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Vol. 128 No 22 67th Year 1998 A Cannery Publication

INTERNET VIDEO

The Trickle Becomes A Stream

Fall schedules the networks can call their own

NBC affiliates reject network partnership

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TOP OF THE WEEK / 6
BROADCASTING / 32
CABLE / 42
TECHNOLOGY / 53

SO




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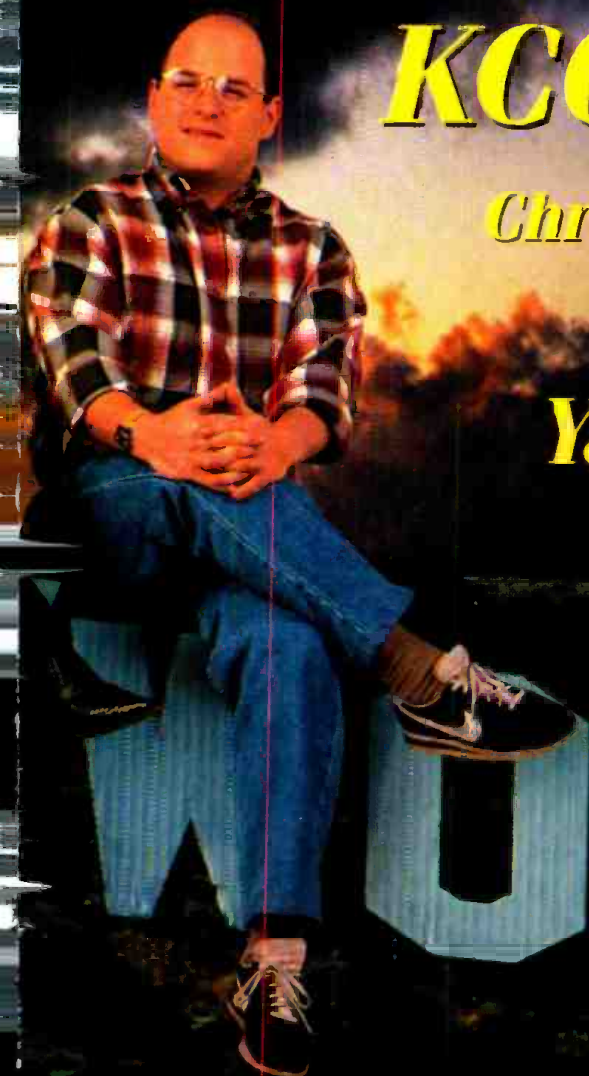
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Chris Craft/United Television

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**Broadcasting
& Cable**

May 25, 1998

TOP OF THE WEEK / 6

Networks boost ownership stakes in shows Eager to control their destiny and cash in on the back end of any hits, most of the networks unveiled schedules last week that increase their ownership stakes in prime time TV. / **6**

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FNC taps ASC

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Top of the Week

Networks roll their own

Most increase their financial stake in prime time for 1998-99

By Michael Stroud

Eager to control their own destinies and cash in on the back end of any hits, most of the networks unveiled schedules last week that increased their financial interest in prime time TV.

CBS, for example, owns chunks of all three of its new comedies and three out of four of its new dramas, giving it equity stakes in a whopping 55% of the shows on its September roster.

That's up from 32% last year.

NBC owns a stake in 40% of its fall shows, up from 35% last year. Fox once again owns about half of its schedule—and the percentage could jump midyear as it airs new Fox-branded shows. UPN owns shares in 46% of its fall shows, up from 40%, and The WB owns stakes in about 29% percent of its schedule, on par with last season.

"We're all looking for new revenue sources," CBS Television President Leslie Moonves said as networks presented their schedules to advertisers in New York last week. Ownership "enables us to have the best creative talent in-house."

ABC is the prominent exception to the ownership trend. The alphabet network will own just 29% of its fall schedule, down from 44% last season, as the network shakes up its schedule with five new comedies and three new dramas in hopes of rebounding from some of its worst ratings in years. It finished behind Fox for the season in the 18-49 demo for the first time ever.

ABC says that ownership has dropped because it is focusing on rebuilding its schedule to improve ratings. "We will take the most compelling shows from whatever source," an ABC official says. Of its new comedies, only Tuesday's *Sports Night*



CBS has the greatest financial stake in prime time (55% of its schedule), including the new 'Maggie Winters' (l). NBC has also upped its stake, with shows like 'Wind On Water' (above).

comes from parent Disney. Not one of this season's dramas comes from Disney—although ABC retains Disney-affiliated shows from last season, such as *Boy Meets World*, *Home Improvement* and *Wonderful World of Disney*.

But overall, broadcasters' creeping control of prime time TV will continue in 1998-99. The networks own stakes in half of the fall season's 20 new sitcoms, compared with 38% last year. And they own about a third of the 17 new dramas, about the same as last year. Including returning shows, they control 42% of the 109 shows on the

WHY RENT, WHEN YOU CAN OWN?

Percentage of each network's prime time lineup (excludes movies) that are in-house productions or co-productions.

	1998-99	1997-98
ABC	29%	44%
CBS	55%	32%
NBC	41%	35%
Fox	47%	53%
WB	29%	29%
UPN	46%	40%
Six-net total	42%	39%

Source: Warner Bros. Television

STUDIO BOX SCORE

STUDIO	TOTAL SHOWS	NEW	RETURNING	HOURS
Warner Bros. TV	15	7	8	10.0
20th Century Fox TV	15	3	12	11.5
Sony (Columbia TriStar)	12	6	6	9.5
CBS Entertainment	12	6	6	9.5
Paramount/Viacom	11	4	7	7.5
Disney (Touchstone/Imagine)	8	3	5	6.0
NBC Studios	8	3	5	6.0
Spelling/Big Ticket	7	3	4	6.5
Studios USA	3	2	1	2.5
Greenblatt-Janollari	3	3	0	2.0

fall prime time schedule, compared with 39% of last season's 106 shows.

CBS is arguably more exposed than others: It already has invested \$500 million annually for eight years to bring football back, and it has boosted investment in new programming. "A network's payoff from a hit could be huge," says Gary Farber, an analyst at Cowen & Co. "But if a program doesn't work out, you've compromised both your programming investment strategy and your advertising revenue." It can be a risky bet.

The strategy also leaves CBS and

other networks open to criticism that they are packing their schedules with additional revenue streams at the expense of quality. Moonves counters that the shows are "the best series for our schedule."

What's clear is that CBS is dramatically expanding its control over its prime time lineup. On Monday night, it will have stakes in three out of five shows—comedies *The Benben Show* (with Warner Bros.) and *King of Queens* (Columbia TriStar), and drama *L.A. Docs* (Columbia TriStar.)

It has replaced CBS Productions'

Dr. Quinn, Medicine Woman on Saturday night with *Martial Law*, a drama it owns with Twentieth Television—once again giving it part of all three 8-11 p.m. shows. Sunday night is led by CBS-owned *60 Minutes* and *Touched by an Angel*.

NBC's strategy, more oblique, also is focused on expanding control of its schedule.

It continues to pay Warner Bros. \$13 million an episode for *ER*, and it relies on Warner Bros.' *Friends* and *Veronica's Closet* and Paramount's *Frasier* to carry Thursday night. But

SIX NETWORKS IN SEARCH OF AN AUDIENCE

FALL 1998	abc	CBS	NBC	FOX	U/P/H	WB
MONDAY	8:00	<i>Cosby</i> Carsey-Werner	<i>Suddenly Susan</i> Warner Bros.	<i>Melrose Place</i> Spelling	<i>Guys Like Us</i> Columbia TriStar	<i>7th Heaven</i> Spelling
	8:30	<i>King/Queens</i> Columbia TriStar/CBS	<i>Conrad Bloom</i> NBC Studios		<i>DiResta</i> Paramount	
	9:00	<i>Monday Night Football</i> ABC Sports	<i>Caroline in the City</i> CBS	<i>Ally McBeal</i> 20th	<i>Desmond Pfeiffer</i> Paramount	<i>Hyperion</i> Warner Bros.
	9:30	<i>Benjen Show</i> Warner Bros./CBS	<i>Will & Grace</i> NBC Studios		<i>Malcolm & Eddie</i> Columbia TriStar	
	10:00	<i>L.A. Docs</i> Columbia TriStar/CBS	<i>Dateline NBC</i> NBC News			
TUESDAY	8:00	<i>Home Improvement</i> Disney	<i>JAG</i> Paramount	<i>Mad About You</i> Columbia TriStar	<i>King of the Hill</i> 20th	<i>Moesha</i> Big Ticket
	8:30	<i>The Hughleys</i> Greenblatt/Janollari		<i>Encore! Encore!</i> Paramount	<i>Costello</i> Wind Dancer	<i>Clueless</i> Paramount
	9:00	<i>Spin City</i> DreamWorks/Ub	CES Tuesday Movie	<i>Just Shoot Me</i> Brillstein-Grey	<i>Brimstone</i> Warner Bros.	<i>Mercy Point</i> Columbia TriStar
	9:30	<i>Sports Night</i> Imagine		<i>Working</i> NBC Studios		<i>Felicity</i> Imagine Television
	10:00	<i>NYPD Blue</i> Bochco/20th		<i>Dateline NBC</i> NBC News		
WEDNESDAY	8:00	<i>Dharma & Greg</i> 20th	<i>The Yanny</i> Columbia TriStar	<i>Beverly Hills, 90210</i> Spelling	<i>Seven Days</i> Paramount	<i>Dawson's Creek</i> Columbia TriStar
	8:30	<i>Two Guys/Girl/Pizza Place</i> 20th	<i>Maggie Winters</i> Gr-Jan/CBS			
	9:00	<i>Drew Carey Show</i> Warner Bros.	<i>To Have and to Hold</i> Greenblatt-Janollari/CBS	<i>3rd Rock/Sun</i> Carsey-Werner	<i>Star Trek: Voyager</i> Paramount	<i>Charmed</i> Soelling
	9:30	<i>Sec. Lives/Men</i> All Thomas-Harris		<i>NewsRadio</i> Brillstein-Grey		
	10:00	<i>20/20*</i> ABC News	<i>Chicago Hope</i> 20th	<i>Law & Order</i> Dick Wolf/Studios USA		
THURSDAY	8:00	<i>Mr. Chapel</i> Warner Bros.	<i>Promised Land</i> CBS Entertainment	<i>Friends</i> Warner Bros.	<i>World's Wildest Police Videos</i> 20th	<i>Wayans Bros.</i> Warner Bros.
	8:30			<i>All My Life</i> Warner Bros.		<i>Jamie Foxx</i> Warner Bros.
	9:00	<i>ABC Thursday Night Movie</i>	<i>Diagnosis Murder</i> Viacom	<i>Frasier</i> Paramount	<i>Hollyweird</i> Studios USA	<i>For Your Love</i> Warner Bros.
	9:30			<i>Veronica's Closet</i> Warner Bros.		<i>Steve Harvey</i> Brillstein-Grey
	10:00		<i>48 Hours</i> CBS News	<i>ER</i> Warner Bros./Amblin		
FRIDAY	8:00	<i>Two of a Kind</i> Warner Bros.	<i>Kids/Darndest</i> LAMNO Prod.	<i>Trinity</i> Warner Bros.	<i>Living in Captivity</i> 20th	<i>Legacy</i> Atlantis
	8:30	<i>Boy Meets World</i> Disney	<i>Candid Camera</i> Candid Camera		<i>Getting Personal</i> 20th	
	9:00	<i>Sabrina</i> Viacom	<i>Buddy Faro</i> Spelling	<i>Dateline NBC</i> NBC News	<i>Millennium</i> 20th	<i>Love Boat: The Next Wave</i> Spelling
	9:30	<i>Brother's Keeper</i> Studios USA				
	10:00	<i>20/20</i> ABC News	<i>Nash Bridges</i> Pyscher Entertainment	<i>Homicide: Life on the Street</i> NBC Studios		
SATURDAY	8:00	<i>America's Funniest Home Videos</i> ABC/DiBona	<i>Early Edition</i> Columbia TriStar/CBS Entertainment	<i>Wind on Water</i> NBC Studios	<i>Cops</i> Barbour-Langley/20th	
	8:30				<i>Cops</i> Barbour-Langley/20th	
	9:00	<i>Fantasy Island</i> Columbia TriStar	<i>Martial Law</i> 20th/CBS Entertainment	<i>The Pretender</i> MTM	<i>America's Most Wanted</i> STF Productions	
	9:30					
	10:00	<i>Cupid</i> Columbia TriStar	<i>Walker, Texas Ranger</i> Amadea	<i>Profiler</i> NBC Studios		
SUNDAY	7:00		<i>60 Minutes</i> CBS News	<i>Various</i>	<i>World's Funniest</i> Brad Lachman	<i>7th Heaven</i> (re-uns) Spelling
	7:30	<i>Wonderful World of Disney</i> Disney/Various			<i>Holding the Baby</i> 20th	<i>Sister, Sister</i> Paramount
	8:00		<i>Touched by an Angel</i> CBS Entertainment	<i>Dateline NBC</i> NBC News	<i>The Simpsons</i> Gracie/20th	<i>Smart Guy</i> Disney
	8:30				<i>Feelin' All Right</i> Carsey-Werner	<i>Unhap Ever After</i> Disney
	9:00	<i>20/20*</i> ABC News			<i>The X-Files</i> 20th	<i>The Arny Show</i> Castle Rock
	9:30		<i>CBS Sunday Movie</i>	<i>NBC Sunday Night at the Movies</i>		
	10:00	<i>The Practice</i> 20th				

KEY

New show New time

† Show moves to new network
* New edition

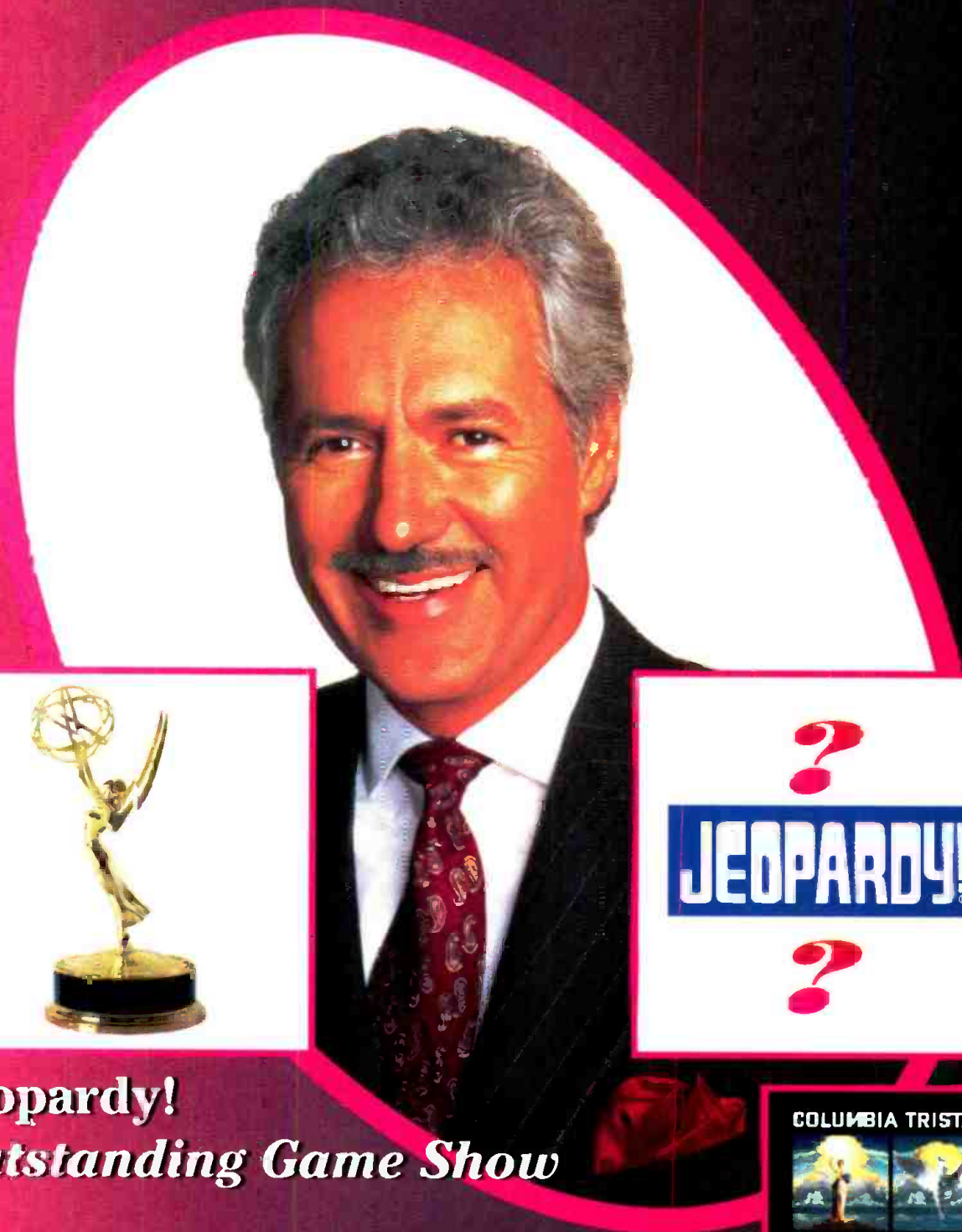
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it also is introducing NBC Studios productions on Monday (comedy *Conrad Bloom*), Tuesday (comedy *Encore! Encore!*) and Saturday (drama *Wind on Water*).

Fox, meanwhile, has stakes in two of its four new comedies, *Holding the Baby* (with Granada) and *Living in Captivity* (Shukovsky-English). Around next January, it will introduce three new animated shows that will all be Fox-owned: *PJs*, a claymation story starring Eddie Murphy; *The Family*

Guy, and Matt Groening's latest animated show, *Futurama*.

While dramas can run more than \$1 million an episode, news magazines—which cost a fraction of that—offer an inexpensive way for the networks to expand their ownership. NBC is beefing up the news portion of its schedule with yet another *Dateline*, on Wednesday—giving that show five airings per week—while ABC is replacing its Sunday night movie with another 20/20.

Both The WB and UPN have bene-

fited from close affiliation with studios owned by their parent companies. The WB's new drama, *Hyperion*, comes from Warner Bros., joining three comedies from that studio already on its schedule. UPN has two new comedies and a drama from co-owned Paramount Television to add to last season's *Star Trek: Voyager* and *Moesha* from Paramount. It also is continuing *Love Boat: The Next Wave* from Aaron Spelling Productions, which is 80% owned by UPN parent Viacom. ■

NBC: Safe at first

Low-risk schedule will keep NBC in lead, say analysts, with close battle for second

By Steve McClellan

With a play-it-safe new schedule, NBC is all but certain to retain its prime time crown next year. But with smaller leads in households and key demographics, it will be a three-way battle for the number-two spot.

That is the consensus of handicappers among ad agency executives and other network watchers. As to the race for second, CBS may have the edge in the household race, while Fox and ABC will slug it out next year for second place among adults 18-49, media executives said last week.

"CBS looks pretty good in households," says TN Media's Steve Sternberg. Its bigger challenge is to get younger and it is hoping the NFL will help. It will be a close race between Fox and ABC for the runner-up demo finish, says Western International's Tim Spengler. "One break-out hit could be the deciding factor," he says.

Most observers say Fox has made great strides this year. But curiously, many also said Fox's back-up shows for next year—three animated comedies (see story, page 6)—looked better than those that made the starting lineup. "The new schedule looked like a setup for the midseason," said one agency executive.

As to the fledgling networks, The WB was getting most of the good buzz last week. "The WB is doing exactly what Fox has done," says Sternberg. "They're coming up with shows you really can't find anywhere else, like *Buffy* and *Dawson's Creek*, and using them as building blocks."



NBC's move of 'Frasier' to Thursday is meant to keep that night must-see.

UPN hasn't convinced many that it has a clear strategy yet. "UPN hasn't figured out who or what they are," says Allen Banks, executive media director, Saatchi & Saatchi. "They really haven't broadened themselves." The network's stated mission is to air programs for middle America, which UPN believes has been disenfranchised by the other networks.

"There's no question that NBC's lead is going to be diminished," says Sternberg. He believes that *Frasier* may garner four or five fewer share points on Thursday at 9 p.m. than *Seinfeld*, the powerhouse sitcom it is replacing. *Frasier*'s performance will also affect its lead-out, *Veronica's Closet*, "and maybe *ER* a little bit," Sternberg says.

Observers also say that the networks switched more returning shows to new

time periods than in past seasons. That, says Bill Carroll, vice president and director of programming, Katz Television, will lead to some "very competitive battles next year." He cites the move of CBS's *Everybody Loves Raymond* to 9 p.m., where it will face *Ally McBeal*. On Tuesday, he points to the contest between two sophomore comers, *Just Shoot Me* and *Spin City*, at 9 p.m.

"You're also looking at an interesting situation on Wednesdays with *Mad About You*, the most expensive sitcom going against the next most expensive sitcom, *Home Improvement*," says Carroll.

Both of the shows, to air Tuesday at 8 p.m. have dropped significantly in the ratings. "That has become a weak network time period," giving Fox an opportunity to capitalize on its move of *King of the Hill* from Sundays, says Sternberg. "Because of all the time period changes, the network race is going to get closer," he said. Others said that those head-to-head battles may further splinter the network audience, giving cable and the weblets the opportunity to grab more audience.

NBC West Coast chief Don Ohlmeyer did his best to dismiss the erosion issue. He noted that *Dawson's Creek*—a big hit on The WB—has a smaller audience than shows that the major networks cancel. NBC's audience in several dayparts is larger than ever because of the growth of the overall population. As for cable, Ohlmeyer said that it would take 187 spots on USA, TNT and TBS combined to equal the audience delivered by one spot in *ER*.

But others saw Ohlmeyer's point as a sly way of avoiding an issue that cuts across the major network schedules: an overreliance on ensemble comedies with dysfunctional characters. "They kept beating the drum about having more eyeballs but didn't say how they'd improve the quality of the programming," says one Wall Street analyst. ■

Fox beats ABC 18-49

Ally, Bart and Hank help out; NBC takes sweeps, season

By Michael Stroud

Fox beat ABC among prime time viewers age 18-49 for the third straight sweeps and the first time ever in a season race, demonstrating the strength of shows such as *Ally McBeal*, *The Simpsons* and *King of the Hill*.

