission agreements already, and that should form a base—so that we will provide an interindustry solution, and we will not find ourselves in a situation where must carry is necessary.

There's so much going on at CableLabs. Why not use it as sort of an incubator for new products and services for the industry? Spinning off technologies and companies. Maybe you're already doing that.

Green: We are, and we are authorized by our charter to start new companies, to make equity investments in companies, in order to bring new technologies to the marketplace, and we have done that. We have a project internally where we track and watch new technology to see if it may be an advantage for the industry to spin off a company to develop it.

How important is IP telephony going to be for CableLabs moving forward?

Green: It's not the telephony part of it that is the key factor here, although that certainly is an element. When you blend the broadcast digital network with a two-way IP network, that is an extraordinarily capable and powerful platform. The real

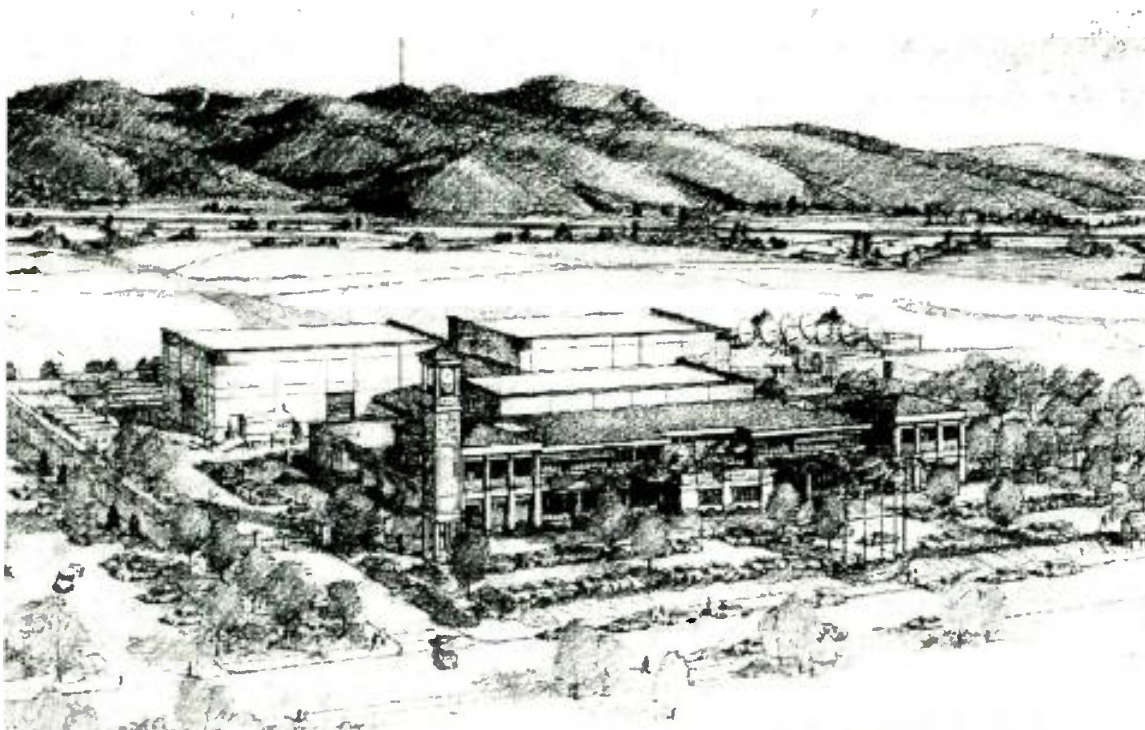
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The past is present on History

Channel documents success with broad view, increased original programming

By Kris Worrell,
B&C correspondent

Pop history quiz, true or false: 1) There's more to history than military maneuvers and warlords. 2) People are interested in events that happened before MTV was invented. 3) A new niche cable network can become successful even in a crowded market.

It doesn't take much homework to recognize that the History Channel has made the past one of the hottest properties of the present. Since launching in January 1995 as a spinoff of A&E Television, History has become one of the fastest-growing networks on cable. In just three years, the network has gone from having one million subscribers to reaching more than 47 million homes. And it's now available—in whole or in part—in more than 50 countries.

"History's an interesting phenomenon," says Nickolas Davatzes, president of the History Channel. "We launched in an environment that was uncertain. We figured if we could get 30 million homes, that would be terrific. Now I think that History has a chance to become every bit as successful—if not more successful—than A&E."

The History Channel owes its success to a number of factors, not the least of which is its strong parent company. A&E promoted the neophyte network when it launched and still shares its sales force. Yet that is only part of the equation. High-quality programming, few direct competitors, and an eager audience have helped draw the History Channel out of the shadow of A&E and into its own light.

Much of History's early programming was leftovers gathering dust in the vault—old military shows and documentaries that had dominated A&E's programming during the 1980s. Today, History is trying to rely less on the library. The network currently produces about 40% original programming, although executives predict a dramatic increase in that percentage.

"By fall of this year, we'll be at 75 percent," says Abbe Raven, senior vice



'The Fifties' is a big-budget documentary that premiered on the History Channel last November. The eight-hour series is based on the bestseller.

president of programming. According to Raven, military programming is less than 20% of the schedule.

"We take a broad view of history, and we've done a lot of research on what our viewers want," Raven says. The programming schedule is a mix of American, world, political, cultural, ancient, natural, and military history. And the approach is working. During first quarter 1998, the network averaged 300,000 households, its highest quarterly ratings ever—up 17% from 1997's first quarter.

In March, an episode of the network's flagship series *In Search of History* averaged more than 800,000 households, making it History's highest-rated series presentation ever. It was no coincidence that the episode, a documentary called *The Man in the Iron Mask*, coincided with the release of a feature film on the same subject starring screen heartthrob Leonardo DiCaprio.

"We've found that people are interested in subjects they encounter through the movies," says Raven. "We do look at pop culture to see what's on people's minds."

Other recent programming highlights include an eight-hour documen-

tary miniseries, *The Fifties*, based on the bestseller by David Halberstam, and *Israel: Birth of a Nation*, the story of the establishment of a Jewish state in Palestine. *Israel*, which premieres Sunday, May 17, is narrated by renowned historian Sir Martin Gilbert. The network also has plans for an ambitious 15-1/2-hour retrospective of the 20th century called *The Century: America's Time*. Co-produced with ABC News and hosted by Peter Jennings, the miniseries will air in spring 1999 as the cornerstone of the network's millennium programming.

The efforts to dust off history and make it accessible and interesting to a broad audience are carried over into the network's marketing strategies as well. For example, a commercial for *In Search of History* features black-and-white footage of gladiators with the voiceover: "The rules were simple: You lose, you die. Ancient gladiators had a lot of problems. Old age wasn't one of them."

"Our marketing efforts have been excellent," says Raven. "I think the brand is extremely well-recognized." In addition to frequent in-house promotions, the channel also maintains the gold "H" logo on the bottom right-hand



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side of the television screen so that channel surfers will know where they have landed—and will make it a point to return.

One of the main objectives of the network, according to Raven, is to firmly establish *In Search of History*, an hour-long series that "provides the viewer with that 'gee whiz'" view of History's secrets. The series airs weekdays at 8 p.m. ET, opposite A&E's acclaimed *Biography* series, but Raven believes the audience is big enough, and the shows are different enough, to successfully coexist.

"Our programs are focused on events in history as opposed to *Biography*, which is focused on the individual," says Raven, adding that the network has its own distinct niche: "People know that they can turn on the History Channel at any time and see an interesting show on history. We all have seen an enormous recognition of the channel and the kind of quality programming that we're putting on, from the educational community and the historical community to the man on the street."

The History Channel's distinct programming and educated audience put it in direct competition with PBS, both for viewers and shows. History is part of a growing industry trend that sees documentaries and other high-quality programs that might have appeared on public television in the past being lured

away by some cable networks.

"We compete with the quality groups, such as A&E and PBS," says Dan Davids, History Channel's executive vice president and general manager. Davids notes that, because of its largely male audience, the channel also

competes with sports programming. Davids says viewers—mostly well-educated, 65% male, 35-54 years old—"recognize that it's important to have an understanding of history."

Michael Rose, executive producer of *The Dream Machines*, a five-part miniseries about the history of cars, believes the channel serves an interest that PBS wasn't serving. Rose, who has produced more than 35 hours of programming for the History Channel, as well as for other networks, thinks the channel hit a nerve.

"I think the History Channel is cleaning their clock and calling into question the relevance of public television," says Rose. "People were dying for programming about reality—not just tabloid television. I think people crave information, and people crave good storytelling—and if you can combine them, you have a hit."

To Davids, the answer is simple. "More and more, people are recognizing that history is a broad topic. Besides just providing entertainment and information, we provide an emotional connection and an understanding."

Size doesn't matter

Small-system operators say they can afford to be creative

By Peter J. Brown,
B&C correspondent

For small-system operators, the early 1990s were turbulent times. The launch of DBS, high wholesale programming costs and other daunting factors left many smaller MSOs on the verge of extinction. Today, however, many small-system operators seem to be taking the situation in stride by gearing up to give their customers services that were only pipe dreams at the beginning of this decade.

Consider what Range TV Cable in Hibbing, Minn., is planning for its 6,000 customers. Beginning this month, Range will offer full video-on-demand (VOD) service on its recently upgraded 750-mhz, two-way HFC plant. In addition, according to Frank C. Befera, president of Befera Interactive Cablenet—which provides techni-

cal services and software solutions for the system's upgrade under the designation of "The Bridge"—1,500 residential and business customers are taking advantage of a vast array of Internet services, including T1 cable modem, T3 and 56K dial-up packages priced from \$17.95 to \$299.95 per month. Range TV Cable customers can either buy or lease their cable modems.

And there's more. Video telephone service is pending based on tariff approval by the Minnesota Public Utilities Commission. When the green light is given, customers will pay \$20 per month for the service, while a Connectix video camera will cost an additional \$49.95, according to Befera.

"The small operators tend to take a few risks that the big guys don't take," Befera says. Based on Range's capital investment for the upgrade, that's



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In addition to spending \$1.65 million on the HFC infrastructure, Range spent another \$750,000 on VOD hardware—including a SGI Origin 2000 server that can store 1,000 movies; 3Com hubs, and Cisco routers and switches. Scientific Atlanta will provide the set-top boxes—Explorer 2000s—and the Broadband Integrated Gateway (BIG) digital headend.

"There's a lot more creativity going on in the smaller and midsize systems," says Ron W. Martin, executive vice president and COO of Buford Television, Inc./Friendship Cable TV in Tyler, Tex. "Why? Because we have to be more cre-

ative and take more risks. Smaller system operators tend to be more entrepreneurial. At the same time, both the customers and the decisions that affect these customers are closer to the decision-makers."

Martin believes that the challenge for small operators is to get digital penetration to the 20% threshold as quickly as possible.

"We see an opportunity here. If we can reach a digital penetration of 20% percent," Martin says, "we can increase cash flow on a per-subscriber basis by 7 to 10 percent."

Martin indicates that Friendship Cable is exploring every possible avenue to achieve this goal—including Headend in the Sky (HITS). Friendship Cable currently uses 8 HITS pods and a fiber link to reach 8,000 subscribers in and around Heath, Tex., where HITS service started a year ago. In June, Friendship Cable will roll out a HITS-based digital service for its 9,000 subscribers in Cabot, Ark. Negotiations with TVN Entertainment Corp. are under way, and four direct-to-home (DTH) providers have been contacted about the possibility of initiating what Martin describes as a "DTH overlay service."

Martin believes that any digital agen-



"Smaller and mid-sized systems ... have to be more creative and take more risks."

—Ron Martin,
Buford Television

da for smaller-system operators cannot go forward without other important measures being addressed simultaneously. He stresses the need to cluster.

"We need to be a significant provider," Martin says, pointing out that Friendship Cable eliminated 60 headends by deploying fiber. A content-driven objective aimed at achieving a 150- to 200-channel solution is essential. But absent sufficient leverage with programmers and progress in obtaining more reasonable long-term rates, the software side of the equation looks very shaky.

A National Cable Television Cooperative (NCTC) board member, Martin sees

advantages in the collective approach to issues involving programming costs.

"Sometimes I feel like a collection agent for the programmers," Martin says. "As one of the smaller players, we have much less leverage. The fact that NCTC has almost 1,000 members serving 8 million subscribers represents something that the programmers cannot ignore."

Martin stresses the importance of molding digital customer service to drive the business to the next level. This emphasis on vastly improved customer service takes into account the higher prices that consumers are being charged for their digital services: Higher monthly fees mean higher expectations at the consumer level.

"Here in Tyler, we built a 16,000-square-foot national call center that will be offering full 24-hour service by the end of the year. We've hired a full-time trainer, and no customer service rep sets foot on the floor before he or she completes a three-week training session," Martin says. "We can also track our entire fleet of 150 satellite-dispatched service trucks, knowing their exact location at any time within 800 feet."

Finally, Martin is looking forward to a rapid drop in set-top box prices.

"When we got our first DCT-1000s a year ago, they cost \$460. That price is \$335 now, and we hope that it will be \$300 by the end of the year. By the time all the other set-top box manufacturers jump into the market by the middle of next year, I see the price down to \$250," Martin says.

Over the past three years, Tom Gleason, Jr., chairman of Galaxy Cablevision in Sikeston, Mo., has installed 1,000 miles of fiber and completed systems upgrades with a total price tag of \$30 million. He also is evaluating HITS—running 7 pods through a headend that cost \$90,000 with spares—in Mississippi. Gleason also sits on the NCTC board and, like Martin, is anxious to ensure that smaller-system operators "get access to programming at prices that are reasonable."

"Galaxy was a charter member of NCTC," Gleason says. "We're not a small entity any more. As a co-op, we've been pretty successful at getting everyone to the table. We've got to have programming at a competitive cost. Pricing is a concern to the entire industry, not just the smaller operators. Increases of 20 percent or more per year are very hard to handle."

Gleason labels 1998 as an exciting time for the industry.

"It's like 1976, when all the satellites went up—or the mid-1980s, when cable programming was proliferating. This industry has a terrific future," Gleason says.

Right now, much of Galaxy's fiber is deployed in eastern Nebraska, where it encircles Omaha, one of the sites that has been aggressively developed for digital services by Cox Communications. Is Gleason nervous that a big MSO like Cox might swallow up his company if and when Galaxy's and Cox's fiber plants converge? Quite the contrary. Gleason envisions the day when all cable TV systems—large and small—will be tied together in one huge network.

"All cable companies need to be interconnected to provide these new digital services. We're either offering or will soon be offering such services as high-speed data transfer, videoconferencing and wholesale Internet access to schools," Gleason says. "We cannot afford just to be islands for much longer. Right now, I'm living on a technology island. And that has to change." ■

Ken Palmer knows how to keep the faith.

As Chairman of the Interfaith Television Council, Ken Palmer knows a thing or two about bringing people of different faiths together and making sure their various interests are represented. **That's why he recommended that Cox Communications of Virginia Beach, VA, keep its thousands of viewers satisfied by carrying the Odyssey Channel.**



Ken Palmer knows Odyssey is the only channel that represents over 65 religious groups. In fact, Odyssey's membership board is composed of 35 different faith groups, and these same faith groups own 51% of the network. So the Odyssey Channel isn't run by a special interest group but by the very people the network reaches. Now, thanks to Ken and Cox Communications, Odyssey is there for viewers of all religions in Hampton Roads with the same incredibly diverse religious and values-based programming that enlightens, empowers, inspires and entertains viewers nationwide.



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TCI Music trying to find its groove

Digital cable, Internet hold key to operation's valuation success

By John M. Higgins

TCI Music is an amalgam of a nearly failed digital audio business, a stagnant interactive music-video service and an unproven Internet music business that generated only about \$2 million in revenue last year. So why is this thing valued in the stock market at almost \$700 million?

While TCI Music's portfolio is dominated by failed dreams and promises, it's also bolstered by high expectations fueled by two things that raise the price of almost any stock these days: digital cable and the Internet.

Executives of TCI Music—a combination of audio service DMX, music-video channel The Box and Internet start-up SonicNet—hope that the company will thrive as cable operators look to both intelligence and channel capacity by deploying digital cable converters. The three services are planned as an anchor of the music end of the programming mix.

There's also a curious twist to the stock price—an unusual option allowing some shareholders to sell to majority owner Tele-Communications Inc. at a fixed price of \$8 per share. Issued in connection with the takeover of DMX, the put option can be exercised in July and seems to be harnessing TCI Music's stock price in a narrow range of \$7-\$7.75. Is the put artificially propping up TCI Music's stock price or artificially capping it? Wall Street and industry executives do not agree.

TCI Music President Tom McPartland says none of the three businesses is completely dependent on the hoped-for technology deployment; they expect to grow strong even on their base business models. "The basic premise for us is that we believe that the future of music commerce isn't ... some sort of electronic catalog selling CDs," McPartland says, referring to the much-hyped online music retailers CD Now and Music Boulevard. "It's more about creating branded digital gateways aggregating music content."

He adds, only half-jokingly, that given the stratospheric valuation on Internet-related stocks, SonicNet alone should be

giving TCI Music a much higher price.

Making music

TCI Music was born last year as the result of three deals. At the core is DMX Inc., the Los Angeles-based owner of Digital Music Express, a service that offers up to 100 channels of digital audio to cable subscribers and commercial accounts and that burned through \$152 million trying to create a market.

In December, TCI Music acquired Miami Beach-based The Box Worldwide, a floundering interactive music-video ser-

vice that charges viewers only when they call a 900-number to request a specific clip.

David Carlisle, who struck gold last year with "Butterfly Kisses."

His focus on assembling a portfolio of music-oriented Internet businesses led McPartland to buy SonicNet and Addicted to Noise, both early entrants in the fight for Web eyeballs.

In need of cash, he turned back to TCI, which had created TCI Music to buy DMX last year. Paradigm is the newest business under TCI Music.

"The word is that Malone's protégé is being given pretty free rein," says Regina

Joseph, senior analyst of consumer content for online consultant Jupiter Communications.

"Malone seems to

think this is going to be a key way of getting into the market once digital television gets going.

SonicNet started out primarily as a site for live chats with musicians and to download live concerts, but has evolved into one of the leading music sites, packed with news and reviews. Addicted to Noise is a popular online music magazine. McPartland also picked up a couple

of small independent record labels.

For now, SonicNet and Paradigm are trying to get by on ad revenue. But if major record labels can resolve their well-founded skittishness about piracy, SonicNet could ultimately turn into a central music-distribution point, allowing labels to deliver records electronically to fans' hard drives.

That would dramatically slash manufacturing and distribution costs. Wide deployment of high-speed cable modems would ease the process substantially. SonicNet already distributes some songs electronically, but it's not yet a serious business.

"It's not only about reducing the cost of distribution," he says. "The real opportunity, and what I think we will excel at, is that the advent of all of these technology platforms has allowed media entities to communicate with individuals on a one-on-one basis."

Like other Website businesses, Paradigm isn't generating much revenue. The company has lost about \$10 million over



vice that charges viewers only when they call a 900-number to request a specific clip.

The third piece is Paradigm Entertainment, which owns Internet music services SonicNet and Addicted to Noise. Like other Internet businesses, Paradigm is still waiting for a way to translate its Web traffic into cash.

McPartland came into TCI Music from Paradigm. Formerly senior vice president of worldwide business development for German media giant Bertelsmann AG's record unit, McPartland had tried to start a music-video network in partnership with TCI, hoping to bring in other record companies and to break MTV's hammerlock on the airing of music videos, which are very important in promoting and selling records. The venture fizzled, in part because it triggered a federal antitrust investigation.

McPartland co-founded New York-based Paradigm in 1995 after leaving BMG and then working at independent label Zomba Group, known for saccharine successes Backstreet Boys and

CVideo-Mail delivers more cable internet subscribers.



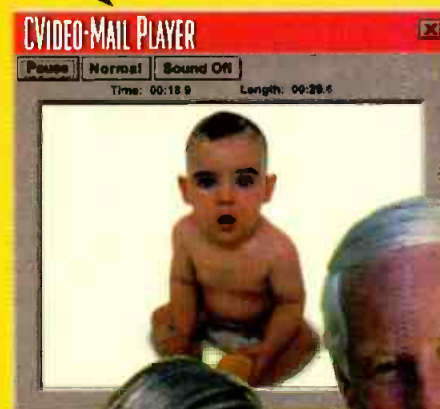
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the past three years, including \$6 million lost last year on revenue of about \$2 million.

Although Paradigm had just about exhausted its cash by the time TCI Music stepped up, the company was valued at \$29 million when it merged with the MSO tune unit in January.

DMX launched its audio service in 1990 with almost as much hype as digital cable is getting today. The company offered dozens of channels of CD-quality, commercial-free digital audio programming, including niche after niche of music—from gospel to reggae to a few different flavors of alternative rock.

The service retailed for \$9.95 a month, including a special tuner to hook up to subscribers' stereos. The same service also was offered to small businesses to displace the successful and ubiquitous Muzak in restaurants, bars, hair salons and other venues.

Operators plunged into the sector, with most major MSOs buying stakes in either DMX or rival service Music Choice. TCI was an early and active backer of DMX. Former DMX chairman Jerry Rubenstein once predicted that up to 20% of cable subscribers would buy digital audio.

Not even close. Consumers didn't see the advantage of paying for so many channels when radio stations came in for free.

As a result, DMX was burning cash at the rate of \$33 million per year by 1996. In 1997, annual revenue was running about \$18 million.

Here's the good news. Intelligent digital converters will allow subscribers to receive DMX through their cable set-tops. A big chunk of the losses was coming from an equally ailing European venture that went bankrupt last year. Rubenstein was replaced by Lon Troxel, a senior vice president who had been running the only successful part of DMX's business—commercial accounts. (The equipment that consumers find such a pain is no problem for businesses used to Muzak's satellite gear.)

During the last six months of 1997, commercial revenue jumped 62%, to about \$5.7 million, or 52% of operating revenue—excluding certain payments from TCI. Commercial revenue was 41% of operating revenue the previous year. Consumer revenue remained flat, at \$5.2 million, much of that from Primestar customers who also don't require a separate converter box.

Troxel's biggest move has been away

The Sum of its Parts

TCI Music's stock price values the company far higher than where it priced its own operating units in three transactions since July.

	Valuation	Date
DMX	\$138M	12/97
The Box	\$36.9M	7/97
Paradigm (SonicNet)	\$29M	1/98
Total	\$203M	
TCI Music recent market cap	\$665.6M	

TCI Music Financial Results

six months ended June 1997

	DMX	Paradigm	Box
Revenue	\$11.4M	\$1M	\$9.6M
Operating expenses	\$18.5M	\$4.2M	\$11.1M
Operating loss	\$(10M)	\$(3.6M)	\$(2.7M)

from operators selling DMX to commercial accounts in local markets and to a franchise system that lets individual entrepreneurs hawk the product. That structure is nearly identical with Seattle-based Muzak's method of operation.

"It's a dramatically different business," McPartland says. "It is now our cash engine. That is all due to Lon Troxel."

Not entirely. When TCI created TCI Music to buy DMX, the MSO guaranteed that it would pay a flat \$18 million per year to license DMX's audio product. TCI is including DMX as a core service in all of its digital cable packages.

Looking at DMX's total revenue—commercial, consumer and the TCI payments—the audio service is dependent on the MSO for 75% of its sales. Still, the TCI payments allowed DMX to post an operating profit for the first time in years during the last half of 1997.

The Box hasn't lost nearly as much money, merely carrying an accumulated deficit of \$21 million after 12 years of operation. Formerly Video Jukebox Network Inc., The Box installs video file servers in cable systems and small TV stations. Viewers can watch the network free, but they can also request a specific video by calling a 900-number and agreeing to pay \$2 or so per song.

After the familiar story of great initial hype, a few things went wrong at The Box. Viewers got tired of paying for videos when they could simply watch, particularly after their first phone bills. Viewers who did make requests frequently denied it to their phone companies, who knocked the charges off their bills.

To secure carriage on cable systems in the early years, the network guaranteed payments to operators based on overly

ambitious revenue projections. When the company renegotiated new deals, operators either stopped adding The Box to more systems or dropped it entirely.

Also, to break through to consumers The Box focused on the so-called urban market: Black and white kids emulating them emphasized often-raunchy rap videos that had frequently been rejected by MTV. That won some hard-core fans, support from record companies and praise from the music press. But it alienated operators who might have considered installing The Box's jukeboxes in suburban systems.

The Box claims that its service is available to tens of millions of homes via 152 installed jukebox units, but it is on cable systems serving only 4 or 5 million subscribers.

However, McPartland says that The Box is poised for growth and is again wooing operators. With video file servers—essentially gigantic computer hard drives—reducing the cost of updating video selections.

The Box expects to announce new affiliation agreements with operators at the NCTA convention and predicts that the network will reach 10 million cable subscribers by the end of next year.

Part of that carriage is coming from a return to payment guarantees. A contract with one MSO shows that The Box is offering 20% of call revenues and 5% of any merchandise sales, with a minimum annual guarantee of 60 cents per sub.

McPartland thinks that The Box can make one of its biggest leaps through digital cable. Requesting videos through a smarter set-top will cut prices by eliminating the expense associated with 900-number calls.

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Cable modems continue to be a hot topic among speed-hungry net surfers, but availability of service is still scattered. However, as this listing shows, high-speed Internet access isn't limited to @Home and Road Runner affiliates.

CABLE MSO/TELCO	LOCATION	NOTES
Adelphia Cable	Coudersport, Pa.; Amherst, Tonawanda Grand Island, N.Y.; Mt. Lebanon, Lansdale, Pa.; Plymouth, Adams, Mass.	Two-way Power Link Internet service commercially available for \$39.95/month, includes unlimited access and cable modem rental
Adelphia Cable	Palm Beach County, Fla.	Telco-return Power Link service available for \$34.95/month
Armstrong Cable	Connellsville, Pa.	Residential Zoom Internet Service is \$39.95/month for 500 Kbps downstream and 256 Kbps upstream access
Avenue Cable TV	Ventura, Calif.	Offering Internet Ventures! PerKInet telco-return cable Internet service for \$39.90/month
BellSouth	Vestavia Hills, Ala.	High-speed Internet access, including cable modem rental, is priced at \$45/month
BellSouth	Chamblee, Ga.	High-speed Internet access, including cable modem rental, is priced at \$39.95/month
Cable Atlantic	St. John's, Newfoundland	Offering Road Runner and Internet access, including cable modem rental, for \$49.95/month
Century Communications	Norwich, N.Y.	Road Runner and Internet service available for \$39.95/month (\$49.95/month for non-cable subs), customer must purchase modem for \$199
Charter Communications	Riverside, Calif.	Telco-return Charter Pipeline Internet service available for \$44.95/month including modem rental, plus a one-time installation fee of \$169. Service is offered in partnership with ISP Earthlink Network
Charter Communications	Pasadena, Calif.	2-way Charter Pipeline Internet service offered with Earthlink; 256 Kbps service is \$44.95/month including modem rental, while 512 Kbps service is \$64.95/month
Cablevision of Loudon	Loudon County, Va.	Commercial deployment of Pulse high-speed Internet service
Cablevision Systems	Oyster Bay, N.Y.; Westport, Conn.	Commercial deployment of Optimum Online Internet Service, unlimited Internet access and cable modem rental is \$44.95/month
Bedford Cablevision	Bedford, Va.	CableNet service includes unlimited Internet access and cable modem rental for \$39/mo.
Bresnan Communications	Marquette, Mich.	Two-way BresnanLink Internet service commercially available for \$39.95/mo., includes unlimited access and cable modem rental
Cable York	York, Pa.	\$49.95 per month for BlazeNet Express Internet service, including cable modem rental
Coast Cablevision	San Mateo, Calif.	ISP Channel service is \$49/month
Comcast	Baltimore, Md.; Sarasota, Fla.; Union County, N.J.; Detroit; Philadelphia; Orange County, Calif.	@Home service package offers modem rental and unlimited Internet access for \$39.95/month (\$59.95/month for non-cable subs) with a \$175 install fee
COGECO	Quebec/Ontario, Canada	Commercial deployment of Internet services
Conway Corp.	Conway, Ark.	Cable Internet service is \$39.95/month for unlimited access and modem rental with a \$20 install fee
CommuniComm Services	Durant, Okla.	Basic residential Presto Internet service is \$39.95/month for unlimited access and modem rental, Deluxe service \$44.95/month
Cox Communications	Orange County, Calif.; Omaha, Neb.; Newport News, Va.	@Home service priced at \$44.95 per month for unlimited access and modem rental (\$54.95/month for non-cable subs) with a \$149 installation fee
Cox Communications	San Diego, Calif.	@Home service priced at \$39.95 per month (\$49.95/month for non-cable subs) with a \$149 install fee (including Ethernet NIC)
Cox Communications	Phoenix, Ariz.; Meriden, Conn.	@Home service priced at \$44.95 per month for unlimited access and modem rental (\$54.95/month for non-cable subs) with a \$175 installation fee
Cox Communications	Eureka, Calif.	Offering Internet Ventures! PerKInet telco-return cable Internet service for \$41.90/mo.
Daniels Cablevision	Encinitas, Calif.	Telco-return I-NET Express service available for \$34.95/mo.; offered with ISP GlobalCenter
Fundy Communications	Moncton, New Brunswick	Telco-return cable Internet service; consumers purchase modem for C\$279

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Special Report



Source: Cable Datacom News (www.cabledatcom.com)

GTE	Clearwater, Fla.	Modem rental and unlimited Internet access is \$43.90/mo. (\$54.90/mo. for non-cable subs) with a \$125 installation fee
GTE	Ventura, Calif.	Modem rental is \$19.95/mo. and Internet access is \$44.95/mo. (\$59.95/mo. for non-cable subs)
Halifax Cable	Halifax, Nova Scotia	High-speed Internet and remote LAN access
Helicon Corp.	Uniontown, Pa.; Barre, Vt.	Telco-return cable Internet service is \$29.95/mo. (\$3 discount for Helicon cable subscribers)
Horizon Cable	Central Michigan	Residential Internet access is \$49.90/month for 500-Kbps link
Horizon Cable	Point Reyes, Calif.	ISP Channel telco-return service is \$49/month
InterMedia Partners	Nashville, Tenn.	Commercial launch of @Home service
Jones Intercable	Alexandria, Va.	Jones Internet Channel service is \$43.90/ mo. for unlimited access and modem rental with a \$125 install fee
Jones Intercable	Prince William County, Va.	Telco-return launch of Jones Internet Channel
Marcus Cable	Highland Park, Texas	@Home Internet service priced at \$49.95/mo., modem and installation package is \$499
MediaOne	Suburban Boston, Mass.; Salem, N.H.; Suburban Detroit, Mich.; Chicago; Los Angeles	Commercial launch of MediaOne Express service; modem rental and unlimited Internet access is \$39.95/month (\$49.95/month for non-cable subs) with a \$99 install fee
MediaOne	Atlanta, Ga.	Commercial launch of MediaOne Express service; modem rental and unlimited Internet access is \$39.95/month (\$49.95/month for non-cable subs) with a \$99 install fee
MediaOne	Chestnut Hill, Mass.	Commercial deployment of HFC video and data network at Boston College; provides connection to Boston College LAN plus Internet access
MediaOne	Ann Arbor, Mich.; Jacksonville, Fla.; Broward, County, Fla.; Dade County, Fla.	Telco-return MediaOne Express service priced at \$34.95/mo. (\$44.95/mo. for non-cable subs) offers unlimited Internet access and modem rental with \$99.95 install charge
Palo Alto Cable Co-op	Palo Alto, Calif. service starts at \$99/month	Commercial deployment of Internet service to homes and businesses with ISP Channel;
Prime Cable	Las Vegas, Nev.	Commercial deployment of ATM-based cable modem service to homes and businesses
Ponderosa Cable	Danville, Calif.	ISP Channel service is \$49/month
Rogers Cablesystems	Metro Toronoto; Metro Vancouver; Ottawa	WAVE service offers unlimited Internet access and modem rental for C\$55/ month
Service Electric and Shaw Communications	Eastern Pennsylvania Calgary; Toronto	Commercial deployment of Internet services through PenTeleData alliance Blue Ridge Cable WAVE service offers unlimited Internet access and modem rental for C\$55/month
Suburban Cable	New Castle, Del.	Modem rental and unlimited Internet access is \$54.95/ month for cable subscribers
Sun Country Cable	Los Altos, Calif.	ISP Channel telco-return service is \$49/month
Sun Country Cable	Spokane, Wash.	Offering Internet Ventures! PerKInet telco-return cable Internet service for \$39 per month
TCI	Fremont, Castro Valley and Sunnyvale, Calif. Hartford, Conn.	@Home service priced at \$34.95 per month for unlimited Internet access and cable modem rental (\$39.95 in Hartford) with a \$150 install fee
TCI	Arlington Heights, Ill.; Seattle, Wash.	@Home service priced at \$39.95 per month for unlimited Internet access, cable modem rental
TCI	East Lansing, Mich.	TCI-MET Internet service offers two service tiers for unlimited Internet access: \$45/month for shared 4-Mbps connection, \$80/month for 10 Mbps
Time Warner Cable	Akron, Canton, Columbus & Youngstown, Ohio; Binghamton, Corning, Elmira, Albany, Troy & Saratoga, N.Y.; San Diego; Tampa Bay, Fla.; Oahu, Hawaii; Memphis, Tenn.	Road Runner service priced at \$39.95 per month for unlimited Internet access, modem rental, specialized Time Warner and local content (\$44.95 in San Diego)
Time Warner Cable	Portland, Maine; El Paso, Texas	Road Runner service is \$39.95 per month for unlimited home access and modem rental
US West Communications	Omaha, Neb.	Service priced at \$49.95/ month for Internet access and cable modem rental (\$59.95/month for non-cable subs) with a \$125 installation fee
Videotron	Montreal; Alberta	Commercial launch of high-speed Internet services; Montreal deployment includes InfiniT content service

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Bite-sized branding in digital age

Networks press ahead with compressed channels and sub counts

By Donna Petrozzello

Cable networks are accustomed to thinking big. A big programming splash, big promotions, big distribution and then, corresponding big advertising revenue. In the advent of digital, they now are forced to think small.

