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Broadcasting & Cable[®]

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The Give and the Take of TV NEWS AGENTS

Malone flip-flops
on HDTV, but
one thing's clear:
he hates 1080 I

Upfront ad sales
could be downbeat
for broadcasters

Full NCTA coverage

cable '98



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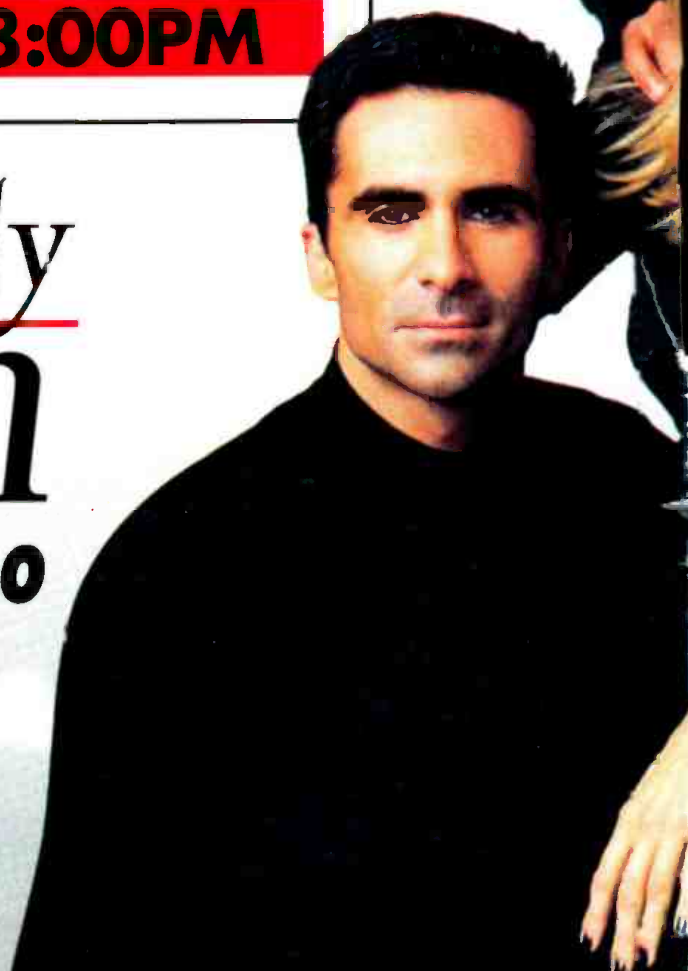
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& Cable**

May 11, 1998

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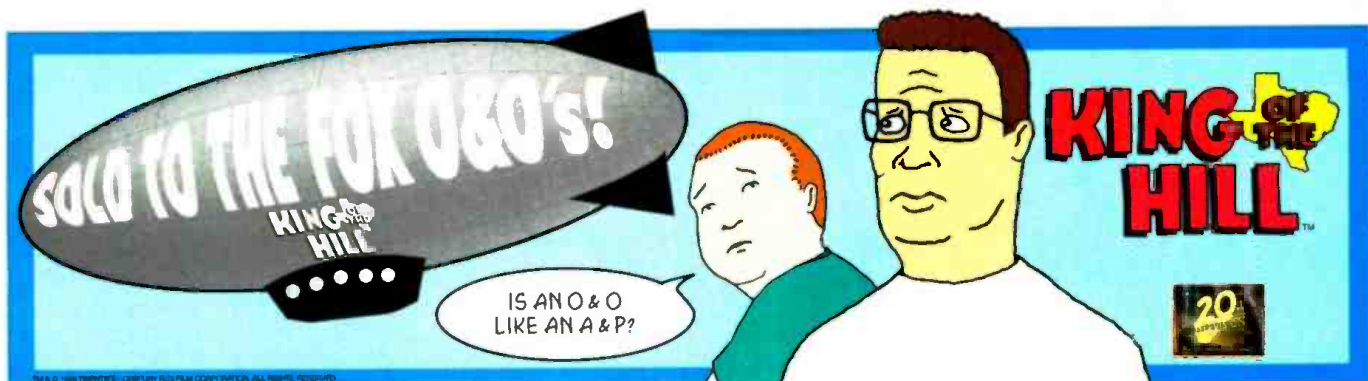
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**What could we possibly do
to make the best business news
on TV even better?**

Top of the Week

Down in upfront?

Predictions for network sales range from down to flat to slightly up

By Steve McClellan

Like the economy itself, the broadcast advertising sector has gushed and boomed for the past four years. But with a scatter market that is described by ad agency executives as very soft, and amid predictions of a flat broadcast network upfront, some are wondering if the bubble is about to burst.

Last year, the network upfront was up 5%, to a record \$6 billion. Last week, however, agency executives said that clients are tired of paying big increases for network audiences that get smaller each season. Predictions for this year's market range from a gain of 1%-2% to decreases of 1%-2%—basically flat.

"The prevailing thought is, how many businesses lose audience and raise prices?" says John Lazarus, senior vice president, TN Media, New York. "Take any service business—you can't give someone poorer service and then raise the rates." That's exactly what the networks have been doing for many years, he adds. But now "that is coming to an end. Our clients' businesses are just as tough as the network business, and our clients are just as bottom line-oriented. To continue to pay high increases for lower delivery is counter to what these businesses are built on, and that will be felt in the marketplace this year."

Sources report that second- and third-quarter scatter prices are down as much as 30% from upfront. "There's very little money out there right now," says one network source.

Jon Mandel, senior vice president/director of national broadcast for Grey Advertising, sees another trend in this year's scatter market: Many more advertisers than usual are opting out of previous commitments to buy time in the second and third quarters. "I've never seen as many sell-offs in this industry

working at one time with as little money as there is in the marketplace," Mandel says. Typically, he adds, a handful of clients with company-specific problems executes sell-offs. This year, he says, dozens of companies are doing it. "To me that's a more troubling indication, because I think it's a sign of a growing lessening of confidence in the market."

the value-added promotion opportunities. It's now just another media buy. It's very expensive, and they're going to have trouble passing their costs onto us. The network's [increased] license fees aren't our problem."

Agency executives say that NBC and Fox will lead the prime time upfront market this year. Despite its well-publicized woes, executives say

NBC is in the best position to command increases, although not huge ones. Fox is seen as a little stronger going into this upfront than it was a year ago.

There is widespread agreement among agencies that ABC probably will not fare as well as last year, when it did about \$1.5 billion in upfront sales. "Their [audience] losses will be reflected in the upfront," Lazarus says.

The network's prime time performance is down. But perhaps more to the point, sources say, ABC's base cost is only slightly below that of NBC for most clients. "It's clear that ABC, relative to its competitors, is overpriced," says the top buyer at a major

agency. "So that differential will have to increase, and in a flat market you're going to pay more to NBC and less to ABC. Clearly the market is not going to be as forgiving [of ratings erosion] in the future as it has been in the past."

Sources also say that more money will flow to Fox and The WB in the coming upfront, based on their performances this season. UPN also has a modest hit with *The Love Boat*, Lazarus says: "You may or may not like *The Love Boat*, but it's doing a number. We have to pay attention to that."

Like ABC, CBS will be a tough sell this year. "For the past two years, people have looked at [CBS's] programming and said, 'they have some potential hit shows, but most didn't pan out,'" says one agency executive. However, he adds, CBS Television President Leslie Moonves still has



"The prevailing thought is, how many businesses lose audience and raise prices?"

—John Lazarus, TN Media

Another sign that advertisers are watching their purse strings more closely: Many companies are resisting the 18%-20% price hikes that the NFL rightsholders are asking for this year. "There is certainly no reason to move fast on the NFL," says one agency sports buyer. "That inventory is still going to be there in August."

The buyer believes that the networks will have to reduce their price demands. "The NFL took away a lot of



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many believers. "But the fact is, it's been two years and no shows have turned out to be that great."

While agencies are talking tough about holding the line on broadcast rates, it is unclear how much cable will benefit this season. Larazus says that cable's share of the ad sales pie will increase as its audience share grows. (Cable has complained for years that its share of the pie hasn't grown commensurately with audience share gain.)

surately with audience share gain.)

TBS Inc. President Steve Heyer and other cable executives are predicting that advertisers may shift as much as \$500 million from broadcast to cable. But it seems that such predictions are based as much or more on wishful thinking as on evidence.

"There's really no way of knowing before the fact," admits Joe Ostrow, president of the Cabletelevision Adver-

tising Bureau. "My hope and expectation is that [the shift will take place], but there are too many variables to know ahead of time whether it will happen."

Bill McGowan, senior vice president of ad sales at Discovery Networks, believes that such a shift will occur. Whether it happens this year or next year or how much is anybody's guess. As audience shifts, so will dollars. ■

Malone pulls switch on DTV

In move seen as spur to CBS and NBC, TCI chairman says unqualified no, then qualified yes, to 1080 I signals

By Paige Albiniak and John M. Higgins

It's all about bandwidth.

That's the key to Tele-Communications Inc.'s confusing and very public flip-flop over HDTV standards last week, with TCI Chairman John Malone saying the company would not carry the 1080 I HDTV standard, fol-

lowed by a company statement saying it would not rule out

such carriage.

With ABC and Fox agreeing to the relatively space-efficient 720 P transmission standard, Malone's assertion at the NCTA convention in Atlanta that he would not voluntarily carry the fatter 1080 I scheme was aimed at trying to wrestle 1080 I fans CBS and NBC off their HDTV perches.

The statement apparently conflicted with a promise MSO President Leo Hindery made before the House telecommunications subcommittee on April 23. He said TCI would pass through 1080 I signals if the networks were using that for-



mat by the time TCI is ready to roll out its digital set-top boxes. Asked if he was contradicting Hindery, Malone replied: "I'm not our politician. All I

know is it's my money."

While some industry executives saw the gymnastics as an embarrassing political fumble, others contend it was a calculated move to pressure CBS and NBC. "John has two networks going his way," said the CEO of one cable operator. "He sees the other two within his grasp."

Malone said last week that in talks with the networks, NBC is thinking about going to 720 progressive, while CBS is split on the idea. That appeared to come as news to NBC and CBS, which said that they had no intention of changing formats.

Cable's carriage of digital broadcast signals is a hot political issue. Operators are trying to avoid the same must-carry obligations that they face with broadcasters conventional stations, which could require them to eventually find room on their systems for a dozen new stations in many markets and more than 20 stations in top markets.

To avoid congressional mandate, MSO executives have been saying that they'll carry whatever major broadcasters put out.

The technical standard is more important to Malone than to other operators because his systems have far less capacity. According to Bear, Stearns & Co. media analyst Ray Katz, just 20% of TCI's subscribers are on high-capacity 750 mhz systems versus 45% for US West Media Group and 56% for Cox Communications.

Malone touched off the controversy by declaring to reporters that TCI will



Will they or won't they? TCI's twists and turns so far

April 23—Hindery to House Telecommunications Subcommittee, "[Our digital cable set-top box is] designed to be all things to all people at the least possible cost. But the one thing it is not is a gatekeeper to the technology, and you have my word on that. We can pass through any format—480 P, 720 P, 1080 I—any format and ultimately 1080 P. We will convert the formats as well—480 P, 720 P—and if the ultimate [high-definition] standard is constantly 1080 I, then we simply add additional processing equipment to our devices.

May 5, noon—TCI Chairman John Malone to reporters at Cable '98 "If CBS does 1080 I, they are not getting on my systems. I'm not saying I cannot technologically carry them, but I'm not going to voluntarily carry them. No way."

May 5, 5 pm—Joint statement from Malone and Hindery "With respect to broadcasters that are desirous of adopting more demanding and inefficient formats, such as 1080 I, TCI will continue to work with vendors to accommodate such demands. No cable customer with an HDTV receiver will be disenfranchised from receiving an HDTV broadcast signal through the cable system. Any broadcaster can always, of course, broadcast its chosen HDTV format over the air."

MASTERS OF THEIR DOMAIN!

On Monday, May 4th, Seinfeld achieved its highest sweeps rating ever in Los Angeles!

Rank	Show	Station	Rating
#1	SEINFELD	KTLA	10.5
#2	Wheel of Fortune	KABC	8.4
#2	Simpsons	KTTV	8.4
#4	Access Hollywood	KNBC	4.7
#5	Hard Copy	KCBS	4.1
#6	UPN News 13	KCOP	3.0

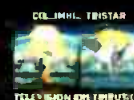
Seinfeld



CASTLE ROCK
ENTERTAINMENT

Starting Fall 1998, Seinfeld can only be seen in syndication.

Source: NSI, 5/4/98 as regularly scheduled programs.



The Leader in Young Adult Programming

not voluntarily carry the HDTV signals of any network that chooses the 1080 I display format.

If TCI cannot persuade the networks to back off 1080 I, Malone said he is willing to take his chances with the government. "I'm not going to voluntarily put a spectrum hog on my systems," Malone told reporters. "I'm not."

"If indeed John Malone said that, we're disappointed that it's at odds with TCI's previous commitments to carry any HDTV signal on its systems," said an NBC executive. CBS refused to be dragged into the controversy. "Progress is being made toward a mutually beneficial carriage agreement," said a company spokesperson.

But the comments quickly provoked sharp criticism from Capitol Hill and the NAB and a mini-panic among NCTA officials.

"It looks like the cable industry just fired on Fort Sumter," said Ken Johnson, an aide to House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.). "If John Malone wants a war, he'll get one." The NAB said that

Malone's comments contradict the promise Hindery made to Congress.

So five hours after Malone's comments, TCI issued a more conciliatory statement (see box, page 8) saying no subscribers would be disenfranchised by standards decisions of broadcasters.

Malone said that government's role should be to pressure broadcasters and cable operators to reach private carriage agreements. "If the government wants to say you've got six weeks to work this

out, that would probably be helpful," Malone said. "Because [then] if it's not worked out in six [weeks], it's nuclear."

FCC Chairman Bill Kennard encourages such negotiations, but warned that time is running out for them to come to fruition: "My preference is to allow the market to work these solutions out.... My job is to do everything I can to promote choice and competition. If the industries don't move quickly to reach solutions, then government must step in."

ABC, TCI in sync on DTV

ABC and TCI appear to be on the same wavelength when it comes to packaging TV stations' digital signals on cable.

TCI Chairman John Malone acknowledges that he's proposing that broadcasters let cable systems package their HDTV signal with cable networks' HDTV offerings on a digital tier that would be sold for, say, \$10 a month. Consumers would have a choice, Malone says, of receiving broadcast HDTV off the air for free or off cable for a monthly fee. The proposal agrees with one that ABC has been privately floating to cable operators and stations.

ABC would provide the free ad-supported broadcast service, but it also would be interested in the second revenue stream that could come from the digital tier.

—John M. Higgins

Discovery in contempt of Court TV?

If bid succeeds, it may kill service and use carriage for Discovery Health or Wings

By John M. Higgins

In bidding for Court TV, Discovery Communications Inc. is considering scrapping the network's format and using the real estate as the base for one of the new networks that the programmer has in the works.

Industry executives familiar with the discussions say that DCI executives are having a tough time figuring out how to revive Court TV, which has languished with anemic ratings when it doesn't have celebrity events or—as one Court TV executive once put it—



"a white Midwestern minister who murdered his wife." One option being

discussed is simply scrapping the network and using the carriage space to distribute Discovery Health or Wings, a military-oriented channel.

Discovery's bid last week side-tracked an initial offer from LBO fund Evercore Partners and NBC Cable President Tom Rogers, who had been

the broadcaster's point man for its 33% stake in the ailing network. The Rogers group has been looking at the network for months, but it allowed an exclusive negotiating period that prevented the Court TV partners from considering competing offers to lapse.

Discovery is putting a valuation of about \$350 million on the network, but it would acquire only 51%. The executives say that the three current partners—NBC, Time Warner Inc. and Liberty Media Corp.—each would retain a 16.3% stake in order to participate in any profits from improved operation. However, Discovery is seeking significant control in order to stamp out the bickering among the current partners that has gripped Court TV since its creation.

Discovery Chairman John Hendriks would not comment, nor would executives of Time Warner, NBC, Liberty or Court TV. As a general policy, Discovery would not change any of its

networks without consulting with affiliates, a spokesman said.

The Court TV partnership has been a mess for years, with the three partners sharply disagreeing about how to run the network. After the great lift from the O.J. Simpson murder trial, the network has slumped to a 0.2 average Nielsen rating, with virtually no prime time audience. The partners have bickered over programming, with Liberty refusing for years to fund capital calls that it was obligated to pay. CEO/founder Steve Brill was ousted last year, after his bid to buy Court TV and its parent publishing company, American Lawyer Media. At that time he valued the network alone at \$400 million—\$450 million. The partners then put the network on the sale block, but with enormous strings attached.

Time Warner Vice Chairman Ted Turner sees Court TV competing with his baby, CNN, and dislikes a cooperative venture between the network and NBC's *Dateline* news magazine. NBC would like to buy the network for itself, and Liberty—which has long balked at funding the channel—simply wants to end the intractable situation. Among the



conditions of the sale plan: Court TV may not be sold or resold to another media player, such as News Corp. or CBS, which might use it to launch another news network competing directly with Time Warner's CNN and NBC's MSNBC.

Industry executives say that Hendricks' entry could be a good way to resolve the problems. Converting the network would eliminate the news competition issue entirely—although if

Court TV becomes Discovery Health, NBC may trade programming with the network. If it doesn't convert, DCI's emphasis on educational and documentary programming makes it unlikely that Court TV would be a head-to-head news competitor.

The downside is that DCI is 49%-owned by Liberty, so it may be seen by the other partners as essentially selling out to parent company Tele-Communications Inc., something Turner and

Wright have sought to avoid.

Rogers' chance of securing a deal was never strong, because of the sale restrictions and because of his personal history in shepherding NBC's interest in Court TV since it was launched. But his pursuit seems even more shaky given that he and Evercore—which includes two former Clinton administration officials—haven't been able to structure a deal despite months of reviewing the operation. ■

NCTA '98: Stand and deliver

Gates talks cooperation, calls cable "gateway" to the home; Anstrom warns against rate hikes

By Price Colman

The cable industry entered Atlanta for Cable '98 riding high on successes with digital cable, high-speed data and telephony but departed with cautions against cockiness ringing loud and clear.

Amid enthusiasm for the new technologies and accompanying new revenue streams, industry statesmen Julian Brodsky and Bob Miron warned that hubris stands as a significant threat to cable's future.

National Cable Television Association President Decker Anstrom, in a recurrent theme, urged restraint on cable rates.

Bill Gates, meanwhile, piled on compliments and conciliation in an hour-plus ad for Microsoft products and services. But he also made it clear that cable's position as the network of choice in a digital world faces increasing competition.

Calling cable "the gateway to the residences," Gates urged the industry to keep spending on upgrades. "There are other ways to come in" to the home, Gates warned. "But if you get out front ... you have a chance to be the one that drives all this."

With his multimedia infomercial pitch, Gates was essentially preaching to a choir that's more focused on bottom line than gee whiz. TCI President Leo Hindery later chided Gates, saying, "I don't live in a world of [voice-activated] parrots, flat-screen TVs on every wall in the house and walls that talk to me. We sat in New Orleans in 1997 a little down. ... We sit in Atlanta in 1998 a little euphoric. It ain't that euphoric."

Hindery's point: The products and services that Microsoft and others want to



Gates encouraged cable operators to continue to upgrade their systems: "The cable industry is at the center of all of this." Microsoft's Steve Guggenheimer (inset) demonstrates integration of TV and the Internet on WebTV.

deliver over cable's network could hit the wall of what consumers are willing to pay, particularly if the economy begins to slow.

"While all of the things he showed us are very exciting, the hard part is managing expectations," Cable Telecommunications Association President Steve Effros said of Gates. "He didn't say how much all those computers sitting up there cost. It's not a mass-merchandising option."

But if there was temperance, there were also success stories.

MediaOne announced that it's joining the growing digital cable throng with a launch in Detroit systems on Wednesday (May 13). MediaOne also disclosed that it's planning soon to launch cable telephony in Miami and Minneapolis-St. Paul. It will add those markets to Atlanta and Los Angeles, where it's already



offering local and long-distance telephone service via cable.

Along with MediaOne, Cox Communications and Cablevision Systems are showing better-than-expected sign-up numbers for telephony, and that has other

operators paying attention.

"I sense more receptivity to telephony from some operators that had none before," said Bear Stearns' Ray Katz.

Meanwhile, video on demand is moving from vaporware to viability, and cable modems are evolving from appetizers into meat and potatoes. The number of cable-modem customers has doubled, from 100,000 in December 1997 to 200,000 at the end of the first quarter. Industry projections are that there will be 500,000 such customers by year end.

"Right now, the biggest opportunity for cable companies is modems," said Avram Miller, vice president of business development for Intel.

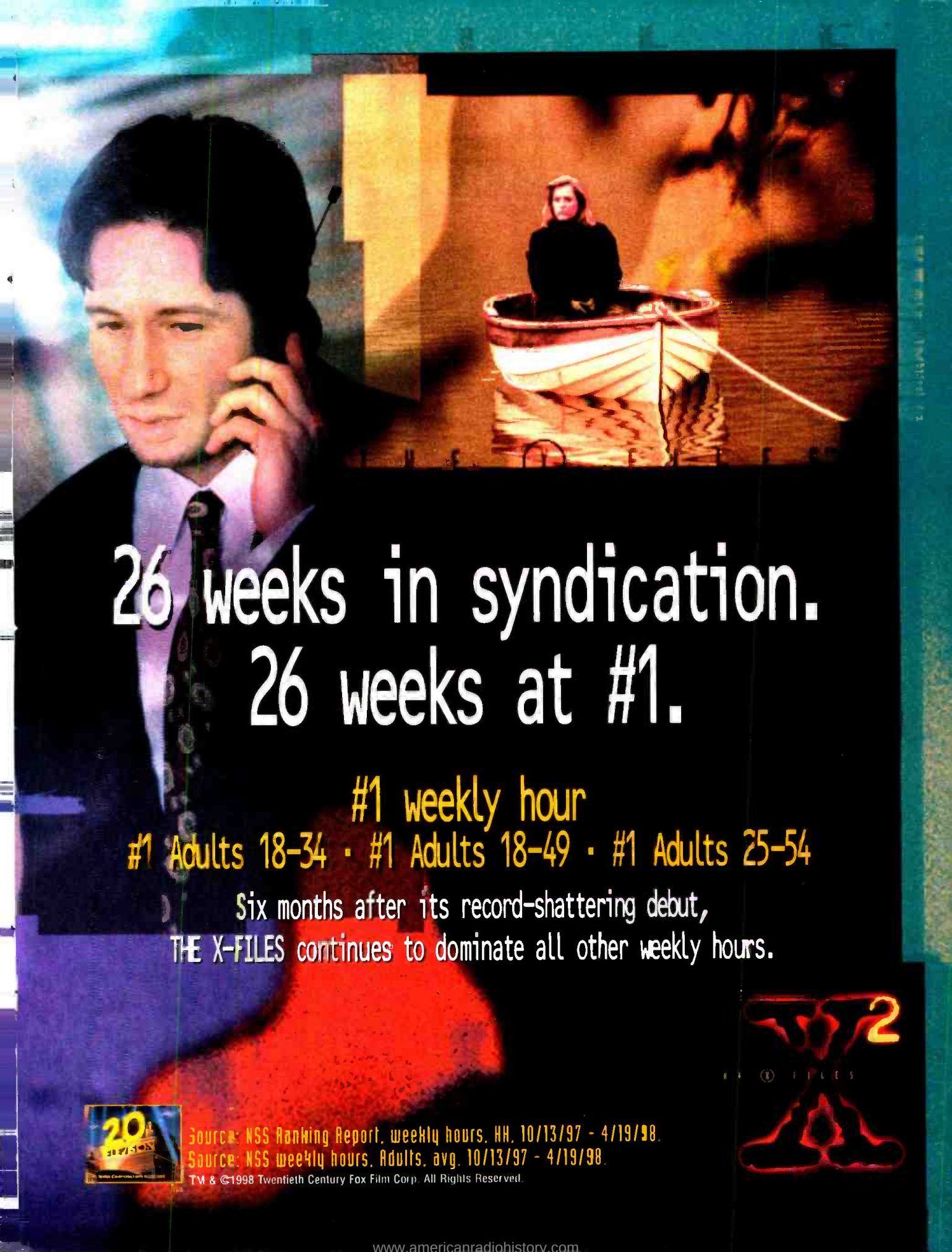
At the same time, the thorny issue of HDTV carriage remains a central concern, underscored by the efforts of TCI's John Malone to undercut the 1080i format—and thus conserve precious bandwidth. While the cable industry has promised not to be an HDTV bottleneck, it's racing to forge retransmission agreements with broadcasters in an effort to blunt imposition of must-carry regulations. ■

NCTA Convention Stats

	1998	1997*	1996**
ATTENDANCE	28,381	27,827	30,583
EXHIBITORS	375	366	357
SQUARE FEET	337,800	353,000	319,700

*New Orleans **Los Angeles





26 weeks in syndication.
26 weeks at #1.

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#1 Adults 18-34 • #1 Adults 18-49 • #1 Adults 25-54

Six months after its record-shattering debut,
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Source: NSS Ranking Report, weekly hours, HH, 10/13/97 - 4/19/98.

Source: NSS weekly hours, Adults, avg, 10/13/97 - 4/19/98.

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No more Springer fighting—with Diller

Compromise allows talk show to maintain some of its raucous character

By Joe Schlosser

Barry Diller and Jerry Springer have reached an "amicable" compromise on the direction of the controversial and high-rated talk show.

Sources say that direction will steer a middle course between two poles: Studios USA's declaration of no fighting and Springer's comment on Howard Stern's syndicated radio program that he wanted the fight-riddled program to remain the same.

Sources say that Springer's show will continue to have some fighting in it, but not the all-out brawls that helped the show reach the top spot in talk show ratings this season. Studios USA executives and Springer had no comment.

Two weeks ago, after meeting with religious leaders in Chicago who wanted an end to the fighting, Studios USA decided that enough was enough. They put out the word that the fighting would be gone—all of it. Sources say

that Springer was upset with the Studios USA plan, which many industry insiders say came from the desk of chairman Diller.

The decision to ban all fighting from *The Jerry Springer Show* came after an announcement from Studios USA a week earlier that it was going to "minimize" the physical battles between guests on the show.

But just a day before Springer was to appear on NBC's *The Tonight Show with Jay Leno* and two days before he was to chat with CNN's Larry King, Diller and Springer spoke and reached a compromise. Rumors began floating last week that Springer was going to start looking for another distributor if Diller didn't allow the show to remain somewhat intact. Springer, who is in his seventh season



This is what Jerry Springer told 'Tonight Show' viewers his show would look like if his syndicator had its way.

hosting the show, has had four different national syndication distributors in the past four years.

When Springer appeared on Leno's program last Thursday, he played down any notion that there was a problem with Studios USA. After Leno asked Springer if he would continue with the fights, Springer gave his stock quote: "We're still going to be outrageous and compelling." Springer also said "It's up to the company what they want to do about the violence," and "I've done this show for seven years, and I've signed on to do five more."

Telepictures talking in N.Y.

Telepictures Productions is looking to get serious about syndication in New York City.

Telepictures, which produces and distributes *The Rosie O'Donnell Show* in the Big Apple, is working on a talk show with rap star/actress Queen Latifah and has a number of other undisclosed projects in the works on the East Coast. Jim Paratore, Telepictures' president, says O'Donnell's show is going to be used to launch new projects.

Last week, Telepictures announced that O'Donnell's executive producer, Hilary Estey McLoughlin, will leave the show to become vice president of programming at the company. McLoughlin, whose place on O'Donnell will be taken by talk show veteran Roni Selig, is going to help expand Telepictures' production in New York. McLoughlin also will work with O'Donnell's Kid Ro Productions on projects that include the Latifah talker, tentatively set for 1999.

"We are hoping to use Rosie's show, now that it's up and running, as a development field," Paratore says.

"Rosie has a good producing mind and has a lot of good ideas. There are some things we think we could do as recurring elements within Rosie's show that would have the potential to be spun out to other shows."

According to Paratore, the elements are not currently in the show, but Telepictures executives have been working on them for a while. As for New York, he says it is the right place for Telepictures and Warner Bros. to get deeper into the talk show genre: "Clearly in the talk show business [New York] is a very fertile ground. Most of the producers are there, and lots of shows come out of there. And talk shows are a big part of our business. With a show like Rosie's, it gives us such a platform to experiment and play with. We want to take full advantage of that."

Selig, who soon will take over production control of O'Donnell's popular talk show, was senior producer on ABC's daytime series *The View*. McLoughlin, O'Donnell's executive producer since 1996, previously was vice president of development at Telepictures.

—Joe Schlosser

King World plans Short talker

Also taps former 'Fox After Breakfast' host Tom Bergeron for 'Squares'

By Joe Schlosser

Roger and Michael King think big: big cars, big parties and big stars. Their distribution company, King World Productions, already has signed Whoopi Goldberg and Roseanne to lead the way this fall for a remake of comedy/game show *Hollywood Squares* and a new talk show with the former ABC sitcom star.

Now you can add actor Martin Short and former *Fox After Breakfast* host Tom Bergeron to that list. King World will announce next week an entertainment/talk show with Short for the fall of 1999, sources say. And to host *Hollywood Squares* this coming fall (Goldberg will fill the famed center square), the brothers have signed Bergeron.

King World executives, who had no comment, are expected to announce the news next week in New York at a press conference. Representatives for both Short and Bergeron had no comment.

Short, who most recently co-starred in NBC's sweeps powerhouse, *Merlin*, hosted his own short-lived sitcom on NBC, *The Martin Short Show*. The half-hour series, in which Short played a variety show host, debuted in fall 1994; it was not renewed the following season. Sources say Short will now host a daily hour talk show with Hollywood guests, originating from Los Angeles.

As for Bergeron, he had recently been suggested to replace *Good Morning America* co-host Charlie Gibson, before ABC's Kevin Newman was given the post last month. Bergeron formerly hosted his own talk show in Boston; then he became co-host of *Breakfast Time* on cable's FX in June 1994. After a year and a half, the show was moved to the



The Kings hope for a long TV life for Martin Short.

Fox Broadcasting Network, and its name was changed to *Fox After Breakfast*. Bergeron co-hosted the national morning program for nearly a year before Fox executives canceled it.

King World is also talking with NBC and MSNBC news anchor and reporter Jody Applegate about co-hosting a syndicated hour morning program that is also

scheduled to launch in fall 1999. Sources say Applegate, who hosts NBC's weekend edition of *Today*, is also a leading candidate for a number of upcoming NBC projects, including a National Geographic program.

King World and NBC already had announced that the planned morning program will follow *Today*. NBC executives had no comment. ■

NBC gets out the broom

Barring a Dewey/Truman turnaround, the network is headed for a sweeps win

By Michael Stroud

Two weeks into the May sweeps, it's NBC's ball game.

Powered by miniseries *Merlin*, the final episodes of *Seinfeld* and a strong showing by its regular lineup, the network is even more dominant this May than last.

NBC is leading CBS by 27% in households and leading Fox by 40% among 18-49-year-olds. With that kind of lead, the network is almost certain to win the entire month, especially when *Seinfeld*'s finale is factored into the mix.

For the sweeps to date, NBC leads with an 11.2 rating and 19 share in households. CBS has an 8.8/15, ABC a 7.8/13 and Fox a 7.2/12. Among adults 18-49, NBC leads with 7.2/21, followed by Fox at 5.2/15, ABC at 4.5/13 and CBS at 3.7/11.

For the most recent week (April 30-May 6) NBC logged a 9.8/17, CBS

an 8.6/15, ABC a 7.9/14 and Fox a 7.1/12. While UPN's sweeps ratings are down for the first two weeks, The WB's are up sharply because of strong showings by popular new shows *Dawson's Creek* and *Buffy the Vampire Slayer*.

NBC got a nice lift from *Merlin* and *Seinfeld*. Last week's *Seinfeld* scored its highest ratings since the season premiere, which ran the same night as the live *ER* episode.

Other stalwarts, such as *Frasier*, *Just Shoot Me* and *3rd Rock from the Sun*, also contributed to NBC's dominance. *Frasier* continues to beat ABC's *Home Improvement*, fueling speculation that ABC will move the show to an earlier time slot for the fall.

Fox also got a boost from such regu-



'Merlin' worked his magic for NBC.

lars as *Ally McBeal*, which this week logged one of its highest ratings of the season. The network also generated strong numbers with the 200th episode

of *The Simpsons* and episodes of *King of the Hill* and *X-Files*.

CBS ratings are down from last year, with *The Last Don II* and other sweeps events performing below expectations.

So far, ABC is disappointing those who had hoped that its May sweeps would outdo

February; two weeks into the sweeps, ratings for households and for 18-49-year-olds are lagging behind February's full-month figures. *Home Improvement*'s poor showing on Tuesday and the lack of a hit event—such as February's two-part movie, *Oprah Winfrey Presents: The Wedding*—have contributed to the lesser showing. ABC still has two opportunities to improve the month's ratings: the season finale of *Ellen* and its miniseries, *Peter Benchley's Creature*.

Showings for *The Practice* and *The Drew Carey Show* have been bright spots for ABC during the sweeps. ■



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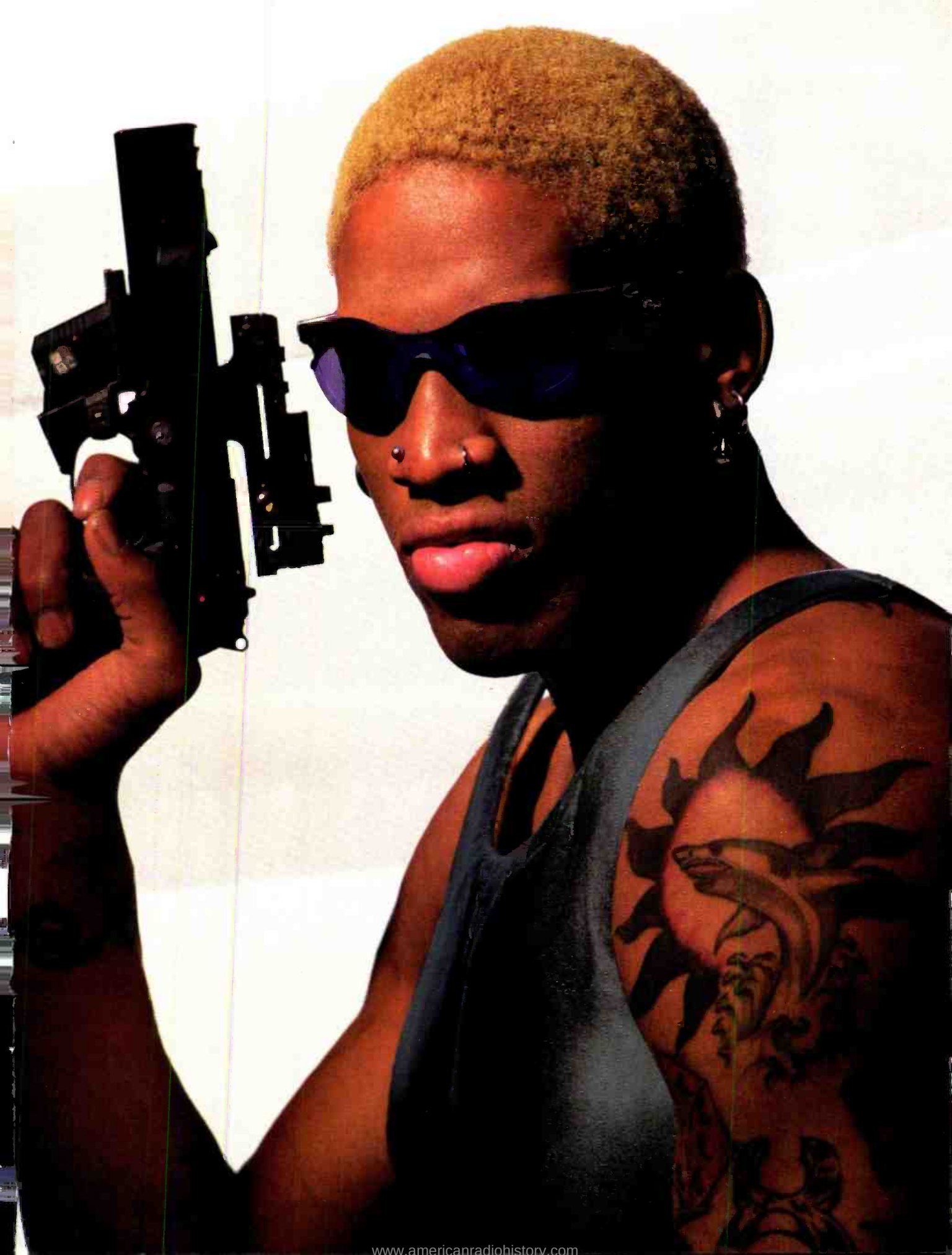


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Judge slaps Jones over 'Net service

By Price Colman

Jones Intercable and Chairman Glenn Jones took it on the chin last week as a federal judge in Denver ruled that the MSO violated a shareholder agreement with BCI Telecom Holding (BTH) when it launched Internet service without first obtaining approval from key directors.

The ruling by U.S. District Court Judge Richard Matsch gives BTH, a subsidiary of Bell Canada International, the permanent injunction it sought on Internet access deals by Jones Intercable.

"Our understanding is that in the long term, contracts are going to have to be renegotiated for high-speed Internet access for Jones," says BCI spokesman Bill Gajda. "We have no plans to disrupt current service." Gajda declined to speculate on when, or whether, there would be changes in Jones's carriage of Jones Internet Channel—a wholly owned unit of Jones International, which is controlled by Glenn Jones.

BCI's win may also give it leverage in renegotiating terms of its agreement to buy Glenn Jones's control of the company beginning in 2001. During hearings, BCI executives acknowledged that they'd grown disenchanted with the 1994 deal to buy 30% of the MSO at \$27 per share, even though share prices had never topped \$20. Under a formula in the control agreement, BCI would pay some \$60 a share to acquire Glenn Jones's supervoting B shares.

Jones officials, who had gone into the case figuring that Matsch at worst would send the suit to trial, were clearly stunned by the decision. The MSO said that it disagrees with the ruling, although it hasn't decided whether to appeal.

BTH framed the battle over the use of Jones Internet Channel as a financial and business issue. BTH's contention: Jones Intercable's self-dealing transaction with Jones Internet Channel not only violated the Jones/BCI shareholder agreement but also was bad for shareholders. BTH contended that @Home and Road Runner offer terms that are better for MSOs. ■

Closed Circuit

NEW YORK

Two Pulitzer bidders left

The bidding for Pulitzer Broadcasting is down to two, sources say: Hearst-Argyle Television and Hicks, Muse, Tate & Furst, the latter of which already is frantically working on due diligence, according to sources.

Former contenders Gannett and Sinclair are out of the running for the group, which is expected to go for \$1.7 billion but may go for as much as \$2 billion. Gannett was interested in a combination broadcasting and newspaper deal, sources say, and was particularly interested in Pulitzer's Tucson, Ariz., newspaper. But Pulitzer is looking for a straight broadcast deal for now. Sinclair was interested, but sources say the company was brought into the bidding by Pulitzer only to drive up the price—and that Pulitzer, which wants a stock deal for tax purposes, does not want to end up with Sinclair stock. Hicks Muse may also be a bidder for Guy Gannett's stations in the coming weeks.

HOLLYWOOD

Pick of the pilot crop

Starting last Thursday, TV executives closeted themselves in screening rooms for the annual ritual of picking fall series. The early buzz: NBC likes *Wish You Were Here* and *Will & Grace*; ABC likes *Two and Two Together*, *Cupid*, *Carson's Vertical Suburbia* and *Vengeance Unlimited*; Fox likes *Brimstone*, *Hollyweird*, *Teenage Wasteland* and a project from comedian Sue Costello; CBS likes *L.A. Doctors*, *Bronx County* and a project from Brian Benben; The WB likes *Zoe Bean*, *Felicity* and comedian Park Overall's project, and UPN likes *Mercy Point*, *Legacy* and a comedy starring John D'Ercole. Stay tuned.

WASHINGTON

Satellite solution

Sources say NAB hopes by the end of the month to sign a long-

awaited deal with satellite TV distributors Primestar and Netlink. The deal will resolve the dispute about which subscribers can legally receive imported network signals, say sources close to the talks. The parties have been negotiating over how to define a so-called white area, in which over-the-air broadcast signals are not clearly received.

The proposal on the table would use software to lay out "red-light, green-light" areas, which would firmly establish signal boundaries. The agreement also would work out a solution for grandfathering existing subscribers who receive distant network signals via satellite.

NEW YORK

USSB digs data-to-home idea

USSB chief Stanley Hubbard says that his company intends to start a data-to-home service by the end of 1999 to take advantage of its claims on available spectrum. Hubbard won't comment on any details of business plans for the unnamed venture. He did say that USSB is working on the project with a select group of strategic and financial partners, which needs to be in place for it to get a green light.

No word yet on monthly fees, but inexpensive flat-plane antennas probably would be employed to receive the satellite data signals. "We have a license to build a DBS system with the potential to reach 100 million households," says Hubbard, who is quick to add that USSB won't let the data-service launch interfere with its plans to achieve profitability by 2000.