NBC came in first among the coveted 18-49s with a 6.7/18 rating/share (according to Nielsen Media Research, whose numbers are used throughout this story), followed by Fox with a 5.0/14, ABC with a 4.9/13 and CBS with a 4.3/12, WB and UPN tied at 1.6/4, but with WB up 33% over last year and UPN down 20%.

To absolutely no one's surprise, NBC coasted to an easy victory in the May sweeps and the season crown in households and 18-49s, bolstered in the sweeps win by a blockbuster *Seinfeld* finale, its well-performing *Merlin* miniseries and continued strength from *Frasier* and its Thursday night shows.

For the season, NBC recorded a 10.2/17 household rating/share, fol-



lowed by CBS with a 9.6/16, ABC with an 8.4/14, Fox with a 7.1/11, WB with a 3.1/5 and UPN with a 2.8/4.

Fox's strength in the demo helped give it the courage last week to move Sunday hit *King of the Hill* to Tuesday night, where it could begin to dip into ABC's *Home Improvement* franchise.

CBS finished out the sweeps with a solid second-place finish in households, helped by the wrapups for shows like *Everybody Loves Raymond* and *Touched by an Angel*. Among 18-49s,



The Hills (l) and Aliy powered Fox in May.

it ranked fourth.

For NBC, the end of *Seinfeld* means next year's sweeps will leave it more open to competition.

For the May sweeps, NBC had an 11.2 rating and 19 share among households, CBS had a 9.0/15, ABC had a 7.7/13, Fox had a 7.0/12, WB had a 3.2/5 and UPN had a 2.5/4, according to Nielsen Media Research. Among 18-49s, NBC had a 7.6 rating, Fox had 5.0, ABC had 4.4, CBS had 3.8, WB had 1.7 and UPN had 1.4. ■

Pulling the plug on the compensation pool

NBC joint-venture plan turned down by affiliates; talks continue

By Steve McClellan

NBC affiliates have rejected the network's proposed joint venture, which envisioned putting affiliate compensation dollars into investments, including start-up new media companies, and into expensive programming rights.

But the network made it clear that—one way or another the existing network/affiliate business model will have to change. Talks will continue along those lines, and the affiliates said they were willing to listen.

At the meeting last week, affiliates



NBC West Coast chief Don Ohlmeyer likens affiliate compensation to a "heroin addiction."

did agree to consider two separate inventory swaps proposed by the network. One is tied to the Olympics, for which NBC has secured rights up to 2008. The

other is targeted to spots controlled by the network that might be more valuable if sold locally, and vice versa.

The affiliates also urged NBC to acquire program exclusivity for *Days*

of Our Lives. The rights are up next spring, and producer Columbia TriStar wants to put the show in a simultaneous cable window. The show will be offered on a pay-per-view basis on DirecTV this fall.

The Olympic inventory swap represents the affiliates' contribution to help pay for the five upcoming Olympics to which NBC has rights. Already in place is a swap, valued at \$275 million, that covered the 1996 Olympics and the games to be held in 2000 and 2002.

The NBC affiliate advisory board has recommended that affiliates approve a network proposal to extend the plan to cover all Olympics for which NBC has rights.

Under the existing plan, the network



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has taken additional time to sell in the morning (7-9 a.m.) and in late night (11:30 p.m.-2 a.m.), with affiliates getting a few more spots in prime time. Network executives say that the number of new affiliate spots varies by market.

As to the joint venture proposal, newly elected affiliate board chairman Alan Frank, GM of WDIV(TV) Detroit, said: "No one I've spoken to is thrilled with it." NBC Network Television President Neil Braun says the proposed venture was a starting point for talks.

NBC West Coast chief Don Ohlmeyer likens affiliate compensation to a "heroin addiction." But he says that the network understands that stations in smaller markets need the cash flow. "But do they understand we have to look for other ways to convey value to them? Yes." ■

Oprah tops Springer in sweeps

With all the talk that Jerry Springer was beating Oprah Winfrey every week for the past two months, Winfrey quietly captured the overnight ratings race for the May sweeps. Winfrey topped her fellow Chicago TV host with a 7.4 rating/20 share, according to Nielsen Media Research data from the 38 metered markets. *Springer* scored a 7.0/22. *Rosie O'Donnell* followed in third place with a 4.6/14, and *Live with Regis and Kathie Lee* produced a 4.0/16. *Sally Jessy Raphael* was close behind with a 4.0/12, *Montel Williams* had a 3.6/11 and *Jenny Jones* a 3.3/12.

In the news magazine category, *Entertainment Tonight* continued to own the category with a 6.0 rating/11 share in May. *Extra* was second with a 4.6/10, and *Inside Edition* scored a 4.3/11. *Hard Copy* generated a 3.6/8, outgoing strip *American Journal* had a 3.4/10, and *Access Hollywood* finished with a 3.3/9. Over the next two weeks, the final May sweeps numbers with demographic data will be released by Nielsen. —Joe Schlosser



Time Warner looks to have day in Court

Latest deal has TW/TCI buying out NBC, with TBS running network

By John M. Higgins

In the negotiations over the future of Court TV, which have been made up of equal parts torture and chaos, Time Warner Inc. may wind up running the network, while 33%-owner NBC may cash in.

The three Court TV partners—Time Warner, NBC and Liberty Media Corp.—were close to a deal last Friday morning that called for NBC to sell its one-third stake for \$70 million. Adding the broadcaster's share of Court TV's debt brings the valuation of the network to about \$300 million. A final deal is expected by midweek.

In typical Court TV fashion, the newest deal is an abrupt turn for the partners. Just two weeks ago, Time Warner was considering exiting the troubled network by selling to Discovery Communications Inc. (DCI) and leaving NBC standing pat.

But now, Liberty and Time Warner are looking to buy out NBC, become 50-50 partners and let Time Warner's TBS Inc. division run Court TV. One executive says that rather than reporting to TBS Inc.'s CNN news division, Court TV was likely to become a stand-alone unit and to blend a broader programming mix into prime time while keeping live coverage of trials in daytime. But Time Warner and TCI



are not going as far as a turnaround plan proposed by Court TV management, which would have kept live trial coverage in the daytime but replaced evening talk and news shows with law-related movies and off-network series.

"They're not putting 'To Kill A Mockingbird' on in prime time," says one executive involved in the discussions. "But it will be more than recaps of the day's trials."

The prospect of a deal has Court TV staffers breathing a sigh of relief, because it would scuttle a plan by DCI to pay \$320 million for Court's carriage space on cable systems, scrap the legal network and replace it with start-up Discovery Health. That would have wiped out the bulk of Court TV jobs and relocated most of the remainder to DCI's Bethesda, Md., headquarters. The Time Warner/TCI deal is no guaranteed blessing, however. Court TV staffers now wonder whether most of the operation will be moved to Atlanta.

DCI's bid foundered over the reluctance of operators—including Court

TV 33%-owner Time Warner Inc.—to carry the channel if it were transformed into a health network. Executives familiar with the talks say that even though DCI executives recognized from the beginning they'd have to coax operators on board, the force of some operators' public and private objections to the deal alarmed DCI. The big problem, however, is the refusal by Time Warner to guarantee that it will continue to deliver some 8 million subscribers who get Court TV on its systems.

A third bid, by NBC Cable President Tom Rogers and leveraged-buyout fund Evercore Partners, had faded by week's end.

One thing that nearly everyone involved with the network agrees on is that the partners need to stop their years of bickering and give Court TV a firm direction and steady funding. Almost since Court was created in 1991, the partners have clashed over operating issues. Liberty has withheld required capital contributions for years, forcing Time Warner to meet the network's cash needs. The friction intensified when Time Warner acquired Turner Broadcasting System Inc. in 1996, because Time Warner Vice Chairman Ted Turner saw Court TV as a rival to CNN and objected to several attempts to resolve internal conflicts. ■



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Galaxy IV a goner

Satellite failure sends industry scrambling

By Glen Dickson

The U.S. satellite industry was thrown for a loop at 6:10 p.m. ET last Tuesday, when PanAmSat's Galaxy IV satellite suddenly went out of service. The failure wreaked havoc with the U.S. paging industry and sent broadcasters with transponders on the hybrid C-band/Ku-band satellite scrambling for alternative capacity.

According to PanAmSat, Galaxy IV's on-board control system and its backup switch failed, sending the satellite rotating out of the correct position to relay video, audio and data feeds to Earth. By Friday, the company had given up hope of restoring service from Galaxy IV and had moved it from its orbit at 99 degrees west longitude to a "safe, higher orbit," according to Rob Bednarek, PanAmSat's chief technology officer.

Ku-band customers on Galaxy IV were rerouted to PanAmSat's Galaxy IIR bird, which has "exactly the same frequency plan for Ku-band as Galaxy IV," Bednarek says. The Greenwich, Conn.-based satellite operator also has



begun moving the Galaxy VI satellite from 74 degrees west to the 99 degrees west slot to restore service to Galaxy IV C-band customers (who have been relying on interim capacity with PanAmSat and other satellite operators). That move should be completed by Wednesday (May 27).

Broadcasters devising diversity plans

The National Association of Broadcasters and other broadcast groups are preparing a series of responses to FCC Chairman Bill Kennard's call last month for ideas on how to promote diversity in broadcasting.

Last week, NAB President Eddie Fritts met with Kennard to discuss the NAB's progress in responding to the request that Kennard issued at the NAB convention. An FCC official adds that commission staff and broadcast industry representatives have been meeting weekly to discuss possible diversity programs.

Industry sources say that plans call for the NAB and individual broadcasters to introduce a series of initiatives to boost recruitment of minorities and women and to further station ownership by those groups.

The first of those programs will be a June 8 EEO Ideas Exchange at NAB headquarters. Co-sponsored by NAB and the Broadcast Executive Directors Association, the one-day event will focus on recruiting minorities and women at TV and radio stations.

To help stations attract qualified applicants, the groups plan a job openings Website that will be available from the NAB Internet home page as well as the Websites of state broadcast associations.

In his NAB address in April, Kennard challenged broadcasters to suggest ideas within two months for improving minority and female ownership. At the time, Fritts responded that potential ideas might include mentoring programs, scholarships and a revised version of the tax certificate policy.

Sources say those ideas still are under discussion among broadcasters preparing responses to Kennard's request.

—Chris McConnell

The quality of their disaster plans determined how badly Galaxy IV customers were hurt by the failure. CBS, for example, lost no airtime: It already has a full-time backup feed on the Galaxy VII bird to which affiliates can switch. "All the stations have two dishes: one steerable aimed at Galaxy IV and one fixed on the backup [Galaxy VII]," says Brent Stranathan, CBS vice president of broadcast distribution. "We always have a backup feed running all the time for both the East and West Coast feeds. That's why you plan for it." CBS also helped its Eyemark syndication arm maintain seamless distribution.

The WB and UPN stayed on the air, as capacity provider Globecast North America switched their traffic to alternative capacity on GE Americom's GE-2 and Loral Skynet's Telstar 4 and Telstar 5. "We had no dead airtime," says WB spokesman Brad Turell. "But with the season finales of *Dawson's Creek* and *Buffy [the Vampire Slayer]*, it could have been a tremendous disaster ... we netted ad rates for *Dawson's* as high as \$200,000 and \$300,000 per 30-second spot, and that could have cost us millions and millions of dollars. But we scrambled and we made it." Telemundo also got back on the air after a brief interruption, as Globecast came through with transponder space on GE-2.

Satellite capacity provider Vyvx went to its backup plan to continue the delivery of syndicated programming. Wes Hanemayer, Vyvx vice president of satellite and teleport operations, says that Vyvx used its fiber capacity to reroute some feeds from its Steele Valley, Calif., teleport to its Denver facility, where extra antennas could beam feeds to different birds.

National Public Radio took a hit: The service interruption occurred during its popular *All Things Considered*. NPR had multiple transponders on Galaxy IV but no immediate backup capacity to deliver its programming to more than 600 member stations. So the public radio network went to the Internet as an alternative, establishing a RealAudio feed of *All Things Considered* within an hour of the failure and also going to ISDN land lines for distribution. According to NPR spokeswoman Sirlol Evans, ABC, PBS and the Canadian Broadcasting Corp. also lent satellite capacity, and NPR's service has been restored on an interim basis on Galaxy IIR before going to Galaxy VI.

Evans says that stations were pleas-



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antly surprised by the sound quality of the Internet feed. "We've been feeding many of our NPR flagship programs to the Internet, using a password-protected Website," she says.

While Galaxy VI is considered an in-orbit spare by PanAmSat, the bird was populated by a number of cable networks that have been preempted by the Galaxy IV failure and forced to seek capacity elsewhere. The situation isn't a surprise—customers know what they're getting into when they buy cheaper capacity that can be preempted—but that doesn't make it any easier, says satellite reseller Grace Leone of EFC Communications.

"Many clients have been forced off with no place to go, and we're scrambling to try to find places for them," Leone says. She wouldn't divulge which of her customers were impaired, and neither would PanAmSat.

MuchMusic had to move from Galaxy VI to GE Americom's GE-1 and contact its affiliates to tell them to point their dishes at the new bird. But they lost no airtime. "We experienced no service problems," says a MuchMusic spokesperson. "It went pretty smoothly. Right now everyone is receiving service, and we're waiting to see when and if we can move back to the old satellite."

Video Catalog Channel (VCC), a Tennessee antique and collectible home shopping service, also had to vacate Galaxy VI. "PanAmSat called us at 3:30 on Wednesday and told us we'd be going from Galaxy VI to Anik E-2 at 4 p.m.," says a VCC source.

Resellers and broadcasters say that prices have been rising for both C- and Ku-band capacity, but that the situation isn't as dire as when Telstar 401 failed in January 1997. "There has been some jump in some of the C-band transponders, but not a lot," says EFC's Leone. "This is actually soaking up a lot of the spare capacity on C-band."

Globecast President Bob Behar says that PanAmSat competitors GE Americom and Loral Skynet had been very fair on their pricing, but he adds that "there's not a lot [of capacity] out there right now," which he expects will "drive the price up."

PanAmSat and Galaxy IV builder Hughes Space and Communications are continuing their investigation of the failure, which may take several weeks. PanAmSat is planning to launch a replacement satellite for Galaxy IV and may modify one of its planned expansion satellites for that purpose. ■

Closed Circuit

WASHINGTON

Retlaw on the block

Retlaw Broadcasting Co. is on the block, sources say. Following the death of company owner Lillian B. Disney (widow of Walt—Retlaw is Walter spelled backwards) in December, the Disney family has decided to sell the 11-station group to the tune of \$200 million–\$250 million. Books will be out in two to three weeks. The Disney family bought its first station—KJEO(TV) Fresno—30 years ago, two years after the death of patriarch Walt. In addition to Fresno, Retlaw owns KBCI-TV Boise, KIDK(TV) Idaho Falls and KLEW-TV Lewiston, Idaho; KCBY-TV Coos Bay, KVAL-TV Eugene and KPIC(TV) Roseburg, Ore., and KEPR-TV Pasco and KIMA-TV Yakima, both Washington, and is buying WFXG(TV) Augusta and WXTX(TV) Columbus, Ga. Among the possible bidders: ABRY Broadcast Partners and Perry Sook group Nexstar—and, of course, the insatiable Hicks Muse. Blocked from bidding: group management, according to sources.

HOLLYWOOD

Duffy's talk show

Columbia TriStar Television Distribution is shooting a pilot in June with former MTV VJ Karen "Duff" Duffy. The current Revlon model/spokeswoman will host what is described by sources as a hip and light syndicated talk show. CTTD executives have leased space at CBS Studios in New York City for the pilot, and sources say the show would originate from the Big Apple. Sources also say no launch date has been set, but the logical debut would be fall 1999. CTTD executives would not comment.

DENVER

Step right up

TCI Chairman John Malone has long demonstrated a fondness for hyperbole—and even though it occasionally gets him into hot water, he shows no signs of letting

up. Last week, during a speech in Denver, Malone discussed how the cable industry's order for 15 million advanced digital set-top boxes had generated momentum and interest from outside industries in investing in a new array of interactive services. "It's kind of a sophisticated Ponzi scheme," Malone joked, quickly adding, "But it's reality." Strictly speaking, a Ponzi scheme involves using a shell company to lure investors with the promise of high returns. Early investors are used as references to attract later investors. Sometimes called a pyramid, the scheme is illegal; it typically ends up with lots of investors, but only the early ones get a return. Malone made it clear he wasn't suggesting that the set-top box order and subsequent deals with BankAmerica and Intuit were scams—simply examples of "bootstrap" efforts.

More from Malone

At the Data Conference in Denver last week, John Malone took another swipe at NBC's choice of the 1080-line interlace HDTV format. "NBC hasn't taken a strong position," said Malone. "They've just said they're going to start their broadcasts at 1080 I—the reason being they were given equipment to do it by certain manufacturers." Sony, which is supplying the HDTV gear for NBC's *The Tonight Show* with Jay Leno, flatly denied any equipment giveaway. "That was a sale," says Larry Thorpe, Sony VP of acquisition systems. "There was no freebie in any form or shape whatsoever—there was no equipment given." NBC VP of broadcast and network engineering Charles Jablonski echoed Thorpe's sentiments and said that NBC's decision to go with 1080 I was made weeks before the Sony deal was closed on April 3, the Friday before the NAB convention. Jablonski, however, did offer a possible explanation for Malone's comments: "I think John hadn't heard we already selected a Thursday night show for 9 o'clock, and he was trying out his comedy on us."

Justice studies more radio mergers

Department will review six deals that triggered red flag at FCC

By Chris McConnell

After conferring with FCC officials, Justice Department regulators have decided to examine a new series of radio mergers pending at the FCC.

FCC Mass Media Bureau Chief Roy Stewart says that the Justice Department will be reviewing up to six mergers that have raised red flags with FCC regulators. The action follows discussions between FCC and Justice officials during which the FCC regulators highlighted several pending radio mergers that would give companies control over more than half of a local radio advertising market.

Among the deals now under Justice review: the Regent Communications applications to acquire stations in Redding, Calif.; Bocephus Broadcasting's application to acquire stations in Blacksburg and Christianburg, both Va., and Talleyrand Broadcasting's application to acquire stations in State College, Pa. Justice also is looking at pending purchase applications by Cumulus Media and Family Radio Inc.

Stewart had raised concerns about the applications at last month's National Association of Broadcasters convention, saying that FCC regulators were planning to consult with the Justice Department about the pending radio deals. At the convention, Stewart also said that Justice Department regulators lacked the resources to review every radio merger that comes before the department.

Justice officials previously have allowed radio mergers in which one company controlled up to 53% of the local radio advertising revenue. FCC officials have said that new applications would push that threshold as high as 75%.

Since the convention, Justice officials have decided to pick up five or six of the pending mergers for review, Stewart says. He discussed the radio mergers last week during a hearing before Senate Communications Sub-



The FCC's Roy Stewart says the staff is concerned about some mergers.

committee Chairman Conrad Burns (R-Mont.). Burns asked about the FCC's process for defining advertising markets. Stewart said that regulators look at local radio advertising revenue (as opposed to advertising revenue for all media), but he also said that FCC officials have studied the ad markets relating to only one or two radio merger applications.

During a wide-ranging discussion at which Burns was the only senator in attendance, Stewart also spoke about the commission's digital television policies, its review of broadcast ownership regulations and its plans to conduct an inquiry about broadcast public interest obligations.

Burns repeated his objections to past commission pushes to initiate inquiries about broadcast alcohol advertising and free political airtime: "Often the public interest standard has been stretched beyond all recognition in an effort by the commission to engage in policymaking that should be the exclusive realm of Congress."

Stewart said that a commission inquiry will address whether regulators have authority to implement a free airtime requirement. He added that the FCC staff still is completing its draft of the inquiry.

Stewart also said that he hopes to present a proposal on the FCC's local TV ownership and attribution rules in time for commission action late this summer. In that proceeding, regulators are reviewing the prohibition against common ownership of two TV stations within a market as well as the FCC's methods of defining TV ownership. ■

EEO rules remain, for now

By Chris McConnell

For the time being, the FCC's equal employment opportunity rules are not going anywhere.

A three-judge panel of the U.S. Court of Appeals in Washington last month found most of the commission's EEO policy unconstitutional. But with regulators seeking a rehearing by all 11 judges at the appeals court, the rules will stay in effect while the commission pursues its appeal. "We will continue to enforce them," Mass Media Bureau Chief Roy Stewart said last week.

"I'm very happy," civil rights lawyer David Honig says of the commission's decision to challenge last month's court ruling. Honig was to meet last Wednesday with Solicitor General Seth Waxman to discuss the case.

In the decision last month, judges rejected FCC efforts to defend the rules requiring TV and radio stations to maintain programs aimed at actively recruiting minorities. The judges also said the commission had not adequately defined the diversity that the EEO rules seek to promote.

FCC officials had the option of seeking a Supreme Court review of the decision or asking the full appeals court to rehear the case.

Honig and others point out strategic advantages to seeking the en banc rehearing at the appeals court rather than pursuing an appeal at the Supreme Court. FCC officials, for instance, can still seek a Supreme Court review if the appeals court does not grant a rehearing or does not change the court's ruling after rehearing the case.

Another communications lawyer says that the appeals court judges could also narrow the scope of last month's decision. And Honig says some judges might dissent even if a majority of the judges choose to uphold the ruling. Such dissents, Honig says, would bolster a subsequent appeal to the Supreme Court: "Justices look at dissenting opinions."

But others say any appeal of last month's ruling faces an uphill battle. FCC lawyers will need to convince at least six of the 11 appeals court judges to rehear the case before they have a chance to argue before the full court. ■

Kids TV crackdown

The FCC's Mass Media Bureau last week said it is going to start watching some television to ensure that stations comply with FCC limits on commercials aired during children's programming. Regulators say a review of current license renewal applications shows that 26% of the stations have exceeded the limit. "This level of noncompliance is unacceptable and must be remedied," the bureau said in a public notice last week. Plans call for an audit program of unannounced, off-air monitoring of commercial stations and tabulations of commercials aired during children's programming. "Licensees found in violation of the commercial limits can expect substantial fines," the bureau said. In the past, those fines have ranged from \$7,500 to \$125,000, depending on the number of violations.