Programming is small. Digital networks largely clone their parents or rely on ultra-cheap programming and leftovers from the library.

Distribution is small. Instead of dreaming of the day their network would reach 70 million homes, digital programmers pray for the day they will hit 10 million. That means ad revenue also will be small. Some start-ups aren't even bothering to try to sell ads in the first year.

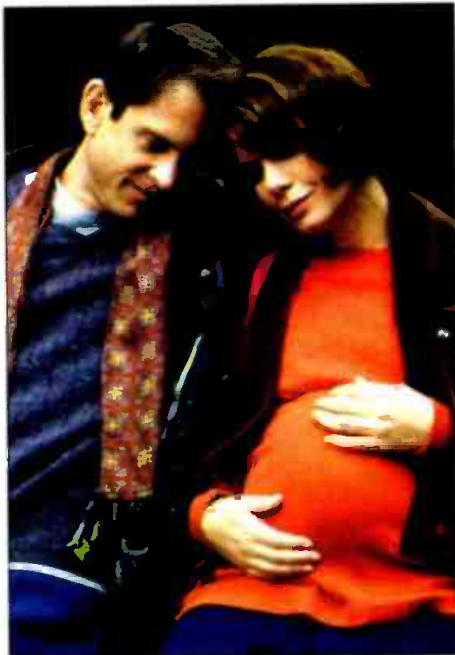
Nevertheless, networks are forging ahead on plans to launch digital channels. Most programmers contend that if they don't spend money up front to brand their products in the digital landscape, they'll miss the opportunity to do so later.

The key element of digital cable is opening up channel capacity. By adding extra electronics at the headend and in the home, operators can compress 10 to 12 networks into the space ordinarily taken up by one. The digital set-top converters allow some other advantages, namely, clearer signals, electronic program guides and, ultimately, Internet surfing. But the immediate benefit for programmers is the creation of new real estate for them to fill.

New networks, intended for cable operators' new digital tiers, are proliferating quickly. Discovery Networks has six: MTV Networks is planning 10, and Disney Channel and Lifetime Television each are offering one. HBO and Showtime are also rolling out time-shifted networks for the digital world.

That's a lot of networks, given that less than 2% of cable's 67 million households now have access to a digital tier. And the percentage is not expected to grow rapidly. Media analyst Tom Wolzien of Sanford C. Bernstein & Co., pegs it at 15% in four to five years.

The programmers accept that they



'Labor of Love' (above) is an offering on Lifetime's new digital network, The Lifetime Movie Network. Discovery Kids Channel is one of six new networks from Discovery.



will be able to command far less in license fees and can rely on little, if any, advertising revenue from the digital services. Yet, network officials agree it's worth the price to pay to be on the digital map.

"For the first couple of years, launching digital networks is a not-for-profit business," says Discovery Networks U.S. President Johnathan Rodgers. "It's an investment and we may not see a profit five years down the road, if then. However, we believe it's money well spent."

Although he would not be specific about costs needed to launch the digital

services, Rodgers says, to program a digital channel, Discovery will spend about a fifth of what it does for an analog one.

"We are the pre-eminent early adopter channel and it is important for us to be on the cutting edge," says Rodgers. "We're prepared to do high definition television tomorrow. We think we have to send out the message of being at the top of our game and we're prepared to be anywhere."

In October, 1996 Discovery introduced four digital channels—Discovery Science, Discovery for Kids, Discovery Civilization and Discovery Home and Leisure. On June 30, 1998, Discovery will launch two more digital services, Discovery Health and Discovery Wings, a channel about aviation.

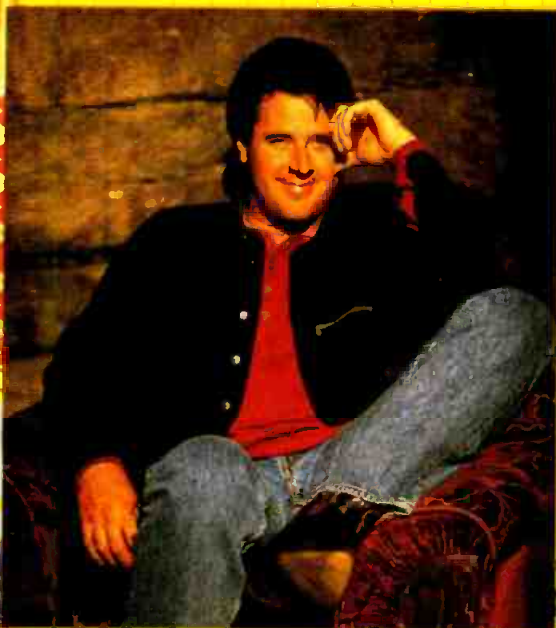
In March, Discovery announced a marketing and programming alliance to launch BBC Americas, a digital service which launched three weeks ago in a partnership with the British Broadcasting Corporation.

Discovery Networks has taken a common sense approach to developing its digital services by using a sizable amount of library programming from its four analog channels—Discovery Channel, The Learning Channel (TLC), Animal Planet and Travel Channel.

Discovery has carefully branded its digital networks with the Discovery name, making the channels easily recognizable to an audience familiar with Discovery. Programming on the digital channels is an extension of topics covered in the analog services, not a departure from what viewers are accustomed to seeing on Discovery's analog services.

The company has capitalized on "the luxury of having a huge base of programming" from which to draw, Rodgers says.

"We're able to launch digital networks based on the fact that we have an extensive library of high-priced, quality programming in a number of these specific genres, but all that does is help you launch," says Rodgers. "After that we need to go back into the original programming mode like we do on our analog channels. But, having this luxury of a huge base of programming allows us



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Likewise, MTV Networks' digital roll-outs recall its familiar analog programming.

Noggin is the first digital spin-off from MTV Networks' popular children's channel, Nickelodeon. Nickelodeon will develop Noggin in concert with Children's Television Workshop. Slated to debut in January, 1999, the service will be pitched as an educational channel for children, with pre-schoolers as its target audience in the first year.

Commercial-free, Noggin will tap CTW's 3,000 library hours of *Sesame Street* along with Nickelodeon's library of *Blues Clues*, *Nick Jr.* and *Nick News* for programming. The channel may add original programming after the first year.

Three additional children's programming digital channels are expected to be announced at this week's National Cable Television Association convention in Atlanta. In part, the quartet of networks is MTV Networks' digital answer to Disney, which launched Toon Disney on April 18.

The four children's networks bring MTV Networks' digital total to 10. Earlier this year, it announced "The Suite from MTV and VH1," a collection of six digital music channels.

MTV Networks President Mark Rosenthal described the company's planned 10-pack of digital channels as directed at "the last, big unserved niche in cable television."

"This takes our brands into the digital era," says Rosenthal. "It's also MTV Networks' way of supporting the deployment of digital boxes. We are creating channels to drive that distribution, and we want to be part of the emerging digital world."

"What is happening in the digital cable world is important to operators," says Nickelodeon President Herb Scannell. "It's a good idea for Nickelodeon to be in digital in its multiple variations. You have to believe that the multi-channel world will get even more multi, and Nick has to be there in different manifestations."

Lifetime Television President Doug McCormick agrees that if networks offer digital offshoots, consumers need to instantly recognize the link with the analog parent.

"For us, digital is a wonderful way to expand our franchise, to get more space



on the dial and more presence in the viewers' mind," says McCormick. "It's a way for us to leverage the brand name and having a brand is very important in helping operators sell digital."

"When women hear the name Lifetime, they know it's a channel for women. They know its brand attributes, its association. It's something operators can sell in one sentence, and it's a way for us to join in the marketing effort with the MSO."

Media analyst Tom Eagan at Paine Webber agrees that Discovery, MTV Networks and others are playing the digital game strategically.

"These networks want to maintain their brand name and market share of programming in the digital world and if you don't get on the digital tier early, someone else will," says Eagan. "From a strategic standpoint, it makes sense for basic networks to be on digital tiers."

"It's hard to assess a value for digital networks because all networks are doing is putting a stake in the ground that five years from now can create value," says analyst Wolzien. "The cost of the digital feed is minimal for networks."

"As long as you've got the programming in the vaults, you might as well put it on and get yourself a place holder, even if there is nobody watching digital yet," says Wolzien.

"Until we start to see sizable penetration of digital set-top boxes, it's pretty hard to gauge what the economic value of these channels will be for the networks," Wolzien says. "I'll wait until I actually see some acceptance of digital boxes."

Like other basic cable networks, MTV Networks finds itself shelling out cash to launch digital channels without any firm promise of how it will recoup

the loss or whether the channels will become profitable anytime soon.

"You've got to have a place holder," contends VH1 President John Sykes. "Twenty years ago the broadcast networks said, who wants to watch more than three channels. They didn't want to cannibalize their core businesses. But, you've got to straddle and walk all those lines. The winner is going to be the one with market share."

MTV Networks' executives expect license fees for Noggin not to exceed 25 cents per subscriber. Rosenthal says the commercial-free service will be offered at a discount to operators who agree to launch it on both a digital and analog tier.

"I can't imagine that the networks with digital feeds will get the same kind of revenues, whether from license fees or advertising, as they can with analog feeds," agrees Eagan. "It's a completely different economic model for digital than for the analog networks."

The digital equation stacks up differently for pay-TV services such as Home Box Office and Showtime.

On the pay-TV side, Home Box Office by the end of 1998 will have 10 digital channels, including digital varieties of Cinemax. Showtime Networks has nine digital channels, each of which have dual East Coast and West Coast feeds, giving Showtime a total of 17 channels.

This year, HBO will introduce its "megabrand multiplex" package of 10 channels including four new channels for digital distribution. In fourth quarter 1998, HBO will launch HBO Comedy and HBO Zone. On June 1, HBO will launch ActionMax and ThrillerMax, two themed digital channels spun off from Cinemax.

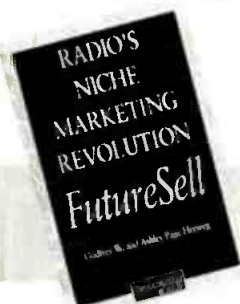
Showtime's portfolio of 17 screens includes the core products of Showtime, Showtime 2, Showtime 3, Showtime Extreme, The Movie Channel, The Movie Channel 2, Sundance Channel and Flix. Each has an East Coast and West Coast feed. The Movie Channel and Showtime each also have a Rocky Mountain time zone feed.

Jeff Wade, Showtime Networks executive vice president of sales and affiliate marketing, says its crucial, even for pay-TV services, to get into the digital game as quickly as possible.

"In our business, you have to have



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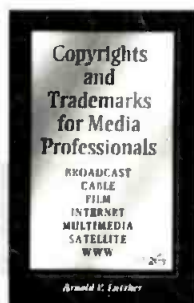


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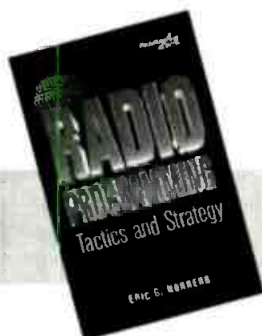


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something available to present to consumers well before it can be used because they are making their decision what to use before they actually have it," says Wade. "It's almost the same kind of thing where you have to have the software before you have the hardware."

"Launching these digital channels does cost us something, but if digital deployment is successful, the big bet is that surely it will cause more subscriptions and that will increase our revenue and we'll be more profitable than if we'd not done it," says Wade. "It's proven in the satellite TV market, so I can't imagine it wouldn't succeed in cable."

Wade and other pay-TV officials feel that offering a wider range of services through digital cable could also reduce the industry's average double-digit churn rate, the percentage of subscribers that don't renew their subscriptions in a given month.

"Anytime you offer more value and more channels, subscribers will think twice about dropping a service," says Wade. "There is more reason to buy it and more reason to keep it."

"There's obviously a much higher level of satisfaction" with more channels, says HBO Senior Vice President of Affiliate Relations Bob Grassi. "We know that because of our experience with digital broadcast satellite where

high capacity allows subscribers to get nine versions of HBO alone. Intuitively, you would think this will help retention."

Analysts agree adding digital "plexes" may lower churn. "What we're seeing in satellite homes is that people like movies and they like choice and that's taken its toll on home video rentals and even pay-per-view," says Wolzien.

Lifetime's McCormick agrees the race to digital is crucial, both for programmers and MSOs. "No one in this business has ever made out on the programming side by waiting a few more years to launch their service," he says. "Who in cable has ever say, boy, I'm glad I waited."

Cable having a capital time

Industry is riding high as regs head into sunset

By Chris McConnell

Rates are up. Competition is scarce. Consumer groups are screaming.

And in Washington, cable hasn't had it so good in years.

Despite a pair of government reports detailing lots of rate increases but not too many alternative services, lawmakers show no signs of changing next year's sunset of cable rate regulation. At the FCC, attempts to even study the roots of increased rates—let alone freeze them—have failed to get off the ground.

"The fact is we're not seeing a lot of

yelling and screaming about rates," says Steve Effros, president of the Cable Telecommunications Association.

Other Washington lawyers and lobbyists add that they are not hearing the same criticism about poor service that dogged cable in 1992. "That part of cable's drive has paid off," says communications lawyer Frank Lloyd.

National Cable Television Association President Decker Anstrom says that his group is taking nothing for granted when it comes to threats of new rate regulation. But he also says there is a "growing recognition ... that we are offering better value to our customers."

Such did not seem to be the case in late December, when the FCC released a report charting rate hikes of 8%-10% during 1996. A few weeks later, regulators issued another report showing the cable industry controlling 87% of the multichannel video market, down just 2% from the previous year.

At the time, Rep. Ed Markey (D-Mass.) had just introduced new legislation to extend cable rate regulation past the March 1999 expiration date set by the 1996 Telecommunications Act. At the FCC, Chairman William Kennard said that he was instructing the Cable Services Bureau to conduct a study of cable programming costs.

"If something is not done soon, consumers will be exposed to an unregulated marketplace in March of 1999," Kennard said in January.

But since then, nothing has happened. Markey's bill has gone nowhere in the House. And FCC officials at midweek had not even sent out the questionnaires they hoped to use to compile their programming cost study.

Those questionnaires were to go to the top multiple system operators. Several sources say the information-gathering effort ran into resistance from Senate Commerce Committee Chairman John McCain (R-Ariz.) and other Republican lawmakers. The lawmak-

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ers were concerned that the commission's questions focus too much on ESPN and also go beyond the agency's regulatory authority, sources say.

Last week, industry and FCC sources were unsure whether the commission will proceed with the information-gathering effort.

"William Kennard needs to decide whose side he is on," Consumers Union spokeswoman Kathy McShea says of the commission's response to rate hikes. "It's difficult to get [the FCC] to act," adds Mark Cooper, research director at the Consumer Federation of America.

Cooper and others still maintain that the heat will be on cable next year if the industry persists in hiking rates. And an aide to Markey adds that the opinions on cable rates will matter more next January than they do now.

Even if the FCC proceeds with its study of programming costs, commissioners will have little if any time to take any regulatory action without a congressional extension to next year's cable regulation sunset.

While shying away from action on cable rates, however, lawmakers have voiced some interest in bolstering the efforts of DBS and others to compete with cable. But the chances that lawmakers will actually enact new program-access laws seem remote.

Earlier this year, legislation seemed imminent that would rewrite the program-access law, which requires cable companies that own both operators and networks to make programming available to all comers. Only one bill has emerged, however, sponsored by House Judiciary Committee Chairman Henry Hyde (R-Ill.). Hyde, whose Chicago district is home to Ameritech New Media, has been leading the fight for new program-access legislation.

The Hyde bill is built on antitrust law; some observers say that is unprecedented and not legally valid. Hyde has held no hearings or markups on the bill.

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.), who has held several hearings about program access over the past six months, has toyed with the idea of introducing a bill, but so far has not. Tauzin says he plans to introduce a "cable bill" in the next two months "which will provide consumers with a

choice in a monopoly environment," says Tauzin spokesman Ken Johnson.

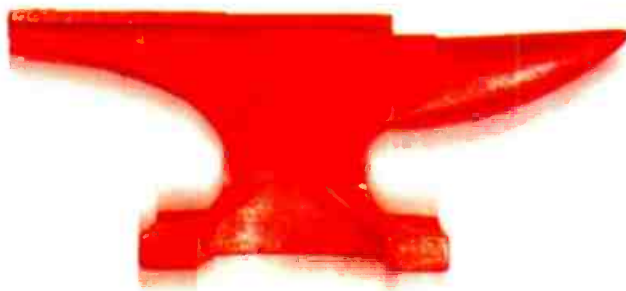
Sen. McCain also has said that he might introduce program-access legislation, but a staffer says no such legislation will come from McCain this year.

McCain is, however, planning legislation that would—for at least a year—allow satellite TV providers to deliver some local TV signals to viewers without carrying all of the stations within a

market (see story in *Top of the Week*).

In one bright spot for cable's critics, proponents of new program-access rules can look forward to better prospects at the FCC. In December the FCC proposed toughening its program-access rules. Responding to suggestions from Ameritech New Media, the commission posed the possibility of setting deadlines for resolving program-access complaints and of imposing fines and damages for violations. ■

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The name of the game

Game Show Network makes a play for MSOs with promotional support and interactive games

By Donna Petrozzello

Who would have thought, 20 years later, there'd be an audience for repeats of *The Joker's Wild* or *The Match Game*? Cable operators in December 1994 were admittedly skeptical that reruns of daytime broadcast network game shows—largely from the 1970s—could sustain a 24-hour cable network. Now, scarcely

With Sony as its parent, Game Show has access to more than 50,000 hours of programming that includes the libraries of Goodson & Todman Productions, Merv Griffin Enterprises, Chuck Barris Productions, Bob Stewart Productions and Barry & Enright Productions.

Game Show's appeal stems from consumers' fondness for nostalgic shows and a thirst for friendly competition, says Jake Tauber, senior vice

remember the shows from 1977. If you're 20 years old and watching, the shows are a kind of time capsule of the era."

Parrish says that many once-skeptical MSOs have been lured in recent months comes by attractive launch fee packages, a stepped-up cross-promotional campaign involving Sony, and an original interactive programming element.

Within the past year the network has "built agreements around MSOs' demands," Parrish says. "We've tried to build our package as competitively as the market demanded." Parrish did not discount speculation that Game Show offered some operators up to \$1 per subscriber in launch fees.

The network also has created nationwide promotional campaigns that involved its MSO partners as frequently as possible. Last summer, Game Show mounted a nationwide search for a new host for *JEP* that allowed cable operators from the competitors' hometowns to bounce their names on-screen during *JEP* finals. In another promotion, 932 Sony-owned Loew's movie theaters touted Game Show brainteasers in their preview slots and encouraged consumers to call their local cable operators to request the channel.

"We have to have promotions that help operators establish themselves in their marketplace," says Game Show's Caroline Beck, senior vice president of marketing and business development. "Unlike some of our competitors that have sister networks, it's not so easy for us to do on-air cross-promotions. So, we'll work with operators to drive the marketing process through our distribution channels to establish awareness for the network and the operator as well."

Of equal importance is the content of Game Show's programming. Viewers are not just watching repeats of *The Gong Show* day after day, they are actually playing along from home, according to Tauber, a former joke writer for *The Match Game*. Game Show originals *Trivia Track*, *Super Decades* and *Final Jeopardy!* invite viewers to phone in correct answers, and winners are rewarded with cash prizes. More than 130,000 consumers are registered to participate in the shows, Beck says, and up to 100,000 of them call Game Show's toll-free number each day to play.

Although interactive play on Game Show began as interstitial program-



Pint-sized contestants join the league of TV contenders competing for the prize on 'JEP,' Game Show's junior version of 'Jeopardy!'

three years since Sony Pictures Entertainment launched the Game Show Network, many of the top 20 MSOs appear to be holding a winning hand.

Since January, Marcus Cable, MediaOne and Comcast Corporation have launched Game Show on their analog tier in several markets. Game Show claims affiliation agreements with 18 of the nation's top 20 MSOs, almost all of which are commitments for analog carriage; the network claims more than 13.5 million subscribers.

"We've tripled our subscriber base in just one year," says Elaine Parrish, senior vice president for sales and affiliate marketing at Game Show. "We've been adding an average of one million new subscribers a month this year, and we expect to hit 20 million by this time next year."

president of programming. The network's 19-hour programming schedule relies mainly on sure bets: reruns of *Family Feud*, *The Gong Show*, *The Newlywed Game* and *To Tell the Truth*.

In addition, Game Show feeds three original shows—*Super Decades*, *Final Jeopardy!* and *Trivia Track*—into its weeknight evenings. The network carries paid programming from 3 a.m. to 8 a.m. ET. On weekend mornings, Game Show ushers in an original block of kid-oriented game shows, including *JEP*, a junior version of *Jeopardy!*, and *Quiz Kids Challenge*.

"You create an environment through promotion and scheduling that attracts viewers to this genre who may not have watched game shows before," says Tauber. "People watch the library because it's nostalgic for some who



Nostalgia wins viewers as Game Show airs reruns of 'Password' (above with Lucille Ball and Allen Ludden) and other vintage programs.

ming three years ago with little promotion from the network, Tauber says the shows were expanded to half-hour slots two years ago and there is room in the schedule for more.

"If you're Tele-Communications Inc. or Comcast, and you tell your subscribers that they can play TV game shows from home and win cash, that's a strong marketing hook," says Tauber. "This is something that ABC, NBC and CBS don't offer."

Game Show also invites interactive game playing through its World Wide Website attached to sony.com. Beck says Game Show is working to expand interactive game-playing opportunities through partnerships with Microsoft, Wink Television's interactive site, Worldgate and other Internet technology groups.

"You begin with the concept that game shows are the original interactive show," says Beck. "For the past two years we've been one of the [few] networks in the world that has allowed thousands of people to try to play along in real time."

"We have a product that's interactive

and can build new revenue streams for MSOs," says Parrish. "This is the type of network that will drive MSOs' needs over the next several years."

Game Show also is seeking sponsors to help launch related interactive game play, says Beck. "Our initiative is to expand our technological base and to bring broader game playing to consumers," she says. "That has to be allied with sponsors who support game playing being brought into the home."

Parrish says Game Show is working to show its wares at computer industry roundtables in hope of gaining a sponsor to develop a home

CD-ROM version of the network. She is hopeful that a CD-ROM may be available as soon as this summer.

Despite the appeal of its interactive programming, Tauber says most people watch Game Show between 6:30 p.m. and 8 p.m., before prime time, when the network dishes up *The Newlywed Game*, *The Match Game* and *Tattletales* on weeknights and such vintage shows as *What's My Line* and *I've Got a Secret* in black and white on weekends.

"The game shows in the Sony-owned libraries are the core of our programming, but our greater focus is where we'll take game-content show platforms and how we'll use new technologies," says Beck.

Game Show's newest original development takes a humorous approach with *Faux Pause*. Slated to debut this month, the series is a satiric commentary—akin to *Siskel & Ebert*—in which comedians perched in lounge chairs criticize B-rated game shows for laughs.

Game Show also is creating originals by repurposing its vast library. An original series in development is *As Seen On*, which taps the mishaps and outrageous moments in game shows over several decades in a kind of *America's Funniest Home Videos* take on

the genre, Tauber says.

In all, Game Show plans to develop concepts for 12 new shows, dedicate at least half of those concepts as pilots, and debut four new shows in 1998.

For the moment, Game Show is relying on in-house proprietary research to determine what has worked and what has not. The network has been unrated by Nielsen Media Research since its launch, but recently entered a test period under Nielsen to develop preliminary rating data for Game Show. Those ratings should be available early this summer when the test period concludes, Tauber says.

Network officials are confident that the appeal of game shows over the years will remain high.

Says Beck: "What other show type has the longevity that shows like *Wheel of Fortune* or *Jeopardy!* have enjoyed? Game shows constantly infuse the market with new programming that stays fresh and is sensitive to the culture. There's no other category that's had such a history of consistent performance as game shows [have had]."

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Casting a narrow net

Cable Internet services look to local content to attract subs

By Richard Tedesco

Their subscriber numbers may be small potatoes relative to regular cable service, but cable's high-speed Internet services are cultivating new subs with localized content as the category continues to grow.

The more than 100,000 users currently claimed by @Home represent twice the sub base the service had at the end of last year. Its primary competition is Time Warner's Road Runner, which has merged its sub base with that of MediaOne Express and claims 75,000 customers and counting.

Road Runner and MediaOne, now available to 4 million cable subscribers, expect to approach 150,000 subscribers by year's end as they consummate their merger, according to a Road Runner spokeswoman. The going rate for basic Internet service, which includes locally customized versions of Time Warner's Pathfinder service, is \$35-\$45 per month, slightly less than @Home's.

Several major system launches are planned for this year, with Rochester and Syracuse, N.Y., the next markets slated for access.

@Home is now plunging full bore into the gaming market, establishing a service with SegaSoft's Heat.Net (see Telemedia, page 125). Both @Home and Road Runner are ramping up local content development to supply the primary activity that non-gaming Net surfers engage in: gathering information, particularly local information.

Road Runner's second generation of the service, to be presented later this year, will offer a "seamless" integration of local and national content, according to Shawn Calahan, Road Runner. The service intends to become "much more media agnostic," giving local systems freer rein on melding



Road Runner's San Diego site is an example of the local flavor the service wants to feature.

national and content together. "Ultimately, we believe the cable business is a local business," Calahan says.

But so far, most Time Warner systems haven't gotten much further than the conceptual stage. The site in San Diego is a relatively extensive one and the Maine Events site for Portland, Maine, is another prime example of the local flavor that Road Runner wants to feed its users.

That's essentially the same perspective that Comcast Online brings to its strategy of encouraging development of its InYourTown.com sites, now established in 21 of its Internet access markets. Among those markets are six cities where Comcast currently makes @Home available: Philadelphia; Baltimore; Detroit; New Jersey; Orange County, Calif., and Sarasota, Fla.