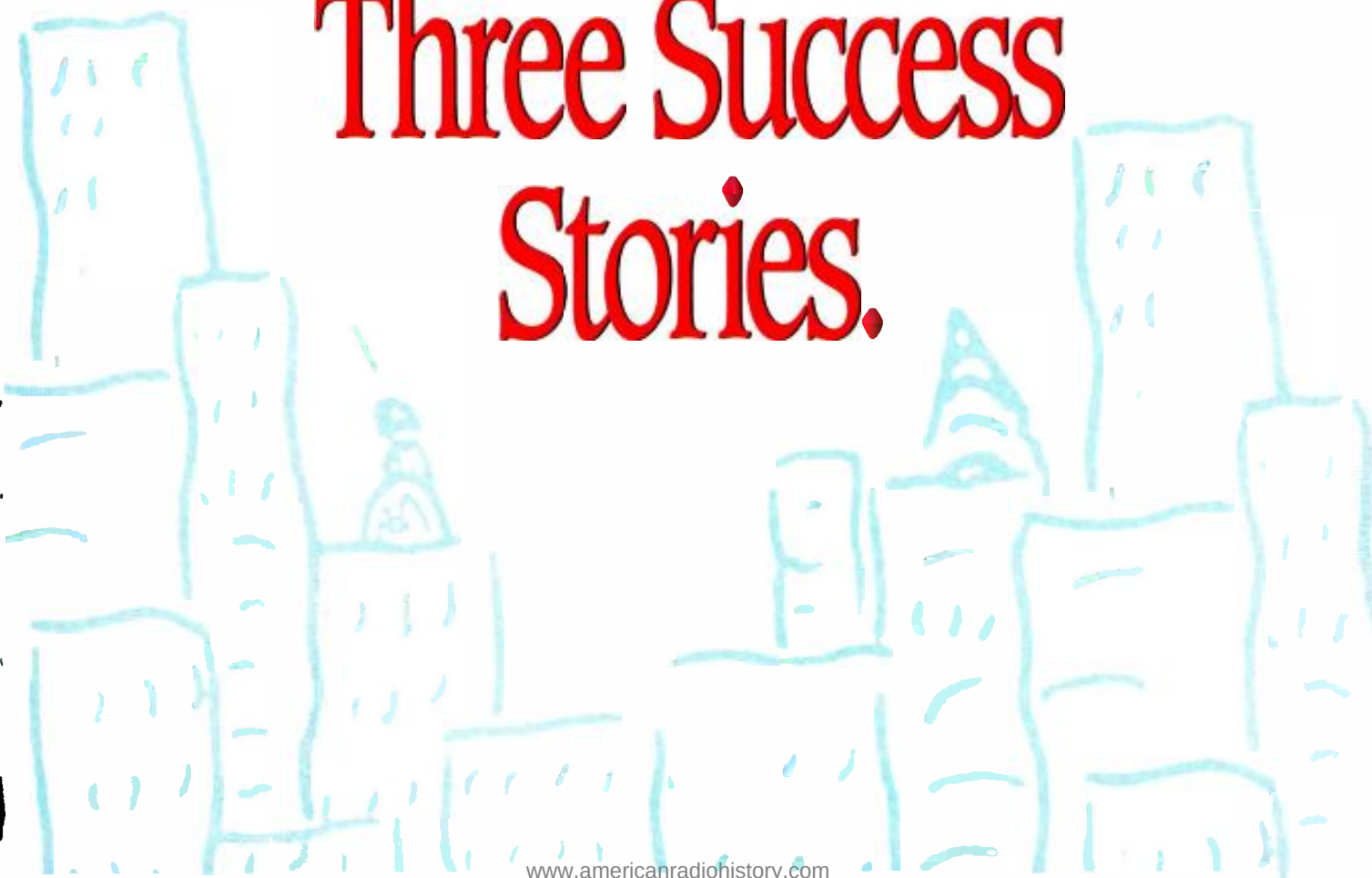
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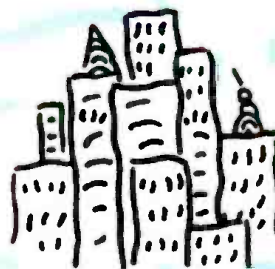


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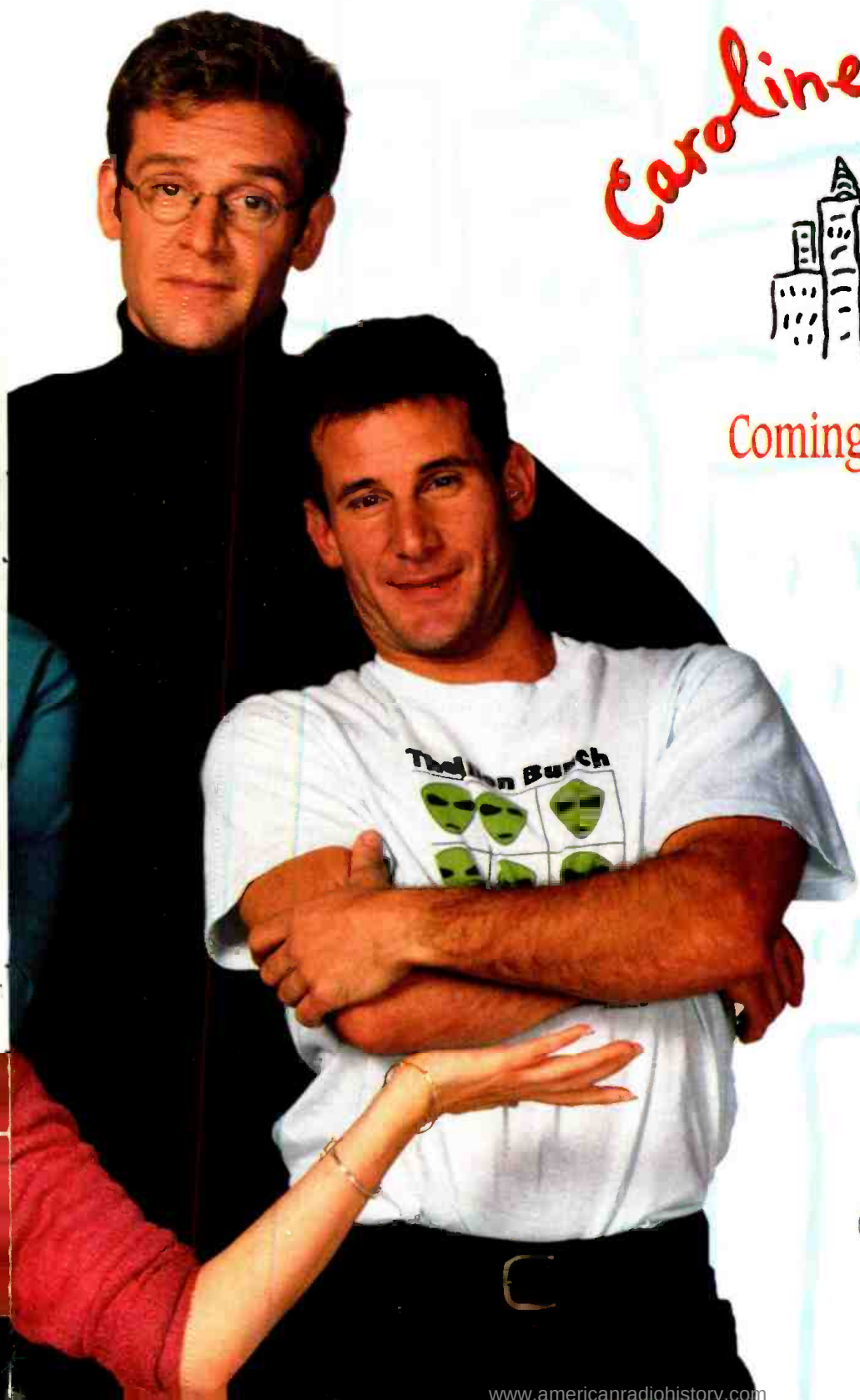
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Broadcasters offer subscription DTV fee plan

NAB, MSTV comments say FCC should charge based on station gross revenue

By Chris McConnell

Federal fees for digital TV subscription services should be based on the gross revenue that stations take in for any such business, broadcasters and others say.

Responding to a December FCC proposal on the DTV fees, broadcasters said that a revenue-based fee would be the simplest to administer. "Setting fees based on the gross revenue ... would impose the fewest costs on the FCC and licensees," the NAB and the Association for Maximum Service Television (MSTV) said.

The groups also said that the commission should set the fee at 2% of gross revenue but should wait to collect the fee until two years after stations begin reaping revenue from the subscription services. MSTV suggested a fee in the 0.5%-1% range.

Regulators are trying to implement a fee plan to satisfy the parts of the 1996 Telecommunications Act that require the FCC to collect fees for subscription-based ancillary services that stations offer over the channel they receive for digital TV.

Other options proposed by the commission include a fee based on the profits that broadcasters take in from subscription services or fees based on a combination of a flat rate and a revenue percentage.

Those responding to the fee proposals, however, said such plans would be tricky to administer. NAB and MSTV, for instance, said that a profit-based fee would require regulators to collect large amounts of data in order to determine the incremental costs of offering ancillary services and the resulting profits.

A collection of groups, including Media Access Project, the Benton Foundation and the United Church of Christ, agreed. "Determining what constitutes a service-specific 'incremental cost' is subject to manipulation and in any event will be nearly impossible for the commission to define," the groups said.

But their agreement with the broadcasters largely ended there. The watch-

dog groups called for a fee based on 10% of gross revenue and said that the fees should cover home shopping, infomercial programming, direct marketing and retransmission-consent compensation.

"It is possible, and perhaps even likely, that cable operators will pay ... broadcasters a per-subscriber fee and/or other compensation for the right to carry their signals," the groups said, maintaining any such payment should be subject to the fees.

The National Cable Television Association added that the commission should set the fees high enough to prevent unfair subsidization of broadcasters: "Subsidizing the provision of ancillary and supplementary digital broadband services by broadcasters will have the effect of discouraging the deployment of a digital broadband infrastructure by cable operators."

Conversely, broadcasters sought to limit the scope of subscription fees. "The appropriate test is whether subscription or other non-advertising payment is necessary to receive the service," NAB and MSTV told the commission.

Other broadcasters suggested waiting longer than two years before collecting the fees. Cox Broadcasting, Paxson Communications and Media General filed joint comments calling for the commission to postpone the establishment of a fee-collection program for five years.

ABC added that it would like the FCC initially to allow broadcasters to choose between a revenue-based and profit-based fee. "This will lead to the greatest innovation and the introduction of [the] greatest number of new services," the network said.

PBS and the Association of America's Public Television Stations, meanwhile, said noncommercial stations using subscription revenue to support their "mission-related activities" should not be subjected to the fees: "The commission has recognized in other contexts that imposing fees on entities that receive federal funding in support of activities that serve the public interest would be inappropriate." ■

Digital disagreements go to court

Nine lawsuits oppose FCC's new DTV rules

By Chris McConnell

At the FCC, broadcaster complaints about the government's digital TV plan just keep coming.

FCC officials so far have counted nine court challenges to the commission's digital TV rules, plus another 32 petitions at the FCC to reconsider elements of the rules.

Some of the court challenges have come from broadcasters unhappy with the commission's plan for matching each broadcaster with a channel for delivering digital TV.

Mountain Broadcasting, owner of



WMBC-TV Newton, N.J., says the plan will cause its station to lose 19% of its NTSC service area and some 1.5 million viewers. The station also says that

the channel slated for its digital TV service will cover an area 31% smaller than its existing service area.

Other challenges have come from would-be broadcasters who say that the digital TV plan will block their efforts to get an analog channel. The Pennsylvania Telecasters Association, for instance, says that it filed an application for a new analog license—but the channel no longer was available as a new analog station after regulators revised their digital TV allotment table.

Officials at the FCC have received many similar petitions from broadcast applicants who charge that the commission's revised table did not preserve the NTSC channels they were seeking. One official says that the bulk of the 32 petitions came from broadcast applicants seeking new licenses for new TV stations.

While most of the court challenges were filed at the U.S. Court of Appeals in Washington, at least two more were filed in a California appeals court.

Those challenges came from KEEF-TV Los Angeles and KMTP-TV San Francisco.

FCC officials hope to have all of the court challenges consolidated into one case; they also want the court to hold off on any decisions until regulators sort through the petitions for reconsideration. But at least one broadcaster—Mountain Broadcasting—objects, on the grounds that the longer the government takes to review its case, the fewer remedies there will be. ■

Digital TV deadlines

All but four of 40 TV stations were able to meet a May 1 deadline for filing digital TV construction permit applications at the FCC. Under rules set by the commission last year, major network affiliates in the top 10 markets were required to apply for a DTV construction permit by May 1. The four stations missing the deadline: WMAQ-TV Chicago; WABC-TV and WNBC-TV, both New York, and WMUR-TV Manchester, N.H. (Boston).

Of those stations, three filed requests with the commission seeking an extension of the deadline until Aug. 1. The other, WMUR-TV, told the commission that it soon will file an extension request.

The high cost of policing satellites

Satellite companies want to know why it costs more than \$100,000 a year to regulate in-orbit satellites and what they're getting for the money. As part of the effort to collect regulatory fees, regulators in March proposed charging satellite operators \$119,000 for each satellite in geostationary orbit.

"There is simply no escaping the fact that the commission engages in precious little regulation of licensed satellites," PanAmSat told the FCC. "The commission's cost-accounting system should be fine-tuned to segregate satellite application processing work from regulatory activities pertaining to licensed satellite operations."

GE Americom agreed, telling regulators that "the absence of a nexus between the benefits conferred by commission regulation of geostationary satellites and the fees imposed raises Constitutional questions regarding the validity of the commission's fee proposal." Both GE Americom and PanAmSat also maintain that the commission should make Comsat pay the satellite fee as well.

Sinclair studies minority opportunities

Sinclair Broadcast Group last week said it is undertaking a "comprehensive effort" to find ways to improve minority participation in broadcasting. Mark Hyman, Sinclair's director of government relations, said that the effort will

focus on methods for improving minority access to capital. The company cited FCC Chairman William Kennard's April challenge to the industry: to suggest within two months methods for boosting minority station ownership. Sinclair executives also said they had discussed their efforts with Kennard in a previously scheduled meeting that took place one day after last month's court decision to throw out most of the FCC's equal employment opportunity program. "We believe the strength of our business is in the people we employ," Sinclair CEO David Smith said.

Pirate police

FCC officials and the U.S. Marshals Service this month shut down an unlicensed broadcaster operating in Detroit. The commission said that the unlicensed operator—who was broadcasting under the name "La Gigante"—was interfering with the signal of Detroit's WCHB-FM.

Intelsat privatization measure passes House

House lawmakers last week approved the bill of Rep. Tom Bliley (R-Va.) to prompt privatization of international satellite consortium Intelsat. The measure, which would require privatization of Intelsat by 2002, also would allow satellite service providers to access the consortium's satellites directly, rather than going through Intelsat's U.S. signatory, Comsat.

Comsat, an opponent of the bill, insisted that it's not over 'til it's over. "There is a long road ahead, and it is important to realize that [the bill] is far from becoming law," Comsat President Betty Alewine said. Intelsat Director General Irving Goldstein said that Bliley's bill "can only hamper our continuing restructuring efforts." Conversely, PanAmSat General Counsel James Cumiale applauded the House action as "an important step toward creating a level playing field in the market for international satellite services."

And Bliley cheered his bill's House passage as a consumer victory. "The days of high-flying satellite monopoly are numbered," Bliley said.



Edited by Chris McConnell
and Paige Albinak

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The Give and the Take of TV NEWS AGENTS

Personal representatives, agents or managers, are the cost—and sometimes the complication—of success for talent

By Dan Trigoboff

When CBS reporter-anchor Sharyl Attkisson posted a notice on the Internet about a booklet she'd written about the hows and whys of hiring an agent, she figured on 30 or 40 responses. She got 400.

Most were from grateful TV newspeople—many just starting out. Some shared war stories about their representation, complaining about lack of contact, inaction on job searches, conflicts of interest and difficulties in getting rid of unsatisfactory agents.

Attkisson—whose interest stems largely from a dispute over her own representation—felt she had touched a nerve. "The talent in this business doesn't seem to realize that these contracts are among the most important they will enter into," she says. "Most of us spend more time researching a story than we do making what may be the most important career decision of our lives."

Of course, Attkisson's invitation was likely to draw the disgruntled and the doubtful. ABC's Cynthia McFadden says that her agent, Richard Leibner, returns her phone calls "faster than my mother." *The Today Show's* resident media conglomerate, Al Roker, who has been with Alfred Geller for more than 20 years, attributes much of his success to Geller's counsel. And Attkisson—with a network job and a PBS hosting deal, hardly a professional malcontent—says her current

agent, Ken Lindner, is just fine.

Other representatives also draw good reviews. Mike Hill, a Nashville sportscaster, credits J. Michael Bloom and Associates' Kris Kellam with significantly advancing Hill's young career. Ed Hookstraten, Robert Barnett, Jim Griffin, Mendes Napoli and Ron Konecky also appear to enjoy good reputations among peers and news talent.

TV news careers can be big business because TV news is big business. "To some extent," says Geller, "the people are the product."

There is an unprecedented amount of TV news today, even in local markets—and add to that network broadcasts, news magazines, and cable news. And now that the transiency of talent that has always been in local news has spread to the networks, there are more big deals for talent representatives. Icons like Harry Reasoner, Barbara Walters, David Brinkley, Diane Sawyer and now Bryant Gumbel did not stay at the networks where they became famous. Nor have Jeff Greenfield, Connie Chung and Britt Hume. At 6%–10% of a client's six- or seven-figure salary, there's a great deal of money to be made by the scores of people who represent thousands of news professionals across the country.

TV news agents and representatives serve as negotiators and as talent scouts. Lindner, a former William Morris agent, says that the development of a career from a small market to a major market is

his greatest professional pleasure. He recalls finding Lisa McRee in Bakersfield, Calif.; Jodi Applegate in Reno; Giselle Fernandez in Santa Barbara, Calif., and Matt Lauer between jobs.

"We represent a lot of young people, and we try to help them navigate through the business, through the politics of their stations," says Laurie Jacoby of Napoli Management.

There may be as many approaches to representation as there are representatives. Even the term "agent," often used generically to cover all who find and negotiate jobs, may be misapplied.

N.S. Bienstock, the William Morris Agency, J. Michael Bloom and Ken Lindner & Associates, are licensed agents who also follow the mandates of the American Federation of Television and Radio Artists. Their principal function is finding and securing employment, although all the agents contacted say they do more. Typically, they get paid by taking a percentage from each contract they negotiate.

Other key players, like Geller Media Management, Napoli Management and Athletes and Artists (part of sports and entertainment company The Marquee Group), say they are not agents but managers. Getting the next job is just part of overall personal and career management.



They seek contracts with talent that may extend beyond a single employment deal.

Still another approach is taken by Washington lawyer Robert Barnett, who pretty much limits representation to high-level placement and contract negotiation. He bills by the hour, not on a percentage basis. "I do largely the same thing the others do," says Barnett, whose clients have included Sam Donaldson, Bernard Shaw and Andrea Mitchell. "I negotiate contracts. I can move people, and I do move people regularly among networks. But I'm not an agent who will take a client from Des Moines and move them to Detroit."

"Our job," says N.S. Bienstock's Richard Leibner, who has been at the top of TV news representation for more than 30 years, "is taking people from small markets and moving them up as quickly as they can—but not too quickly."

College graduations and tiny markets are not the most useful recruiting grounds, they say. A TV journalist should hold off on representation, Leibner says, "before your second job, and sometimes your third job."

The \$50,000-\$70,000 salary range seems a consensus choice as the level at which talent can hire representation without too great a financial sacrifice.

Sharyl Attkisson's dispute with Athletes and Artists stemmed from her determination that she was finding her own jobs and had risen to network status pretty much on her own. "I wrote checks," she says, "but I never got any career management. I paid them for almost a year without speaking to them." She says she fired the representatives, continued to pay on contracts they had negotiated and stopped when her obligation was over. She was sued.

Attkisson has filed a counterclaim, as well as a complaint with the New York



"Most of us spend more time researching a story than we do making what may be the most important career decision of our lives."

—Sharyl Attkisson

City Department of Consumer Affairs. As her attorney, Rachel Warren, explains, under New York law, employment agents must be licensed by the state. Some, Attkisson and Warren contend, avoid statutory regulation by calling themselves personal managers.

"I know a number of people," Attkisson writes, "myself included, who accidentally hired a personal manager believing they, in fact, had hired an agent. Some only discovered the difference, and the consequences, when they got into a dispute."

Athletes and Artists' Art Kaminsky and Lou Oppenheim dispute both Attkisson's assessment of the career guidance she received and the extent of her financial obligation, which is at issue in their lawsuit.

New York City's Department of Consumer Affairs confirms a probe that includes Attkisson's charges against Athletes and Artists.

Athletes and Artists and Geller Media Management, both New York-based, say they meet any standard for exemption. "We're not agents," Oppenheim

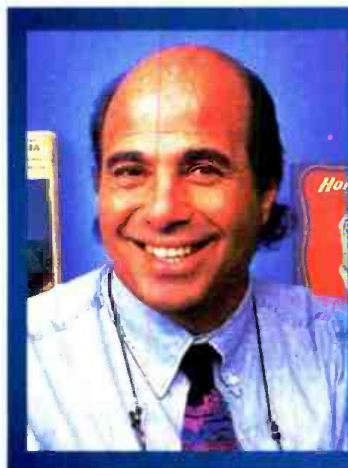
says bluntly. "Are there overlaps in what we do and what agents do? Of course. There are overlaps in a lot of businesses. Someone who drives a cab and someone who drives a bus both drive, but it's not the same thing."

"The idea of management comes to us from the work we do in sports," says Kaminsky, whose Athletes and Artists started out by representing athletes. Because of college drafts or team trades, they did not have to find jobs for them. "Sometimes we'll handle money, taxes, recordkeeping, real estate, investments. We'll refer [TV news] clients to voice coaches, appearance consultants, and use our own sense of what we think works on air. We review tapes for content, writing ability, and the ability to research and understand a story."

Alfred Geller is adamant that his company is not an agency. "I am not an agent by choice," he says. "And I would never hire an agent to come into this company. All our representatives are trained in helping clients get better at what they do. We have a full studio in our offices. We hold seminars. We've spent hundreds of thousands of dollars over the years to help clients get better."

Both companies point to high-profile clients as examples. CNN's Wolf Blitzer says he engaged Athletes and Artists' Michael Glantz to represent him precisely for the firm's overall career management. "At this point," Blitzer says, "I felt I needed more of a fulltime representative. Michael gets involved with me week to week, sometimes day to day."

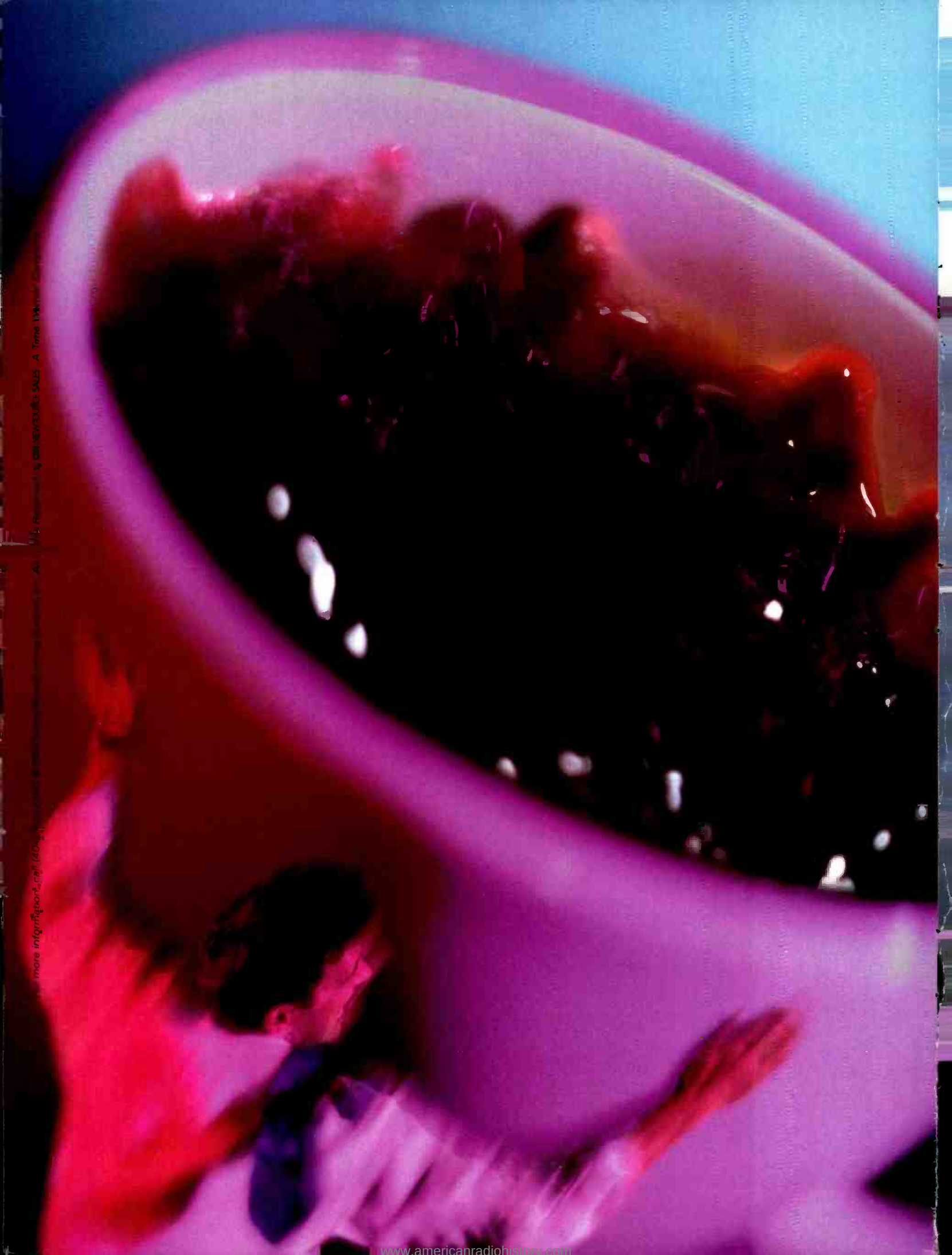
Today Show weatherman and personality Al Roker says that Geller's guidance and coaching have been instrumental in his career. Finding a place in television for "a bald, overweight black guy is not something a lot of people think of," Roker says. "And the landscape is littered

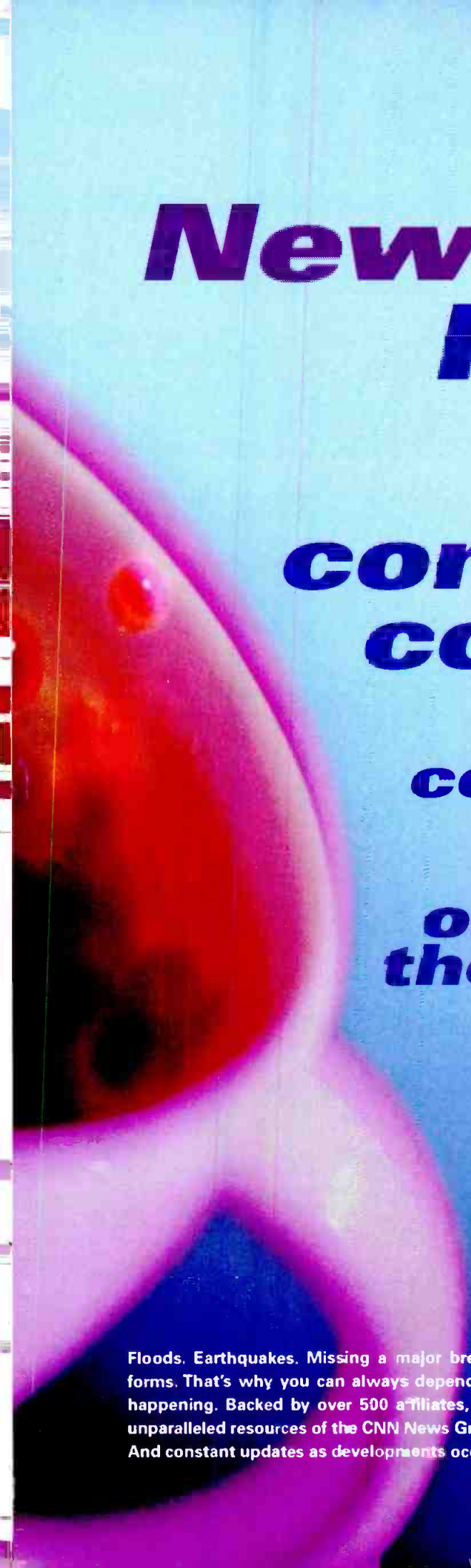


"Our job, is taking people from small markets and moving them up as quickly as they can—but not too quickly."

—Richard Leibner

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with people whose representation pushed them in the wrong direction."

Mendes Napoli says his lines between agency and management are "somewhat blurred." The former Minneapolis news director, who credits Geller for encouraging him to get into the business of representing news talent (Laurie Jacoby, now with Napoli, ran Geller's West Coast office for nine years), says that while his firm currently is classified as management, he plans to become a licensed agent in California.

The management alternative to representation by traditional agents comes at a price, says the American Federation of Television and Radio Artists (AFTRA).

Contributing to Attkisson's booklet, *So...You Want an Agent?*, AFTRA warns that "[I]t is very common for a manager to approach performers and broadcasters at the beginning of their careers and induce them to sign contracts which often include lengthy terms, automatic extensions, no termination clauses, and terms that can be construed to call for indefinite commissions as long as the performer is working for the same employer."

Those "onerous" terms, AFTRA says, are not consistent with AFTRA guide-

lines or New York state law for licensed agents. And where AFTRA-franchised agents and clients take their disputes to arbitration, managers can go to court. Faced with a lawsuit, attorney Warren says, many young TV journalists who want to change representatives will simply give in and buy their way out.

Athletes and Artists' Oppenheim counters that "nobody likes litigating. But if you've done good work for somebody, and you don't get paid, it's taking food out of my mouth, my employees, my partners."

Geller says that charges of litigiousness are exaggerated and that he's brought only a handful of lawsuits in 35 years. A former Wall Street lawyer, Geller dislikes arbitration. "The competence and consistency of result is just not there," he says.

Geller also defends fiercely his representation agreement—in which, he says,

"When I see somebody on the air and I'm impressed, I'll call them. I say to them, 'If you're happy with your agent, that's great. I love loyalty'."

—Ken Lindner

"we start to get paid immediately whether they get a new job or not." Moreover, he notes, "during the term of the representation agreement, usually three years or more, we remain commissionable for client's term of employment plus any extensions, renewals or substitutions of any contract with the same employer. The contract is protected."

"Throughout my personal and professional life," says NBC's Al Roker. "I think there's a whole epidemic of people not honoring their contracts. If you sign a deal, you should honor it, unless the other side breaches the agreement." People often want to "dump your representative, because you think you're going to get a better deal with someone else," he says. "Loyalty is one of the greatest strengths."

"I understand that other people do it differently," Geller says, "but I'm not going to change that provision [on extensions, renewals or substitutions]. We

THE DEAL-MAKERS

Here are some of the heavyweights in TV news representation. All information is from the companies.

Company	Principal offices	Key personnel	Number of TV news clients	Key clients
N.S. Binstock, Inc.	NYC	Richard Leibner, Carol Cooper, Stu Witt	300+	Mike Wallace, Diane Sawyer, Kevin Newman
Williams & Connolly	Washington	Robert Barnett	300	Sam Donaldson, Judy Woodruff, Bernard Shaw
Ken Lindner & Associates	L.A.; Charlotte, N.C.	Ken Lindner, Babette Perry, Rob Jordan	about 300	Matt Lauer, Lisa McRee, Giselle Fernandez
Napoli Management	L.A., San Francisco	Mendes Napoli, Laurie Jacoby	200	Ken Broo, Gretchen Kolls, Ron Reagan
Athletes and Artists (The Marquee Group)	New York	Arthur C. Kaminsky, Lou Oppenheim, Michael Glantz	NA	Wolf Blitzer, Christine Amanpour, Forrest Sawyer
William Morris Agency	New York, L.A.	Jim Griffin, Henry Reich	NA	Leslie Stahl, Hugh Downs, Geraldo Rivera
Geller Media Management	New York; Huntington Beach, Calif.	Alfred Geller, Liz Sherwin	115	Al Roker, Ann Currie, Francine Lalande

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The Give and the Take of TV NEWS AGENTS

have an intense creative relationship with our clients. It's longer, with less turnover.

And I want to make it clear that there is always full disclosure."

"If you don't have those [protective] clauses," says Mendes Napoli, who uses similar terms, "what would be the motivation for the client to continue the relationship" after a lucrative contract is negotiated? TV lore abounds with stories of clients who wanted to dump their representatives once the money started coming in. "These clauses are not about locking the client in, they're about building a long-term relationship," Napoli says.

But as an AFTRA-franchised agency, says Leibner, "you agree to arbitration, which is not an expensive proceeding. The union is protecting its members. An agency is going to have much deeper pockets than a young broadcaster." In 35 years, Leibner says his company has had only a few disputes go all the way through arbitration. "If people have legitimate complaints, we try to work them out."

Leibner disdains contracts that "hold people in perpetuity. It's not a loyal following, it's like an indentured servitude. One of the important points in our agreement [with clients] is the ability to end a relationship if people don't meet your expectations. I get clients; I lose clients," says Leibner. "This is not a prison."

Geller and others contacted, however, assert that the major problem facing the industry is neither litigation nor length of service but the conflict of interest that arises when a representative submits several clients for the same position.

"You don't need your agent representing six or seven of your competitors for a job," adds one network news person. "That's a little bit much."

"Conflict of interest," says Geller, "is the scourge of the industry."

Tom Doerr, a former news director in several top markets and now a consultant with Audience Research and Development, says he's seen agents work to replace one client with another before the first client has found a new job. Sometimes, he says, a client who'd had a good



"I am not an agent by choice. And I would never hire an agent to come into this company. All our representatives are trained in helping clients get better at what they do."

—Alfred Geller

position is odd man out.

"The best agents," he says, "are the ones who give both their client and management the sense that this is the only client they're representing at the time."

Several leading agents interviewed acknowledged multiple submissions but each said that preserving a client's job is always paramount, and they would never undercut a client in favor of another.

Regarding multiple submissions, Leibner says, "The answer is simple. There are certain situations in which I will ask clients if they're comfortable, or I will inform clients" that Bienstock is submitting other names for a position for which the client is a candidate. "Disclosure is the way around that situation. We'll put each person's strength forward. In the end, agents don't get the job for people."

"As large as we are now," says Napoli Management's Jacoby, "if a news director calls, we're likely to represent several people qualified for the same job. When you represent 200 people, there are always several who are looking. We may very well send more than one person for a job. You have to be up front with clients about that. And of course, it's possible that not everybody is going to be right for a particular job, and we don't want to waste a news director's time."

"The more clients you have," says one source who works with network contract negotiations, "the more information you have. And information is power." When a large firm's clients move on, "you're the first to know" about the openings that creates down the line for other clients.

"I was always turned off by big agencies," says a Chicago newsperson. "I asked, 'why should my agent care about me when he's got 20 others just like me?' But if there is a competition, and you're not plugged in, they're plugged in. If you know your agent is out on the

golf course with [a network news executive], you've got a much bigger foot in the door." That newsperson, however, says he prefers the personal attention of a smaller operation.

Most of the newspeople contacted had used more than one representative by the time they had hit midcareer. Absent the contract ties that bind, client turnover does appear to be a cost of doing business. Clients typically believe they can pay less or get more, and few agents feel it's unethical to solicit from a competitor's roster.

"Is there soliciting?" asks Ken Lindner, rhetorically. "People call my clients all the time. And certainly when I see somebody on the air and I'm impressed, I'll call them. I say to them, 'If you're happy with your agent, that's great. I love loyalty.'"

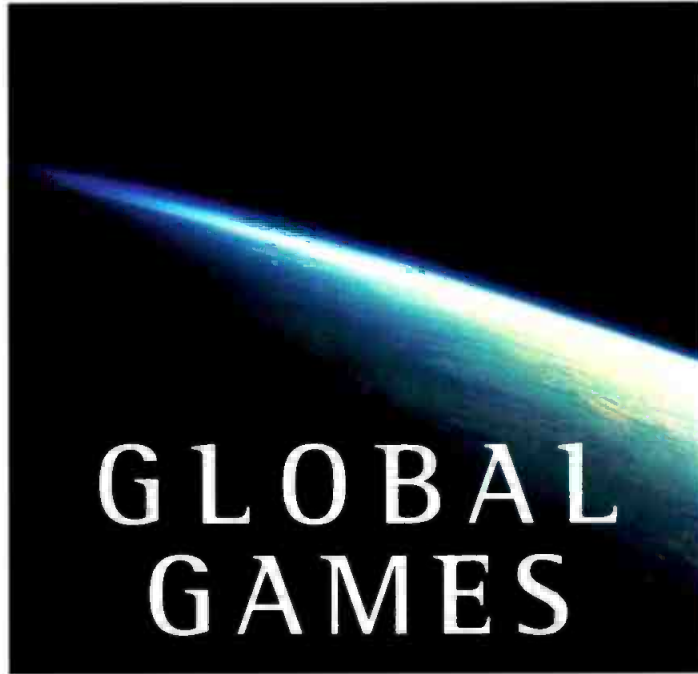
There are agents who lead with arrogance, says CBS's Thomas. Sometimes, she says, they're negotiating on behalf of someone "and we don't care if [the client] stays or leaves. That's what makes it arrogance."

And sometimes, says Day Krolik, vice president of labor relations and talent negotiations for NBC News, "a representative will come in and make the best possible deal which, in their estimation, may mean getting the most possible points resolved in their favor. But it may not be the best possible basis for an ongoing relationship where both parties can flourish. That can interfere with a career," Krolik says.

What makes a good representative, he believes, is "their professionalism, grasp of basic concepts of contract law, their grasp of the basic concepts of negotiation—and in particular, an appreciation of the employer-employee relationship. Some forget the fact that the primary relationship is between the employer and employee."



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Broadcasting

May 11, 1998

'City' spins to Paramount

Sitcom airing and co-produced by ABC takes alternate route into syndication

By Joe Schlosser

Spin City is heading into syndication with Paramount Domestic Television rather than anticipated distributor Buena Vista Television.

The ABC sitcom, which is DreamWorks' first TV product to make it into a full syndication rollout, had been expected to go to the Disney-owned syndication outlet because it is co-produced by ABC and DreamWorks. But Bob Jacquemin, head of DreamWork's non-network television division and former head of Buena Vista Television, says Buena Vista had its hands full with renewals on *Home Improvement* in syndication, and Paramount was available to give *Spin City* the sales attention he desired for the show.

"We tried for the better part of six

months to see if we could pull it together with our partners at Disney, but it really came down to a matter of timing," Jacquemin says.

"Their [Buena Vista] best interest is in *Home Improvement*, and our best interest is in *Spin City*. The market is breaking right now, so it was important for us to get out as quickly as we could."

One hundred episodes of *Spin City* are available immediately for a fall 2000 launch, and Paramount executives say the top three markets (New York, Los Angeles and Chicago) should be cleared



ABC's 'Spin City' had been expected to be syndicated by Buena Vista.

by early this week. Revenue from the sitcom, which stars Michael J. Fox, is expected to top \$300 million when all is

said and done, sources say. Neither Paramount nor DreamWorks executives would comment on the financial aspects of the deal.

They would talk though, about the potential time periods for *Spin City*. Joel Berman, co-president of Paramount Domestic Television, says that *Spin City* is being sold for prime access spots and also late-fringe time periods.

"By having proven itself at 8 o'clock with men, this show is going to work very well, and the late-night factor is something that cannot be overlooked," Berman says. "You look at how shows like *Seinfeld* and *Frasier* have performed in late night, and *Spin City* has the same opportunity."



'3rd Rock' (top) could move back to Sunday. 'Brooklyn South' may go south.

Nets shuffle their decks

Schedules will move and shake as programmers prepare fall lineups

By Michael Stroud

Sinfeld may be at the finish line in its network run, but for NBC and the other networks, the shows must go on. Each has gaps to fill and moves to make before the battle for the hearts and minds of prime time viewers is renewed in the fall.

New-season schedules are still being hammered out before the official unveilings begin a week from now, but here's a preview of what to look for.

NBC

While NBC is holding its fall plans close to the vest, likely scenarios are

already circulating. NBC needs to fill the *Seinfeld* hole and tune up Monday and Friday, but unless the network makes a huge error it should remain the dominant broadcaster for at least another year, media and Hollywood executives say.

"While they may slip in household ratings, I expect them to remain number-one among 18-49-year-olds," says Audrey Steele, senior vice president and manager of strategic media resources for Zenith Media.

The network still has a strong enough Thursday lineup to dominate the evening—and weekly ratings—by a wide margin. Most observers expect the network to retain hits *Friends*, *Veronica's Closet* and *ER* on Thursday night in something close to their current time slots of 8 p.m., 9:30 p.m. and 10 p.m., respectively.

While shows from *Frasier* to *Mad About You* have been mentioned for *Seinfeld*'s 9 p.m. slot, a favorite is *Just Shoot Me*, which has tested well on Thursday evening.

At 8:30 p.m., where *Union Square* bombed last season, NBC is likely to put a promising young comedy, possibly NBC-owned *Will & Grace* or Christina Applegate's comedy, *All My Life*.

The network isn't expected to fiddle too much with its successful Tuesday night schedule, either. *Mad About You*, *NewsRadio* and *Frasier* are still expected to anchor the evening. Comedian Nathan Lane's new sitcom *Encore!* would fit well on the evening or in a Thursday-night slot.

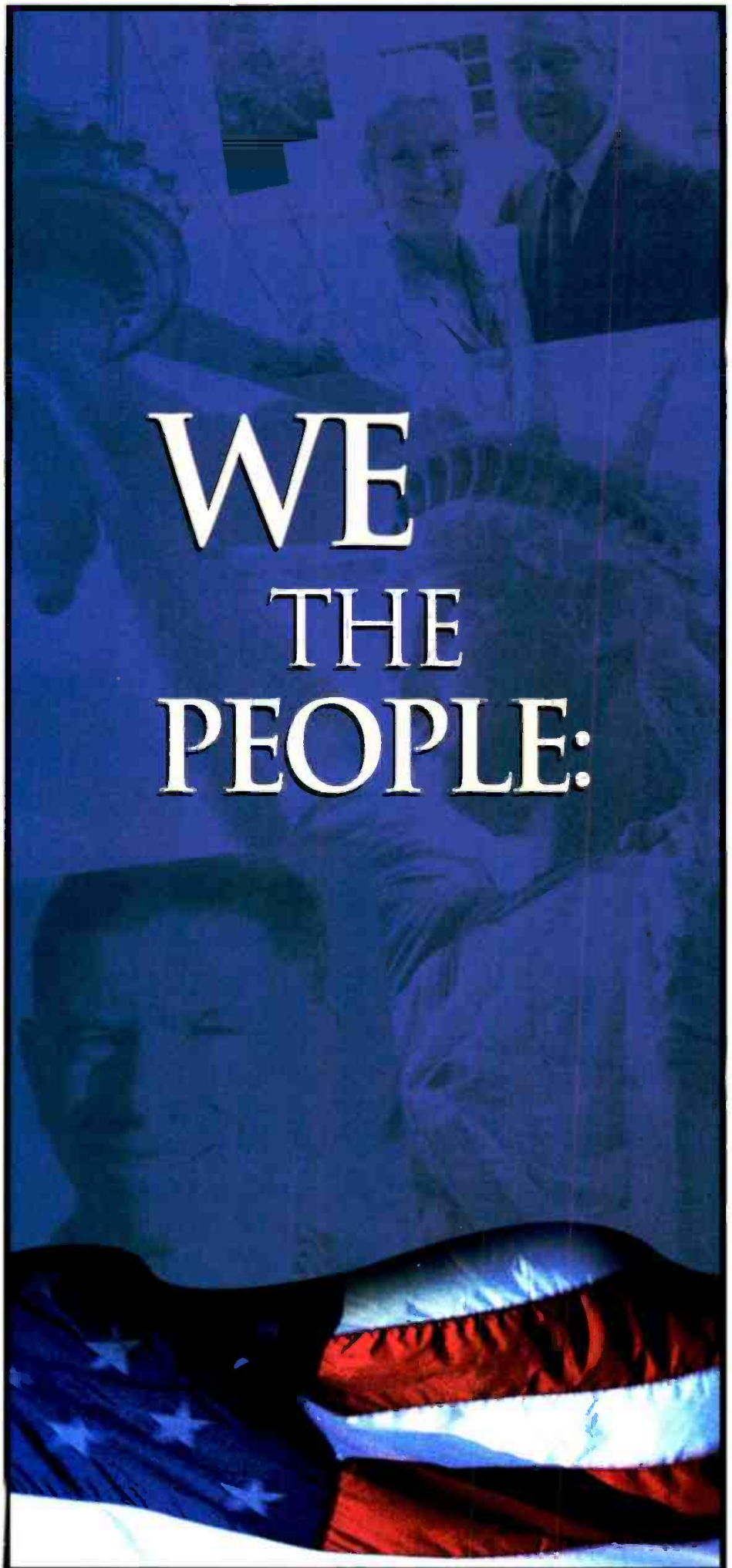
Monday night is ripe for some shaking up. NBC West Coast President Don Ohlmeyer has admitted that his decision to put four comedies on the evening went too far; he's likely to mix up the fare—retaining *Suddenly Susan* and *Caroline in the City*, possibly in back-to-back time periods that would allow NBC to avoid Fox's hit show *Ally McBeal* at 9 p.m. To fill the gap between 9 p.m. and 11 p.m., the network could slot *The Adversaries*, a drama from *ER* producer John Wells, reality programming such as *Dateline NBC*, or a movie.