New cable cop

Deborah Lathen—the FCC's next Cable Services Bureau chief—was touring the commission last week to meet commissioners and staff. Lathen, who will take over the top cable regulator job from acting chief John Logan, is director of national consumer affairs at Nissan Motor Corp. in Carson, Calif. A longtime friend of FCC Chairman William Kennard, Lathen has handled several legal issues for Nissan, including contracts, logistics, finance, environmental compliance, immigration and insurance. An FCC official says that the commission hopes her background in private business management and consumer outreach will be a boon to the bureau. Previous jobs include stints at TRW and Quaker Oats. "Ms. Lathen has an impressive legal and business background, and we look forward to working closely with her in her new role at the FCC," says NCTA President Decker Anstrom.

Cable questionnaires

Despite their stated intention not to freeze rates before the FCC's authority to do so expires in March, regulators are moving ahead with their long-anticipated study of cable programming costs. The questionnaires, sent to top MSOs this month, seek information about the impact on cable rates of license fees, copyright fees and channel additions. The surveys ask the dollar amount of programming cost increases attributable to sports, news, children's shows and other types of programming. The MSOs also are asked the extent to which they recover programming costs from advertisers in lieu of rate hikes. The bureau has asked for a response no later than June 12.

Latest Portals volley

Lawyers for Portals investor Franklin Haney last week said no dice to a subpoena issued this month by the House Oversight and Investigation Subcommittee as part of the panel's investigation of the FCC's planned move to the Portals development. The subcommittee had subpoenaed documents related to Haney's \$1 million payment to Washington lobbyist Peter Knight. Haney's lawyers responded that the subcommittee ran afoul of

House rules by demanding that the documents be delivered to a room rather than to an assembled committee. "It is inconsistent with these proscriptions to summon a witness to bring documents to a 'room' instead of a properly convened committee, which may hear and consider his objections," Washington lawyer Stanley Brand wrote the subcommittee. Brand also insisted that his client already has turned over all documents related to Knight's fee. "We still believe that this matter should be dropped, because there are no legitimate subjects worthy of investigation nor any evidence which justifies further inquiry," Brand wrote.

Debating digital must carry

Representatives from the broadcasting, cable and consumer electronics industries last week argued over whether cable operators should be required to carry all broadcasters' digital signals. The setting was a Media Institute luncheon panel. "This is must carry; it's not

please carry, it's not can-you carry. It's must carry," said Consumer Electronics Manufacturers Association President Gary Shapiro,

arguing that the law requires the FCC to come up with a digital must-carry rule. Shapiro is particularly concerned that cable operators will not pass through broadcasters' HDTV signals without degrading

the quality of the picture, which may render expensive high-definition sets less appealing to consumers. NAB General Counsel Jeff Baumann argued that cable operators are just as obligated to carry local channels in the digital world as in the analog world. "Without a must-carry rule, how does this process go forward?" Baumann asked. NCTA Vice President Dan Brenner stuck with the association's argument that a rule will force the cable industry to drop several channels of cable programming, which is one of the biggest concerns of public affairs channels C-SPAN and C-SPAN2.

The Furchtgott-Roth family grows

FCC Commissioner Harold Furchtgott-Roth and wife Diana last week welcomed their sixth child, Richard Abraham. The Furchtgott-Roths now have five sons and a daughter.

FCC fines

The FCC has fined American Radio Systems Corp. (AMRS) and Palm Beach Radio Broadcasting \$18,500 apiece for a deal that regulators say enabled American Radio to control a group of Florida radio stations without FCC permission. In a 1995 transaction, American Radio bought three West Palm Beach-area stations and then assigned its right to purchase the stations to Palm Beach Radio. While Palm Beach Radio held the licenses, AMRS retained control over the companies' budgets and senior management. Both companies have conceded to regulators that the arrangement constituted an unauthorized transfer of control of the stations from Palm Beach Radio to AMRS.



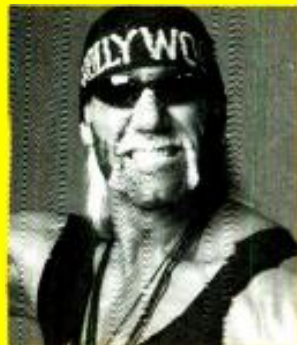
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— *The Wall Street Journal*
April 28, 1998



WCW The Highest Rated Program In Syndication

Rank	Program	A18-39	A25-54
1	WCW Wrestling(**)	6.0	6.0
2	Home Improvement(AT)	5.6	5.6
3	The X-Files(AT)	5.0	5.1
4	Seinfeld	4.9	5.0
5	WWF Wrestling	4.2	3.9

Tremendous Growth Among Key Demos

Percent Increase 1996/1997

A18-34	+30%	M12-16	+61%
A18-49	+13%	M18-34	+26%
A25-54	+9%	M18-49	+10%
		M25-54	+9%

Source: NIS A18-49 Ranking. AA/GAA where applicable (showing associated A25-54 rating)
9/22/97-4/19/98. AT=additional telecast. **=multiscreen program.
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VIDEO STARS

**AENTV.com**

Alternative Entertainment Network TV presents what is arguably the most creative—and certainly diverse—video archive online. There is vintage TV stock, including classic old comedies. But the TV content is repackaged: The Smothers Brothers Uncensored and choice interviews conducted by Dick Cavett suggest a 1960s-1970s time warp. There's quirky content, too, including James Dean home movies and an archive of 20th century documentary clips. AENTV also does a nightly comedy show, *Live from the Improv*, Tuesday through Saturday. Judy Tenuta will debut in September in a Monday-Friday strip.

Sony.com

Sony.com is the repository for content from Columbia TriStar TV and Sony Pictures. It was split off recently from Sony's Station Website, which is strictly fun and games. Avid fans who can't get enough of *Dawson's Creek* on The WB may access clips from every episode of the fledgling drama at Sony.com, along with material from hits *Mad About You* (NBC), *The Nanny* (CBS) and *Walker, Texas Ranger* (CBS). Other video features trailers in QuickTime and AVI from such hit Sony movies as "Godzilla" and "Les Misérables," and most other current features.

SonicNet.com

SonicNet is widely viewed as the coolest music site on the Internet. It's a view shared by TCI Music, which bought the service for \$24 million last year and has since redesigned the

VIDEO STREAMING

The Not Ready for Prime Time Medium

But the presence of video on sites is growing rapidly, driven by the promise that it will only get better

By Richard Tedesco

The pictures are small, fuzzy and jerky. But media companies are offering increasing amounts of video over their Websites in the expectation that the pictures will one day be big, clear and fluid—just like those of broadcasting, cable and the VCR.

The transmission of video over the Internet, or video streaming, is proliferating. RealNetworks, the leading developer and promoter of video streaming, estimates that some 30,000 Web pages, including those of 30 TV stations, now stream video.

The technology is used primarily for news, sports clips and other brief video excerpts. ABCNews.com is digitizing raw satellite news footage for Web dissemination before it airs; NBC's VideoSeeker presents clips of the net-

work's TV shows; Warner Bros. is streaming trailers for theatrical releases that it hopes will be blockbusters. Some networks, such as Fox News Channel and C-SPAN, stream their services over their Websites simultaneously with their cable feeds, 24 hours a day, seven days a week. Others are offering entire programs. CNN Interactive, for instance, is now making *Larry King Live* and *Crossfire* available online in their entirety (see box, page 28). "We're programming it, as opposed to streaming it, per story," says Scott Woelfel, who oversees editorial development at CNN Interactive.

The promise is that streaming will eventually improve to the point where it will make sense for Webcasters to offer movies, sports and TV shows. At that point, video streaming might threaten old-line TV media.

But video streaming is far from threatening today. It's as much an





experiment as a bona fide service. Even Len Jordan, of RealNetworks, concedes that video streaming has a way to go.

"For most people, the experience is good enough to do talking heads, news and classroom experiences," he says. "Would I watch a baseball game? No. Anything with high motion ... becomes difficult."

Broadcast and cable news organizations have been quick to embrace video streaming for their elaborate Websites.

ABC News has been drawing video from six satellites and shooting original video—mostly man-in-the-street interviews—for ABCNews.com. It's now routine for the service to stream two or three events live daily, according to Catherine Dillon, vice president and general manager. "We're committed to doing things that bring the news closer to our audience."

ABCNews.com is often the first place where ABC news footage is seen.

"As we're taking it in for editing, we put it up raw online," Dillon says.

New England Cable News posts as many as 25 video pieces daily on its Website. The video ranges from four-minute news stories to entire press conferences, according to Iris Adler, NECN executive editor.

"People can watch TV news stories on New England Cable News in a selective way," says Adler. "We consider ourselves a video news service where we're updating the news each day," she says.

Although news is a natural for video streaming, Seema Williams, senior Internet analyst at Forrester Research, expects music video sites to benefit most from the technology. Pointing to SonicNet, N2K, MTV and the like, she cites research suggesting that the online music market will grow from \$50 million today to \$4 billion in 2002.

Flush from the response it received last summer to the SuperCast rock concert series, SonicNet has been programming two or three live concert events monthly. The music site is putting the final touches on negotiations for rights to another sequence of summer concerts.

Intel Corp., which has a stake in several online entertainment services, is sponsor of July's Intel New York Music Festival. It will stream live audio and video from five Manhattan clubs and deliver audio-only from 15 other venues. "I think of streaming as the moral equivalent to broadcasting," says Claude Leglise, Intel video brand marketing director.

THE BANDWIDTH BOTTLENECK

The biggest obstacle to those big, clear and fluid pictures is bandwidth—or, more to the point, the lack of it on the Internet. Even with digital compression, video requires a lot of bandwidth—a lot of bits per second—and the Internet does not have a lot to give.

For watchable long-form programming, most experts say, 500 kilobits per second (kp/s) is acceptable; one or two megabits per second (Mb/s) is vastly preferable. But today's Internet delivers only a fraction of the necessary speed.

The biggest bottleneck is the final connection to homes. Most home computers tap into the Internet over telephones at 28.8 or 56.6 kb/s. The former is unsuitable for video; the latter pre-

VIDEO STARS



site. The new SonicNet has an archive of more than 200 music videos in RealVideo, along with an expanding archive of concerts. This summer, expect to see SonicNet tap the success it had last summer with such mega-events as Lilith Fair and the Horde concert series. The site is moving toward testing subscription services with high-speed Internet cable connections.

WarnerBros.com



Like Sony, Warner Bros. uses its Website to push its theatrical films with trailers from each of its bigger-budget efforts. That archive currently includes clips from "Lethal Weapon 4" and the much-publicized recasting of "The Avengers" for the big screen. Surprisingly, not as much video resides on the TV side of the Warner site, although there are plenty of amusing experiences—including a briefing and training session based on Warner's *La Femme Nikita* series. And *Seinfeld* fans will be glad to find a few Net-Show clips from the sitcom. *Buffy the Vampire Slayer* (above) is there too.

CNN.com

Still the strongest news site, and getting stronger, CNN archives entire episodes of *Larry King Live* and *Crossfire* in RealVideo or NetShow and plans to add others. CNN also continues to push the video envelope online with live events, such as the Princess Diana funeral, and breaking news, such as the entire Department of Justice news conference on Microsoft last week, and Bill Gates's



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VIDEO STARS



reply. Daily stories and clips are archived for several days in the appropriate news category for access via QuickTime or VxTreme.

ABCNews.com



ABCNews presents perhaps the strongest challenge online to CNN. It has gone the distance for big events, such as the funeral of Princess Diana or Pope Paul II's visit to Cuba. Plans to present occasional interviews by Peter Jennings that won't be seen on the TV network may boost its presence online. An ABC Radio summary is another feature on a diverse site that also offers a selection of daily clips.

FoxNews.com



FoxNews immediately began streaming its cable news network live around the clock when the news organization went online last year. It continues to be a leader among the news networks online in streaming video. Its opening page offers immediate access to clips from its major stories of the day. Live event coverage also is part of the PC picture with Fox.

VIDEO STREAMING



sents images with little resemblance to what viewers are used to seeing on broadcasting and cable.

Cable companies and telephone companies are racing to improve the last-mile connection to the home. Through companies like @Home and Roadrunner, cable operators are offering access to the Internet at effective bit rates of 300 kb/s#2 Mb/s. And some telcos are now offering varieties of high-speed digital subscriber line (DSL) service.

BellSouth last week said it would offer asymmetric digital subscriber line (ADSL) in 30 markets. The service provides telephone and Internet access at up to 8 Mb/s over normal copper telephone lines, but it doesn't come cheap. The home equipment costs \$200; installation, \$100, and the service itself, \$50 or \$60 a month.

But even the fastest links to the home won't solve bandwidth problems on the Internet backbone circuits. Since improvements to the Internet cannot keep up with the increasing traffic, high-bandwidth information like video often moves slowly.

One solution to backbone traffic jam is to avoid it. @Home and Roadrunner, for instance, take the best of the Internet and store it locally. That gives users direct high-speed access to the most popular sites and somewhat slower access to the rest of the Internet.

SERVERS IMPROVING THE PICTURE

Video streaming also depends on high-capacity servers that can store thousands of hours of video and deliver it in discrete streams to thousands of simultaneous users.

An evolution in video-server technology designed to deliver Internet multimedia more efficiently and cleanly is, literally, improving the picture. Sun Microsystems' Ultra Sparc servers are supporting several cutting-edge Websites, including Intertainer and New England Cable News. Oracle Corp. is currently testing its Video Server 3.0. (The initial Oracle entry preceded Microsoft's recent beta release of NetShow 3.0 and its NetShow Theater Server, which take

advantage of improvements in compression technology.)

NetShow Theater Server can deliver video at 30 frames per second in streams ranging from as high as 8 Mb/s to as low as 500 kb/s, according to Gary Schare, Microsoft lead product manager for the Windows NT Server.

Sony Transcom is planning to install the technology on some South African Airlines planes, and the Sheraton Hotel chain is testing it for in-room movies.

Microsoft is running MPEG streams through its new NetShow server in the laboratory. "Eventually, the NetShow Theater Server could deliver the digital TV signal," Schare says. One technology that could speed high-quality video streaming is IP multicasting—the Internet's version of broadcasting. Instead of streaming discrete video to each user on demand, IP multicasting involves streaming the same video to many users. The approach relieves pressure not only on video services but also on the Internet. "To manage event traffic, it's almost required," says Forrester's Williams.

The software used to compress, send and receive video via the Internet also is steadily improving, providing increasingly better sound and pictures at any given data rate.

RealNetworks has just introduced RealSystem G2, its next generation of streaming software. In addition to enhancing quality, G2 also allows content providers to fully integrate video, text and data. "The real difference in the RealSystem G2 is that it allows you more flexibility," says Scott Ehrlich, senior vice president and executive producer for News America Digital Publishing. "You're starting to program differently."

CNN demonstrated a prototypical use of RealSystem G2 at a RealNetworks users' conference last month: headline news online combining text with video. The user who wants details on a particular story simply clicks on the text caption to access video.

By bypassing the Internet and streaming video from local servers via cable, Intertainer Inc. believes it can deliver movies and other long-form programming at 1-2 Mb/s and sell them on a pay-per-view basis. A movie might go for \$3.95.

Backed by Intel, Sony, US West and Comcast, Intertainer plans a mix of PPV films, Hollywood classics, music videos and self-help shows. "It's pretty much the panoply of American culture," says

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VIDEO STARS



Necnews.com

A joint venture of Hearst Corp. and MediaOne, New England Cable News is making an impression as a force in regional news online. The day's top regional stories, drawn mostly from ABC affiliates in the area, are here—even if much of the content is streamed in black and white. A planned alliance with the Boston *Globe* will enhance the site with links to newspaper stories.

ESPN SportsZone



For sports fanatics who can't wait to catch the news they missed on the cable network's *SportsCenter*, highlights are here. However, users must pay to access all of the available multimedia sports content. ESPN has the assistance of Starwave Communications, a unit of Disney, in creating the premier sports site online.

NBA.com



For basketball fans who missed last night's game, two or three highlights from each contest are typically presented in RealVideo. In the NBA Theater, fans also can see—in QuickTime—game highlights from the regular season for each team. Last week, Michael Jordan fans could catch the complete MVP award press conference.

VIDEO STREAMING



Jonathan Taplin, Inter-tainer co-chairman,

which will test the service with 30,000 Comcast subscribers in Philadelphia this summer,

uses proprietary streaming software and Sun's Ultra Spare server.

Forrester Research reports that 24%

of U.S. homes may be willing to pay for streamed video. "That starts to get very interesting very quickly," says Internet analyst Williams.

Video streaming is not ready for prime time. But over the next few years, PC users will be able to watch the evolution of video streaming and its underlying technologies—streaming software, high-speed cable and DSL modems, servers and multicasting. And if the march of the technology is as inexorable as it has been, they eventually will be able to watch TV via PC.

CNN streams 'Larry King,' 'Crossfire'

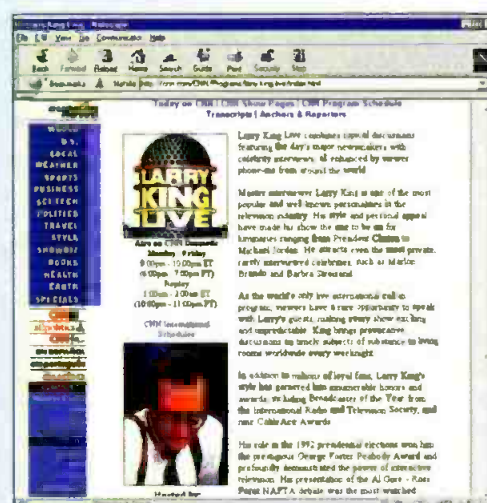
Moving its Website to the next level with full-motion video online, CNN will stream archived episodes of *Larry King Live* and *Crossfire* beginning this week.

Those shows will be available for viewing in RealVideo or NetShow soon after they air, stored in an area dubbed Videoselect. By year end, there will be five or six CNN shows archived, with some shows rotating in and out, according to Scott Woelfel, vice president and editor-in-chief for CNN Interactive. "It enables the audience to view it at a convenient time. That's what the Web is all about," Woelfel says. "It's meant to augment and make [viewing] more convenient."

Burden of Proof, CNN's daily legal show, is the next likely candidate for on-demand streaming, according to Woelfel, who points to it as an example of a daytime show that could find a larger audience through random access via PC.

CNN is supplying PC users with video streams keyed to speeds of 28.8 kb/s and 56 kb/s. And the post-production compression process improves the quality of the video online. "It's still computer quality, but we're trying to optimize it," Woelfel says.

This is the latest phase in CNN's aggressive streaming strategy. For the past several months, CNN has been providing eight to 10 daily exclusive video feeds for a co-branded service on the @Home high-speed Internet network. That



content is made available in QuickTime.

On its main Website, CNN has an archive of special reports video, and stores as many as 15 stories in each of eight sections in its Video Vault. Stories and clips are archived for a week or more. PC users can access this material in VxTreme or QuickTime.

Live streaming of big events such as the Princess Diana funeral has boosted its online hits. CNN streams breaking news too: last week it offered the Justice Department press conference on its latest Microsoft antitrust action live in its entirety, along with Bill Gates' reply from his Redmond, Wash., studio later that day. And as the potential PC multimedia user base grows, CNN's online video content will grow with it. "It's a big part of our strategy for the future," Woelfel says.—Richard Tedesco

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THE NEXT STEP: Searchable Television

WBN developing captioned video sent over the Internet in a database

By Sara Brown

What is the "new extreme" for video publishing? Prince Khalid Benzayed Al-Nehayan of the United Arab Emirates is betting on searchable television.

The prince is chairman and primary financial backer of the new Worldwide Broadcasting Network (WBN), an Internet delivered, searchable TV database.

WBN takes TV signal feeds and

instantly converts the video, audio and live captions to a digital signal which can be transmitted to a computer via the Internet using RealVideo. This allows the user to view the video with audio and live captions in real time.

Here's the kicker. The WBN system encodes the captions into a searchable database that allows the user to search using key words and phrases and create a library of video clips in which those words and phrases are spoken. It's pos-

sible to retrieve video that was recorded as recently as five minutes, or even 20 seconds earlier.

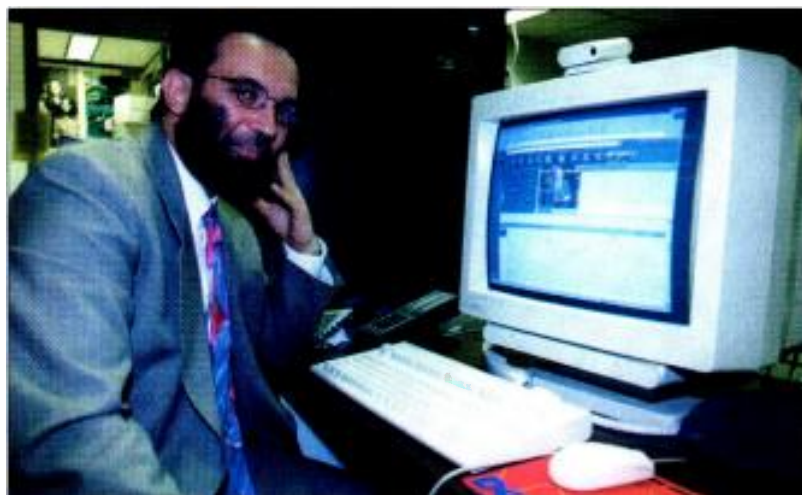
In addition, the user interface allows users to bookmark video that they intend to view again. This feature is particularly important because copyright restrictions keep WBN from allowing users to download information or video from its site.

The system also has tools to build video profiles and manage queries that will allow the user to gather video while off line. These tools could, for instance, allow a parent to build a children's newscast while at work so the news clips would be ready when the children arrive home from school. Or, if a teacher wanted to show video about a particular subject, the browser could collect clips on the topic for several days in preparation for a class later in the week.

Some hurdles are small, like the fact that the name of the speaker is rarely mentioned during the course of the three-to-five minute video segments. Since the search is based on the captions taken directly from the audio, WBN must go back once a segment is recorded and enter the speaker's name into the captions for the user to search by the speaker's name.

Other obstacles are bigger, like the immense cost of buying captions. Through strategic partnerships with AT&T and Lucent Technologies, WBN soon will be able to use voice recognition technology to almost completely eliminate the need for captioning. The technology, which can recognize more than 80% of spoken words, automatically translates the audio into captions.

Some obstacles are gigantic, like finding content providers to fill up WBN's database. The company is negotiating for



WBN CEO Dariush Gholizadeh says: "We will never let you say, 'I missed something on TV.'"