Comcast Online currently collects content from 50 different online partners, distributing much of it across markets, according to Gaurav Suri, director of content and business development for Comcast Online Communications. The emphasis is on arts and entertainment, dining, real estate and education, and Comcast claims an 85% usage rate among its @Home audience. "It's quite an extensive array of content," Suri says, and plans are to grow quickly.

Delayed cybercasts of concerts is Comcast's effort, with a live chat scheduled during the taped Webcast of a Christopher Cross concert. Comcast also plans live jazz events for Philadel-



Comcast's @Home offers a blend of national and local information, such as job listings.

phia and will take its @Home users to the glitzy Cannes Film Festival, to be streamed in cyberspace later this month.

Maintaining its focus on localized information, the company also has a deal in place with The Weather Channel, which is creating local co-branded weather and traffic pages for Comcast's markets. Partnerships with popular regional content providers are more frequently the rule: Comcast currently draws restaurant reviews from *Philadelphia Magazine*.

Cox Cable's Access Atlanta site is the model for what it wants to present online. The cosmopolitan guide comes complete with local telephone directory access. Cox is expanding its local online development effort in a technology alliance with Washington-based Proximcom, which is providing HTML authoring tools for community producers Cox has put in each system carrying its version of @Home. That given, it sites a particularly local flavor, such as an area on its Phoenix service for Harley Davidson Hog owners and a spot in San Diego, for members of a Crimestoppers group.

Meanwhile, Tele-Communications Inc. has yet to muster much effort toward localizing content. But it plans to partner with local newspapers in some of the 25 markets where it makes @Home available now as it becomes more involved in the @Home rollout, according to a TCI spokeswoman. ■

CTW, Nick team up in 'Suite' deal

Kids educational network to be offered commercial-free

By Steve McClellan

Children's Television Workshop has landed its new educational children's cable network—a 50-50 joint venture with Nickelodeon called Noggin. The commercial-free network is set to debut in January 1999.

Noggin will be the flagship offering of MTV Network's 10-channel digital package, "The Suite from MTV and VH1." The package will be compressed and fed over a single transponder. The Suite also will include six music channels (announced late last year) and three channels to be announced this week at the National Cable Television Association convention in Atlanta.

In the early stages of planning for the network, CTW envisioned an advertiser-supported service. But last week, the partners said they had decided to make Noggin a commercial-free network, although according to one source it will carry "enhanced underwriting" product promotions and will feature ads on its Website. As a digital tier service, it will take a long time for Noggin to accrue the critical mass audience needed to attract advertisers, the partners said.

The decision to go noncommercial pleased children's advocates. Action for Children's Television founder Peggy Charren last week told The Associated Press that she was "heartened" by the move.

"We think it's a promising new resource," says Jeff Chester, executive director, Center for Media Education, Washington. But Chester also noted that Nickelodeon started out as a non-commercial service. "We think it's important that they set the standard in providing viewers with real safeguards for interactive advertising and privacy," he said.

Mark Rosenthal, president, MTV Networks, which will sell Noggin and The Suite to cable operators, said of the



Noggin will be the flagship offering of MTV Network's 10-channel digital package, "The Suite from MTV and VH1."

services: "We think this will be a tremendous driver of the digital box and high-speed cable modems" that the cable industry hopes to market to cable subscribers in the digital age.

The partners last week said that Noggin will have a sophisticated Website to complement the cable network. Details were sketchy, but the site will have information and activities for kids, parents and teachers.

But Rosenthal stressed that MTVN intends to sell Noggin as a basic service and not just as part of digital tiers. The network also will be sold to satellite services. "We want the widest distribution possible," Rosenthal said, and rate card prices for the service will reflect that strategy.

Carriage fees for Noggin will vary, with lower fees for cable and satellite operators that put the service on more widely seen basic service tiers. MTVN executives were vague on pricing but said that Noggin's rate would range from 10 cents–20 cents per subscriber.

The service will consist mostly of library product the first year, including 3,000 hours of reruns of CTW's *Sesame*

Street and Nickelodeon's *Blue's Clues* for preschoolers. There will also be shows for older children, such as *Ghostwriter* and *Nick News*. Other shows to be used include *The Electric Company* and *3-2-1 Contact*. Between the partners, there are perhaps 5,000 hours of library material, says Doug Lee, CTW's senior vice president of cable.

CTW recently signed a four-year contract with PBS to keep first-run episodes of *Sesame Street* on the non-commercial network. First-run *Blue's Clues* episodes will remain exclusively on Nick. The partners say they intend to add original programming to Noggin after its first year on the air.

The 50-50 venture will be structured as an independent company, with a separate staff and a board of directors that will include both Nickelodeon President Herb Scannell and CTW President David Britt. The partners are expected to invest up to \$100 million in the network during its first four years of operation.

CTW's road to cable began more than four and a half years ago, Britt recalls. Almost from the start, the company realized that it would need one or more partners to make any cable venture work.

Since joining CTW two and a half years ago, Lee has been CTW's point man for the cable project. "My main role has been to get the company to focus in terms of what it could get done and to get it to be more realistic about the distribution and competitive challenges," he says. In choosing a

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partner. Lee focused on the major vertically integrated companies with major kids interests, including Turner, Fox, Disney and—ultimately—Viacom, parent company of Nickelodeon and MTV.

Talks with Nick started a year ago. "Nickelodeon wanted to go for the whole boat," Lee says. "There was a commonality of approach and vision and realization of the parental demand for this type of service. They were doing the same research we were doing independently."

Now that the deal is done, "the real work begins," Lee says. Initial staffing will be lean—no more than 20 employees, including the chief executive officer. Most of the back-office and distribution work will be handled by MTVN. It's possible that Lee could end up shifting to the new company. "That remains to be seen. I'm talking to CTW now about what projects I might take on next." ■

Laughing all the way to the bank

Comedy Central will give a home to its top-rated animated strip *South Park* through the year 2000. Comedy signed *South Park* co-creators and co-executive producers Trey Parker and Matt Stone to produce an additional 40 episodes of the crude cartoon. Parker and Stone will also get a healthy percentage of the bounty from merchandise sales, which hit \$30 million in fourth quarter 1997. Sales are expected to reach well beyond \$100 million in 1998, according to Comedy Central's Tony Fox.

The Comedy Central contract, combined with contracts for upcoming theatrical projects, will give Parker and Stone an estimated \$15 million salary combined through the year 2000. Parker and Stone voice, write and produce *South Park*, which earlier this month turned out the highest ratings for any entertainment series on basic cable, according to Nielsen research. Comedy has ordered 73 episodes of the cartoon, which debuted on the network in August 1997.

Comedy also has allowed Parker and Stone to renegotiate their deal for a share of *South Park's* success retroactively, starting with the 20 episodes the network ordered for 1998. The team's current contract spans the additional 40 episodes Comedy has ordered through the year 2000.

Parker and Stone are slated to star in Universal Picture's feature film *Basketball*, to be released this summer, and they are said to be scripting a theatrical version of *South Park* due out in 1999 for Paramount Pictures.

—Donna Petrozzello

Fox chases Disney with high-end movie slate

Channel wants to attract whole family to screen

By Donna Petrozzello

Fox Family Channel will spend \$125 million to produce 26 original movies that will air on Sunday nights starting in mid-August when the channel debuts.

The production slate ranges from remakes that include classic children's characters—such as *Casper Meets Wendy*, *Richie Rich: A Christmas Story* and *Addams Family Reunion*—to original drama, mystery and retold children's fables. Some features star high-profile actors, including Kelsey Grammer, Darryl Hannah and Tim Curry.

"This is high-concept entertainment that will redefine the term 'family movie' for television," says Lance Robbins, president of TV movies and series for Fox Family Channel.

Much of the original fare is tailored for older children. The core demographic is kids ages 6-11, but Robbins says the movies are meant for children and their parents. He adds that not all the movies will feature children in lead roles or as protagonists.

"When we first announced the channel, I got 100 scripts with 12-year-olds as lead characters," Robbins says. "That's what everyone thought of as a family movie. That's not necessarily what we want to be limited to."

"We want the parents to stay in the



Lance Robbins, president of TV movies and series for Fox Family Channel

the whole family can watch."

Fox Family will pit its originals directly against Disney product—specifically, ABC's Sunday night offering, *The Wonderful World of Disney*. On cable, Disney Channel features movies in its Magical World of Disney block Monday through Saturday and airs its original nature series on Sunday nights.

While some industry sources say spending

\$125 million on 26 family movies sounds a bit high-end, others agree that family and children's movies can earn top ratings for the right networks.

"Disney has always recognized the power of kids and family programming, and our prime time movies are consistently at the top of our ratings," says Shirley Powell, Disney Channel's vice president of media relations. Disney Channel is preparing 12 original movies for 1999 to air alongside its acquired and library product. ■



room when the kids turn on a Fox Family Channel movie, and we don't want the parents to have to ask the kids to leave the room during one of our movies," Robbins says. "We want to define the family movies as something

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Getting down to business in Atlanta

Industry meets to plan future, celebrate past

By Price Colman

The National Cable Television Association's Cable '98 convention showcases an industry moving beyond hype and getting down to business.

Instead of the gee-whiz atmosphere that has characterized recent National shows, there's an emphasis on brass tacks and bottom lines. Questions about whether new technologies such as digital cable and cable modems work have largely been resolved. Now, it's an issue of refining business models and developing best practices.

"Queries coming in show an interesting focus on the business of tomorrow," says Barbara York, NCTA vice president of industry affairs. "People are really looking seriously, as they plan for the future, at what is the business going to look like, particularly digital



Bill Gates will talk TV in Atlanta

and data. It's very focused this year."

There is, naturally, intense interest in the presence of Bill Gates, Microsoft chairman, who is scheduled to deliver the keynote address at the opening general session, "Cable TV: 50 Years and Growing," today (May 4).

Gates electrified the industry and financial markets last year when he invested \$1 billion in Comcast. Since then, he's been fleshing out details of his company's connection to the cable industry, while on other fronts dealing with brushfires of varying magnitudes, including investigations by the U.S. Justice Department and numerous state attorneys general into alleged anticompetitive practices. He's also coping with glitches surrounding the impending introduction of Microsoft's new Windows 98 operating system. When he attempted to demonstrate it at a recent computer

trade show, the computer he was using crashed, prompting speculation about a delayed introduction.

Is Gates preparing a bombshell for Cable '98? Only he can say for sure, and as of press time late last week he wasn't telling. York speculated that Gates may focus on enhanced TV, particularly his WebTV product, but the Microsoft chairman hadn't yet tuned the NCTA in to the topic of his talk.

Show participation looks to be on target with last year's numbers, with 16,795 people registered as of press time. That's slightly below preregistration numbers at the comparable time last year, but that may be a little deceptive. NCTA officials figure Atlanta's easy access and the presence of large cable-related companies either in or within easy traveling distance of the city will produce substantial on-site registration and heavy day traffic.

"I think we'll meet last year's numbers with no trouble and perhaps go slightly higher," says York.

The feel-good theme of Cable '98 is a celebration of the industry's 50th birthday. The party set for tomorrow night beginning at 9 p.m. in Hall A of the Georgia World Congress Center ranks as the event not to miss during the four-day convention. Combine music, food, a 3-D laser light show, a giant cake, an industry on a roll and who knows what will happen.

Maybe Gates and John Malone will pop out of the cake. ■

Hindery sees capital improvement

Says DC system will be upgraded, tells Cable Club crowd he doesn't plan to bump channels to carry all of broadcasters' digital signals

By Paige Albinia

One year after TCI President Leo Hindery promised an audience at the Washington Metro Cable Club that he would revamp Washington's much-maligned cable system, Hindery says he has approved a system upgrade to go along with the new manager brought in at the end of last year.

Brad Anderson, whom Hindery called "the best manager in my company, bar none," came from Cable Co-Op in Palo Alto, Calif., to take over the system last November. Anderson recently submitted a plan to upgrade the system, and Hindery agreed to it two weeks ago, he said last week fol-

"If you are the only one in the [D.C.] market that buys a high-definition television set, it's a little rude to ask every customer in DC to drop 14 [cable networks] for you and your \$10,000 set."

TCI President Leo Hindery

lowing a speech before the Washington Metro Cable Club.

Customers of District Cablevision long have complained about the sys-

tem's poor customer service, lack of channels and high price. TCI in March launched its digital service, which offers additional TV and music channels and an interactive program schedule with a parental lock-out feature. Adding digital service costs subscribers \$13.30 per month on top of existing fees. The system has planned to have 7,000 customers by the end of 1998.

Hindery repeated that TCI is opposed to Congress or the FCC requiring cable operators to carry all broadcasters' digital signals. "I'm not going to seek to carry product for which there is no audience if the price or consequence of carrying it is a displacement of product that people are

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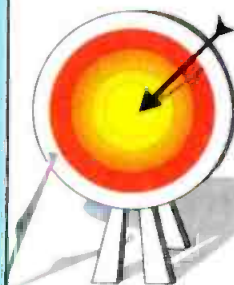
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watching robustly at night," Hindery said. "If you are the only one in the [D.C.] market that buys a high-definition television set, it's a little rude to ask every customer in DC to drop 14 [cable networks] for you and your \$10,000 set."

Hindery said broadcasters and cable operators should finish up talks on HDTV standards this summer. "My guess is this summer we will start to define what we will do with [high-definition television] when it starts showing up," Hindery said.

Hindery implied that the networks are still unsure what HDTV formats they will use. "It seems to be coming down to one [format] or the other—720 progressive or 1080 interlace—and we'll pass through 480, 720, 1080 interlace or progressive."

But sources at CBS and NBC verified that their plans to use 1080 I as their HDTV format were firm.

Hindery also encouraged the FCC and Congress not to impose any new regulation or legislation on the cable

First Couple pitches music education

VH1 'Save the Music' got a boost from high-powered music fans when President Clinton and first lady Hillary Rodham Clinton helped launch the campaign from the White House earlier this month. The campaign, in partnership with cable operators, is meant to help restore music education to public schools. The president donated his saxophone to the effort. Shown at the White House kickoff (l-r): President Clinton; Martin Wills, regional marketing director, TCI-District Cablevision; Gregory Thompson, a student at the Roper School of Science and Technology in Washington; Hillary Rodham Clinton, and VH1 President John Sykes.



industry, which is in a period of financial health and high stock prices.

"I strongly believe that reregulation will have serious negative consequences for our industry and, especial-

ly, for our customers. It will slow innovation. It will dampen competition. Notably, it will undermine the quality and quantity of choices available to our customers," Hindery said. ■

Secrets and lives

A&E will offer mystery and biography feature-length films

By Donna Petrozzello

Arts & Entertainment plans to build on its top-rated *Biography* as well as its mystery programming this fall with a slate of new and original feature-length films.

Sundance in NY



Sundance Channel founder Robert Redford and Time Warner Cable of New York City's Barry Rosenblum shake on a new deal that will bring Sundance to New York City cable subs as a Sunday subscription service beginning in June.

Biography Movies will feature extended looks at such personalities as P.T. Barnum, Lillian Hellman and Dashiell Hammett.

A&E also plans to produce at least two original mysteries for the upcoming season. *Murder in a Small Town* stars actor Gene Wilder in a co-production with Granada Media Group. *The Murders in the Rue Morgue* will be A&E's retelling of the Edgar Allan Poe work, co-produced with Hallmark Entertainment.

"These features mark A&E's foray

into the world of original movies," says Brooke Bailey Johnson, A&E Network executive vice president and general manager. "Given the growing appeal of our literary dramas and mysteries, this was a natural expansion. We wanted to expand our two programming strengths: biographies and mysteries."

A&E expects to premiere its movies on Sunday nights, a slot the network typically reserves for "special" programming, says Johnson.

Although Sunday night presents steep competition in movie programming, Johnson says she chose to premiere on Sunday because "HUT (homes using television) levels are so high, and there is an audience expectation that drives viewing as well." ■

Clarification

A story on page 45 of the April 27 issue was unclear on the focus of Encore Media Group (EMG) research into its viewership in DirecTV homes. EMG's analysis of Nielsen numbers was, in part, seeking to show how viewership of EMG services in homes that take those services compared with viewership of other premium services in homes that take those other services. Encore CEO John Sie also noted that Encore continues to run the ad that sparked a dispute with HBO with all numbers unchanged, though with a clearer distinction between Nielsen and Encore data. Also, the story may have left the impression that HBO is available to all DirecTV subscribers. HBO is delivered via U.S. Satellite Broadcasting.

Media Park, Fox sign output deal

Barcelona-based production company Media Park has signed a 10-year nonexclusive pay-TV output deal with Hollywood studio Fox that includes such movies as "Braveheart," "Predator" and "Alien." Media Park will use the films as part of an eight-channel package (including five movie channels) that it will produce for Spanish digital DTH platform Via Digital. The Deal does not include pay per view, but a Via Digital source says the deal "opens a door" for a possible PPV deal between Fox and Via Digital.



Cinar to supply family channels

Canada's Cinar Films is negotiating to be the prime supplier to two new pay family channels planned by U.S.-based pay-TV operator HBO and Fox TV. Cinar already owns a 20% stake in Canada's Teletoon cable channel.

Telewest, General agree on merger

UK cable operators Telewest and General Cable have agreed on the terms of their merger. Telewest will pay £649 million (\$1.1 billion) for General Cable. The merged company will have interests in 43 UK franchises covering 5.8 million homes. Stephen Davidson, CEO of Telewest, will step down.

National Geographic gets HIT

UK-based producer and distributor HIT Entertainment has signed a long-term licensing agreement with documentary network National Geographic Channels Worldwide. NGCW has bought 173 hours from HIT's natural history catalog in a deal covering the rights for Latin America, the Far East, Eastern Europe, Germany, France, Greece, Turkey, the Middle East and Southern Africa.

Pearson gets animated

UK media group Pearson's TV division, Pearson Television, is planning to enter the animation market. The company has hired John Bullivant to head the newly created animation department, which will cover program and ancillary rights development. Bullivant joins May 26 from UK distributor HIT Entertainment, where he is head of co-production and acquisition.

—Michael Katz

25 PEOPLE'S CHOICE Top Cable Shows

Following are the top 25 basic cable programs for the week of April 20-26, 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	8.2	4.1	3,997	12.4
2	WCW Monday Nitro	TNT	Mon	8:00p	60	5.2	3.9	3,793	8.9
3	WCW Monday Nitro	TNT	Mon	10:00p	60	5.1	3.8	3,754	8.2
4	WCW Monday Nitro	TNT	Mon	9:00p	60	5.0	3.8	3,682	7.8
5	WWF War Zone	USA	Mon	10:00p	60	4.4	3.3	3,228	7.0
6	WWF Monday Night Raw	USA	Mon	8:57p	63	4.3	3.2	3,178	6.4
7	Rugrats	NICK	Sun	10:00a	30	4.1	3.0	2,988	12.4
8	Thunder	TBS	Wed	9:05p	68	3.9	3.0	2,891	6.0
8	NBA: New Jersey vs. Chicago	TNT	Fri	7:58p	179	3.9	2.9	2,877	7.3
10	Rugrats	NICK	Mon	7:30p	30	3.7	2.7	2,688	6.7
11	Angry Beavers	NICK	Sun	10:30a	30	3.6	2.7	2,617	10.8
12	NBA: Portland vs. L.A. Lakers	TNT	Fri	10:57p	149	3.5	2.6	2,528	8.2
13	Rugrats	NICK	Thu	7:30p	30	3.4	2.6	2,502	6.4
14	NBA: Houston vs. Utah	TNT	Sat	10:35p	173	3.3	2.5	2,424	7.6
14	Hey Arnold	NICK	Sun	11:00a	30	3.3	2.4	2,366	9.7
14	Rugrats	NICK	Tue	7:30p	30	3.3	2.4	2,358	6.0
17	Rugrats	NICK	Sat	10:00a	30	3.2	2.3	2,298	11.2
17	Hey Arnold	NICK	Wed	8:00p	30	3.2	2.3	2,286	5.4
19	Hey Arnold	NICK	Mon	8:00p	30	3.1	2.3	2,278	5.3
19	Rugrats	NICK	Wed	7:30p	30	3.1	2.3	2,239	5.7
21	Movie: 'Coming to America'	USA	Fri	9:00p	150	3.0	2.3	2,230	5.4
21	South Park	COM	Sat	10:00p	30	3.0	1.5	1,446	5.3
23	NBA: Houston vs. Utah	TBS	Thu	9:37p	158	2.9	2.2	2,149	5.1
23	Movie: 'My Cousin Vinny'	TBS	Tue	8:08p	158	2.9	2.2	2,129	4.8
23	Rugrats	NICK	Sun	9:00a	60	2.9	2.1	2,069	9.7

Sources: Nielsen Media Research, Turner Research

Fox uncovers some secrets

Fox News Channel will seek to expose some military secrets in its first installment of *Washington Classified: Too Many Secrets*, to air Thursday (May 7) at 9 p.m. ET.

The hour special, hosted by Fox News Channel correspondent Catherine Crier, is the first program produced by the Fox News special news unit, its investigative reporting branch. Crier also hosts *The Crier Report* at 10 p.m. ET on Fox News Channel and co-hosts FNC's 7 p.m. weeknight newscast, *The Fox Report*.

On May 7, *Washington Classified* will expose the stories behind a failed mission and an alleged cover-up. The first involves a covert operation the military undertook in 1993 to try to overthrow Somali warlord General Mohammed Farah Aidid. The mission was unsuccessful, and more than 100 U.S. soldiers were killed. The second story involves the death of a U.S. aircraft pilot during a routine weapons-loading exercise in 1965.

—Donna Petrozzello

Operators in the trenches

Top cable executives don hard hats, roll up their sleeves and face the public as they participate in cable's industrywide "In the Trenches" customer-service campaign.



- 1 ATC's Joe Collins helps sales rep Tom Cronley roll out new fiber-optic service in Chapel Hill, N.C.
- 2 Jack Pottle, Fanch Communications, accompanies an installation technician at a new cable system in Johnstown, Pa.
- 3 Adelphia's John Rigas attaches a drop to the company's new 750 MHz system.
- 4 Barry Babcock (r) and Congressman Richard Gephardt (D-Mo.) help launch beta testing of cable modems at Oakville Elementary in St. Louis.
- 5 Howard County (Md.) County Executive Dr. Charles Ecker tests Comcast's high-speed modem hookup at Waverly Elementary School, as interested students, and Comcast's Jaye Gamble and the National Cable Television Association's Decker Anstrom (back left and right, respectively) look on.
- 6 Insight Communications' Michael Wilner dispatches instructions to technicians in the field.
- 7 Peter Brubaker (l) and Robert Marsh (r), both of Susquehanna Cable Company, present a check to John Patrick, superintendent of the Rankin County School District. The company made the donation to celebrate being "100% on time" in February.
- 8 Jefirey Marcus of Marcus Cable talks to Carlene and Stan Victor during a service call.

Fox is 'King of the Hill'

O&Os snag rights to off-Fox hit

By Joe Schlosser

Twentieth Television has kept the most anticipated off-network series in the family. The 22 Fox owned-and-operated stations have snatched the syndication rights to the successful animated series for about \$1.5 million per episode, sources say. Twentieth executives say 101 episodes of *King of the Hill* are available for the series syndication debut in fall 2001.

By selling it to the Fox stations, Twentieth has now cleared *King of the Hill* in 40% of the country and in the majority of the major markets. Twentieth executives say national sales outside the Fox family will begin within

the next two weeks.

"We knew we'd be getting a great environment with the Fox stations, and they made us an offer we found suitable and we accepted it," says Twentieth Television President Rick Jacobson.

In 2001, the Fox owned-and-operated stations will be able to pair *King of the Hill* with off-network runs of *The Simpsons*—two shows that currently air back-to-back on Fox. Twentieth Television is offering *King of the Hill* on a Monday-Friday, cash-plus-barter basis. A cable window for *King of the Hill* will not be available for at least the first three years of the series' syndication run.

"Nothing, besides second-cycle *Seinfeld* sales, will be as hot as *King of*



'King of the Hill' has been cleared in 40% of the country.

the Hill this year and in the next two or three years," Jacobson says. "Clearly, *King of the Hill* is the off-net show of choice into the foreseeable future."

Station reps say that the series should top the \$3 million-per-episode range when all is said and done. Jacobson and Fox O&O executives would not comment on the financial terms. ■

ABC shines on Saturday morning

Kids shows are bright spot in otherwise dull performance

By Michael Stroud

With ABC still struggling in prime time, it's hard to point to lots of obvious payoffs from the Walt Disney Co.'s acquisition of the broadcast network a few years ago. One exception: ABC's Saturday morning cartoon lineup.

Since the beginning of the season, ABC's ratings for the two-hour block between 7:30 a.m. and 9:30 a.m. PST (8:30-10:30 a.m. EST) have risen 35%, while ratings for arch-rival Fox have fallen 29%, according to Nielsen Media Research. As the season ends, the two networks are in a dead heat for first place among children 2-11.

The reason? A close partnership between Disney TV animators and ABC programmers that has changed a once-muddled time period into a well-defined two-hour block, Disney's One Saturday Morning.



Next season, Disney and ABC will attempt to carry the time block's momentum to the 10:30 a.m. time slot by introducing a 22-minute segment based on Disney's animated theatrical movie, "Hercules." The program will feature James Woods in a reprise of his role as Hades.

"One of the mandates in putting the block together was to extend the Disney brand, to take it to [older] children who may have moved away from Mickey Mouse," says Barry Blumberg,

executive vice president for Disney TV animation. "The question is how you do that without making [Fox's] *Power Rangers*."

Fox has its own answer to that question. Surprised by Disney's attack, the network has struck back with its own 90-minute block, *The No Yell Hotel*, built around its scary shows—*Goosebumps* and *Eerie, Indiana*—and hosted by wise-talking, computer-animated goons. Moving *Power Rangers in Space* from a weekday spot to Saturday morning at 8:30 a.m. won the time slot for its first three weeks and "put a rather large dent in [ABC's] armor," says Maureen Smith, Fox Kids' senior vice

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president of scheduling and planning. Over the next year, she says, "the scenario will end up being Fox coming out on top and in a very strong position."

Disney and ABC are taking a different approach to their Saturday morning with some FCC-friendly fare that satisfies two of the three hours of children's programming per week required of stations by the government. With its Saturday morning lineup, it combines three 22-minute cartoons that meet FCC muster—*Recess*, *Pepper Ann* and *Disney's Doug*—with one- to five-minute segments that range from *Genie's Great Minds Think for Themselves*, in which Robin Williams as Aladdin's genie takes viewers on a whirlwind tour of history's great innovators, to *Mrs. Munger's Class*, full of computer-animated kids.

To create a distinctive identity for the two-hour block, *Animaniacs* and *Pinky & the Brain* creator Peter Hast-

ings designed an opening title sequence that houses Saturday morning in its own computer-created, virtual building from which everything about Saturday emerges. The idea is to attract children to a time period rather than to a specific show from which they could channel-surf away after half an hour.

With that identity, "We had a magnet to bring them there [to the time slot]," says Charles Hirschhorn, president of Walt Disney Television, "but once they got there, we had to deliver."

Two new shows helped them do that. *Recess*, created by the team that dreamed up Nickelodeon's *Rugrats*, contains elements of the hit Nickelodeon show: "If *Rugrats* is about understanding the world, *Recess* is about surviving it," says Blumberg.

Pepper Ann explores the sensibilities of a 12-year-old girl and her friends. Rights to the *Doug* character were acquired as part of Disney's pur-

chase of creator Jumbo Pictures in 1996. An older version of *Doug* still airs on Nickelodeon.

The two-hour block is bracketed by *The New Adventures of Winnie the Pooh* and *101 Dalmatians*. Shows displaced by Disney's new Saturday morning lineup, *Jungle Cubs* and *Gargoyles*, are finding new lives on Disney's new Toon Disney cable channel. *Jungle Cubs* debuted recently, and *Gargoyles* is scheduled for next fall.

Disney's not-so-long-term plans are to replay hit shows developed for the Saturday time slot in other parts of the Disney empire or on other networks. Earlier this month, it signed an agreement with UPN to air two hours of Disney programming on the network. UPN Chairman Dean Valentine, who negotiated the deal for UPN, previously headed Walt Disney Television and played a key role in developing the One Saturday Morning concept. ■

Angels on Pax Net's schedule

Network lines up DIC kids shows, including angel interstitials

By Joe Schlosser

Lowell "Bud" Paxson's soon-to-launch network Pax Net has been touched by more than one angel.

In keeping with its themes of high moral values and family appeal, Pax Net will launch with angel interstitials tying together its children's programming blocks on Saturday and Sunday. The network, which debuts in late August with a handful of off-network prime time hits like *Touched by an Angel*, will air five hours of children's programming on the weekend—two hours on Saturday and three on Sunday.

All of the children's animated and live-action shows will be provided by DIC Entertainment and will support the Pax Net family values theme. Paxson executives say it is only by coincidence that its weekend children's blocks are centered on angels.

"This network is in large part going to be appointment TV," says Bill Scott, Pax Net's president of programming. "We're going to have *Touched by an Angel* five nights a week. People are going to know when to tune in for certain shows. We want to do no less for the children. We want them to make an appointment with us on weekends for



programming that is going to be entertaining, interesting and from which they will walk away with values that make them feel good and do good."

Scott would not rule out a possible five-day-a-week block of children's programming, but says that will not happen "at least until the second season."

The weekend children's blocks will feature animated angels as the interstitials, bumpers and wraparounds. There will be various animated angels (doctor-angels, schoolteacher-angels, and others) sitting on cloud nine, says DIC Entertainment President Andy Heyward. "They'll be watching TV, and they've got their points of view and comments," Heyward says. "From time to time an angel will have to go down to earth and get involved in a kid's life. They'll profess various prosocial and educational themes."

Heyward says a half-hour cartoon with the angels might be in store for the second season, but for now they will just bridge the various half-hour shows. The

full schedule has not been completed, Heyward says, but a number of shows from DIC's library have been slated for Pax Net. The shows include the animated series *U.S. Space Force*, which Heyward describes as a "very positive-value show that is based on American astronauts." *Old MacDonald's Sing-A-Long Farm*, a series featuring costumed characters, will fit into the Paxson scheme as well.