Friday night at 9 p.m. is another trouble spot. Drama *Players* failed at 8 p.m. earlier this season. One possible replacement is *Law & Order*, which tested well in the spot. The show would follow well from *Dateline NBC* at 8 p.m. and would segue naturally to *Homicide* at 10 p.m., which is not expected to move.

What happens to *3rd Rock from the Sun* on Wednesday night remains an open question. Producer Carsey-Werner has made no secret of its displeasure with the prospect of facing off against ABC's *The Drew Carey Show* at 9 p.m., and the show could be either moved earlier in the evening or even back to its original spot on Sunday evening. Fred Savage's promising series *Working* could remain on Wednesday night or even move to Sunday.

ABC

ABC is considering putting its *Fantasy Island* remake in a Saturday night slot, reprising the original show's time period, sources say. The goal would be to strengthen a traditionally weak evening for broadcasters with a



show that, along with *The Love Boat* (now sailing on UPN), was a solid rating performer for the network in the late 1970s and early 1980s.

Network executives are said to have cooled to the idea of picking up the reprise of *Love, American Style* (another 1970s vintage ABC series), which had been talked about as a companion piece for *Fantasy Island*.

The network also has a remake of Saturday night stalwart *The Mary Tyler Moore Show* in the works, but the Twentieth Television show has been delayed until midseason.

The network is expected to move *Home Improvement* to 8 p.m. on Tuesday to take it out of damaging head-to-head competition with NBC's *Frasier*.

While ratings for Wednesday's *Two Guys, a Girl, and a Pizza Place* have been dropping, the network is likely to remain committed to the show, sources say. Whether the show stays in its 9:30 time slot (formerly held by the canceled *Ellen*) remains unclear.

CBS

CBS may have more prime time holes in its schedule than any of the other networks, most notably Monday at 10 p.m., Tuesday at 9-11 p.m., Wednesday 8:30-10 p.m., Friday at 9 p.m. and Saturday at 9 p.m. Its problem, if you want to call it a problem, is that it's "not having a particularly bad year," says Steele. "They have holes all over their schedule, but nothing that needs to be razed to the ground."

Monday night could see a shakeup. *Brooklyn South* and *George & Leo* are considered strong candidates for the ax. That could pave the way for a night of more interest to women viewers, possibly featuring Melanie Griffith's *Me and Henry* (formerly *Me and George*) and a strong new drama such as *thirtysomething* family man Ken Olin's *L.A. Doctors*.

The network, which declined comment, is expected to stick with *JAG* on Tuesday night. One strong possibility is slating a movie following the drama, observers suggest.

Fox

Fox's problem nights are Tuesday, Thursday and Friday. *The World's Wildest Police Videos* on Thursday has boosted the network's ratings for the night, but the network may feel the show works better on another weak night, such as Friday, which needs a good companion piece to *Millennium*.



Fox needs to find companion to "Millennium."

Since *The Visitor* failed in the 8 p.m. time slot, "they've tried all sorts of variations on the sci-fi theme and nothing seems to work," Steele says. "In a situation like that, reality programming is often the best Band-Aid."

Tuesday night, with NBC's strong comedy programming, would be a good night for back-to-back dramas such as *Invisible Man*, *Hollyweird*, *Brimstone* or

Ghost Cop, observers suggest. And *Damon*, paired with comedian Sue Costello's comedy set in a South Boston bar, might provide effective counter-programming to NBC's must-see Thursday.

WB

WB needs a companion comedy to its moderately successful *Unhappily Ever After* on Sunday night. Some of the possibilities: *The Army Show* and *Citizen Kate*, a show starring comedian Park Overall and Jay Thomas. In addition, The WB will likely add a new drama such as *Felicity*, *Charmed Life*, *Rescue 77* and a project starring actress Shannon Lee from Carsey-Werner. Any of those might also fit in The WB's open 9 p.m. time slot on Monday.

UPN

UPN plans to build two nights of its schedule around *Star Trek: Voyager* and its midseason *Love Boat: The Next Wave*. *Voyager*, currently on Wednesday night, will likely be linked to one of two science fiction dramas: *Martian Law* or *Seven Days*. *Love Boat*, now on Monday, could be linked to *Hotel del Sol*, a comedy set in a resort hotel. ■

Taking stock of Karmazin

Shareholders cheer new president's role in rapid rise of CBS share price

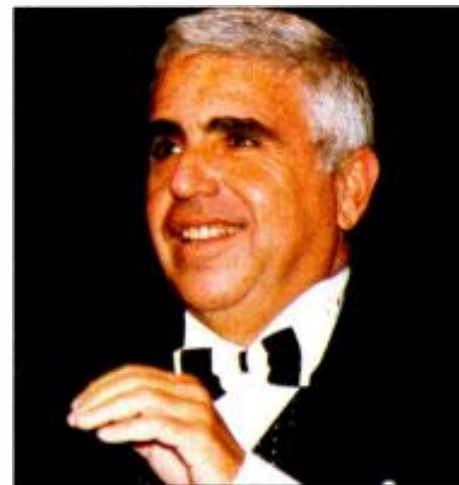
By Steve McClellan

There were lots of cheers from shareholders for CBS president Mel Karmazin at the CBS annual meeting last week.

He was applauded several times during references to the company's radio and TV stations' performance and the company's stock price, which has climbed 105% in the past year, to \$34.50.

On the other hand, shareholders complained about the company's decision to discontinue dividends earlier this year in favor of a \$1 billion stock buyback. The pro-dividenders argued they wanted the cash to buy more stock or to pay monthly bills. CBS Chairman Michael Jordan explained several times during the meeting that the buyback plan would help boost the stock and that the tax laws covering capital gains on stock sales were more favorable than the taxes on dividends.

Shareholders were also informed



Mel Karmazin found a lot of fans among CBS stockholders.

that CBS had sold the valuable art collection (amassed by CBS founder William Paley) for \$10 million-\$12 million. They were also told that CBS has sued actor Burt Reynolds for defaulting on an interest-free \$4 million loan that was granted to him during the run of his popular *Evening Shade* series.

According to company CFO Fred Reynolds, the actor subsequently filed

for personal bankruptcy. But the network still hopes to get some if not all of its money back.

"This has been a busy and productive year for your company, and a successful year for our shareholders," Jordan told those attending the meeting, held this year in New York. "We have built a solid portfolio of growth businesses that will continue producing strong value for our shareholders well into the 21st century."

While all segments of CBS saw some growth in the first quarter of 1998 [B&C, May 4], Jordan said radio is the standout segment that is the largest contributor of cash flow to the company. "Beyond doubt, radio is the engine that will continue to drive the CBS Corporation in the coming years," he said. Jordan said the company would expand radio's duopoly strategy into markets 20-50, which contain some of the fastest-growing U.S. cities.

Jordan said CBS wants to expand its TV station holdings to the legal limit of 35%.

Jordan also reported that the remaining segments of the Westinghouse industrial businesses would be sold off by the end of the summer. Although asked, he declined to say what price they would fetch—but he said that deals would be entered into, probably within a month.

One shareholder asked, "Will Mel sell?" Although Karmazin was in attendance, he did not address the meeting or field questions. Instead, Jordan replied, "There are no current plans to sell the company, and I know Mel supports our direction on that."

After some debate, a vast majority of shareholders voted down a proposition to require a detailed accounting of all the "soft" political donations by the company. CBS recommended that the proposal be shot down because the total is relatively small—Jordan put the figure at less than \$250,000—and the information is available at the Federal Election Commission, for those interested in ferreting it out.

Also shot down was a proposal to stop business expansion in China until the country demonstrated that basic human rights are being met.

One shareholder complained that the CBS share price was still way shy of the \$74 mark reached by Westinghouse in its glory days, urging the company to take steps to achieve that price once again. Karmazin, sitting in the front row, smiled and nodded. ■

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The center is part of the University of Maryland College of Journalism and is funded by the Annie E. Casey Foundation.

Putting commercial in noncommercial

Duggan emphasizes value of PBS sponsorship in uncluttered noncommercial environment

By Steve McClellan

At its upfront presentation to the New York ad agency community last week, the Public Broadcasting Service made a presentation that took shots at commercial broadcasters and cable networks in its quest to generate more sponsorship income for itself.

PBS hopes to write about 10% more national sponsorship business next season, executives said at the presentation. That's on top of the \$75 million in national sponsorships the network sold for the current season. If the network achieves its goal, its national sponsorship dollars would total \$82.5 million.

PBS President Ervin Duggan told advertisers and agencies in attendance at the luncheon that the PBS brand was "bigger than any cable channel." Michael Diefenbach, vice president of sponsor development for PBS, said the network offers an "uncluttered environment" where just five and a half minutes per hour consists of non-program fare, compared with "two to

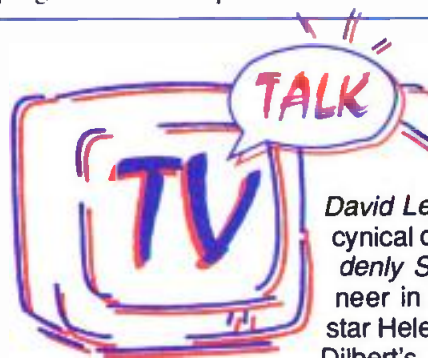
three times that amount" for the commercial broadcast networks.

PBS's 2.1 average prime time rating is higher than the average prime time rating for many popular cable networks, such as A&E, CNN, Discovery and Nickelodeon, Diefenbach said.

The network is offering a plethora of new and returning series and specials, including *Into the Rising Sun*, *Oliver Sacks: Mind Traveler*, and *The People's Century*. Returning series include *American Experience*, *The Living Edens*, *Nature*, *NewsHour with Jim Lehrer*, *Nova*, *Sesame Street*, *Barney* and *Arthur*, among others.

This season PBS has some 150 corporate sponsors. Most sponsorship opportunities include 15-second spots at the beginning and end of programs. The spots look like commercials, but regulations prohibit PBS spots from offering pricing information and from using superlatives or inducements, calls to action or comparisons with competing brands.

There are no laws or regulations on the length of spots, although PBS has imposed its own 15-second maximum. ■



Voices behind Dilbert faces

UPN has tapped five actors to join the voice cast of its prime time series *Dilbert*. Chris Elliot, known for his appearances on *Late Night with*

David Letterman, will voice the character of the cynical dog, Dogbert. The other actors are *Suddenly Susan*'s Kathy Griffin as Alice, an engineer in Dilbert's department; *Mad About You* star Helen Hunt's father, Gordon Hunt, as Wally, Dilbert's colleague; actor/comedian Larry Miller as Dilbert's boss, and actress Jackie Hoffman as Dilbert's mother. Last week, the network said that Daniel Stern, previously the voice of the adult Kevin Arnold in *The Wonder Years*, had been chosen to be Dilbert's voice.

Apology sent to Spelling

The WB sent a letter to producer Aaron Spelling last week, apologizing for a press release headline that pointed out that its Spelling production, *7th Heaven*, outperformed Spelling's *Love Boat* on competitor UPN last Monday by 34% when the two shows went head to head. "There was nothing in our release that was not factual, but we regretted sending it," a WB official said. WB is considering two Spelling shows for its upcoming season: *Charmed Life* and *Rescue 77*. Spelling had no comment. —Michael Stroud

SYNDICATION MARKETPLACE

Signing on for 'Seinfeld'

Seinfeld clearances for the show's second cycle in syndication continue. Markets cleared by Columbia TriStar Television Distribution include new stations KMBC-TV Kansas City, Mo. (ABC affiliate) and WBND-TV South Bend, Ind. (ABC affiliate). Stations signing on for a second go-around include KSTU(TV) Salt Lake City (Fox O&O); KTBC-TV Austin, Tex. (Fox O&O), and KSVI(TV) Billings, Mont. (ABC affiliate). The second cycle debuts in syndication in 2001.

It's all in a name

Fox Kids Worldwide has changed its name to Fox Family Worldwide "to accurately represent its expanded focus" from children's programming only to programming for the whole family. The first subsidiary to incorporate the new name will be the Fox Family Channel, soon to be relaunched.

'Camera' focuses on international

King World International has acquired exclusive rights to distribute *Candid Camera* outside the U.S. The syndicator is offering 33 half-hour episodes of the current CBS prime time series.

Battle of the Jerrys

It is going to be Jerry versus Jerry in Los Angeles this Thursday (May 14). KCAL(TV) Los Angeles is going to air *The Jerry Springer Show* against NBC's *Seinfeld* finale at 9 p.m. KCAL also is airing Springer's controversial talker at 10 p.m. and again in its regularly scheduled time slot at 11 p.m. "It's simply an interesting and entertaining programming alternative for those who prefer reality to comedy," says KCAL Vice President/GM Don Corsini.

'X-Files' weekend

Twentieth Television's *The X-Files* has won the weekend syndication battle for 26 straight weeks. The weekend version is averaging a 6.9 HH rating season to date, according to Nielsen Media Research.—Joe Schlosser

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Week 32	abc	CBS	NBC	FOX	UPN	WB
	8.8/14	6.8/10	16.7/26	7.1/11	2.7/4	3.0/5
MONDAY	8:00 68. America's Funniest Home Videos 6.7/11	32. Cosby 9.0/15	29. World's Most Dangerous Mag 9.1/15	86. Damon 4.9/8	97. Love Boat: The Next Wave 3.2/5	91. 7th Heaven 4.3/7
	8:30	27. Ev Loves Raymd 9.2/14		86. Getting Personal 4.9/8		
	9:00 23. 20/20 9.4/14	75. The Closer 6.1/9	3. NBC Movie of the Week—Merlin, Part 2 20.6/31	23. Ally McBeal 9.4/14	103. America's Gr'test Pets 2.2/3	106. Kelly, Kelly 2.0/3
	9:30	75. Murphy Brown 6.1/9				112. Alrigh Alrdy 1.5/2
	10:00 19. The Practice 10.2/16	85. Brooklyn South 5.1/8				
TUESDAY	8:00 46. Home Imprvmt 7.8/13	9.3/15	10.9/18	8.8/14	2.0/3	4.2/7
	8:30 53. Soul Man 7.5/12	20. JAG 9.9/16	45. Mad About You 7.9/14	40. World's Scariest Police Chases 8.6/14	108. Moesha 1.9/3	95. Buffy/Vampire Slayer 3.6/6
	9:00 29. Home Imprvmt 9.1/14		63. For Your Love 6.9/11	29. Surviving the Moment of Impact 9.1/14	106. Clueless 2.0/3	
	9:30 52. Smtgh So Right 7.6/11	32. Still Holding On: Legend 9.0/14	7. Frasier 14.0/21		108. Mal & Eddie 1.9/3	89. Dawson's Creek 4.8/8
	10:00 17. NYPD Blue 10.3/17		12. 3rd Rock fr/Sun 11.5/17		104. Good News 2.1/3	
WEDNESDAY	9.3/15	7.9/13	8.3/14	7.1/12	3.3/5	3.6/6
	8:00 53. Spin City 7.5/13	46. The Nanny 7.8/14	82. NewsRadio 5.4/10	66. Beverly Hills, 90210 6.8/12	101. The Sentinel 2.6/4	98. Smart Guy 3.0/5
	8:30 36. Dharma & Greg 8.8/14	63. Candid Camera 6.9/11	58. Seinfeld 7.3/12			96. Sister, Sister 3.4/6
	9:00 17. Drew Carey 10.3/16	53. Public Eye with Bryant Gumbel 7.5/12	41. 3rd Rock fr/Sun 8.5/13	53. Party of Five 7.5/12	94. Star Trek: Voyager 3.9/6	92. Wayans Bros 4.1/6
	9:30 46. Two Guys/Girl 7.8/12		46. Working 7.8/12			93. Steve Harvey 4.0/6
THURSDAY	6.1/10	9.1/15	18.5/30	6.0/10		
	8:00 75. Abc Thursday Night Movie—The Firm 6.1/10	36. Promised Land 8.8/15	5. Friends 16.0/27	70. World's Wildest Police Videos 6.5/11		
	8:30	23. Diagnosis Murder 9.4/15	6. Just Shoot Me 15.5/25	81. Stopping the Stalker 5.5/8		
	9:00		1. Seinfeld 22.1/34			
	9:30	32. 48 Hours 9.0/15	4. Veronica's Clst 16.2/25			
FRIDAY	8.4/16	7.2/13	7.1/13	5.5/10		
	8:00 69. Sabrina/Witch 6.6/14	50. Kids Say Darnd 7.7/16	89. National Geographic Special 4.8/10	83. Beyond Belief: Fact or Fiction 5.3/11		
	8:30 61. Boy Meets Wrld 7.2/14	44. Candid Camera 8.2/16				
	9:00 50. Sabrina/Witch 7.7/14	72. Hypnotized! 6.3/11	27. Dateline NBC 9.2/17	80. Millennium 5.7/10		
	9:30 58. Boy Meets Wrld 7.3/13		57. Homicide: Life on the Street 7.4/13			
SATURDAY	5.9/12	7.0/14	6.8/13	6.3/12		
	8:00 79. Saturday Night at the Movies—Apollo 13 5.9/12	72. Dr. Quinn, Medicine Woman 6.3/13	78. The Pretender 6.0/13	84. Cops 5.2/11		
	8:30			71. Cops 6.4/13		
	9:00	74. Early Edition 6.2/12	58. The Pretender 7.3/14	66. AMW: America Fights Back 6.8/13		
	9:30	41. Walker, Texas Ranger 8.5/16	63. Profiler 6.9/13			
SUNDAY	8.7/15	12.4/21	9.1/15	8.6/14		2.2/4
	7:00 43. ABC Family Movie—Babe 8.4/15	9. 60 Minutes 12.4/23	(nr) NBA Playoffs 9.5/19	86. World's Funniest! 4.9/9		111. Nick Freno 1.6/3
	7:30	8. Touched by an Angel 13.3/22	21. Dateline NBC 9.5/16	23. The Simpsons 9.4/16		110. Parent 'Hood 1.8/3
	8:00			21. King of the Hill 9.5/15		102. Sister, Sister 2.4/4
	8:30					100. Jamie Foxx 2.7/4
WEEK AVG	8.0/14	8.7/15	11.0/19	7.2/12	2.7/4	3.2/5
	8.4/14	9.7/16	10.2/17	7.1/12	2.8/4	3.1/5

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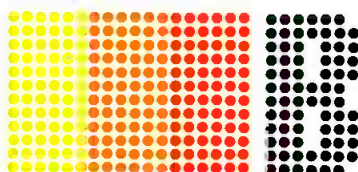


With the recent acquisition of WKFT-TV in Raleigh, North Carolina, Bahakel Communications

now has TV stations in four state capital markets. Besides Raleigh we're in Montgomery, Alabama; Springfield, Illinois; and Columbia, South Carolina.

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Charlotte, NC

WOLO-TV
Columbia, SC

WRSP-TV
Springfield/Decatur, IL

WCCU-TV
Champaign/Urbana/Danville, IL

WKFT-TV
Fayetteville/Raleigh, NC

KILO-EM
Colorado Springs, CO

KWLO/KFWW
Waterloo/Cedar Falls, IA

KXEL/KOKZ
Waterloo/Cedar Falls, IA

WABG-AM
Greenwood, MS

WDEF-AM/FM
Chattanooga, TN

WDOD-AM/FM
Chattanooga, TN

WKSI/WPET
Greensboro, NC

NESBE Cable
Virginia and W. Virginia

Changing Hands

*The week's tabulation
of station sales*

TV

WALB-TV Albany, Ga.

Price: \$78 million

Buyer: Liberty Corp., Greenville, S.C. (Hayne Hipp, president); owns/is buying nine TVs

Seller: Gray Communications Systems Inc., Albany, Ga. (J. Mack Robinson, interim president); owns/is buying 10 TVs

Facilities: Ch. 10, 316 kw visual, 43.6 kw aural, ant. 964 ft.

Affiliation: NBC

WBPX(TV) (formerly WHRC(TV)) Norwell, Mass.

Price: \$18 million

Buyer: DP Media Inc., Palm Beach, Fla. (Devon Paxson, executive-vice president); owns/is buying six TVs

Seller: Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. "Bud" Paxson, chairman/owner); owns/is buying 54 TVs

Facilities: Ch. 46, 2,937.6 kw visual, 293.76 kw aural, ant. 314 ft.

Affiliation: InTV (will be Pax Net on Aug. 31)

Proposed station trades

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

THIS WEEK:

TVs □ \$118,250,000 □ 4

Combos □ \$56,525,000 □ 3

FMs □ \$6,519,788 □ 5

AMs □ \$38,265,000 □ 6

Total □ \$219,559,788 □ 18

SO FAR IN 1998:

TVs □ \$2,777,177,000 □ 37

Combos □ \$1,017,963,107 □ 126

FMs □ \$322,316,672 □ 138

AMs □ \$275,945,698 □ 83

Total □ \$4,393,402,521 □ 366

SAME PERIOD IN 1997:

TVs □ \$2,150,518,000 □ 44

Combos □ \$4,227,247,437 □ 126

FMs □ \$1,268,746,298 □ 157

AMs □ \$77,774,414 □ 85

Total □ \$7,724,686,149 □ 414

Source: BROADCASTING & CABLE

KMEG-TV Sioux City, Iowa

Price: \$12.25 million

Buyer: Waitt Broadcasting, Sioux City (Norman Waitt, president/owner); owns KOTD-FM Omaha, Neb.

Seller: Maine Radio and Television Co., Portland (Fredric L. Thompson,

president); no other broadcast interests

Facilities: Ch. 14, 100 kw, ant. 1,152 ft.

Affiliation: CBS

Broker: Kalil & Co.

KHSL-TV Chico/Redding, Calif.

Price: \$10 million

Buyer: Catamount Broadcast Group LLC, Norwalk, Conn. (Raymond Johns, president/owner); owns KMVT-TV Twin Falls, Idaho

Seller: Golden Empire Television Corp., Kenosha, Wis. (Howard Brown, president); owns KEYC-TV Mankato, Minn. WWNY-TV Watertown, N.Y.

Facilities: Ch. 12, 316 kw visual, 38 kw aural, ant. 1,300 ft.

Affiliation: CBS

Broker: Crisler Co.

COMBOS

KOMA-AM-FM and KRXX-FM Oklahoma City

Price: \$53.375 million

Buyer: Renda Broadcasting Inc., Pittsburgh (Tony Renda, president); owns KMGL(FM) Oklahoma City and stations in Pittsburgh and Punxsutawney, Pa.; Jacksonville, Ft. Meyers, Naples and Daytona Beach, all Fla., and Tulsa, Okla.

Seller: Diamond Broadcasting Inc., Chicago (Daniel R. Lee, president); **Facilities:** KOMA(AM): 1520 khz, 50 kw; KOMA-FM: 92.5 mhz, 98 kw, ant. 984 ft.; KRXX: 107.7 mhz, 99 kw, ant. 991 ft.

Formats: KOMA(AM): oldies; KOMA-FM: oldies; KRXX: classic rock

Broker: Broadcasting Asset Management Corp.

KBHT(FM) Crockett, KLIS(FM) Palestine and KWBC(AM)-KMBV(FM) Navasota, Tex.

Price: \$2.15 million

Buyer: Equicom Inc., Austin, Tex. (Dain L. Schult, president); owns/is buying seven AMs and 16 FMs all in Tex.

Seller: Nicol Broadcasting Ltd., Crockett, Tex. (L. Thomas Nicol, president); no other broadcast interests

Facilities: KBHT: 93.5 mhz, 50 kw, ant. 479 ft.; KLIS: 96.7 mhz, 3 kw, ant. 300 ft.; KWBC: 1550 khz, 250 w day, 26 w night; KMBV: 92.5 mhz, 6 kw, ant. 263 ft.

Formats: KBHT: soft AC, oldies; KLIS: country; KWBC: country; KMBV: contemporary hit radio

Broker: John Saunders

KENT-AM-FM Odessa, KLMN(FM) and KRGN(FM) Amarillo, KAMY(FM) Lubbock, all Tex., and KOJO(FM) Lake Charles, La.

Price: \$1 million

Buyer: Family Life Broadcasting Inc.,

C L O S E D

PAXSON COMMUNICATIONS CORPORATION

Lowell "Bud" Paxson, Chairman and CEO

has agreed to acquire

**WFHL-TV, Decatur, Illinois
for \$9,250,000**

from

**DECATUR FOURSQUARE
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Rev. Fred Parker, President

*Patrick Communications was proud to serve as the
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SiliconGraphics

Tucson, Ariz. (Randy Carlson, president); owns KFLR(FM) Phoenix and KFLT(AM) Tucson, Ariz.; WUFN(FM) Albion, WUNN(AM) Mason, WUGN(FM) Midland and WUFL(AM) Sterling Heights, all Mich.; KFLQ(FM) Albuquerque, N.M., and KDOV(FM) Medford, Ore.

Seller: Maranatha Radio Inc., North Miami, Fla. (H. Gene Ray, principal)

Facilities: KENT(AM): 920 khz, 1 kw day, 500 w night; KENT-FM: 90.5 mhz, 6.5 kw, ant. 453 ft.; KLMN: 89.1 mhz, 3 kw, ant. 328 ft.; KRGN: 103.1 mhz, 25 kw, ant. 300 ft.; KAMY: 90.1 mhz, 200 w, ant. 492 ft.; KOJO: 91.7 mhz, 3 kw, ant. 328 ft.

Formats: KENT(AM): religion; KENT-FM: religion; KLMN: MOR, inspirational, news, talk, educational; KRGN: MOR, inspirational, news, talk, educational; KAMY: religion, news, talk, educational; KOJO: religion
Radio: FM

KZWC-FM Walnut Creek, Calif.

Price: \$4.5 million

Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crawl, president, Radio Division); owns one TV station; owns/is buying 128 FMs and 67 AMs.

Seller: Z-Spanish Radio Network Inc., Los Angeles (Amador S. Bustos, president); owns ten FMs and six AMs

Facilities: 92.1 mhz, 3 kw, ant. 89 ft.

Format: Spanish

Broker: Media Venture Partners Ltd.

KLZK(FM) Brownfield, Tex.

Price: \$1.025 million

Buyer: Ramar Communications Inc., Lubbock, Tex. (Ray and Brad Moran, owners); owns KJTV(TV) and KXTQ-AM-FM all Lubbock, Tex.

Seller: KLZK Inc., Lubbock, Tex. (Paul R. Beane, principal); no other broadcast interests

Facilities: 104.3 mhz, 50 kw, ant. 466 ft.

Format: C&W

WBBV(FM) Vicksburg, Miss.

Price: \$385,000

Buyer: New South Radio of Vicksburg, Meridian, Miss. (Frank E. Holiday, president); owns WYOY-FM Gluckstadt, WJKK-FM Vicksburg, WIIN(AM) Ridge-land and WALT(AM)-WOKK-FM Meridian and WYSE-FM Houston, Miss., and KJLO-FM and KMLB(AM)-KLIP-FM Monroe, La.

Seller: Billie J. Bishop, Vicksburg; no other broadcast interests

Facilities: 101.1 mhz, 1.35 kw, ant.

259 ft.

Format: Country

51% of WICE-FM Wetumpka, Ala.

Price: \$375,000

Buyer: Montgomery Broadcast Properties Ltd., Montgomery, Ala. (B. Stephen Schloss, principal); owns WACV(AM)-WRWO(FM) Montgomery, Ala. and has a TBA with WBAM-FM Montgomery, Ala.

Seller: Philip L. Williams, Dadeville, Ala.; has interest in WELL-FM Dadeville, Ala.

Facilities: 97.9 mhz, 3 kw, ant. 328 ft.

Format: Dark

KRTM(FM) Temecula, Calif.

Price: \$234,788

Buyers: Charles W. and Jeffrey W. Smith, John A. Laudadio and Michael R. Kestler, Santa Ana, Calif.; own KEFX(FM) Twin Falls and KRSS(FM) Chubbuck, both Idaho; KWVE(FM) Costa Mesa, Calif.; KTRX(FM) Tarkio, Mo.; WFGL(AM) Fitchburg, Mass.; WJCX(FM) Pittsfield, Me.; KBLD(FM) Kennewick, Wash.

Sellers: Mickie Evans, Lynn Diehl, Chandra Manahan and James Briney, Temecula, Calif.; no other broadcast interests

Facilities: 88.9 mhz, 3 kw, ant. -151 ft.

Format: Adult alternative

RADIO: AM

KIEV(AM) Glendale/Los Angeles, Calif.

Price: \$33.4 million highest price ever paid for am in la

Buyer: Salem Communications Corp., Camarillo, Calif. (co-owners/brothers-in-law Edward G. Atsinger III [president], Stuart W. Epperson [chairman]); Salem owns/is buying 14 FMs and 29 AMs.

Seller: Southern California Broadcasting Co., Los Angeles (Fred and Ron Beaton, principals); 37 years record in Los Angeles

Facilities: 870 khz, 15 kw day, 1 kw night

Format: News, talk

Broker: Blackburn & Co.

KDIF(AM) Riverside, Calif.

Price: \$2.65 million

Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crawl, president, Radio Division); owns one TV station; owns/is buying 128 FMs and 67 AMs.

Seller: Hispanic Radio Broadcasters, Riverside (Gilberto Esquivel, principal)

Facilities: 1440 khz, 1 kw

Format: Spanish

BONNEVILLE INTERNATIONAL

has acquired

KSGI-TV

St. George/Cedar City, Utah

from

SEAGULL COMMUNICATIONS

for

\$1,000,000

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



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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

America's Local Phone Companies • www.callthemonitor.com
www.americanradiohistory.com

Broker: Jorgenson Broadcast Brokerage

WCAR(AM) Detroit

Price: \$2 million

Buyer: 1090 Investments LLC, Detroit
Seller: Children's Broadcasting Corp., Minneapolis (Christopher T. Dahl, president/9.4% owner); is selling 13 AMs

Facilities: 1090 khz, 250 w day, 500 w night

Format: Children's

Broker: Star Media Group Inc.

WGTN(AM) Georgetown, S.C.

Price: \$107,000

Buyer: Carolina Electronics Service Co. Inc., Columbia, S.C. (Ray M. Littlejohn, president/owner)

Seller: Ling Comm Inc., Georgetown, S.C. (Charles C. Ling, owner); no other broadcast interests

Facilities: 1400 khz, 1 kw

Format: Southern gospel

WMBO(AM) Auburn, N.Y.

Price: \$103,000

Buyer: WOLF Radio Inc., Syracuse, N.Y. (Craig L. Fox, president/51% owner); owns WOLF(AM) Syracuse

Seller: Salt City Communications Inc., Syracuse, N.Y. (Merill B. Charles III, president); owns WHCD(FM) Auburn

Facilities: 1340 khz, 1 kw

Format: Golden oldies

WADV(AM) Lebanon, Pa.

Price: \$5,000 (bankruptcy settlement)

Buyer: WADV Radio Inc., Birdsboro, Pa. (Jennifer L. Taylor, president); no other broadcast interests

Seller: F.D.K. Inc., Lebanon

(Dorothea L. Krug, president/50% owner); no other broadcast interests

Facilities: 940 khz, 1 kw day, 5 w night

Formats: Solid gospel music, Southern gospel, bluegrass gospel

—Compiled by Sara Brown

Paxson refinances \$120 million

Makes new deal with California bank over defaulted loan

By John M. Higgins

Highlighting the financial stretch that Bud Paxson is making to launch a new broadcast network, Paxson Communications Inc. last week renegotiated a \$120 million bank loan that had slipped into technical default.

Paxson Communications executives have been working with main lender Union Bank of California to refinance the loan, which went into technical default in December primarily because the company failed to meet certain cash-flow levels mandated in the original agreement.

Christine Ball, a vice president of media and communications for Union Bank of California said the technical default and refinancing were not major issues. "The old credit facility envi-



Bud Paxson's renegotiated loan will give him and his new network greater flexibility.

sioned a very different company," Ball said, one that included a large radio station operation and did not include starting an entertainment network. "We've backed him a long time, we have backed his management team a long time. We're very happy with the company."

The new deal, for slightly more money gives Paxson a little more financial flexibility in his ambitious plan to convert his broadcast infomercial network into a general entertainment service.

A flurry of station acquisitions aimed at building distribution for Pax Net has left Paxson Communications with \$560.8 million of debt and redeemable securities, and it hasn't been able to cover interest payments without borrowing more cash. That's hardly unusu-

al for media companies in the midst of rapid expansion; Paxson Communications was in little danger of true default—missing interest or principal payments. A company spokesperson dismissed the default as "a non-event".

While UBS officials granted Paxson a waiver of certain covenants in March, Securities and Exchange Commission filings show that UBS officials were concerned. The bank was worried enough to demand in March that Paxson raise \$150 million in new equity by May 31. The company said last week that provision was not included in the new UBS loan agreement.

The default hit despite furious asset sales. Last year, Paxson sold his radio stations for \$629 million and unloaded his network-affiliated TV stations for \$119 million. To avoid taxes, much of the proceeds from those sales is in a restricted account aimed at further acquisitions.

Paxson has plenty of demands on his cash. He has 19 station acquisition and construction projects on the books that are not fully funded. Pax Net also is obligated to pay at least \$325 million for programming over the next several years, including at least \$46 million this year and \$75 million next year.

So while under the new loan Paxson won't face the May 31 deadline, he still needs to raise cash. Under even generous definitions of debt and cash flow, the company's debt exceeded a huge 10 times trailing cash flow. "At this point we still are anticipating raising capital," said vice president Seth Grossman. But the company hasn't disclosed whether it would try to sell straight common stock or some sort of other equity security. ■

Call for authors

BROADCASTING & CABLE and Focal Press are seeking authors for a new series of books to be written by and for broadcast and cable professionals, addressing topics essential to their needs.

The books will be sponsored by BROADCASTING & CABLE and will be published internationally by Focal Press, a leading publisher of books and videos about media topics.

Areas of interest include, but are not limited to: telco entry, new distribution technologies, high-definition television, ratings, interactive programming and management issues. Books that cover innovative ideas and practical solutions are encouraged.

For more information or to submit a proposal please contact Marie Lee, Acquisitions Editor, Focal Press, 313 Washington St., Newton, Mass. 02158-1626.

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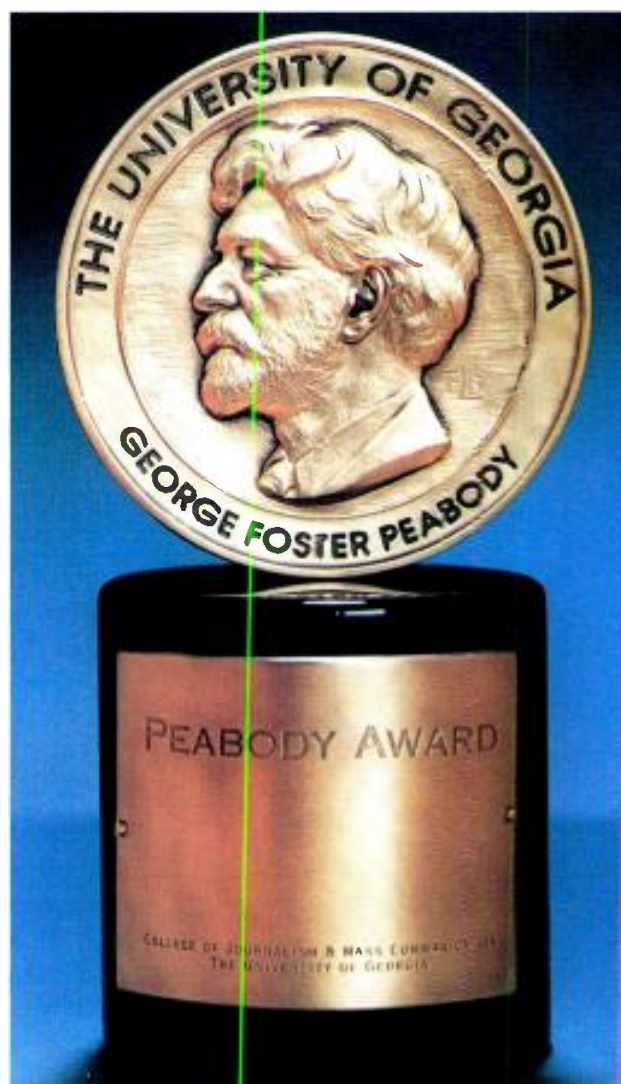
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THE GEORGE FOSTER PEABODY AWARDS recognize distinguished achievement and meritorious public service by radio and television stations, networks, producing organizations and individuals. They perpetuate the memory of the banker-philanthropist whose name they bear. The awards program is administered by the Henry W. Grady College of Journalism and Mass Communication of the University of Georgia. Selections are made by the National Advisory Board—a committee of experts in media, culture and the arts, upon recommendations of special screening committees of the faculty and students. The 57th Annual Awards celebrate programs produced for original broadcast or cablecast in 1997.

In making its selections, the Peabody Board may recognize more than one winner from a given category or may choose to make no award in that category. The Peabody Awards are announced and presented without mention of the category in which they were submitted. The entry categories for both radio and television are news; documentary; entertainment; programs for children; education; public service; and individuals, institutions and organizations.

More than 1,000 entries have been received in each of the past five years, from more than 30 countries. The Peabody Board is under no restrictions as to the number of awards it can present. However, for the past two decades, the number has ranged between 25 and 35. There are 34 Peabody Awards for 1997.



THE CALL FOR ENTRIES for programs broadcast or cablecast in 1998 will be mailed in early fall, with an entry deadline of Jan. 15, 1999. To receive an entry form, or for additional information about the Peabody Awards, contact:

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Well-known UGA alumni include M. Douglas Ivester, chairman of the board and chief executive officer of The Coca-Cola Company; William P. (Billy) Payne, who was president and chief executive officer of the Atlanta Committee for the Olympic Games; A.D. "Pete" Correll, chairman and CEO of Georgia-Pacific Corp.; Charles S. Sanford Jr., retired chairman and chief executive officer, Bankers Trust of New York; John Huey, editor of Fortune; Pat Mitchell, president of CNN Productions/Time Inc. Television; Dr. James Hindman, co-director and chief operating officer of the American Film Institute; U.S. Senator Phil Gramm; and Georgia Governor Zell Miller.

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Under the leadership of Dean J. Thomas Russell, the University's Henry W. Grady College of Journalism and Mass Communication has risen to national prominence. The College offers undergraduate degrees in three departments: telecommunications, journalism and advertising/public relations. Enrollment in the College tops 800, including more than 75 master's and 20 doctoral students.

Many alumni have achieved success in journalism and related fields, including Tom Johnson, chairman and chief executive officer of Cable News Network; Charlayne Hunter-Gault, Africa correspondent for National Public Radio; Eugene Methvin, senior editor of Reader's Digest; Coca-Cola vice presidents Earl Leonard and Carlton Curtis; Carl Swearingen, president, Bell South Telecommunications; W. Randall "Randy" Jones, chief executive officer of Capital Publishing Inc. and founder of Worth magazine; television reporters Julie Moran, John Holliman, Deborah Roberts and Deborah Norville; and Peabody Board members Betty Hudson and Neil Aronstam.

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APRIL 30, 1997



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MASTER OF CEREMONIES DAN RATHER

In a career that has witnessed more history and broken more new ground than virtually any other in electronic news reporting, Dan Rather has defined the role of the modern anchor and proven himself a leader of ethics and integrity in American journalism. Since 1962 when he first joined CBS News, he has handled some of the most challenging assignments in journalism. Rather's day-to-day commitment to substantive, fair and accurate news reporting and his tough, active style have cemented for him a position of unrivaled respect among his peers and the public.

For more than a generation, Rather has been in the middle of America's—and the world's—defining moments. From Nov. 22, 1963, in Dallas, when he worked round-the-clock to keep America informed of details of John F. Kennedy's assassination, to the 1968 Democratic Convention, to Beijing, Bosnia, Haiti and Hong Kong more than two decades later, he has covered most of the major news stories in the world. He has interviewed every United States president from Dwight D. Eisenhower to Bill Clinton and virtually every major international leader of the past 30 years.

In 1953, he received his bachelor's degree in journalism from Sam Houston State Teachers College, where he spent the following year as a journalism instructor. He also attended the University of Houston and



the South Texas School of Law. Rather began his career while still in college as an Associated Press reporter in Huntsville, Texas. Later, he was a reporter for United Press International (1950-52), KSAM Radio in Huntsville (1950-53), KTRH Radio in Houston and the Houston Chronicle (1954-55). He became news director of KTRH in 1956 and a reporter for KTRK-TV Houston in 1959. Prior to joining the network, Rather was news director for KHOU-TV, the CBS affiliate in Houston.

Rather joined CBS in 1962 as chief of its Southwest bureau in Dallas. In 1963, he was appointed chief of the Southern bureau in New Orleans, responsible for coverage of news events in the South, Southwest, Mexico and Central America. During that time, he reported on racial conflicts in the South and the crusade of Dr. Martin Luther King Jr.