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The video source for the cable trade.

license agreements for three-minute video segments with several providers, according to WBN CEO Darius Gholizadeh. Most providers,



says, are not asking for licensing fees up front, but are willing to settle for royalties.

But the broadcast networks are a different story. "We are getting concern from them that this will cannibalize their business," Gholizadeh says. On the contrary, WBN says, its service will enhance broadcast television. This product "empowers the viewer to use the TV a new way," he says. Still, broadcasters view WBN as a new competitor that they aren't sure they want to feed.

Although there are hurdles ahead, WBN is confident. Right now the group is taking video from four providers: C-SPAN and C-SPAN2, Community Television Foundation of South Florida Inc., AirForce Television and NASA Television.

Last week, the company presented its product to a small but enthusiastic crowd at the Library of Congress, which is seeking a way to make its collections more accessible to the public.

The company is testing the product over Bresnan Communications' Bresnan-Link cable modem service in northern Michigan and has agreements with the Internet services of TCI and Time Warner.

WBN is working for contracts with Internet services. Gholizadeh sees the service as advertising-driven and free to the user (or included in the price of standard Internet service). In addition to banner and even video commercials on the site, WBN also anticipates an aspect of e-commerce by which a user could view and read information about a product and then connect to the product's Website for a purchase.

WBN would like to sell its searchable TV to the Library of Congress and to public schools, the two most feasible client bases so far. In the future WBN would like to fill its database with video programming from all over the world to include entertainment in the form of television programs and films, sports and public affairs programming such as it currently carries. "We will never let you say, 'I missed something on TV,'" Gholizadeh says. ■

Streamer has video visions

The Internet's dominant audio streamer intends to be a major player in video streaming as well.

Reflecting that ambition, AudioNet has changed its name to Broadcast.com and plans to buy online video rights to sports content and other material, according to a source close to the company. The source also says Broadcast.com has conducted focus groups to gauge consumer reaction to feature films streamed to a TV monitor at 1-2 Mb/s, and received positive reactions.

The service is now rebroadcasting both audio and video programs on the Internet using its own technology. Its Website offers live and on-demand sports, 310 radio stations and networks, 17 TV stations and cable networks, full-length CDs and audio books and media and business events.

Broadcast.com intends to multicast large events such as concerts. Multicasting employs a single stream of data, not individual streams sent to each PC. The company may also provide specialized programming for high-speed Internet-access providers.

The Dallas-based company, which streamed its first commercial radio broadcast in 1995, early this month landed a contract with Major League Baseball to provide audio streaming for all games online, and last week announced an initial public offering. Broadcast.com stock will be traded on Nasdaq under the symbol bcst.

Its current value is just north of \$28 million, according to the prospectus. So far in 1998, it has a net loss of \$2.7 million on revenue of \$3.1 million, a considerable increase from the \$1 million in revenue it realized for the same period one year ago.

—Richard Tedesco

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Pax Net schedule takes wing

Sagansky association adds power to lineup



By Steve McClellan

Advertising executives were cautious last week in their comments about the Pax Net premiere schedule that kicks off Aug. 31. They didn't want to sound like the "naysayers" that Pax Net founder Bud Paxson says he expects will be in abundance until the network has time to prove itself—or fail.

Born-again Christian Paxson told advertisers last week that it was a "deep and powerful spiritual feeling," that drove him to create a broadcast network

Pax Net will launch Aug. 31 with shows including 'Touched by an Angel' (above) and 'Flipper.'

designed for the whole family.

"There will be naysayers," Paxson said. "There always are, and when you do something out of the box you have to respond to them with action."

In addition to a stripped weeknight prime time slate anchored by *Touched by an Angel* reruns, Pax Net unveiled an all-original, family-oriented Saturday night lineup that includes a remake of

Flipper; a TV adaptation of the Louisa May Alcott novel, "Little Men"; a reality show from Disney about theme park special effects (*The Walt Disney World Magic Hour*), and a drama, *Neon Rider*, set on a ranch where the mission is helping troubled youths.

Pax Net also announced plans to produce a *Good Morning America*-type hour strip, *Great Day America*, to air weekdays at 5 p.m. Publisher Hachette will produce a daily hour magazine, *Woman's Day*, based on a number of the company's print titles.

Weekday prime time access will be filled with the vintage *Highway to Heaven* at 6 p.m., followed at 7 p.m. by *Life Goes On*, the off-ABC drama.

Touched by an Angel kicks off prime time at 8 p.m., followed by *Dr. Quinn*, *Medicine Woman* at 9 p.m. and *Diagnosis Murder* at 10 p.m. *Father Dowling* will air at 11 p.m.

Sunday prime time kicks off with a movie (mostly of the vintage variety, such as "Heaven Can Wait," starring Warren Beatty) at 7 p.m., followed at 9

Wolf says TV must change

Something is badly broken in the TV business and is in need of a fix, producer Dick Wolfe declared last week. Accepting an award from the IRTS Foundation in New York, the producer of *Law & Order* and *New York Undercover* lamented the black abyss that the broadcast networks have become for series. "The network TV business as we know it has to change," Wolfe said. He noted that just one of some 50 series launched last fall is being renewed, the notable success being Fox's *Ally McBeal*, produced by fellow IRTS honoree David Kelley. "No other business on the planet would accept a 90% failure rate in R&D," Wolfe said. However, he made no suggestions for improving the networks' success rate. Others honored were Tele-Communications Inc. President Leo Hindery and longtime New York DJ Bruce "Cousin Brucie" Morrow.

p.m. by an original reality show, *It's a Miracle*. The off-NBC drama *I'll Fly Away* will air at 10 p.m., and the vintage ABC drama *Family* will be seen at 11 p.m.

New PaxNet CEO Jeff Sagansky presented the schedule at the network's premiere upfront presentation to advertisers in New York. Pax Net's ability to lure Sagansky to the fold gives agency executives hope that the new service might gain a toehold.

"I think the one surprise is the instant credibility they get with Sagansky coming over," says New York-based media buyer Paul Schulman. "It gives them a veteran of the creative community to run the show. He has the credentials you need to develop new programs."

"I don't want to be a naysayer," says Allen Banks, executive media director, Saatchi & Saatchi. "It's easy to be a naysayer about a schedule that depends so heavily on programming that has run somewhere else on network and cable television. But they are being very aggressive in their promotion, and they have a talented group of people in place—so it will be given the best shot to succeed. It remains to be seen if they can deliver on their promises."

Over the coming months, Pax Net says that it will be spending tens of millions of dollars on promotion, in print and on air—both on radio and on Paxson's own TV stations. ■

Kings high on Short

Comedian joins growing roster of talkers

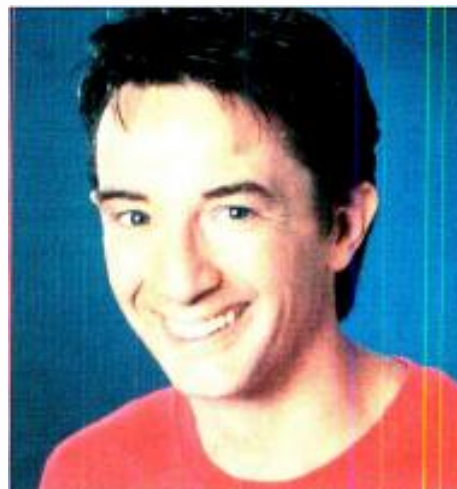
By Joe Schlosser

King World Productions rolled out the red carpet last week in New York for their latest star, Martin Short.

Short, his powerful Hollywood agent, Bernie Brillstein, and King World executives are teaming up for a syndicated talk/variety show to debut in fall 1999. Short joins Roseanne and Oprah Winfrey in the growing and pricey King World talk show corral.

"We won't bring out just any show," says Roger King, King World chairman. "We have wanted to get him [Short] for years now, and we think the timing of 1999 is just perfect. King World is into good, clean TV that works."

King World executives say Short's "triple-threat" talents will work perfectly in daytime or late-night television. Short has acted on Broadway ("Good-bye Girl"), on the big screen ("Jungle 2 Jungle" and "Mars Attacks!") and on television (*Merlin*, most recently, and *Saturday Night Live*). Short's show will originate from Los Angeles and will combine celebrity guests and sketch comedy. Short and Brillstein will serve as executive producers.



The Kings think Martin Short's show is 'good, clean TV.'

"Having Bernie involved is as big as Martin Short," King says. "Bernie represents Billy Crystal, Brad Pitt and on and on."

Short will join a potentially crowded talk-show field in 1999. The field will grow in 1998 with the entry of Howie Mandel, Donnie and Marie and King World's own Roseanne talker. Roger King says he is confident that Short will rise above the talk-show clutter.

"By the time 1999 comes, the field will look very different," he says. "I don't think there are going to be all those around."

King World also is working on an already-announced syndicated morning program with NBC for 1999 and is preparing to sell a half-hour daily strip with *The Little Rascals*. The program features digitally remastered episodes of the black-and-white program alongside new wrap-around elements. King World has cast a whole new "Our Gang" clan and splits the half-hour between the original and the new cast.

"My brother Mike [King World CEO] has done a tremendous job with *The Little Rascals* and we are within inches of selling it to one of the cable networks," Roger King says. ■



Karmazin makes money without trying

CBS Orlando, Fla., affiliate WKMG-TV reported a surprise \$10,000 winner in the State of Florida's unaccounted-for cash sweepstakes: CBS President Mel Karmazin.

The real winner, however, will be the local United Way; Karmazin quickly offered the money to the charity of the station's choice.

As part of its sweeps reporting, the station finds unclaimed cash held by the state for area residents. Most states have such programs, and stations have been known to offer so-called found-money reports as a public service and ratings booster. On May 15, anchor Leslye Gale reported that there was an unclaimed \$10,000 from a Wall Street firm, Gruntal & Co., for a Mr. Melvin Karmazin of Winter Park, Fla.

"It didn't occur to us that it was the same Mel Karmazin," says Gale. "We don't know him as 'Melvin,' and we were unaware of any connection with Winter Park." Also unaware of the connection, apparently, is Karmazin himself.

A friend of Karmazin contacted the station to suggest who Melvin Karmazin might be. Contacted by WKMG-TV, Karmazin's office reported that he was unfamiliar with the debt owed him but that his social security number—as well as his name—matched that of the man for whom the account was held.

—Dan Trigoboff

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Minneapolis station drops suit

State agency lifts gag on unauthorized communications with KSTP-TV

By Dan Trigoboff

A Minneapolis TV station last week dropped a lawsuit against a state agency that had forbidden its 1,850-member staff to talk to the station without permission.

Minnesota Commissioner of Public Safety Donald Davis had issued the directive earlier this month, saying that employees were "NOT to grant interviews, respond to inquiries or provide agency data to representatives of KSTP-TV, Channel 5, unless authorized by me" or communications director Cathy Clark. Davis and Clark say some reporters at the station had been rude and overbearing with department staff; station news management denies the charge.

The Hubbard Broadcasting station sued Davis, Clark and the department, contending that the policy, according to attorney Paul Hannah, "is in violation of the First Amendment and illegally discriminates against KSTP-TV and its employees."

The department quickly dropped the policy, and the station quickly dropped the lawsuit. But even if the legalities are over, the underlying discontent remains. "There is an ongoing pattern of what I regard as unprofessional and reprehensible conduct" from the station, says Davis, referring specifically to members of the station's investigative unit. That conduct includes what Davis calls "bait-and-switch" tactics, in which, he says, reporters set up interviews with department officials on one subject and confront them with questions on other issues.

Frequently, he says, his staff is hit with time-consuming demands for data and documents, and some KSTP-TV reporters get "in your face, demanding, threatening.... I find it ironic that this comes up during sweeps. Well, I'm not going to help them raise their ratings." Neither Davis nor Clark would identify the offending reporters.

The policy was not intended to be punitive and caused no harm to the sta-



KSTP-TV has done numerous investigative reports on public safety in the Twin Cities area, including this one on school bus drivers.

tion during the few days in which it was in effect, Davis and Clark insist. "This was just good information management policy," Clark says. Davis says that his relations with most journalists—including several at KSTP-TV—were good. And, he says, there had been productive talks with station management before the rescission of the policy.

"Our negotiation consisted of one thing and one thing only," says the station's new news director, Scott Libin. "They had to rescind their policy, and we'd drop the suit. No conditions, no concessions, no compromises. At this

point, we can resume talks. I expect our reporters to be professional and courteous anyway."

Gary Hill, who supervises the investigative reports for the station, disputes the department leadership's assessment of his staff. "They're making vague accusations," he says, "and issuing specific directives. Our reporters are very professional," he insists, but "they might have done stories the department doesn't like," including one last year that concluded that driver training in Minnesota needed greater supervision. "We are not unfair, we are not inaccurate. We do ask for a

lot of information," he says, adding, "we generally get good cooperation, but it's burdensome, and they sometimes feel it distracts them from what they feel are their main responsibilities."

"If we needed to get information on some emergency," Hill says, "and had to wait for Don Davis to talk to us or say it's OK, that could have compromised public safety."

Davis says that if it is unable to target one station, the department might institute a similar protocol to manage all media requests, with exceptions for such emergencies as tornadoes or floods. ■

Public TV wins in high court

Stations may exclude minor candidates from on-air debates

By Dan Trigoboff

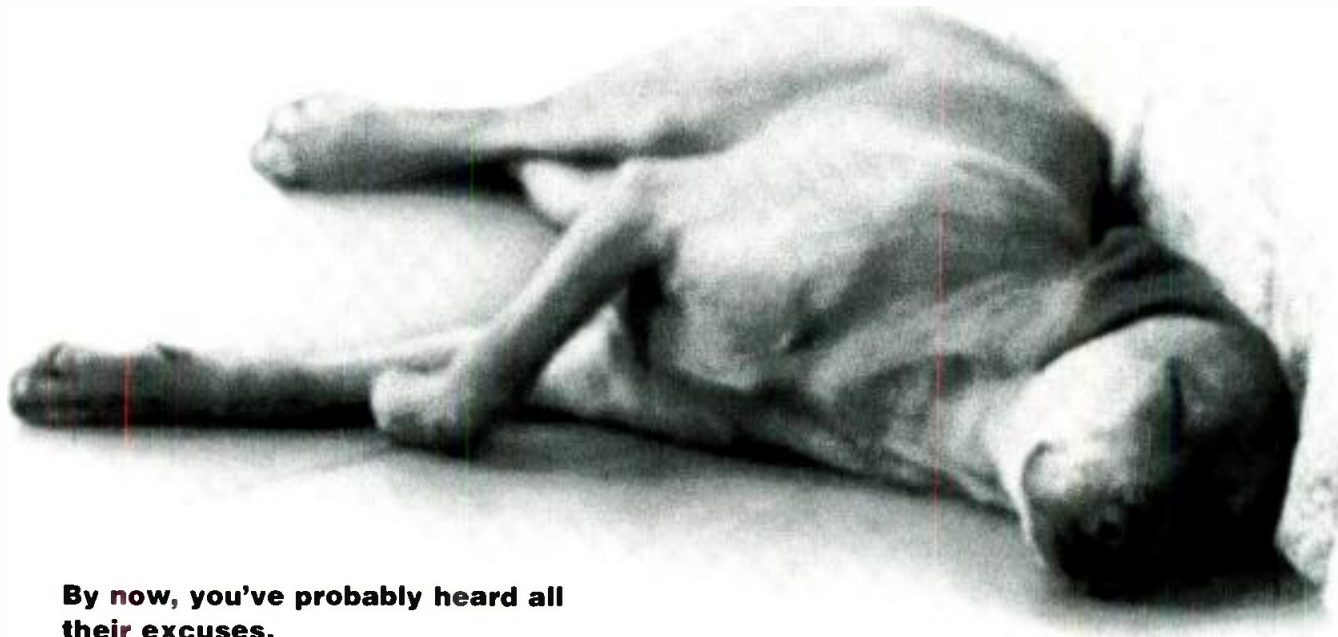
The Supreme Court last week held that state-owned public TV stations may exclude minor political candidates from on-air debates, if the decision is not based on the candidates' views.

The case was closely watched by politicians and broadcasters, since it appeared to pit the rights of broadcasters to control the airwaves against the rights of fringe candidates to air their views.

But in reversing a 1996 decision from the Eighth U.S. Circuit Court of Appeals, Justice Anthony Kennedy—for the 6-3 majority—said that the Arkansas Educational Television Commission (AETC) decision to exclude fringe candidate Ralph Forbes was a "reasonable, viewpoint-neutral exercise of journalistic discretion consistent with the First Amendment."

Forbes, who has run for several offices without success, had argued that since AETC's five stations are licensed to a state (Arkansas)—as are

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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.

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www.americanradiohistory.com

almost two-thirds of the nation's nearly 350 public television stations—he had a right of access to AETC's public forum. A federal trial court disagreed and dismissed the lawsuit, but the Eighth Circuit held that the debate was indeed a public forum to which all qualified candidates had a right.

The Supreme Court concluded that Forbes' exclusion by the station was reasonable, based on various accounts of campaign weaknesses and without regard for his out-of-the-mainstream views. The decision pointed out that mandating inclusion of all ballot-qualified candidates could discourage stations from conducting such debates and actually undermine the flow of ideas. "A First Amendment jurisprudence yielding these results does not promote speech, but represses it," Kennedy wrote, citing cancellation of a 1996 Nebraska Senate candidate's debate as a direct result of the Eighth Circuit decision.

For three of the justices, the absence of clear standards made the exclusion of Forbes unconstitutional. "I do not endorse the view of the Court of Appeals that all candidates who qualify for a position on the ballot are necessarily entitled to access to any state-sponsored debate," Justice John Paul Stevens wrote in dissent, joined by Justices David Souter and Ruth Bader Ginsburg. "I am convinced, however,

that the constitutional imperatives... command that access to political debates planned and managed by state-owned entities be governed by pre-established, objective criteria."

The American Civil Liberties Union, which supported Forbes' appeal, called

the decision "a blow to free-speech rights." Richard Marks, who argued the case for the Arkansas stations, said that the case "ought to give heart to anyone in the broadcasting business" and was "a testament to the editorial integrity of the journalistic process." ■

'Kombat' ready for action

Has been cleared on 90 stations for fall

By Joe Schlosser

The word is finally out on where Warner Bros.' new action-hour, *Mortal Kombat Krusades*, will be airing in syndication.

The hour series, based on the *Mortal Kombat* movie and video game franchise, has been cleared in over 90% of the country for this fall. The series is a joint venture between New Line Television and Warner Bros. Domestic Television.

Mortal Kombat has been cleared on 90 stations, including in all 40 of the top 40 markets, and on The WB Television Network's The Web. Stations signed on for the show include WCBS-TV New York, KCAL-TV Los Angeles and WCIU-TV Chicago. *Mortal Kombat* will be produced by Larry Kananoff, producer of both *Mortal Kombat* feature films.

"This is one of those rare times where you have the guy who made the movies making the TV series," says Scott Carlin, executive vice president at Warner Bros. Domestic Television Distribution. "That is a real asset. *Mortal Kombat* is a franchise in the truest sense of the word."

The series will be taped at the Disney/MGM Studios in Orlando, Fla., and at Splendid China, a Florida attraction park that features detailed replicas of Chinese landmarks. Carlin says casting is still under way and that production will begin next month.

"The strength that Larry Kananoff has is that he can tap into the highest level of balletic martial artists in the world," Carlin says. "We aren't just casting some guys with pretty faces who can say a line and deliver a punch. It's really finding the most skilled and top martial artists." ■

SYNDICATION MARKETPLACE

Stations take the 'Hill'

Twentieth Television executives have made their first two sales outside the Fox family for *King of the Hill*. Twentieth cleared the animated series for close to \$25,000 per week on Fox affiliate WCCB(TV) Charlotte, N.C., and KWBP(TV) Portland, Ore. *King of the Hill* debuts in syndication in 2001. Last month, Twentieth sold the series to its own 22-station Fox owned-and-operated group.

Cooking with BBC

Seattle-based lifestyle programming producer-distributor West 175 Enterprises has signed a deal with BBC Worldwide that gives West 175 a first-look option on all BBC food and cooking/travel programming. The options will give the company rights to a show for at least 10 years. For its first project under the partnership, West 175 will produce and distribute

the *Great Food* series to PBS. The series will be culled from 130 hours of BBC prime time cooking programs and produced in conjunction with KCTS-TV Seattle. The deal also includes licensing and merchandising rights. West 175 is a veteran in the TV kitchen, distributing such shows as *Graham Kerr's Kitchen*, *Cucina Amore* and *JoAnna Lund's Help Yourself*.

'Homer' runs

MG/Perin's FCC-friendly syndicated series, *Homer's Workshop*, has been cleared for two-year runs in 73% of the country, including 76 of the top 100 markets. The live-action series is a co-production by MG/Perin and the Home Depot stores.

Promax nominees

Promax has released the names of the five nominees for its board of direc-

tors, to be elected at next month's 43rd annual conference and exposition in Toronto, Ontario. The nominees are Scott Danielson, vice president and chief creative officer at AOL Networks; Teresa Guitart, director of special programming, TV3 Spain; Lee Hunt, president of Lee Hunt Associates; John McGrath, head of on-air promotion at STAR TV (Hong Kong), and George Schweitzer, executive vice president of marketing and communications at CBS.