Also set for Pax Net is *Zak Tales*, a mix of animation and live action that tells classic children's tales through a young child, Zak. In addition, Heyward just acquired two series at MIP: an animated series entitled *The Explorers* and a yet-to-be named bible series. *The Explorers*, which follows the paths of great explorers and adventurers during ancient times, is a successful children's series in Europe. As for the bible series, Heyward says it was acquired from Italian network RAI and features "the best adventures from the bible."

"There is not going to be a heavy religious overlay," Scott says. "What you are going to find is a moral-values overlay. Parents will be able to look and see what they are trying to teach their kids at home. Whether it's in a synagogue, a church or whatever, values important to everyone are going to be emphasized." ■

KATZ CONTINENTAL TELEVISION

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The Best

Chung on getting the 'get'

In Harvard paper, anchor talks about stalking the elusive exclusive and how that hunt has changed the face of news

By Dan Trigoboff

What is it," asks veteran news anchor Connie Chung in a just-published report for Harvard, "about the process of pursuing an exclusive interview that can be so abhorrent to some? Is it the pilgrimage we must make to meet with the interviewee, the negotiating, the groveling, the feeling we are ingratiating ourselves?"

Even when she "held the prestigious position of co-anchor of the CBS News flagship broadcast...there I was, camped out day in and day out" at a skating rink, waiting for "bad-girl figure skater Tonya Harding, along with countless others trying to 'get' Tonya."

The "get"—which she says is "newsroom parlance for the cutthroat competition for the big interview, the hot celebrity"—is "radically changing the way journalists and news organizations carry out their mission."

"It's where supermarket tabloids, morning wake-up programs, afternoon talk shows, tabloid TV shows and even



Chung

the network news broadcasts collide in a mad scramble for an exclusive that will sell papers and draw viewers. It's the symbiotic world where it's hard to tell who is manipulating whom: the media or the newsmakers."

And yet, she notes, even the venerable Walter Cronkite considered Harding a legitimate interview, and while he told Chung he'd have preferred to send a reporter, "I acknowledge," he said, "that the prominence of the anchor can be exceedingly helpful in getting the interview, and it is a worthy use of the anchor's position if this was the only way."

Chung mixed her own experiences seeking exclusive talks with newsmakers of the moment with those of other prominent newspeople as part of a 1997 fellowship with Harvard's Joan Shorenstein Center on the Press, Politics and Public Policy. She offers numerous anecdotes to illustrate her point, but most of the paper deals with the quest for the first televised shot at Brenda Hoster, who accused Sgt. Maj.

Gene McKinney of sexual harassment. Chung contacted both the Pentagon and Hoster's attorney in order to follow the drama-within-a-drama. The "get" was eventually gotten by ABC's Sam Donaldson, but not without a fight.

"This was an academic examination," Chung said in an interview last week. "At first I liked being on the outside. But it felt awkward to be questioning my friends."

"I was shocked," Chung said, "at how much the competition had increased" during the two-years-plus between her exit from CBS and her present position with ABC. "I didn't realize until I came back to work that the competition includes every single story. There are so many more magazine programs on the air...cable news...there's enormous competition just to get the interview. The interviewee has an enormous amount of power because of the competition."

ABC icon Barbara Walters—credited by Chung with inventing the modern "get" market through her many exclusive interviews—agrees that the market has changed. "Even murderers have lawyers and agents," she told Chung. Today, said Walters, the woman who brought Egyptian President Anwar Sadat and Israeli Prime Minister Menachem Begin together for a "double-get" in 1977, "viewers aren't interested in world leaders.... They would not watch Sadat and Begin. Heads of state are very savvy. They ask, 'What are your ratings? Will I get an hour?' Sad-

'60 Minutes' takes top OPC award

The Overseas Press Club of America has given its highest honor, The President's Award, to CBS's *60 Minutes* and its creator and executive producer, Don Hewitt. The group presented seven awards and six citations to broadcast journalists at its annual awards ceremony in New York last Thursday.

Jennifer Glasse and Hank Weinbloom of ABC News Radio won the Lowell Thomas Award for best radio news or interpretation of foreign affairs for their report, "Perspective: Zaire." National Public Radio's Julie McCarthy, Michael Sullivan and Loren Jenkins took the Carl Spielvogel Award for best business reporting from abroad in the broadcast media for their *Asian Economic Crisis*.

The David Kaplan Award for best TV spot news reporting from abroad went to Ron Allen, David Doss and Babak Behnam of *NBC Nightly News* for "Zaire Becomes the Congo." For best TV interpretation or documentary on foreign affairs, the Edward R. Murrow



Award went to Fergal Keane, Mike Robinson, Michael Sullivan and David Fanning for *Valentina's Nightmare*, a co-production of *Frontline*, from WGBH(TV) Boston and the BBC's *Panorama*.

Teams from ABC News (*PrimeTime Live*) and CBS News (*Public Eye*) shared The Eric and Amy Burger Award for best foreign reporting on human rights in any medium. Brian Ross, Rhonda

Schwartz, David Rummel and Phyllis McGrady of *PrimeTime Live* won for "Blood Money," while Peter Van Sant, Randall Joyce, Nick Turner, Thomas Vavrusa and Gordana Igric (a Serbian journalist) of *Public Eye* won for "In Plain Sight."

Pictured at the ceremonies are (l-r) CBS Chairman Michael Jordan; John Corporon, president, Overseas Press Club of America; Don Hewitt, executive producer, *60 Minutes*, and Andrew Heyward, president, CBS News.

—Sara Brown

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.

UNITED STATES TELEPHONE ASSOCIATION

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dam Hussein wants an hour."

There's nothing fundamentally wrong with going after "gets," Chung concludes. "The real issue," she says, "is degree." Reporters, she says, "need to walk

a fine line: sympathetic enough to 'get' the interviewee, but not so tame that they become the person's mouthpiece."

Better coordination within network news departments, she suggests, "can

help limit the overkill and restore civilized behavior." But the discipline will have to be self-imposed. "The public," Chung notes, "isn't demanding any changes." ■



Foxy daughter

While other daughters on the set of WFLD-TV Chicago's *Fox Thing in the Morning* for Take Your Daughter to Work Day drew pictures, played with pets, or demonstrated interest in their parent's work, anchor Bob Sirott's "daughter" Heather—shown here in demure dress—smoked, drank beer, and demonstrated interest in weatherman Rick DiMaio. Heather was actually model-actress Karina Thomas, featured in a running gag in the April 23 broadcast.

Sony buys Sunbow

Folds kids programmer into family division

By Joe Schlosser

Looking to beef up its children's programming library, Sony Wonder last week acquired New York-based Sunbow Entertainment LLC.

Executives at the five-year-old children's and family division of Sony Music say they were looking for other ways to create properties in the children's TV arena.

"We already have a creative staff at Sony Wonder that does very well; adding Sunbow gives us an additional dimension," says Sony Wonder President Ted Green. "This is not a replacement dimension; it's not about cutting. It is really about building the business, and we are going to give Sunbow a lot

of freedom to go about doing what they do best, which is to create kids programming and kids properties."

C.J. Kettler will stay on as president of Sunbow, which produces and distributes such children's shows as the PBS series *Salty's Lighthouse* and *Zippy the Pinhead*. Sunbow, which started in the children's programming business in 1978, has remained active in producing and distributing product for ages preschool and up.

"I think this is a brilliant match of skills, and with the intent to keep the companies pretty separate, it should work out well," says Kettler. "It allows us the creative freedom to continue to develop and acquire the high-quality programming we are known for." ■



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SYNDICATION MARKETPLACE

Tribune gets 'Seinfeld' in Miami

Just when it looked like the Fox stations were going to corner the second cycle of *Seinfeld*, Tribune steps back in. Tribune owned-and-operated WDTL (TV) Miami has renewed its contract with Columbia TriStar Television Distribution for the second batch of *Seinfeld* episodes in syndication. Tribune also re-upped with CTTD executives in Harrisburg, Pa., keeping the top-rated syndicated show on WPMT (TV) for another five seasons. The Fox O&Os, which have stolen the off-network rights to *Seinfeld* away from a number of Tribune affiliates, renewed the sitcom on KDFW-TV Dallas. Fox affiliate XETV (TV) San Diego jumped on the *Seinfeld* bandwagon for the first time. CTTD has also re-upped WVUE (TV) New Orleans (Fox affiliate), WTKR (TV) Norfolk, Va., (NBC affiliate), WDSI-TV Chattanooga (Fox affiliate) and WDBJ (TV) Roanoke, Va. (CBS affiliate). *Seinfeld*'s second cycle in syndication debuts in spring 2001.

Titanic sails on

Tribune Entertainment Co.'s syndicated special *Titanic: Secrets Revealed* scored a 6.2 rating, according to Nielsen Media Research. The timely special was cleared in 96% of the country for a broadcast window of March 30–April 19. In New York on WPIX (TV), *Titanic* scored an 8.7 rating/14 share. Tribune executives say it was the highest-rated syndication special since *Entertainment Tonight*'s Thanksgiving special in 1993.

Here comes the 'Judge' a little earlier

Rysher Entertainment is going to launch its syndicated court series *Judge Mills Lane* a month earlier than expected. The series with the top-name boxing official will debut in syndication on Aug. 17, rather than the originally scheduled Sept. 14. Rysher President Ira Bernstein says the company wanted to get an "early jump" on the competition. *Judge Mills Lane* is cleared on over

120 stations representing more than 90% of the country.

New queen of talk?

Sources say rap star-turned-actress Queen Latifah has signed a deal with Telepictures Productions to host a celebrity-driven talk show. The show will be produced by Telepictures and distributed by Warner Bros. Domestic Television, according to the sources. Latifah's show will launch no earlier than winter 1999, sources say. Warner Bros.' executives had no comment.

'Judy' upgrades

Worldvision Enterprises' syndicated court series *Judge Judy* has been upgraded in several top markets, including San Francisco's KRON-TV, WPIX (TV) Pittsburgh and KTVI (TV) St. Louis. More than 70 stations have upgraded the series since January 1998. The show's ratings have increased 158% since this time a year ago, according to Nielsen Media Research.—Joe Schlosser

Broadcasting & Cable **SPECIAL REPORT**

THE NEW FALL SCHEDULE

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.

ON MAY 25TH *Broadcasting & Cable* will publish its 1998–1999 **Prime Time Preview**, a convenient pull-out guide to the network prime time schedules. Arranged in a colorful hour-by-hour, night-by-night format, **Prime Time Preview** gives you everything you need to know about the fall network television

season. From rundowns of new and existing shows, to in-depth analysis of strategies, it's an essential tool for everyone involved in the television business.

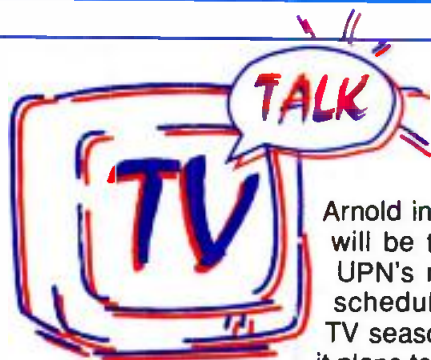
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ONE MARKETPLACE. ONE MAGAZINE.



Voicing Dilbert

Daniel Stern, previously the voice of the adult Kevin Arnold in *The Wonder Years*, will be the voice of *Dilbert*, UPN's new animated series scheduled for the 1998-99 TV season. The network said it plans to announce additional

voice casting shortly.

'Closer' closes early

CBS cut (from 13 to 10) the number of episodes it ordered for this season for *The Closer*, starring Tom Selleck. The move indicates that the series probably won't be picked up for the next season. A spokesperson says that no decision has been made, adding that the network needed fewer episodes because *The Closer* has been preempted on May 11 by the second part of the miniseries *For Your Love* and on May 18 by the series finale of *Murphy Brown*.

The 'Late Show' must go on

David Letterman's *World Wide Pants* will continue to produce the *Late Late Show* for an unspecified period, despite the early departure of Tom Snyder. CBS officials say that Snyder will leave before his contract

expires in September 1999, although it was not clear how much earlier.

Stone on tap

Oliver Stone will produce an hour reality special for ABC in the fall. Called *Declassified*, the special will focus on Stone's interpretation of real-life events and unsolved mysteries. It's unclear whether the special could result in a series next season, an ABC official says.

ABC loves 'Seinfeld'

ABC has a full-page advertisement in this month's *Emmy* magazine in honor of *Seinfeld*'s finale next month on rival NBC. The ad says, "We'll miss you, Jerry. The way George misses his dead ex-fiancée." Accompanying the message is a picture of Jerry Seinfeld and the dates 1989-1998.

Taking care of business

ABC Entertainment Executive Vice President for business affairs Mark Pedowitz has begun helping to oversee finance and administration and movie acquisitions for the network's entertainment division, ABC says. He is sharing the responsibilities with Jeff Bader, vice president of programming planning and scheduling. Pedowitz will continue to oversee all business affairs for ABC's prime time, late-night and children's programming as well as music licensing and publishing.

—Michael Stroud

'Dog bites man' is a story that still needs to be told

Dogs are wonderful companions. But even the cutest, sweetest pup can bite if provoked.

State Farm Insurance, the American Veterinary Medical Association, the Insurance Information Institute and Auburn University College of Veterinary Medicine can help you tell your audience about the problem of dog bites.



- As many as one million people seek treatment for dog bites each year.
- Nearly two-thirds of dog bite victims are children, ranking it as the No. 1 health risk for kids.
- Dog owners can face civil, and in some cases, criminal action because of dog attacks.

Send me the following dog bite prevention information:

- ☐ Press release/general information packet
- ☐ Interview subject contacts
- ☒ Video b-roll, report from Insurance Information Institute
- ☒ Camera-ready print backgrounder

Name _____ Title _____
Media outlet _____
Address _____
City _____ State _____ ZIP _____
Ph. # _____

Mail or fax to: Dog Bite Prevention/Public Affairs Department, State Farm Insurance Companies, One State Farm Plaza, Bloomington, IL 61710-0001 (fax: 309-766-1181). Or, you may send your request by e-mail to loe.johnson.GLD7@StateFarm.com
For additional help, call: 309-766-8864

State Farm Fire and Casualty Company, State Farm General Insurance Company
Home Office: Bloomington, Illinois
State Farm Lloyds, Home Office: Dallas, Texas
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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 31	abc	CBS	NBC	FOX	U/P/N	WB
	7.9/13	6.6/11	8.5/14	6.6/11	2.9/5	2.7/4
MONDAY	8:00 70. America's Funniest Home Videos 6.2/11	52. Cosby 7.2/13	60. Suddenly Susan 6.6/12	81. Damon 5.0/9	88. Love Boat: The Next Wave 3.4/6	87. 7th Heaven 3.1/6
	8:30 14. 20/20 10.7/17	37. Ev Loves Raymd 8.0/13	64. Suddenly Susan 6.5/11	79. Getting Personal 5.4/9		
	9:00 58. The Practice 6.8/11	68. The Closer 6.3/10	35. Caroline in/City 8.1/13	37. Ally McBeal 8.0/13	99. Unbelievable! Am Wildest Kids 2.4/4	99. Kelly, Kelly* 2.4/4
	9:30 72. Brooklyn South 5.9/10	67. Murphy Brown 6.4/10	48. Just Shoot Me 7.3/11		108. Alright Aldry 1.4/2	
	10:00 13. Dateline NBC 11.3/19					
TUESDAY	8:00 40. Home Imprvmt 7.9/15	7.6/13	8.3/14	4.5/8	2.0/3	3.2/5
	8:30 31. Soul Man 8.3/14	28. JAG 8.5/15	64. Mad About You 6.5/12	83. Fox Tuesday Night Movie—To Die For 4.5/8	101. Moesha 2.3/4	94. Buffy/Vampire Slayer 2.9/5
	9:00 17. Home Imprvmt 10.4/17	68. Public Eye with Bryant Gumbel 6.3/10	64. For Your Love 6.5/11		102. Clueless 2.2/4	
	9:30 28. Smthg So Right 8.5/14		11. Frasier 11.4/19		104. Mal & Eddie 1.9/3	88. Dawson's Creek 3.4/5
	10:00 27. NYPD Blue 8.6/15	37. 48 Hours 8.0/14	40. Lateline 7.9/13		104. Good News 1.9/3	
WEDNESDAY	8:00 54. Spin City 7.1/13	8.1/13	8.0/13	7.2/12	3.0/5	3.1/5
	8:30 45. Dharma & Greg 7.4/12	12.1/20	74. Mad About You 5.7/10	52. Party of Five 7.2/12	95. The Sentinel 2.6/5	98. Smart Guy 2.5/4
	9:00 24. Drew Carey 8.8/14	10. 33rd Annual American Country Music Awards 12.1/20	45. Seinfeld 7.4/12		88. Star Trek: Voyager 3.4/5	92. Smart Guy 3.0/5
	9:30 48. Two Guys/Girl 7.3/11		48. 3rd Rock fr/Sun 7.3/11			86. Wayans Bros 3.6/6
	10:00 23. PrimeTime Live 9.0/15		18. Law & Order 10.3/17			91. Steve Harvey 3.3/5
THURSDAY	8:00 79. Campbell's Soup Championship 5.4/9	5.4/9	8.7/14	19.3/31	8.2/13	
	8:30 32. Promised Land 8.2/14		5. Friends 15.3/27	44. World's Wildest Police Videos 7.6/13		
	9:00 18. Diagnosis Murder 10.3/16		6. Just Shoot Me 15.2/25	24. World's Scariest Police Shootouts 8.8/13		
	9:30 43. 48 Hours 7.7/13		3. Seinfeld 20.8/32			
			4. Seinfeld 20.3/31			
FRIDAY	8:00 71. Sabrina/Witch 6.1/13	8.5/16	7.4/14	7.7/14	4.7/9	
	8:30 60. Boy Meets Wrl 6.6/13	60. Kids Say Darnd 6.6/14	60. Dateline NBC 6.6/14	83. Beyond Belief: Fact or Fiction 4.5/9		
	9:00 35. Sabrina/Witch 8.1/15	58. Candid Camera 6.8/13	32. Law & Order 8.2/15	82. Millennium 4.8/9		
	9:30 45. Boy Meets Wrl 7.4/13	42. Dallas: War of the Ewings 7.8/14	32. Homicide: Life on the Street 8.2/15			
	10:00 11. 20/20 11.4/20					
SATURDAY	8:00 85. Am Fun'st Hm Vid 4.4/9	5.3/10	7.8/15	5.7/11	6.6/13	
	8:30 77. Saturday Night at the Movies—Indecent Proposal 5.5/10	56. Dr. Quinn, Medicine Woman 6.9/14	74. Ultimate Four Skating 5.7/11	74. Cops 5.7/12	56. Cops 6.9/14	
	9:00 48. Early Edition 7.3/14			55. AMW: America Fights Back 7.0/13		
	9:30 22. Walker, Texas Ranger 9.1/17					
SUNDAY	7:00 72. Disney's Animal Kingdom 5.9/11	8.4/13	13.4/21	15.6/25	8.0/13	2.3/4
	7:30 8. 60 Minutes 13.3/24		(nr) NBA Playoff—New Jersey vs. Chic 8.6/18	77. World's Funniest! 5.5/10		106. Nick Freno 1.8/3
	8:00 21. ABC Sunday Night Movie—Apollo 13 9.3/14	7. Touched by an Angel 15.1/24	15. Dateline NBC 10.6/17	16. The Simpsons 10.5/17		103. Parent 'Hood 2.0/3
	8:30 9. CBS Sunday Movie—Nicholas' Gift 12.6/19		2. NBC Sunday Night Movie—Merlin, Part 1 21.7/32	20. King of the Hill 9.6/15		95. Sister, Sister 2.6/4
	9:00 28. The X-Files 8.5/12					92. Jamie Foxx 3.0/5
WEEK AVG	7.5/13	9.3/16	10.7/18	6.6/11	2.7/4	2.7/5
	8.4/14	9.7/16	10.1/17	7.1/12	2.8/4	3.1/5

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 **\$105,250,000** **2**
Combos **\$14,923,287** **7**
FMs **\$4,938,400** **4**
AMs **\$3,190,200** **4**
Total **\$128,301,887** **17**

SO FAR IN 1998:

TVs **\$2,658,927,000** **33**
Combos **\$961,438,107** **123**
FMs **\$315,796,884** **133**
AMs **\$237,680,652** **77**
Total **\$4,173,842,733** **348**

SAME PERIOD IN 1997:

TVs **\$2,031,918,000** **40**
Combos **\$4,191,135,695** **116**
FMs **\$1,020,907,528** **141**
AMs **\$72,574,414** **80**
Total **\$7,316,735,697** **378**

Source: BROADCASTING & CABLE

TV

KVLY-TV Fargo and **KFYR-TV** Bismarck, N.D., plus satellites **KMOT(TV)** Minot, **KQCD-TV** Dickinson and **KUMV-TV** Williston, all N.D.

Price: \$63.75 million

Buyer: Sunrise Television Corp., St. Petersburg, Fla. (Robert N. Smith, president; Hicks, Muse, Tate & Furst Inc., owner); through Sunrise and LIN Television, Hicks Muse owns/is buying 28 TVs

Seller: Meyer Broadcasting Co., Bismarck, N.D. (Judith Johnson, president); owns KFYR(AM) Bismarck, N.D.

Facilities: KVLY: ch. 11, 304 kw visual, 45.7 kw aural, ant. 2,000 ft.; KFYR: ch. 5, 100 kw visual, 13.5 kw aural, ant. 1,400 ft.; KMOT: ch. 10, 214 kw visual, 42.7 kw aural, ant. 680 ft.; KQCD: ch. 7, 316 kw visual, 31.6 kw aural, ant. 731 ft.; KUMV: ch. 8, 166 kw visual, 33.1 kw aural, ant. 1,060 ft.

Affiliation: All: NBC

Broker: Media Venture Partners

KXRM-TV Colorado Springs/Pueblo, Colo.

Price: \$41.5 million

Buyer: GOCOM Communications LLC, Charlotte, N.C. (Richard L. Gorman, CEO; Bain Capital Inc., owner); owns/is buying ten TVs, three FMs and two AMs

Seller: KXRM Partnership, Colorado Springs (Bernard C. Ziegler III and

Larry Douglas, principals); no other broadcast interests

Facilities: Ch. 21, 1,054 kw visual, 105.4 kw aural, ant. 2,085 ft.

Affiliation: Fox/UPN

Broker: Patrick Communications

COMBOS

WEAS-AM-FM Savannah, Ga.

Price: \$5.25 million

Buyer: Cumulus Media LLC., Milwaukee (Richard Weening, chairman and Lew Dickey, vice chairman); owns/is buying 104 FMs and 43 AMs

Seller: Ocmulgee Broadcasting Co. Inc., St. Simons Island, Ga. (Edward Esserman, principal); has applied to build an FM in Forest Acres, S.C.

Facilities: AM: 900 khz, 5 kw day, 157 kw night; FM: 93.1 mhz, 100 kw, ant. 310 ft.

Formats: AM: sports, talk; FM: urban contemporary

KORQ-FM and **KBBA(AM)-KEYJ(FM)** Abilene, Tex.

Price: \$5 million

Buyer: Sunburst Media LP, Dallas (John Borders, general partner); Sunburst and principals own/are buying one TV, 29 FMs and 10 AMs

Seller: Dynamic Broadcasting Inc., Abilene (Adrian Lloyd Mynatt, president); owns KMPC(AM) Abilene

Facilities: KORQ: 100.7 mhz, 100 kw, ant. 1,260 ft.; KBBA: 1560 khz, 500 w; KEYJ: 107.9 mhz, 100 kw, ant. 670 ft.

Formats: KORQ: AC; KBBA: Spanish; KEYJ: classic rock, AOR

WHGR(AM)-WUPS(FM) Houghton Lakes, Mich.

Price: \$2,111,287

Buyer: John M. Salov, Jackson, Mich.; is buying WJKN(AM) Jackson, Mich.

Seller: Melling Tool Company Inc., Jackson, Mich. (Thomas C. Evanson, principal); no other broadcast interests

Facilities: AM: 1290 khz, 4.9 kw; FM: 98.5 mhz, 100 kw, ant. 981 ft.

Formats: AM: nostalgia, easy listening, MOR; FM: AC

Broker: R. Charles McLravy

KSGI(AM)-KZEZ(FM) St. George, Utah

Price: \$1.5 million

Buyer: Simmons Family Inc., Salt Lake City (Row W. & Elizabeth E. Simmons Charitable Unitrust, 63.8% owner, H.H. Simmons, trustee); owns KDYL (AM)/KSFI(FM), KXRK-FM and KRSP-FM Salt Lake City, KDXU(AM)/KSNN-FM and LMA with KHWK-FM, all St. George, and

Business Briefs

Citadel Communications has filed with the SEC for an initial public offering to raise as much as \$115 million to pay off debt from acquisitions totaling \$121.1 million, according to the filing. Revenue for the company was \$116.8 million for its 99 stations, according to the company prospectus. Still, in the first quarter this year, the company's net loss more than doubled from the same period in 1997, jumping from \$2.2 million to \$5.1 million. Broadcast cash flow for the first quarter was also up, from \$3.2 million in the first quarter of 1997 to \$6.2 million in the same period this year. Citadel is the third major radio company to file an IPO since March, following in the footsteps of Capstar Broadcasting Partners LP and Cumulus Media LLC.

■ Benedek Broadcasting Corp. has run out of time on its six-month television duopoly waiver in Madison, Wis. The overlap arose in December 1995 with Benedek's \$270 million purchase of eight TVs owned by Brissette Broadcasting Corp. Brissette's WMTV(TV) Madison overlaps with Benedek's WIFR(TV) Freeport/Rockford, Ill. The six-month waiver was to allow Benedek time to divest one of the stations. Benedek apparently needs more time. The company filed this week to put WMTV(TV) in trust with Phil Jones as trustee. In this way, the company relinquishes actual ownership until it can find a buyer for the station.

■ The FCC Wednesday denied DGH Co.'s application for a permanent duopoly waiver for stations it is buying in Missoula and Butte, Mont. The group is buying the stations, KECI-TV Missoula and KTVM(TV) Butte, from Eagle Communications Inc. Eagle operated both stations, as did a previous owner, without duopoly problems from the FCC. In fact, both stations have been under common ownership since KTVM went on the air in 1970. Still, the commission did grant DGH a conditional waiver pending review of current ownership rules. The breakup of the 28-year partners may be an indication of just what those reviews may conclude.

■ Chancellor Media made it official Wednesday (April 29): Jeffrey Marcus will start June 1 in his new position as president of the radio company. Tom Hicks will stay on as chairman.

—Sara Brown

KMGR(FM) Tooele, Utah; **KAHK(FM)** Georgetown, Tex., and **KZKL-AM-FM** and **KEZF(FM)** Albuquerque, **KZKL-FM** Rio Rancho, **KIVA(AM)** Corrales, **KRZN(FM)** Santa Fe and **KIOT(FM)** Los Lunas, all N.M., and **KOMB(FM)** Midvale, Utah
Seller: Legacy Communications Corp., St. George, Utah (E. Morgan Skinner Jr. and Lavon Randall, principals); owns **KFMD(FM)** Delta, **KNFC(FM)** Richfield, **KNFL-AM-FM** Tremonton and **KGNT(FM)** Logan, all Utah
Facilities: AM: 1450 khz, 1 kw; FM: 99.7 mhz, 100 kw, ant. 2,033 ft.
Formats: AM: news, talk, sports, MOR; FM: adult standards
Broker: Kalil & Co.

KPOS-AM-FM Post, Tex.

Price: \$500,000
Buyer: KXOJ Inc., Sapulpa, Okla. (Michael P. Stephens, president/owner); Stephens owns **KXOJ-AM-FM** Sapulpa, **KEMX(FM)** Locust Grove, **KMMY(FM)** Muskogee and **KTFR(FM)** Claremore, all Okla., and **KEOJ(FM)** Caney and **KTLI(FM)** El Dorado, Kan.
Seller: James G. Boles, Post, Tex.
Facilities: AM: 1370 khz, 1 kw; FM: 107.3 mhz, 50 kw, ant. 334 ft.
Formats: Both: country

WPKY(AM)-WAVJ(FM) Princeton, Ky.

Price: \$362,000
Buyer: Commonwealth Broadcasting Corp., Glasgow, Ky. (Brereton C. Jones, president); owns/is buying six AMs and nine FM's, all in Ky.
Seller: Dart Inc., Princeton, Ky. (David Glass, president); no other broadcast interests
Facilities: AM: 1580 khz, 250 w; FM: 104.9 mhz, 3 kw, ant. 187 ft.
Formats: Both: country, news, talk
Broker: Henson Media Inc.

WDAY-FM Fargo, N.D. and KLTA(FM) Breckenridge, Minn.; KQWB-AM-FM Moorehead, Minn., and KPFX(FM) Fargo, N.D.

Value: \$200,000 merger

New Company: Results Radio LC, Fargo (Thomas Ingstad, Randy K. Holland, James D. Ingstad and Roger A. Saylor, principals); James Ingstad has sold his other radio stations to Cumulus Media LLC

Contributors: WDAY and KLTA: T & J Broadcasting Inc., Fargo (Thomas Ingstad, president); KQWB-AM-FM: Ingstad Broadcasting Inc., Fargo (James D. Ingstad, president), and KPFX: Radio Ingstad of Iowa Inc., Fargo (James D. Ingstad, president); James Ingstad has sold his other radio stations to Cumulus Media LLC
Facilities: WDAY: 93.7 mhz, 100 kw, ant. 1,040 ft.; KLTA: 105.1 mhz, 100 kw, ant. 713 ft.; KQWB(AM): 1550 khz, 10 kw day, 5 kw night; KQWB-FM: 98.7 mhz, 100 kw, ant. 460 ft.; KPFX: 107.9 mhz, 100 kw, ant. 713 ft.
Formats: WDAY: AC; KLTA: AC; KQWB(AM): sports; KQWB-FM: rock; KPFX: classic rock

RADIO: FM

WAIL(FM) and WEOW(FM) Key West, Fla.