During his 35 years with CBS News, Rather has held many prestigious positions, including co-editor of "60 Minutes" and anchor of "CBS Reports." He has served as CBS News bureau chief in London and Saigon and White House correspondent during the Johnson and Nixon administrations. In March, 1996, Rather marked a career milestone with the 15th anniversary of his tenure as anchor and managing editor of the "CBS Evening News." He has been anchor for "48 Hours" since its inception in 1988. Rather remains a regular contributor to CBS News Radio, including "Dan Rather Reporting," his weekly broadcast of news and analysis.

A prolific author, Rather's most recent book is an abridgment of Mark Sullivan's landmark popular history, "Our Times: America at the Dawn of the Twentieth Century" (1995). Rather is the author of "The Camera Never Blinks Twice: The Further Adventures of a Television Journalist" (1994), "I Remember" (1991), "The Camera Never Blinks" (1977) and "The Palace Guard" (1974).

In October, 1994, Rather was honored by his alma mater, Sam Houston State University, which named its journalism building after him. He has received virtually every honor in broadcast journalism, including two Peabody Awards in 1995, for "CBS Reports: In the Killing Fields of America," and "CBS News Coverage of the Assassination of Yitzhak Rabin."



THE 57TH ANNUAL GEORGE FOSTER PEABODY AWARDS PRESENTATION LUNCHEON

ADMINISTERED BY THE UNIVERSITY OF GEORGIA
HENRY W. GRADY COLLEGE OF JOURNALISM AND MASS COMMUNICATION

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The Coca-Cola Company

May 11, 1998 • The Waldorf-Astoria • New York

11:30 a.m.	Reception East Foyer	The University of Georgia Alumni Association Sponsor
12:00 p.m.	Luncheon Grand Ballroom	
	Welcome on behalf of The University of Georgia	Dr. Michael F. Adams President
	Welcome to The 57th Annual Peabody Awards	Dr. Barry L. Sherman Director
	Presentation of Winners	Mr. Dan Rather Master of Ceremonies
3:00 p.m.	Adjournment	
5:00 p.m.	Winners Tribute (Invitation Only)	Newseum/NY 580 Madison Avenue

MICHAEL F. ADAMS

In June, 1997, Dr. Michael F. Adams was named the 21st president of the University of Georgia. He comes to the job with 18 years of senior administrative experience, first as vice president for university affairs at Pepperdine University in Malibu, Calif., and for the past nine years as president of Centre College in Kentucky.

Adams has been recognized nationally for his leadership and expertise in government, educational administration, educational marketing and fund raising. He has received more than 20 national awards, including the prestigious Knight Foundation Award for National Presidential Leadership in 1996. The Knight Foundation called him "one of the most innovative and creative young college presidents in America."



Adams is a former chairman of the National Association of Independent Colleges and Universities and was vice chairman of a national task force of college presidents that formed the Council for Higher Education Accreditation. He has served on

the boards of directors and executive committees of both the American Council on Education and the Council for Advancement and Support of Education.

Adams is currently vice chairman of the Commission on Colleges of the Southern Association of Colleges and Schools. In December, 1997, he began a two-year term as chair of the higher education accrediting group for the 11-state Southern region.

Prior to beginning his academic career on the faculty of Ohio State University, he worked for several years in government, first on the staff of U.S. Senate minority leader Howard Baker of Tennessee, serving the last three years as Baker's chief of staff. He also was a senior advisor and administrator for the governor of Tennessee.

WILLIAM F. PROKASY— AN APPRECIATION

The Henry W. Grady College of Journalism and Mass Communication gratefully acknowledges the support for the Peabody Awards program provided by UGA Vice President for Academic Affairs William F. Prokasy. Dr. Prokasy will retire in June after 10 years of service as the University's chief academic officer. His commitment to excellence in scholarship and instruction helped significantly to enrich and expand the University's academic reputation.

The tenure of Dr. Prokasy coincides with a period of strong growth for the University and the Peabody Awards, due in no small measure to his efforts. The Peabody Board joins the faculty, staff and students in wishing Dr. Prokasy good health and happiness in his retirement.





IT'S NOT JUST AN AWARD.

IT'S A STANDING OVATION.

For the teams of 60 Minutes and Sunday Morning, the applause never seems to cease. But it's been their dedication to finding compelling stories and sharing the truth that has earned both shows the astute recognition of the Peabody Award.

From all of us at CBS, bravo and congratulations.

SIXTY MINUTES

Experience  CBS News

SUNDAY MORNING

THE PEABODY / ROBERT WOOD JOHNSON FOUNDATION AWARD FOR HEALTH AND MEDICAL PROGRAMMING

The George Foster Peabody Awards program has received funding from the Robert Wood Johnson Foundation to create a new award for excellence in health and medical programming by the broadcast and cable industry.

Beginning with the 1998 awards year, a program or series honored with a Peabody Award is eligible for further designation as the recipient of the Peabody/Robert Wood Johnson Foundation Award for Excellence in Health and Medical Programming. A special committee of the Peabody Board, in consultation with experts in medical and health journalism, will convene following the Peabody Awards announcement to select the recipient of the Peabody/Robert Wood Johnson Foundation Award. The committee will review winning programs and select one program that addresses issues of health and medicine for additional recognition. The committee may also elect not to make a Peabody/Robert Wood Johnson Foundation Award in any given calendar year.

Producers of the program or series selected will receive a cash award to develop and produce follow-up programming in the same

topic area or to develop and produce new programming consistent with the goals of the Robert Wood Johnson Foundation:

- to assure that all Americans have access to basic health care at reasonable cost
- to improve the way services are organized and provided to people with chronic health conditions
- to reduce the personal, social and economic harm caused by substance abuse: tobacco, alcohol and illicit drugs

As part of the award, a Peabody/Robert Wood Johnson Foundation Fellowship will be offered to allow educational experiences for winning reporters, writers or producers at the nation's top medical schools, teaching hospitals and research facilities.

THE ROBERT WOOD JOHNSON FOUNDATION

"The goal of this fellowship is to enhance the expertise of the award winners and to encourage them to continue to produce programming on medical and health care subjects," said Peabody Awards director Barry L. Sherman.

The winning program or series will be repackaged and distributed to medical and public health institutions and to producers, broadcasters and cablecasters. It will also be a featured part of exhibitions of Peabody-winning programs that annually tour leading museums and visual arts centers, including the Media Studies Center and the Museum of Television and Radio in New York, the Museum of Broadcast Communications in Chicago and the American Film Institute in Los Angeles.

"We hope this award will challenge the fields of radio, television and cable to produce more and better coverage of health and health care issues," said Steven A. Schroeder, M.D., president of the Robert Wood Johnson Foundation. "We believe this partnership with the Peabody Awards and The University of Georgia will achieve those goals."

The Robert Wood Johnson Foundation, based in Princeton, N.J., is the nation's largest philanthropy devoted exclusively to health and health care. It became a national institution in 1972 with receipt of a bequest from the industrialist whose name it bears, and has since made more than \$2.6 billion in grants.



University of Georgia President Michael F. Adams and Dr. Steven A. Schroeder, president of the Robert Wood Johnson Foundation, announce the debut of the Peabody/Robert Wood Johnson Foundation Award for Health and Medical Programming on Feb. 28, 1998.

The entire Time Warner family
is proud to join in saluting

Ted Turner

STATESMAN. ENTREPRENEUR. COMMUNICATOR.

Congratulations to all the Peabody Award recipients.

TIME WARNER

"FLOOD OF THE CENTURY"

KFGO Radio
Fargo, N.D.

After a winter of monumental snows, major flooding inundated the Red River Valley of the upper Midwest and Canada. In response, KFGO activated its emergency broadcast procedures, becoming a critical life-line to the Red River Valley. During the crisis the staff, under the direction of news director Paul Jurgens, maintained round-the-clock coverage. When thousands of residents lost electricity in an early spring blizzard, and many hundreds lost their homes in the subsequent floods, producer Tina Rene and reporters/writers Don Haney, Bonnie Amistadi, Doug Hamilton, Gary Rogers, Sandy Buttweiler and Ed Schultz kept listeners informed. When other stations were knocked off the air, and usual sources of information were silenced, KFGO worked with hospitals, emergency agencies, and law enforcement officials to provide crucial information and vital updates to a vast 72-county listening area, stretching across the Dakotas, Minnesota and southern Manitoba. For comprehensive, extensive and indispensable news coverage in a time of crisis, with significant impact on many communities, a Peabody to KFGO Radio for "Flood of the Century."



"WILL THE CIRCLE BE UNBROKEN?"

Southern Regional Council
Atlanta, Ga.

This brilliant 13-hour series broadcast on Public Radio International brings to life one of the most profound social phenomena of recent times—the Civil Rights Movement in the American South from the 1940s to the 1970s. Through oral histories, rare archival recordings and the rich music of the times, a complex tapestry is woven of moving personal stories during the crusade for racial integration in Georgia, South Caroli-



na, Mississippi, Arkansas, and Alabama. Over 16 years in the making, this documentary draws on the skills of executive producer Steve Suitts and producer/writer George King, as they worked with principal writers Narcel Reedus, Julian Bond, Kimberly Springer, Ellen Barnard, Tom Dent and Vertamae Grosvenor, to evoke powerful images with personal accounts. Through music and emotional stories, chilling lessons about the impact of social injustice on all Americans are told and preserved. For presenting a fascinating, authoritative radio series that brings the Civil Rights Movement to life for contemporary audiences, a Peabody to Southern Regional Council for "Will the Circle be Unbroken?"

"STATE FARM: GOOD NEIGHBOR OR BAD FAITH?"

KGO Radio
San Francisco

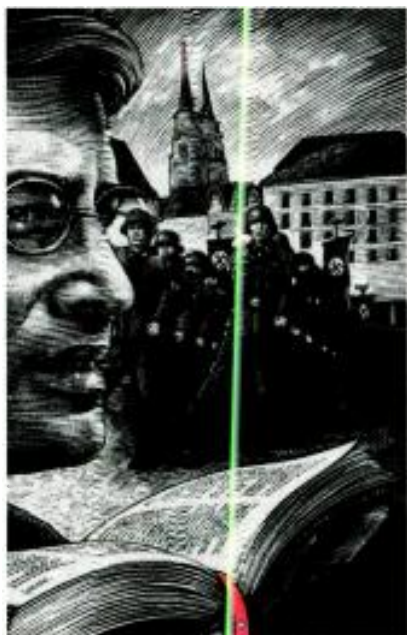
The fast-paced nature of local news radio often precludes what should be a critical mission for the medium—to act as a watchdog in the community. KGO Radio in San Francisco reminds us of the importance of this function, as associate news director/ reporter Susan Kennedy spent three months investigating allegations of fraud, forgery and fabrication by State Farm—the state's largest insurance carrier—in the aftermath of three devastating natural disasters in California. The enterprising reporter spent much of that time researching court records, complaints, depositions and testimonies, as well as insurance documents, and internal memoranda. As a result, Ms. Kennedy uncovered a system that begins with an internal State Farm training video detailing "mad-dog defense tactics" allegedly used to delay payment of policy holders' claims, and also includes allegations of forgery and shredding of documents. Ms. Kennedy's reports were buttressed by extensive background information, including research of bad faith lawsuits and complaints filed with the California Department of Insurance. As the dimensions of the investigation grew, Ms. Kennedy enlisted the help of KGO-TV, and served as producer for a three-part television series that coincided with the radio series. In response, KGO received dozens of phone calls from policy holders describing numerous instances of unpaid claims. The California Department of Insurance responded to the KGO series with an ongoing investigation of State Farm. For its investigative zeal, and its sincere interest in promoting the welfare of its listeners, a Peabody to KGO Radio for "State Farm: Good Neighbor or Bad Faith?"



"DIETRICH BONHOEFFER: THE COST OF FREEDOM"

Focus on the Family
Radio Theater
Colorado Springs, Colo.

This is a remarkable radio program for a number of reasons. First, it is an exceptional example of the power of the spoken word and of the ability of radio drama to transport listeners through space and time, into their imaginations. Secondly, the narrative traces the heroic story of controversial theologian Dietrich Bonhoeffer, who opposed Adolf Hitler and fought for justice both within his culture and his church. As such, it is a riveting and important chapter



of recent history. Perhaps most importantly, the program combines the tools of radio drama, including superb acting, music, and sound effects, with an inspiring story of faith and virtue to present a compelling message to a modern audience. Theologian and philosopher Bonhoeffer's courageous struggle against a storm of religious intolerance and racial hatred maintains its relevance today. Special mention is made of producers Dave Arnold

and Mark Drury, and writer/director Paul McCusker. For reminding us of the meaning of faith, liberty and freedom, and of the power of radio drama, a Peabody Award is presented to "Dietrich Bonhoeffer: The Cost of Freedom."

"JAZZ FROM LINCOLN CENTER"

Murray Street Enterprise
and Jazz at Lincoln Center
for National Public Radio

For five years, this exceptional weekly radio series on National Public Radio has entertained and informed American audiences about this most American art form. Under the talented guidance of executive producers Steve Rathe at Murray Street Enterprise, and Rob Gibson from Jazz at Lincoln Center, the series reflects the stirring history and healthy diversity of this unique and influential musical genre. Host Ed Bradley, aided by such accomplished players and performers as Jackie McLean, Frank Foster, Wynton Marsalis, Betty

Harris, Tito Puente, McCoy Tyner, Betty Carter and numerous others, "Jazz from Lincoln Center" makes an excellent ongoing contribution to the legacy and future of jazz. The series features superb writing and production, which is the hallmark of the work of Mr. Rathe and Mr. Gibson. They are aided by outstanding contributions from senior editor Lauren Krenzei, digital post-production supervisor David Goren, and writers Peter Keepnews, Joseph Hooper and Paul Chuffo. In addition, Mr. Bradley's expertise and love for jazz are infectious and always evident. For all this, a Peabody Award to "Jazz from Lincoln Center."

J@zz
Lincoln Center

"MILITARY MEDICINE"

WRAL-TV
Raleigh, N.C.

The Peabody Awards have often rewarded the courage of local television stations in uncovering damaging truths against high-profile institutions in their service area. Military bases are a pivotal and important presence in central North Carolina, and investigative reporter Stuart Watson spent portions of two years documenting how some military doctors in that state, and across the country, have been found to be "inept, unqualified and incompetent," but do not have to meet the same accountability standards as their civilian counterparts. The theme throughout the piece is powerful: America's Armed Forces are committed to serve the nation, but in turn, America may not be serving them. This seven-part series deftly wove gripping stories of personal tragedies into its detailed documentation of the bloated bureaucracy that hinders accountability for malpractice by military doctors. Mr. Watson established that the situation has persisted primarily for two reasons: a Supreme Court ruling (the Feres Doctrine), which exempts military health facilities from reporting malpractice claims to a national database network, and the fact that the victims themselves are powerless because active service personnel cannot sue the federal government. However, because of the superb investigative work of Mr. Watson, assisted by producer and photojournalist Richard Adkins, and journalists from The Dayton Daily News and Cox News Service, members of Congress called the Surgeons General of the Army, Navy and Air Force to a meeting at the Capitol. This unprecedented action led the Assistant Secretary of Defense for Health Affairs to present a 13-point plan for improving military health care. For presenting an investigative series with grit, compassion and results, a Peabody Award is presented to WRAL-TV for "Military Medicine."



"THE TRIAL OF POL POT"

ABC News/Nightline
Washington, D.C.

The best television journalism is groundbreaking, authoritative and evidentiary. It brings a significant news event to the forefront, and does so with the critical background research, context and thoughtful presentation that it requires. Such is the case with this series of reports spanning July 28-30, 1997. The reports were made possible by the heroic and exclusive footage provided by Nate Thayer, correspondent for the Far Eastern Economic Review, and his cameraman, David McKaige of Asiaworks. Mr. Thayer and Mr. McKaige were invited to a remote area of Cambodia by the Khmer Rouge to witness the so-called "trial" of Pol Pot, one of history's infamous genocidal despots. The men brought back video of stunning clarity and historical importance. While broadcasting this monumental reportage was in itself significant and meritorious, Nightline enhanced its meaning and impact by providing exceptional historical perspective, important tests of authenticity, and valuable interpretations about the veracity and significance of the trial. In addition to the heroic and historic efforts of Mr. Thayer, credit is due to the accomplished broadcast news professionals at Nightline, including executive producer Tom Bettag, anchor and managing editor Ted Koppel, producers Leroy Sievers and Bryan Myers, senior producers Richard Harris, Mark Nelson and C. Scott Willis, director Eric Siegel, and correspondent Jim Laurie. For presenting a television news event of international significance and for doing so with reasoned analysis, skillful writing, balanced research, and insightful interviewing, a Peabody is presented to ABC News/Nightline for "The Trial of Pol Pot."

"RICHARD RODRIGUEZ ESSAYS"

The NewsHour with Jim Lehrer
PBS

"Richard Rodriguez Essays" presented on "The NewsHour with Jim Lehrer" are a distinguished addition to an already impressive body of work by one of America's most respected journalists. Mr. Rodriguez has served as editor for the Pacific News Service, and is a contributing editor for Harpers Magazine, U.S. News and World Report, and the Sunday "Opinion" section of the Los Angeles Times. "Essays on American Life" have become one of the hallmarks of the "The NewsHour with Jim Lehrer," and have previously earned recog-

The
**NEWS
HOUR**
with Jim Lehrer

nition with a Peabody Award for Roger Rosenblatt. The form of the visual essay allows for a rare commodity on television: reflective, thoughtful and thought-provoking examinations of ourselves and our society. In his essays, Mr. Rodriguez confronts the camera, and converses directly with the viewer, thereby drawing us into the unique slices of American life that comprise his subjects. Among the topics for his unique insights in 1997 were clever reflections about the cult of camera and celebrity in the wake of the tragedy of Princess Diana, and the relationships between race, class and success in our culture. His distinctive prose and unique style of delivery are superbly paired with the visual imagery developed by the trained eye of senior producer Michael Saltz. For offering us an intimate look into how we live, and for using television as a vital means for stimulating thought and opinion, a Peabody to "Richard Rodriguez Essays."

CONGRATULATIONS TO THE FIRST
PRIMETIME SERIES
IN HISTORY TO WIN
THREE PEABODY AWARDS.

HOMICIDE

CONGRATULATIONS

CONGRATULATIONS

CONGRATULATIONS

TELEVISION SO GOOD,
IT'S ALMOST CRIMINAL.



"THE CASTRO"

KQED-TV
San Francisco

A few decades ago, San Francisco's Castro district was a quiet neighborhood of working-class immigrants. Today it is the internationally known "gay hometown," and this 90-minute documentary conveys the rich, complex tale of the Castro's transformation. Using rare archival film and fresh contemporary footage, producer/director/writer Peter Stein tells the story of how an overlooked little borough came to mark the crossroads of a social and political movement. With associate producer David Condon and editor Dawn Logsdon, Stein chronicles the evolution of a new community, and in so doing, captures the univer-



sal struggle of emerging communities to achieve identity, survival and ultimate acceptance. "The Castro" gives important historical context to events in the post-World War II years, as the politically aware gay underground began the transformation of both the neighborhood and American culture. It follows the district through civil rights struggles, the assassination of Harvey Milk, and the AIDS epidemic, to its current sense of community and connectedness. For presenting an informative, pointed and provocative look at one San Francisco neighborhood that reveals how it became the cornerstone for an entire movement, a Peabody goes to KQED-TV for "The Castro."



"LIBERTY! THE AMERICAN REVOLUTION"

KTCA-TV, St. Paul, Minn.
in association with
Middlemarch Films

What does it mean to be an American? In a country of immigrants, ill-defined by race or ethnicity, political beliefs and principles are our common thread. No single era of American history has more to do with shaping those beliefs than does the revolutionary period. What the American Revolution created, and how it continues to influence a nation now heading into the 21st century, are the subjects of "LIBERTY!" Spanning 1763 to 1789, this six-part dramatic documentary chronicles the impressive, often conflicted story of how 13 diverse colonies became a nation, bound by faith in a new kind of government. Executive producer Catherine Allan, co-producers/directors Muffie Meyer and Ellen Hovde, and writer Ronald Blumer, bring renewed vitality and freshness to the tale of the American uprising. Through brilliant portrayals, a cast of outstanding actors, including Stephen Lang, Philip Bosco, Peter Donaldson, Roger Rees, Campbell Scott, among many others, captures the spirit of the times through dramatizing the actual words, thoughts and emotions of those caught up in the formation of a new nation. The passion of the participants' words is complemented by splendid narration by Edward Herrmann, and by the use of revolutionary-era folk melodies and original compositions performed by award-winning instrumentalists, including Mark O'Connor, Yo-Yo Ma, Wynton Marsalis, and James Taylor. For giving us "LIBERTY!"—an invigorating, entertaining and passionate historical documentary of the founding impulses of American democracy—a Peabody is presented to KTCA-TV and Middlemarch Films.



"HELLO MISTER PRESIDENT"

Barraclough Carey Productions
Channel 4, London and
The History Channel

This international production provides a unique inside account of Lyndon Baines Johnson's early days as president, which is informed by exceptional dramatic re-creations and the use of never-before-heard tapes of telephone conversations. Thrust reluctantly into the role of the most powerful man in the world, Johnson grappled immediately with such major issues as the Kennedy assassination, the Civil Rights Movement, the struggle in Vietnam, and poverty in America. In the deft hands of writer Charles Wheeler (who narrated the British version), executive producer George Carey, producer David C. Taylor and director Philip Day, the real (and often raw) LBJ is revealed. The program presents Johnson's powers of persuasion, his humor, his statesmanship, as well as his critical moments of frustration and self-doubt. For presenting powerful and dramatic history in an innovative and intimate way, a Peabody to Barraclough Carey Productions, Channel 4, and The History Channel, for "Hello Mr. President."

"A HEALTHY BABY GIRL"

Judith Helfand Productions
P.O.V./The American
Documentary and Independent
Television Service
New York

Intensely intimate and at the same time heartbreakingly universal, "A Healthy Baby Girl" eloquently addresses the ways in which filmmaker Judith Helfand's DES-related cancer affected not only her physical health, but also the health of her relation-



ships with the people around her. Ultimately, the story Ms. Helfand tells is the universal tale of how toxic exposure affects all of us. "A Healthy Baby Girl" follows the filmmaker over a five-year span, documenting the tears and tense moments, as well as the laughter and hope as she battles the cancer caused by DES, a drug prescribed to her mother during pregnancy. In this unique, intensely personal story, Helfand documents her own experience as an activist, a DES-related cancer patient, and daughter of two loving but anxious parents. Ms. Helfand emerges as a complex individual, overcoming a personal and public tragedy. For a brilliantly spirited, stunningly intimate video diary, documenting the very personal, yet highly public issue of man-made carcinogens, a Peabody goes to Judith Helfand Productions, P.O.V./The American Documentary, and the Independent Television Service, for "A Healthy Baby Girl."



"LOOK FOR ME HERE: 299 DAYS IN THE LIFE OF NORA LENIHAN"

New England Cable News
Newton, Mass.

In awarding a Peabody to "Look for Me Here: 299 Days in the Life of Nora Lenihan," the Peabody Board recognizes excellence in regional cable news for the first time. New England Cable News brilliantly captured and personalized the hospice experience of one woman, Nora Lenihan, through the efforts of executive producer/writer Tom Melville, producer/writer Florence Del Santo, writer Judy Forman, videographer Thad Peterson and still photographer Michele McDonald. They captured an intense, intimate portrait of a woman facing her own death with nobility, courage, grace and humor. Forty-year old Ms. Lenihan's battle with breast cancer vividly illustrates how the hospice program cares for the terminally ill and makes living one's final days both comfortable, and somehow joyous. This powerful hour of television blends sterling videography with clear, concise writing and reporting, producing a compelling documentary of powerful relevance to all of us. The program is also marked by a strong sense of place: its rootedness in the seashore of northern New England, which meant so much to Ms. Lenihan. This is a tribute to the power of localism, which broadcast outlets began, and is now extended by the development of regional cable news. For producing an eloquent, touching and revealing testimony of the dignity and sensitivity of hospice care, a Peabody Award to New England Cable News for "Look for Me Here: 299 Days in the Life of Nora Lenihan."

**New England
Cable News**

"THE AMERICAN EXPERIENCE: TROUBLESOME CREEK— A MIDWESTERN"

WGBH-TV, Boston and
West City Films

Like so many other families, in recent years Iowa farmers Russ and Mary Jane Jordan faced a burgeoning debt and a bottom-line oriented bank. Unlike the others, they had a sensitive filmmaker and gifted storyteller for a daughter, who chronicled their struggle in this poignant and heartfelt film. In "Troublesome Creek—A Midwestern," Jeanne Jordan and partner Steven Ascher use the intimate story of one family's struggle to maintain the farm life to craft an extraordinary visual metaphor for the major changes afflicting rural America. Rarely has a series title been so apt, for this is truly an "American experience," told firsthand with humor, sorrow, compassion, and love. A particularly nice touch is the inclusion of moments from classic western



movies, such as "Dodge City," "The Gunfighter," "Red River," and "High Noon," which provides dramatic irony to the events which transpire as the Jordans struggle to maintain their homestead. Jeanne Jordan and Steven Ascher have dedicated this film "to all the Russ and Mary Janes," America's disappearing family farmers. It is to them that this film bears witness, and it is they who share this Peabody Award.

"IN THE LAND OF THE DEAF"

Les Films d'Ici, La Sept-Cinema
Centre European
Cinematographique Rhone-Alpes
presented on
Bravo/The Independent
Film Channel

One principal benefit of the proliferation of television distribution channels is the ability to bring outstanding programming from diverse sources to wider audiences. Such is the case with this remarkable French documentary feature, which takes viewers into the silent but exceedingly rich and diverse world of deaf language and culture. Filmmaker Nicolas Philibert takes the approach that signing is a visual language, with its own nuance, syntax and structure, and that it is both similar to and vastly different from cinema. Combining observational and innovative camera technique, natural sound and inspiring personal stories, we gain real insight into the daily lives and struggles of the deaf, who number an estimated 130 million people worldwide, including 20 million in the United States alone. Executive producer Serge LaLou, cameraman Frédéric Labourasse, sound recordist Henri Maikoff, and editor Guy Lecorne deserve special mention for helping realize the unique vision of Mr. Philibert. The Independent Film Channel is likewise commended for its commitment to the presentation of such unusual and enlightening films as this to American audiences. For providing an illuminating and inspiring portrait of the world of the deaf, and for making that story available to a wider public, a Peabody is presented to "In the Land of the Deaf."



"BLUE NOTE: A HISTORY OF MODERN JAZZ"

EuroArts Entertainment
OHG and SDR/arte
in association with
Bravo and Danmarks Radio

This lush and lavish production, by director Julian Benedikt, documents the story of Frank Wolff and Alfred Lion, two German immigrants who escaped Nazi persecution in 1939 and founded Blue Note Records shortly after landing in New York. Together, the two men and their label repudiated Hitler's claim that jazz was "degenerate art." In fact, the revealing recollections of musicians, family members and business associates, plus an impressive collection of painstakingly-restored performances, raise jazz to the realm of high art and high culture. This is a rare documentary, one that is as impressive to listen to as it is to view. Many of the greats are here, presented in vintage performances, including Sonny Rollins, Art Blakey, John Coltrane, Joe Henderson, Herbie Hancock, Ron Carter, Thelonious Monk and Miles Davis, to name a few. Executive producers Bernd Hellthaler and Ulli Pfau, and producer Michael Krause deserve special mention for the exceptional quality of the presentation. Today, Blue Note is recognized for its innovation and excellence. The same can be said for this enlightening and thoroughly entertaining international production. For this, a Peabody to "Blue Note: A History of Modern Jazz."



"THE NAZIS: A WARNING FROM HISTORY"

BBC, London
The History Channel

A superbly documented series, "The Nazis: A Warning from History" is a chillingly thorough account of the Third Reich. Using previously unpublished documents, new discoveries of archive film, access to new interviewees from the former Communist Bloc, and the close cooperation of Ian Kershaw, a leading Third Reich scholar, "The Nazis" paints a surprisingly fresh and revealing picture of Hitler's Germany. This comprehensive historical work presents a disturbing study of a nation in which the majority of its citizens supported the regime—characterized not by so-called German efficiency and order, but by chaos and bloodthirsty disorder. Writer/producer Laurence Rees, editor of the respected BBC Timewatch series, and executive producer Paul Hamann present a powerful and riveting account of the ascendance of Hitler, dispelling commonly held myths about Germany in the 1930s. It puts the origins of Nazism into context, drawing contemporary parallels such as rampant inflation, unemployment and racism, and brings the rise of Hitler and his henchmen frighteningly close to home. For crafting a brilliant and remarkable treatment of the horrors of Nazism, serving as both an historical document and a contemporary reminder, a Peabody to the BBC and the History Channel for "The Nazis: A Warning from History."

CONGRATULATIONS
TO OUR 1998
PEABODY AWARD WINNERS:
"DON KING: ONLY IN AMERICA"
AND
"BODY DOUBLES: THE TWIN EXPERIENCE."



"DIVIDED HIGHWAYS: THE INTERSTATES AND THE TRANSFORMATION OF AMERICAN LIFE"

Florentine Films/Hott
Productions and WETA-TV
Washington, D.C.

Many of the milestones of post-World War II America have been duly acknowledged, documented, and presented with the Peabody, including such events as the arms race, the space race, desegregation and the "baby boom." This novel production offers the inquisitive American something even more concrete—a treatise on interstate highways. A delightful essay on the history of the interstate highway system, the program describes how freeways have transformed the continent in physical, sociological and psychological ways. The creation of new cities, the division and destruction of neighborhoods, and the evolution of fast-food, are living proof of the power of pavement. Exquisitely co-produced and directed by Lawrence R. Hott, and Tom Lewis, co-producer and writer (and upon whose book the show was based), "Divided Highways" shows President Dwight D. Eisenhower cutting the ceremonial ribbon along the first interstate, and continues the joyride through the next four decades. The program benefits from standout cinematography by Allen Moore, snappy music by Richard Einhorn and smooth narration by George Guidall, making the journey as thoroughly enjoyable as it is enlightening. Editor Diane Garey and assistant editor Susan Orlosky make important contributions to the pace and rhythm of the piece while humorist Dave Barry headlines an eclectic array of "road warriors," who include Fred Rogers, Julia Child and Molly Ivins. For providing an informative yet leisurely and nostalgic ride through a 3,000-mile swath of Americana, a Peabody to Florentine Films, Hott Productions and WETA-TV for "Divided Highways."



"BODY DOUBLES: THE TWIN EXPERIENCE"

Home Box Office, New York
and Carlton Television, U.K.

In the talented hands of filmmaker Antony Thomas, Home Box Office and Carlton Television present a moving and humorous depiction of the life of twins, which challenges our preconceptions about the role environment and genetics play in human behavior. The film is a set of diverse case studies, beginning with Bill and John Reiff, two eccentric pig farmers who have won numerous awards over the years for being the most identical twins in the world. We meet Raymond Brandt, who relives his brother Robert's death every day, even though his twin has been gone for nearly 50 years. Then there is the case of Jerry and Mark Levy, identical twins separated at 6-days-old, who find each other after nearly four decades and discover that each is a fire chief, and that they share the same hobbies, interests and mannerisms. Under the guiding vision of executive producers Shelia Nevins and Roger James, the film is always respectful of its subjects, yet remains consistently revealing and challenging. For presenting a provocative look at parallel lives, a Peabody is presented to "Body Doubles: The Twin Experience."



"THE AMERICAN EXPERIENCE: THE PRESIDENTS SERIES"

WGBH-TV, Boston

This ongoing series of documentaries for public television has made a significant contribution to our knowledge of the life and times of presidents in the 20th century. Each program is an exquisite production; together, they represent a rich and valuable body of work, presenting a perfect blend of cinematic technique, historical perspective and compelling narrative. From "Nixon" and "The Kennedys," produced by Elizabeth Deane; to "Ike" and "Reagan," produced by Austin Hoyt and Adriana Bosch; and "FDR," "TR," "LBJ," and "Truman," produced by David Grubin, "The American Experience: The Presidents Series" has brought history and the presidency to life. Series host David McCullough brings a lifetime of experience as historian, biographer and teacher to bear in excellent introductions to each episode. This impressive effort began in 1990 under the outstanding and dedicated stewardship of Judy Crichton as executive producer, who retired in January 1997, when long-time collaborator and senior producer Margaret Drain took the helm. With full commitment from Peter McGhee, WGBH vice president for national programming, "The American Experience" has set out "to do for history what NOVA has done for science." With "The Presidents" (and other programs recognized today and in recent years by the Peabody Awards), it is clear that goal is being met in superior fashion. Much as the presidencies themselves provide a framework for modern American history, these films stand for time as a major part of the record of these very public lives. In recognition of this achievement, a Peabody goes to "The American Experience: The Presidents Series."





Millions
of kids
don't just
watch.
They share,
clean,
fix,
visit,
care,
give and
do.

Nickelodeon
is honored
to accept
the
Peabody Award
on their behalf.

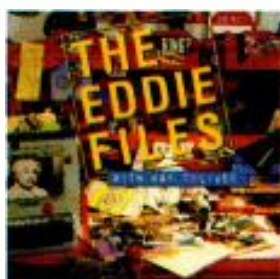


For more information on The Big Help, Nickelodeon's ongoing campaign to connect kids to their communities through volunteering, write to: The Big Help, Box 929, New York, NY 10108; or check out our Web site at www.nick.com ©1998 Viacom International Inc. All Rights Reserved.

"THE EDDIE FILES"

FASE Productions for PBS

In the past year, policy makers and programmers have turned increasing attention to children's television. As the debate rages about achieving a higher quantity and quality of programming for American children, "The Eddie Files" offers a model for producers to emulate. Critical to the success of "The Eddie Files" is its point of view. It has none. To explain, the program unfolds through the subjective eye view of an 11-year-old, who is heard, but never seen on screen. Children thus have their imaginations stimulated and engaged. As his problem-solving adventures unfold, children project onto the unseen Eddie their own eth-



nicity, social class and family situations. In this way, they are brought into the learning experience. And what a learning experience it is!

Beginning with the extraordinary teaching of mathematics mentor Kay Toliver (the subject of a prior Peabody-winning production), "The Eddie Files" incorporates innovative and engaging mini-documentaries, dramatic vignettes, as well as the broad comedic scenes that children love so much. "The Eddie Files" is another successful enterprise from the Foundation for Advancements in Science and Education. FASE Productions, led by executive producer and writer Steven R. Heard, senior producer Kathie Heard; producer, director and writer Rob Mikuriya; supervising producer Keith Miller; coordinating producer Dave Hendry, and a talented team of writers, including John T. Davis, Maria Lokken and Jay Dorfmann, is commended for its ongoing record of excellence. This level of quality sustains in the range of support materials, including teacher's guides and classroom instructional materials. For producing inspiring children's television, which makes math fun, exciting and important to children, a Peabody is presented to "The Eddie Files."



"NICKELODEON: THE BIG HELP"

Nickelodeon, New York

Sad to say, the productivity of children has traditionally been recognized mainly by those who would exploit them as a source of cheap labor. Rarely have their boundless energy, acumen and inestimable good will been harnessed for positive ends. Happily, for the past five years, Nickelodeon has motivated children to volunteer their time and talents to their local communities, under the umbrella of the enormously successful "Big Help" campaign. In 1997 alone, the effort reached an estimated 28 million children worldwide, through such activities as daily public service messages, tie-ins with Nickelodeon programs and personalities, telethons and local community events. Nickelodeon has successfully enlisted a broad and impressive range of celebrities and politicians in the cause of educating children on the value of community service, including General Colin Powell, basketball star Shaquille O'Neal, actress Whoopi Goldberg, even President Bill Clinton. But the program transcends the celebrity "talking heads" and high-minded on-air announcements of many public service campaigns. For example, the 1997 "Help-a-thon," hosted by Nickelodeon personalities Mike O'Malley and Larisa Oleynik, resulted in more than 85 million volunteer hours pledged from an estimated eight million children. National Big Help partners include 4-H, the National Wildlife Federation, Ronald McDonald House Charities, Big Brothers and Big Sisters of America, Boys and Girls Clubs of America, Earth Force and Easter Seals, and nearly two dozen others. Under the committed leadership and vision of Nickelodeon president Herb Scannell, executive producers Mark Offitzer and Albie Hecht, producer Marilyn Seabury and director Glenn Weiss, millions of kids are making a big difference through "The Big Help." For this, a Peabody to Nickelodeon.

"WISHBONE"

Big Feats! Entertainment
an entertainment unit of
Lyrick Studios for PBS

Classic literature comes to life in this delightful public television series through an adventurous Jack Russell terrier named Wishbone. Our diminutive protagonist assumes characters ranging from Shakespeare's King Hal to a member of a 17th century Plymouth plantation, and relates these historic tales to his real-life relationship with his owner, Joe. A solid ensemble cast and outstanding direction from executive producer Rick Duffield and producer Betty Buckley help transform a winsome canine into a time-travelling guide to the classics. Bert Guthrie (also director of photography) and Steven Kavner provide expert leadership as the show's co-producers. Special mention is also made of a cast of talented writers and researchers, who help children understand the often complex corpus of historic literature. Motivating children to read, generating enthusiasm about the printed word and helping children develop a lifetime reading habit are the primary objectives of "Wishbone." Clearly, those goals are being met in this charming television program and its corresponding book series. For providing an innovative and insightful look into literary classics, which invites both children and adults to discover the joys, adventures and surprises of reading, a Peabody statuette—and a wag of the tail—to "Wishbone."





"CITY ARTS"

Thirteen/WNET, New York

You can live in New York for years and not know all the places where culture and art flourish—like the opera company on the Bowery, the children's museum on Staten Island and the sculpture garden in Long Island City. Each day, the city creates more choices: new shows on Broadway, new exhibitions in the Bronx, new jazz in Brooklyn. These riches are the focus of "City Arts," a weekly magazine on the visual and performing arts. Covering the five boroughs, "City Arts" profiles New York's foremost artists and institutions, and uncovers a wealth of less familiar treasures. In a breezy and inviting style supervised by executive producer Glenn DuBose and series producer Jeff Folmsbee, "City Arts" invites viewers to discover for themselves the extraordinary range of creativity in New York. More than 150 arts organizations and hundreds of voices have been featured on this celebration of New York's cultural heritage. For offering an exhilarating look at the creative arts in New York, and for providing a shining example of excellence in local television, a Peabody to Thirteen/WNET, New York for "City Arts."



"MOBIL MASTERPIECE THEATRE: THE TENANT OF WILDFELL HALL"

WGBH-TV, Boston and
BBC, London

Adapted by David Nokes and Janet Barrow from Anne Brontë's 1848 novel, "The Tenant of Wildfell Hall" presents an exquisite and moving drama about a woman attempting to free herself and her small son from an abusive marriage. The production stars Tara Fitzgerald as Helen Graham (the



"tenant" of the title), with Rupert Graves as her dissolute spouse, Arthur Huntington, and Toby Stephens as Gilbert Markham, the young Yorkshire farmer who falls hopelessly in love with Helen. Their superb acting is made more magical by the moving camera of director Mike Barker and the lavish locations and settings provided by producer Suzan Harrison, under the inspired leadership of executive producers Kevin Loader for the BBC and Rebecca Eaton for WGBH. With "The Tenant of Wildfell Hall," the BBC and Mobil Masterpiece Theatre continue to provide audiences on both sides of the Atlantic with the very highest quality in television drama. For so doing, a Peabody Award.

"NOTHING SACRED"

ABC, Sarabande Productions
in association with
20th Century Fox Television

All too often, dramatic series on television avoid issues of religion, ethics and morality. Such topics are said to easily offend the sensibilities of viewers, or to risk the loss of support from skittish advertisers and affiliates. ABC, Sarabande Productions, and 20th Century Fox TV, are commended for challenging conventional wisdom with "Nothing Sacred," a timely, provocative and thoughtful dramatic series, which provided an honest portrayal of the complexity of faith in the modern era. Created by Father Bill Cain, a Jesuit priest and playwright, and David Manson, with Richard Kramer as executive producer, and Cyrus Yavneh as producer, "Nothing Sacred" featured talented actor Kevin Anderson as Father Ray, a young Catholic priest struggling to retain the flicker of God in an urban community facing moral, spiritual and economic decay. In its all-too-brief run on network television, the program was fiercely unafraid to interweave into parish life such contemporary issues as abortion, HIV, class struggles and racism. Since it first convened in 1940, the Peabody Board has sought to identify, encourage, and recognize excellence and innovation in broadcasting, especially when such programming has faced ideological attack and the threat of censure. In that tradition, a Peabody is presented to ABC, Sarabande Productions, in association with 20th Century Fox Television, for "Nothing Sacred."

**"HOMICIDE:
LIFE ON THE STREET"**

NBC, Fatima Productions
New York

With three citations in the past five years, "Homicide: Life on the Street" has the distinction of being the most recognized dramatic series in the history of the Peabody Awards. Episodes like "The Subway," presented in December of 1997, continue to return Tom Fontana, Barry Levinson and their exceptional group of producers, writers and performers to the Peabody banquet. Written by James Yoshimura and directed by Gary Fleder, "The Subway" tells the harrowing true-to-life story of a man trapped between a subway car and the platform. Vincent D'Onofrio is typically brilliant as the victim, as are Andre Braugher and Kyle Secor as detectives Frank Pembleton and Tim Bayliss. Unfolding in excruciating real time, the detectives try to unravel the case and seek, in vain, to locate the victim's girlfriend before he dies. While the Peabody Board makes special mention of this episode, it also acknowledges the series' sustained excellence, led by executive producers Barry Levinson and Tom Fontana; co-executive producer Jim Finnerty; producers Julie Martin, James Yoshimura, Gail Mutrux, Eric Overmyer, David Simon, and Anya Epstein; and arguably the best ensemble cast in series television, including Yaphet Kotto, Andre Braugher, Kyle Secor, Clark Johnson, Jon Seda, Michelle Forbes, Reed Diamond, Richard Belzer, Peter Gerety and Callie Thorne. For its ongoing record of distinction and achievement, a Peabody to "Homicide: Life on the Street."



**"ELLEN—
THE PUPPY EPISODE"**

ABC, the Black/Marlens
Company in association with
Touchstone Television

A landmark moment in television history occurred on April 30, 1997, when Ellen DeGeneres and her namesake character acknowledged their homosexuality simultaneously, and "Ellen" became the first gay lead character in a prime time television series. In making this award, the Peabody Board is neither endorsing the sexuality of Ms. DeGeneres, nor taking sides in the ongoing debate about the role of television in the larger societal debate about values and morality. Rather, the Peabody Award is made, as always, in recognition of distinguished achievement in the art of television. This one-hour special episode was marked by exceptional writing, producing and performing. Producer Ellen DeGeneres, executive producers Mark Driscoll, Dava Savel and Vic Kaplan; along with consulting producers Tracy Newman and Jonathan Stark; and the writing team of Ms. Newman, Mr. Driscoll, Ms. Savel, Mr. Stark and Ms. DeGeneres, have created the highest form of comedy—at once hilarious and heart-felt. The acting of the "Ellen" ensemble is excellent, including Ms. DeGeneres, Joely Fisher, David Anthony Higgins, Clea Lewis and Jeremy Piven. Guest stars Laura Dern, Steven Eckholdt and Oprah Winfrey are equally exceptional, as Ellen's secret is exposed in inventive, imaginative and endearing ways. Throughout the hour, the camaraderie, caring and concern expressed by the ensemble remain sharp and credible. As a result, the viewer is left with the message that family and social support are necessary for all of us, regardless of our sexual orientation. For creating courageous and clever comedy with historic significance, a Peabody goes to ABC, the Black/Marlens Company in association with Touchstone Television, for "Ellen—The Puppy Episode."