Sporting proposition

Raycom Sports and *The Sporting News* are teaming to produce eight hour-long TV sports specials to be hosted by *Access Hollywood* co-host Pat O'Brien. The specials, which will use *The Sporting News* name, will spotlight such major events as the Super Bowl and college basketball's NCAA Final Four.—Joe Schlosser

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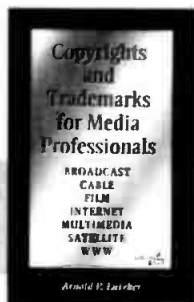


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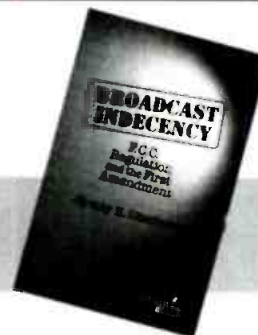


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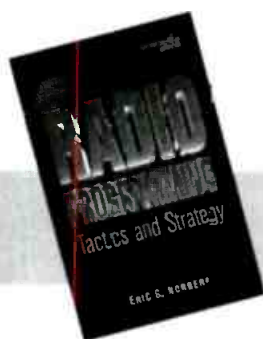


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FS209

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

Week 34	abc	CBS	NBC	FOX	UPN	WB
	8.5/14	9.1/15	10.5/17	7.0/11	2.4/4	4.9/8
MONDAY	8:00 54. America's Funniest Home Videos 6.9/11	35. Cosby 8.4/14	25. Dateline NBC 9.0/15	78. Damon 4.3/7	92. Love Boat: The Next Wave 2.4/4	64. 7th Heaven 5.9/10
	8:30	27. Ev Loves Raymd 8.9/15		76. Getting Personal 4.4/7		
	9:00 20. 20/20 9.4/14	21. CBS Monday Movie—Only Love, Part 2 9.3/15	11. NBC Monday Night Movie—Witness to the Mob, Part 2 11.2/18	18. Ally McBeal 9.7/15	92. Contestants Tell All... 2.4/4	82. 7th Heaven 3.9/6
	9:30					
	10:00 21. The Practice 9.3/15					
	10:30					
TUESDAY	8.2/13	8.8/14	10.2/17	9.5/16	1.9/3	4.5/7
	8:00 55. Home Imprvmt 6.8/12	25. JAG 9.0/15	41. Mad About You 7.7/14	32. World's Worst Drivers 8.6/15	94. Moesha 2.2/4	84. Buffy/Vampire Slayer 3.8/7
	8:30 57. Soul Man 6.7/11		61. NewsRadio 6.4/11		97. Clueless 2.1/3	
	9:00 35. Home Imprvmt 8.4/13	30. 47th Annual Miss Universe Pageant 8.7/14	9. Frasier 11.3/18	13. Busted on the Job 2 10.4/16	100. Mal & Eddie 1.7/3	67. Dawson's Creek 5.2/8
	9:30 60. Smthg So Right 6.5/10		12. Just Shoot Me 10.6/16		100. Good News 1.7/3	
	10:00 13. NYPD Blue 10.4/17		5. Dateline NBC 12.7/21			
	10:30					
WEDNESDAY	8.6/14	10.1/17	7.7/13	7.7/13	3.0/5	2.9/5
	8:00 51. Drew Carey 7.1/13	7. The Nanny 11.9/21	66. SNL Remembers Chris Farley 5.5/10	48. Beverly Hills, 90210 7.3/13	97. The Sentinel 2.1/4	94. Smart Guy 2.2/4
	8:30 39. Dharma & Greg 7.8/13					87. Sister, Sister 2.8/5
	9:00 51. Ellen 7.1/11	23. True Stories fr Touched by an Angel 9.2/15	30. 3rd Rock fr/Sun 8.7/14	37. Party of Five 8.2/13	82. Star Trek: Voyager 3.9/6	86. Wayans Bros 3.2/5
	9:30		50. Working 7.2/11			85. Steve Harvey 3.4/5
	10:00 9. PrimeTime Live 11.3/19	23. Chicago Hope 9.2/15	19. Law & Order 9.5/16			
	10:30					
THURSDAY	4.0/6	7.8/12	35.2/52	4.5/7		
	8:00	48. Promised Land 7.3/11	2. Seinfeld Clipshow 33.6/53	74. World's Wildest Police Videos 4.5/7		
	8:30					
	9:00 80. ABC Thursday Night Movie—Unforgiven 4.0/6	33. Diagnosis Murder 8.5/12	1. Seinfeld 41.3/58	76. When Animals Attack 4.4/6		
	9:30		3. ER 28.8/45			
	10:00	41. 48 Hours 7.7/12				
	10:30					
FRIDAY	7.5/14	7.1/14	8.8/17	4.4/9		
	8:00 59. Sabrina/Witch 6.6/14	44. Kids Say Darnd 7.6/17	63. Dateline NBC 6.1/13	80. The X-Files 4.0/8		
	8:30 39. Boy Meets Wrld 7.8/16	46. Candid Camera 7.4/15				
	9:00 33. Sabrina/Witch 8.5/16	64. Nash Bridges 5.9/11	15. Daytime Enny Awards 10.2/19	72. Millennium 4.9/9		
	9:30 51. Boy Meets Wrld 7.1/13	38. Nash Bridges 8.0/15				
	10:00 45. 20/20 7.5/14					
	10:30					
SATURDAY	5.1/10	7.4/15	6.6/13	4.9/10		
	8:00	57. Dr. Quinn, Medicine Woman 6.7/15	72. TV Censored Bloopers 4.9/11	78. Cops 4.3/10		
	8:30			69. Cops 5.1/11		
	9:00 69. Saturday Night at the Movies—First Knight 5.1/10	55. Early Edition 6.8/13		71. AMW: America Fights Back 5.0/10		
	9:30		46. The Pretender 7.4/15			
	10:00 27. Walker, Texas Ranger 8.9/17					
	10:30					
SUNDAY	7.6/13	12.8/22	7.4/13	8.6/15		2.4/4
	7:00 67. Wonderful World of Disney—Miracle at Midnight 5.2/10	6. 60 Minutes 12.1/23	62. Unmasked! Exposing Secrets 6.2/13	74. World's Funniest! 4.5/9		94. Parent 'Hood 2.2/5
	7:30					99. Kelly, Kelly 1.9/4
	8:00			29. The Simpsons 8.8/16		89. Sister, Sister 2.6/5
	8:30			17. King of the Hill 9.6/17		88. Jamie Foxx 2.7/5
	9:00 16. ABC Sunday Night Movie—Peter Benchley's Creature, Part 1 10.0/16	4. Touched by an Angel 13.4/22	41. NBC Sunday Night Movie—The Bridges of Madison County 7.7/13	7. The X-Files 11.9/18		91. Unhap Ev Af 2.5/4
	9:30					89. Unhap Ev Af 2.6/4
	10:00					
	10:30					
WEEK AVG	7.1/12	9.2/16	12.1/21	6.8/12	2.5/4	3.5/6
STD AVG	8.4/14	9.6/16	10.2/17	7.1/12	2.8/4	3.1/5

COMBOS

WKNE-AM-FM Keene, N.H.

Price: \$6 million—\$7 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman; Lew Dickey, vice chairman); owns/is buying 104 FMs and 45 AMs

Seller: Richard Lightfoot, Hadlyme, Conn.; owns WKVT-AM-FM Brattleboro, Vt.

Facilities: AM: 1220 khz, 1 kw; FM: 103.7 mhz, 12.2 kw, ant. 991 ft.

Formats: AM: local talk, news; FM: adult hits

WLMX-AM-FM and WZST-FM Chattanooga

Price: \$5.5 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman; Lew Dickey, vice chairman); owns/is buying 106 FMs and 46 AMs

Seller: Wicks Broadcast Group LP, New York (WBG Management Inc., general partner; Edgar R. Berner, president/41.7% owner); owns six TVs; owns/is buying 12 FMs and seven AMs

Facilities: WLMX(AM): 980 khz, 500 w; WLMX-FM: 105.5 mhz, 1.55 kw, ant. 646 ft.; WZST: 98.1 mhz, 1 kw, ant. 794 ft.

Formats: WLMX(AM): AC; WLMX-FM: AC; WZST: contemporary hit radio

Broker: Gary Stevens & Co.

KCLK-AM-FM and KVAB(FM) Clarkston, Wash.

Price: \$500,000

Buyer: Julie Benedictson, Clarkston; no other broadcast interests

Seller: W.E. Lawrence, Clarkston; no other broadcast interests

Facilities: KCLK(AM): 1430 khz, 5 kw day, 1 kw night; KCLK-FM: 94.1 mhz, 100 kw, ant. 1,233 ft.; KVAB: 102.9 mhz, 440 w, ant. 1,171 ft.

Formats: KCLK(AM): adult standards; KCLK-FM: adult standards; KVAB: soft rock, AC

RADIO: FM

KKIQ(FM) Livermore and KUIC(FM) Vacaville, both Calif.

Price: \$16 million (\$9 million for KKIQ, \$7 million for KUIC)

Buyers: James E. and John F. Levitt, San Jose, Calif.; own 57.66% of KEZR(FM) San Jose and KLUE(FM) Soledad, both Calif.

Sellers: KKIQ: Shareholders of Tri-Valley Broadcasters Inc., Pleasanton, Calif. (Pedotti family, principals); no other broadcast interests; KUIC: Shareholders of Quick Broadcasting Inc., Vacaville, Calif. (Benton family,

Changing Hands

The week's tabulation of station sales

Proposed station trades

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

THIS WEEK:

TVs $\square$ \$0 $\square$ 0

Combos $\square$ \$13,000,000 $\square$ 3

FMs $\square$ \$19,192,417 $\square$ 5

AMs $\square$ \$4,808,292 $\square$ 6

Total $\square$ \$37,000,709 $\square$ 14

SO FAR IN 1998:

TVs $\square$ \$2,792,472,000 $\square$ 38

Combos $\square$ \$1,048,093,107 $\square$ 135

FMs $\square$ \$362,399,089 $\square$ 151

AMs $\square$ \$283,153,090 $\square$ 97

Total $\square$ \$4,486,072,330 $\square$ 403

SAME PERIOD IN 1997:

TVs $\square$ \$2,217,418,000 $\square$ 49

Combos $\square$ \$4,607,187,737 $\square$ 138

FMs $\square$ \$1,290,246,298 $\square$ 166

AMs $\square$ \$100,919,414 $\square$ 92

Total $\square$ \$8,216,171,449 $\square$ 447

Source: BROADCASTING & CABLE

principals); no other broadcast interests

Facilities: KKIQ: 101.7 mhz, 4.5 kw, ant. 382 ft.; KUIC: 95.3 mhz, 4.3 kw, ant. 280 ft.

Formats: Both: AC

Broker: Media Venture Partners

KSLQ(FM) Washington, Mo.

Price: \$1.1 million

Buyer: Y2K Inc., St. Louis, (Brad Hildebrand, president/owner); Hildebrand owns KSLQ(AM)

Seller: Prime Time Radio GP, Washington, Mo. (Kenneth W. Kuenzie, president/50% owner); Kuenzie owns 50% of KRMS-AM-FM Osage Beach, Mo.

Facilities: 104.5 mhz, 3 kw, ant. 328 ft.

Format: Hot AC

WNSP(FM) Bay Minette, Ala.

Price: \$1.05 million

Buyer: COM+ Inc., Mobile, Ala. (Kenneth S. Johnson, chairman/80% owner); no other broadcast interests

Seller: Bay Delta Media Inc., Bay Minette (James H. Faulkner, president); no other broadcast interests

Facilities: 105.5 mhz, 5.3 kw, ant. 348 ft.

Format: News, sports, talk

50% of WPAW(FM) Vero Beach, Fla.

Price: \$617,416.56

Buyer: Radio of Vero Inc., Boca Raton, Fla. (Mitchell Rubenstein and Laurie S. Silvers, principals); no other broadcast interests

Seller: Margarita Bouza, Vero Beach; no other broadcast interests

Facilities: 99.7 mhz, 50 kw, ant. 321 ft.

Format: Mainstream country

WCEF(FM) Ripley, W.Va.

Price: \$425,000

Buyer: Dailey Corp., Parkersburg, W.Va. (Calvin E. Dailey Jr., president); no other broadcast interests

Seller: McWhorter Communications Corp., Ripley (Ronald W. Hill, president); no other broadcast interests

Facilities: 98.3 mhz, 3 kw, ant. 300 ft.

Formats: Country

Broker: Ray H. Rosenblum

Two brokers become one

Whitley Media and Media Services Group Inc. have merged to create a media brokerage with offices in seven U.S. cities. The company will keep the name Media Services Group.

The new directorship of the company is: Bill Whitley, Dallas; Mitt Younts, managing director, Richmond, Va.; George Reed, Jacksonville, Fla.; Bob Maccini, Providence, R.I.; Kevin Cox, Philadelphia; Bill Lytle, Kansas City; Greg Merrill, Salt Lake City, and Tom McKinley and Austin Walsh, San Francisco.

Whitley, president and founder of Whitley Media, says joining up with Media Services makes sense in this age of consolidation. "I can bring some contacts and expertise from this part of the world," Whitley says, but it's "important to have contacts elsewhere."

Whitley, who worked with the partners at Media Services Group when they were with Chapman Associates, has been a media broker since 1978. Together the two firms had 75 closings in calendar 1997.

No money changed hands in the deal.

—Sara Brown



Bill Whitley

RADIO: AM

WMIH(AM) Cleveland

Price: \$3.9 million

Buyer: Walt Disney Co./ABC Inc., Los Angeles/New York (Michael D. Eisner, chairman; Robert Iger, president, ABC; Preston Padden, president, ABC Television; Robert Callahan, president, ABC Radio); owns 10 TVs; owns/is buying 15 FMs; owns 14 AMs

Seller: Divine Mercy Communications Ltd., Cleveland (Steven J. Kurdziel, managing member); no other broadcast interests

Facilities: 1260 khz, 10 kw day, 5 kw night

Format: Children's

Broker: Kozacko Media Services

KMET(AM) Banning, Calif.

Price: \$500,000

Buyer: Delphi Communications Inc., Newport Beach, Calif. (Marcine Aniz Uhler, principal/66% owner); no other broadcast interests

Seller: Robeson-Suttles Broadcasting Inc., Escondido, Calif. (James W. Robeson, principal); no other broadcast interests

Facilities: 1490 khz, 1 kw

Format: Country

Amplification

Catamount Broadcast Group's \$10 million purchase of KHSL-TV from Golden Empire Television Corp. (B&C, May 11) was brokered by Crisler Co. and York Street Capital LP.

WCNC(AM) Elizabeth City, N.C.

Price: \$230,000

Buyer: East Carolina Radio Inc., Edenton, N.C. (Lawrence F. and Margaret A. Loesch, president); owns WZBO(AM)-WERX-FM Edenton, WRSF(FM) Columbia and WOBR-AM-FM Wanchese, N.C.

Seller: Albemarle Broadcasting Co. Inc., Elizabeth City, N.C. (Joe Lamb, president); no other broadcast interests

Facilities: 1240 khz, 1 kw

Format: Oldies

WNVL(AM) Nicholasville, Ky.

Price: \$150,000

Buyer: Mortenson Broadcast Co., Lexington, Ky. (Jack M. Mortenson, president/owner); owns four FMs and 10 AMs

Seller: Benedictus Broadcasting Co. LLC, Lexington, Ky. (James E.

Cloud, principal); no other broadcast interests

Facilities: 1250 khz, 500 w day, 59 w night

Format: Urban gospel

WQXC(AM) Otsego, Mich.

Price: \$17,500

Buyer: Vintage Radio Enterprises LLC, Plainwell, Mich. (James R. and Suzanne M. Higgs, owners); no other broadcast interests

Seller: Forum Communications Inc., Otsego, Mich. (Robert Brink, principal); owns KQXC-FM Otsego and WZUU-FM Allegan, Mich.

Facilities: 980 khz, 1 kw

Format: Nostalgia

WAWR(AM) Salisbury, Md.

Price: \$10,791.50

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman; Lew Dickey, vice chairman); owns/is buying 103 FMs and 44 AMs

Seller: GBH Radio Inc., Highland Beach, Fla. (Gisela B. Huberman, owner); no other broadcast interests

Facilities: 1670 khz, 10 kw day, 1 kw night

Format: Dark

—Compiled by Sara Brown

Free radio resource pushes teen ad market

Radio

By John Merli, B&C correspondent

How many hours did the typical teenager listen to radio during the past seven days? What weekly activity occupies teenagers more than any other? Do teens spend more time watching TV than listening to radio?

The answers to those questions and dozens more are available through a free radio industry-funded service known as New Generation Radio (NGR) and based in New York. Its goal is straightforward: to educate advertisers about the teen and young-adult audience and the strategic importance of radio.

Not widely known within the advertising community, NGR calls itself the best-kept secret for ad agencies setting their sights on teens and young adults.

Its director, Deborah Esayian, is a former brand manager at Procter & Gamble; its marketing director is Rick Berger, a former brand manager at L'Oreal and an agency accounts supervisor.

NGR points to Simmons and other research that shows the MTV generation still listens to 3-4 hours of radio a day, regardless of their TV habits. Yet using radio as an advertising medium—"long forgotten in the wake of MTV"—is almost unheard of at many ad agencies when it comes to media buys and creative development. NGR says.

NGR wants to change the perception of radio's effectiveness by working directly with agencies on everything from answering simple questions to handling entire national buys and promotional tie-ins—for which NGR receives no commissions. The service takes credit for helping bring some heavy-hitters to radio in recent years—

including Reebok, Pringles, Clairol Herbal Essences and Starburst.

One user of NGR resources, April Zeig of Grey Advertising in New York, says that the nature of radio can be made to work for advertisers: "We found radio to be an important component of our media plan because it allowed us to connect with our teen target via their favorite music, celebrity DJs and teen-focused events where we could sample product." Zeig says Grey Advertising was pleased enough with "such a successful first year using radio" that her company will expand its market list in a second year.

As a resource for advertisers, broadcasters and media, NGR seems to have many of the answers, culled from research groups. As far as that trio of inquiries at the top of this article, the answers are: The typical teenager listened to 10 hours of radio during the past seven days; 39% of teenagers' time is devoted to media of all kinds,

ABC Radio, Interrep team on sales

Interrep will form a new company, ABC Radio Sales, to serve as the exclusive sales organization for ABC Radio stations. Both companies project billings in excess of \$74 million for 1998.

A major goal of the new partnership, which takes effect June 1, is to grow radio's share of advertising—something the industry has been trying to do for several years with mixed success. Radio's segment of the overall media advertising pie has remained generally constant at about 7%.

Interrep is a major radio-only sales and marketing company with annual billings of about \$875 million. It's also the parent company of several radio firms, including CBS Radio Sales, Clear Channel Radio Sales, McGovern Guild Radio and Caballero Spanish Media.

Longtime Interrep executive George Pine will be president of ABC Radio Sales. His most recent post was president of Interrep East. The new sales company will begin with a staff of 27, with offices in New York, Atlanta, Boston, Chicago, Dallas, Detroit, Houston, Los Angeles, Minneapolis, Philadelphia and San Francisco. —John Merli

more than any other activity; and, yes, teens spend more time watching TV than listening to radio, but barely. Teens and young adults surveyed watched 11 hours of television during the previous seven days, compared with 10 hours for radio.

However, NGR also is armed with data that show that while TV reaches 86% of teens and young adults daily, 93% listen to some radio every day—despite the heavy competition from compact discs. And here's a statistic that might make some advertisers sit up and take notice: 55% of teens and young adults say that radio is the "most effective and best way" to reach them, versus cable (50%) and magazines (39%). ■

Lucent presses forward on DAB

By John Merli, B&C correspondent

Lucent Technologies, which is developing digital audio broadcast systems (B&C, Oct. 27, 1997), has announced that its Lucent Digital Radio venture is working to deliver In-Band On-Channel (IBOC) systems that place both digital and analog signals within the existing spectrum. Lucent says that the technology will allow broadcasters to introduce digital sound to listeners on their current dial positions with existing transmitters and antennas.

Lucent and its research and development unit, Bell Labs, already have developed some patented technologies for the

DAB market, including the Perceptual Audio Coding (PAC) algorithm. The PAC encoder converts AM or FM radio signals into high-quality digital signals. Suren Pai, president of Lucent Digital Radio, calls DAB/IBOC technology "the most significant innovation in terrestrial radio broadcasting since the introduction of the FM band."

IBOC is both backward- and forward-compatible: Current AM-FM receivers will not be affected, and when a station finally turns off its analog signal, IBOC digital-compatible receivers will operate with the remaining all-digital signal. Lucent expects DAB systems to be commercially available by 2000. ■

WABC goes retro for Beatles, beetles

For New York area listeners (and a good portion of the Eastern U.S. at night) who remember the legendary 50,000-watt rock 'n' roll station WABC(AM), Memorial Day may bring a feeling of déjà vu. WABC is still very much around, but these days it bills itself as 77WABC NewsTalk. But for today, the station will drop 12 hours of its current format to return to yesterday with an all-day Beatles Spectacular.

The station, which called itself W-A-Beatle-C in the 1960s, when the Beatles first invaded American playlists, will air Beatles songs and interviews taped by WABC more than 30 years ago. Listeners also will be calling in to share their memories of a bygone musical era and WABC's former self. As a commercial tie-in, WABC will end a month-long promotion by awarding the winner a new 1998 Volkswagen Beetle. Missing, of course, will be such past WABC rock DJs as Bruce "Cousin Brucie" Morrow, Harry Harrison and Chuck Leonard (as well as WABC Chime Time time checks). Hosting the holiday-only WABC festivities will be Scott Shannon, Mike Gallagher, Curtis Sliwa and Ron Kirby.

Arbitron buys radio software developer

The Arbitron Co. has purchased most of the assets of Tapscan Inc., which include radio station software, an advertising agency and its international assets. Tapscan is a developer of software for broadcasters, agencies and advertisers, based in Birmingham, Ala.

In the deal, Tapscan will retain its software applications for U.S. television stations and cable systems, along with its marketing arm for these services. However, Arbitron has acquired Tapscan's overseas TV and cable software products. The acquisition will lead to the formation of a new Arbitron division, Tapscan Worldwide, to be based in Birmingham and headed by Drew Simpson, Tapscan international division chief. Jim Christian continues as Tapscan CEO. —John Merli

May 25, 1998

TBS moves in on 'Home'

Snatches Buena Vista sitcom from USA

By Joe Schlosser

Home Improvement is heading to Ted Turner's neighborhood, not Barry Diller's, where it was first said to be going.

Turner's TBS Superstation pried the off-network cable rights to the show out of USA Network's hands at the last minute and will start airing the Tim Allen sitcom in 2002.

"It took some weird twists and turns, but we had always maintained a constant position," says TBS President Bill Burke. "I went home on Friday [May 15] with a sense that we didn't get the show, and then that night I found out we were back in the hunt."

TBS wound up ponying up a little over \$300,000 per episode for the 200-plus episodes of *Home Improvement* that are available for the second-cycle run.

TBS's price was down from the \$375,000 per episode that USA supposedly was going to pay before that deal fell through. Two weeks ago, both USA and Buena Vista executives did everything but put out an official press release stating that a deal had been finalized between the two sides for the sitcom.

"We were down the road with USA, but there were certain deal points that still had to be addressed—and at the end of the day we just couldn't work them all out," says Janice Marinelli, executive vice president of sales at Buena Vista Television.