Price: \$2.6 million
Buyer: Clear Channel Communications Inc., San Antonio, Tex. (L. Lowry Mays, president); owns/is buying 135 FM's, 80 AM's and 11 TV's
Seller: Spectrum Radio Inc., Key West, Fla. (Peter Arnow, president); has an LMA with WKWF(AM) Key West
Facilities: WAIL: 99.5 mhz, 100 kw, ant. 991 ft.; WEOW: 92.5 mhz, 100 kw, ant. 600 ft.

Formats: WAIL: classic rock; WEOW: contemporary hit radio, top 40

KFQX-FM Merkel, Tex.

Price: \$1.6 million
Buyer: Cumulus Media LLC., Milwaukee (Richard Weening, chairman and Lew Dickey, vice chairman); owns/is buying 104 FM's and 43 AM's
Seller: Esprit Communication Corp., Austin, Tex. (R.G. Call, principal); no

other broadcast interests
Facilities: 102.7 mhz, 100 kw, ant. 1,486 ft.

Format: Country

Broker: Norman Fischer & Assoc.

KOPE(FM) Medford, Ore.

Price: \$500,000 for stock
Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, Radio Division); owns one TV station; owns/is buying 127 FM's and 66 AM's
Sellers: Alan Corbeth, Art Bell and Foundation of Human Understanding (Roy Masters, principal), Central Point, Ore.; no other broadcast interests
Facilities: 103.5 mhz, 100 kw, ant. 1,023 ft.

Format: News, talk

KOLI(FM) Electra, Tex.

Price: \$238,400
Buyer: Cumulus Media LLC., Milwaukee (Richard Weening, chairman and Lew Dickey, vice chairman); owns/is buying 104 FM's and 43 AM's
Seller: High I-Q Radio Inc., Brunswick, Ga. (Larry D. Hickerson, president); no other broadcast interests
Facilities: 94.9 mhz, 50 kw, ant. 150 m.
Format: Dark
Broker: Norman Fischer & Assoc.

RADIO: AM

KYCR(AM) Golden Valley/Minneapolis, Minn. and KTEK(AM) Alvin/Houston, Tex.

Price: \$2.7 million
Buyer: Salem Communications Corp., Camarillo, Calif. (co-owners/brothers-in-law Edward G. Atsinger III [president], Stuart W. Epperson [chairman]); owns/is buying 14 FM's and 28 AM's
Seller: Children's Broadcasting Corp., Minneapolis (Christopher T. Dahl, president/9.4% owner); is selling 13 AM's
Facilities: KYCR: 1570 khz, 2.5 kw day, 237 w night; KTEK: 1110 khz, 2.5 kw
Formats: Both: children's
Broker: Questcom Media Brokerage Inc. (buyer); Star Media Group (seller)

64% of WAVG(AM) Jeffersonville, Ind.

Errata

KCCF(AM) Cave Creek, Ariz., which was bought for \$4.6 million by Broadcast Development LLC of Phoenix, is not dark, as reported in "Changing Hands" April 13. It operates 24 hours with a format of good music.

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Price: \$195,200

Buyer: Sunnyside Communications Inc., Jeffersonville, Ind. (Blair Trask, president); owns WZZB(AM)/WQKC-FM Seymour, Ind.

Sellers: Corum Enterprises Inc., Jeffersonville, Ind. (Robert W. Lanum, president); no other broadcast interests

Facilities: 1450 khz, 1 kw

Format: The new music of your life, pop standards

WMSR(AM) Manchester, Tenn.

Price: \$170,000

Buyers: John L. Murray Jr., Kenneth R. Duke, Billy R. Bouldin and Donald R. Herschman, Manchester, Tenn.; no other broadcast interests

Seller: Coffee County Broadcasting Inc., McMinnville, Tenn. (Thorold D., Notie A. and Mitzi D. Ramsey, owners); no other broadcast interests

Facilities: 1320 khz, 5 kw day, 79 w night

Format: Country, religion, news, talk

WJKN(AM) Jackson, Mich.

Value: \$125,000 (merger)

Buyer: Northlands Communications Inc., Prudenville, Mich. (John Salov, president); is buying WHGR(AM)/WUPS (FM) Houghton Lake, Mich.

Seller: Jackson Radio Partners Inc., Jackson (John Salov, president; Richard Karasek, Thomas Evanson, Kelly Fuels, Melling Tool Co. Inc., selling shareholders); no other broadcast interests

Facilities: 1510 khz, 5.4 kw

Format: C&W, news

—Compiled by Sara Brown

Radio beats TV during day

Interep usage study finds wide variety of listening patterns

Radio

By John Merli

Although 77% of American adults listen to radio on an average weekday, regions of the country vary widely in listening patterns. Nationally, adult daily radio listening beats daily television viewing by 5%.

A new Interep Research study of regional usage for all media finds that the highest daily listening occurs in the West Central (over 80%) and Northeast regions (nearly 80%), while the lowest percentages come in the Southeast (under 73%) and the Southwest (slightly over 73%).

The same general high-and-low pattern by regions holds for both daily television and newspapers, although the usage percentages are lower. Television's daily reach ranges from just over 73% in the West Central region to just over 69% in the Southwest, while newspapers come in under 60% for a high (in the Northeast) to less than 50% in the Southwest. (And although the Big Four commercial TV networks are stable across all regions, The WB and

UPN have pockets of strength in the Pacific and the Northeast).

Ranked by radio format, the top three overall in all regions except the Northeast are news/talk, AC and country (although they vary in order from region to region). Meanwhile, in the Northeast, CHR has overtaken country in the top three formats. The study also finds pockets of heavy radio users in some regions—particularly the Northeast, West Central and East Central regions.

By indexing, the top format in the Southwest and Pacific is Spanish radio; all-news is the top format in the Northeast; Southern gospel is the leader for the Southeast; classic rock is first in East Central, and full service is tops in West Central.

Indexing is a measure of the percentage of listeners in each region who listen to a format, compared with the percentage in the entire country listening to the same format. Thus, with 22.6% of all adults nationwide listening to country, but with a higher 27.1% listening in the Southeast, this region has a 120 index: Listeners in the Southeast are 20% more likely to listen to country than the average listener nationwide. ■

Arbitron snafu delayed winter numbers

A recent "isolated software malfunction" in its diary scanning system prompted Arbitron to reprocess and to release adjusted winter '98 survey numbers for three major markets, including New York. Delivery of the winter '98 survey numbers were delayed two business days, until April 23. The software glitch affected 55 diaries in New York, 24 in Los Angeles, 17 in Chicago and 23 in Nassau-Suffolk (N.Y.).

Arbitron discovered the problem while examining results of its in-tab diaries in a routine check during postsurvey analyses. Arbitron said the software problem has been corrected. For New York, Los Angeles and Chicago, less than one-half of 1% of all diaries used for the Arbitron software service were accidentally excluded.

—John Merli

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LPFM fan

EDITOR: Your editorial opposing low-powered broadcasting is off-base.

Although I agree that low-power AM is probably not a good idea, considering the interference issues already being dealt with on that band, I do feel that LPFM could be implemented without causing interference to existing stations. Under two of the proposals received by the FCC (one from Rodger Skinner, the other from the Community Radio Coalition, of which I am a member), LPFM stations would comply with the same interference protection standards for co- and adjacent channels as do full-powered stations.

Aside from that, I can't help but wonder which of the large radio groups is going to be willing to sell some of its stations to the "disfranchised" at prices that some of these folks might actually be able to afford? I think we all know the answer to this question, and any honest observer will acknowledge that the feeding frenzy in station sales triggered by the so-called Telecommunications Reform Act of 1996 has driven up the purchase prices dramatically for all but the most marginal stations.

So, realistically, the new opportunities will have to come about through innovations such as LPFM. And, frankly, I think there are folks out there who could make good use of a 100 watt or 250 watt low-powered frequency, develop innovative programming and maybe even make a nice profit. Why not let them try?—Thomas Desmond, Plano, Tex.

New York 1 buys ASC, Vibrint servers

Cable news operation moves to disk-based playback

By Glen Dickson

Two years after committing to the DVCPRO digital tape format for acquisition and editing, New York 1 News has purchased video server systems from ASC Audio Video and Vibrint Technologies to migrate its program playback from tape to disk.

The Time Warner 24-hour cable news channel has spent more than \$700,000 on a playback system that uses VR300 servers from ASC, a subsidiary of Leitch Technology, to interface to previously installed StarDrive automation software from NewsMaker Systems (B&C, Nov. 4, 1996). New York 1 also has spent some \$30,000 on Vibrint's MPression MPEG-2 4:2:2 production video server, which it is using to do quick turnarounds, or "instant replays," of breaking news.

New York 1 relied on Time Warner's previous experience with servers at its news operations in Orlando, Fla.; Tampa, Fla.; and Rochester, N.Y., before designing its news playback system, which uses ASC's NEWSFlash digital news editing system and a 16-channel VR300 server with 90 gigabytes (over 30 hours) of M-JPEG compressed storage. The system, which will



A look at
ASC's NEWSFlash
editing system

replace a Sony LMS cart machine, was due for delivery late last week and is scheduled for operation by July 1.

"We'll be using the NewsMaker StarDrive as the front end to control all insertion, while the ASC does the playback," says Jeff Polikoff, director of operations and engineering for New York 1.

While New York 1 will still be doing tape-to-tape editing with its DVCPRO decks, all material will be dubbed over (in baseband format) from the edit suites to the ASC server for playback. "Once a story is completed, the cut package will be digitized along with the Chyron information to the server, where it gets a file name and a slug," says Polikoff.

B-roll material also will be digitized to the ASC unit. New York 1 can then use the NEWSFlash editing application (which enables desktop browsing of all material stored on the VR300) to recut clips that reside on the server. The ASC servers also will handle all commercial playback for New York 1.

The Vibrint Technologies system,

much less complex, consists of a two-channel MPEG-2 4:2:2 recorder with about three hours of storage. "What I need is to be able to instantly replay news, like sports replays," says Polikoff. "For example, if the mayor's doing a press conference and we want to be able to turn it around really quickly without going into the editing room and [getting] bites.

"Basically, it's a piece of software [Vibrint's Program Feed application] that drives an MPEG recorder," he adds. "It's a two-channel system, one record and one playback, whereby I can mark in points on the fly and out points on the fly, clean it up and edit it, and put it back to air without leaving my seat in the control room."

Between the ASC and Vibrint servers and its existing DVCPRO tape decks, New York 1's plant now encompasses three different compression schemes: M-JPEG, MPEG-2 and DV. Polikoff

admits that he wanted one compression format straight through the plant. "But no one had an answer right now in the time constraint we had, which was to be online by July 1."

He says that Panasonic's DVCPRO server solutions were interesting but were more expensive than the ASC server and wouldn't be available until the fall. Pluto and Avid's DV-native servers and editors also won't be ready until the fall, and Polikoff says he ruled out servers from Silicon Graphics and Quantel because they required serial 601 digital inputs from New York 1's analog plant. "That's a major cost infusion, to put an A-to-D converter on every channel," he says.

Considering that New York 1 may be moving to a new plant in a few years, Polikoff has decided to take the "slow road to change" and work within his existing analog framework. "Would I have liked to go 601 and DV?" he says. "Yes. But I had a budget that was made up two years ago."

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Stop in the name of cable

Monitor hardware/software package targets theft prevention in the field

By Glen Dickson

Frontline Solutions, formerly known as The Backdoor Group, will be officially introducing itself and its cable-theft solution at the NCTA show in Atlanta today (May 4).

However, the company already has installed its Monitor tap-auditing software and hardware in 14 MSO divisions nationwide, including divisions of Time Warner, TCI and Intermedia. It is providing current customers with \$13.2 million in recurring annual revenue generated from new subscribers, says Frontline CEO Ken Higgins.

Higgins, a 30-year cable veteran,

began experimenting with anti-theft technology in 1995, while he was working as director of new business development for Time Warner Cable of Milwaukee. He developed a system, then called ARM (Automated Audit Routing and Resolution Method), that used hand-held computers to track unauthorized connections to cable taps (B&C, Dec. 11, 1995).

The hand-held units were used by field personnel to gather information on connections in the field; those inputs were then translated into bar code data that could be checked against a central subscriber database to identify illegal users.

"As the field personnel go through

their daily routine, they're constantly checking for illegal taps," says Higgins.

In the first year of the ARM effort, Time Warner Cable of Milwaukee identified 40,000 unauthorized connections; 20,000 have been converted into paying subscribers, says the system's president, Tom Sharrard, generating a revenue stream of \$7 million per year.

Buoyed by ARM's success, Higgins left Time Warner to found the privately held Backdoor Group, using the technology he had developed and rebranding it as Monitor. The company, now Frontline Solutions, has some 80 employees, 20 of whom are software programmers. ■

Cutting Edge

By Glen Dickson

Scientific-Atlanta has made sales of its PowerVu MPEG-2 digital compression system to A&E and Lifetime (which will use it for new digital channels) and TNT, which will use it to launch a West Coast digital feed. With the new sales, Scientific-Atlanta PowerVu gear will now be distributing MPEG-2 satellite feeds to more than 6,000 IRDs deployed at cable headends throughout the U.S., says Paul Kosac, vice president of sales for S-A's satellite television network division. At the NCTA convention in Atlanta, S-A also will be demonstrating the transmission of PowerVu feeds into cable plants using both S-A and General Instrument set-tops; S-A has developed an interface to the General Instrument head-end equipment. "We'll be

showing compatibility into either system," says Kosac. "This will show customers who want to use PowerVu that it doesn't prevent them from getting into a digital tier that uses GI set-tops."



Harris and Lucent have sold their FlexiCoder to three more stations.

Harris Broadcast and Lucent Technologies are continuing to rack up sales of their FlexiCoder HDTV/SDTV encoder to

broadcasters looking to begin digital service (B&C, April 8). According to Lucent, new customers for the FlexiCoder include Fox O&O KDFW-TV Dallas and PBS affiliate KCTS-TV Seattle, both of which have ordered full-bore HDTV systems capable of 1080 I, 720 P, 480 P and 480 I encoding, and USA Broadcasting's WSHS-TV Boston, which is buying a two-channel SDTV system.

WRMZ(TV), Capitol Broadcasting's soon-to-be Fox affiliate in Raleigh-Durham, N.C., has picked JVC's Digital-S as its primary tape format, with an initial buy worth more than \$250,000.

WRMZ has purchased more than 26 pieces

of 4:2:2, 50 Mb/s Digital-S gear, including 15 BR-D80 edit recorders; seven BR-D350 players; two BR-D51 VHS feeder play-

ers; one BR-D40 dockable recorder, and one BR-D85 edit recorder with pre-read.

Media General Broadcast Group, Tampa, Fla., is buying **Hewlett-Packard MediaStream MPEG-2** disk recorders for on-air operations at all of its stations. Each of Media General's 14 stations will install a system consisting of two HP disk recorders to handle on-air commercial insertion. The MediaStream recorders will be networked together via Fibre Channel. Some of the stations will broadcast a single-output channel from the recorder, while others will use multichannel playout. Additional storage requirements will be met by connecting the disk recorders to "near-line" archives from StorageTek. All of the installations will use automation software from Florigal Systems. WSAV-TV, Savannah, Ga., is the first station to install the system, with the rest due for completion by the end of the summer.

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Tape House Digital handled the effects for this 'Chopper 4' promo for WNBC(TV) New York.

Tape House Digital, New York, handled the visual effects for a new two-minute promo for WNBC(TV) New York's new ENG helicopter, Chopper 4 (B&C, Feb. 2). Tape House used Discreet Logic software to combine 2-D and 3-D graphics with textural animations for the promo, which details Chopper 4's technological features for viewers. To visualize Chopper 4's "mapping intelligence" feature, which allows for better navigation around New York City, Tape House's in-house CGI partner AFCG used Side Effects

Houdini software to create a wire-frame animated grid that moves from building to building.

Mercury Computer Systems, Chelmsford, Mass., has sold its SuiteFusion networking system to CBS and FilmCore L.A. The contracts, which have an aggregate value of more than \$500,000, call for Mercury to supply and install SuiteFusion shared-storage software and networking hardware to support high-speed shared storage and data transfer among multiple video workstations. SuiteFusion is sold

by Mercury as part of a complete integrated system, including software, hardware and storage custom-tailored to a facility's particular media-sharing requirements. To serve the low

end of the shared-storage market, Mercury will introduce a SuiteFusion "customized do-it-yourself" package at NAB '98. The package allows a facility to install its own SuiteFusion network. "With the introduction of SuiteFusion customized do-it-yourself solutions, smaller workgroups and facilities can take advantage of the system-integration expertise Mercury delivers to its high-end customers," says Bruce Beck, vice president, Mercury Computer Systems digital video products group.

New digs for lifestyle diva

Martha Stewart Living Omnimedia unveiled its new 30,000-square-foot studios and production facility in Westport, Conn., last week. The studio will produce the syndicated TV show 'Martha Stewart Living,' which is being billed as the first daytime TV show to be delivered from a digital desktop system (Avid). The facility will also produce TV commercials to support various Stewart products and will serve as home to her national 'Ask Martha' radio show.





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Ready for Online Players?

NBC gets 'Net boost from 'Saturday Night' comedy archive

By Richard Tedesco

Saturday Night Live becomes a showcase for crossover technologies when SNL Online debuts this week.

The site opens with excerpts of the previous week's show, not with live broadcasts. The real multimedia bonus of the Website is its screening room, which offers hundreds of skits from SNL since it went on the air in October 1975. The opening of the first show, featuring John Belushi as a non-English speaker learning the language, is accessible. Belushi's rabid samurai character can be streamed on the site, along with The Coneheads and the often-acerbic Weekend Update newscasts.

"It begged for that kind of treatment," says Shawn Hardin, vice president and executive producer for NBC Digital Productions, of the SNL series. "Those skits and bits from years gone by are some of the most compelling of any show and make for great online comedy."

A version of *Saturday Night Live* for WebTV broadcasts from NBC Digital Productions debuts Saturday (May 9) with a games section that features a Weekend Update challenge: to match the anchors with their respective sign-off lines. Another WebTV amusement—viewers equipped with the WebTV box can print coupons for the fake sponsors frequently featured as interstitial segments.

On the SNL Online site, Happy Fun Pages provide activities based on various SNL bits, including the Spartan Cheer-o-Matic and the Gibberish Guy, as well as an SNL Host Warrior game in which the player

must overcome eight floors of obstacles to reach the SNL studio in time to deliver the "Live from New York ..." opener. The interactive content is co-produced by NBC Digital and Broadway Interactive Group, a unit of SNL TV producer Broadway Video, Inc. Streaming tech-



nology comes from InterVu.

Backstage photo shoots will depict behind-the-scenes action leading to each week's episode. Another area provides background information about the current SNL players and their signature characters. A Coffee Talk section, which permits PC users to talk to each other about SNL, features an official show bulletin board, with upcoming chat sessions posted in advance.

The idea here is similar to the one that NBC Digital pursued in creating the Homicide Website. In that case NBC Digital produced parallel plotlines online with a second shift of detectives who eventually interacted with their colleagues in the on-air production.

On Saturday night, NBC aired the first episode of a two-part *Profiler* featuring a game created by one of the show's characters that viewers can actually play on the Profiler site at NBC.com. As it continues to seek commercial angles

Surfing for Baywatch

Microsoft's WebTV will try to get a bump in user interest with interactive links in Baywatch's last three episodes this season.

The international cult series that airs in 140 countries will feature more than 20 interactive TV Crossover Links for WebTV Plus subscribers or Windows 98 beta users to access during each episode. The last three Baywatch episodes, starting May 3 represent the initial data broadcasts of Microsoft's WebTV for Windows application in Windows 98.

High-end PC users equipped with \$200 tuner cards can receive the same sort of enhanced broadcasts viewed by WebTV Plus users. Those users can respond to transparent icons appearing on screen during Bay-



watch to access background about the show's characters, view a sneak preview of a "Baywatch red" swimsuit spread in Inside Sports or order "collectible" Baywatch home videos.

The Baywatch season finale is a three-parter climaxing with wedding bells for the characters played by David Hasselhof and Gena Lee Nolin. And the WebTV links also provide access to a wedding album on the Baywatch Website (www.baywatchtv.com). WebTV Plus and Windows 98

affords PC users access to Website content adapted to the WebTV format, viewed with its picture-in-picture technology, enabling users to see Web content in a window on screen during telecasts. —Richard Tedesco

in its online activities. NBC is putting a Profiler fan club online, with T-shirts, cast photos and a bimonthly newsletter included for the \$15 annual subscription fee.

Launch of the SNL Online site comes on the heels of NBC's introduction of VideoSeeker.com, a repository of clips from network shows and other sources. **TM**

WaveTop breaks in top 50 markets

WavePhore began delivering its WaveTop broadcast data service to an initial audience of 2,000 users as it launched last week in the top 50 U.S. TV markets.

The advertiser-supported service has an eye on the 2 million or so broadcast PCs expected to be in consumer households by the end of the year. But WavePhore declines to project what its user base will be in the next year, according to Sandy Golcman, WaveTop senior vice president and general manager.

The service has drawn support from 17 charter advertisers—Kellogg's and Smith Barney among them—which can broadcast 30-second spots via the service. The service comes to PC users through the vertical blanking interval of PBS stations in each market.

After purchasing an \$35 tuner card, PC users can access content from *USA Today*, Time Inc. New Media, *The Wall Street Journal* interactive edition, CBS SportsLine, PBS Online, The Weather Channel, N2K's Music Boulevard, United Press Syndicate, Barnes and Noble.com and others. Content is aggregated in six "channels," including one for stock quotes that can be set to receive updates every 15 minutes. *USA Today* provides news updates on WaveTop's opening page.

WaveTop will be included in Windows 98. Users need a Pentium machine with a minimum of 133 mhz and 16 Mb to receive the service, which produces 170 megabytes of content daily. —Richard Tedesco

@Home turns on Heat

Banking on the compelling mayhem of games like Quake 2 and Total Annihilation to draw PC game addicts, @Home is creating a multi-player service in a pact with SegaSoft Networks through Heat.Net.

But while the accepted model in the nascent gaming space online is to offer games for free and charge for some form of premium access, @Home will run tournaments with registration fees for the entrants.

Multi-player competition will be even more attractive to gamers with the lower latency of 50 to 60 milliseconds compared to typical Internet latency rates of 150-160 milliseconds. That will enable the fluid action required to render sports and combat games that have been difficult to deliver online. @Home/Heat.Net players will also be able to download games at much faster rates than with Internet dial-up services. Games that call for role-playing, such as Myst, are expected to be part of the mix.

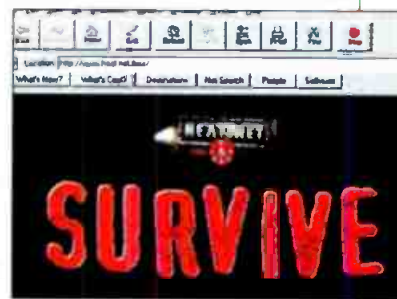
Having essentially tapped the early adopter demographic in its respective market, @Home is seeking other strategies to drive penetration. Game-playing is a proven draw on the Internet, where a diverse audience of gamers figures to fork over \$40 or more monthly for the oneupmanship of improved game play alone. A user with an acute interest in a particular application is less likely to turn off the service.

"There's a core group of people who are just rabid game fans," says John Garner, manager of media development for @Home. "You've got to pick off each one of your markets, give each constituency what it wants."

The constituency here is made up of well-educated, high-income males in their late '20s and early '30s. PC gamers skew older than the video game set, and @Home already knows that 44% of its subscribers are interested in playing games online. "It's a real good fit," Garner says.

@Home tipped its plans for the gaming space last month when it unveiled a technology pact with Arepa Inc. to use that firm's broadband Internet software platform (see *Telemidia*, 4/27/98).

In addition to fees for tournament play, @Home could download some games for transactional fees over a period of a day or so, or sell themed software packages to families of subscribers for a monthly charge. —Richard Tedesco



RealNetworks goes upstream

Latest-generation technology varies connection speeds, enhanced integration

By Richard Tedesco

RealNetworks is looking to advance online multimedia production to the next level with RealSystem G2, its latest generation-streaming technology featuring variable connection speeds and enhanced integration capabilities.

RealNetworks demonstrated the new technology at its own conference last week. Prime enhancements are a SmartStream feature enabling PC users to access multimedia content at variable connection speeds and a Synchronized Multimedia Integration Language that enables more sophisticated integration of text with video. An enhanced music Codec upgrades the audio quality, and postfiltering improves the video.

Broadcast companies supporting the new generation of Real Networks technology include ABCNews.com, A&E Network, AudioNet, Discovery Channel, Capitol Broadcasting Co., CBS SportsLine, CNN Interactive, Fox News Online and Pacifica Network News.

"The real difference in the RealSystem G2 from RealNetworks is that it allows you more flexibility," says Scott Ehrlich, senior vice president and executive producer, News America Digital Publishing. "You're starting

to program differently."

Fox News Online unveiled a new feature for its online users last week, dubbed Build Your Own Newscast. PC users can now click on video pieces of interest on the Fox News Website and, using RealNetworks technology, effectively compose their own newscasts. Fox is looking to incorporate more innovative features with the new G2 technology.

A public beta release of content composed with RealSystem G2 will appear sometime this summer. A new multimedia player, supplanting RealPlayer 5.0, will be released in the same time frame.

Online entertainment programmers supporting the RealSystem G2 release include SonicNet, Sony Music, Warner Bros. Online, Rolling Stone Network, HistoryChannel.com, Biography.com, JAMTV, MCA Records, Capitol Records, Alternative Entertainment Network and Qradio, the recently announced initiative of Quincy Jones and American Broadband Productions to provide South African musicians and other third-world artists an international platform for exposure.

RealNetworks currently claims 85% of all World Wide Websites as its customers, with 43 million RealPlayers downloaded to date. **TM**

Nothing more than feelings

My-CD enables a personal record

By Richard Tedesco

My-CD—the personalized CD publishing service that lets PC users lay down a track and slap their pictures on the disc cover—debuted last week. The service may present a low-cost way of giving new artists broad exposure.

My-CD is backed by Bandai Holdings and independent record labels, although the extent of Bandai's financial involvement was not disclosed. Along with Alligator Records, American Gramophone, Bar None, Warlock and others, My-CD expects to strike deals with at least two major record labels.

"We're going to work with the majors on new artists. What have they got to lose?" says Edward Bennett, the former VH1 and Prodigy executive who is one of My-CD's top executives.

What Bennett, ex-ABC veteran Denise Shapiro and MIT Media Lab alumnus Tyler Pepper are pitching to the labels is a relatively inexpensive way to expose new artists and tap into the nascent revenue stream for customized CD compilations. N2K Music Boulevard and other online music marketers have been pursuing a similar strategy in selling music online.

In the case of My-CD, PC users who select tracks for custom compilations can personalize them with their own downloaded cover photos or record their own intros to tracks.

Bennett has long-term visions of building a service with variations on the customized CD theme: Imagine, for example, a new Madonna CD personalized for online promotion with an interview and a new music video. "You can open up a window on a unique opportunity," says Bennett.

But the initial reality for MY-CD is a market defined by new musical artists who are not widely promoted in other media. "In the short-term," Bennett observes, "I'm not going to get the Spice Girls."

Beyond My-CD, Bennett is working on a DVD-based online service to be marketed in Japan with an unidentified partner. **TM**

The screenshot shows the MY-CD website interface. At the top is a navigation bar with links like 'Back', 'Forward', 'Home', 'Edit', 'Reload', 'Search', 'Open', 'Print', 'Find', and 'Stop'. Below this is a location bar showing the URL 'http://208.212.78.37/CD/MYCD.asp?httpHost=www.my-cd.com'. The main content area features a large banner for 'MY CD Make a CUSTOM MUSIC CD'. Below the banner are navigation links: 'home', 'sign-in', 'search', 'music library', 'make a gift', 'select a mood', 'help', 'contact us', and 'customer service'. The 'Welcome to MY-CD...' section includes a 'QUICK SEARCH' box with 'ARTIST' or 'TITLE' options and a '5 easy steps' graphic. The 'Select a Mood' section has a 'Feeling good? Feeling Bad?' prompt and a 'From Our Vault' section. The 'Make a Gift!' section promotes holiday gifts. At the bottom, there's a 'PC users can order customized CDs with tracks they record on the My-CD site.' banner.

NetChannel leaves 'Net TV field to WebTV

NetChannel, Inc., the nascent competitor to Microsoft's WebTV in the nascent Internet TV market, was set to close operations last weekend as talks for a buyout by America Online reportedly continued.

NetChannel was expected to notify its 10,000 customers of its plans to discontinue service within days. Philip Monego, NetChannel president, was unavailable to comment on press reports about his firm's imminent demise. AOL executives were unavailable to comment on discussions between AOL and NetChannel.

The limited market for Internet TV is the major reason for NetChannel's difficulties. "There's no profitable model in the alternative device space," says Gregory Wester, senior analyst for the Yankee Group, who adds that the sector won't be profitable

before the millennium. AOL has been helping to fund NetChannel with an infusion of \$5 million since November. The purchase price would reportedly be in the \$20 million range.

NetChannel was way behind WebTV in the early returns for the Internet TV market, with WebTV currently claiming 300,000 customers for its two kinds of service.

Making a bundle in Queens

RCN Corp. is preparing to launch its bundled telephone, cable and Internet service in Queens, N.Y., in the process doubling its service territory in the New York City area.

Following the pattern it set in Manhattan, where it provides the package to about 80,000 customers, RCN first will offer all-distance phone and Internet services to some 800,000 households in Queens, then

make available a suite of products over RCN's fiber-optic network by the end of this year.

The Princeton, N.J.-based telecommunications provider is in the process of entering markets in the corridor from Boston to Washington. —Richard Tedesco

The advertisement for Broadcasting & Cable Online features a stylized logo with the words 'Broadcasting' and 'Cable' in a large, bold font, with 'ONLINE' in a smaller font between them. Below the logo, the text reads: 'The big news on the Internet is Broadcasting & Cable Online. With 24-hour access to over 30 sections of the latest industry news, www.broadcastingcable.com is an address you'll want to bookmark.'