**"DON KING:
ONLY IN AMERICA"**

HBO Pictures and
The Thomas Carter Company

This original film for television takes the tricky tack of telling the tale of a living legend—boxing promoter Don King. In less-skilled hands than those of executive producer Thomas L. Carter, producer David Blocker and director John Herzfeld, the risk of sinking into the worst kind of hyperbole or melodrama was possible, even likely. Happily, the film succeeds, even soars. The lead performance by Ving Rhames is not-



ing short of spectacular, and it is more than matched by a kind of stylistic inventiveness, in which the title character speaks directly to the camera from the center of a boxing ring, with scenes of his life and times projected behind him. This unique framing device practically punches the viewer with the power and electricity of Mr. King, and sets the dramatic vignettes which follow into clear focus. Special mention is made of writer Kario Salem, whose script succeeds in capturing the rambunctiousness and rhetoric of the mellifluous Mr. King. HBO Pictures and the Thomas Carter Company have created a television movie brimming with intelligence, humor, bluster and bravado, in perfect keeping with its subject. For this, a Peabody goes to "Don King: Only in America."

**PROUD TO BE THE FIRST
LOCAL CABLE NETWORK
IN HISTORY TO WIN A
PEABODY AWARD.**

New England Cable News

New
England

chronicled
in "Look For

Cable News is honored to receive the
George Foster Peabody Award for

Me Here: 299 Days in the Life of Nora
Lenihan."

excellence in broadcast jour-
nalism. With nearly 1,300
entries from across the
country, NECN is one of
just 34 recipients of
television's highest honor.

And we're the first local cable
network ever to achieve this distinction.

We proudly accept the award in mem-
ory of the brave and inspiring woman
whose last days in hospice care we



NECN, now the largest
regional newschannel in
America, reaches more
than 2.3 million sub-
scribers in all six New
England states. Our mission
is to be the finest source of
local television news in New England.

And now, with the Peabody Award,
we're not just bringing you news.
We're making it, too.

"GEORGE WALLACE"

TNT

A Mark Carliner Production

The skillful and accomplished direction of John Frankenheimer has never been more apparent than in this masterful miniseries, the Faustian saga of the rise, fall, and ultimate redemption of one of our most controversial political figures. The power of this program resonates in every stirring scene.



superbly written by Paul Monash and Marshall Frady, and acted with chilling realism by Gary Sinise in the title role. Mare Winningham, Angelina Jolie, Joe Don Baker and Clarence Williams III are outstanding in critical supporting roles. The life of George Wallace presents in microcosm the swirl of events simmering in the South and the nation from the 1960s to the 1980s. Issues of race and racism, power and powerlessness, political integrity and political expediency, are laid bare with intelligence and insight. In a film driven by Mr. Sinise's multilayered performance, we witness Wallace's passage from populist to provocateur, and from a fierce and furious demagogue, to a soft-spoken, broken, but repentant man. The film ends with a brilliant recreation of a gaunt Wallace being wheeled into the Dexter Avenue Baptist Church in Montgomery, Martin Luther King Jr.'s old congregation. There, he seeks forgiveness for the pain he caused African Americans through the years. As the choir begins "Amazing Grace," and the worshipers reach out to the crippled Wallace, it is a real moment of redemption, and a reminder that entertainment television can elevate to the highest level of the dramatic and performing arts. For creating television of substance, a Peabody Award is presented to TNT, a Mark Carliner Production for "George Wallace."



"CBS NEWS: SUNDAY MORNING"

CBS News, New York

When "Sunday Morning" premiered on CBS in January 1979, founding producer Shad Northshield, host Charles Kuralt, and their dedicated staff brought a fresh look to network news and a novel approach to celebrating achievement and recognizing the extraordinary in the ordinary. From the opening trumpet's notes to the opulent closing nature scenes, "Sunday Morning" continues under host Charles Osgood and executive producers Linda Mason and Missie Rennie to cast new light on its subjects, never stooping to the hyperkinesis, hyperbole and just plain hype that characterizes much of television news. This is not to say that the program eschews hard news. Quite the contrary. Its reports on breaking news and the events of the prior week are exemplary. Equally important, the program provides viewers with insights into art, music, education, nature, and the off-beat that are the envy of any Sunday newspaper in their sensitivity, breadth, and sheer enjoyment.



In making a second award to the series (its first was in 1979), the Peabody Board makes special note of the seamless transition from the folksy Carolina drawl of the late Mr. Kuralt, to Mr. Osgood's punchy yet poetic "see you on the radio" cadences. With "Charles the Second" on the throne, "Sunday Morning" remains an uplifting, reflective and thoughtful weekly program. For reassuring and informing us weekly with news, opinion and perspective, which is presented at an appropriately contemplative pace, a Peabody to CBS News for "Sunday Morning."



CAROL MARIN

Personal Award

The journalistic integrity of Carol Marin has been a constant in Chicago for two decades. Her distinguished investigative reporting for WMAQ-TV (1978-97) and now at WBBM-TV has been universally acknowledged. She is simply one of the nation's best broadcast journalists. In 1997, Ms. Marin received national attention for taking a personal stand against the tide of sensationalism in television news. In so doing, it became clear in Chicago and beyond that, unlike too many reporters and news executives, Ms. Marin measures success neither in ratings points nor job security. Her motivations lie in what she believes is right, and by what viewers need to know to make informed decisions in their communities. It is gratifying to the Peabody Board (and no doubt, to Ms. Marin) that her courageous decision has been rewarded by the viewers of Chicago, and by champions of journalistic ethics everywhere. Among Ms. Marin's honors are "Best Reporter" in Chicago, awarded by The Associated Press (1989) and by United Press International (1985, 1988); 14 regional and a national Emmy Award; and the Alfred I. duPont-Columbia Award; among many, many others. Today, we are proud to present a personal Peabody Award to Carol Marin, in recognition of her accomplishments, her selflessness and her commitment to ethics and integrity in broadcast journalism.

**Broadcasting
& Cable**

Salutes

THE 1998

PEABODY AWARD

RECIPIENTS

FOR THEIR OUTSTANDING

ACHIEVEMENTS IN

TELEVISION, RADIO AND CABLE



"CBS NEWS: 60 MINUTES"

CBS, New York

We are all too familiar with the proliferation of negative news and with the blurring of the line between information and entertainment on television. Therefore, it is critical to remind ourselves of television news' ability to promote positive values—including the value of an affirmative spirit, the value of industry and effort, and the importance of fighting the good fight in a good way. Such is the case with four particularly powerful episodes of "60 Minutes" produced in 1997. In "A Very Special Brain," correspondent Morley Safer introduces us to the remarkable group of people who suffer from Williams Syndrome, a rare genetic defect. Commonly classified as retarded, we find those

with Williams Syndrome to be happy, friendly, compassionate, and magically musical. "Big Man, Big Voice" is a stirring profile of the German baritone Thomas Quasthoff, who has overcome severe physical disabilities as a victim of the Thalidomide tragedy, to become one of the finest singers of his generation. Correspondent Ed Bradley introduces us to Mr. Quasthoff with great sensitivity, humor, and dignity. The segment on Veronica Guerin, Ireland's leading investigative reporter, whose murder is attributed to the suspected drug traffickers who were the subjects of her reports, is not presented as a gory, gangland execution. Rather, Steve Kroft and "60 Minutes" make the story a celebration of

her passion, her commitment, and an inspirational message about the price of free speech. In "West Side Story," correspondent Kroft follows the successful effort by Brian Tivnan, the director of a local theater in Worcester, Mass., to bring inner-city kids and their police adversaries together for a production of the classic play. Our spirits soar, as these children, often surrendered to a lifetime of crime, build their confidence and their self-esteem, as they learn to sing and dance. Under the stewardship of executive producer Don Hewitt, a true "American master," "60 Minutes" continues to carry the torch of excellence in electronic journalism. For so doing, a Peabody Award.



R.E. TURNER

Personal Award

Ted Turner is a true visionary in electronic communications, who has made a profound impact in areas as diverse as television station ownership, cable and satellite distribution, entertainment and sports programming and electronic journalism. Today, Mr. Turner is vice chairman of Time-Warner Inc. He oversees the Time-Warner cable networks division, including the former assets of Turner Broadcasting—Cable News Network, the Cartoon Network, Headline News, TBS Superstation, Turner Classic Movies, Turner Network Television, as well as Home Box Office, Cinemax and other Time-Warner entertainment holdings. This empire began modestly in 1970 with his purchase of Channel 17, an independent UHF station in Atlanta. He soon originated the "superstation" concept, making WTBS available throughout North America via



satellite. He purchased the Atlanta Braves, and made them "America's Team," and soon made basketball's Atlanta Hawks part of a burgeoning sports line-up.

Mr. Turner changed the world of broad-

cast news and international diplomacy with the June, 1980 launch of Cable News Network, the world's first round-the-clock, all-news television network. The immediacy and independence of CNN accelerated the fall of international communism, and proved the power of freedom of the press as an agent of social change throughout the world. Mr. Turner has consistently combined his entrepreneurial zeal with a passionate commitment to philanthropy. While some disagree about his manners and his methods, there is no denying his many and lasting contributions to all forms of modern electronic media. Today, we add R.E. Turner to the select list of personal Peabody Award winners, whose singular achievements and lifetime of accomplishment set them apart as true titans of television and radio.

GEORGE FOSTER PEABODY

(1852-1938)



George Foster Peabody, whose name the awards bear, was born in Columbus, Ga. He became a highly successful New York investment banker who devoted much of his fortune to education and social enterprise. He was especially interested in the state university of his native Georgia, and made large contributions to the library, the War Memorial Fund, and the development of the School of Forestry. Along with his business partner, Spencer Trask, and Katrina Trask, Mr. Peabody helped found Yaddo, the famous artists' retreat at Saratoga Springs, N.Y. Mr. Peabody was a friend of Franklin D. Roosevelt, and he suggested that the President establish a residence in Warm Springs, Ga.,

as a palliative for his polio. Mr. Peabody was granted honorary degrees by Harvard, Washington and Lee, and the University of Georgia, of which he was made a life trustee by special legislative act. While he never saw television and only rarely listened to radio, the visage of George Foster Peabody has become synonymous with excellence in electronic media.



PEABODY AWARDS ENDOWMENT FUND

While the Peabody Awards bear the name of the famous Georgian and benefactor of the University of Georgia, there is no permanent endowment for the awards program. With help from the University and the Henry W. Grady College of Journalism and Mass Communication, the Peabody program relies year-to-year on gifts and grants, corporate sponsorships, entry fees and the awards luncheon for the great majority of its operating budget. The Peabody Endowment Fund was created in 1997 to develop a permanent endowment for the award, similar to that enjoyed by the

Pulitzer and Nobel prizes. The goal of the Peabody Endowment is to raise the money necessary to perpetuate the Peabody Awards; to expand the awards program both internationally and on the Internet; to bring Peabody winners to campus for master classes and satellite telecourses; and to underwrite additional activities to enhance the role of the Peabody Awards in teaching, research and public service. To make a contribution to the Peabody Endowment, please call Bill Herringdine, Director of Development for the Peabody Awards, at 706-542-0563.



SALUTING BRUCE DuMONT...

The 57th Annual Peabody Awards presentation marks the end of Bruce DuMont's term on the National Advisory Board. For the past six years, Bruce has faithfully served the Peabody program, furthering its mission of promoting and preserving excellence in broadcasting and cable. He is chair of this year's awards, succeeding the late Nancy J. Woodhull.

Mr. DuMont's tenure with the Board adds another chapter to an outstanding career in broadcasting. Currently, he is host of "Beyond the Beltway with Bruce DuMont," a nationally syndicated weekly radio program. The television version of the program airs on TV38-WCFC/Chicago and on Chicago Cable/25. Since 1983, he has anchored "Illinois Lawmakers," a television series exploring the Illinois General Assembly, which airs on Illinois public television stations.

Mr. DuMont is founder and president of the Museum of Broadcast Communications at the Chicago Cultural Center, one of only two broadcast museums in America. The MBC includes the Radio Hall of Fame, which he brought to Chicago in 1991. In 1994, he received the Lifetime Achievement Award from his alma mater, Columbia College/Chicago. In 1989, he was recognized by the Chicago Sun-Times as one of Chicago's most influential leaders. He serves as a member



of the National Advisory Board of Northwestern University's School of Speech and on the Executive Committee of the Harris School Council on Public Policy at the University of Chicago.

For his integrity, breadth of experience and inspiring leadership, the Peabody Advisory Board salutes Bruce DuMont, and wishes him continued success.

...AND THE PEABODY BOARD

Coinciding with Bruce DuMont's final year on the Peabody Board is the first year of service for new members Sonia Manzano and William Woo.

Ms. Manzano has been an influential role model for children since the 1970s, when she was selected as Latina representative for the Peabody-winning children's program "Sesame Street." After 10 years as "Maria," she began writing scripts for the show and has since earned 12 Emmy Awards and a Peabody. She has been honored by the Association of Hispanic Arts, the Congressional Hispanic Caucus in Washington, D.C. and the Committee For Hispanic Children and Families.

Mr. Woo worked for the St. Louis Post-Dispatch for 34 years as a feature and special projects writer, foreign correspondent, columnist, editorial page editor, and editor-in-chief. He serves on the Commission on White House Fellows, and has been director of the American Society of Newspaper Editors. Mr. Woo received the Lifetime Achievement Award of the Asian American Journalists Association (1990), the Distinguished Service Medal from the University of Missouri (1991) and the Distinguished Service Award of the Eliza Parrish LoveJoy Society (1991).



The Peabody National Advisory Board on a break from the judging—top row (left to right): Ron Nessen, Dr. James Hindman, Betty Hudson, Stuart Revill, Ed Bark, David Roland, bottom row: Dr. James Carey, Dr. Jannette Dates, Neil Aronstam, Sonia Manzano, Bruce DuMont (chairman), Marcie Ersoff, Sir Michael Checkland, Howard Rosenberg, William Woo.

Ms. Manzano and Mr. Woo join the returning members of the Peabody Board:

- Neil Aronstam, president of Independent Media Services Inc., a leading media buying firm based in New York; and chair of the 58th Annual Peabody Awards;
- Ed Bark, television critic for the Dallas Morning News and former president of the Television Critics Association;
- Dr. James Carey, professor in the Graduate School of Journalism at Columbia University in New York and former dean of the College of Journalism at the University of Illinois;
- Sir Michael Checkland, of West Sussex, England, director-general (retired) of the British Broadcasting Corporation;
- Dr. Jannette Dates, dean of the School of Communications at Howard University in Washington, D.C.;
- Marcie Ersoff, media executive and consultant from Miami, Fla.
- Dr. James Hindman, co-director and chief operating officer of the American Film Institute in Los Angeles;

- Betty Hudson, principal, Spencer Stuart, New York and former vice president of corporate communications for NBC;
- Ron Nessen, program host, Nostalgia Television, Washington, D.C., and former press secretary for President Gerald Ford;
- Stuart Revill, of Manly N.S.W., Australia, international media consultant and retired assistant managing director for the Australian Broadcasting Commission;
- David Roland, founder/president of The Roland Company, Reston, Va., and adviser to the Corporation for Public Broadcasting;
- Howard Rosenberg, television critic for the Los Angeles Times;
- Dr. J. Thomas Russell (ex officio), dean of the Henry W. Grady College of Journalism and Mass Communication, University of Georgia;
- Dr. Barry L. Sherman (ex officio), Lambdin Kay Professor at the University of Georgia and director of the Peabody Awards.

PEABODY ARCHIVE RECEIVES NEH GRANT TO PRESERVE AFRICAN-AMERICAN HISTORY ON TELEVISION

The Peabody Archive in the University of Georgia Libraries has received a grant from the National Endowment for the Humanities Division of Preservation and Access to catalog nearly one thousand unique television programs covering African American history and culture dating from 1949 to 1996. The programs are contained on 16mm kinescopes, 2-inch transverse video recordings, as well as 3/4-inch helical scan videocassettes. Funding from the grant will allow for restoration and remastering of materials, and creation of viewing cassettes on VHS for students, scholars and the general public.

Many of the titles are the only known surviving copies. Two-inch video copies will be restored and transferred to Beta-SP; 16mm kinescopes suffering from various forms of deterioration will have new negatives and polyester stock prints struck, in addition to Beta-SP copies. Copies of many of the programs will be given to their original stations as part of a repatriation effort. Some of the networks and stations that will benefit from this project include NBC, KWTW-TV (Oklahoma City), KGO-TV (San Francisco), WBZ-TV (Boston), WMAR-TV (Baltimore), WOOD-TV (Grand Rapids, Mich.), and WTTW-TV (Chicago).

A CALL FOR TELEVISION AND RADIO PRESERVATION

Most of us are aware of the need to preserve endangered, deteriorating motion pictures. We've heard the news about lost films and restored masterpieces, and celebrated the re-release of cinematic classics in movie theaters and on television. Awareness of the importance of film preservation has passed from film archivists and historians to producers, studios and the general public. While knowledge about film preservation has grown, the fact that our television heritage also needs to be saved is only beginning to be recognized beyond the archival community. Saving radio programming has received even less attention, with work in this area primarily being done by private collectors and a few public archives and museums.

Similar issues face film and television preservation, but broadcast archives have additional concerns. Materials can exist in obsolete formats, from 16-inch transcription discs to 2-inch quad, to today's digital *du jour*. The magnetic tape on which programs reside, whether analog or digital, has a perilously short shelf-life. Even under the best conditions, 3/4-inch and Beta tapes may last only 25 to 30 years; audiotape can be stored for perhaps 50. Because televi-

sion and radio stations produce on a daily basis, there are mass quantities of material to store. In the past, the common solution to space limitations was to throw the old material away, or recycle the tape, thereby obliterating an important historical record.

The Library of Congress' recent report "Television and Video Preservation 1997: a Study of the Current State of American Television and Video Preservation" estimates that only 10 percent of television stations in the United States saved their 16mm newsfilm through the mid-1970s; the rest was destroyed. That's history that's been lost forever.

Radio and television producers and archivists can work together to save broadcast history. Among the recommendations from the Library of Congress:

- Follow proper archival storage procedures to give your materials the best chance at longevity;
- Don't discard your material; instead, donate it to a public archive;
- Engage in cooperative preservation projects with public archives that hold your material.

Radio and television programs are not only corporate assets, but also cultural and historical artifacts for future generations.



Ella Fitzgerald performs on "Del Courtney Anniversary Showcase" (1957. KPIX-TV San Francisco)

FOR MORE INFORMATION:

On the Peabody Awards Archive or general archival issues:

Linda Tadic, Curator,
Peabody Awards Archive, and
President, Association of
Moving Image Archivists
Tel: 706-542-1971
E-mail: ltadic@libris.libs.uga.edu

For copies of the Library of Congress report:

Steve Leggett, Motion Picture,
Broadcasting and Recorded Sound
Division, The Library of Congress
Tel: 202-707-5912
E-mail: sleg@loc.gov

Television and radio preservation is at a critical moment. With every passing day, signals on video and audiotape disappear, and 16mm newsfilm and kinescopes deteriorate. We encourage you to educate yourself about preservation, and to establish a preservation strategy for your own collection. The Library of Congress report is a good start for an overview of problems and potential solutions. Discuss issues with radio and television archivists and collection managers. Working together, we can join forces to save broadcast and cable history!



PATRONS

Your attendance at this luncheon and the entry fees submitted with your programs support our ongoing effort to recognize, celebrate and preserve outstanding achievement in broadcasting and cable. The Peabody Awards gratefully acknowledge the support of the following organizations and individuals.

BRONZE TABLES

Honoring the coveted Peabody Medallion

ABC
BRAVO
Broadcast Music Incorporated
Broadcasting and Cable
CBS News, N.Y.
Fatima Productions
Jazz at Lincoln Center
NBC
The Media Studies Center, N.Y.
Touchstone Television
Turner Broadcasting Systems

RED & BLACK TABLES

*In recognition of the University of Georgia,
home of the Peabody Awards*

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THE 1998 PEABODY AWARDS CALL FOR ENTRIES

The official entry forms for the 1998 Peabody Awards will be mailed in early September. Following is a preview of the entry requirements and rules for the Fifty-Eighth Annual Peabody Awards competition.

ELIGIBILITY

The George Foster Peabody Awards, established in 1939 and first awarded in 1940, recognize distinguished achievement and meritorious public service by radio and television networks, stations, producing organizations, cable television organizations, and individuals.

While the intent of the Peabody Awards is to recognize outstanding achievement in broadcasting and cable, the competition is open to entries produced for alternative distribution, including corporate, educational, home-video release, and CD-ROM. However, programs produced and intended for theatrical motion picture exhibition are not eligible for a Peabody Award. In general, non-broadcast or non-cable entries should be publicly available and part of an overall broadcast or cable enterprise.

ENTRY TIMETABLE

All program entries must be for programs broadcast, cablecast, or released for non-broadcast distribution during the 1998 calendar year (Jan. 1-Dec. 31). The deadline for receipt of entries is Jan. 15, 1999.

ENTRY CATEGORIES

Programs are accepted in the following categories, for both radio and television:

- **NEWS**—Includes spot coverage, reporting, investigation, interpretation, and commentary on news events.
- **ENTERTAINMENT**—Regularly scheduled or special programs characterized by excellence in the presentation of the performing arts, drama, music, comedy, variety, or sports programming.
- **PROGRAMS FOR CHILDREN**—Series and special programs or projects primarily intended for an audience of children (2-11) or youth (12-17).
- **EDUCATION**—Creative and effective use of radio and television to enhance teaching and learning.
- **DOCUMENTARY**—In-depth examination of issues of local, national, or international importance or of contemporary or historic events.
- **PUBLIC SERVICE**—One-time or continuing projects using a single medium or a variety of means to respond to an important public problem or issue.
- **INDIVIDUALS, INSTITUTIONS, OR ORGANIZATIONS**—A body of work or a record of accomplishments by an individual or institution in radio, television, or cable, which represents exceptional achievement and meritorious public service.

The Peabody Board may recognize more than one winner from a given category or may choose to make no award in that category. Awards are announced and presented without mention of the category in which they were submitted.

Beginning in 1998, a program or series which receives the Peabody Award and which addresses topics or issues related to health and medicine may be cited with The Peabody/Robert Wood Johnson Foundation Award for Health and Medical Programming. This special recognition may include a cash prize, a fellowship at a leading health/medical institution, and special exhibitions and additional distribution of the award-winning work.

IMPORTANT DATES

- ENTRY DEADLINE**—Jan. 15, 1999
- JURYING**—February/March, 1999
- FINALISTS NOTIFIED**—April, 1999
- AWARDS BANQUET**—May, 1999

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Fox Family harpoons Lampoon

Channel makes deal for National Lampoon series, other prime-time fare

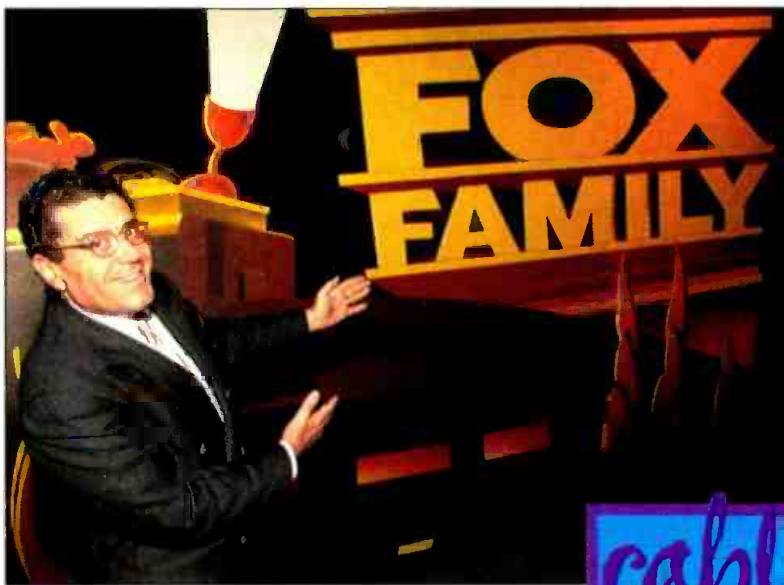
By Joe Schlosser

The Fox Family Channel has signed an exclusive deal with the owners of the National Lampoon franchise to develop prime time programming for the soon to be relaunched network.

Under terms of the deal with J2 Communications, Fox Family Channel has the "option to produce original series, specials and other materials" with the National Lampoon brand. The first projects from the new alliance are a pair of original films. *National Lampoon's Men in White* and *National Lampoon's Golf Punks*. Sources say the two movies might be turned into prime time series for the channel, which relaunches on Aug. 15.

"The National Lampoon name and brand give us instant recognition, which is what we were looking for," says Haim Saban, Fox Family Channel chairman. "There will be a lot of comedy that is risqué, but always family-friendly. Nothing I wouldn't want my nine-year-old boy to see."

Sources say Fox Family Channel will debut with 10 original daily prime time series, the majority of them 30 minutes and all of them family-friendly. Sources say other series slated for the channel's 6 p.m.-11 p.m. prime time lineup include two new series: one that is spun off from the Addams Family franchise and another, *Oh Noooo!!! Mr. Bill Presents*, based on the long-suffering animated Mr. Bill. The network last week also announced it was producing an original film with Daryl Hannah based on the Addams family characters. Fox Family is spend-



Haim Saban, Fox Family Channel chairman: "There will be a lot of comedy that is risqué, but always family-friendly. Nothing I wouldn't want my nine-year-old boy to see."

ing \$125 million to produce 26 original films for the first season.

Sources say Fox Family Channel also will soon announce licensing deals with a number of major Hollywood studios for family films that will anchor

each night's prime time lineup. Fox Family Channel executives say they are spending \$500 million on original programming for the relaunch.

National Lampoon's Men in White, a parody of the hit film "Men in Black," follows two garbage collectors out to save the world from aliens bent on packaging the human race as a pet food.

Golf Punks is the story of an ex-golfer who attempts to teach a ragtag group of kids how to play the sport.

cable '98

Fox Family Channel

also has announced that it is producing an hour "exploration" of Titanic star Leonardo DiCaprio and a prime time concert with the Spice Girls. Both specials will air during Fox Family Channel's premiere weekend. ■

Local-into-local bill not likely this year

By Paige Albinak

Congressional staffers at a Cable '98 panel said that although they would like to see legislation allowing satellite television providers to offer local broadcast signals in local markets, they don't expect such legislation to pass this year.

"Just answer yes or no," said ABC Vice President Billy Pitts. "Do you think local-into-local legislation will pass this year?"

Answers from eight staffers ranged from "unlikely" to "no" to "pass."

"Gosh, we're hopeful," said Whitney Fox, telecommunications counsel to House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.). "We would like to see some pro-competitive policy get through before March 1999."

But all admitted that with a short legislative calendar and competing interests, passage is unlikely this year. Congress is concerned about March

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Television about computing



NCTA VP Pam Turner discusses regulatory issues facing the cable industry with Hill staffers Julian Epstein (l), Whitney Fox, Mike Rawson, Jon Leibowitz, Louis Dupart and Colin Crowell.

1999, when regulation expires for non-basic cable tiers.

Julian Epstein, minority chief of staff for the House Judiciary Committee, said that above all, his committee's mantra

for solving the problem of rising cable rates is competition.

"But if the mantra is competition, why wouldn't getting rid of must carry solve the problem?" asked CATA President Steven Effros.

Fox said that Tauzin doesn't disagree with that approach, but the U.S.

Supreme Court last year reaffirmed the idea that cable operators must carry all local broadcasters based on Congress's finding that cable still is a monopoly.

Congress is considering several ways to beef up competition to cable and keep cable rates down. One would allow satellite TV providers to offer local broadcast signals in local markets. Another would stay the U.S. Copyright Office increase of satellite compulsory copyright fees to 27 cents per subscriber per month from 6-17 cents per subscriber per month.

A House Judiciary Committee bill

would limit exclusive cable programming deals. And a bill introduced by Rep. Ed Markey (D-Mass.) would extend the cable regulation sunset date past March 1999.

Although this is a short session, Congress already has held 58 hearings on telecommunications-related issues, including cable rates, video programming, the Telecommunications Act of 1996 and electronic commerce.

The Senate Judiciary Committee next month plans a hearing that will look at convergence in the entertainment industry. Issues to be examined will include concentration and crossownership among cable companies, sports programming and the Primestar deal and its ramifications.

The Senate Judiciary Committee also plans to mark up a rewrite of the law governing the satellite industry sponsored by Chairman Orrin Hatch (R-Utah) at the end of this month or the beginning of next, said Jon Leibowitz, minority counsel for the Senate Judiciary Committee. ■

More telephony from MediaOne

Will extend service into Miami, Minneapolis; also pushing bundled and digital services

By Price Colman

MediaOne Group, increasingly bullish about its cable telephony business, has upcoming launches planned in at least two markets—Miami and Minneapolis-St. Paul.

MediaOne already has launched cable telephony in Atlanta and Los Angeles and has telephone switches in place in all major clusters. In addition to markets where MediaOne has already launched telephony, the company has switches in place in its Northeast, Michigan and Minnesota clusters.

The Denver-based company also is poised to aggressively push a package of bundled services that includes the core video product, high-speed data and telephony. Early results in Atlanta—thus far the only market where MediaOne is offering bundled services—show that 7% of Atlanta customers who have all three services

available are buying them.

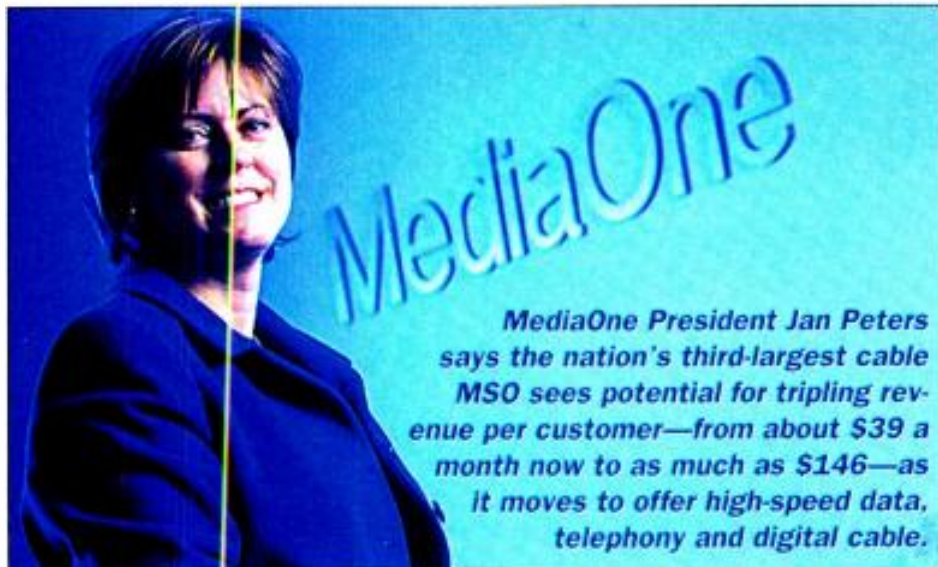
MediaOne also is starting to take the wraps off MediaOne Digital TV, its digital cable product. It announced that on Wednesday (May 13) it is launching digital cable in Detroit—where it faces tough competition from Ameritech. MediaOne executives have acknowledged that fierce competition from the Baby Bell is putting pressure on prices and thus profit and cash-flow margins.

At a meeting with analysts and media last week, MediaOne executives focused more on revenue growth potential than competitive threats. MediaOne President Jan Peters said the nation's third-largest cable MSO sees real potential for tripling revenue per customer from about \$39 a month now to as much as \$146 as it moves to offer high-speed data, telephony and digital cable. MediaOne has been one of the more aggressive and successful compa-

nies at delivering high-speed data via cable modems—at the end of the first quarter it reported about 31,000 customers for its MediaOne Express product.

Meanwhile, the company is pushing on the marketing and management realignment fronts. Julie Berg, head of marketing at MediaOne, said the company is altering its focus to "customer management at the [business] segment level across products and across geographies." That's a shift from the company's traditional focus (particularly when it was Continental Cablevision) of managing at the regional and local level to a more centralized structure that's reminiscent of the way in which telephone companies manage their businesses.

MediaOne's top management has a strong telephone company background—CEO Chuck Lillis is a former US West executive, while Peters and Berg worked together in US West's



United Kingdom cellular business. But the shift to a more centralized management philosophy may be more a reflection of MediaOne's aggressive pursuit of new businesses—voice and data in addition to video—than of management's roots in the telephone business.

"Jan [Peters] and her group have put together a very powerful management team, a very different management team from elsewhere in the cable industry," said Lillis. "Our challenge is very simple—execute perfectly. I am absolutely confident we will be the benchmark operator in the cable world." ■

cable '98

High-speed demands fast action

Industry told it must move quickly to capitalize on DSL technology

By Paige Albinak
and Price Colman

High-speed data services have emerged as a key weapon in cable's quiver of new products, but the industry may lose its advantage if it doesn't move quickly.

While cable is downplaying phone companies' competitive threat in the form of DSL (digital subscriber line) technology, the telcos are racing to catch up.

US West, for example, last week announced it is launching a high-speed data service over traditional phone lines in Denver and Boise, Idaho, and plans to expand the offering to 24 cities in its territory on June 1. US West touts the service as being up to 250 times faster than traditional telco modem service, but DSL technology is new enough that it's not yet clear how well it will perform.

Cable clearly holds an advantage, with something like 50% of all the nation's cable systems expected to be two-way-capable by year end and thus equipped to handle high-speed data services. But the cable industry only now is beginning to rev its marketing engine and resolve technology issues. Even though close to 35 million people could get cable high-speed data, industry projections are that there will be about 500,000 customers.

But while the industry has heady expectations for high-speed data, there's more to success than speed, panelists at Cable '98 acknowledged last week.

Customers love the speed, but cable needs to differentiate its Internet offerings with content that takes advantage of broadband capabilities, such as sound and video. It also needs cable modems to be interoperable and available in retail outlets.

"From a marketing point of view, the Internet still is too two-dimensional," said Nancy Powell, vice president of marketing for MediaOne in Jacksonville, Fla. "What we need is what those in the computer industry call 'the killer app' in content.

"That's the challenge of XDSL. Speed will get matched over time, so speed alone cannot be all there is. There needs to be compelling content," Powell continued.

Through Cable Television Laboratories, the industry is racing to establish interoperability specifications for cable modems that not only will ease technology glitches but also will speed retail introduction.

Good customer service will gain importance as speed becomes more of a commodity. "Customer satisfaction is high with this product—35 percent of our customers rate service a 10. This is a very different business than cable television," Powell said.

Pricing needs to drop for cable modems to become the mass-market product the cable industry expects. Pricing for MediaOne's Jacksonville system starts at \$34.95 per month for telco-return service for MediaOne customers and \$39.95 per month for two-way service.

MediaOne charges \$10 more per month for nonsubscribers. Prices for MediaOne business customers range from \$45 to \$100 per month, depending on network demand.

Installation also is an obstacle that keeps customers from using cable modem service.

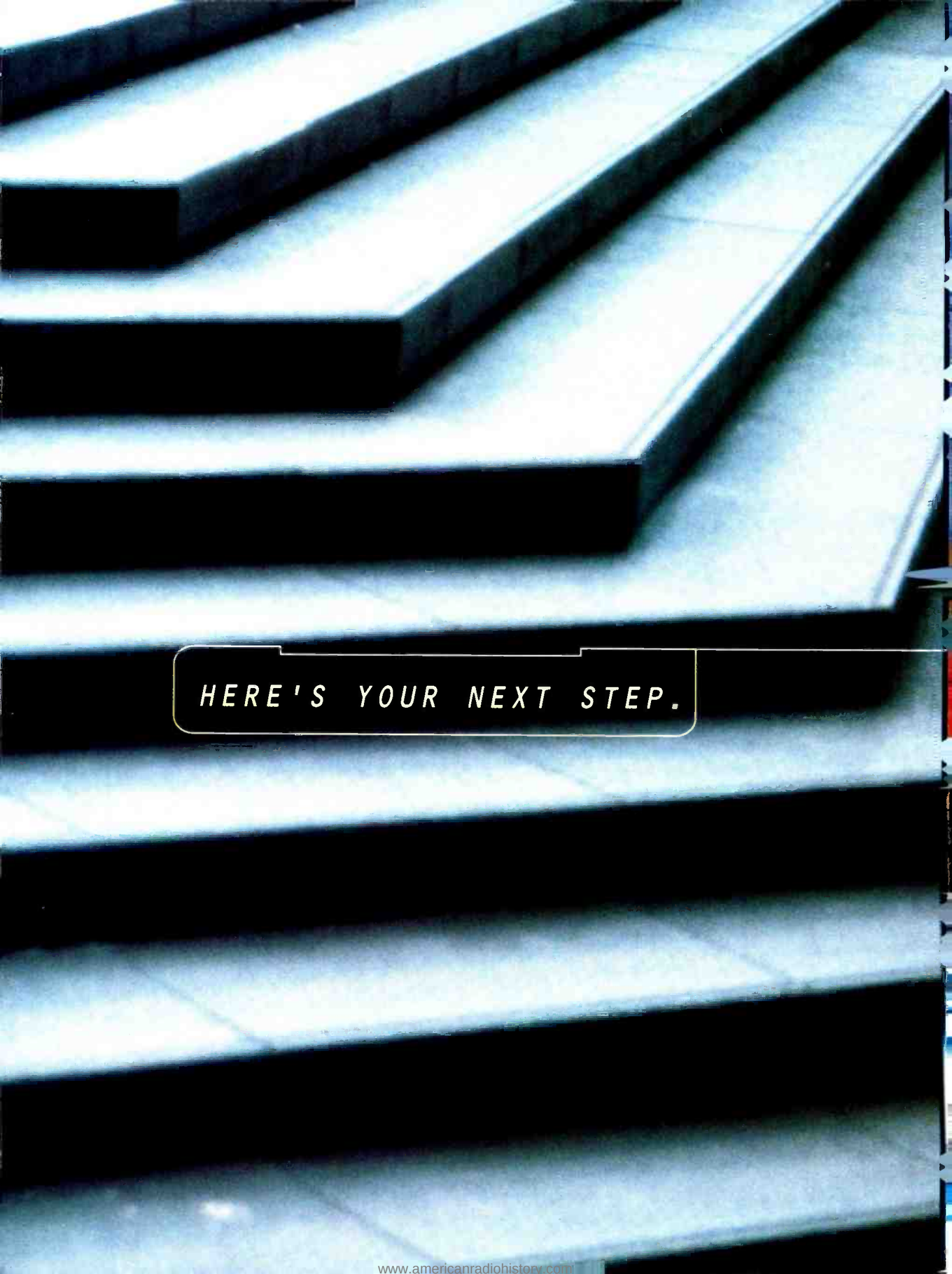
"Driving the product to one that can be self-provisioned is very important," said Rob Davenport, senior vice president of TCI.NET. "Right now, two-man teams have to come out and install cable modems at a cost of \$150 per installation. That's a significant barrier to entry."

But cable has a friend in the computer industry, which likes the speed of cable's broadband network and is beginning to build PCs with cable modems included.

FCC Commissioner Michael Powell may rank as the public policy sector's highest-profile champion of cable modems. Powell, one of the panelists, described "the blazing speed and there-when-you-want-it capability" of the devices.

"The true promise of the Internet will not be realized without high-speed broadband capability available all the time—just the thing the cable industry is poised to deliver," Commissioner Powell said.

Powell also promoted the great business opportunity that the high-speed Internet access business offers cable. According to Powell, Internet access over cable was a \$21 million business in 1996 but promises to be worth \$1.6 billion by the turn of the century. ■



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Ex-employees deal with Continental shift

Amos Hostetter, billionaire soccer mom?

By John M. Higgins

Tucked away in a small waterfront office building in Boston is a group of executives considered one of the savviest management teams in the cable industry. Although they have decades of experience running some of the best properties in the industry, the executives are keeping a low profile. Some of them are plotting a comeback—but perhaps not the one that virtually everyone else in the

industry speculates they'll make.

The executives are the

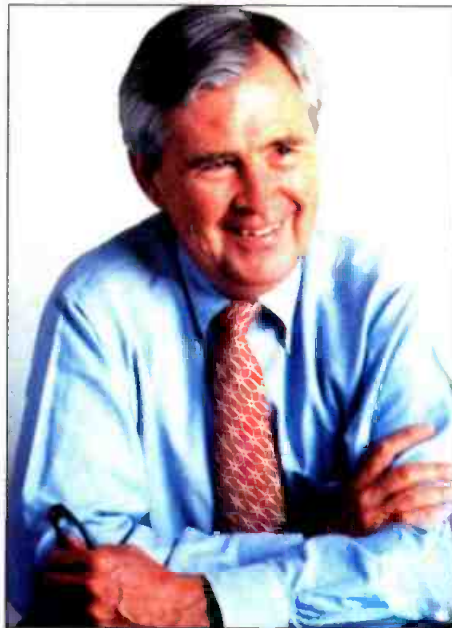
former management of Continental Cablevision Inc.—once the fourth-largest MSO—which was sold to US West Media Group Inc. in 1996. After UMG Chairman Charles Lillis's repeated declaration that he was buying Continental in large part for its management, and after those managers were told that they'd be left at their Boston base to continue running the systems, Lillis reversed ground last fall. The executives bitterly quit the company after Lillis relocated the operation to parent telco US West Inc.'s suburban Denver headquarters.

While they're generally still smoldering over a move that effectively ripped the company apart—"The infidels are gone!" proclaims one of the ex-Continentials—they have largely moved on, in spirit if not physically.

Most of them are serving as consultants to clients that include UMG, setting up new ventures, or looking for ways to invest their riches from the stock-swap sale to UMG and subsequent doubling in share price.

But they deny the ceaseless speculation among other MSO and Wall Street executives that they're scheming for revenge by launching a takeover bid for UMG.