Sources say Buena Vista executives favored the TBS deal for two reasons: *Home* will likely play in a stronger lineup with off-network runs of *Drew Carey* and *Friends* on TBS, and TBS currently has only one domestic satellite feed, while USA has two.

The satellite-feed issue is a factor for Buena Vista executives because they also are selling *Home Improvement* in syndication to broadcast stations. Because TBS has only one feed, *Home*

Improvement will air in less-competitive time periods in Mountain and Pacific time zones.

Burke says that *Home Improvement* will likely run between 5 p.m. and 8 p.m. ET when it gets to TBS, and he acknowledges the satellite-feed issues. "That is a Buena Vista consideration, but we may have a second feed by the time we get the show," Burke says. "But that is true, we still have a single feed, and it won't be running as competitively with the West Coast stations."

This is not the last off-network sitcom TBS Superstation is attempting to acquire, Burke says. He reports that TBS executives are getting ready to bid on second-cycle runs of *Seinfeld*, which Columbia TriStar Television Distribution is currently selling to broadcast stations. CTTD executives



TBS paid a little over \$300,000 per episode for 'Home Improvement'.

would not comment, but sources say they have reserved the right for *Seinfeld* to air on cable as well.

As for Buena Vista, executives have cleared *Home Improvement* on only one broadcast station so far. Before the TBS deal, Buena Vista licensed the sitcom to WGN-TV Chicago for close to \$100,000 per week. ■

Malone disses Turner, CBS

Says 1080 I stance is move to restrict competition

By Price Colman

TCI Chairman John Malone renewed his controversial offensive against the 1080 I HDTV format last week, singling out CBS and Ted Turner as "cynical" in opting for the bandwidth-intensive standard.

"Certain advocates of certain platforms are doing it very cynically, with an eye toward minimizing the number of services that can coexist within that technology," Malone told participants at a digital data conference hosted by the National Cable Television Center and Museum



John Malone called Ted Turner 'cynical' for supporting 1080 I.

Center Institute in Denver last week. "We think that's very shortsighted, even for those people."

Acknowledging that CBS has long been forthright with its commitment to 1080 I, Malone said the broadcast network picked that format "because they feel it will squeeze out some smaller programming competitors, a rather cynical attitude that is actually the attitude Ted

Turner has been voicing. It takes a lot of shelf space to do [1080 I] high-definition, and it's expensive. [so] maybe HBO will survive and CNN will survive and maybe some of this other

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trash stuff will disappear."

At press time, Turner spokespersons had not returned calls.

Malone also acknowledged that his comments at the National Cable Television Association annual convention in Atlanta that TCI wouldn't voluntarily carry 1080 I signals created tension between him and TCI President Leo Hindery. Following Malone's comments at the show, TCI issued a "clarification" saying the MSO would "work with vendors to accommodate such demands."

"I think [Hindery] was embarrassed by it," Malone said last week. "It was interpreted by the press as me saying the opposite of what he was saying. The reality was, it wasn't, because he never committed to carry those [1080 I] signals. He just wanted to avoid saying that, and I kind of said it. And that was embarrassing to him in terms of timing."

Malone said there are two key reasons for adopting a progressive-scan format, specifically 720 P: bandwidth conservation (and the accompanying ability to offer more programming to cable customers), and compatibility

"I'm not going to engage in any conspiracy to deny access or anything. But I would be very careful with my cable systems about putting on a[n uncompressed, unmultiplexed] 1080 I signal."

TCI Chairman John Malone

with computer industry standards.

"I don't believe we are going to succeed in changing the computer world to be compatible with the next-generation television sets," he said. "We really want our customers to be able to access the same information, the same entertainment, across all of their electronic devices conveniently and efficiently. It's a terrible mistake to isolate television on a peninsula that will ultimately get cut off, if not by EchoStar, then by somebody else. ... It's much wiser to be in a format that can accommodate both platforms, do it efficiently, do it with high levels of compression efficiency and with high quality ... and bring us that much closer to the day when we can have random-access entertainment

in all formats and all qualities."

Malone's comments at the Center Institute conference may represent a continued softening of his earlier hard-line stance, but not by much.

"I'm not going to engage in any conspiracy to deny access or anything," he said. "But I would be very careful with my cable systems about putting on a 1080 I signal in the raw,

uncompressed, unmultiplexed, because if that became the standard it would eat up your capacity pretty damn fast. And it would be a cost center, not a revenue center.

"That is a critical issue for the cable industry. It is an issue that the leadership of the industry really has not pointed out to the industry because the industry internally is conflicted. Be very careful. This starts as an experiment—we're only going to broadcast in 10 markets, the check's in the mail, don't worry about it, if it doesn't work we'll change it. ... I'd be very careful, because once that became the standard—once people were actually buying sets to receive it and once the broadcasters are actually on—you'll play hell getting them off." ■

Revving up high-speed data

Cautious enthusiasm is message from cable operators

By Price Colman

After past stumbles in introducing new technologies, the cable industry is taking the high-speed data bit in its teeth and running with it.

Fueling the race is anecdotal evidence of consumer interest. Current customers who are moving are calling to find out where high-speed access is available, while others by the hundreds are asking to be put on waiting lists for high-speed Internet service.

At the same time, industry organizations such as the National Cable Television Center and Museum's Center Institute are seeking to ensure that MSOs, particularly smaller operators, don't run with blinders on.

At the Center Institute's inaugural industry conference, last week in Denver, enthusiasm for high-speed data may have been the norm, but it was

THE INTERNET BUSINESS AT A GLANCE

Current total residential Internet subscribers:	20 million
Current cable-modem subscribers:	200,000
Projected residential online households by 2005:	90 million*
Projected penetration of residential online households by 2006:	90%*
Projected service revenue by 2003:	\$16 billion*
Mean length of Internet service:	25 months*

Source: Various industry sources *Stratigis Group

tempered by cautionary notes from small and large MSOs alike.

While high-speed data service has become nearly synonymous with cable modems, it's more than that. Bits are bits, as "Being Digital" author Nicholas Negroponte points out, and the transport network doesn't care whether those bits represent video, voice or data. An operator's digital data strategy is largely a function of the cards he or she is holding, says TCI Chairman John Malone.

"My suggestion would be an integrated [digital cable and cable modem]

deployment strategy if you have a plant that has been upgraded to hybrid fiber," Malone told participants. "If you have a one-way plant and the satellite guys are kicking you hard, then the strategy is to deploy digital video right now and price it appropriately. We've found that largely blunts any satellite initiative based on channel capacity."

It's crucial to understand that dish-ing up high-speed data in the form of Internet access is fundamentally different from cable's core video business, says Alan Baird, vice president of Horizon Cablevision in Michigan.

"We found out we are our own worst enemy," says Baird. "Our employees didn't understand or believe in the business. ... We found we have to run this as a separate department. We can't use the same customer service department."

Many smaller operators face financial constraints limiting their ability to

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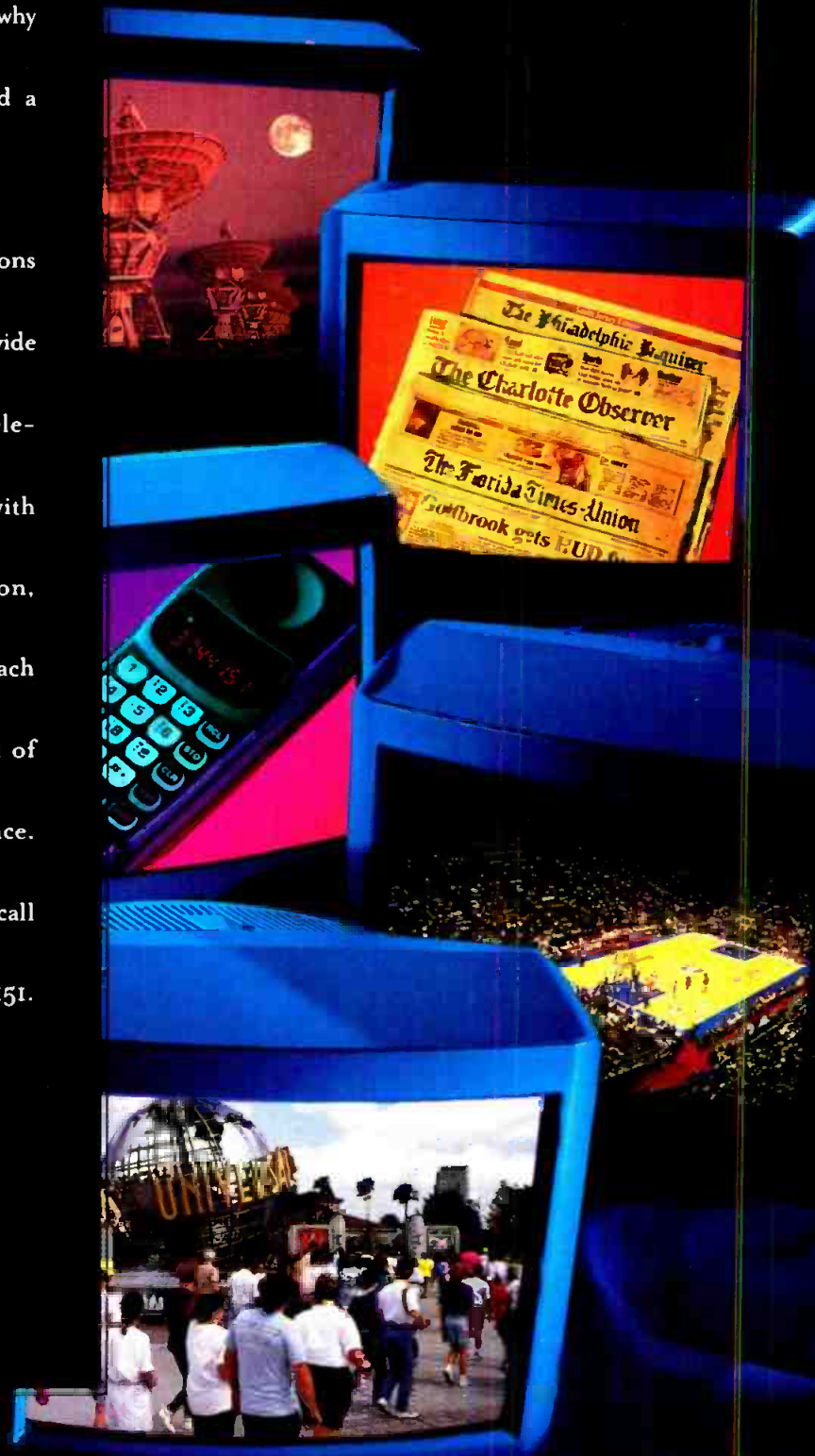
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build upgraded two-way networks that can exploit the full potential of high-speed data services. The alternatives—traditional dial-up networks and one-way cable downstream/telco return—are the subject of considerable debate.

One school of thought holds that it's important to establish an identity with customers quickly and that offering some level of Internet access—from dial-up to two-way high-speed access via cable modems—gives MSOs entree not just to current cable subscribers but also to homes passed.

Craig Perica, general manager of InterMedia Partners' cable systems in Northeastern Tennessee, says the MSO launched dial-up service there a year ago with help from Denver-based Online System Services. Online is one of a growing number of turnkey Internet service providers offering everything from dial-up access to two-way high-speed cable modem service.

InterMedia's strategy in that market is to launch high-quality Internet access with the goal of no busy signals, go after new and low-end Internet users and expand into new markets quickly.

"The corporate office was so pleased with our first-year results that we're now planning on expanding into Knoxville," Perica says. InterMedia has signed up about 1,300 dial-up customers and about 150 cable-modem customers. While there's been considerable interest in high-speed access, from business customers about "consumers don't want to pay more than \$19.95" in that market, he says.

But with high churn—as much as 15%—and little customer loyalty in the dial-up ISP (Internet service provider) market, operators should consider waiting until they can offer full two-way high-speed service, says Robert Davenport, senior vice president and COO of TCI.NET.

"Take a very careful look at technology choices and associated economics," Davenport cautions. "It may appear expedient to go to a one-way solution. ... But [two-way high-speed] is cool enough that in some instances people are willing to wait."

To bundle or not to bundle—that's another issue operators are confronting. The argument for bundling—offering cable, Internet and in some cases tele-

phony in a single, discounted package with a single bill—is that it helps an operator carve out market share in the new businesses and encourages customer loyalty in the core video business.

The argument against: sticker shock, says Joni Odum, president and general manager of Daniels Cablevision.

"I know a lot of people are saying bundling is the way to go, but that's not what I'm hearing from our customers," says Odum. "They're saying, 'You're already getting 70 bucks a month from me, how high is it going to go?'"

If the approaches to offering high-speed data vary from operator to operator—even system to system—then so do the economics. Tom Cullen, vice president—Internet services for MediaOne, says the company is looking at cashflow break-even for MediaOne Express at penetration rates of 6%-7%. After 16 months of offering the service in certain markets, MediaOne already has passed that mark with penetration rates of 8%-9%.

At the same time, Cullen acknowledges, "Today it's not profitable. But we see the path to profitability. We see how the business will scale." ■

High-speed 'Net for small systems

TCI plan would use satellite to connect to data hubs

By Price Colman

Tele-Communications Inc., seeking to ensure that its smaller systems keep pace in the high-speed data race, is developing a plan that would use a satellite to connect those smaller systems to cable Internet back-

bones such as @Home Network.

"We're working pretty hard at a strategy for connectivity for high-speed data so that even our smallest systems can be virtually present at a major data hub with access to a high-speed service," TCI Chairman John Malone told participants at the National Cable Tele-

vision Center and Museum's Center Institute data conference last week.

Malone compared the approach to Primestar's CablePlus plan to provide a DBS overlay that would quickly expand program offerings for smaller, channel-locked systems.

"Probably a year or two from now, the cost will be low enough that even very small systems will be able to afford a digital headend," Malone said. "CablePlus can become a high-definition transport or a data service. Clearly, we've got to link the smaller system to the national networks with high speed."

Malone said that @Home and Time Warner's Road Runner (which is merging with MediaOne Express) eventually will share a common backbone network even if @Home and Road Runner don't merge. The two cable Internet access services already have interoperability agreements, meaning that @Home subscribers eventually will be able to communicate directly with Road Runner subscribers over their shared Internet backbone network without getting shunted to the larger Internet.

Connecting smaller systems, whether

Time for Turner

Turner Broadcasting Sales and Time Inc. have agreed to give American Express, U.S. Satellite Broadcasting and IBM exclusive sponsorship of CNN's entertainment news program *NewsStand: CNN & Entertainment Weekly*, which it will launch in concert with Time Inc.'s *Entertainment Weekly* magazine. The sponsors are clients of New York-based ad agency Ogilvy & Mather; O&M says the sponsorship deal was created with these three clients in mind. Each sponsor will get category exclusivity. The hour-long Thursday night show is slated to debut at 10 p.m. ET June 11 with co-anchors Judd Rose and Willow Bay. CNN will also launch companion *NewsStand* programs that marry CNN with Time Inc.'s *Time* and *Fortune* magazines next month. Steve Heyer, president of Turner Broadcasting System, says the company is talking with potential sponsors to form similar arrangements for the shows. Heyer says: "This is an indication of the kinds of partnerships that I think will emerge more and more."

—Donna Petrozzello

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TCI-owned or not, to a satellite backhaul would allow them to offer IP telephony as well as Internet access, Malone said, although latency—gaps between sending and receiving data—

inherent in satellite transmission is more of an issue for IP telephony than for high-speed data.

Small systems should install fiber networks as quickly as they can—for

a hard-wired connection to the Internet backbones and also so they can wholesale unused capacity on the fiber networks to others, Malone advised. ■

Basic pulls record ratings

By Donna Petrozzello

Earlier this month, basic cable celebrated its largest prime time audience ever during a May sweep, according to the Cabletelevision Advertising Bureau and Nielsen Media Research.

Basic cable's prime time audience share increased 2.9 points, ratings were up 1.7 points and delivery increased by 1.8 million homes for the latest May sweeps (April 23–May 17), compared with last year's May sweeps, according to the CAB's analysis of Nielsen Media Research data.

During the sweeps, Nielsen tallied basic cable's household delivery at 20.3 million homes, compared with 18.5 million last May. Cable's prime time audience share peaked at 35.5, compared with 32.6 last year, and cable's cumulative rating averaged 20.7, compared with 19.0 last year.

By contrast, the four leading broadcast networks suffered their lowest-ever prime time viewing levels during a May sweeps period, according to CAB's analysis of Nielsen data.

According to Nielsen data, this May ABC/CBS/NBC/Fox delivered about 34 million homes, 1.5 million fewer than last May.

CAB president Joe Ostrow notes that "the fact that ad-supported cable achieved these gains at a time when the broadcast networks aired heavily promoted specials and season finales underscores the unstoppable growth of viewing [of] basic cable programming." Ostrow predicts that basic cable's prime time share will "climb to the low- to mid-40s" by midsummer.

Prime time ratings and audience share improved for basic networks during first quarter 1998, even as ratings and shares declined for ABC/CBS/NBC/Fox, according to the CAB. Viewing levels were measured for traditional wired cable households, non-cable homes and homes served by "alternate distribution systems," namely satellites. ■

SBC on fence about Ameritech cable plans

Whitacre unclear on future in appearance before Senate

By John M. Higgins

SBC Corp. Chairman Edward Whitacre Jr. remains noncommittal about the future of Ameritech Corp.'s cable operation if SBC succeeds in acquiring the fellow Baby Bell.

Whitacre appeared before the U.S. Senate Antitrust Subcommittee last Tuesday to defend the proposed \$56 billion takeover, contending that it would ultimately benefit telephone

consumers. The deal would recombine three of the seven Baby Bells that were forced to separate from parent AT&T more than a decade ago.

It's not clear what the development would mean for cable customers. Ameritech has spent some \$400 million overbuilding cable operators in the Midwest, going head to head in video. But Whitacre doesn't like the video business and has scrapped all such ventures at SBC and Pacific Telesis Inc., which he

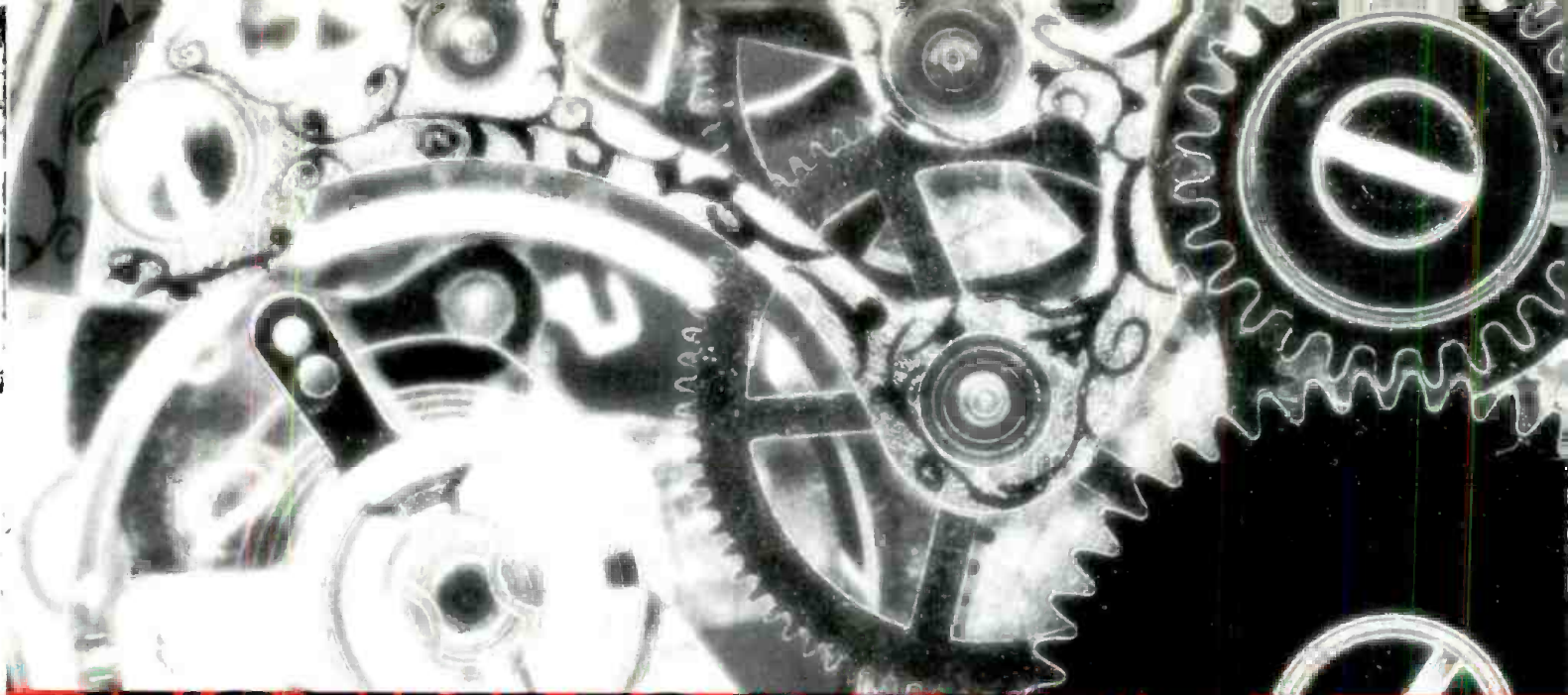
25

PEOPLE'S CHOICE Top Cable Shows

Following are the top 25 basic cable programs for the week of May 11-17, 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	NBA: Charlotte vs. Chicago	TNT	Wed	9:38p	148	6.3	4.7	4,644	10.8
2	WWF Wrestling	USA	Mon	10:00p	63	4.9	3.7	3,587	7.8
3	South Park	COM	Wed	10:00p	30	4.8	2.4	2,476	7.3
4	WWF Wrestling	USA	Mon	8:57p	63	4.6	3.4	3,354	6.5
5	WCW Monday Nitro	TNT	Mon	8:00p	60	4.5	3.4	3,303	7.8
6	WCW Monday Nitro	TNT	Mon	9:00p	60	4.2	3.1	3,060	6.2
7	NBA: L.A. Lakers vs. Seattle	TNT	Tue	10:39p	150	4.1	3.1	3,037	6.6
7	WCW Monday Nitro	TNT	Mon	10:00p	60	4.1	3.1	3,010	6.2
9	Movie: Mortal Kombat	TBS	Sun	8:00p	135	3.9	3.0	2,897	6.5
10	NBA: New York vs. Indiana	TNT	Wed	6:58p	160	3.8	2.8	2,768	6.5
11	NBA: San Antonio vs. Utah	TNT	Tue	7:58p	151	3.7	2.8	2,737	6.0
12	Thunder	TBS	Thu	9:05p	69	3.3	2.5	2,491	4.8
12	Rugrats	NICK	Mon	7:30p	30	3.3	2.5	2,427	5.8
12	Rugrats	NICK	Sun	10:00a	30	3.3	2.5	2,402	10.0
12	NASCAR/Winston Open	TNN	Sat	7:30p	234	3.3	2.4	2,389	5.8
16	Rugrats	NICK	Tue	7:30p	30	3.1	2.3	2,228	5.6
16	Nicktoon Sat 8a-1p	NICK	Sat	10:00a	15	3.1	2.3	2,220	11.5
18	Movie: Total Recall	TBS	Sun	5:40p	140	3.0	2.3	2,227	6.7
18	Nicktoon Sat 8a-1p	NICK	Sat	9:45a	15	3.0	2.3	2,213	11.5
18	Nicktoon Sat 8a-1p	NICK	Sat	9:00a	15	3.0	2.2	2,205	11.3
18	Nicktoon Sat 8a-1p	NICK	Sat	9:15a	15	3.0	2.2	2,204	11.0
18	Angry Beavers	NICK	Sun	10:30a	30	3.0	2.2	2,181	9.7
18	Rugrats	NICK	Fri	7:30p	30	3.0	2.2	2,160	6.4
24	Hey Arnold	NICK	Mon	8:00p	30	2.9	2.1	2,104	4.7
24	Nicktoon Sat 8a-1p	NICK	Sat	9:30a	15	2.9	2.1	2,077	10.4
24	Hey Arnold	NICK	Sun	11:00a	30	2.9	2.1	2,074	9.3

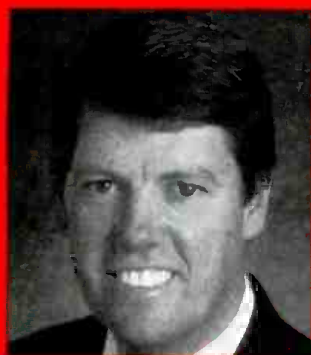
Sources: Nielsen Media Research, Turner Research



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acquired last year. He gave little hint to the committee about Ameritech's video operation. "Their cable plan looks real good," Whitacre said. "I like what I see on the surface." But pressed further, he added: "Can I tell you what we would do? I cannot."