Classifieds

RADIO

HELP WANTED MANAGEMENT

General Manager. Growth minded upper midwest Radio group seeks General Manager. We're looking for an aggressive, self starting individual to manage AM/FM in very attractive Wisconsin vacation market. Prior SM or GM experience is a plus. EOE M/F. Reply with resume to Box 01370 EOE.

HELP WANTED SALES



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with your career"
—Jim Birschbach—

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

HELP WANTED FUND RAISING

Development Director. KUNR-FM, Public Radio for Northern Nevada and Northeastern California, seeks a Development Director to take the station's fund raising operation to the next level. This full-time position is responsible for managing and implementing the station's development activities. This position is also responsible for raising funds from listeners, corporations and foundations through individual solicitation, proposal writing, direct mail campaigns, on-air pledge drives, and special events. The successful candidate must have a bachelor's degree in applicable field; three years experience in fundraising, marketing, and public relations for public broadcasting or non-profit arts organization; demonstrated success in donor cultivation and solicitation, grant writing and gift management; excellent leadership and interpersonal skills; strong organizational skills; and excellent verbal and writing skills. Salary: \$36,494 plus benefits. To assure full consideration, applications should be received by June 5, 1998. Send letter of application and resume: Development Director Search Committee, KUNR-FM, University of Nevada, Reno, Mail Stop 294, Reno, NV 89557. EEO/AA.

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

HELP WANTED NEWS

Morning Edition Host/Operations Assistant. An exciting and challenging opportunity exists with the largest privately owned public radio network in the country. WVXU and the eight-station X-Star Radio Network is a growth-oriented, can-do operation. Located in Cincinnati, Ohio, WVXU 91.7 FM has won nearly every major international, national, state, and local broadcasting award, including the George Foster Peabody Award. The successful candidate will be self-motivated, goals-oriented, a team player with experience in a Top 50 market. A bachelor's degree in broadcasting, broadcast journalism, communication arts, or a related field, and a minimum of 3-5 years on-air radio experience are required. The person in this position should understand the operation of a radio news department, possess an excellent on-air voice, possess the ability to produce long and short form news stories, and demonstrate a proven track record of producing strong ratings for time blocks while on-air. Preference will be given to candidates with backgrounds in both public and commercial radio. Must possess basic computer competency, preferably in a Microsoft Office/Lotus Windows environment, as well as proficiency in a variety of digital technologies. Responsibilities include: hosting Morning Edition; preparing and producing short and long form news stories; and serving as a board operator for designated shifts. The Morning Edition Host/Operations Assistant reports to the Director for Network Operations. This position offers an exciting opportunity for growth and advancement within one of public radio's largest and fastest growing organizations. Women and minority candidates are encouraged to apply. Salary is competitive and commensurate with experience. VXU offers an excellent benefits package that includes tuition remission benefits for employees, spouses, and dependents. To apply, submit a cover letter, resume, references, and sample on-air and production tapes postmarked by May 18, 1998 to: Ms. Kathy Riga, Xavier University, Personnel Services, 3800 Victory Parkway, Cincinnati, OH 45207-4641. EO/AEE.

SITUATIONS WANTED MANAGEMENT

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

SITUATIONS WANTED ANNOUNCER

Play-by-Play... Experienced, knowledgeable and enthusiastic play-by-play voice seeks a Division I college football/basketball assignment on radio or TV. Freelance or in-house. Craig 650-917-1915.

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 OPERATIONS

Freelance Position Available: Operations Ass't for Video Communications Company. Exp. necessary. Knowledge of satellite and fiber feeds. Eng crewing, live remotes, SMT's, location scouting. Light admin. duties in addition. Fax resume to Operations Mgr. at 212-980-8725.

Director of Operations, World's Fastest Growing TV Market. We are looking for an executive experienced in all aspects of broadcast operations to help build a new national TV network in the Russian Federation. In addition to the challenge of a lifetime, this position offers excellent compensation and benefits. Please e-mail complete information on yourself to hashley@actiii.com or fax to Russian TV at 310-553-3928.

HELP WANTED MANAGEMENT

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New York, New York 10173

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.

Manager, Employee Television Network. First Union Corporation, headquartered in Charlotte, NC has an opportunity within the Corporate Communications group. Responsibilities include the creation and implementation of a strategic business plan which measures results and increases revenue and efficiencies. The individual will gain Senior Management support and funding to improve operations by providing high quality, innovative products which will support First Union's leadership position. Candidates must possess 5-8 years of Business Television Network experience and have a BA in Communications or Marketing. The individual will have direct accountability for a \$2.2 million budget and will manage a staff of 10 network professionals. First Union offers a competitive salary and benefits package. Interested, qualified candidates may fax a resume and salary history to (804)771-7398 or email to exec@searchric@yahoo.com. Please include AD CODE: A1BR73761 on your response in order to be considered. First Union utilizes drug testing as a condition of employment. An Equal Opportunity Employer. M/F/D/V.

HELP WANTED SALES

Account Executive: WXII-TV, top 50 NBC affiliate in Winston-Salem, NC is looking for a creative, tenacious sales professional with a strong work ethic, desire to generate new business and revenue from non-traditional sources. Min. 2 years experience in broadcast sales required. Please send resumes to: Personnel, WXII-TV, PO Box 11847, Winston-Salem, NC 27116. EOE.

WSTM-TV in Syracuse, NY, a Raycom Media station, has an opening for an Account Executive. WSTM is seeking a dynamic, self motivated individual to join its sales team. Candidate must possess good oral and written communication skills and a desire to win. One to three years media sales, including local direct sales and new business development, is required. Come to beautiful upstate New York and join the market leading NBC affiliate. We are an EOE and qualified minorities and females are encouraged to apply. Submit resume and references to Donna Moreland, WSTM-TV, 1030 James Street, Syracuse, NY 13203. Fax # 315-474-5081. No phone calls please. Pre-employment drug test required.

Traffic Manager: FOX51/FOX30 and UPN22/48 is looking for a broadcast TV Traffic Manager for its stations located in Longview, Texas. Previous traffic experience is essential: experience with VCI traffic system is preferred. We are looking for a person who is progressive, forward thinking with good analytical instincts and leadership skills. Attention to detail and multi-tasking is essential. Qualified applicants please forward your resumes and cover letter to Mark McKay, General Manager, 701 North Access Road, Longview, Texas 75602, or by fax 903-753-6404. EOE/M/F/V/H.

Traffic Director. WAGA-TV, FOX O&O is seeking a Traffic Director to direct and administer all functions of the traffic department, including training and supervising the department staff and working closely with sales management. Major duties include: staff supervision; control of inventory; discrepancy reports; track inventory on specials, program movement, barter, etc; Internal and external tracking reports; and troubleshooting. Experience with Enterprise a plus. Familiar with Louth or other automated systems and AS400 preferred. Must have strong analytical skills, be detail oriented with good writing skills and solid communication skills. 5 to 7 years of overall traffic experience required with 3 to 5 years management experience. College degree preferred. Send resume to Human Resources, WAGA-TV, 1551 Briarcliff Road, Atlanta, GA 30306. No phone calls please.

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.

National Sales Manager: Looking for the perfect job, in the perfect situation? Our growing company is looking for some seasoned managers that can grow with us. Please send a letter of qualification, resume, references and a salary history. All responses will be kept strictly confidential. Women and minorities are encouraged to apply. Reply to Box 01371 EOE.

Local Sales Manager. KRIV FOX O&O in Houston, has an immediate opening for a Local Sales Manager. Looking for a dynamic candidate with proven leadership skills and success in new business development, minimum of five years experience in television sales and managerial experience required. Degree in marketing or sales and advertising preferred. Qualified candidates should send resume and salary history to: KRIV FOX 26, Recruitment, PO Box 22810, Houston, Texas 77227. EOE/M/F/D/V.

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, WKFT-TV40, PO Box 2509, Fayetteville, NC 28302. EOE.

Director of Sales, World's Fastest Growing TV Market. We are looking for an experienced sales executive to help build a new national TV network in the Russian Federation. In addition to the challenge of a lifetime, this position offers excellent compensation and benefits. Please e-mail complete information on yourself to hashley@actiii.com or fax to Russian TV at 310-553-3928.

Account Executive: WXII-TV, top 50 NBC affiliate in Winston-Salem, NC is looking for a creative, tenacious sales professional with a strong work ethic, desire to generate new business and revenue from non-traditional sources. Min. 2 years experience in broadcast sales required. Please send resumes to: Personnel, WXII-TV, PO Box 11847, Winston-Salem, NC 27116 EOE.

HELP WANTED MARKETING

Marketing Executive. Immediate opening for a highly motivated sales person with at least 5 years experience in direct sales, Broadcast media preferred, college degree a plus. Job duties include prospecting for new businesses and servicing accounts after the sale, professional appearance a must with dependable transportation. Submit/fax your resume to Tesa M. Whitley, General Sales Manager, Benedek Broadcasting Corp. dba KOSA-TV, 1211 N. Whitaker, Odessa, TX 79763. Fax 915-580-8010. EOE.

HELP WANTED TECHNICAL

Broadcast Maintenance Engineer. WAGA-TV, FOX O&O is seeking a Broadcast Maintenance Engineer to maintain broadcast television equipment to the component level and system level. Participate in equipment installation and system design. Be able to maintain the following types of equipment: videotape machines of various formats (including Beta and one-inch), switchers, character generators, video cart machines, electronic graphics, audio mixers and recorders, monitors, cameras and other related equipment. Minimum 3 years experience working in a television or production facility maintaining equipment listed above. Experience in computer networks and digital technology preferred. College or technical training, minimum 2 years. Send resume to Human Resources, WAGA-TV, 1551 Briarcliff Road, Atlanta, GA 30306. No phone calls please.

Maintenance Technician. Full time - WKEF-TV, NBC 22 has an opening for a person with three to five years experience maintaining broadcast equipment. Must be able to maintain (component-level troubleshooting) Betacam, U-Matic, DVC Pro, ENG, and live-van equipment. Must have a strong background in maintaining studio equipment and transmitters. Send resume and compensation requirements to: Darrell Hunter, Chief Engineer, WKEF-TV, 1731 Soldiers Home Road, Dayton, OH 45418. EOE/M/F.

Maintenance Engineer. If you are looking for cutting edge technologies along with clean midwest living, then come and look at Americas best kept secret. KPTM FOX 42 is currently accepting applications for a Maintenance Engineer. The successful candidate should have an educational background in electronics and electronic maintenance experience. Duties include maintaining and trouble shooting UHF transmitters and studio equipment. This includes computers, building equipment and proprietary broadcast equipment. The ability to work across departmental lines as well as working with minimal supervision is a must. We are working with a state of the art broadcast automation system, controlling multiple television stations. Please send your application or apply in person to: KPTM FOX 42, Attention: Personnel, 4625 Farnam Street, Omaha, Nebraska 68132. No phone calls please. KPTM FOX 42 is an Equal Opportunity Employer. M/F/H.

Maintenance Engineer. NBC affiliate in Charleston, SC is looking for a maintenance engineer with at least 3 years of component level maintenance experience in broadcast or post production. Experience with cameras, studio VTR's, switchers, and computer systems, desired. Send your resume to Human Resources, WCBD-TV, 210 W. Coleman Blvd., Mt. Pleasant, SC 29464. Drug test required. EOE M/F.

Director of Engineering, World's Fastest Growing TV Market. We are looking for an experienced broadcast engineer to help build a new national TV network in the Russian Federation. In addition to the challenge of a lifetime, this position offers excellent compensation and benefits. Please e-mail complete information on yourself to hashley@actiii.com or fax to Russian TV at 310-553-3928.

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. 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. 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.

Technician Engineer. Strong master control/studio operations background a must. Minimum 2 years experience in TV required. FCC General Class License or SBE Certificate. Proficient in LMS, automated master control, transmitter remote control, satellite controllers a plus. Familiarity with Sony D-2, BetaSP and non-linear editing. Send resume to Edwin Karl, KBHK-TV, 650 California Street, San Francisco, CA 94108 (no phone calls). EOE.

Bahakel Communications has immediate openings in several markets for a Chief Engineer. Successful candidates will have 3-5 years solid experience as a Chief or Assistant Chief. Should be thoroughly familiar with transmitter operations and maintenance, studio operations, FCC regulations, and computers. Ability to manage personnel and budget effectively a must. Send resumes and salary requirements to Brent Stephenson, Director of Engineering, Bahakel Communications, PO Box 32488, Charlotte, NC 28232. EOE.

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.

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

News Photographer: WTVD-TV, an ABC-owned station, has an immediate opening for an experienced News Photographer. A commitment to hard news and the ability to handle a high story count is necessary. Successful candidate must be able to cover a story without a reporter. Attitude is as important as talent. Send resume and tape to: Ted Holtzclaw, News Operations Manager, WTVD-TV, 411 Liberty Street, Durham, NC 27701. 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 Producer. NBC affiliate, WNDU-TV is looking for an energetic, hardworking news producer who knows how much to craft a great newscast. We need someone who can write well and be responsible for everything in his/her newscast. We require one to two years experience in a television newsroom, and experience with satellite and microwave live shots. If you love to be part of a winning team send your resume and non-returnable reel to: WNDU-TV, Attention: Human Resources, Position #00203, PO Box 1616, South Bend, IN 46634. Or email your resume to JOBS@WNDU.COM WNDU-TV is an Equal Opportunity Employer.

HELP WANTED NEWS

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!



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

Reporter. Join the number one Spanish news team in large market. Applicant should know how to tell a story. Possess superior writing skills. Live shot experience is essential. Fluent in Spanish and English. 2-4 years news experience. Send non-returnable tapes to PO Box 158, Teaneck, NJ 07666. Please no phone calls. We are an Equal Opportunity Employer.

Producer. Richmond's No. 1 television station is looking for an experienced Producer to join its news team. Heavy emphasis on writing, content development and people skills.. all are a must. Applicants must be able to manage a news team as well as a newscast. Qualified applicants only send non-returnable VHS or Beta demo tape, resume and cover letter to Supervising Producer, NBC12, PO Box 12, Richmond, VA 23218. No phone calls. EOE, MFD.

Weekend Meteorologist/Reporter. Do weekends in a market where weather is critical. General assignment reporting three days a week. Tape must show strong on-air presentation. Must be self-starting, aggressive, enterprising, assignment reporting three days a week. Tape must show strong on-air presentation. No beginners. No phone calls. Send tape, resume, references: Dave Hoglin, News Director, KXJB TV, 4302 13th Avenue South, Fargo, ND 58103.

Weekend Anchor/Reporter. Weekend Anchor/Producer with strong, conversational style, report three days a week, must be experienced, aggressive, enterprising. No beginners and no phone calls. Send tape, resume, references: Dave Hoglin, News Director, KXJB TV, 4302 13th Avenue South, Fargo, ND 58103.

News Director: WCBD-TV2, NBC in Charleston, SC, needs a top flight News Director with solid background in investigative and enterprise reporting, plus high energy, high content newscasts. Will consider Executive Producer or Assistant News Director with this experience. This is a national, award-winning news team that needs very good leadership. Send resume and cover letter regarding philosophy, awards, and salary requirements to GM, WCBD-TV, 210 W. Coleman Blvd., Mt. Pleasant, SC 29464. M/F, EOE, drug test required.

NEWS 12 Regional Networks, the nation's first, largest, and most watched regional news channel is expanding & seeks the following professionals: Anchor- A minimum of 2 yrs experience as an Anchor in a TV news organization and reporting experience required. Reporter: Exciting opportunity to report on breaking news and feature stories. Excellent verbal and communication skills and 2+years of on-air reporting experience required. Weathercaster: Gather, write and present weather information for newscast. Excellent verbal and written communication skills required. Meteorological degree. Producer: Secure information on news stories, write scripts, formulate the rundown and supervise staff. Excellent written and organizational skills and 2+years of experience producing television news. In addition, we have opportunities for Associate Producers, Graphic Artists, Photographers/Editors and Assignments Desk Editors. The availability for flexible hours, including weekends and nights are essential. For confidential consideration, please send a cover letter, resume and non-returnable tape along with salary requirements to: P.O. Box 999-NWS, Woodbury, NY 11797, or E-mail:tdsullivan@rainbow-media.com

Morning News Anchor. Network station in 79th market seeking early morning anchor to complement our established female anchor. Experience anchoring at a commercial television station, strong writing skills, engaging personality, and must love getting up at 4am! Related degree from a four-year college. No phone calls, please. Send resume 3/4" or 1/2" VHS (non-returnable) to: Dan Steele, WPSD-TV, PO Box 1197, Paducah, KY 42002-1197. EOE. M/F, ADA.

KRDO TV 13 in Colorado Springs, CO is looking for an *Editor/Photographer*. This is a starting position-candidates with less than 2 years will be accepted. We are looking for someone with an energetic personality, a willingness to learn, and general television experience. We are an ABC affiliate and have two remote trucks that we use daily. Send resume and non-returnable tape to KRDO-TV, Attn: EEO Officer, PO Box 1457, Colorado Springs, CO 80901. EOE.

Assignment Editor. Experienced and aggressive to run dayside news gathering effort in large market station. Supervise crews and reporters in field, coordinate live shots, and develop stories. Ability to effectively manage resources critical: satellite news gathering knowledge essential as well as ability to be calm under fire; should know what it takes to produce winning newscast; knowledge of PANJ/DE areas a plus. Send resume and news philosophy to Box 01369 EOE.

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.

Managing Editor. KLAS is an aggressive local news operation in a fast growing and competitive city. Besides producing over 30 hours of local news each week, we are actively involved in the internet, radio news and a local cable news channel. The Managing Editor is responsible for the overall daily news gathering process. Applicant must have the proven ability to provide leadership, editorial guidance and developmental feedback. Previous management experience required. Send resume and news philosophy statement to Emily Neilson, KLAS, 3228 Channel 8 Drive, Las Vegas, NV 89109. EOE.

Live Reporter. Looking for experienced, versatile reporter to report live each day for our morning and noon newscasts. Send non-returnable tape to KLAS-TV, 3228 Channel 8 Drive, Las Vegas, NV 89109. EOE.

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.

FOX Weekend Director. Immediate opening for weekend 10pm FOX News Director to direct Saturday and Sunday 10pm FOX single anchor newscasts and work three other week days on Production duties including camera, floor manager, HALO, audio, and pre-production director. May also direct 12 News dual anchor newscast as needed. One year experience directing and switching a must. experience directing dual anchor newscasts helpful. Send cover letter, resume and non-returnable VHS demo tape to Doug Kiracofe, Production Supervisor, NBC12, PO Box 12, Richmond, VA 23218. No calls. EOE MFD.

Executive Producer/News: We do more than 40 hours of local news each week and we're looking for a creative, enterprising leader to direct some of that news production. The EP is responsible for line producers, associate producers, writers and the overall creative and editorial aspects of the broadcast. The successful candidate will have a college degree and a minimum of 5 years producing experience. Prior management experience desired. Please send resume, references, salary requirements and a non-returnable tape to: Mike Cavender, VP/News, WUSA, 4100 Wisconsin Avenue, NW, Washington, DC 20016. EOE. No phone calls, please.

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

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.

CBS in Rockford. WIFR is looking for a hands-on Assistant News Director with a take charge approach. We're also looking for producers, reporters, and photographers. EOE. T&R's to Ray Wilck, News Director, WIFR-TV, PO Box 123, Rockford, IL 61105.

Chief Meteorologist. Southeast network affiliate on the coast where the weather gets top priority seeks on-air meteorologist. Must possess knowledge of and experience with state-of-the-art computer weather graphics system. Two years experienced preferred. NWA and AMS seals a plus. Send non-returnable tape, resume and references to Box 01372 EOE.

Meteorologist. Richmond's No. 1 news operation is looking for a Meteorologist. Successful candidate will have B.S. in Meteorology. Send non-returnable BETA or VHS demo tape and resume to Nancy Kent, News Director, NBC12, PO Box 12, Richmond, VA 23218. No phone calls. EOE MFD.

Anchor: Top 35 market has immediate opening for an Anchor/Reporter for its weekend evening newscasts. At least one year of experience at a commercial television station and a college degree is required. Tapes/resumes to Human Resources, WYFF-TV, 505 Rutherford St., Greenville, SC 29609. WYFF TV, a Pulitzer NBC affiliate, is an Equal Opportunity Employer.

HELP WANTED PROMOTION

Chemical TV Designer

NBC-5 (aka: KXAS-TV), the NBC O&O Broadcast Laboratory in Dallas-Fort Worth, has an immediate opening for a Level 3 Chemical TV Designer (*Senior Graphic Designer*) to help continue our efforts to prevent bad TV design in the country's 8th largest market. We believe there IS a cure! Quantel, DP-Max, and lots of high-powered desktop lab equipment, including After Effects and Electric Image. We need a designer who can THINK on both molecular and systemic levels.

If interested, please contact:
David Wells, Lab Supervisor.
E-mail: dwells@kxas.com.
Phone: 817.654.6340.
KXAS-TV, 3900 Barnett St.
Fort Worth, TX 76103.



(Actually, this ISN'T science. It's art. So relax. If you want a great graphic design job with lots of opportunity... THIS IS IT!)



Promotion Writer/Producer: KPIX-TV, the CBS O&O in San Francisco, is expanding and looking for 2 promo producers to join our team. If your copy grabs viewers and other producers are jealous of your creativity, then you have an opportunity to jump to the 5th market. Our dept. produces reels of news promotion - series, topicals and image - plus entertainment promos. Must have solid experience in all phases of production, including field production. Must understand news marketing, branding and image promotion. Producers with AVID editing skills preferred. Send resume and reel to KPIX HR-Promo W/P, 855 Battery Street, San Francisco, CA 94111.

Promotion Manager. San Diego's fastest growing television station is looking for a hands-on Promotion Manager. This position requires 3-5 years experience in a medium to major market. If you can shoot, edit, write and create news promotion that sells, we want to hear from you. KUSI is the premiere indy in the country. Please send a letter of introduction and resume along with a reel of hot news and programming promotion to: KUSI-TV, HR Department, Job #003, 4575 Viewridge Avenue, San Diego, CA 92123. An Equal Opportunity Employer.

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.

Art Director. KSAT-TV San Antonio, a Post-Newsweek Station, is seeking someone to help us with our fast paced high energy and graphic intensive newscasts. We're looking for someone with hands-on exp. to help bridge the production process between the control room and the art department. Experience with Photoshop, Alias/Wavefront and Parallax Matador desired. For more information contact Jim Hart, Creative Services Director. Yes I will accept phone calls. KSAT-TV, 1408 N. St. Mary's, San Antonio, TX 78215. Any job offer contingent upon successful completion of pre-employment physical including drug screen; verification of references and education. EOE/M-F/DV/ADA.

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.

Director of Research, UPN affiliate, Phoenix, AZ. 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 presentation. Familiar with Harvard Graphics and Microsoft Powerpoint. Send resumes to Box 01364 EOE.

Research Director. KXTV, a Belo station, is looking for someone who has sufficient experience in broadcasting and advertising to warrant credibility in a consulting capacity, creativity and ability to enhance data, excellent presentation skills. Must have the ability to think strategically and to assist clients and account executives in developing appropriate marketing/advertising approaches. Must have: strong comfort level with personal computer; basic analytical capacity to extract, understand and evaluate data; a BA in Marketing, Advertising or General Business; 3 to 4 years business experience; excellent verbal and written communication skills; and be proficient in Stowell and TVScan. Send resume to: Russell Postell, Director of Sales, KXTV, PO Box 10, Sacramento, CA 95812-0010. EOE. Drug testing. No phone calls please.

Research Analyst. Leading television rep firm has an excellent opportunity for a professional with at least 1 year TV research experience. Track viewing ratings, create sales promotions and develop audience estimates for programming of represented television stations. Qualified candidates should send resume and salary requirements to: Blair Television, 1290 Avenue of the Americas, New York, NY 10104; Fax 212-603-5712. No phone calls please.

HELP WANTED LEGAL

ASSOCIATE CORPORATE COUNSEL

Sinclair Communications, Inc., one of the fastest growing broadcasters in the industry, is seeking an exceptional and highly motivated attorney to join its two person legal department. Qualified candidates must have at least 5 years experience in one or more of the following practice areas: corporate transactional, FCC, labor or securities. Excellent academic credentials and references required.

Compensation is negotiable and will be based in part upon the successful applicant's level of experience.

Please fax your resume, including salary history, in confidence to 410-662-4707.

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BOX ?**

Send resume/tape to:
Box _____
245 West 17th St.,
New York, New York 10011

HELP WANTED MISCELLANEOUS



As one of the fastest growing, most progressive broadcast groups in the nation, **SINCLAIR COMMUNICATIONS, INC.** owns and/or provides programming services or has agreements to acquire 55 stations in 37 separate markets, and owns, provides sales and programming services to, or has agreements or options to acquire 59 radio stations in 11 separate markets. Sinclair's television group will include ABC, CBS, FOX, NBC, WB and UPN affiliates. As our phenomenal growth continues, we seek the one element which gives us the edge on the competition and the power to stay on top: the best people in the business. If you are a motivated team player with a successful track record, an opportunity may await you at Sinclair.

- **Baltimore - Corporate Office Financial Analyst**
Successful candidate for this unique opportunity will possess a 4-year degree in accounting or finance, minimum 3-year related work experience and strong computer skills (including familiarity with Microsoft Excel). Please submit cover letter and resume (including salary requirements) BC#81
- **Charleston, WV - WCHS-TV-ABC News Anchor**
Immediate opening for a 6 and 11 news anchor to complement our current 6 and 11 news anchor. If you're someone who connects with viewers from the anchor desk or live in the field and can achieve excellence, we want to hear from you. Three years of previous anchor experience a must. Send a non-returnable VHS tape and resume. BC#82
- **Charleston, WV - WCHS-TV-ABC News Assignment Editor**
Immediate opening for someone who knows local news is more than just cops and courts. Previous desk experience desirable, excellent people skills essential and knowledge of live shot logistics a must. Send resume and references. BC#74
- **Charleston, WV - WCHS-TV-ABC Newscast Producer**
Seeking a newscast producer who will bring judgement, intelligence, energy and leadership. If you can achieve these qualities along with production and writing skills, send a resume and non-returnable recent VHS newscast tape. BC#86
- **San Antonio - KABB-TV-FOX/KRRT-TV-WB Director of Sales Promotions**
FOX 25/WB 35 is seeking an individual to manage sales promotion opportunities and the stations' Kids Club, as well as develop and direct the annual Kids Fair. Please send resume. BC#87
- **San Antonio - KABB-TV-FOX/KRRT-TV-WB Weekend Assignment Editor/Associate Producer**
Seeking individual to help write and produce the 5:30 and 9:00 pm newscasts three days a week and manage the assignment desk on weekends. Send resume and non-returnable VHS tapes. BC#88
- **San Antonio - KABB-TV-FOX/KRRT-TV-WB Associate Producer**
Seeking individual to help write and produce the 5:30 and 9:00 pm newscast 4-5 days a week. Send resume and non-returnable VHS tape. BC#89
- **Asheville - WLOS-TV-ABC Executive Producer**
Candidate must have previous television news management experience or track record as a producer that proves the candidate is ready to be a manager. Four-year college degree required. BC#90
- **Pensacola - WFLR-TV-ABC Producer/Director**
Opening in the Creative Services Dept. for person with creative concept, planning, writing, shooting and editing skills. Also requires graphic design, creation and implementation skills (2D and 3D). Must be able to develop and maintain strong working relationship with sales personnel and clients. Experience with nonlinear editing systems, preferably Settek Stratosphere, and computer skills a must. Degree in television production or marketing preferred. BC#84

Mail your resume in confidence immediately to:
Broadcasting & Cable, 245 W. 17th Street, NY,
NY 10011, Attn: Job # _____

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WOMEN AND MINORITIES ARE ENCOURAGED TO
APPLY

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

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

Tulsa, OK, KOTV CBS

News Producer

One year producing experience and a four year college degree required. #BC7-01-1

Tucson, AZ, KMSB FOX

Studio Engineer

Minimum 3 years experience and versatility in all types of studio equipment. #BC7-02-1

San Antonio, TX, KENS CBS

Graphic Artist

Responsible for news graphics and animation, promotions, print and production projects: 2-3 years experience in similar job and design degree a plus; must be able to work flexible hours as needed, including weekends and holidays; proficiency with Mac-based systems (Photoshop and Illustrator) a must and Quantel knowledge a plus. #BC7-03-1

San Antonio, TX, KENS CBS

Research Director

Minimum 2 years TV broadcast experience as Research Director; must have working knowledge with TvScan. Qualtrac, Scarborough and metered methodology; must be detail oriented and have strong writing skills applicable to research presentations and one sheets. #BC7-03-1

Spokane, WA, KREM CBS

Graphic Artist Design Director

Are you an experienced graphic artist ready to take the next step to oversee our station's graphic look and design? Minimum 2 years broadcast design experience utilizing Mac based platform and Photoshop. #BC7-04-1

Boise, ID, KTVB NBC

Broadcast Engineer

Minimum two years experience in broadcast engineering. #BC7-05-1

Hampton-Norfolk, VA, WVEC, ABC

News Director

Minimum 4-6 years news management experience; knowledge of managing numerous resources including a local news on cable channel and ENG and satellite truck operations; understands News Department budgeting and financial responsibilities of the department; good news judgement, innovative approaches and good people skills. #BC7-06-1

Sacramento, CA, KXTV ABC

News Producer

Minimum two years experience. Send non-returnable tape with resume. #BC7-07-1

Honolulu, HI, KHNL NBC

Anchor/Reporter

Minimum 4-5 years experience in medium to large market. Send non-returnable tape with resume. #BC7-08-1

St. Louis, MO, KMOY CBS

Chief Meteorologist

Minimum 2 years experience; AMS seal required. Send non-returnable tape with resume. #BC7-09-1

Houston, TX, KHOU CBS

Local Sales Manager

Minimum 2-3 years experience in television sales management. #BC7-10-1

Charlotte, NC, WCNC NBC

Traffic Manager

Minimum 3 years experience in TV Traffic or comparable experience as a Bias TV Consultant. Supervisory experience strongly preferred. #BC7-11-1

Seattle, WA, KONG NBC

Writer/Producer

Minimum 3-5 years Promotion/TV experience. #BC7-12-1

Seattle, WA, NWGN

Director of Marketing and Creative Services Department

Responsible for creating and implementing comprehensive marketing program and overseeing commercial production. #BC7-13-1

Portland, OR, KGW NBC

Maintenance Technician

Responsible for trouble-shooting and electronic maintenance of broadcast, computer and telephone systems including project design and installation of new systems and equipment. #BC7-13-1

Dallas, TX, Dallas Cable News Channel

General Sales Manager

Minimum 5 years experience in sales media. #BC7-14-1

New Orleans, LA, WWL CBS

Director of Sales and Marketing

Minimum 5 years sales management experience. #BC7-15-1

Dallas, TX, WFAA ABC

Reporter/Anchor

Minimum 1-2 years experience in major market reporting. #BC7-17-1

Louisville, KY, WHAS ABC

News Director

Minimum 10 years experience in television news, with at least 5 years in newsroom management, preferably including experience as news director. #BC7-18-1

Louisville, KY, WHAS ABC

Maintenance Technician

Minimum 3-5 years of broadcasting experience to support news department; responsibilities include repairing and troubleshooting video tape recorders; emphasis is in ENG maintenance and with ENG equipment; component-level repair of recorders and cameras; ability to maintain Betacam and SX formats necessary; degree in technical field or equivalent experience required. #BC7-18-1

Send resume in confidence to:

BELO

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

**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.

Billing Video Coordinator- Major Television Production and Post-Production Facility seeks polished, responsible individual to handle computer billing and financial duties. Post-production experience a MUST! Great figure aptitude and excellent communication/social skills are required! Please fax resume with cover letter stating salary history and the position you are seeking to (212)629-5976.