Other than chuckling over rumors, "I have not had a single conversation with anyone here on that topic," says former Continental general counsel Robert Sachs. "Of course, maybe nobody



In addition to taking kids to soccer and swim practice, Hostetter is busy with charitable work. "I'm doing things I should have been ... doing before."

thinks I'm worth including in the deal, that's the alternative."

A prime candidate for a Mercedes minivan

The relocation shakeout has created one unexpected result: Former Continental chairman Amos Hostetter has become something of a billionaire soccer mom. While he has plenty of projects on the boards, Hostetter is intent on spending a lot of time with the three children he had relatively late in life, who are 12, 9 and 3. "I haven't missed a soccer game," says the 60-year-old Hostetter, calling on his way to pick up one child from swimming practice.

That creates its own problems. An associate says one of Hostetter's daughters is embarrassed that he doesn't look like all the other daddies because he started showing up at school activities wearing something other than a suit, and she's worried that he's unemployed.

Thirty-five years after Hostetter and Amherst College frat brother Irving Grouseback started building systems in two small Ohio towns, Hostetter has \$1.9 billion of UMG stock, securities filings show. That makes him the

MSO's largest shareholder, with 8% of all shares.

He says he's looking at investment opportunities that cross his desk, including some in cable, programming and technology. He's setting up a private foundation, has stepped up to become chairman of Amherst's board of trustees, and has joined the boards of the Boston Museum of Fine Art and Nantucket Conservation Foundation—two nonprofits for which he had helped to raise funds in the past.

His charitable leanings are toward the environment and children, particularly education. "I'm doing things that I should have been spending more time doing before," Hostetter says.

Former president Bill Schleyer has a soccer connection as well. In addition to heading the cable industry's Open-Cable digital set-top standards effort and joining the board of Wink Communications, he has invested in a couple of companies, including one that builds indoor soccer and lacrosse fields.

Former CFO Nancy Hawthorne and former treasurer Eric Krause have hung out a financial consulting shingle with two former Continental assistant treasurers; their projects include finding ways to privatize parts of the space shuttle program for NASA.

Former senior vice president of programming Rob Stengel is consulting with a number of aspiring cable network start-ups. Sachs is mediating franchise renewal negotiations between Cablevision Systems Corp. and the city of Boston, as well as advising the National Cable Television Association. Just last week Stengel and Sachs formed Continental Consulting, a consulting partnership that will concentrate in part on international cable system and network companies.

Of course, some people are working harder than others, one resident of Continental's Pilot House headquarters says. "I am working; I'll let others claim that for themselves." An appearance by former president Tim Neher at the Pilot House is referred to as "a sighting."

Hawthorne is intent on taking a sabbatical to raise her two daughters, 9 and 11, whom she adopted from a Russian orphanage in 1995. The NASA consulting project sidetracked her plan to lay low, although she's taken board seats at video editing equipment manufacturer Avid Technologies, insurer Commercial Union Corp. and several mutual funds run by New England Financial Corp.

"I have reported to my friends that I

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was suffering from capitalism poisoning," says Hawthorne, who quit even before the relocation bomb dropped. "All of that stuff was starting to get very, very old."

Many of the executives are handcuffed by noncompete clauses in their UMG contracts or severance agreements that keep them from working at a broad number of media and telecom companies. "It will be most interesting to see what happens in the fall," Hawthorne says.

A Continental comeback?

The specter of the old team sitting together at the largely empty Pilot House has some industry executives speculating that the team might try to fill the building up again.

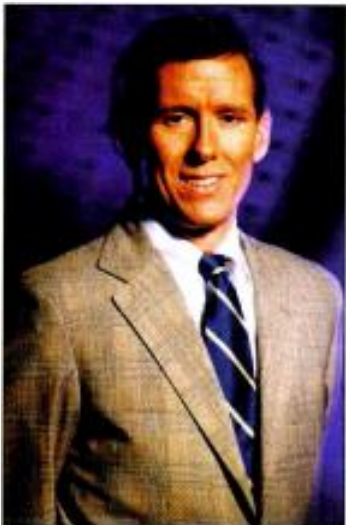
One scenario has them starting another MSO from scratch, as Jeff Marcus did with Marcus Cable Corp. after Tele-Communications Inc. bought WestMarc Communications and as the Charter Communications Corp. squad—Barry Babcock, Gerald Kent and Howard Wood—did after selling Cencom Communications Inc. to Hallmark.

Once restrictions in their UMG severance agreements expire this summer, the executives could start assembling a portfolio of systems to start it all over again.

The second scenario is more titillating: that Continentals are waiting to pounce on UMG after it separates from the telco side of US West in June, to take the MSO over and to boot Lillis out—or better yet, to relocate him to Boston.

A revenge takeover scheme is a topic that Continentals face frequently when they talk to longtime industry pals. One commercial banker has been visiting Boston regularly to feel out the ex-Continentals about staging a bid, without coming away with any commitments. Wall Street players buzz about it constantly, trying to see if it's worth a play in UMG stock.

The Continentals express amusement about the speculation, but they say it's not happening. Hostetter refused to discuss anything about UMG. Other executives denied that they're discussing a UMG takeover, ticking off a host of reasons why it would be a bad idea. All who would



Former president Bill Schleyer is chairman of OpenCable, the cable industry's digital set-top standards effort.



Former programming chief Rob Stengel has formed a consulting firm with former general counsel Robert Sachs.

comment say that they'd have to pay more than twice what they sold their systems for, that they take Humpty Dumpty as an object lesson, and that revenge is for suckers.

One executive privately notes that a deal would make Chuck Lillis and other UMG executives rich by letting them cash in stock options at a high price, "not something folks want a hand in." Former Continental president Bill Schleyer says that a move on UMG simply isn't being discussed.

"I don't think anybody at the senior level of this company got to the level they did by being revengeful," he says. A takeover also would mean disrupting the lives of UMG employees, yanking them to Boston or letting them go. "You think I would want to go through the reverse cycle?"

"There's a real 'been there, done that' feeling," says Hawthorne.

Still, industry executives say that Hostetter has generally discussed the possibility of some sort of move with other cable CEOs. They note that a return doesn't have to be a takeover. Hostetter, his former institutional partners and former employees own about 25% of UMG's stock. He could simply give his support to another suitor. Or the Continental block could be significant enough to try and get control of UMG's board through a proxy fight and take over management.

"He could pull a Tisch," says one cable executive, referring to former CBS chairman Larry Tisch's seizure of the broadcaster in the 1980s, despite owning just a minority stake.

Lillis has no regrets. "I don't know what Amos' plans are," he said in a re-

cent interview. "I do think, as a shareholder, Amos has done pretty well since the transaction, and so I don't feel we need to apologize in any way. I think the shareholders of Continental are a lot better off because we bought them than they would have been if we hadn't."

The ex-Continental's situation is different from that of the dozen or so other management teams that have been similarly cut loose after takeovers during the past few years (including officials at Times Mirror Cable, Scripps Howard Cable, Newhouse Broadcasting, Sammons Communications, Viacom Cable and Colony Cable.)

It helps that many of the ex-Continental are quite rich. The sale to UMG created 80 millionaires, who made out far better than former executives at, for example, Cablevision Industries Inc., where equity wasn't handed out as freely.

But Continental was also widely considered among the best-managed MSOs in the business, with other industry executives generally ranking it up there with well-regarded Cox Communications Inc. Hostetter was particularly respected by his peers.

Most important, the Continentals weren't simply cut loose after a takeover; they feel betrayed. The team stayed together after UMG came in, with Lillis stating from the start that he was buying the MSO in large part for the management and insisting he wanted them to stay on.

Associates say Hostetter was particularly angered because he gave his word to some executives and workers to convince them to stay on. "Honor is a big deal to Amos," says one industry executive.

One ex-Continental contends that the motive was self-preservation after the planned spin-off. With UMG spinning out US West's telephone operations, selling its stake in cellular venture Air-touch Communications and also selling its yellow pages business, "They asked themselves 'should we let the Continental people go or should we let our own people go?'" UMG denies that.

All told, 135 of 160 Continental headquarters managers and workers were asked to stay with UMG. Fewer than 10 accepted, including Robert Cooper, who is now UMG's COO.

Two high-profile recruits bailed

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after a few months. Chief engineer Dave Fellows has gone, as has Jeffery DeLorme, UMG's executive vice president of multimedia ventures.

Further, the regional ranks are splintering. When Lillis announced the relocation, he emphasized that the real strength of Continental lay in its six regional centers and that managers were staying in place in locales like Florida, California, Michigan and New England.

However, those regional executives are starting to leave as well. Trey Smith, Continental's senior vice president for the Western region, quit in February. Emmett White in Chicago will bounce out after local systems are traded to TCI. Buzz Goodall, who was in charge of a big Florida operation, is retiring. "Everybody made a bunch of money and has a lot of options, including doing nothing," says one ex-Continental. "It's an incredibly privileged position, and we have Amos to thank for that. Amos was not tight-fisted."

Even given what happened to his "family," Hostetter doesn't believe he made a mistake by selling the company. Continental needed capital to rebuild its systems, particularly in the face of the competition that was looming in 1996. "It was the right decision for the company at that time," he says. "I regret what happened to the people." ■

High-flying financials for cable

Wall Street observes 'aggressive lending environment'

By John M. Higgins

Media financiers couldn't find many threats facing cable operators, painting an unusually rosy picture of the industry's future last week.

In a panel titled "Cable's Crystal Ball," Wall Street and banking executives said they expect cable operators to perform strongly and that the base business alone could keep the industry on solid footing even if much-touted new revenue doesn't materialize.

The executives said that the private and public markets for cable systems and stock are being supported by a combination of extremely low-cost and plentiful bank lending and bond markets, a wealth of private equity funds circling for opportunities to invest and a scarcity of sizable system portfolios for sale.

"We're in the most aggressive lending environment we've seen in 10 years," said moderator Brian Deevy of Daniels & Associates.

Michael Connelly, a media investment banker with Donaldson, Lufkin & Jenrette, emphasized that the key engine to cable values is the industry's declining capital spending. Aggressive

rebuilds in the face of competition largely drained most of operators' cash left over after making interest payments. Connelly said that with most MSOs coming to the end of their heavy capital expenditure cycles, they should start generating substantial "free" cash flow—something very close to actual profits.

With anemic 0-2% basic subscriber growth and mid-single digit percentage rate hikes, Connelly predicted 10%-plus growth in revenue and cash flow that would in turn push public stocks up 20%-25% over the next few years. That does not even assume big new gains from products like digital cable, high-speed Internet access or the more tenuous telephone business.

Jeff Stevenson, president of VS&A Communications Partners, a media investment fund run by investment banker Veronis, Suhler & Associates, agreed. He said the institutional investors putting money in cable systems are expecting returns of 20%-25%. "The safety net in the returns is in the 15%-20% range," he said. With new services coming, "the question is, how high is up?" ■

Sky's the limit for cable

NCTA's 1998 convention opens on upbeat note as industry reviews year of 'action and accomplishment'; association looks forward to challenges ahead

cable '98

By Price Colman

As the National Cable Television Association's 47th annual convention was getting under way with its first general session, gray skies outside the Georgia Congress Center parted and the sun broke through (there was even the unexpected appearance of a rainbow—Rainbow Coalition founder Jesse Jackson).

An apt allegory for the state of the cable industry's psyche? It's clear that



As cable gathered to celebrate itself, it also looked at challenges ahead, including 'integrating new services in an entertainment product.'

after a long stretch of being on the defensive over customer service, technology obstacles and regulatory issues, cable feels like it's starting to hit its stride.

But there's still a fear of falling—over HDTV, DTV, new regulatory obstacles

and, ultimately, execution of the strategies the industry has been so focused on developing.

HDTV and DTV are particularly high-profile issues for cable operators. MSOs are negotiating retransmission-consent agreements with the four broadcasters that will launch HDTV in November—NBC, CBS, ABC and Fox—in an

effort to blunt possible must-carry regulations. The pitch to broadcasters: Let us select the pick of the litter from new DTV channels and we'll help you make money delivering them.

On a more fundamental level, cable

*"I tend to thrive in the midst
of a lot of change..."*



Jan Peters

President &
Chief Executive Officer
MediaOne

Member
C-SPAN Board of Directors

"My father mined in Harlan, Kentucky, a coal-mining town in the Appalachian Mountain area. My grandparents did too. My parents, neither one, have high school educations. Coal mining was in decline at the time. My parents moved to the Detroit area for different employment opportunities—an area called 'Down River,' a blue-collar area."

"I've been in the cable industry since October 1st. It's a very dynamic industry. I have truly enjoyed the people I've met. The technology change, the trading of properties, consolidations—all those things create a lot of excitement and some trepidation. I tend to thrive in the midst of a lot of change."

"I graduated from public schools and then from Wayne State University with an undergraduate degree in education. Teaching was a good career path; but once I got into school, I saw more opportunities. I've always been in a hurry to get things done and move on to the next challenge, so I didn't want to take the time to change my major."

"I first went to work for the phone company—Michigan Bell. When I think about these 25 years, it's never felt like it's been the same business. I've been in so many different areas, geographically and functionally. I've never been bored."

"My first job was customer service rep. It was absolutely great training for almost everything I've done. You're on the phone, dealing with calls on demand. I just think in terms of a customer service orientation."

"I think about being direct and straight-forward...non-bureaucratic. Technology helps. I hate writing memos. I'm very much a voice-mail, e-mail, on-the-fly, move-fast kind of person. You just always have to be aware that you have to focus across functions, across regions to fully understand what's going on."

"C-SPAN fulfills a terrific role in terms of access for people to see how their government works and what's going on with issues. This idea of access to information is incredibly important—one that's clearly shaping society. It makes it real; it brings it into your living room. I don't know how much better you can get."

C-SPAN

Created by Cable.
Offered as a Public Service.

is focusing on making sure its own house is in order.

"One of the challenges we have in 1998 is to integrate new services in an entertainment product offering," said James Robbins, president of Atlanta-based Cox Communications. "That is not easy."

Calling the past year one of "action and accomplishment," NCTA Executive Vice President/COO June Travis said, "We looked over the competition, we assessed our industry strengths and we remembered the promises we made to our customers."

Digital cable, high-speed data, even cable telephony, have evolved from vaporware into real products—although the economic models for those busi-

nesses remain hazy.

Cable programming continues to

build viewership momentum and "We will see, in another three years or so, more cable viewers in prime time than broadcast viewers," said USA Networks founder and former CEO Kay Koplovitz.

But Koplovitz's own situation underscores cable's continuing transition—in the wake of Barry Diller's acquisition of Seagram's broadcast and cable operations, Koplovitz resigned as boss of USA Networks.

For James McDonald, president of cable equipment supplier ScientificAtlanta, the prime challenge is ensuring that cable's networks—which the industry spent \$5.4 billion rebuilding and upgrading in the past year—are ready for the future. But even with those massive capital expenditures, nearly half of the nation's cable plant needs further work.

"I believe we're at a major inflection point for the industry, where decisions we make today will affect the industry for the next 10-15 years," McDonald said. "The biggest decision—where there's the potential for the biggest mistakes—is in designing the network for new products and services. Today, cable must have a clearer concept of network and impact on business."

The OpenCable initiative spearheaded by leading MSOs and the industry research-and-development consortium, Cable Television Laboratories, is establishing the foundation for interoperability on the digital set-top box side, said Richard Green, president of CableLabs.

"I'm concerned about the matter of inclusion, the issue of everyone having a role at the table, a role at the panel."

—The Rev. Jesse Jackson



That's a key watermark, because it will mean a compliant cable modem can work on virtually any cable system, and the devices will be ready for retail sale.

Cable's business may be progressing well, but the Rev. Jesse Jackson, who was in the audience, urged leaders to address the industry's social responsibility. "I'm concerned about the matter of inclusion, the issue of everyone having a role at the table, a role at the

panel," Jackson said. "If I walk into a meeting like this, if I'm black or Hispanic, I feel like it's not my point of view that counts, it's my market that counts."

While Jackson was criticizing the government's giveaway of radio and television spectrum primarily to white males, there was no argument from cable on the issue of employment diversity.

"If you're not operating under the principles of inclusion, you are not doing the job you should be doing, you're not providing opportunities for all people," said Robbins. ■

Carey has kind words for cable

Says broadcasting and cable should work together, calls cable 'one of the best values in America'

By Joe Schlosser

Fox Broadcasting Chairman Chase Carey called on broadcasters and cable executives to work together or face dire consequences in the future.

Speaking at last week's breakfast for international delegates at Cable '98, Carey, who oversees both broadcasting and cable entities at Fox, said there is more than enough room for both sides to survive in the next millennium.

"Cable may want to eat broadcasters for lunch and vice versa, but it can only hurt each side," Carey said. "If both respect one another and work with one another, it will lead to a greater ability to expand into new arenas, such as technology, globalization and whatever other opportunities may call."

Carey says broadcasters need to "be more open to cross-promotional pro-



Carey: "Cable may want to eat broadcasters for lunch and vice versa, but it can only hurt each side."

gramming" with cable networks and to look at cable as an opportunity, not as a rival. Carey says cable executives need to be "far more aggressive" in their programming, but he also complimented cable, saying that "Looking at the importance of TV viewing in the U.S., I'd say cable subscribers [have] one of the best values in America today."

Carey said there is no doubt that the coming digital revolution will make "dynamic changes" in the industry, and he spoke of its potential benefits.

"We must all recognize that while the digital age will affect people's lives profoundly, it will take time," Carey says. "Quite simply, the cost of infrastructure and product development is high; nevertheless, it pales in comparison with the limits consumers will place on their own expenditures." ■

cable '98

DBS winning fight for pay viewers

Premium services finding greater growth on satellite, rather than on cable

By Donna Petrozzello

As pay TV and pay-per-view revenue from basic cable subscribers heads south, premium service programmers are banking on healthy subscription gains over DBS platforms to bring consumers their way.

During a Cable '98 panel session, John Billock, Home Box Office U.S. network group president, said HBO's penetration on basic cable has been flat in recent years but has grown at a double-digit rate on DBS. Billock also noted that HBO programs have achieved some of their highest ratings from DBS subscribers, rather than from basic cable.

Billock was joined on the panel by Matt Blank, president of Showtime; Jim Heyworth, president of Viewer's Choice, and John Sie, chairman of Encore Media Group.

Panelists lamented the \$9 billion that consumers spent last year in video store rentals compared with the \$1 billion they spent on PPV events. Blank contended that the discrepancy is related to a lack of promotion for DBS movie services from studios and retailers: "The video rental store remains a formidable competitor. It's been a promotional challenge."

Blank maintained that behemoth promotions from stores like Blockbuster keep consumers coming back. He said that consumers who subscribe to several premium movie and PPV channels "want to go to Blockbuster after the honeymoon period is over" with their DBS service: "Everyone assumed that pay per view would replace video rentals, and that just didn't happen."

Sie argued that cable operators are making a mistake in equating premium movie services and PPV with the video store. He contended that, instead, programmers should be thinking about how to better serve the consumer by determining how many and what type of movies a typical household consumes in a week and then trying to satisfy that demand.

"The video store is a last resort rather than a first destination," said Sie. "Consumers won't want to go to the video store if you give them enough choices in movies at home. Operators should package movie services as an alternative to the video store."

The panelists agreed that premium



From left, John Billock of HBO, Matt Blank of Showtime, Jim Heyworth of Viewer's Choice and John Sie of Encore Media Group discussed growing premium service revenues at a session last week.

services have not yet fully exploited their vast movie services as a benefit over DBS.

Heyworth said that PPV has to carve a distinct and recognizable niche as a movie service separate from the premium services and video rental market.

"Today, 50 per cent of PPV revenues are from boxing and other events," said Heyworth. "But the opportunity to sell movies to consumers on pay per view is still before us."

The panelists also were in agreement that choice is paramount in consumers' minds, whether in DBS, basic cable or otherwise. Billock maintained that HBO's highest ratings have come from DBS "because we're able to offer our

best product there." HBO's multiplex services for DBS systems include time-shifted feeds of its networks.

"From a pure usage point of view, HBO flourishes in the DBS systems," Billock said. He also suggested that PPV will "flourish on digital tiers as they are rolled out."

"Offering quality and a dependable destination to consumers rules," said Sie. "In an increasingly fragmented world, pay TV does well because it has those attributes."

Blank reported that Showtime's penetration in DBS is twice its level in basic

cable '98

Nickelodeon adds digital duo

Nickelodeon will launch two companion digital channels—Nickelodeon Games & Sports and Nick Too—in January 1999 to round out MTV Networks' digital tier of 10 channels. Games & Sports will feature kids game shows such as *Figure It Out*, *Global Guts* and *Double Dare*, made popular over the past decade on Nickelodeon. The new channel will debut programs about professional and amateur sports, including *Nickelodeon's Sports Theatre with Shaquille O'Neal*. Nick will debut *Renford Rejects*, a series about a youth soccer team, on Games & Sports next year. Nick will originate some programs for the channel from Nickelodeon Studios Florida and from Universal Studios, both based in Orlando.

Nick Too will offer viewers a time-shifted East Coast and West Coast digital feed of Nickelodeon and Nick at Nite. Nick Too will take up two channels on MTV Networks' transponder site, which will house all 10 digital channels from the network. Time-shifted versions of both networks are available now only via DBS. Games & Sports and Nick Too join Noggin, the educational-based digital network announced last week. Nick's digital feeds will join MTVN's previously announced digital "suite" of six music channels from MTV and VH1. The Nickelodeon digital channels are scheduled to launch next January. The Suite from MTV and VH1 channels are due out in July.

—Donna Petrozzello

cable homes. "It's compelling for the consumer to go to a DBS service and see multiplexes of pay-TV channels," he said. "It contributes not just to consumers' perception of value for the channel, it also points to consumers' insatiable need for choice."

Programmers recognize that when consumers are faced with a rate hike of \$2 from their operators, they are more likely to drop their pay service rather than scrap their cable subscription altogether.

However, the programmers agreed that DBS consumers are less likely to

find it easy to cancel their subscription to Showtime or HBO when it's delivered on DBS, because both channels offer additional services in a multiplex format on DBS.

"Cable operators have the opportunity to use pay-per-view programming to drive subscribers to higher-priced pay services and to boost subscriber rates to cable services overall," said Heyworth. Last fall, Viewer's Choice co-hosted a free Rolling Stones concert with several cable operators.

Sie argued that pay and PPV pro-

grammers "are all guilty of killing the pay-TV category by promotional discounting. It's self-cannibalization. You get a temporary high level of sales, but you lose revenue annually. Collectively, we've all committed this sin."

Sie contends that operators can't afford to discount their pay-TV package rate "because they are trading on content." System operators and pay-TV programmers "should maintain their price because that maintains the level of quality" for the service in consumers' minds, he said. ■

Choice is key to winning consumers to digital

MSOs say more programming options, rather than picture quality, will spur purchases

cable '98

By Donna Petrozzello

Despite Bill Gates's bet that consumers will put their money where their mouse is, industry operators suggested last week that the vast majority of TV consumers have Homer Simpson rather than a Winslow Homer in their living rooms.

The observation by moderator Jeff Greenfield that Gates spent \$30 million to acquire a Homer seascape launched a panel discussion on the effect of digital technology on the cable business.

Panelists seized the opportunity to suggest that for cable to succeed in the digital world, it must emphasize its enhanced choice rather than the improved picture of enhanced high-definition TV sets, high-priced technology and PC software.

Leo Hindery Jr., president of Tele-Communications Inc. led the charge by suggesting that "pitching consumers to buy high-priced TVs as the proper way to receive digital TV comes out in a disrespectful, revolutionary fashion," he said. "We have to be mindful of consumers and their ability to afford new TV sets. Digital needs to be rolled out, not dropped on consumers."

Hindery slammed Gates's hope that consumers will embrace new technology, saying that he "doesn't live in a world of parrots [voice-activated remote



Cable's digital future was discussed by (l-r): Discovery's John Hendricks; TCI's Leo Hindery; @Home's Tom Jermoluk; Disney/ABC Cable's Geraldine Laybourne, and US West's Charles Lillis.

controls] and flat-screen TVs, and I don't think consumers do either. Let's not underestimate the inelasticity of pricing for this technology."

Geraldine Laybourne, president of Disney/ABC Cable Networks, agreed that consumers overwhelmingly care about expanded choice and value rather than picture quality and that very few households can spend several thousand dollars on HDTVs.

"When kids use TV, they don't worry about getting a good-quality picture; they want more control over the TV," Laybourne said. "They look at a remote and think it's broken because all it does is change channels. They want to communicate with their TVs."

"Let's listen to Gerry Laybourne first and Bill Gates second," Hindery added.

Back on the topic of digital's challenge to cable, panelists said networks will have to work harder to distinguish their services in a 100-plus channel environment. Laybourne said an even stronger charge for operators is to "fig-

ure out how to make digital cable important to people."

Operators need to distinguish "between digital as tonnage and digital as a transmission service," Hindery said. "I like the world of digital as tonnage."

John Hendricks, chairman of Discovery Networks, said the advent of digital will, most importantly, provide "more choice for consumers and a larger market share for cable

networks."

Hendricks suggested that Discovery, which has announced plans for six digital channels, ideally would have up to "10 or 12 digital channels, giving it at least a 10 percent market share" in a digital universe of 100-plus channels. Hendricks also predicted a wave of early adopters for HDTVs and a 99% transition rate for households in adopting digital programming.

Charles Lillis, president of US West Media Group, suggested the advantage of digital for cable also involves increased interactive capability, which will help drive deployment of set-top boxes. "The demand by consumers for interactivity is overwhelming," said Lillis.

Panelist Tom Jermoluk, president of @Home Network, stressed that digital set-top boxes provided not only enhanced video but also telephony services, interactive capability and other services. "That makes it more compelling for the consumer than just a better picture." ■

Cable slow to pick up telephone

State regulators have seen little activity, but pace is picking up in residential areas

By Joe Schlosser

Two years after the Telecommunications Act of 1996, state and federal regulators agree that the process of getting cable operators into the local telephone business has been at best a slow and tedious one.

Last week's "The Telecom Act Turns Two: The State Perspective" panel featured FCC Commissioner Gloria Tristani and state regulators from North Carolina, Ohio and Michigan. It was familiar territory for Tristani, who came to the commission from her post as a utilities regulator in New Mexico.

"It seems to all of us the entire process is slower and more expensive

and that we're seeing fewer tangible results," said Jo Anne Sanford, commissioner of North Carolina's utilities commission. "There is so much the companies have to do before they can even start serving their first customers."

Tristani, who admitted the process has been anything but fast, said there have been some positive signs of late.

"Cable's entry has been slow, just like everybody else's, but somewhat promising in the last six months," Tristani said. "The cable companies are starting to get into residential areas now, which is a natural area to go into. They had just been in the business side, but now they are venturing toward the residential areas."

David Svanda, the commissioner of

the Michigan Public Service Commission, said that his state is probably the nation's leader in terms of cable phone lines. Svanda says

there are approximately 200,000 cable telephone lines in the state, about 7% of the total domestic cable outreach.

"Compared with the six million access lines in the entire state, that's not a lot," Svanda said. "So there is obviously a lot of ground to be covered. But this is not unique to this industry. Every industry that has gone from a monopoly-type environment to a marketplace-driven one has gone through the same kind of thing." ■

cable '98

Customer service is a problem of perception

J.D. Powers study shows cable lagging behind satellite, long distance and local phone

By Paige Albinia

The cable industry has renewed its focus on customer service over the past two years, but a recent study shows that the effort hasn't yet filtered into public perception.

After interviewing 15,000 households about their cable television service in April and May 1997, market research firm J.D. Pow-

ers & Associates found that customers are almost twice as satisfied with satellite TV providers' service, said J.D. Powers partner Mark Rees said during a Cable '98 panel session last week. Customers are most satisfied with their long-distance telephone service, followed by their local phone service.

"People don't like paying for TV," said panelist David Intrator, vice president of marketing and planning for Marcus Cable in Dallas.

Customers care most about program offerings and the cost of their cable TV service, the study found. Being on time for appointments also is important, a factor the National Cable Television Association has tried to emphasize



From left, Marcus Cable VP David Intrator tells Time Warner Executive VP Chuck Ellis, J.D. Power & Associates' Mark Rees, Adelphia's Larry Brett and MediaOne GM Fran Zeuli about the Marcus efforts to improve the public's view of cable service.

with its on-time customer guarantee.

Of all pay-TV services, customers were happiest with DBS provider PrimeStar. PrimeStar came in fifth in customer service out of all telecommunications providers. No cable companies were in the top 10; the highest-rated company, Cox Communications, came in at 40% on the J.D. Powers' index. The best customer service in the telecommunications industry comes from AT&T, according to the study.

The study found that only four cable companies offer above-average customer service. Atlanta's Cox Communications was number-one for the second year in a row, Rees said, with Time Warner, MediaOne and

Adelphia following.

"Overall, cable television providers significantly lag behind other telecommunications industries," Rees said.

The perception that cable offers poor service is likely to hurt the industry as it tries to expand into other offerings, the study said. For example, half of cable's customers are not interested in any kind of "bundling" or a package of telecommu-

nications services. The other half would buy such a package from their long-distance phone service provider because they trust that service. Only about 2% are interested in buying bundled service from their cable television provider.

But competitors to traditional cable operators, such as SNET in Connecticut and GTE in Los Angeles, are capturing a large share of those markets. SNET has picked up more than one-third of the households in Connecticut in the 14 months it has been in business, while GTE has taken a 45% market share in Thousand Oaks, Calif.

"In the long run, customer service will be the discriminator between competitive services," Rees said. ■

cable '98

SHOW BRIEFS

MediaOne goes digital in Detroit

MediaOne Group is launching digital cable in Detroit-area systems, its first digital introduction. The decision to launch in the Detroit suburbs was widely expected, particularly given the intense competition from Ameritech in that market. MediaOne last fall acknowledged that it was testing digital cable in Detroit's suburbs but has been circumspect about launch plans. With some 1 million set-tops on order from General Instrument, and with a commitment to buy additional boxes from Scientific-Atlanta, MediaOne is prepared to accelerate commercial introduction of digital cable. Two other key markets for MediaOne—and high on the list for future launches—are Atlanta and Los Angeles.

Reordering in the court

Court TV is renewing *The Greatest Trials of All Time* for six additional episodes. The network still has five of the original six-episode order to air in 1998, but after the first original episode, "The Court Martial of Lt. Calley," drew almost a half-million viewers during its debut week, the channel lost no time in locking up more installations. The series is produced by Cinetel Productions, with Erik Sorenson and Eric Ober as executive producers.

Vierra returns to Daniels

Fred Vierra, the former vice chairman of Tele-Communications International, was named managing director, international, for Daniels & Associates in Denver. Vierra began his career at the investment banking firm—he was Daniels' executive vice president from 1979 to 1983.

Animaniacs on Cartoon

The WB's Emmy-winning *Animaniacs* will begin airing on co-owned Cartoon Network beginning in fall 1998. Cartoon has licensed 45 episodes of the 98 available, with Kid's WB! claiming the rest. The series will continue on The WB, and Cartoon has committed to devoting a "substantial" amount of promotion time on-air to plugging The WB.

Pop goes convergence at AMC

AMC demonstrated its American Pop Website/broadband/digital cable channel at Cable '98. The online and cable modem platforms debut Friday (May 15). The channel offers a mix of programs on pop culture—from a history of the cola wars to

the evolution of the TV dinner, from classic serials to retro commercials.

Your Choice for Comedy

In a deal announced yesterday, Comedy Central will put several of its more popular programs on Your Choice TV, the time-shifted pay-per-play channel. Absent from the deal is the channel's top draw, *South Park*, which the network already time-shifts to a second Saturday-night run after its initial Wednesday airing. Shows included in the deal are *The Daily Show*, *Viva Variety* and *Premium Blend*.

Change the stationery

On June 1, Classic Sports Network will be renamed ESPN Classic Sports. ESPN bought the channel in October 1997.

New feed for TNT

TNT will debut a West Coast feed beginning July 1 on Galaxy 1, transponder 15.

C-SPAN2 heads for Louisville

Intermedia of Louisville, Ky., will offer CSPAN2 to its 208,000 subscribers beginning June 1. C-SPAN Networks has announced. The network, which provides gavel-to-gavel coverage of the U.S. Senate, passed the 50 million-home mark in March.

Discovery set to launch two nets

Discovery has set June 30 as the launch date for its Discovery Health and Discovery Wings channels, the newest in its lineup of Discovery Showcase Networks. The channels, targeted for both analog and digital carriage, will be available via Satcom C-3, transponder 22.

The Fox Channel 'Group'

Fox News Channel has wooed Fred Barnes and Morton Kondracke from *The McLaughlin Group* for a new half-hour weekend show on politics that will run opposite *McLaughlin* in Washington. The show is scheduled to launch this summer.

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**PEOPLE'S CHOICE
Top Cable Shows**

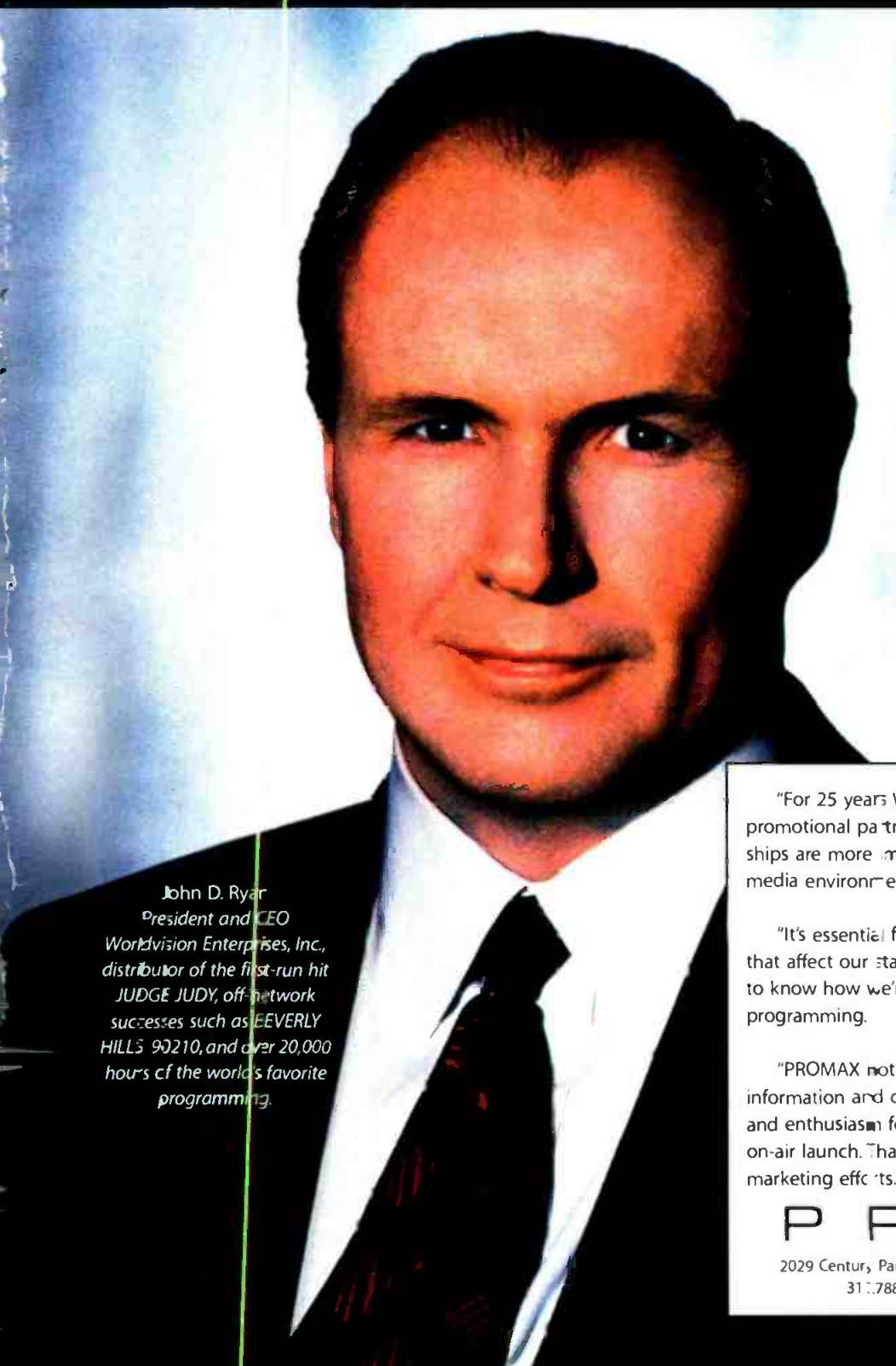
Following are the top 25 basic cable programs for the week of April 27–May 3, ranked by cable rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households.

Rnk	Program	Network	Day	Time	Duration	Rating Cable	U.S.	Hhs (000)	Share
1	WWF War Zone	USA	Mon	10:00p	60	5.9	4.5	4,319	8.7
2	WWF Monday Night Raw	USA	Mon	8:57p	63	5.5	4.2	4,056	7.7
3	South Park	COM	Wed	10:00p	30	5.3	2.7	2,605	8.1
4	NASCAR/California 500	ESPN	Sun	3:30p	250	5.0	3.8	3,708	11.0
5	NBA: Utah vs. Houston	TNT	Fri	9:41p	150	4.1	3.1	3,003	7.6
6	NBA: Utah vs. Houston	TNT	Wed	9:33p	155	3.9	2.9	2,877	6.9
7	Rugrats	NICK	Mon	7:30p	30	3.5	2.6	2,550	6.1
8	Rugrats	NICK	Thu	7:30p	30	3.3	2.5	2,437	6.1
8	NBA: Phoenix vs. San Antonio	TNT	Mon	9:34p	151	3.3	2.5	2,411	5.4
10	Rugrats	NICK	Sat	8:00p	30	3.2	2.4	2,362	6.7
10	Rugrats	NICK	Sun	10:00a	30	3.2	2.4	2,311	10.0
12	Baseball Tonight	ESPN	Sun	7:50p	10	3.1	2.3	2,276	5.5
12	Rugrats	NICK	Wed	7:30p	30	3.1	2.3	2,243	5.6
12	Rugrats	NICK	Fri	7:30p	30	3.1	2.3	2,241	6.3
15	NBA: Chicago vs. New Jersey	TNT	Wed	6:58p	155	3.0	2.2	2,194	5.4
15	Angry Beavers	NICK	Sun	10:30a	30	3.0	2.2	2,193	9.4
15	Kenan & Kel	NICK	Sat	9:00p	30	3.0	2.2	2,183	5.5
18	Rugrats	NICK	Tue	7:30p	30	2.9	2.2	2,145	5.4
18	Rugrats	NICK	Sat	10:00a	30	2.9	2.2	2,117	9.9
18	WCW Tuesday Nitro	TNT	Tue	7:00p	58	2.9	2.1	2,103	5.8
21	All That	NICK	Sat	8:30p	30	2.8	2.1	2,039	5.4
22	Hey Arnold	NICK	Sat	11:00a	30	2.7	2.0	1,998	9.8
22	Movie: 'Beaches'	USA	Sun	5:30p	150	2.7	2.0	1,983	5.2
22	Tiny Toon Adventures	NICK	Sat	9:30p	30	2.7	2.0	1,978	9.4
22	Angry Beavers	NICK	Thu	8:00p	30	2.7	2.0	1,962	4.4
22	Hey Arnold	NICK	Sun	11:00a	30	2.7	2.0	1,959	8.3
22	NBA: Los Angeles vs. Portland	TNT	Tue	10:32p	165	2.7	2.0	1,948	5.9
22	Doug	NICK	Tue	7:00p	30	2.7	2.0	1,947	5.3

Sources: Nielsen Media Research, Turner Research

**Cable '98 digital photos
by Craig T. Mathew**

“Before we can connect with our viewers, we have to connect with our stations.”

A professional headshot of John D. Ryan, a middle-aged man with dark hair, wearing a dark suit, white shirt, and a patterned tie. He is looking directly at the camera with a slight smile. The background is a soft, out-of-focus blue and white.

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WXYZ-TV buys Tek, NDS gear

ABC affiliate in Detroit readies for DTV service

By Glen Dickson

WXYZ-TV Detroit is gearing up to launch digital television service later this year, although its DTV construction permit is being held up by frequency coordination issues with Canada.

The ABC affiliate and Scripps-Howard station has just purchased more than \$1 million worth of Tektronix switching, playback and automation gear and has also bought an HDTV encoding system from NDS Americas, the American division of UK-based News Digital Systems.

WXYZ-TV is working with Tektronix to convert its existing analog plant to serial digital 601 and to prepare it for high-definition service, says Mike Doback, the station's director of engineering. To handle digital signals within its plant, the station has purchased a Tetronix HD Performer 10x1 switcher, a full-bandwidth (1.5 Gb/s) 32x32 router, and an M-2100 master control switcher capable of both 601 and HDTV operation, Doback says.

For commercial playback, WXYZ-TV has purchased mirrored Tektronix MPEG-2 4:2:2 Profile video servers (with Fibre Channel networking), each of which has 45 hours of storage. A new OmniBus automation system will control commercial playback and program playout of two on-air channels: one standard-definition channel (270 Mb/s) and one HDTV channel (1.5 Gb/s). The Tektronix gear and Omnibus software (sold by Tek) are due for delivery this summer.



wxyz-tv Detroit is installing Tektronix Profile video servers for commercial playback.

"We're building a new master control to embrace the eventual operation of multiple channels," Doback says. "We're only constructing a portion of it to broadcast analog and digital simultaneously. That's been planned in and accounted for in terms of design."

To compress its digital signals for local broadcast in the 720 P HDTV format, WXYZ-TV has also purchased a Series 5000 ATSC-compliant encoder from NDS. Doback says he considered HDTV encoders from Harris/Lucent and Tiernan but went with the NDS system because "their encoder functionality versus cost is positioned better than other products," and because he likes NDS's previous track record in digital compression. Doback didn't disclose the price of the NDS unit, which should be delivered in September.

WXYZ-TV also has purchased Panasonic D-5 decks to handle the playback of 720 P material, Doback says. He adds that WXYZ-TV hasn't yet decided how it will handle 480 P transmission of non-prime time material, which may require deinterlacing 480 I/60 network

signals. In the near term, the station plans to upconvert its standard-definition material to 720 P using the Snell & Wilcox upconverter it has purchased.

While WXYZ-TV isn't one of the 26 stations that promised the FCC to begin DTV service by Nov. 1, 1998, the station has "publicly committed to the same build-out schedule," Doback says. The station's existing tower can handle an additional antenna and transmission line for DTV, and WXYZ-TV has signed letters of intent with Harris for a DTV transmitter and with Dielectric for a DTV antenna.

But WXYZ-TV can't finalize those orders until "we know what channel we're going to be on," Doback says. The station also "missed its window" for previously scheduled work by a tower contractor as it awaits its CP from the FCC, he adds.