Scrapping Ameritech's cable operation could be expensive—\$350 million—\$550 million. That, however, is less than the write-down Whitacre took on

PacTel's video operations when he largely scrapped them last year.

SBC faces the same issue in its planned takeover of telco Southern New England Telephone, which has promised to overbuild the entire state of Connecticut. SNET has denied

reports by cable operators that the single-state telco has slowed the pace of system construction in the two months since it agreed to sell to SBC, saying the

plans to light up operations in three new towns this summer are proceeding.

Connecticut State Public Utilities Commission spokeswoman Beryl Lyons says that the commission has had no reports of a slowdown. But Lyons says that SBC's failure to commit to completing the build could be a major obstacle to its planned SNET deal. "They have a franchise to uphold," she says. "It's a statewide franchise. It would not be in their interest to slow down."

Charter gets one in win column

Buys Sonic Communications' six systems

By Price Colman

Charter Communications, overcoming recent disappointments, got a boost last week with its acquisition of Sonic Communications from founder-owner Christopher Cohan.

Charter closed last Wednesday on a deal to buy Sonic, whose properties consist of California cable systems in San Luis Obispo, West Sacramento, Feather River, Santa Cruz and Riverbank, Calif., and Logan, Utah. The six systems encompass about 118,000 subscribers; the California systems will boost Charter's subscriber base in that state by about 103,000, to 353,000.

Charter also says that the deal will move it into the number-10 spot among MSOs, once others in the top-10 group close on pending system sales.

Financial terms weren't disclosed, but at the industry benchmark of \$2,000 per subscriber, the deal would be worth about \$236 million.

The Sonic acquisition takes some of the sting out of Charter's recent loss of Minneapolis-St. Paul systems encompassing 300,000 subscribers to MediaOne Group. Charter was also one of three MSOs bidding for the Prime Cable-Greenspun Inc. partnership's 300,000-subscriber Las Vegas cable systems and other entertainment

assets, but lost out to the Cox Communications \$1.3 billion bid. In addition, Charter had hoped to pick up some or all of the Marcus Cable properties for which Microsoft co-founder Paul Allen recently paid \$2.775 billion for a majority stake.

"Charter has always been in the acquisition game," says David Barford, Charter's senior vice president of operations for urban markets. "As these deals go through, not all come to fruition—but many of them do for us. We missed a few but got quite a few also. It's more like business as usual for us."

Watch for additional Charter acquisitions, Barford says. "We're very opportunistic in looking for systems that are close to our markets."

EchoStar battles bird glitches

Solar-panel problems could affect Dish plans

By Price Colman

EchoStar Communications Corp. has encountered problems deploying solar panels on its recently launched EchoStar IV satellite.

The solar panels convert sunlight into electricity to power the transponders on the Lockheed-Martin A2100AX satellite, which EchoStar planned to use to deliver its Dish Network service nationally. Less than full deployment of the solar panels means EchoStar would have only partial use of the 28 transponders on the satellite for which it is licensed.

One of two satellite arms containing solar panels failed to fully deploy, EchoStar spokeswoman Judianne Atencio says. EchoStar intends to conduct

maneuvers over the next several weeks to correct the malfunction. The company, which says it has early indications that an unspecified but "significant" number of transponders won't be affected by the problem, adds that so far it has not been able to gauge the scope of the problem. EchoStar IV currently is in transition orbit at 127 degrees west longitude.

EchoStar's original plan was to replace an existing satellite at 119 degrees west longitude with the more powerful EchoStar IV and move the older bird to 148 degrees west, where it would provide niche programming and



Charlie Ergen's EchoStar IV glitches may affect Dish Net's national reach.

rebroadcast local signals to 10 markets in the Western U.S. But given the problems with EchoStar IV, the company is holding off on the swap until it can determine how serious the power loss is. If the power loss is significant enough, EchoStar says it may park the new bird at 148 degrees and leave the existing satellite at 119.

EchoStar has \$220 million in insurance on

EchoStar IV. The company has contacted its insurance carrier, which is monitoring the situation. EchoStar says that while any substantial loss of transponder capacity would be covered by insurance, it is not insured for "loss of profit opportunity."



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Scripps DIYing in digital

New spin-off channel of HGTV and Food will be 20%-30% original at launch

By Donna Petrozzello

EW. Scripps Co. plans to commit at least \$15 million to develop original programming for DIY, a home improvement/cooking channel that will be the group's flagship digital channel. The channel will be available in first quarter 1999.

DIY (for Do It Yourself), Scripps' first offering designed with digital carriage in mind, is a spin-off of Scripps-owned Home & Garden TV (HGTV) and Food Network. HGTV President Ken Lowe says that Scripps aims to fill 20%-30% of DIY's schedule with original programming; the rest of the time will be filled with repackaged original programs from HGTV and Food Network.

Most DIY shows will be lengthier

versions of programs familiar to HGTV and Food audiences. DIY will provide more detailed shows about home improvement, decorating, gardening, cooking and other topics that fit with Scripps' "home lifestyle category" shows. Lowe says that DIY's original fare may include projects for children or approaches to "content categories broader than home, garden or food."

"The do-it-yourselfers in the audience for HGTV and Food wanted more information than fits in a 30-minute show," Lowe adds.

Susan Packard, HGTV CEO, says that the DIY concept emerged from calls to HGTV and Food from viewers who suggested follow-up programming ideas to shows. They also served as a makeshift focus group.

Lowe says Scripps will deliver DIY

programming through cable modem and digital set-top boxes and via video-on-demand services as the technology becomes more widely accepted by consumers. There will be a strong tie-in with DIY's upcoming companion Website, giving consumers the opportunity to download instructions for home repair jobs, details of gardening projects or recipe ingredients.

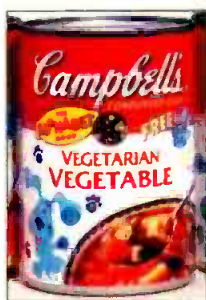
"DIY will serve as a gateway for information that will flow to digital set-top boxes and video-on-demand applications," Lowe says.

Scripps says that it will be patient with the new network. "We want to put the money into developing content," Lowe says. "We'll worry later about how the distribution will grow. If we create something viewers want to see, they will come."

HEAD ENDINGS

Chuckie Cheese Ravioli?

Campbell's Soup Co. will add some blue paw prints and a familiar canine to its famous red and white labels this summer, followed by some new toon-shaped



pasta later in the year. Campbell's and Nickelodeon have struck a joint promotional deal to feature characters from the network's *Blue's Clues* show in Campbell products. In August, Campbell's will add an image of Blue, the animated blue puppy co-star of *Blue's Clues*, to labels on 18 million cans of soup. The back of the label will feature a *Blue's Clues* game. Later this year, Campbell's will introduce a new soup featuring pasta shaped as *Rugrats* characters.

'Nothing' special

HBO will debut its comedy special featuring Jerry Seinfeld live from New York City's Broadhurst Theater Sunday, Aug. 9. The upcoming *Jerry Seinfeld Live: I'm Telling You for the Last Time* will feature some of Seinfeld's classic stand-up material. It will

be Seinfeld's second live performance for HBO. His first, in 1987, was *Jerry Seinfeld: Stand-Up Confidential*.

Sound performance

TCI Music reported first-quarter cash flow of \$1.6 million, compared with negative cash flow of \$2.9 million in 1997's first quarter, attributing the change to annual payments from TCI. TCI Music officials cautioned that first quarter 1998 results weren't comparable to 1997's first quarter. That is because 1998's first quarter is the first in which TCI Music's consolidated report reflects the combined results of DMX Inc., The Box Worldwide and Paradigm Music Entertainment Co. for an entire quarter. TCI Music reported a net loss of \$4.427 million, or 5 cents per share, on revenue of \$18.7 million.

Showing them the money

Sprint and its three cable partners—TCI, Comcast and Cox—are close to finalizing a deal that paves the way for the cable operators to monetize their investment in the capital-intensive Sprint PCS joint venture. Terms currently being negotiated call for Sprint to acquire full ownership of Sprint PCS and PhillieCo—the

Sprint/TCI/Cox joint venture—and give the cable companies a new tracking stock in exchange for their ownership interests in Sprint PCS. Sprint owns 40% of the Sprint PCS joint venture, TCI 30%, Comcast and Cox 15% each. Sprint, which also says it plans an IPO for Sprint PCS shares, didn't specify when. In addition, Sprint intends to recapitalize, converting Sprint common stock into two tracking stocks.

Surfing in Canada

Motorola Multimedia Group says that Calgary, Canada-based Shaw Communications has ordered up to 50,000 Motorola CyberSURFR and CyberSURFR Wave cable modems, as well as cable router headend systems, to expand Shaw@Home high-speed cable modem service in Calgary, Saskatoon and Fort McMurray.

Brazilian back shop

Back-shop services provider CableData says it has opened a regional office in São Paulo, Brazil, to support CableData's customer base in Latin America. CableData says the São Paulo office will enable it to provide local support in a region currently served by CableData offices in the U.S. and United Kingdom.

FNC taps ASC servers, NewsMaker software

Statewide cable news network will use VR300s for playback

By Glen Dickson

Florida's News Channel (FNC), the 24-hour start-up cable news network due to launch Aug. 1, has selected video servers from ASC Audio Video and automation software from NewsMaker Systems to drive the playback of its regionalized news programming.

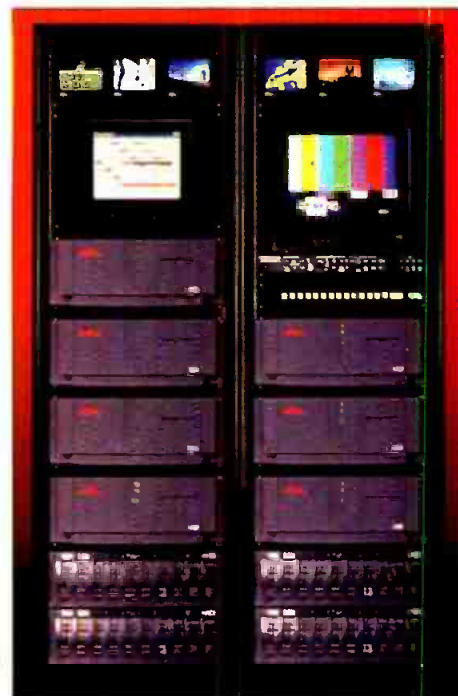
Tallahassee-based FNC has spent more than \$1 million on a 16-channel ASC VR300 news server system that will be controlled by NewsMaker's StarDrive newsroom automation and production software. The Fibre Channel networked server system, which has more than 900 gigabytes of online storage, will be used to deliver locally branded news to six different geographic areas in Florida: Miami, West Palm Beach, Jacksonville, St. Petersburg, Tampa Bay and Fort Myers.

FNC will use virtual-set technology from Orad and Devlin Design Group to create locally branded news content,

which will then be distributed via its fiber-optic ATM network to cable affiliates throughout Florida (B&C, Feb. 16).

"The challenge to this is the integration of three previously stand-alone technologies: virtual reality, video servers and fiber-optic delivery with ATM switching," says Harvey Bennett, FNC news director. "Bringing all three into one package makes this exciting and unique."

FNC has selected Panasonic's DVCPRO digital tape format for news acquisition at its eight bureaus and for news production at its Tallahassee headquarters, where its six regional newscasts will be produced and anchored. FNC field personnel will shoot material in DVCPRO and edit it at the bureaus with DVCPRO tape decks or in the field with DVCPRO laptops. The finished packages will then be sent back over FNC's fiber lines to the ASC server, which will record them in serial 601 digital form. Packages that are cut in Tallahassee



ASC's VR300

will be dubbed directly to the server, Bennett says.

"We'll do as little tape dubbing in Tallahassee as we have to," he adds.

TBS does hi-def post for Goodwill promo

For its new 30-second promotional spot for the 1998 Goodwill Games, TBS used high-definition post-production technology from Atlanta post house Crawford Digital to create a high-quality 601 digital product.

The promo, which features Goodwill athletes practicing their skills in various New York locations, was shot on 35 mm film. The film then was transferred to the 1,080-line progressive at 24 fps HDTV format using a Philips Spirit Datacine (at a superfast rate of five frames per second). Once the film was in hi-def digital data form, all the scene enhancement, color correction and graphics compositing was performed with the resolution-independent Discreet Logic Inferno, a system normally used on feature films.



This Goodwill Games promo got the hi-def treatment.

The digital data was then downconverted to 601 digital and mastered on Digital Betacam tape; Crawford also made a high-def master on DLT digital data tape.

"It's an unbelievable downconvert," says Crawford Digital senior effects editor Tom Fuls. "The beauty of this is we archive it as data, and we can always call back that data at that resolution [1080 P], or downconvert it to 1080 I or 720 P. ... It's a future-proof spot. That's pretty exciting stuff."

TBS has used a similar method for its current Atlanta Braves spots, says Kelly McGinnis, TBS senior producer/director. "It looks all the more epic because of the details in the film," McGinnis says.

—Glen Dickson

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"Each DVCPRO edit bay will have a NewsMaker terminal hooked into the router. That will allow us to record finished products in the edit bay and record them right into the server. We can also use the server as a source."

FNC's 57-terminal StarDrive system will manage its newsroom computer needs while also controlling 48 production devices, including the VR300 server system. Under StarDrive's control, the information

stored on the servers will be available to all users for integration of production and automation elements such as scripting, character generation and still store.

"We'll use this system for the playback of spots as well," Bennett says. "StarDrive will not only work with the newsroom system but will also work with well-known commercial traffic systems. That's a tremendous savings instead of integrating the two." ■

Manufacturers, BBC form MPEG-2 forum

By Glen Dickson

A collection of broadcast equipment manufacturers and the British Broadcasting Corp. have formed the Pro-MPEG Forum (PMF), a group to promote the MPEG-2 compression standard as it becomes implemented worldwide. After discussing the possibility of such a group at the NAB convention in Las Vegas last month, the 14 members of PMF held a planning meeting at Sony headquarters in Manhattan last week for PMF's first general assembly meeting in late June.

The initial members of the forum include the BBC, Sony, Tektronix, Hewlett-Packard, Snell & Wilcox, IBM, Quantel, FAST, Pinnacle Systems, Thomson, ECI Telecom and Media 100. While PMF is not a standards-making body, it intends to further the work of the

Society of Motion Picture and Television Engineers and the European Broadcasting Union and to foster the universal applicability of the MPEG-2 standard for contribution, distribution and production. It will do so by proposing draft standards for mapping MPEG bitstreams onto such interfaces as SDTI and Fibre Channel. PMF also wants to set interoperability guidelines for MPEG applications in the studio, such as transcoding between 4:2:2 and 4:2:0 compression schemes.

"The forum will be helpful in finishing off the MPEG-2 standard," says PMF Chairman Dr. Nick Wells, project manager of the BBC's studio group.

Wells says PMF's first goal will be to organize interoperability tests for different manufacturers' equipment: "There's a huge depth of detail that needs to be got right." ■

Sony trio leaves, starts Omneon

Three top executives have left Sony to form a Silicon Valley start-up company called Omneon Video Networks, which will focus on digital compression and networking products. Larry Kaplan, senior vice president of Sony's broadcast and production systems division; Ed Hobson, vice president of production and professional audio systems, and Mike Gilbert, vice president of Sony's Systems Development Center, will be Omneon's president, vice president of marketing and sales and vice president of operations, respectively.

Kaplan, Hobson and Gilbert are joined at Sunnyvale, Calif.-based Omneon by former Tektronix engineer Don Craig, who helped develop the Profile disk recorder (Kaplan and Hobson also previously worked together at Tektronix). Omneon has no formal product announcements yet, but hopes to have something to show at next year's NAB convention. The company is lining up financial support from venture capitalists.

"We have ideas, and as we explained to Sony, we expect our products to be complementary," Hobson says. "We look forward to a good relationship with our former employer—almost everybody has to interface to other folks' stuff these days."

As for Sony, the company has taken interim steps to fill in for the departed executives. Kaplan's responsibilities will be taken over by Charles Steinberg, Sony Broadcast president; Hobson's by Peter Lude, Sony vice president of automation and transmission systems, and Gilbert's by Mike Gerhold, Sony Systems Development Center director of engineering.

—Glen Dickson

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Cutting Edge

By Glen Dickson

Panasonic will be selling its HDTV displays and DTV set-top decoders separately when they hit stores this fall, following the same strategy Mitsubishi announced two weeks ago (B&C, May 11). To watch HDTV in all its glory, a Panasonic customer will need to buy a \$6,000 56-inch rear projection widescreen HDTV display and a \$1,700 DTV set-top decoder. The set-top decoder, which receives and decodes all 18 ATSC formats and can work with existing NTSC sets, also can be paired with a new 32-inch, 4:3 "DTV-compatible" direct-view SuperFlat TV that sells for \$1,795, or a

\$3,199 36-inch direct-view multi-scan monitor that can display in interlace or progressive modes. Panasonic also will introduce a digital VHS recorder that can record DTV programs when paired with the set-top decoder, as well as NTSC programming. The D-VHS unit should sell for under \$1,000.

Under a multimillion dollar deal, CNN News Group will install a multichannel **Tektronix** Profile video server system at its Atlanta headquarters to deliver commercial spots for its seven networks. The project will incorporate numerous Tektronix PDR200 MPEG-2 4:2:2 Profile video servers; Fibre Chan-

nel networking; Silicon Graphics Origin 2000 servers with shared RAID 3 storage, and an Ampex 812 data tape library system. CNN's commercialization centralization project is an expansion of the Profile system installed for CNN International last year. The entire system will operate under the control of Pro-Bel automation and will use existing Grass Valley M-2100 and M-21 master control switchers.

Tape House Digital Film in

New York is using its proprietary Cyclops digital film scanner to take 35 mm film material shot for television spots and repurpose it for print ads and point-of-sale advertisements. Tape

House already has used its Cyclops to create magazine-quality film scans from 35 mm for such clients as Maybelline, Jamaica Tourism and Madison Square Garden. "Cyclops was designed as a motion picture film scanner," says Alfie Schloss,



Tape House Digital Film used its Cyclops digital film scanner to create these point-of-purchase displays and a magazine ad for Maybelline from 35 mm film.

director of digital services for Tape House. "But New York not being a hot bed for visual effects for film, we've targeted the advertising community as a good market for scanning."

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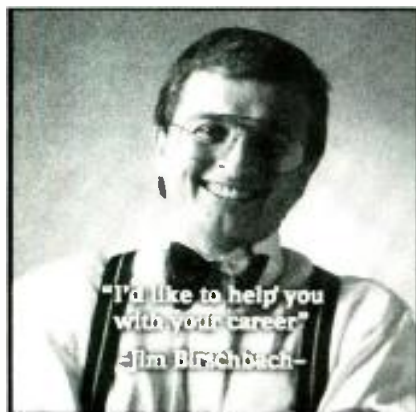
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General Sales Manager. WMC-TV, an NBC affiliate in Memphis, TN and the Mid-South's pre-eminent television station is looking for an experienced, dynamic leader for its Sales Department. We need someone who is energized, motivated and creative. Must have wide experience in creative marketing, new business development and local sales promotion. General sales management experience is preferred, but will consider large market LSM with proven track record. We are an Equal Opportunity Employer and qualified minorities and females are encouraged to apply. Mail your resume to General Manager, WMC-TV, 1960 Union Avenue, Memphis, TN 38104, or fax it to 901-726-0720. No phone calls please. We are a Raycom Media Station.

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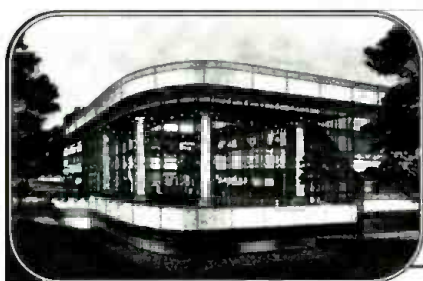
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Synergistic Technologies, Inc., has immediate openings for **System Design Engineers/Project Managers**, and experienced **Installation Supervisors**. All positions are in our suburban Pittsburgh, Pennsylvania, headquarters and fabrication facility. 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.