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 Bob Grissom, VP and General Manager. WETM-TV, Box 1207, Elmira, NY 14902. Smith TV of NY is an Equal Opportunity Employer.

Billing Coordinator- Major Television Production and Post-Production Facility seeks polished, responsible individual to handle computer billing and financial duties. Post-production experience a MUST! Production billing in animation, special effects, live action, effects composing and design preferred. Great figure aptitude and excellent communications/social skills are required! Please fax resume with cover letter stating salary history and the position you are seeking to (212)629-5976.

HELP WANTED CREATIVE SERVICES

Graphic Artist. Full time position at WWL-TV. Qualified applicants must have strong type and design skills, along with Mac experience in Photoshop, Illustrator and Quark. Electronic paint skills a tremendous plus. Hours are 1:30 pm to 9:30 pm weekdays with occasional flex time as vacation relief for newscast graphic artists. Send resume. (NO phone calls), to Eliza Schneller, WWL-TV Design Director, 1024 N. Rampart Street, New Orleans, LA 70116-2487. WWL-TV is an Equal Opportunity Employer.

Want to work in a TRULY STATE -OF-THE- ART environment?



FOX 26 KRIV-TV has just moved to its brand new all-digital facility, and we're looking for a creative, highly-motivated artist to complete our team. Should be proficient with all of the best tools of the trade (Paintbox, HAL, Mac), and be ready to jump head first into a position that emphasizes news graphics and promotion. If you're an easy-going artist who would thrive in a casual and friendly atmosphere, we just might have a place for you! We're moving into the next generation of television so, if you're ready to put your creativity to the test, send your resume tape to:

Personnel Director
FOX KRIV-TV
P.O. Box 22810
Houston, TX 77227
No Phone Calls Please

FOX 26
KRIV-HOUSTON

HELP WANTED PRODUCTION

DIRECTOR OF ON AIR PRODUCTION

Lifetime Television, the dynamic cable network, seeks a Director of On Air Production to work closely with Video Creative Director and Video Art Director. Responsibilities: review and schedule incoming projects to ensure that budgetary and production/creative needs are consistently met. In addition, the individual will implement production procedures, monitor deadlines and oversee all gallery and EPK shoots. The director will supervise several positions including managers and coordinators.

Position requires a minimum of 5 years management and production experience. Excellent verbal and written communications skills, strong negotiating skills, the ability to juggle simultaneous responsibilities, and to work in a team environment is essential.

Prior experience in dealing with talent agents, and third-party reps necessary. The individual must have prior supervisory experience.

LifetimeTM
Television for Women

LIFETIME TELEVISION
Human Resources Department
309 West 49th St, New York, NY 10019

Television Production Assistant: Applicant must have a minimum of one year's professional broadcast experience. Experience should include character generator, studio camera, and audio console operation during live newscasts. Chyron iNFiNITI experience a plus. Send resume to: Jeffrey Hester, Production Manager, WTVD NewsChannel 11, ABC, PO Box 2009, Durham, NC 27702. No phone calls please. EOE.

TV Producer/Director of Commercial and Promotional spots needed to join small market ABC station production team. Applicants should be able to handle all phases of production. Writing and voice skills desirable. Send confidential resume to: Production Manager, KFBB-TV, PO Box 1139, Great Falls, MT 59403. EEO Employer.

Position Available: Production Ass't for Video Communications Company. 1 yr exp. necessary. Duties include logging tapes, transcribing, library maint., and research. Computer exp. a must. Fax resume to Human Resources at 212-980-8725.

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.

Studio Facilitator- First class university television production facility seeks a creative, energetic studio facilitator. The University Television Center at Mississippi State University has complete broadcast quality production studios with Betacam SP field and A/B roll editing systems. We are looking for a creative individual who can write, shoot, direct, and edit promotional and educational videos for the university. A B.S. degree is required with an emphasis in television or film production, or closely related field, with at least two years experience. Interested applicants should send resume, and the names and addresses of three references to: David Hutto, Director, University Television, P.O. Box 6101, Miss. State, MS 39762. Deadline: May 31, 1998 or until candidate is found. MSU is an AA/EOE.

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 (Infiniti), 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.

WCIV, ABC affiliate In sunny Charleston, SC has immediate opening in our production department. We're looking for a top notch director/production assistant for our weekend newscasts. Candidate should have two years experience in television directing or technical directing live newscasts and specials in a broadcast facility. Ability to operate camera, studio equipment and audio board. Rush tape and resume to Tim Weeks, Production Manager, WCIV-TV, PO Box 22165, Charleston, SC 29413. No phone calls accepted. EOE/MF.

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.

HELP WANTED ALL POSITIONS

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

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**MAINTENANCE
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The Golf Channel is seeking highly qualified team oriented engineers to work in a dynamic state-of-the-art all digital cable network operation. Candidates should have a minimum of 5 years of experience performing component level maintenance in a station and/or post production facility. Significant Digital Betacom and SBE certification a plus. Send resume and cover letter to: Human Resources, Engineer, The Golf Channel, 7580 Commerce Center Drive, Orlando, FL 32819. No telephone calls please. EOE



THE GOLF CHANNEL

HELP WANTED PROMOTION

Special Events Expert! The new Fox Family Channel needs an event specialist who lives and breathes event planning to organize and execute corporate events, meetings, functions and publicity activities. Our Special Events Manager should have 5-7 years experience in creating flawless events on a tight budget, must be a true team player, and needs to demonstrate initiative and a great attitude, as well as an ability to meet challenging deadlines and balance competing priorities. Previous cable industry experience extremely helpful. If this sounds like you, please fax resume to 310-235-5898.

ALLIED FIELDS

HELP WANTED MANAGEMENT

International Sports Projects Manager: Manage and promote Olympic-related television production projects for international clients, including National Olympic Committees, National and International Federations and the United Nations; prepare, summarize and clarify project proposals, reports and schedules in both written and spoken French and English as required under the Olympic Charter and by French-speaking clients; direct client development and relations; manage project development and implementation; manage accounting and budgeting; and manage human resources, including hiring, coordinating and directing independent contractors and direct employees. At least 8 years of experience in Olympic promotion and project management required. Salary: \$52,925 per year. Must be authorized to work without employer limitation in the United States. If interested, send resume to: Garland P. Simon, Kestrel Communications, LLC, 1100 Spring Street, Suite 770, Atlanta, GA 30309.

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.

HELP WANTED SALES

Sales Management. Stainless Incorporated, based in North Wales, Pennsylvania, a manufacturer of television, radio and communication towers is seeking a highly motivated individual who is self motivated, career minded and goal oriented for the position of Vice President of Sales. The ideal candidate will have a minimum of 5 years experience in sales with 2 years experience in sales management in the tower business or related field. Experience in technical, mechanical or structural steel sales a plus. Submit resume to: Roy Conrad, General Manager, Stainless Incorporated, P.O. Box 1129, North Wales, PA 19454. Fax: 215-699-9597.

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HELP WANTED INSTRUCTION

The Department of Journalism and Communications, Point Park College, offers a graduate assistantship for Fall Term 1998. Position calls for significant experience in television. Stipend plus full tuition remission. One-year contract, renewable a second year. For full job description and benefits, contact: Dr. David Jones, Director, J&C Graduate Program, Point Park College, 201 Wood St., Pittsburgh, PA 15222.

HELP WANTED PRODUCTION

Manager, Production and Resources. Responsible for coordinating all production requests and jobs; ensures that all necessary internal and external resources are available and appropriately prepared; identifies and schedules internal and external personnel, equipment, facilities, supplies and other resources. Requires a bachelor's degree, or an equivalent combination of education and experience, and a minimum of two years production management experience in a video or media production facility utilizing some combination of in-house or external resources. Must have a valid driver's license and ability to use own vehicle for work. Must have working knowledge of computers and experience with scheduling and related software. Excellent communication and problem-solving skills are essential. Experience in providing services in higher education is a plus. Must be able to effectively support the needs of faculty, students, administration and staff. Rutgers, New Brunswick campus is 30 miles south of New York City. State salary requirements. Excellent benefits package includes tuition remission for employees and their children. Send resume, indicating ref#344 to P.O. Box 496, New Brunswick, NJ 08903-0496. Rutgers is an Affirmative Action/Equal Opportunity Employer. Employment eligibility verification required. To learn more about Rutgers and employment opportunities visit our website at: <http://dps.rutgers.edu>.

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Southeast FM in major University City with 50,000 upgrade pending! Poised for success. \$975,000 unusual FM opportunity. Hickman & Associates. PH 850-934-1995 FAX 850-934-2727.

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For sale or lease: WYLi Stereo AM 910. New studio and transmitting equipment. 5,400 watts serving the greater Mid-Ohio Valley from Cambridge to Charleston. 24 hours with reduced power at night. Perfect for educational, religious or commercial applications. Reasonable leasing terms for those qualified. Part of the Parkersburg, WV/Marietta, OH Radio Market. Inquiries: Fax David Strock (304)295-1033.

Birmingham AL. Booming area. Fulltime AM. Great opportunity for owner/operator. Well equipped/automated, some room for upgrading. Broker 781-848-4201.

ACCOUNT REPRESENTATIVES

Media specific staffing service looking for an Account Manager in NYC. Must have good East Coast contacts, strong work ethics, human resource a plus, proficient computer skills required. Benefits and growth opportunities. Fax resume ASAP (312)944-9195/Molly. All inquiries confidential.

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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

Weed, Calif. (BALH-970801GM)—Tristar Broadcasting Corp. Inc. for KWHO(FM): voluntary AOL from Tristar Broadcasting Corp. Inc. to Great Western Broadcasting. *April 20*

Gardiner, Maine (BTCH-980403HN)—Castle Broadcasting Ltd. for WBZN(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Madison, Maine (BTCH-980403F6)—Tryon-Seacoast Communications Inc. for WIGY(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Showhegan, Maine (BTCH-980403G4)—Mountain Wireless Inc. for WTOS-FM: voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Monroe, Mich. (BTCH-980403G5)—Lesnick Communications Inc. for WTWR-FM: voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Albert Lea, Minn. (BTCH-980403D4)—Radio Iowa Broadcasting Inc. for KQPR(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Austin, Minn. (BTC-980403C6)—Radio Iowa Broadcasting Inc. for KNFX(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Fairbault, Minn. (BTC-980403B5)—Radio Iowa Broadcasting Inc. for KDHL(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Fairbault, Minn. (BTCH-980403D2)—Radio Iowa Broadcasting Inc. for KWCL(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Lake City, Minn. (BTCH-980403C5)—Radio Iowa Broadcasting Inc. for KMFX-FM: voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Mankato, Minn. (BTC-980403E3)—Ingstad Mankato Inc. for KYSM(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Mankato, Minn. (BTCH-980403E4)—Ingstad Mankato Inc. for KYSM-FM: voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

New Ulm, Minn. (BTC-980403C8)—James Ingstad Broadcasting Inc. for KNUJ(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

New Ulm, Minn. (BTCH-980403E2)—James Ingstad Broadcasting Inc. for KXLP(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Owatonna, Minn. (BTC-980403D7)—James Ingstad Broadcasting Inc. for KRFO(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Owatonna, Minn. (BTCH-980403D6)—James Ingstad Broadcasting Inc. for KRFO-FM: voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Rochester, Minn. (BTC-980403D9)—Radio Iowa Broadcasting Inc. for KWEB(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Rochester, Minn. (BTCH-980403D5)—Radio Iowa Broadcasting Inc. for KRCH(FM): voluntary TOC from Cumulus Media LLC to

Quaestus Management Corp. *April 9*

Sleepy Eye, Minn. (BTCH-980403C9)—James Ingstad Broadcasting Inc. for KNUJ-FM: voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Springfield, Minn. (BTCH-980403C7)—James Ingstad Broadcasting Inc. for KNSG(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Wabasha, Minn. (BTC-980403C4)—Radio Iowa Broadcasting Inc. for KMFX(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Waseca, Minn. (BTC-980403D1)—Hometown Wireless Inc. for KOWO(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Waseca, Minn. (BTCH-980403D8)—Hometown Wireless Inc. for KRUE(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Bismarck, N.D. (BTCH-980403A9)—Missouri River Broadcasting Inc. for KACL(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Bismarck, N.D. (BTCH-980403B1)—Missouri River Broadcasting Inc. for KBYZ(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Bismarck, N.D. (BTCH-980403B9)—JKJ Broadcasting Inc. for KKCT(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Bismarck-Mandan, N.D. (BTC-980403C3)—Missouri River Broadcasting Inc. for KLXX(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Hartsville, S.C. (BTC-980403F5)—George H. Buck Jr. for WHSC(AM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Hartsville, S.C. (BTCH-980403F4)—George H. Buck Jr. for WHSC-FM: voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Marion, S.C. (BTCH-980403E6)—Pamplico Broadcasting LP for WBZF(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Pamplico, S.C. (BTCH-980403G1)—Pamplico Broadcasting LP for WMXT(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Allouez, Wis. (BTCH-980403F7)—American Communications Co. for WULW(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Brillion, Wis. (BTCH-980403F1)—Brillion Radio Co. for WEZR(FM): voluntary TOC from Cumulus Media LLC to Quaestus Management Corp. *April 9*

Granted

Davis, Calif. (BALH-980402GK)—Progressive Media Group Inc. for KOBR(FM): involuntary AOL from Progressive Media Group Inc. to The Beverly Group Inc. as receiver. *April 21*

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

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NEW STATIONS

Dismissed

Georgiana, Ala. (BPED-970711MC)—Okaloosa Public Radio Inc. for noncommercial FM at 89.3 mhz. *April 3*

Georgiana, Ala. (BPED-970321MA)—American Family Assn. for noncommercial FM at 89.3 mhz. *April 3*

Anchorage, Alaska (BPH-951114MA)—Chinook Concert Broadcasters Inc. for FM at 93.7 mhz. *April 13*

Anchorage, Alaska (BPH-951113ML)—Glacier Communications Inc. for FM at 93.7 mhz. *April 13*

Douglas, Ariz. (BPCT-960111LF)—William M. Smith for TV at ch. 3, 20 kw, ant. 53.8 m., 1.8 mi NNE of Douglas on US Hwy. 80. *April 8*

Douglas, Ariz. (BPCT-960405KP)—Ronald L. Ulloa for TV at ch. 3, 100 kw, ant. 2 m., .2 km NW of US Hwy. 80. *April 8*

Douglas, Ariz. (BPCT-960405LB)—Valuevision Int. Inc. for TV at ch. 3, 40 kw, ant. -5.5 m., on State Hwy. 80, 2.1 km N of Geronimo Trail. *April 8*

Douglas, Ariz. (BPCT-960405LE)—Venture Technologies Group LLC for TV at ch. 3, 1.74 kw, ant. -16 m., 2770 N G. Ave. *April 8*

Harrison, Ark. (BPCT-950710KH)—Charles Scott Earls for TV at ch. 31, +15 kw, ant. 197 m., .8 km W of State Hwy. 206, atop Kennedy Mountain, 8 km W of the city of Harrison. *April 3*

Harrison, Ark. (BPCT-950728KU)—Agape Church Inc. for TV at ch. 31, 2,500 kw, ant. 268 m., 4.8 km S of Capps, West of SR 43 in Boone County, Ark. *April 3*

Harrison, Ark. (BPCT-951106KL)—Sigma Broadcasting Inc. for TV at ch. 31, 2,750 kw, ant. 268 m., Gaither Mountain, 1.4 km W of intersection of SRs 43 and 206 near Harrison. *April 3*

Lakeview, Ark. (BPH-961107MC)—Mountain Lakes Broadcasting Inc. for FM at 93.5 mhz. *April 9*

Delta, Colo. (BPH-961127MC)—Cyrus Esphahanian for FM at 103.3 mhz. *April 13*

Delta, Colo. (BPH-961127ME)—Leggett Broadcasting Inc. for FM at 103.3 mhz. *April 13*

Delta, Colo. (BPH-961127MH)—Bradley R. and Barbara J. Link for FM at 103.3 mhz. *April 13*

Delta, Colo. (BPH-961129ML)—Maxium Broadcasting LLC for FM at 103.3 mhz. *April 13*

Delta, Colo. (BPH-961127MG)—Pacific Spanish Network Inc. for FM at 103.3 mhz. *April 13*

Delta, Colo. (BPH-961129MI)—Paul Joseph Varecha for FM at 103.3 mhz. *April 13*

Delta, Colo. (BPH-961127MI)—Western Slope Communications LLC for FM at 103.3 mhz. *April 13*

Durango, Colo. (BPCT-960930KO)—El Dorado Broadcasting LLC for TV at ch. 33, 5,000 kw, ant. 122.6 m., Smelter Mountain, 1.4 km SW of Animas River and US 160. *April 2*

Durango, Colo. (BPCT-961001LI)—Jeff & Joella Thomas for TV at ch. 33, 5,000 kw, ant. 371 m., Missionary Ridge Electric Site. *April 2*

LaFayette, Ga. (BPH-920304MH)—Radix Broadcasting Inc. for FM at 107.5 mhz, 3 kw, ant. 91 m. *April 15*

Lewiston, Idaho (BPH-931223MB)—Woodcom Inc. for FM at 105.1 mhz, 1.21 kw, ant. 233 m. *April 13*

Alexandria, La. (BPH-970529MH)—Cary D. Camp for FM at 106.9 mhz. *April 13*

Alexandria, La. (BPH-970528MG)—Eugene M. and Bobbie Coates for FM at 106.9 mhz. *April 13*

Alexandria, La. (BPH-970529MI)—DCJ Partners Inc. for FM at 106.9 mhz. *April 13*

Alexandria, La. (BPH-970523MA)—GMA Broadcasting Corp. for FM at 106.9 mhz. *April 13*

Alexandria, La. (BPH-970528MH)—Mark Jones for FM at 106.9 mhz. *April 13*

Alexandria, La. (BPH-970529MK)—Rice Capital Broadcasting Co. Inc. for FM at 106.9 mhz. *April 13*

Ball, La. (BPH-970529MM)—Ball Broadcasting Co. for FM at 105.5 mhz. *April 9*

Ball, La. (BPH-970529ME)—George S. Flinn Jr. for FM at 105.5 mhz. *April 9*

Ball, La. (BPH-970528MF)—Mark Jones for FM at 105.5 mhz. *April 9*

Ball, La. (BPH-970529ML)—Rice Capitol Broadcasting Co. Inc. for FM at 105.5 mhz. *April 9*

Minden, La. (BPCT-960118KK)—Northwest Television Inc. for TV at ch. 21, 1,450 kw, ant. 124 m., in an undeveloped field in the SE quarter of the SW quarter of section 24, town 18 N, range 10 W, Webster Parish, La. *April 14*

Minden, La. (BPCT-960116KI)—John E. Powley for TV at ch. 21, 5,000 kw, ant. 162 m., 4.7 mi SW of Minden. *April 14*

Minden, La. (BPCT-960405LG)—Marcia T. Turner for TV at ch. 21, 424 kw, ant. 72 m., corner of Berry and Lakeshore-Turner Roads in Minden. *April 14*

Minden, La. (BPCT-960404LS)—Universal Media of Ark-La-Tex for TV at ch. 21, 5,000 kw, ant. 294 m., N side of Webster Parish Road 14, .4 mi E of intersection with SR 3008, 15.9 km NNW of Minden. *April 14*

Minden, La. (BPCT-9604053L)—Venture Technologies Group LLC for TV at ch. 21, 3,020 kw, ant. 111 m., .17 km W of Old State Hwy. 7, 8.2 km S of Cottino Valley, La. *April 14*

Minden, La. (BPCT-960404KV)—Winstar Broadcasting Corp. for TV at ch. 21, 5,000 kw, ant. 127 m., .8 km E of Rte. 7, 1.9 km N of intersection with Rte. 528 near Minden. *April 14*

Minden, La. (BPCT-960405L2)—Word of Life Ministries Inc. for TV at ch. 21, 1,900 kw, ant. 127 m., 4,100 ft. from Junction of Parish Road 10 and SR 7. *April 14*

Waterville, Me. (BPCT-961001XQ)—Cardinal Broadcasting Corp. for TV at ch. 23, 1,500 kw, ant. 231 ft., site of WTVL(AM)-

WEBB(FM) tower. *April 9*

Waterville, Me. (BPCT-961001LA)—Davis Television Waterville LLC for TV at ch. 23, 1,070 kw, ant. 121 m., off Oak Grove Rd. 2.4 km W of N Vassalboro, Me. *April 9*

Waterville, Me. (BPCT-961001XH)—Diversified Communications for TV at ch. 23, 5,000 kw, ant. 367.9 m., Danford Hill. *April 9*

Waterville, Me. (BPCT-961001LP)—Anthony J. Fant. for TV at ch. 23, 5,000 kw, ant. 126.1 m., 2.6 km W of N Vassalboro, Me. *April 9*

Waterville, Me. (BPCT-960927KF)—Katex Communications Corp. for TV at ch. 23, 1,912 kw, ant. 94 m., 2.2 km W of N Vassalboro, Me. *April 9*

Waterville, Me. (BPCT-960927KH)—KB Communications Corp. for TV at ch. 23, 5,000 kw, ant. 394 m., atop Quaker Hill 17.3 km S of Waterville. *April 9*

Waterville, Me. (BPCT-960628KE)—J.B.M. Jr. for TV at ch. 23, 150 kw, ant. 74 m., 140 Benton. *April 9*

Waterville, Me. (BPCT-961001VC)—New York Network LLC for TV at ch. 23, 1,000 kw, ant. 343 m., 1.5 km SE of intersection of SRs 104 and Bloomfield Rd. in Somerset Co., Me. *April 9*

Waterville, Me. (BPCT-960710KX)—Presque Isle Broadcasting Co. for TV at ch. 23, 2,630 kw, ant. 119.9 m., 2.5 km E of US Hwy. 201, Vassalboro, Me. *April 9*

Waterville, Me. (BPCT-961001LR)—Prime Broadcasting Co. for TV at ch. 23, 700 kw, ant. 61 m., 2.1 km NE of Winslow, Me. *April 9*

Park Rapids, Minn. (BPH-950120MB)—Roger Paskvan for FM at 92.5 mhz, 6 kw, ant. 81 m. *April 9*

Park Rapids, Minn. (BPH-950123ME)—Richard Youngbauer for FM at 92.5 mhz, 6 kw, ant. 100 m. *April 9*

St. Joseph, Minn. (BPH-960112MG)—BCR Corp. Inc. for FM at 99.9 mhz. *April 13*

St. Joseph, Minn. (BPH-960112MD)—KFIL Inc. for FM at 99.9 mhz. *April 13*

St. Joseph, Minn. (BPH-960116MM)—Saint John's University for FM at 99.9 mhz. *April 13*

St. Joseph, Minn. (BPH-960112MF)—St. Joseph Radio Partnership for FM at 99.9 mhz. *April 13*

St. Joseph, Minn. (BPH-960111AU)—Tri-County Broadcasting Inc. for FM at 99.9 mhz. *April 13*

Walker, Minn. (BPH-950203MD)—Roger Paskvan for FM at 101.9 mhz, 6 kw, ant. 70 m. *April 9*

Walker, Minn. (BPH-950203ML)—James D. Ingstad for FM at 101.9 mhz, 6 kw, ant. 100 m. *April 9*

Carlsbad, N.M. (BPH-950825MG)—Charles White for FM at 106.1 mhz, 50 kw, ant. 42 m. *April 9*

Rapid City, S.D. (BPCT-960405LI)—Valuevision International Inc. for TV at ch. 21, 1,000 kw, ant. 139.7 m., 5.3 km S of intersection of Jackson Blvd. and Sheridan Lake Road, 6 km SW of Rapid City center. *April 2*

—Compiled by Sara Brown

Datebook

THIS WEEK

May 3-6—Cable '98, 47th annual *National Cable Television Association* convention and exposition. Georgia World Congress Center, Atlanta. Contact: Bobbie Boyd, (202) 775-3669.

May 5—*Women in Cable & Telecommunications* annual accolades breakfast. Westin Peachtree Plaza, Atlanta. Contact: Mary Daviau, (312) 634-4230.

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

May 6—Fred Friendly First Amendment Award Luncheon honoring Tom Brokaw, hosted by *Quinnipiac College*. The Metropolitan C.ub, 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

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 European Broadcast & Communications Event," presented by *Reed Exhibition Companies*. Earl's Court 2, London. Contact: Elizabeth Morgan, (203) 840-5308.

May 19—Fifth annual *International Radio & Television Society Foundation* awards luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

May 19—*Federal Communications Bar Association* Denver chapter dinner featuring FCC General Counsel Christopher Wright. Denver Marriott Tech Center, Denver. Contact: Paula Friedman, (202) 736-8640.

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—*Federal Communications Bar Association* New York chapter luncheon featuring FCC Commissioner Michael Powell. CBS Headquarters, New York City. Contact: Paula Friedman, (202) 736-8640.

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

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

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

June 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 15-18—*Arkansas and Tennessee Cable Communications Associations* 1998 Joint Convention. Adam's Mark Hotel, Memphis. Contact: Pamela McCary, (615) 256-7037.

June 16—*International Radio & Television Society Foundation* Gold Medal Award dinner honoring Summer 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.

JULY

July 8-10—WCA '98, 11th annual *Wireless Cable Association* convention and exposition. Pennsylvania Convention Center, Philadelphia. Contact: Susan Bishop, (202) 452-7823.

July 11-17—*National Association of Broadcasters* Management Development Seminar for Television Executives. Northwestern University, Evanston, Ill. Contact: John Porter, (202) 775-2559.

July 17-18—*Oklahoma Association of Broadcasters* summer meeting. Shangri-La Resort, Afton, Okla. Contact: Carl Smith, (405) 848-0771.

July 19-22—*Women in Cable & Telecommunications* national management conference. JW Marriott Hotel, Washington. Contact: (312) 634-2330.

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)

Nooney brings write stuff to Disney

Charlie Nooney isn't kidding when he says he didn't take the normal route in his career path.

"I think my whole career has been one happy accident," says Nooney, senior vice president of sales and affiliate marketing at the Disney Channel and the just-launched Toon Disney.

After receiving his master's degree in urban planning from the University of Alabama-Birmingham in 1980, Nooney found himself doing a number of odd jobs. He worked in construction, painted houses, built swimming pools and even helped out at an Alabama slaughterhouse.

But Nooney was a writer at heart. While working the odd jobs, Nooney directed and wrote plays for the Birmingham Festival Theatre.

Shortly after taking on design work for a Birmingham architectural firm, Nooney came across a job that fascinated him—and appeared to come with a steady income. While at a cable system in Alabama in 1981, Nooney overheard an HBO sales executive who was training future salesmen.

"What a great job that would be," Nooney remembers saying to himself. "Birmingham at the time had an unemployment rate of something like 33 percent, and the prospects didn't look so great. So I followed up on it."

Nooney got in his car and drove to Atlanta, where the major cable networks had their regional offices. But at HBO's Southern headquarters, "They told me that I was crazy, that I had no [sales] experience and that they were looking for people with some type of experience that was related."

Dejected and ready to head back to Alabama, Nooney recalled hearing about another cable network, Showtime, that also had regional offices in Atlanta. He pulled into a telephone booth, looked up the pay network and left his résumé with a receptionist.

"And I think the person running the Atlanta office recognized my name from one of the plays I had done in Birmingham. He called me and offered me a job, and that was how I got started in the business."

Nooney joined Showtime in Atlanta in 1981 as an account executive, selling the network to cable subscribers in Mississippi. "Obviously I had a lot to learn," he recalls, "but I found, after spending a lot of time in the theater, I was constantly selling



"[Going] through the process to make Disney Channel a basic cable network has been a terrific learning experience."

Charles A. Nooney

Senior vice president, sales and affiliate marketing, Disney Channel and Toon Disney, Burbank, Calif.; b. July 7, 1955, Bennettsville, S.C.; BA, urban administration, University of Alabama-Birmingham, 1977; MA, urban planning, University of Alabama-Birmingham, 1980; writer, Birmingham Festival Theatre, 1976-80; account executive, Showtime Television, Atlanta, 1981-82; regional director, Showtime Television, Atlanta, 1982-83; Disney Channel: manager, national accounts, Atlanta, 1983-84; vice president, Southeast region, Atlanta, 1984-85; vice president, affiliate operations, Burbank, 1985-95; current position since June 1995; m. Helen Thornton, Oct. 26, 1979; children: Dylan, 16, Chris, 13

myself to the actors when I was writing and directing. It wasn't that different. I was also selling myself to civic groups and other people in an effort to keep a struggling theater alive."