"That all needs to be rescheduled, and I have no idea how that timeline can be regenerated now," says Doback. "We're still [trying] for the Nov. 1 air date, but it's becoming increasingly more difficult to feel comfortable about meeting that deadline." ■

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Technology

WSMV-TV shares radar to fight storms

Nashville station joins sponsors in public service effort

By Glen Dickson

WSMV-TV Nashville is making the power of its Doppler radar system available to the Tennessee Emergency Management Agency (TEMA) to help its local offices prepare for tornadoes and other severe weather events.

The NBC affiliate and Meredith Broadcasting station has been using RADAR-NET, a computer system from Baron Services that receives and displays radar data with detailed city street mapping, to closely track storms since fall 1997. After the destructive tornado that hit Nashville on April 16—which WSMV-TV covered for 17 hours straight—the station has come up with a way to share its RADAR-NET data with local TEMA offices.

With the financial support of telco BellSouth and grocery chain Kroger, WSMV-TV is giving specialized computer systems that can receive and display the

RADAR-NET data generated by the station's Skymax Doppler weather radar to 23 emergency management offices. The live RADAR-NET data will be broadcast through the station's vertical blanking interval and will be received and decoded by the TEMA computers.

"The end user can then use the live radar, sweep by sweep, to track storms," says Al Tompkins, WSMV-TV news director. "They can also operate completely independently of the system here." Tompkins says that local TEMA offices can track storms in areas other than the ones WSMV-TV meteorologists are focusing on, allowing them to better warn residents and prepare emergency personnel.

"On April 16, we had tornado warnings from west to east, north to south, all simultaneously," Tompkins says. "We might be zoomed in on a storm in one county, and it was impossible to keep up with everything. But while we might be spending all our time on-air on one big giant cell, we're continually sweeping everything. We found emergency planners have a real big need for this ... the best they can do is buy some sort of service over the Internet, but it's often a very wide picture that's 15 minutes old. This is so much more dynamic."

In another service effort, WSMV-TV is distributing 1,000 weather alert radios to public schools, with corporate sponsor EverReady donating batteries. ■

Chyron posts good 1Q numbers

Graphics, routing and automation supplier Chyron Corp. has released financial results for the first quarter of fiscal 1998, reporting a third consecutive loss-free quarter after a shaky first half of fiscal '97. While Chyron's profit was small—\$34,000—it is a marked improvement from its loss of about \$1.1 million in first quarter '97. (Earnings per common share were flat, at \$0, for first quarter 1998.) Net sales increased 18.3%, to \$21.5 million, compared with the same quarter a year ago.

Chyron's first quarter 1998 R&D costs went up to \$2.5 million, compared with \$1.5 million for first quarter 1997, reflecting the company's strategy of developing new HDTV and multichannel SDTV equipment for U.S. broadcasters. —Glen Dickson

Errata

KDFW-TV Dallas has not purchased a Harris/Lucent DTV FlexiCoder, as reported in the May 4 issue. According to KDFW-TV Director of Engineering Mark LeValley, the Fox O&O has made an inquiry about the ATSC-compliant encoder but has not written the purchase order that Lucent Technologies was claiming two weeks ago. "We've ordered no kind of encoder from them," LeValley says. "We hope to make a decision in a couple of weeks. There are a few people we're talking to."



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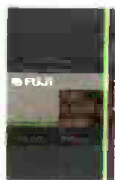
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Cutting Edge

By Glen Dickson

Panasonic has netted two more major sales of its DVCPRO digital tape format. CBS affiliate WDBJ(TV) Roanoke, Va., a Schurz Communications station, has purchased \$705,000 worth of DVCPRO gear to upgrade its newsgathering equipment to digital. The order is for 57 DVCPRO units, including 10 AJ-D700 camcorders, three AJ-LT75 laptop editors, 14 AJ-D750 studio editing VTRs, 15 AJ-D650 studio editing VTRs and 15 AJ-D230 desktop VTRs. Florida's News Channel, of Tallahassee, Fla., also has selected DVCPRO to support news acquisition and editing at all of its

major-market bureaus in Florida. The start-up cable news channel, due to launch in August, is buying multiple DVCPRO camcorders, laptop editors, editing VTRs and recorder/players.

For the launch of ZDTV today (May 11), animation house **Medialab Studio L.A.** has created two real-time virtual characters that will appear in on-air promotions, as segment hosts and as spokespersons for the network, both on-air and on the cable channel's companion Website. The male and female virtual characters, named Dash and Tilde,



Medialab Studio L.A. created this real-time virtual character for ZDTV's launch.

respectively, are generated by Medialab's proprietary SGI-based Clovis PA (performance animation) system. The Clovis PA system, which allows real-time rendering of 3-D characters animated for live and taped broadcasts, has been installed at ZDTV's San Francisco studios. Bringing Dash and Tilde to life is a team effort, requiring a computer operator, a performer in a suit covered with magnetic sensors and a puppeteer manipulating sen-

sor-covered gloves and a foot pedal. The sensors and foot pedal report and map motion data directly to the computer-generated character.

Turner Entertainment Networks has selected **Tektronix Profile** video servers to transition the TNT network to MPEG-2 server playout. The MPEG-2 4:2:2 servers will replace TNT's existing tape-based cart system at its Atlanta program-origination facility, which already is equipped with Tektronix master control and production switchers and Profile PDR100 (M-JPEG) servers. The multiple-output capability of the Profile server will allow TNT events that are broadcast on the East Coast to be time-shifted for TNT's West Coast feed.

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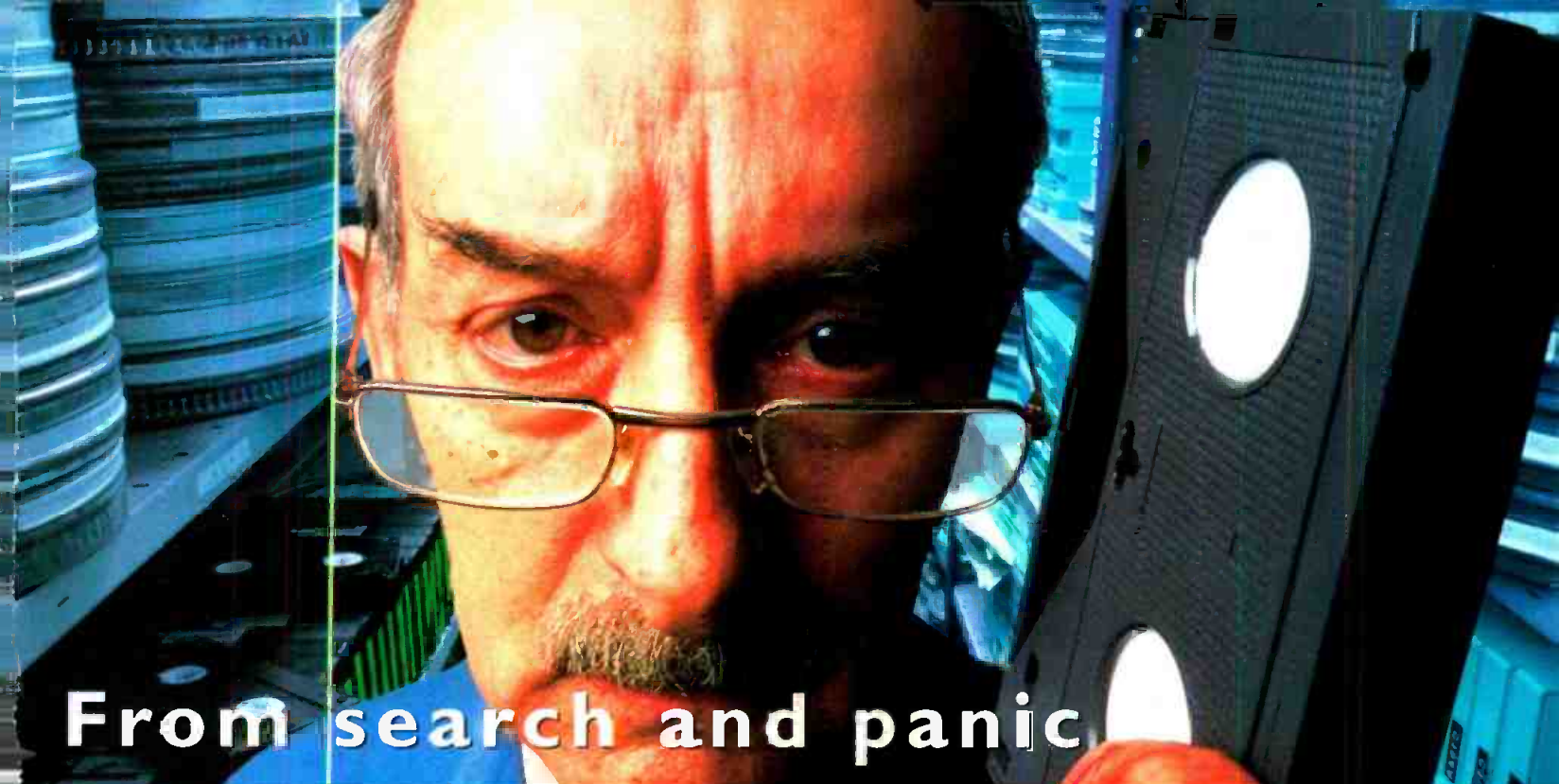
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Web will touch all bases

Major League Baseball in power plan online

By Richard Tedesco

Major League Baseball plans to Webcast its entire lineup of games, with live audio available on its Website via a deal with AudioNet.

AudioNet, which already had been carrying audio coverage of games from 14 MLB teams this season, won a two-year contract to handle streaming for Major League Baseball. "Audio is an area where we've felt it's important to be responsive to our fans," says Alex Kam, MLB director of new media. "Providing a slate of games helps to broaden the experience for baseball fans. Now they can go to our site and sample games from different teams."

Regular Major League

Baseball Webcasts started appearing on the MLB site (www.mlb.com) last week, with AudioNet Webcasting two or three games daily in RealAudio for now. Audio from all games, transmitted by local radio carriers, will be accessible on the MLB site within a few weeks, says Kam.

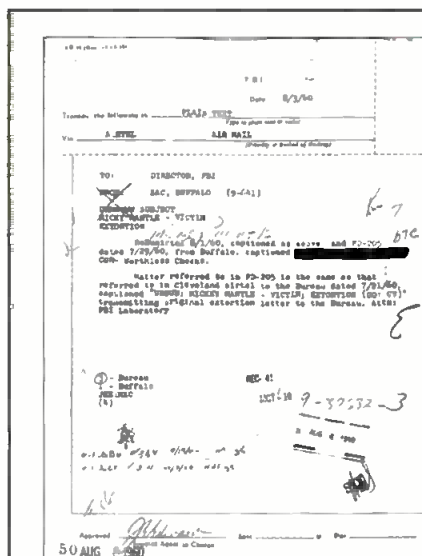
Major League Baseball has been hashing out its Webcasting policy and strategy since the start of last season. It briefly banned teams from streaming audio on their own before it formulated ground rules for the practice last season. No policy for video streaming has been set with the clubs and MLB exclusive video rightsholders. The AudioNet deal follows Kam's arrival recently at MLB from a similar position at HBO.



The MLB site was recast for the start of this season, and more multimedia enhancements are planned. Along with daily Webcasts for displaced or PC-bound fans, Major League Baseball will put up weekly video highlights and

will present archived multimedia content for historical perspective on the game.

For its part, AudioNet solidifies existing relationships with teams it's been carrying—including the Baltimore Orioles, St. Louis Cardinals, New



Hits and errors

The legendary Mickey Mantle may have scored more hits in just hours than in his entire major league career, as Internet access gave fans a look at the Yankee slugger's FBI file last week.

The file, released after a protracted legal tussle between the Federal Bureau of Investigation and several news organizations, details contact that Mantle allegedly had with a gambler, along with death threats and an extortion attempt against him over an extramarital affair.

Three days after WCBS-TV New York broke the story on May 3, the file's 29 pages of documents were posted on the CBS O&O's site. "We felt our viewers were entitled to see it for themselves," says station spokeswoman Adrienne Schwartz.

The station wasn't sensationalizing the story, Schwartz says, just providing the complete dossier for viewers who want to read it for themselves. "The Internet enables us to provide the whole document, and that's why we put it up there," she says, adding that WCBS-TV anticipated, the FBI files would drive "heavy traffic" to the site.

The station claimed it couldn't quantify that activity last week. But it's banking on the story having a front-page appeal for about a week and probably will archive the controversial FBI content for some time after that.

The latest details on Mickey Mantle's troubled life were preceded online last Tuesday by transcripts of Webster Hubbell's phone conversations from prison. C-SPAN streamed RealAudio recordings of Bill Clinton's former business associate's prison phone conversations online. —Richard Tedesco

York Yankees, San Francisco Giants and New York Mets—and it establishes relationships with the rest of the 28 teams.

AudioNet is pursuing deals with the teams similar to the three-year exclusive pact it struck with the Yankees. For that team it is creating a site with vintage video and audio highlights and monthly chats with Yankee players past and present in addition to the game Webcasts.

Major League Baseball is expecting a rich revenue opportunity from the pooled Webcasts, which also will be accessible through AudioNet's site. AudioNet can insert ads in the audiocasts on its site and can use banner ads on its Yankees pages. **TM**

'Doonesbury' interactive on Amazon.com

Critics who've claimed they could write a better cartoon strip than 30-year veteran Garry Trudeau are getting their chance.

A daily contest to create an 11-panel cartoon strip with Trudeau's "Doonesbury" characters began last week on Amazon.com, where PC users were invited to post dialogue for each panel. The contest ends on May 18, when Trudeau puts the final words in someone's mouth in the 11th panel.

Winners of the daily competition to fill each successive panel of the strip posted on the site (www.amazon.com) are being selected by Trudeau, who will give a signed lithograph of the finished strip to each one. Winners also will get their names published alongside the completed cartoon strip when it runs in a full-page *USA Today* feature on May 19.

Contest participants won't be the only winners: Amazon.com is paying Trudeau with a donation in his name for an undisclosed amount to Reading Is Fundamental, the children's literacy organization. All profits from sales of Trudeau's books on Amazon.com from May 4 through May 18 also will be donated to RIF. —Richard Tedesco

Gates takes case to the press, then DOJ

Microsoft chief tells New York crowd that freedom is at stake

By Richard Tedesco

Bill Gates told the Department of Justice just what he thought about its case against Microsoft Corp. last week, right after making his pitch for freedom of software development to the press in New York.

Gates says he wants the government to let Windows 98 go into release as planned next month—implying that the DOJ intends to impede the release. A Department of Justice spokeswoman confirmed reports that Gates had met with Joel Klein, DOJ assistant attorney general for antitrust, and members of Klein's staff in a meeting requested by Gates. The meeting, which lasted two hours on Tuesday night, essentially was a monologue by the Microsoft CEO. "It was a meeting where he [Gates] wanted to express his views on the investigation," says DOJ spokeswoman Gina Talamona.

Commenting on reports that Gates asked for the meeting as the DOJ is contemplating a second broad antitrust action against Microsoft, Talamona would say only that "Our investigation's continuing, and no decision has been made" about subsequent legal steps against the Redmond, Wash., software giant.

Talamona declined to comment on Gates's implication that the DOJ plans to pursue a delayed release of Windows 98, presumably while it considers software integration issues related to that product.

Hours before his DOJ meeting, Gates played the part of PC software philosopher/king



Bill Gates says the government's efforts against Microsoft are 'misguided.'

before the press and invited partners. "Forcing us to divorce the Internet from our operating systems would be like forcing car manufacturers to sell cars without stereo systems," Gates said. "It's like telling General Motors they can't release any new models this fall," he said later.

The elite soapbox that Gates used was primarily intended as a setting for inveighing against any DOJ delay in release of Windows 98—ostensibly to address the issue of browser integration in the new product. But Microsoft was making a broader statement of support by assembling 50 supportive executives from partner firms in the latest leg of an intense public relations campaign to recast its image.

Gates's remarks were essentially a rehash of the argument that the company has been pushing in federal court: Its freedom rests on doing whatever it wants to do with its operating system. Calling the government "misguided"

again, Gates declared: "The government's argument boils down to the claim that we're putting too much Internet functionality in our products."

Throughout most of the event, Gates sat smiling in the front row of a phalanx of PC industry executives from various sectors who endorsed the Windows 98 release. Eckhard Pfeiffer, president of Compaq Computer, called Windows 98 the "innovation enabler our customers are asking for," adding: "We must make the market—not the government—decide innovation and prices."

Jim Halpin, president of CompUSA, pointed to promotion plans his company already has in place to plug Microsoft's new operating system. And he also emphasized the precarious position his company and its 17,000 employees in 38 states will be in if Windows 98 doesn't help to push PC sales this year.

Gates put a patriotic spin on his company's stance, citing a recent Commerce Department report that pointed to the PC industry as the spark for 25% of the U.S. economy. "No other industry is doing more to move America forward. No other industry is more responsive to consumer demand," Gates said.

As he rhetorically put Microsoft squarely behind America, he claimed that Microsoft had always been behind Internet development too—recognizing the importance of integrating 'Net features in its operating system before Netscape Communications ever established its business. None of the Microsoft partners present took issue with that claim. **TM**

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Local Account Executive. Univision owned and operated New York station is looking for a dynamic and aggressive account executive. Think marketing and get creative and you will be extremely successful with the fastest growing segment in advertising...Spanish Language Television. Responsible for all aspects of handling local accounts including utilizing marketing tools and preparing and delivering presentations. Must have full command of the Nielsen Ratings as well as verbal, written and organizational skills. Full knowledge of IBM compatible computers, MS Office 97 (Excel, Powerpoint, Word) and TVScan. Looking for a person with 5-8 years experience and a four-year college degree. Bilingual is a plus. Candidates should apply in person. 605 Third Avenue, 12th Floor, New York, NY or call 212-455-5420. EOE.

Local Account Executive, UPN affiliate, KUTP-TV, Phoenix, AZ. Minimum of 2 years television advertising sales experience. Strong knowledge and use of both quantitative and qualitative research (Scarborough). Must be creative and an excellent presenter. Sports presentation/sales experience is very helpful. Please send resume, cover letter and references to Mitch Nye, LSM, KUTP-TV, 4630 S. 33rd St., Phoenix, AZ 85040. No phone calls.

Local Sales Manager needed for WIAT-TV CBS 42 (a Media General Station). A minimum of 2-3 years previous television sales management experience is required as is the keen ability to motivate staff. Our new LSM will be involved in all aspects of the sales operation, must have excellent new business developmental skills, be organized, possess leadership and people skills and have the ability to train others. College degree preferred. Please send your resume, references and salary requirements to: Human Resources, WIAT-TV, PO Box 59496, Birmingham, AL 35259. No phone calls please. EEO, M/F. Pre-employment drug testing required.

Commercial Production Sales Executive. WTN's Commercial Production Department seeks a Sales Executive with a minimum of 5 years experience selling television production services to the Corporate community. The ideal candidate will have strong skills in Corporate Sponsorship Sales, international television production, and satellite distribution. A proven sales track record with a strong existing client base is highly desired. Interested candidates should forward cover letter, resumes, and salary expectations to WTN, 1995 Broadway, New York, NY 10023, Attn: Regional Executive N. America. No telephone calls please. WTN is an Equal Opportunity Employer.

HELP WANTED TECHNICAL

Immediate Openings for System Design Engineers

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

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

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

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

**WE PLACE TV ENGINEERS,
GENERAL AND SALES MANAGERS**

 **KEYSTONE INT'L, INC.**
16 Laffin Road, Suite 900
Pittston, PA 18640, USA
Phone (717) 655-7143
Resume/Fax (717) 654-5765

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.

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.

Paxson Communications Corporation, America's fastest growing broadcast company and the future home of the Paxnet television network, is currently seeking qualified applicants for a variety of positions. **Project Manager:** Located in St. Petersburg, Florida, this position requires previous experience with knowledge of studio, transmitter, and tower construction, as well as FCC/FAA forms and regulations. **TV Chief Engineers:** Several openings are available throughout the U.S. for experienced, motivated self-starters with extensive technical and troubleshooting skills and hands-on broadcast transmitter capabilities. **Technical Operations Monitor Supervisor:** Located in St. Petersburg, Florida, this newly created position will oversee the central monitoring department, as well as assist with other operations-related administrative duties. Prior engineering experience with transmitter knowledge is essential. Computer literacy is necessary for all positions. For confidential consideration, fax a current resume with cover letter, references and salary requirements to: 813-576-2876, Attn: K.B.

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.

For Daily Classified Updates...
Visit Broadcasting & Cable Online
www.broadcastingcable.com

KFXK FOX 51 located in East Texas is seeking a transmitter engineer. Duties include maintenance and up keep of UHF Klystron transmitter. Candidate should have past experience in this field plus education in the broadcast electronics. FCC Lifetime General Radio Telephone or SBE Senior Certification preferred. Send or fax resume to Ted Small, Director of Engineering, White Knight Broadcasting of Longview, Inc. 701 N. Access Road, Longview, TX 75602. Fax: 903-753-6637. EOE/MF.

Operations Technician/Master Control. Boston's NBC affiliate seeks experienced technician to operate technical equipment used in TV broadcast system; operate videotape machines, Master Control Switching Center, automation systems, TV transmitters and computers. Coordinate satellite signal reception and quality of the on-air signal. Two years master control experience required. FCC license or SBE certification preferred. Send resume to Human Resources, WHDH-TV, 7 Bulfinch Place, Boston, MA 02114 or Fax to 617-248-0653.

Sports Director/Anchor. Candidate must have one year TV sports broadcasting experience. Candidate must be able to shoot and edit beta format video tape. Candidate must cover non-traditional local sports. Candidate must be able to write clear, compelling copy quickly. Candidate must be able to perform well under normal newsroom deadline pressures. Send tapes, resumes and salary requirements to: Bob Lenertz, News Director, KOSA TV CBS 7, 1211 N. Whitaker, Odessa, Texas 79763.

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

Writers. Join the number one Spanish news team in large market. Applicant must possess superior writing skills in Spanish. Creative writer yet to the point. Fluent in Spanish and English. 4-8 years news experience. Must apply in person at 500 Frank W. Burr Blvd., Teaneck, NJ. *Please no phone calls.* We are an Equal Opportunity Employer.

Videographer/ENG Truck Operator. WRGB-TV, the news leader in upstate NY, is looking for a videographer/editor/ENG truck operator. Full time position. 2-3 years shooting and editing at a commercial TV station required. Microwave truck experience and valid driver's license a must. If you're interested in working for a major news operation send your resume and videotape to: Human Resources, WRGB-TV, 1400 Balltown Road, Schenectady, NY 12309. EOE.

Tape Librarian. Join the number one Spanish news team in large market. Applicant must be a self-starter and very organized. 2-4 years news experience. Fluent in Spanish and English. Must apply in person at 500 Frank W. Burr Blvd., Teaneck, NJ. *Please no phone calls.* We are an Equal Opportunity Employer.

TV Assistant News Director/Assignment Manager: Need seasoned, competitive newsroom leader with strong writing and management skills to guide aggressive weekday coverage from story selection through final product oversight. Substantial broadcast news experience required. No beginners. No phone calls, faxes or e-mail. Send letter, resume and non-returnable videotape to: News Director, WVIR-TV, 503 East Market Street, Charlottesville, VA 22902. EOE.

Sports Anchor/Reporter. Weekend Anchor and three days sports reporting for number one Spanish news team in large market. Successful candidate will have 2-4 years sports reporting and anchoring experience a plus. Applicant must also be fluent in Spanish and English, self-starter, strong writer/story teller and great live reports. Candidate must know all areas of all sports especially soccer. Send non-returnable tapes to PO Box 158, Teaneck, NJ 07666. *Please no phone calls.* We are an Equal Opportunity Employer.

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.

Reporter FOX 19, Cincinnati has an immediate opening for a general assignment reporter. If you are brimming with story ideas, possess excellent writing skills, are great at lives, understand teamwork and *always* hit your slot this job could be yours. I want to see your last 5 stories. Send non-returnable tape to Karla Stanley, News Director, WXIX-TV, 635 West Seventh Street, Cincinnati, OH 45203. EOE.

Promotions Writer/Producer. Join the number one Spanish news team in large market. Looking for an aggressive writer/producer who can rock and roll. Here's your chance to produce compelling news, series, image and topical promotions. Hot copy-writing skills and an eye for creative visuals a must. Fluent in Spanish and English. 2-4 years news experience. AVID experience a plus. Send non-returnable tapes to PO Box 158, Teaneck, NJ 07666. *Please no phone calls.* We are an Equal Opportunity Employer.

Promotions Manager. Group-owned NBC affiliate in beautiful Reno/Tahoe seeks an experienced team member to head up its Creative Services Department. Candidate responsible for the station image in the areas of promotion, station marketing, and community relations. Demonstrated abilities in writing and producing news promotion and image promotion. Ability to work ideas from conception to final product and under pressure of deadlines essential. Hands-on knowledge and experience of Television broadcasting production equipment, electronic field production, lighting, directing, shooting and editing. Previous promotion and production managerial experience desired. Send resume, non-returnable VHS tape, and salary requirements: Ralph Toddre, VP/GM, Sierra Broadcasting Company, 1790 Vassar Street, Reno, NV 89502. *No phone calls please.* EOE.

FOR DAILY CLASSIFIED UPDATES...

VISIT BROADCASTING & CABLE ONLINE

www.broadcastingcable.com

Producer/Director: WESH-TV, Orlando's NBC affiliate is looking for a creative individual who loves to direct news and live programs. Applicants must have a minimum of 5 years television production experience with previous experience directing news essential. Also, desire experience in producing and directing special projects and live event programs. Send resume to Russ Kilgore, News Director, WESH-TV, PO Box 547697, Orlando, FL 32854. No phone calls! An Equal Opportunity Employer.

Producer. Join the number one Spanish news team in large market. Candidate must do more than stack a show. Someone who's organized, keeps cool under pressure, and works well with people in the news room. You'll also need good news judgement and possess superior writing skills. Fluent in Spanish and English. Send non-returnable tapes to PO Box 158, Teaneck, NJ 07666. *Please no phone calls.* We are an Equal Opportunity Employer.

Photographer. Talented, skilled, NPPA-style team player needed for an immediate opening. We have AVID, SX Sony, Beta, SNG. You need at least one year of experience. A college degree is preferred. Resume/tapes to: Human Resources Manager, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609.

News Producer. Are you creative? Motivated? Hard working? A good writer? Are you the producer who lives and breathes news? If so, and you think you're ready for a major market challenge, send your resume and non-returnable 3/4" cassette to: Dept. 114G, KPLR-TV, 4935 Lindell Blvd., St. Louis, MO 63108. EOE. No telephone calls please.

News Photographer: Responsibilities include working with a reporter to generate stories and the ability to function on an individual basis. Applicants must possess the following requirements; proficient as a videotape and live photographer, video editor, familiar with electronic news gathering equipment, including microwave operations and a valid driver's license. Assignments may include nights, holidays, and weekends. Please send resume, cover letter, reference list, and a current tape to Bryan Sicley, Chief Photographer, WCTI-TV, PO Box 12325, New Bern, NC 28561. 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 Anchor: For one of the hottest new TV stations in the country. Team leader and strong reporting credentials required. State-of-the-art equipment, solid journalists and great lifestyle in this Top-70 market. Send letter, resume, references and VHS tape to Box 01374 EOE.

Morning Meteorologist. 81st market ABC affiliate needs a proven communicator who is also a skilled, creative technician. On-site live Doppler and Local (cable) Weather Station experience a plus. Non-returnable tape and resume to Debra Harris, News Director, WAND-TV, 904 Southside Drive, Decatur, Illinois 62521. No phone calls please.

Meteorologist - WOOD TV8. Meteorologist needed for 37th market, #1 station. We want to hear from forecasters who know how to use the latest hardware to produce weathercasts that real people want to see. In addition to our daily newscasts, we operate a 24 Hour Weather Channel. We have the equipment you need to do the job. If you have the skills, send resume and recent tape to: Jim Loy, News Director, WOOD-TV8, 120 College SE, Grand Rapids, MI 49503. EOE.

Meteorologist. Join the number one Spanish news team in large market, where "Mother Nature" rules. Candidate must have a meteorologist degree and at least 2 years experience. NWA and AMS seals are a plus. Fluent in Spanish and English. Send non-returnable tapes to PO Box 158, Teaneck, NJ 07666. *Please no phone calls.* We are an Equal Opportunity Employer.

KRQE-TV, the CBS affiliate in Albuquerque, NM, is seeking to fill the following positions as soon as possible. **Reporter:** Must have at least three years commercial TV reporting experience. (No beginners). Responsible for gathering, writing and delivering news for newscasts. Strong writing and story telling skills a must. Must be self-starter and not rely on desk for assignments, work well co-workers and the public. Should have college degree and computer skills. **Photographer:** Responsible for shooting and editing news videotape for airing on TV newscasts. Should be able to operate microwave/satellite vehicle and be familiar with "live" field production. Ability to operate under deadline and contribute as a strong team player. Three to five years (no beginners) commercial TV news is needed and a college degree preferred. Send resume and tape to: KRQE TV, Human Resources, 13 Broadcast Plaza, SW, Albuquerque, NM 87113. EOE.

Executive News Producer. Want to join the fastest growing news team in Charlotte? Want to make your home in the south's most livable city? Want to work for a company that puts journalism first? NBC 6/WCNC-TV, an A.H. Belo subsidiary, in Charlotte, NC, the 28th market, has an immediate opening for a dynamic, energetic, highly motivated executive producer. We are looking for an aggressive, hands-on; strong number two person for our growing news operation. You will be entrusted with coaching our reporters and producers to peak performance. You will supervise our daily and long term news coverage. We're looking for someone with three to five years of newscast producing experience and preferably management experience. If you know how to create compelling, viewer centered newscasts this could be the opportunity you've been waiting for. Join a newsroom that's being built around quality product and quality people. Send your resume, salary history and an example of a typical newscast at your station to: (No phone calls, please.) NBC 6, Human Resources Department, RE: 98-11, 1001 Wood Ridge Center Drive, Charlotte, NC 28217. EOE/M/F/V/H.

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 affiliated 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.

Hearst-owned station in one of the fastest growing markets in the country is looking for a Managing Editor. A college degree and at least 3 years of newsroom experience required. If you are ready to run a busy assignment desk, make major editorial decisions, and have the energy it takes to help lead our team to number one, please send your resume to: Margaret Cronan, News Director, WPBF-TV 25, 3970 RCA Blvd., Suite 7007, Palm Beach Gardens, FL 33410. WPBF is an EOE and is managed by Hearst-Argyle Television.

Executive Producer- News 12 Connecticut is seeking an Executive Producer to help oversee staff and content of expanding 24-hour regional news operation. Must be experienced in all areas of newsroom and bureau management. Please send resumes to Tom Appleby, News Director, News 12 Connecticut, 28 Cross Street, Norwalk, CT 06851. EOE.

Director in the Rockies. KCNC-TV, NEWS4 Colorado, is looking for a motivated, full-time director with significant production experience to continue our tradition of broadcast news excellence. Minimum of five (5) years experience in television news directing, ability to format and direct complex live studio and remote programs, experience with switching and operation of technical equipment required. Consult with clients and provide production direction of same, a solid team leader, work well under pressure, react with control and confidence in breaking news situations, strong in studio and remote sports production. Formal education in some field or television is preferred. Send tape with Director's track, production samples and resume to: Creative Services Director, KCNC-TV, 1044 Lincoln Street, Denver, CO 80203. An Equal Opportunity Employer. M/F/V/D.

**WANT TO RESPOND TO A
BROADCASTING & CABLE
BLIND BOX ?**

Send resume/tape to:

Box _____,

245 West 17th St.,

New York, New York 10011

Assistant News Director. We are looking for a rare individual who has impeccable journalistic values, understands what makes great journalism, and has the people skills to put both together to create outstanding newscasts. You must have a terrific attitude with the ability to put a positive spin on the daily crises that every newsroom must deal with. We have first-rate employees in this newsroom and they need a first-rate person to lead the day-to-day operation of the newsroom. If you are an EP, Assistant News Director or the best producer in your newsroom looking for that move to management, rush your resume and one paragraph outlining your news philosophy to: Billy Otwell, News Director, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No phone calls. EOE.

Assistant Chief Photojournalist and Photojournalist. KTUL, LLC - Oklahoma's News 8, the number one newscast in Tulsa is seeking an Assistant Chief Photojournalist and a Photojournalist. Candidates for the Assistant Chief Photojournalist should have at least 2 - 5 years of photojournalism experience. Experience as a Chief Photojournalist in a smaller market or as an Assistant Chief is helpful. Candidates for the Photojournalist position must have at least 1 year photojournalism experience. Candidates for both positions must be able to shoot and edit to NPPA standards and have a clean driving record. We offer excellent benefits, great pay and liberal overtime. Please send tape, resume, and references to: KTUL, LLC, Human Resources Department, PO Box 8, Tulsa, OK 74101. KTUL is an Equal Opportunity Employer.

Assignment Editor. Join the number one Spanish news team in large market, working for a News Director who believes this position is the core of the department. We're looking for someone who's organized, keeps cool under pressure, hears what the scanner's saying and work well with people in the news room. You'll also need good news judgement and be a contributor of story ideas. Fluent in Spanish and English. Must apply in person at 500 Frank W. Burr Blvd., Teaneck, NJ. *Please no phone calls.* We are an Equal Opportunity Employer.

#1 news in a very competitive, top 100 market seeks an aggressive, goal oriented news director with strong producing, writing, organizational, marketing, managing, and people skills. Two years news director experience preferred as well as a college degree. Computer knowledge and ability to work within budget a must. All applications will be held in the strictest confidence. Send resume with salary history to Box 01375 EOE.

**WANT TO RESPOND TO A
BROADCASTING & CABLE
BLIND BOX ?**

Send resume/tape to:

Box _____,

245 West 17th St.,

New York, New York 10011

HELP WANTED PROMOTION

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.

Promotions Writer/Producer. The Boston NBC affiliate seeks hot-shot candidate with strong writing skills and great eye for graphics. Must be able to work in fast-paced environment and meet tight deadlines. Ideal candidate has 3 years experience in news promotion. *Send tape and resume to:* Human Resources, WHDH-TV, 7 Bulfinch Place, Boston, MA 02114. An EOE. M/F/D/V.

HELP WANTED ADMINISTRATION

Promotion Administrative Assistant. Immediate opportunity for Administrative Assistant. Responsible for providing administrative and clerical support for both Promotion and Engineering departments. Assist in coordinating contest and special events. Must have computer experience, strong writing and organizational skills. Must be able to take direction and work well with others. Send letter and salary requirements by May 14, 1998 to KXAN-TV, PO Box 490, Austin, TX 78767. EOE. No phone calls please.

HELP WANTED FINANCIAL & ACCOUNTING

Business Manager. WNDY, the Indianapolis UPN affiliate has an immediate opening for a Business Manager. The position requires a strong financial background with a minimum of 5 years of broadcast experience. The candidate should have a Bachelor's degree in accounting, CPA preferred. Must be proficient in Excel and have a working knowledge of BIAS. Interested candidates should fax resume to Kathryn Bridgman, GM, WNDY @ 317-227-3716 and Susan French, Controller, Paramount Stations Group @ 213-862-0121.

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.

Billing Coordinator. Major Television Production and Post-Production Facility seeks polished, responsible individual to handle computer billing and financial duties. Post-production experience a Must! Production billing in animation, special effects, live action, effects composing and design preferred. Great figure aptitude and excellent communication/social skills are required! Please fax resume with cover letter stating salary history and the position you are seeking to (212) 629-5976.

HELP WANTED CREATIVE SERVICES

ART DIRECTOR

KGO-TV is seeking a creative, dynamic, hands-on graphic design director to oversee all on-air, print, outdoor and interactive art direction. Will be responsible for managing five artists within the Creative Services Department. Applicants must have 3-5 years experience in a major market commercial broadcast station and must have extensive experience with Quantel and Mac-based design equipment. A design background along with the ability to create and maintain a clean, straightforward station image is a must. Advertising/promotion experience is a plus. Application deadline is May 29, 1998. Please send resume, cover letter, and videotape to:

**KGO-TV/Personnel
900 Front Street
San Francisco, CA 94111
EOE**

Graphics. Join the number one Spanish news team in large market. Applicant must be on the cutting edge, willing to create not copy. Experienced with Adobe Photoshop, 3-D Studio, ACCU-Weather Ultra 32, Chyron: iNFiNiT! and Mac, and Pinnacle Still Store. Send non-returnable tapes to PO Box 158, Teaneck, NJ 07666. *Please no phone calls.* We are an Equal Opportunity Employer.

Graphic Designer - WOOD TV8. The number one station in the 37th market is looking for a graphic designer. Ideal candidate will have knowledge of DP Max, Power Mac, Pinnacle Still Store/Paint System and Chyron iNFiNiT! Must be able to work in a news environment. We've got it all...the toys, the team and the product. Send your resume and non-returnable tape to: Amanda Hargis, Art Director, WOOD TV8, 120 College SE, Grand Rapids, MI 49503. EOE.

Graphic Designer for production of graphics for daily newscasts, commercial production and station usage. 2 years TV station art department experience with news emphasis. Knowledge of construction of elements related to TV production. Knowledge of Quantel PaintBox Express, Quantel PictureBox, Macintosh AfterEffects, Photoshop, Illustrator and Quark Express. Contact: WDSU Television, Carolyn Simmons, Personnel Director, 846 Howard Avenue, New Orleans, LA 70113.

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

HELP WANTED PRODUCTION

Production Assistants. Join the number one Spanish news team in large market. Excellent entry level opportunity in the field of television broadcast journalism. Applicant must be a self-starter and very organized. College degree a must. Fluent in Spanish and English. Must apply in person at 500 Frank W. Burr Blvd., Teaneck, NJ. *Please no phone calls.* We are an Equal Opportunity Employer.

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance, employment would commence spring/summer 1998. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax to 212-338-0360. This employment would occur in the event of a work stoppage, and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

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

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

Associate Producer for Sports Programming: Meadowlands Racetrack seeks aggressive and highly motivated individual with minimum 4 years TV Sports production experience. Responsibilities include daily program formatting, commercial production, graphic design and must be able to supervise edit sessions and contribute with strong creative and conceptual skills. Sports production knowledge mandatory...knowledge of horse racing preferred, but not mandatory. Fax resumes to (201)460-4040 or write Director of Television Operations, Meadowlands Racetrack, 50 State Route 120, East Rutherford, NJ 07073.

HELP WANTED ALL POSITIONS



COMARK Communications, Inc. in Southwick, MA and Comark Digital Services (CDS) in Alexandria, VA, today's leading manufacturer of high power UHF television transmitters and tomorrow's digital television pioneer have the following positions available due to tremendous growth:

Product Manager, Solid State Transmitters- Southwick, MA - The qualified candidate will be responsible for the introduction and support of solid state transmitters system products within the United States; full technical comprehension of the product; communicating with and supporting COMARK's sales and marketing efforts. Duties will include establishing contacts with the manufacturing area to ensure that all product changes and modifications are clearly exchanged and communicated and establishing and maintaining cost information and reviewing price modifications. This position will also require extensive communication with personnel in other departments as well as with customers.

National Accounts Manager- Southwick, MA- This position is responsible for the management and coordination of the requirements of various groups during their transition to digital television by maintaining frequent contact and preparing strategic plans to satisfy the customer's requirements. The qualified candidate will work directly with customers to develop strategic DTV plans to ensure successful and timely completion of projects, as well as cultivate new groups to enter into strategic agreements for both DTV and analog transmitter systems. This position will work closely with CDS to assist with the integration of their services and equipment with COMARK's systems, and also coordinate activities within COMARK.

Sales Engineer- Alexandria, VA- This qualified candidate will provide technical support to all sales and marketing efforts within CDS. This includes interfacing with the engineering department to provide technical input on equipment and services proposals; Providing technical input for all types of marketing materials, including brochures, presentations, catalogs, and other promotional efforts; Working with CDS to support COMARK Regional Sales Managers; Leading and/or supporting CDS efforts at major trade shows, including NAB; Working with equipment providers and vendors to establish costs and pricing. Qualified candidates will possess experience in broadcast television, extensive public speaking and presentation skills, excellent written communication skills and a college degree in Electrical or Broadcast Engineering.

Product Line Manager- Alexandria, VA - This position is responsible for overseeing all aspects of the CDS MEG2 multiplexing and server product lines. This person will be a direct interface to Thomcast NMS in France, in order to define new CDS product offerings. The qualified candidate will develop product definitions, marketing materials, and pricing for all CDS product lines. This position will support sales and marketing efforts as required as well as interface with customers to provide CDS product based solutions. The qualified candidate will possess a four year technical degree, at least 2 years related experience and good technical writing skills. Familiarity with MEG2 multiplexing and server based products is highly desirable as is familiarity with ATSC standards.

If you are interested in a challenging position in a creative and innovative work environment with a growing world class organization on the leading edge of digital television, you should consider COMARK and CDS. Please forward your letter of interest, including salary requirements, to:

Bob Chase, Human Resources Manager
COMARK COMMUNICATIONS, INC.
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Director of Broadcasting: RDV Sports, the parent company of the Orlando Magic, Orlando Solar Bears, Orlando's WNBA franchise and RDV Sportsplex is seeking a highly motivated and experienced individual to oversee its day-to-day broadcast operations. The successful candidate will have extensive broadcast operations experience with a heavy emphasis on excellent communication skills and a strategic approach to departmental organization. No phone calls please. Send resume by 6/1 to: Alex Martins, Senior Director of Communications, RDV Sports, Two Magic Place, 8701 Maitland Summit Blvd., Orlando, FL 32810.

HELP WANTED PUBLIC RELATIONS

Press/Public Outreach Coordinator. Center for Media Education (CME), a staff, nat'l. public interest group focusing on children and families and helping to ensure the electronic media fulfill their democratic potential, seeks energetic, savvy P.R. prof'l. to manage press relations and public outreach. Help plan, execute, coordinate strategic press efforts; assist in developing p.r. and outreach, web site, and publications activities. College degree in journalism, communic., or media. Knowledge/exper. in digital communication systems and strategies. 5 yrs. exper.; excellent written/oral communication skills. Respond w/ sal. req. to Dr. Kathryn Montgomery, President, CME, 1511 K St., NW, Ste. 518, Wash., DC 20005. Fax 202-628-2554, Non-smoking, EOE.

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

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

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

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Non-Display: Help wanted: \$2.30/word. Situations Wanted: \$1.25. Bold Type \$2.65. Screened Background \$2.80. Expanded Type \$3.45. Bold, Screened, Expanded Type \$3.90.

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

For the Record

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"For the Record" compiles applications filed with and actions taken by the FCC. Applications and actions are listed by state; the date the application was filed or the action was taken, when available, appears in *italic*.