Nooney spent nearly a year and a half as an account executive before being promoted to regional director in Atlanta. He was establishing Showtime's offices in Florida in 1983 when he got a call from executives at the Disney Channel. After only a few months as a national accounts manager for the relatively new children's network, he was named vice president of the Southeast region. "I was a 28-year-old kid at the time, and I had never really managed anyone," Nooney says of his promotion. "All of a sudden I had 17 people staring at me, wondering what I wanted them to do."

The former theater director caught on quickly. He also soon caught the attention of Disney executives at the company's headquarters in Los Angeles. Nooney, who says he had never been on a plane before his first job with Showtime, soon was flying to California for a new position. In January 1985, he was named vice president of affiliate operations, working from Disney Channel's Burbank, Calif., offices.

"I met a ton of people and got to travel all over the country," he says of the position he held for 10 years. "I feel like I visited every cable system in the country during those years. I really got to see a lot of different business philosophies, from the smallest towns to the largest."

After all the traveling, Nooney was promoted to his current position as senior vice president of sales and affiliate marketing in 1995. He has been instrumental in Disney Channel's transition from a pay channel to a basic cable outlet and in the recent launch of Toon Disney. "I'm very grounded in the pay business, so [going] through the process to make Disney Channel a basic cable network has been a terrific learning process," he says. "And Toon Disney seemed like a very logical step for us to take. It's going to be very successful."

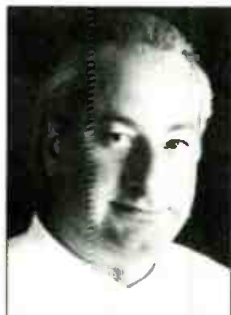
Nooney isn't thinking about his next career and is more than content with his day-to-day chores at Disney Channel. But he may get back into writing one day.

"I think in my third career I'm going to go back through my life experiences and put them down on paper," he says. "Hopefully I won't have the financial pressures I had the first time around." —Joe Schlosser

BROADCAST TV

Appointments at WKYC-TV Cleveland: **Erin O'Connor**, research director, named local sales manager; **Dana Nagel**, local sales manager, WUAB(TV) Lorain, Ohio, joins in same capacity.

Bob Affe, director, corporate programming, Weigel Broadcasting, joins KDAF(TV) Dallas as programming director.



Ross

William Ross, VP/GM, WGN(TV) New Orleans, joins KWGN-TV Denver in same capacity.

Michael Ward, head, business improvement practices for the news departments in seven NBC stations, named president/GM, WNCN(TV) Goldsboro/Raleigh, N.C.

Deborah Wilson, general sales manager, WBRC-TV Birmingham, Ala., joins KING-TV Seattle as director, sales and marketing.

Thomas Ehlmann, director, sales, KHTV(TV) Houston, named VP/GM.



Ehlmann

Appointments at The WB, Burbank, Calif.:

Joseph Lee named VP, special projects; **Craig**

MacEachern, VP, production, America's Health Network, Orlando, Fla., joins as VP, on-air production/edit facility operations; **Franz Kurath**, manager, production technology, Hanna-Barbera/WB Animation, Hollywood, joins as VP, graphics production; **Galit Vaturi**, manager, broadcast services, ABC, joins as director, affiliate marketing.

Appointments at Paxson Communications Corp.: **Jeffrey Myers**, general sales manager, WARW(FM) Bethesda, Md., joins WPXW(TV) Washington as GM; **Michael Berman**, station manager and general sales manager, WXON(TV) Detroit, joins WPXD(TV) Detroit as GM; **Carol Healey**, director, marketing, DC

WGN celebrates 50 years of leadership

On April 20, 1998, WGN-TV Chicago celebrated its 50th anniversary. Six of the past seven general managers were present, covering 50 years of leadership. (l-r): Ward Quaal, 1956-67 (VP/GM), 1967-74 (pres.); Dan Pecaro, 1967-74 (VP/GM), 1974-1981 (pres.); Sheldon Cooper, 1974-81; Joe Loughlin, 1983-87; Dennis FitzSimons, 1987-92, and Peter Walker, 1992-present. Robert King, 1982-83, is not pictured.



Partners. Philadelphia, joins as GM, Pax Net of Boston, WPXB(TV) and WBPX(TV).



Manney

Dave Manney, special projects producer, WXYZ-TV Detroit, named executive producer, local programming.

Steven Brant, regional manager, business development, Leitch Inc., joins WTTV(TV)

Bloomington/Indianapolis, Ind., as director, operations and engineering.

David Rotem, account executive, ABC Sports, named VP/director, ABC News, early morning and late-night sales, ABC Television Network, New York.

Porchlight hires



Slack



Winter

Appointments at Porchlight Entertainment, Santa Monica, Calif.: **Stephanie Slack** joins as director, worldwide sales; **Aurora Winter**, president/CEO/COO, Random Harvest Entertainment Inc., joins PorchLight Pictures as VP, development and production.

PROGRAMMING

W. Wayne Godwin, president/GM, WCET(TV) Cincinnati, elected to the position of vice chair of the board of trustees for the Public Broadcasting Service.

Sharon Morrill and **Barry Blumberg**, senior VPs, Walt Disney Television Animation, Burbank, Calif., named executive



Morrill



Blumberg

VPs. Morrill oversees Disney video premieres, movietoons and TV specials; Blumberg guides television series for networks and syndication.

Appointments at Pearson All American: **Lou Festa**, executive VP, finance, All American Television, named CFO, New York; **Bill Lincoln**, CFO/COO, ACI, joins as executive VP, production management and finance, Los Angeles; **Catherine Mackay**, head of Pearson Television Broadcasting Division, Asia, named executive VP, operations, New York.

JOURNALISM

Steve Paulus, VP, NY1 News, New York, named senior VP, news and programming.

Tom Rogers, news director, WRTC-FM

Hartford, Conn., joins WILL(AM) Urbana, Ill., in same capacity.

Gerry Sandusky, sports anchor, WBAL-TV Baltimore, has been elected 1997 Sportscaster of the Year. He was inducted into the National Sportscasters and Sportswriters Association during the 39th annual awards program held in Salisbury, N.C., on April 26. Included in the induction were Bob Costas and Dave Kindred, who were national winners.



Oliver

Joe Oliver, news anchor, KPIX-TV San Francisco, joins KRON-TV San Francisco as anchor/reporter, *NewsCenter 4*. Oliver will also co-anchor *Daybreak Early Edition*.

Jamie Dupree, radio news director, Cox Broadcasting, Washington news bureau, named assistant bureau chief.

Appointments at WGAL(TV) Lancaster, Pa.: **Dan O'Donnell**, producer, weekday newscasts, named executive producer; **Lisa Santoro**, associate producer, named nightside assignment editor.

John Acello, VP/regional director, operations, Southwest, Metro Networks Inc., named VP, management/employee relations, Houston, Tex.

Appointments at News 12 The Bronx, New York: **James Rosen**, writer/producer, NY1 News, joins as reporter; **Lisa Villaseñor**, reporter, WMBC-TV Newton, N.J., joins in same capacity; **Michael Crowley**, bureau chief, Regional News Network, New Jersey, joins as assignment desk editor; **Thomas D'Elia**, director, Newport Television, joins as senior director; **Darryl Stith**, technical director, TCI 10 News of Westchester, joins as studio director; **Allison Keyes**, writer/producer, WCBS-TV New York, joins as producer; **Natalie Morales**, associate producer, Court TV, joins as correspondent.

RADIO

Jane Bartsch, president/GM, WHLI(AM)/WKJY(FM) Hempstead, joins WGSM(AM) Huntington, WMJC(FM) Smithtown, and WBZO(FM) Bay Shore, all New York, in same capacity; **David Widmer**, director, sales, Northeast, Atlantic Star Communications, joins

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WHLI(AM)/WKJY(FM) as VP/GM.

Lee Coleman, local sales manager, WRCX(FM) Chicago, joins KGB-FM San Diego, Calif., as general sales manager. National Public Radio, Washington, has created a technology office to maximize NPR's content and technology assets. **Don Lockett**, VP, engineering and information technology, named VP/chief technology officer; **Mike Starling**, director, engineering and operations, named acting VP, engineering.

Appointments at WCRB(FM) Waltham/Boston, Mass.: **Mario Mazza**, program



Mazza



Gamble

director, named VP, operations; **Terri Gamble**, sales manager, named VP, sales.

Jay Pearce, director, news and public affairs, WSIU(FM) Carbondale, Ill., joins WILL(AM) Urbana, Ill., as program director.

Carol Cruickshank, director, urban affiliate relations, SW Networks, New York, joins SJS Urban Entertainment, New York, as director, affiliate relations.

Daniel Dougherty, national sales director, Atlantic Star Communications Inc., Westchester, N.Y., and Fairfield, Conn., counties, named VP, national sales.

Patti Duensing, senior accountant, Jones Radio Network, Englewood, Colo., named business manager.

Dave Collins, program director/midday host, KWNRR(FM) Henderson/Las Vegas, Nev., joins KIXD-FM Tucson, Ariz., in same capacity.

Appointments at The Arbitron Co., New York: **David Lapovsky**, executive

VP, operations and research, named executive VP, worldwide research; **Bob Patchen**, director, research, named VP, research standards and practices.

Karen Carroll, senior VP/GM, American Radio Systems stations, joins KMOX(AM) St. Louis, as VP/GM.

CABLE

Appointments at Showtime Networks Inc., New York: **Katherine Meyer**, manager, talent relations and awards, named director; **Andrew Goldman**, manager, program scheduling and planning, HBO, New York, joins as director, program scheduling; **Ken Todd**, manager, program information and analysis, named director; **John Walsh**, manager, program information and video services, named director, public relations program information and promotion; **Mike Harrigan**, director, field marketing, named VP; **Jan Meshon**, director, affiliate training and incentives, named VP, point-of-sales marketing; **Tony Di Bella**, director, special markets, named VP; **Sharon Whitt**, lawyer, Davis Polk & Wardwell, joins as counsel, sales and marketing; **Ken Kay**, director, business planning, named VP, direct-to-home; **Sara Edwards**, director, DBS, named VP; **Dennis Boser**, director, affiliate audit, named VP; **Crystal Hall**, senior art director, on-air design, named creative director, network design, creative/marketing services.



Whitworth

Wendy Walker Whitworth, executive producer, *Larry King Live* and *Larry King Weekend*, adds senior VP, CNN, to her responsibilities.

Isabelle Arace, executive director, employee relations, TCI Communications' Atlantic division, named

VP, compensation and employee initiatives.

Jim Klunder, director, local advertising sales, Turner Broadcasting Systems Inc., Atlanta, joins The Philadelphia Intereconnect, Bala Cynwyd, Pa., as GM.

Frank Mancini, senior VP, broadcast operations, WKNR(AM) Cleveland, joins Cablevision Systems Corp., Woodbury, N.Y., as VP, schedules and protocol.

Appointments at Raycom Sports, Char-

lotte, N.C.: **Kevin Collins**, senior VP, RNN-TV, joins as VP, national sales; **David Fry**, VP, West Coast distribution, Bohbot Entertainment, joins as Midwest division manager; **Colin Smith**, director, research, named regional marketing manager.



McCoy

Scott McCoy, director, Eastern region advertising, Prevue Networks, New York, named VP.

Appointments at Time Warner Cable, Stamford, Conn.: **John Gault**, executive VP, cable operating

divisions and construction, named executive VP, strategic planning; **John Bickham**, president, Los Angeles division, named executive VP.

Dan Stanton, director, on-air promotion, Discovery Channel, Bethesda, Md., named VP, advertising and promotion, Discovery Channel U.S.



Stanton

Sandy Wax, VP, research and planning, Discovery Communications Inc., Bethesda, Md., joins Disney Channel, Burbank, Calif., in same capacity.

INTERNET

Jeff Craig, VP, systems design and engineering, Tele-TV, joins Discovery Channel Interactive Media, Bethesda, Md., as VP.

Larry Melnick, VP, sales, Catspaw Productions, joins Mindflex Interactive & Entertainment, Atlanta, as sales and marketing director.

Appointments at ISP Channel (subsidiary of SoftNet Systems Inc.), Mountain View, Calif.: **Carolyn Hillman**, Western regional sales manager, cable modem products, Hybrid Networks, joins as VP, sales; **Ned Goddard**, business development manager, Community Networks, joins as sales director, Eastern region, Bethesda, Md. office; **Mike Byrnes**, founder/president, Turning Point Information Services, Austin, Tex., joins as sales director, Southeastern region, Austin, Tex., office; **George**

Hillier, director, Central region, MuchMusic, joins as director, national accounts, Chicago office; **Kurt Heisler**, district manager, Encore Media Corp., joins as Western region sales director, Los Angeles office.

Appointments at Internet Broadcasting Systems, Minneapolis: **Rick Wessels**, president, Access Point Interactive, Cincinnati, joins as director, strategic alliances; **Dave Mottaz** joins as senior system administrator; **Kathy Berta** joins as general sales manager; **Colleen Seitz** joins as managing editor; **Brent Asproth** joins as graphic designer.

J. Tod Fetherling, senior manager, interactive marketing, Columbia/HCA Healthcare Corp., joins America's Health Network, Orlando, Fla., as president.

ADVERTISING/MARKETING PUBLIC RELATIONS

John Oleynick, sales manager, Connecticut and Westchester, N.Y., Rainbow Advertising Sales Corp., Woodbury, N.Y., named director, sales, Connecticut, Westchester, and News 12 Connecticut and Westchester.

Appointments at Saatchi & Saatchi, New York: **Bob McKinnon**, VP/associate media director, named VP/group media director and a member of the agency's media management group; **Lisa Gilson** named VP/associate media director; **Rob Reifenhaiser** named VP/associate media director.

Lauren Leff, director, media relations, MSNBC, joins Trylon Communications Inc., New York, as senior VP.

ALLIED FIELDS

Appointments at GTE, Washington: **Michael Troy**, assistant VP, congressional affairs, named VP, government affairs; **Victor Cabral** named assistant VP, congressional affairs.

Appointments at Prudential Securities, New York: **James Marsh**, senior analyst, UBS Securities, joins as senior broadcasting and publishing analyst; **Melissa Cook**, managing director, global equity research, named associate director, equity research.

Phyllis Neill, director, operations, Tapscan, Birmingham, Ala., named VP.

Atlanta Video Production Center and Berkeley Park Post have merged to become Artisan PictureWorks Ltd.,

Atlanta. Appointments: **Joe Gora**, president, named CEO and executive producer, *Higher Ground* and *Golden Foods*; **Bryan Gartman**, VP, production, named president.

Barry Leffler, director, creative services and marketing, NBC Europe, named VP, retail operations and consumer marketing, East Coast, New York.

TECHNOLOGY

Margaret Maxwell Zagel, general counsel, Grant Thornton LLP, joins Tellabs Inc., Lisle, Ill., as VP/general counsel.

David Robinson, managing director, Absec, joins Audio Processing Technology, Belfast, Northern Ireland, as managing director and as a board member in Los Angeles.

Christopher Bowick, group VP, technology, and chief technical officer, Jones Intercable, joins Cox Communications, Atlanta, as VP, technology development.

Appointments at CTS Corp., Elkhart, Ind.: **Walter Zarris**, president, Reeves-Hoffman, joins as VP/GM, integrated CTS Reeves frequency products operations; **Robert Emge** named VP, CTS Reeves frequency products.

SATELLITE/WIRELESS

Pat Keefe, VP, Tee-Comm Electronics Inc., joins KeySat Systems Inc., Toronto, Ontario as president.

Dave Sprechman, COO/CFO, Hero Productions, Miami, joins GlobeCast North America, Miami, as COO; **Rich Rogers**, manager, news traffic, ABC, joins as VP, client services, Los Angeles; **Robert Louis Marking** transfers to New York from Paris as VP, marketing and communications.

DEATHS

Robert M. Hoyt, 72, communications pioneer, died April 6 of cancer in Boston. Hoyt was a retired professor of mass communications at Boston's Emerson College who is credited as co-creator of the "eyewitness news" format. He also developed the concept of the television news investigative team. While at ABC News in the early 1970s, Hoyt supervised coverage of the Apollo 12 and 14 space missions.

—Compiled by Denise Smith
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Craig Kilborn, host of Comedy Central's *The Daily Show*, will take over as host of CBS's *The Late Late Show* when his contract with Comedy Central expires in August 1999, or perhaps before, officials at the two companies say. Kilborn will replace current host Tom Snyder, who will leave sometime before his contract expires in September 1999. The details of Kilborn's departure remain to be worked out, and other terms of his contract weren't revealed.

"We're disappointed to lose him," said Comedy Central spokeswoman Laura Nelson. "He's a talented guy who played an important role in the show. Still, the show can go on without him." At press time, CBS was drafting a release announcing the agreement with Kilborn.

Columbia TriStar Television Distribution has cleared second-cycle runs of *Seinfeld* in another seven markets, including Fox owned and operated station WTTG-TV Washington. Other clearances include WNAC-TV Providence, R.I.; WTMZ-TV Knoxville, Tenn.; KOB-TV Albuquerque, N.M.; WKBN-TV Youngstown, Ohio; KGAN-TV Cedar Rapids, Iowa, and KTUU-TV Anchorage. The second cycle of *Seinfeld* debuts in spring 2001.

DP Media Inc. is buying WBPX-TV Norwell/Boston, Mass. from The Christian Network (TCN) for \$18 million. DP is headed by Devon Paxson, son of Paxson Communications Chairman Lowell W. "Bud" Paxson. TCN is backed and co-founded by Lowell Paxson. WBPX (formerly WHRC) has been operated by Paxson Communi-

ABC News considers merging programs

Roone Arledge, chairman of ABC News, told reporters last week that a decision on whether to merge the ABC News prime time programs into a single on-air identity (like NBC's *Dateline*) will be made within the next two weeks.

Behind-the-camera restructuring already has taken place. For example, producers for ABC News programs (*PrimeTime Live*, *20/20* and anthology series *ABC News Saturday Night*) are no longer attached to one program. Instead they are divided into teams that focus on certain subjects or that produce features or hard news segments.

Sources say the news division anticipates retaining its four prime time slots (including a second night of *20/20*) and that it is leaning toward a complete merger.

Also up for grabs is the leadership of the magazines. Currently they are overseen by Alan Wurtzel, senior vice president, magazine and long-form programming.

But the network still has two weeks before it announces its new prime time schedule on May 19. If news loses a slot or two, the merger might not make sense. Arledge made his comments Friday at a Tavern on the Green fete for Charlie Gibson, after Gibson's last appearance as co-host of *Good Morning America*. Gibson will take two months off before returning to anchor and/or report for the prime time magazine unit.

—Steve McClellan

cations since it was purchased by TCN in October of 1996 for \$15 million. DP owns WRPX-TV Rocky Mount/Raleigh, N.C.; WWPX-TV Martinsburg, W.Va.; WPKS-TV Washington, D.C.; WPKS-TV Mt. Vernon, Ill./St. Louis, Mo.; WZPX-TV Battle Creek/Grand Rapids, Mich., and WPKX-TV Kenosha/Milwaukee, Wis. DP bought all but WRPX from Paxson Communications for an aggregate \$20.27 million. All of DP's stations will be Pax Net affiliates upon the network's August launch. They are currently InTV affiliates. Pax Net and InTV are both Paxson Communications networks.

The Senate Judiciary Committee last week passed unanimously (18-0) a bill that protects copyrighted works online and implements international digital copyright treaties. An amendment added to the legislation allows broadcasters to make temporary digital copies of sound recordings for pre-production purposes, which they now can do legally with analog sound recordings. The bill also would allow broadcasters

to delete digital copyright management information, such as credits, from copyrighted works without violating any law. A similar bill passed the House Judiciary Committee last month.

The FCC last week gave Primestar a reprieve to hold onto 11 DBS channels while the FCC reviews its application to acquire 28 DBS channels from MCI. Without last week's extension, Primestar would have had to start beaming a service on the channels held by Tempo Satellite on May 1. Regulators said Tempo can hold onto the channels until six months after the FCC rules on Primestar's application to acquire the MCI channels. The FCC, however, said Tempo has not made adequate progress toward launching a service on 11 other channels at 166 degrees, and refused a request to extend the May 1 deadline for offering a service on those channels. The decision means regulators will be reclaiming those channels from Tempo. Primestar President Dan O'Brien, meanwhile, met last week

with FCC Chairman William Kennard to discuss his company's efforts to acquire the MCI channels.

Over Democratic objections, Republican House lawmakers last week authorized the issuance of subpoenas in their probe of the FCC's planned move to the Portals development in Washington. The House Commerce Committee has been investigating a \$1 million payment Portals investor made to Washington lobbyists Peter Knight. Yesterday the committee authorized subpoenas for Haney, Knight and former U.S. Senator James Sasser. Subpoenas also were authorized for Bernie Wunder, Bill Diefenderfer, Jody Trappasso and Jewel Hazel—former or current members in Knight's law firm, as well as Portals investor Steven Grigg. Haney spokesman Kenneth Vest called the investigation a partisan attack and added his client will fight the subpoenas in court if the committee issues them.

TCI.Net, the broadband arm of cable giant Tele-Communications, Inc., struck significant deals

with cable modem hardware suppliers. 3Com and Bay Networks are supplying TCI.Net with cable modem headends. 3Com will also supply modems to TCI.Net, along with Thomson Consumer Electronics and General Instrument Corp. Details about the pacts were not presented. They are the result of an RFP issued by TCI.Net last September for high-speed data hardware that complies with standards set by the CableLabs DOCSIS (data over cable service interface specifications) initiative.

Betty Hudson, former senior VP of corporate communications for both NBC and Reader's Digest, has joined the executive search firm of Spencer Stuart as a director with the company's global communications and media practice, New York.

Voice of America is changing its format to an all-news, English-language international radio broadcast. The U.S. government service says its round-the-clock VOA News Now is the first format change in 20 years. The broadcast will feature fast-paced world, regional and U.S. news and features in shorter segments, VOA says. Programming will be regionalized during prime listening hours in some areas.

NBC used the New York Times last week to announce that it has established a direct marketing business. Its first effort was the marketing of

Power of two

Starting May 4, CNBC and Dow Jones will strengthen the editorial alliance the pair forged late last year. This week, CNBC debuts news segments featuring print reporters from Dow Jones-owned *The Wall Street Journal*, *Barron's* and *Smart Money* magazines and the Dow Jones Newswire. The segments are "The Mutual Fund Report," a report on news in mutual fund trading; "Barron's Big Money Poll," a review of major fund managers as charted in *Barron's* that will appear during CNBC's weeknight series *The Edge*; "Defining Moments," which explains financial terms and jargon, and *Corporate Performance Week*, a report on first-quarter earnings by leading companies, with support from Dow Jones. In addition, CNBC will incorporate *Barron's* stock picks, *Smart Money's* mutual fund analysis and a "Coaches Poll" of major business leaders into its regular business news reports. The network also will host a CNBC/Dow Jones investor conference several times annually. CNBC will also debut new graphics incorporating the NBC peacock logo with the logo for Dow Jones publications on-air this week. The alliance gives CNBC access to *WSJ* archives, broadcast rights to Dow Jones Newswire material and an advance release on *Barron's* reports. CNBC is also expected to give expanded coverage to international stock market activity, through access to Dow Jones's global financial bureaus.



—Donna Petrozzello

videocassette copies of the miniseries *Merlin*, and the effort was a big success. It used two 30-second spots to tell viewers about the video and the toll-free number for ordering. Upwards of 100,000 copies (at \$29.95 apiece) were sold. NBC West Coast President Don Ohlmeyer was quoted in the *Times* as saying the video sales earned more than twice as much revenue as the network would have made just selling the time in the two 30's.

Captioner VITAC is offering two new services to programmers through alliances with Group W Network Services and WebTV. With Group W, VITAC has developed Global Captioning, a service designed to speed up the captioning process. With this new technology, programmers can transmit digitized video to the cap-

tioner for processing and the captioner can transmit the captioned video back, bypassing the current courier-based video delivery system. WebTV has introduced a new product called WebTV Plus. It includes VITAC's Crossover Links, which use captioning technology to encode internet information into existing video allowing the user to watch a program on television and simultaneously gather information from the Internet related to that program.

Matt Stone and Trey Parker, creators of Comedy Central's South Park cartoon, will present never-before-seen footage in a session entitled "Oh My God, They Killed Kenny" at the comedy Cnetral booth at the NCTA conference in Atlanta Tuesday, May 5.

Cartoon Network bound-

ed past the 50 million-subscriber mark on May 1 on the strength of a 20% growth in new subscriptions over the past year. Cartoon also recorded its largest audience to date last month, with 739,000 homes in prime time and 486,000 homes in total day viewing, as reported by Nielsen.

King World has named Eric Ritter to the newly created position of executive managing editor of its syndicated news-magazine Inside Edition. Ritter was formerly the show's managing editor.

Errata. In the April 27 cover story, the accompanying chart was of 1998-99 new season pilots, not fall pilots. In addition, UPN does not have ownership stakes in *Furry Creatures* and *Legacy*, and production on *Legacy* has switched to Atlantis from 20th Century.

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Incorporating The Fifth Estate TELEVISION Broadcasting

Software solution

We were going to start this editorial with something about cable meeting the challenge and opportunity of digital technology, with high-speed cable modems and digital set-top boxes promising a host of new services. But as cable moves into its second 50 years, we tend to agree with our cover subject, Terry McGuirk, that all the digital talk can be a distraction. As a technology, it's tough to push off the front page, because it will affect everyone and everything. But rather than slicing and dicing TV viewership with increasingly narrow niche channels and increasingly strained economic models, McGuirk says, cable programmers should keep their eyes on the big prize: parity with the broadcast networks—that is, attracting the same number of viewers and a commensurate amount of advertising revenue.

The key to cable's success will not be the ones and zeros of digital transmission but the ones and zeros on those checks to program producers. (Witness TNT, which found \$500 million to get the jump on Hollywood's hottest movies, and Comedy Central, which just opened the checkbook to keep the runaway hit *South Park* from running away to the competition.) As cable has found with its big-ticket movies, sports rights and occasional innovative series: If you program it, they will watch.

Slam dunk

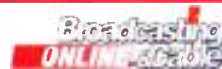
The FCC last week dismissed a license challenge against four TV stations by a Denver group that is upset about violence in newscasts. They had come to the commission with a mountain of grievances but no real ground to stand on. The complaint, a blunderbuss leveled at the stations, charged that the newscasts were too violent—and, if that didn't get a rise, that they also underrepresented women and minorities—and, if that didn't work, that they had too

many commercials. So the speed with which the Kennard commission dispatched the decision—just a couple of weeks after the obligatory final round of comments was received—is laudatory. The FCC's message was that broadcasters have broad discretion under the First Amendment to make editorial decisions about when and what to program. Sounds like a no-brainer here, but maybe Kennard and company should send a copy of that message to the Gore commission. The existence of that body, which is fishing for new content requirements, only contributes to this kind of nuisance challenge.

Cable with a Kay

It was only last November that this writer was sitting at the CableACE awards in Los Angeles amidst a sea of industry luminaries, none brighter than USA's Kay Koplovitz. The status of both the awards and the USA founder have changed since then, but her star remains undimmed.

The awards have been phased out. Cable no longer needs to trumpet its own achievements—or foot the bill for a parallel awards process—in that venue, having trumped its own ace with now-stellar performances at the Emmy ceremonies for its original productions. That critical success is in large part due to the efforts of programming pioneers like Koplovitz, who worked from the ground up—or, more accurately, the satellite down—to build USA from an idea into one of the premiere cable networks. If the folding of the ACEs is a sign that cable is moving to a new level, then the departure of Koplovitz from USA suggests that she, too, is ready to move onward and upward as the industry prepares for its second 50 years. She is a class act, and a tough one to follow.



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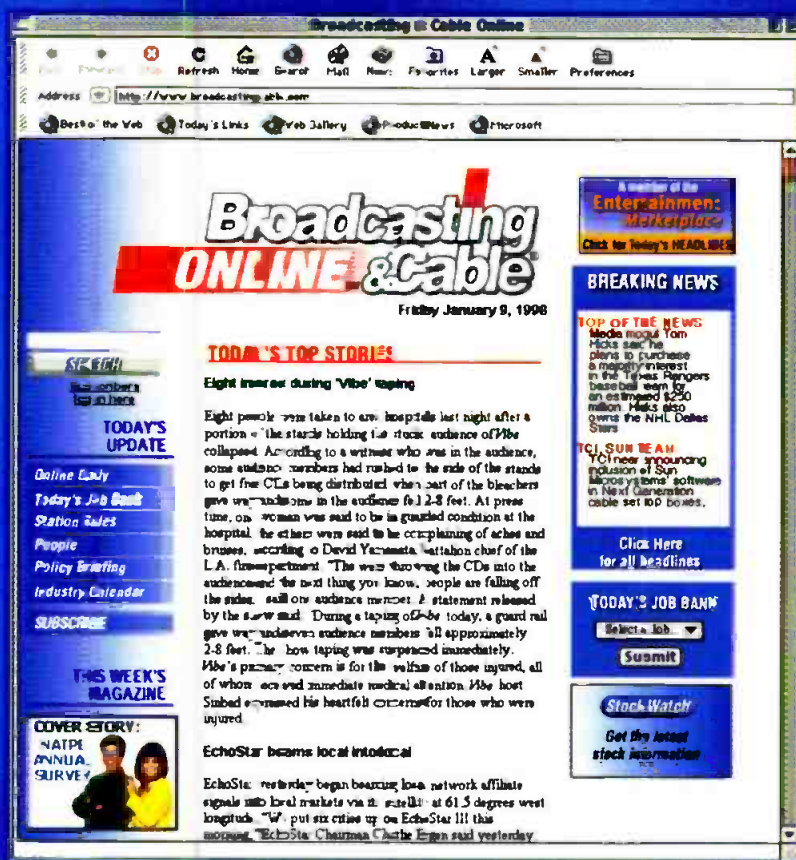
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