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

OWNERSHIP CHANGES

Filed

Coachella, Calif. (BTC-980406GG)—Coachella Valley Broadcasting Co. for KCLB(AM): involuntary TOC from Grace Gorges to Enzo G. Provenza, conservator of the estate of Grace Gorges. *April 15*

Coachella, Calif. (BTCH-980406GH)—Coachella Valley Broadcasting CO. for KCLB-FM: involuntary TOC from Grace Gorges to Enzo G. Provenza, conservator of the estate of Grace Gorges. *April 15*

NEW STATIONS

Dismissed

Bulls Gap, Tenn. (BPH-951207MB)—Patti D. Govan for FM at 100.7 mhz, 3.95 kw, ant. 123.7 m. *April 13*

Bulls Gap, Tenn. (BPH-951207MD)—Statewide Broadcasting for FM at 100.7 mhz, 6 kw, ant. 100 m. *April 13*

Farwell, Tex. (BPCT-950926KH)—Prime Time Christian Broadcasting for TV at ch. 18, 71.5 kw, ant. 105.5 m., 3/4 mi. NE of junction of Thomas St. and Llano Estacado Blvd. *April 8*

Fredericksburg, Tex. (BPCT-870212KL)—John R. Powley for TV at ch. 2, 100 kw visual, 10 kw aural, ant. 1,237 ft., 6 mi. N of Harper off Kamer Rd. *Feb. 24*

Fredericksburg, Tex. (BPCT-970212KM)—

Lesvia Guerra-Cox for TV at ch. 2, 100 kw visual, 20 kw aural, ant. 1,562 ft., on Gypsum Mine Road. 1.5 mi N of I-87, 5 mi. N of Fredericksburg. *Feb. 24*

Fredericksburg, Tex. (BPCT-870212KP)—Fredericksburg Channel 2 for TV at ch. 2, 100 kw visual, 10 kw aural, ant. 187.8 m., 4.56 km SW from intersection of Rte. 1623 and Schumann Road, Gillespie County, 10 km SE from Stonewall, Tex. *Feb. 24*

Fredericksburg, Tex. (BPCT-870212KQ)—Mountlake Productions Ltd. for TV at ch. 2, 100 kw visual, 1 kw aural, ant. 494 ft., 5 mi. N of Kerrville on Rte. 16. *Feb. 24*

Fredericksburg, Tex. (BPCE-870212KR)—International Broadcasting Network for TV at ch. 2, 100 kw visual, 10 kw aural, ant. 1,500 ft., 5.2 mi E of Fredericksburg. *Feb. 24*

Fredericksburg, Tex. (BPCE-870212KS)—Fredericksburg Broadcasting Co. for TV at ch. 2, 6.16 kw visual, .62 kw aural, ant. 162 m., Gypsum Road, 8.8 km WNW of Fredericksburg city limit unincorporated. *Feb. 24*

Fredericksburg, Tex. (BPCT-870212KT)—Hal S. Widsten for TV at ch. 2, 100 kw visual, 10 kw aural, ant. 413.9 m., 5.3 km S of Hwy. junction, .16 km S of intersection of Gillespie, Blanco and Kendall Cos. *Feb. 24*

Fredericksburg, Tex. (BPCT-870212KU)—Stonewall Broadcasting Inc. for TV at ch. 2, 100 kw visual, 10 kw aural, ant. 192.6 m., 5.2 mi. SW of Stonewall, Tex. *Feb. 24*

Odessa, Tex. (BPCT-960628KG)—BigTex Broadcasting GP for TV at ch. 30, 5,000 kw, ant. 184.9 m., 7.9 km WNW of East Odessa. *April 9*

Odessa, Tex. (BPCT-961001LX)—Cardinal Broadcasting Corp. for TV at ch. 30, 1,000 kw, ant. 794 ft., site of existing WMD(TV) tower. *April 9*

Odessa, Tex. (BPCT-961001UZ)—Entravision Communications Co. LLC for TV at ch. 30, 1,480 kw, ant. 222 m., 22.5 km NW of Mid-

land on E Hwy. 1788. *April 9*

Odessa, Tex. (BPCT-961001YZ)—Kralowec Children's Family Trust for TV at ch. 30, 5,000 kw, ant. 130 m., 4 mi E of US 395, 2 mi N of SR 158 in Odessa. *April 9*

Odessa, Tex. (BPCT-960724LO)—Marri Broadcasting LP for TV at ch. 30, 1,500 kw, ant. 94 m., 1 km NNW of intersection of SR 492 and US Rte. 385. *April 9*

Odessa, Tex. (BPCT-960930KZ)—Odessa 30 LLC for TV at ch. 30, 5,000 kw, ant. 318 m., KPEJ antenna site. *April 9*

Odessa, Tex. (BPCT-961001YA)—Prime Broadcasting Co. for TV at ch. 30, 5,000 kw, ant. 218 m., 5.8 km NNW of intersection of Midland County Road 1788 and SR 158 in rural Andrews Co., Tex. *April 9*

Odessa, Tex. (BPCT-961001LD)—United Television Inc. for TV at ch. 30, 5,000 kw, ant. 272 m., E of Hwy 1788, 23 km NW of Midland, Tex. *April 9*

Odessa, Tex. (BPCT-961001XW)—White Knight Broadcasting Inc. for ch. 30, 3,147 kw, ant. 310 m., 14 mi NW of Midland on Hwy. 1788. *April 9*

Deltaville, Va. (BPED-970403ML)—Hampton Roads Educational Telecommunications Assn. for noncommercial FM at 92.3 mhz. *April 9*

Pullman, Wash. (BPCT-960404KY)—Winstar Broadcasting Corp. for TV at ch. 24, 5,000 kw, ant. 290 m., on Paradise Ridge, 4.4 km S of Rte. 8 near Moscow, Idaho. *April 8*

Spokane, Wash. (BPCT-960405L1)—Venture Technologies Group LLC for TV at ch. 34, 64.6 kw, ant. 410 m., .61 km N of KREM-TV antenna. *April 2*

Spokane, Wash. (BPCT-960111KM)—John E. Powley for TV at ch. 34, 10 kw, ant. 580 m., Krell Hill. *April 2*

Spokane, Wash. (BPCT-960404KH)—Winstar Broadcasting Corp. for TV at ch. 34, 5,000 kw, ant. 196 m., 1 km N of intersection of Frederick Ave. and Spokane. *April 2*

Spokane, Wash. (BPCT-960404LG)—KT Broadcasting Inc. for TV at ch. 34, 1,450 kw, ant. 575 m. *April 2*

Spokane, Wash. (BPCT-9604051L)—Communications Properties Inc. for TV at ch. 34, 10.8 kw, ant. 575 m., Krell Hill, 6.7 km SE of Spokane. *April 2*

Spokane, Wash. (BPCT-960405KZ)—Universal Media of Spokane Inc. for TV at ch. 34, 5,000 kw, ant. 407 m., KSKN-TV tower, .61 km due N of KREM-TV tower on Krell Hill. *April 2*

Spokane, Wash. (BPCT-960405LQ)—John D. Toms for TV at ch. 34, 16.54 kw, ant. 178 m., 4.3 km NE of Spokane City center on Beacon Hill next to Fancher Beacon. *April 2*

Spokane, Wash. (BPCT-960405LU)—VVI Spokane Inc. for TV at ch. 34, 1,870 kw, ant. 351.2 m., on Lookout Mountain, 3.6 km S of intersection of WodLord and Spotted Roads in Deep Park Division. *April 2*

—Compiled by Sara Brown

BY THE NUMBERS

BROADCAST STATIONS

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

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

CABLE

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

*Based on TV household universe of 98 million

Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

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THIS WEEK

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

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 Sumner Redstone. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

June 16-18—**Confederation of Aerial Industries Ltd.** trade fair. Heathrow Park Hotel, West Drayton, Middlesex, England. Contact: 0181-902 8998.

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/Telem Franchising & Competition, presented by the **Strategic Research Institute**. Embassy Row Hilton, Washington. Contact: (800) 599-4950.

June 25-27—**DISCOP '98**, Central and Eastern European television programming expo and conference presented by **The Happening Group**. The Atrium Hotel, Budapest. Contact: (310) 277-3633.

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.

July 22-24—**Montana Cable Telecommunications Association** annual convention. Grouse Mountain Lodge, Whitefish, Mont. Contact: Greg Herbert, (406) 628-2100.

July 22-26—SBCA '98, national satellite convention and exposition presented by the **Satellite Broadcasting and Communications Association**. Opryland Hotel, Nashville. Contact: Jennifer Snyder, (703) 549-6990.

July 23-25—**Southwest National Religious Broadcasters** convention. Dallas/Ft. Worth Marriott, Ft. Worth, Tex. Contact: (918) 743-9188.

July 24-25—**Michigan Association of Broadcasters** annual meeting and management retreat. Shanty Creek Resort, Bellaire, Mich. Contact: Michael Steger, (517) 484-7444.

July 25-27—51st annual **California Broadcasters Association** convention. Doubletree Hotel, Monterey, Calif. Contact: (916) 444-2237.

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)

From ground war to cyberwars

Jeff Gralnick has been through the wars, both the intensity of ground combat in Vietnam and the internal picaresques and politics of three broadcast news operations.

As vice president and executive-in-charge of ABCNews.com, Gralnick currently oversees the ABC News operations online, on the bleeding edge of instant news. That's an incidental struggle compared with the bleeding edge of news reporting that he experienced as a combat correspondent in Vietnam—particularly during North Vietnam's Tet offensive in 1968. "Vietnam during Tet was one of those experiences you never forget," says Gralnick, who spent time in Saigon and Hue and among the U.S. Marines at the siege of Khe San.

For Gralnick, reporting from Vietnam was an opportunity for him to prove himself, quite literally, under fire. "If you had interest in making it as a reporter or a correspondent, you had to go to Vietnam," he recalls.

Gralnick made it through six months of combat coverage in Vietnam. The experience influenced the direction of his career in more ways than one; it brought the realization that his skills lay in producing rather than on-air reporting.

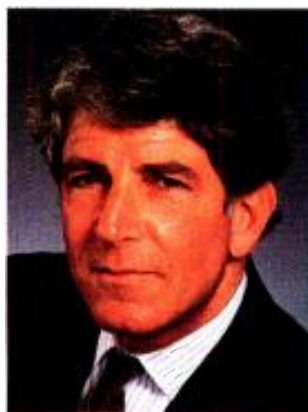
He already had honed both sets of skills, working as a CBS reporter during the civil rights strife of the early 1960s and on the assignment desk the day President Kennedy was assassinated. What ensued that day was 24 straight hours of work, ultimately leading to coverage of the scene of Lee Harvey Oswald's murder in Dallas.

Several months after President Kennedy's assassination, Gralnick started managing CBS's New Orleans bureau. He held that post for three years before moving into special events, including space shots with CBS icon Walter Cronkite.

Returning from Vietnam, he approached Don Hewitt about working for *60 Minutes*, initiating a two-year relationship. Then his career careened briefly into presidential politics.

In 1971, Gralnick began a year-long tenure as Sen. George McGovern's press secretary, before telling McGovern he couldn't stomach another day in politics.

So he jumped back into network news as a field producer for ABC News. The cul-



"Soon, somebody will have a serious problem deciding [whether] to file for the Internet, radio or TV first."

Jeff Charles Gralnick

Vice president/executive-in-charge, ABCNews.com and vice president/assistant to the chairman and president for production, ABC News, New York; b. April 3, 1939, Brooklyn, N.Y.; BS, marketing, New York University, 1961; CBS News: desk assistant, New York, 1959-61; reporter/editor, New York, 1961-63; New Orleans bureau manager, 1963-67; combat correspondent/producer, Vietnam, 1967-68; field producer, *60 Minutes*, 1969-71; press secretary to Sen. George McGovern, 1971-72; ABC News, Washington: field producer, 1972; executive producer, political and special-events coverage, 1980-93; executive producer, *NBC Nightly News*, New York, 1993-96; current positions since February 1996; m. Beth Baumgart, Aug. 15, 1969; children: Bob, 26; Kate, 24

mination of his next 21 years at ABC News was an Emmy for a special—all 42 hours, 13 minutes of it—that covered the start of the Persian Gulf War. The immediacy of the reportage from that conflict—video delivered in seconds via satellite—prompts Gralnick to reflect on the time-delayed days of Vietnam, when film was delivered the next day.

In 1993, Gralnick left ABC for NBC News to be executive producer for *NBC Nightly News with Tom Brokaw*. As Gralnick tells it, he simply didn't want to produce another election campaign. But after nearly three years at NBC, he went back to ABC News.

He describes his three years at NBC as "a free master's degree in the business of the business" from his associations with Bob Wright, Andy Lack, Brokaw and company. But then Gralnick had some competent tutors in Harry Reasoner and Charles Kuralt, for whom he wrote during his early years at CBS. "If you were going to make the next step at CBS, you had to write," he recalls.

The world of news reporting has been transformed technologically during Gralnick's tenure in the business. TV correspondents in Vietnam couldn't use the word "today" in reports they filed until May 1968, Gralnick recalls, because of the time needed to ship and process the film they were shooting before it saw air.

Now, the immediacy of the Internet has compounded the impact already made by 24-hour cable operations—and Gralnick is still awaiting the chance to launch ABC's entry in that space. For now, he's concentrating on ABC's news effort on the Internet, where it is locked in combat with CNN Interactive, MSNBC, Fox News and CBS News, and on the issues the new media environment presents.

Internet news outlets aren't having a profound effect on the business yet, in Gralnick's view, because the user numbers aren't there. But as usage grows, "Sometime soon, somebody will have a serious problem in deciding [whether] to file for the Internet, radio or TV first."

That's the kind of conflict a veteran of combat news coverage finds more than acceptable in a career that has gone from ground combat in the '60s to Webcasting in the '90s and beyond.—Richard Tedesco

BROADCAST TV

David Prager, director, systems development and technical planning, Katz Media Group, New York, named VP/chief information officer.

Tim McCleary, senior publicist, prime time publicity, WB Television Network, joins NBC Entertainment Press & Publicity, Burbank, Calif., as director, media services and special projects.



Greenblatt

Dan Greenblatt, senior VP/general sales manager, Warner Bros. Domestic Television Distribution, Burbank, Calif., named executive VP/general sales manager.

Robert Hebenstreit, VP/director,

research, Petry Television Inc., joins Pax Net, West Palm Beach, Fla., as VP, research.

Daniel Mansoor, independent consultant, joins WNET(TV) Newark, N.J./New York, as director, development.

Roger Bare, local sales manager, KHTV(TV) Houston, Tex., named general sales manager.

David Mullins, director, production services, WPBT(TV) Miami, named VP, marketing.

Luis Fernandez Rocha, VP/GM, KTMD(TV) Houston/Galveston, Tex., joins WSCV(TV) Fort Lauderdale/Miami as station manager.

Bob Vorwald, executive sports producer, WFLD(TV) Chicago, joins WGN-TV Chicago as director, production. Vorwald will also serve as executive producer of Cubs, Sox and Bulls telecasts.

Lorraine Murrietta, director, firm administration, Gallagher & Kennedy, joins KNXV-TV Phoenix, as business manager.

Alfred Tanksley, senior VP, Southern station division, and **Gilbert Hoban**, senior VP, Northern station division, Pegasus Broadcast Television, Radnor, Pa., named co-chief operating officers and executive VPs.

Stacey Davis, senior account executive, The Lippin Group, Los Angeles, joins NBC Studios, Burbank, Calif., as director, publicity.

Bill Scaffide, VP/GM, WKYC-TV Cleveland joins WTVK(TV) Fort Myers/Naples, Fla., in same capacity.

Alejandro Quintero Iñiguez, founder, Grupo TV Promo, joins Grupo Televisa S.A., Mexico City, as VP, sales and marketing.

Appointments at NBC broadcast and network operations, New York: **Craig Glaser**, director, sourcing, named VP; **Frank Lazzaro**, director, facilities, named VP.

PROGRAMMING

Liz Koman, VP/Eastern sales manager, Eyemark Media Sales, New York, named senior VP, advertiser sales, Tribune Entertainment Co., New York.

William Mossa, director, affiliate sales, Northeast, Spice Entertainment Co., joins New Frontier Media Inc., Boulder, Colo., as VP, national affiliate sales.

Appointments at Fox Broadcasting Co., Los Angeles: **Serge Del Grosso**, VP/director, market resources, CBS Television Network, joins as VP, research and marketing, New York;



Del Grosso



Vanides



Cherniss



Guntman

Emily Vanides, manager, audience research, named director; **Matthew Cherniss**, manager, audience research, named director, program research; **Romy Guntman**, independent consultant, joins as director, market research.

Bob Buruchian, senior director, national production division, WPBT(TV) Miami, joins Information Television Network,

Boca Raton, Fla., as VP, production and new media.



Short

William Short, VP, marketing and worldwide business development, Hallmark Entertainment, joins Warner Bros. Domestic Pay-TV, Cable & Network Features, New York, as VP, advertising

publicity and promotion.

Karen Fox, VP, business affairs, Fox Broadcasting Co., Los Angeles, named senior VP.

JOURNALISM

Julia Yarbough, weekend anchor/general assignment reporter, KCBS-TV Los Angeles, joins WTVJ(TV) Miami as general assignment reporter.

Gary Chittim, environmental reporter, Northwest Cable News, Portland, Ore., joins KGW(TV) Portland in same capacity.

Mike Devlin, news director, KATU(TV) Portland, Ore., joins KHOU-TV Houston as executive news director.

Appointments at Metro Networks Inc.: **Michael Cella**, executive producer/on-air host.

Shop and Save Radio, joins as director, operations, Connecticut/Western Massachusetts; **Tricia Young**, manager, Deloitte & Touche, joins as manager, compensation and benefits, Houston; **Tim Van Houten**, sports director, Sports America, joins as national sports director, Metro Source National News Center, Phoenix.

Eric Ritter, managing editor, *Inside Edition*, King World, New York, named executive managing editor.

Appointments at WMTW-TV Portland/Poland Spring, Me.: **Elisa Boxer**, reporter, WVII-TV Bangor, Me., joins in same capacity; **Jim Keithley**, reporter, New England Cable News,



Devlin

joins in same capacity: **Melissa Busch**, 10 p.m. producer, WPXT(TV) Portland, joins as producer, news at 10 and 11 p.m.; **Russ Murley** joins as evening meteorologist; **Mark Tarello** joins as weekend meteorologist; **Susan Chisolm**, field reporter, Maine Public Radio, joins as special projects producer and Portland bureau chief; **Dennis Spellman**, reporter, named weekend anchor.

Tony Guida, morning anchor, WBIS+TV, joins CNNfn, New York, as anchor and correspondent.

RADIO

Judy Kameny joins KUNI(FM)/KHKE(FM) Cedar Falls, Iowa as fine arts producer and host, classical music programming.

Gary Pizzati, director, sales, KJYY(FM) Ankeny and KRKQ(FM) Boone, both Iowa, named VP, sales.

Elen McDonnell, senior producer, *Morning Edition*, National Public Radio, Washington, named executive producer.

Mike Edwards, program director, KZQZ(FM) San Francisco, joins WLNK(FM) Charlotte, N.C., in same capacity.

Brian Marks, national sales manager, WQHT(FM) New York, adds director, music advertising, Emmis New York, to his responsibilities.

CABLE

Douglas Harbert, senior account manager, Engineous Software, joins Discovery Networks, Bethesda, Md., as director, Northern region, affiliate sales and marketing.

Kevin Gmitter, account executive, Fox Sports Pittsburgh, named national sales manager.

Appointments at Romance Classics, Woodbury, N.Y.: **Laurie Scheer**, professor, screenwriting and film business, Northwestern University, joins as VP, programming and scheduling; **Jeff Eisenberg** joins as executive in charge of production; **Annmarie Volz** joins as manager, public relations.

Jill Copsey, local sales manager, TCI Media Services of Southern California, joins National Cable Communications, Los Angeles, as Western region affiliate relations manager.

Daniel Sawicki, founding partner/president, HTV, Miami, named CEO.

Brad Wald, acting managing director,

Holland, The Box Worldwide Inc., named VP, international operations.

Appointments at CNBC, Fort Lee, N.J.: **Marlene Dann**, senior producer, *Charles Grodin*, named executive producer; **Linda Sittenfeld**, segment producer, and **Steve North**, coordinating producer, *Rivera Live*, named senior producers.

Cynthia Eichner, director, employee communications and corporate communications, TCI Communications Inc., Englewood, Colo., named VP, employee and operational communications.

Ted Grosso, local sales manager, New England Cable News, Newton, Mass., named national sales manager.



Zaneri

Barbara Zaneri, manager, Western region sales, Universal, named VP, cable sales, Studios USA Television Distribution, Universal City, Calif.

Appointments at Discovery Networks U.S.,

Bethesda, Md.: **Bruce Lefkowitz**, VP, Eastern ad sales, New York, named VP, national sales; **Robert Cooper**, senior account manager, Ameritech, joins as director, Southern region, affiliate sales and marketing; **Deborah Stewart**, director, Discovery Channel Australia, named director, programming operations, Discovery Showcase Networks.

Michael Fox, director, worldwide advertising, ESPN International, New York, named VP, worldwide advertising sales.

INTERNET

Kevin Wall, founder/president/CEO, iXL West, Los Angeles, named vice chairman, iXL Holdings.

Daniel Freedman, director, business development, Cahners Business Information, joins PBS The Business Channel Online, Washington, as director.

DEATHS

James Adams, 63, retired radio and television broadcaster, died May 4 of congestive heart failure at his home in Germantown, Md. His radio broadcasting career began at a station in Steubenville, Ohio in 1952. Shortly after Adams joined the military

Carl E. Smith, 1907-1998



Carl E. Smith, 91, electronics educator and broadcast engineer, died May 2 at Meredia South Pointe Hospital in Ohio. After founding the Cleveland Institute of Electronics, a correspondence school, Smith engineered the Navy's low frequency, 2 million watt radio station in Cutler, Me., that makes communication possible with submerged submarines in the North Atlantic. He also engineered antenna systems for the Voice of America.

Smith worked as an engineer for WHK(AM) Cleveland for more than 25 years. Smith left the station as VP in charge of engineering to concentrate on consulting and research. He started Carl E. Smith Consulting Radio Engineers and later Carl E. Smith Electronics. Smith held many patents and conducted or assisted in 23 AM antenna seminars for the National Association of Broadcasters. A recipient of numerous awards and distinctions, Smith is survived by six children, 17 grandchildren and 15 great-grandchildren. His wife, Hannah, died in 1995.

and served with Armed Services Broadcast until 1962. He later hosted a children's television show called *Hoss & Stuff*, and in 1979 went to work for the Communications Workers of America in Washington. Adams is survived by his wife, Deborah, three children, four stepchildren and nine grandchildren.

Carl DeSuze, 83, radio personality, died May 6 in Concord, Mass. DeSuze had been the morning host of *Spirit of New England* on WBZ(AM) Boston for more than 40 years. He retired in 1985.

Andre Gebstaedt, 78, former ABC employee, died April 28 following a period of declining health. He joined ABC Television, New York, in 1960 and retired as director of advertising services in 1985. Gebstaedt is survived by his wife and two children.

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

Columbia TriStar Television Distribution has opened the Los Angeles bidding for its hot syndication property: second-cycle sales of *Seinfeld*.

CTTD executives have taken their time in getting to the nation's second-largest market, which has a number of stations clamoring for the show. CTTD first sold *Seinfeld* in New York in March to Fox O&O WNYW(TV) for nearly \$300,000 per week. Station sources say the asking price is in the range of \$250,000-\$275,000 in Los Angeles, and may even attract "New York-type money." Three stations in Los Angeles reportedly have shown interest in the second-cycle reruns, including Tribune-owned KTLA(TV). KTLA executives confirmed that they are in discussions with Columbia TriStar, but would not comment further. Fox O&O KTTV(TV) Los

Angeles is expected to give KTLA a run for the show, and Fox has shown nationally that it is interested in the program. Chris Craft/United Television's KCOP-TV also is expected to take part in the bidding, which began late last week. The second cycle starts in 2001. Other *Seinfeld* clearances for the second cycle include new stations KMBC-TV Kansas City (ABC affiliate) and WBND-TV South Bend (ABC affiliate). Stations signing on for a second go-around also include KSTU(TV) Salt Lake City (Fox O&O), KTBC-TV Austin, Tex. (Fox O&O) and KSVI(TV) Billings, Mont. (ABC affiliate). The second cycle debuts in syndication in 2001.

Seinfeld finale excitement is catching on, even in syndication.

Columbia TriStar Television Distribution, the show's distributor, began airing the top 10 episodes, as deter-

mined by a national poll conducted on the Internet and by stations. The top 10 countdown began last Thursday, May 7, and continues through May 20. In Los Angeles, the number ten-rated episode scored a 9.8 rating/16 share, according to Nielsen Media Research. The program also won its time period in Washington, Philadelphia and Boston that night.

Worldvision's court series *Judge Judy* is the hottest show, other than *The Jerry Springer Show*, in syndication.

Judge scored a 6.8 rating for the weeks ending April 12 and April 19, according to Nielsen Media Research. The show is up an amazing 393% from its April numbers during its premiere season in 1997. For the first 10 days of the May sweeps period, *Judge Judy* has averaged a 7.3 HH rating/19 share in New York

on WCBS-TV.

Senate Commerce Committee Chairman John McCain (R-Ariz.) plans to hold a hearing in June on broadcasters' choice of high-definition television formats and cable operators' ability to pass those formats through, according to a Hill source.

Promax International has entered into a letter of intent to acquire the Broadcast Designers Association. The deal still has to be approved by the BDA board, after which Promax will assume responsibility for overall administration, member services, sponsorship growth, financial and legal matters.

Mitsubishi is using a "component strategy" for the digital television sets that it will begin selling in the fall, separating the digital TV receiver and its expensive circuitry

Cox buys Las Vegas system for \$1.3 billion

While it came to a big number, Cox Communications Inc.'s \$1.3 billion deal last week to buy Prime Cable's Las Vegas system didn't quite match the valuation that deal watchers expected.

Cox's purchase of Price South Diversified Inc. includes a 319,000-subscriber cable system in the highest-growth housing market in the country. The deal comes in a single large cluster, and Cox says that it matches nicely with other large clusters in Phoenix and Southern California. "It's a great property for us," says Cox Chairman Jim Robbins.

Some reports—including one in the Las Vegas *Sun*, owned by Prime South partner Greenspun Inc.—have overstated the price as \$4,000 per subscriber. That figure ignores the other assets being picked up in the deal, including a hotel video and pay-per-view operation that is expected to serve 105,000 rooms by year end; 100% of one alternate-access telephone operation, plus 35% of another. The package also includes a small local news network. Cox says that it valued the whole company at 13.8 times fourth quarter 1997 cash flow annualized but put the cable systems at 13.2 times cash flow. Given the operation's growth rate, that's likely to equate to some 12 times running-rate cash flow when the deal closes in the fourth quarter. One analyst, how-

ever, contends that Cox is understating the cable system valuation, saying that it actually comes closer to 14 times cash flow for the systems alone.

Still, that's a nice jump over the roughly 11 times cash flow for which other systems have sold in the past year or two—including the \$2.7 billion sale of Marcus Cable Corp. to Microsoft Corp. co-founder Paul Allen.

The valuation multiple is important on Wall Street. Some investors are concerned that cable stocks are trading at 10-12.5 times running-rate cash flow, at or above private market values, rather than at the 20%-40% discount at which they have traditionally traded.

"It's not a number that reflects" the market, says one industry executive familiar with the deal, who put the value of the cable system alone at slightly less than \$3,000 per subscriber. "It's a huge growth market. There's no other system like it."

The \$1.3 billion purchase price includes the assumption of \$655 million in debt. Of the equity, most of the \$291 million is in cash going to Austin, Tex.-based Prime Cable. Another \$245 million in Cox common stock will go to the Greenspun family. The Greenspuns are holding on to 20% of the system in the form of an additional \$132 million in Cox preferred stock, whose value is tied to the Las Vegas operation.

—John M. Higgins

from its big-screen rear projection sets. To allow consumers to buy a new TV now and upgrade to digital later, the company is rolling out a line of 4:3 and 16:9 big screen "digital-ready" analog sets, ranging from \$4,000 to \$9,000, that can be paired with a \$3,000 HDTV receiver to receive all 18 ATSC picture formats and display them in the 1080 I HDTV format (the 4:3 models will show a letter-boxed 1080 I picture). "There will be a digital connection between the HDTV receiver and the set through a proprietary interface, and a specialized control system allows the TV's microprocessor to become one with the digital receiver's microprocessor. It's totally seamless," says Bob Perry, Mitsubishi director of marketing. He adds that the new big-screen sets also will upconvert NTSC pictures for display at 960 I. Neither the Mitsubishi TVs nor the HDTV receiver released in 1998 will have a Firewire digital data port, the likely interface standard between digital TVs and digital cable set-tops. "The Firewire specs for digital cable are not fully fleshed out yet," says Perry, although he expects that future-generation Mitsubishi receivers and TVs will have interfaces for digital set-tops. Perry expects the price of the HDTV receiver to drop by half in the next several years.

Cox Radio Inc. is joining forces with The Motley Fool, a popular online personal finance company, to produce *The Mot-*

More Emmys on NBC

Keeping pace with the Oscars, NBC is expanding this year's prime time Emmy awards broadcast to four hours.

Planners are betting that the 50th anniversary of the awards ceremony will sustain a longer program. The decision comes after ABC's Oscar broadcast earlier this year, which lasted 3 hours and 40 minutes, scored some of the ceremony's best ratings.

No changes are planned to accommodate broadcasters' complaints that HBO's *From the Earth to the Moon* was unfairly entered in the miniseries category rather than the dramatic series category.

"The cross-pollination between the various competitors has made for better programming," insists Meryl Marshall, president of the Academy of Television Arts and Sciences, which presents the awards. "Cable and broadcast will continue to participate jointly in the awards process."

The Emmys will be presented on Sunday, Sept. 13, 7 p.m.-11 p.m. The show will be produced by Don Mischer at the Shrine Auditorium in Los Angeles.

—Michael Stroud

Key Fool Radio Show, a syndicated weekly program about money and investing. The show, which will premiere June 13, will air from noon to 3 p.m. Saturdays. The Motley Fool's Website averages 20 million visits monthly and its three money and investment books, are best-sellers.

The NCTA elected TCI President Leo Hindery chairman of its board of directors last Wednesday (May 6). It also elected **Cox President Jim Robbins as vice chairman, Time Warner Cable Chairman Joe Collins as secretary and Marcus Cable Chairman and CEO Jeff Marcus as treasurer.** The executive committee also includes A&E Television Networks President Nickolas Davatzes, Cablevision CEO James Dolan, Jones

Jones, US West Media Group President Charles Lillis, Comcast President Brian Roberts, Time Warner Vice Chairman Ted Turner and (outgoing NCTA Board Chairman) Advance/Newhouse Communication Chairman Bob Miron.

NCTA presented the 1997 Vanguard Awards to high achievers in the cable industry last week at the association's annual convention. Jones Inter-cable Group VP Ruth Warren and Comcast Vice Chairman Julian Brodsky took home the group's distinguished leadership awards. TCI Executive VP of Public Relations Lela Cocoros, who left TCI in December 1996 to take a job at NBC and then returned five months later, won the award for young leadership. Eason Jordon, president of CNN's international networks, also

received that award. Other recipients were Daniel Davids, executive VP and GM of the History Channel, for programmers; Ed Breen, chairman of General Instrument, for associates; William Schleyer, member of CableLabs' executive committee and former president of MediaOne, for science and technology; Dennis Mangers, senior VP of the California Cable Television Association, for state and regional leadership; Curtis Symonds, executive VP of sales and marketing for BET, for marketing, and Beverly Greenberg, VP of government and community relations for Time Warner Cable's Milwaukee division, for public relations.

General Instrument and Diva Systems are teaming to deliver Diva's video on demand over GI's interactive cable this fall. DIVA demonstrated VOD with HBO, Playboy, Rainbow Media Holdings and Showtime at last week's NCTA convention in Atlanta.

FCC commissioners last week were again unable to reach an agreement on what to do with the FCC's personal attack and political editorial rules. The rules require stations to give political candidates the opportunity to respond to on-air attacks and editorials. An appeals court today is scheduled to hear arguments in the Radio-Television News Directors Association's efforts to prompt FCC action on its petition to eliminate the two rules.

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No way...way

Our bet is that nobody has more fun at cable conventions than John Malone. He pops in every six months or so at the Western Show or the NCTA convention and manages to set the tone, point the way or otherwise steal the show. Last week, by gathering a gaggle of reporters about him on two occasions, he even managed to upstage the wealthiest and arguably most powerful man in the world, Bill Gates. (Admittedly, it didn't take much. Gates's presentation reduced the convergence of cable and computing to the level of a TV pitch for psychic services.)

Malone's message was that there was "no way" TCI systems would carry HDTV broadcasts that used the 1080 I display format—that is, the planned HDTV broadcasts of CBS and NBC.

Malone's goal was to pressure CBS and NBC into adopting the more spectrum-efficient 720 P, as ABC and Fox already have done. It's not clear yet whether he achieved that purpose: the immediate effect was to sound alarms in Washington. Rep. Billy Tauzin demanded: Was Malone reneging on TCI's promise to carry all networks? Malone promptly backed off from his threat not to carry 1080 I, but not before the message was delivered loud and clear to CBS and NBC that he wanted nothing to do with 1080 I.

There was a lot of bullying and bluster in Malone's tactics, and they are likely to make life difficult in Washington for other cable operators and NCTA. Nonetheless, we hope the remarks do not derail what we see as the first positive movement in cable/broadcast relations in a long time: the talks between the large operators and broadcast networks aimed at reaching agreements for cable's carriage of the networks' digital signals, HDTV and otherwise. Malone and ABC already seem to be closing in on a proposal that would ensure carriage of the network and its affiliates, along with a share of subscriber fees. Our advice to Malone

is to continue to negotiate with all the networks in good faith, help repair the damage in Washington and go have your fun somewhere else.

Fees-ible

Elsewhere on the DTV front, broadcasters weighed in last week with proposals to structure fees for any subscription services delivered over their new digital channels. The revenue-based proposal seems a reasonable approach, as does some grace period before the fees kick in, to allow broadcasters to refine their economic models.

We also believe that it is legitimate for public broadcasting to be exempted from those fees, as they requested last week, as long as their new DTV revenue supports their mission-related activities and as long as those activities include taking on any additional content-related public service requirements that might come out of the Gore commission.

Handy target

The ease with which TV is invoked as a scapegoat was pointed out in its ludicrous extreme by a Maryland middle school principal last week. In a story in the *Washington Post* about laser pointers in the hands of mischievous students and an attempt to ban the devices from county schools, the principal blamed the problem on "TV shows that glamorize laser guns." Frankly, the laser pointer issue is probably more art imitating life than the other way around. Last week's penultimate *Seinfeld* dealt in part with George being annoyed by a laser pointer. The TV/laser pointer connection is a new one in the blame-TV game, but nothing surprises us anymore. TV is an easy target, not just for laser pointers but for any problem whose real solution is too complicated for a sound bite or a bumper sticker.

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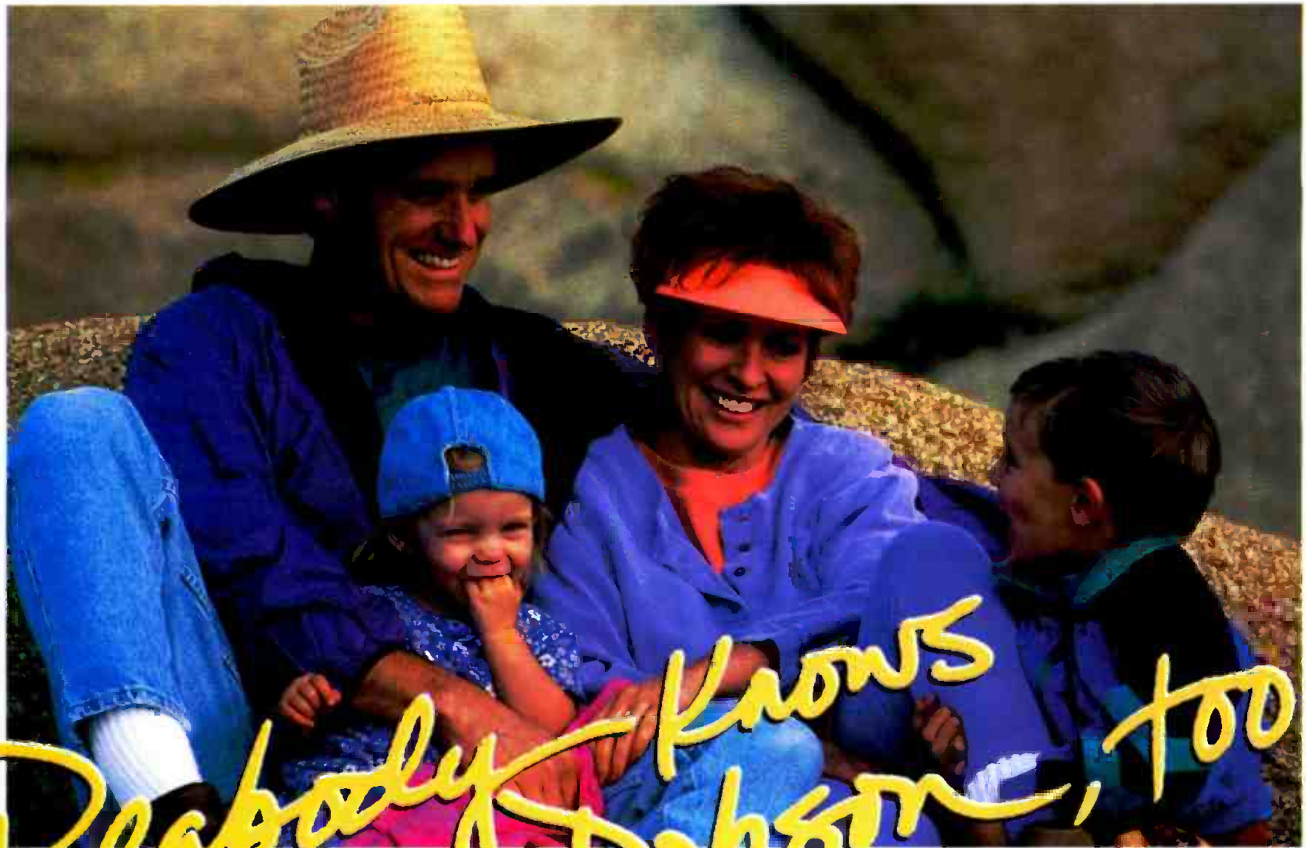


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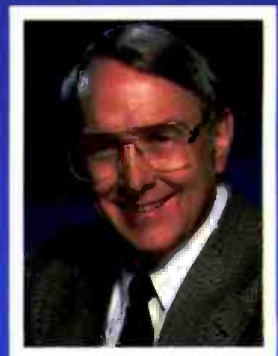


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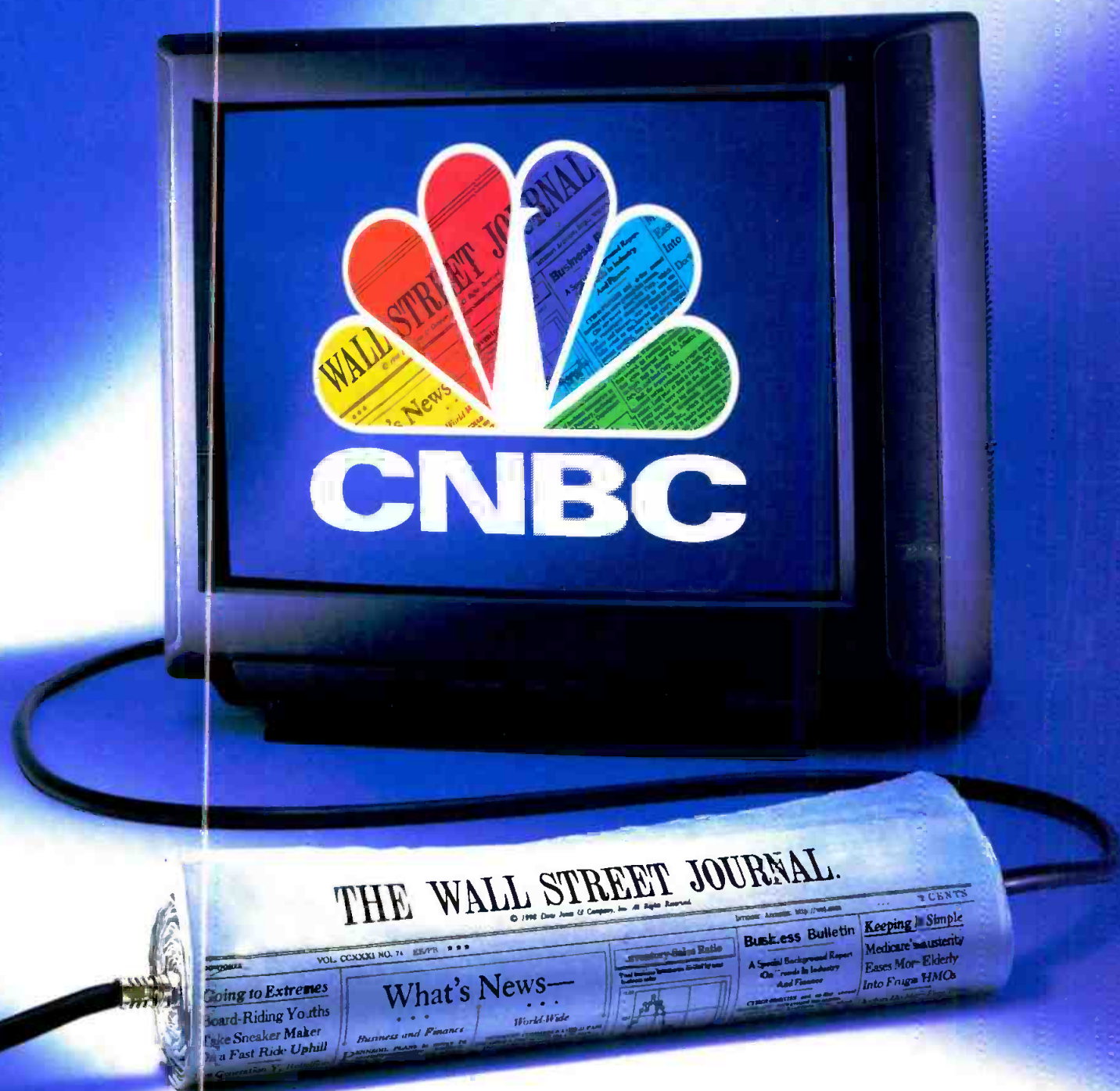


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