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CHIEF ENGINEER

WSB-TV, THE COX FLAGSHIP STATION IN ATLANTA, IS LOOKING FOR A CHIEF ENGINEER TO GUIDE IT INTO THE NEW MILLENNIUM. THIS NEW STATE-OF-THE-ART, DIGITAL TELEVISION STATION HAS ALREADY BROADCAST ITS FIRST HDTV SIGNAL.

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- COMPUTER NETWORKING
- GOOD COMMUNICATION SKILLS
- SELF-STARTER
- MANAGEMENT LEADER
- TEAM PLAYER

PLEASE SEND RESUME:

GREG STONE, VICE PRESIDENT & GENERAL MANAGER
WSB-TV
1601 W. PEACHTREE STREET
ATLANTA, GEORGIA 30309

WSB-TV 2
ATLANTA

DIRECTOR BROADCAST OPERATIONS AND ENGINEERING

Tribune Broadcasting's WPIX, flagship station of the WB Television Network, has an opportunity for an individual to lead one of the best technical broadcast and studio production operations in the country. If you are seeking a challenge at the helm of a station's technical operation, we want to hear from you. This position plays a significant role in the development and execution of the station's strategic, operating and technology plans.

Qualified candidates should have a BSEE or equivalent industry experience. A minimum of 5 years television broadcast operations and engineering management experience within a major market television stations is required. Knowledge of total station automation concepts, digital and analog videotape systems, electronic news gathering, studio operations, transmitter remote control, satellite and microwave systems and Federal Communications Commission Rules as well as strong communication skills are also necessary. Experience in capital planning and implementation are a plus.



WB11 is a part of Tribune Company, a leading information, education and entertainment provider. We are an Equal Opportunity Employer. To apply, please send your resume and salary requirements to:

WB11, 220 East 42nd Street, New York, New York 10017, Employment

Chief Engineer. Fast growing Southern California full power UHF station needs experienced chief with strong RF background for dual klystron transmitter. LP and microwave experience helpful also. Please fax resume to: Personnel: KSTV 818-757-7533.

Technical Director for 6/11 newscasts for dominant NBC affiliate in 93rd market. Applicants must have previous newscast directing experience with fast-paced program. College degree preferred. Resumes tapes to Judy Baker. WCYB, 101 Lee Street, Bristol, VA 24201. EOE/M/F/V/H.

BROADCAST MAINTENANCE ENGINEER

Excellent opportunity for an experienced Broadcast Engineer at the ABC O&O in New York. Responsibilities include the installation/maintenance of studio and transmission equipment, including video switchers, routers, CG, robotics, audio consoles, SS, cameras and DVE. Must be able to do component level repair, work well under pressure and with little supervision. Must possess knowledge of analog/digital systems and a minimum of five years of broadcast television experience. Candidates should have an engineering degree or equivalent technical training. SBE/FCC certification, VHF transmitter and computer experience a plus.

Please send resume and cover letter to:

Kurt Hanson, WABC-TV,
7 Lincoln Square,
New York, NY 10023.



No telephone calls or faxes please.
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AUDIO ENGINEER

A leading post audio facility seeks an established Audio Engineer/Sound designer with a following for Senior Position. Great opportunity with the organization for growth and development! Please fax resume to (212)629-5976

Chief Engineer opening at Vermont's ABC affiliate, WVNY-TV has a full-time opening for a Chief Engineer. Hands on manager would oversee all aspects of the engineering department. Strong computer and/or RF knowledge preferred. Applicants should have a minimum of five years broadcast engineering experience. WVNY will be under new ownership in June. Call Ken Kasz at 802-658-8022 with any questions. Send resume to: Director of Broadcast Operations, WVNY-TV, 100 Market Square, Burlington, Vermont 05401. EEO.

HELP WANTED NEWS

Chief Engineer position open in beautiful coastal Wilmington, North Carolina for a strong FOX affiliate. Successful candidate will have 3-5 years experience and be able to handle all aspects of engineering. Should be thoroughly familiar with transmitter operations and maintenance, master control, FCC compliance and NT-based computer systems. Send or fax resumes to General Manager, WSFX-TV, 1926 Oleander Drive, Wilmington, NC 28403. Fax 910-251-0978. No phone calls please. EOE.

Chief Engineer. After 30 years our current chief has decided to retire. We seek a strong leader to guide us into the next century. Must possess working knowledge of broadcast equipment, computers, and FCC regulations. Send resume to Dave Tillery, VP/General Manager, KAAL-TV, 1701 10th Place NE, Austin, MN 55912. EOE.

Digital Video Encoder- Responsible for digitizing video from a variety of sources, live and from tape. Must have experience in analog to digital conversion on a variety of systems. Knowledge of Realvideo and Microsoft Netshow a plus. Send resumes to cprice@broadcast.com.

Maintenance Engineer. KCAL9, the news and sports leader in Los Angeles, seeks a highly motivated individual with 5+ years experience for repair and maintenance in the following equipment to the component level: Betacam, D2 and 1-inch VTR's; Production and Master Control Switchers; Special Effects and Graphics Equipment; Microwave and Earth Stations; Robotic Cameras and Monitors; Assist the Production Department in the acquisition of live sporting events; Assist the Engineering department in design and construction projects. College degree in Electronics preferred. Manufacture maintenance schooling in VTR's and Switchers is also preferred. Work on weekends and night shifts required. For consideration, send resume to: Job #98-08 Human Resources, KCAL-TV, 5515 Melrose Avenue, Hollywood, CA 90038. AA/EOE.

New Media Engineer. Broadcast Engineer with strong background in both broadcast engineering and computer engineering needed for challenging position. Candidate must have thorough understanding of analog and digital television equipment and operations. Particular computer skills needed are Windows NT networking and applications, Visual Basic Programming and Intranet Programming, primarily ASP. The successful candidate must be comfortable with learning and implementing new technologies as they become available. Experience in broadcast servers, automation and non-linear editing systems as well as good programming skills a must. Send resume to: Telemundo Network, Inc., Human Resources Dept., 2290 W. 8th Avenue, Hialeah, FL 33010. EOE.

Bahakel Communications has immediate openings in several markets for a Chief Engineer. Successful candidates will have 3-5 years solid experience as a Chief or Assistant Chief. Should be thoroughly familiar with transmitter operations and maintenance, studio operations, FCC regulations, and computers. Ability to manage personnel and budget effectively a must. Send resumes and salary requirements to Brent Stephenson, Director of Engineering, Bahakel Communications, PO Box 32488, Charlotte, NC 28232. EOE.

ASSISTANT NEWS DIRECTOR

ABC7 Los Angeles has an excellent opportunity for a strong, production-oriented individual who will supervise the day-to-day news operation.

To qualify for this role, you must have excellent management and organizational skills, strong news judgment and the ability to make decisions quickly in a fast-paced environment.

If you are a News Manager whose passion is creating compelling television and who thrives on pressure in a very competitive marketplace, please forward your resume to: Cheryl Fair, News Director, ABC7 Los Angeles, Dept. BC, 4151 Prospect Avenue, Los Angeles, CA 90027. Equal Opportunity Employer.



News Operations Manager WKYC-TV, the #1 station in Cleveland, OH, is looking for a dynamic, creative Operations Manager. This NBC affiliate is a local leader in technology with brand new state of the art Beta SX gear. Will manage all technical operations for aggressive news department. Send resume and salary history to: WKYC-TV, Inc., 1403 E. Sixth St., Cleveland, OH 44114. Attn: Dept. NE Fax: 216-344-3477 WKYC-TV is an Equal Opportunity Employer

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.

Looking for... The Best & The Brightest

Three positions. All one-year long, entry-level, highly-competitive national search. Two researcher-production assistant jobs for just-graduated young journalists. One reporter position for person in first job out of school with reporting/shooting/editing skills.

We'll take the best... with **Commitment, Enthusiasm, Imagination.** The successful candidates will be based in the Trenton, New Jersey headquarters of the New Jersey public TV and radio network. NJN produces one of the few daily TV newscasts in public television, seen in both the #1 and #4 markets.

Send letter of interest to:

Phelps S. Hawkins, Executive Producer, NJN News, CN777, Trenton, NJ 08625-0777.

No phone calls accepted.

Deadline for applications is June 15, 1998.

NEWS MAGAZINE

Seeks experienced promo producer to write & produce topical and image promos for nationally syndicated show in NYC. Looking for strong, aggressive person with excellent writing skills and strong concept ability. The ideal candidate has prior nat'l news promotion experience. Send tape/resume to: Gayle Allen, VP, Creative Services, East Coast, King World Productions, 402 E. 76th Street, NY, NY 10021. (No phone calls please.)



Video Author: Tribune Regional Programming has an immediate opening for a Video Author. As part of Tribune company, TRP is responsible for producing content to be shared between the Chicago Tribune newspaper, and CLTV News, WGN-TV, WGN-AM and Digital Publishing. The video author will produce, shoot and edit news and features stories; maintain quality standards in video/audio levels; work as a field producer on remotes; edit segments. Requirements are at least three years experience as a producer/photo/editor in news or production; and experience in production lighting, field audio and editing. Send non-returnable tape and resume to T.Garritano, Tribune Company, 435 N. Michigan, TT 200, Chicago IL 60611; fax 312-222-3409.

FOR DAILY CLASSIFIED UPDATES...

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NEWS DIRECTOR

WLS-TV in Chicago, the #1 rated ABC owned station in the 3rd largest market, is looking for a top notch news director with a proven track record in news management. Qualified candidates must be established journalists with strong leadership and organizational skills and a keen eye for local news. 3-5 years of experience in a major news management position and a sound record of fiscal management are required. Major market experience is preferred. Interested applicants should send a resume with references to: Emily Barr, Pres. & GM, WLS-TV, 190 North State Street, Chicago, IL 60601. Telephone calls will not be accepted. Equal Opportunity Employer. M/F/D/V.

WKBN-TV is seeking a great Newscast Producer for our #1 evening newscasts, in Youngstown, Ohio. The right individual should have at least 2 years experience producing a tightly written, fast paced newscast that connects with our viewers. Command of live shots and graphic elements are key components for this position. You should be able to see the day's news and work on creating magical moments. We are the market leader and need someone who can help us maintain and improve our position in the market. If you are a true leader, have solid organizational skills, and you know how to deliver a viewer friendly product consider joining our team. Rush your tape, credentials, and references before May 29th, to Peter R. Speciale, News Director, WKBN-TV, 3930 Sunset Boulevard, Youngstown, Ohio 44512. No calls due to the May book.

WNYW/FOX 5 is currently seeking a News Business/Unit Operations Manager. Incumbent will be responsible for all the financial operations of the News. Develop annual operating budget, weekly/monthly forecast and planning reports. Weekly scheduling of all News personnel for assignments, maintain talent contracts. Responsible for weekly payroll activity. Auditing and tracking of all expenditures, review and approve of all travel and entertainment costs. The station requires a highly motivated, team-oriented individual with the ability to work independently in a fast paced environment. Strong organizational skills and the ability to prioritize multiple tasks with a variety of people and departments. Excellent oral and written communication skills. Proven record of confidentiality and dependability. Send resume, cover letter to FOX Television Station, HRD-BUS/MGR, 205 East 67th Street, NY, NY 10021. EOE.

TV Anchor/Reporter (Weekdays). 11pm anchor for small and desirable NW community. Need experienced morning or weekend anchor with solid reporting skills ready to step up to the main shows. Strong live or producing background a plus. Tape, resume, compensation history to General Manager, KMTR NBC 16, 3825 International Court, Springfield, OR 97477. EOE.

Weekend Anchor. KARE 11 News has a rare opening for a Weekend Anchor. If you can balance a professional delivery in a conversational style we want to see your tape and resume. Several years anchoring experience and a college degree are desired. The ability to report is mandatory. If you have the talent to help the #1 team stay on top, send a tape and resume to: Tom Lindner, News Director, KARE 11 News, 8811 Olson Memorial Highway, Minneapolis, MN 55427. No calls please.

Sports and News Photographer/Producer. WTVF, Nashville, TN. CBS affiliate. If you know sports and love news coverage, you may be the person for this position in a city where sports is "booming." Two years experience required along with a strong desire and the necessary skills to gather information, shoot, edit, and tell the story! Also responsible for producing a weekend half-hour sports show. Send a non-returnable tape and resume to Hope Hines, Sports Director, NewsChannel 5, 474 James Robertson Parkway, Nashville, TN 37219. EOE.

Sports Reporter/Anchor for dominant NBC affiliate in market 93. Previous reporting experience required. Anchor experience and college degree preferred. Resumes/tapes to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201. EOE/M/F/V/H.

Sports Reporter - Part Time. WSOC-TV is looking for a Sports Reporter/Producer/Photographer. We are looking for that hungry sports enthusiast who wants to do it all in a big sports town. This is a part-time gig and a great way to get your foot in the door. If you're interested send tape and resume to: Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 Tryon Street, Charlotte, NC 28206. EOE M/F.

Reporter/Video Journalist. We're looking for aggressive, innovative, "loves-to-do-live-shots" reporters at Central Florida News 13, the premier 24-hour local news channel in Orlando. This is one of the nation's most competitive television news markets and our VJs write, shoot, and edit on state-of-the-art equipment. Please rush tape and resume to Human Resources, CFN 13, 633 N. Orange Ave., Orlando, FL., 32801. Central Florida News 13 is a joint venture between Time Warner Communications and Orlando Sentinel Communications.

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.

Producers. WFTX-TV in the Ft. Myers/Naples market is seeking a producer for its 10:00pm A.P. award winning newscast. College degree and two years experience preferred. The successful candidate will be a leader and FOXIFIED. Send non-returnable tape and resume to FOX WFTX-TV, Mark Pierce, Station Manager, 621 SW Pine Island Road, Cape Coral, FL 33991. We are an Equal Opportunity Employer.

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.

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 newsroom. 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.

News Topical Promotion Producer. WSOC-TV needs an experienced tease writer who knows how to sell a strong hard news story to the right audience. Producers who are great "sellers" are encouraged to apply. If you can get quality work done quickly, we need you. This is a job that works out of the News Department but also helps the Creative Services Department. Editing skills a plus but not required. No beginners. Send resumes and tapes to: Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. EOE M/F.

News Producer. Are you an aggressive, out of the box thinking producer? Do you want to work for an RTNDA regional winner of Overall Excellence. Best Newscast and Continuing Coverage? We are on the rise and want someone who will take our newscasts to a higher level. We want a hard working, well rounded, experienced producer. Resumes and tape to Personnel Adm., WDTN, PO Box 741, Dayton, OH 45401. EOE/M/V/H/D.

News Director in Youngstown, Ohio. A CBS affiliate and #1 news in very competitive, top 100 market seeks an aggressive, goal oriented person with strong producing, writing, marketing, managing, computer skills, and people skills. Two years news director experience preferred and college degree. Ability to work within budget a must. Applications held in strict confidence. Send resume with salary history to: Youngstown Television, LLC, Attn: Executive Assistant, 3930 Sunset Blvd., Youngstown, Ohio 44512.

News Director. A small-market NBC news leader is seeking an experienced, hands-on News Director with on-air skills who can make appropriate, effective decisions. Must be able to hire, train, and manage people. We're looking for a community involved achiever who will take our news into the next millenium. Excellent fringe benefits package. Please send cover letter, including news philosophy and salary history, to Box 01376 EOE.

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

Morning Show Talent. KPTM FOX 42 is currently accepting applications for the positions of Morning Show Talent. Anchors/Hosts, Weather/news/feature and entertainment reporters, photographers all needed for an exciting new concept in morning shows. This will be the most fun that you have ever had. We promise great rewards for great people. The positions will report to the Vice President of Programming and News Operations. Please send resume and non-returnable VHS video demonstration tape to: KPTM FOX 42, Attention: Personnel, 4625 Farnam Street, Omaha, Nebraska 68132. Applications will be accepted through July 1, 1998. No phone calls please. KPTM FOX 42 is an Equal Opportunity Employer. M/F/H.

Morning Show Producers. KPTM FOX 42 is currently accepting applications for the positions of Morning Show Producers. Do you love hard work and thinking outside the box? Do you live for the daily fix of creating the best TV around? We need a talented, creative executive producer, and line producers now for the fall launch of a new concept in morning television. Great rewards, but only for the best people. The positions will report to the Vice President of Programming and News Operations. Please send resume and non-returnable VHS tape of a show that you have produced, and your thoughts on what makes great TV to: KPTM FOX 42, Attention: Personnel, 4625 Farnam Street, Omaha, Nebraska 68132. Applications will be accepted through July 1, 1998. No phone calls please. KPTM FOX 42 is an Equal Opportunity Employer. M/F/H.

Meteorologist/Reporter for dominant NBC affiliate in market 93. Previous reporting and on-air weather experience required. Meteorology degree and AMS seal preferred. Resumes/tapes to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201. EOE/M/F/V/H.

Meteorologist. If forecasting for a top 40 market that loves its water and beaches is your idea of a great job, put the tape in the mail! WTKR in Norfolk, VA is looking for a Meteorologist. AMS seal preferred, 3 years experience required, previous experience forecasting in a coastal environment a plus! We're on the Chesapeake Bay and the Atlantic Ocean and we're looking for an individual with a professional yet exciting presentation who can convey the seriousness of severe weather. We get it all from nasty NorEasters, to hurricanes and tornadoes. Send tapes and resumes to Tracye Fox, News Director, WTKR-TV, 720 Boush Street, Norfolk, VA 23510.

Executive Producer. Wanted: a hot shop prime Producer in a top 20 market who is ready to make their first management move. I'm looking for a newsroom leader who can drive young and talented producers to execute a newscast with maximum visual impact. If you are producing a dynamic, relevant, fast-paced, live-intensive newscast in a competitive market this may be the opportunity you've been waiting for. This is a top 40 East Coast market known for beautiful beaches and a nautical lifestyle. WTKR is owned by the New York Times Company. Send tapes and resumes to Tracye Fox, News Director, WTKR-TV, 720 Boush Street, Norfolk, VA 23510.

Meteorologist. Join the number one Spanish news team in large market, where "Mother Nature" rules. Candidate must have 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 non phone calls. We are an Equal Opportunity Employer.

Meteorologist. WSOC-TV is in the market for that weather storyteller who understands technology and how to make it mean something to the viewer. If you love it when weather is the lead story, are a strong communicator who can do local local local, we want to hear from you. You must have an AMS seal and at least 3 years on-air experience. No beginners and no phone calls please. Send resume and tape to: Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F.

Managing Editor - WTVF, Nashville, TN. Are you a highly motivated person who can develop reporters into a hard-charging, fire breathing news team? Supervise reporters and assignment editors. Three years experience as an aggressive news reporter, plus a college degree required. If you have great story ideas, love writing, and hate to lose, this is your job! Send a non-returnable tape and resume/news philosophy to News Director, NewsChannel 5, 474 James Robertson Parkway, Nashville, TN 37219. EOE.

Chief News Videographer. Young, aggressive ABC affiliate in 37th market needs creative and organized top dog to show the staff how to do it right. Will train to operate our non-linear editing system. Must oversee on-air news video product, tape purchasing and allocation, vehicle and equipment maintenance. This is a great chance to do quality, award-winning stories and gain leadership and managerial experience. Send tape ASAP to Ken Schreiner, News Director, WOTV, PO Box 1616, Battle Creek, MI 49016. EOE.

Executive Producer- Immediate opening for Executive Producer at Central Florida News 13, the premier 24-hour local news channel in Orlando. We're looking for an innovative producer and leader. If you are ready to be part of an aggressive news organization in one of the most competitive news markets in the country, rush your resume to: Human Resources, CFN 633 N. Orange Orange Ave., Orlando, FL, 32801. Central Florida News 13 is a joint venture between Time Warner Communications and Orlando Sentinel Communications.

Assistant News Director. Looking for the best. Must be great with day-to-day coverage, while at the same time thinking about aggressive coverage for tomorrow, next month and next year. Solid people and communication skills a must. Are you a strong journalist and leader in your newsroom? Join a great company (A.H. Belo) and a great station (KMOV-TV). Send news philosophy, recent newscast tape and resume to: Steve D. Hammel, Executive News Director, KMOV-TV, 1 Memorial Drive, St. Louis, MO 63102. KMOV is an Equal Opportunity Employer.

Executive Producer: Tribune Regional Programming has an immediate opening for an Executive Producer. As part of Tribune Company, TRP is responsible for producing content to be shared between Chicago Tribune newspaper, and CLTV News, WGN-TV, WGN-AM and Digital Publishing. The executive producer is responsible for supervising editorial content of all segments-franchises- packages, as well as the production process for these elements; supervising daily responsibilities of production personnel, including scheduling and assignment of staff and resources; provide guidance and input to print reporters regarding on-air appearances. The ideal candidate must have three to five years experience in a TV news editorial capacity, producing news segments or programs; outstanding interpersonal skills; strong decision-making ability. Preferred experience includes a TV news supervisory function and/or with newspaper content being produced for television and radio. Send resume to T. Garritano, Tribune Company, 435 N. Michigan, TT 200, Chicago IL 60611; or fax to 312-222-3409. No phone calls please.

Bureau Reporter/Photographer. WSOC-TV is looking for a multi-talented storyteller to run our Gastonia Bureau. This person is responsible for making contacts and generating story ideas from this area of our market. This person should be able to shoot and edit as well as deliver on-camera. If you can do the job please contact: Robin Whitmeyer, Executive Editor, Dept. 95, WSOC-TV, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F.

Assistant News Director. Tulsa's #1 news station seeks top competitor to help lead news team. Candidate will have a minimum of 5 years experience in reporting, producing or news management, preferably all three areas. Emphasis will be placed on executive production of newscasts and overseeing daily news operations. Strong live coverage skills a must. Please send a non-returnable tape and resume to the Director of Human Resources, KTUL, LLC, PO Box 8, Tulsa, OK 74101. KTUL is an Equal Opportunity Employer.

Assignment Editor - Weekends. WSOC-TV is looking for that newsroom leader who loves breaking news and knows how to enterprise. This is not just about being a scanner jockey, it's about generating ideas, directing crews, and planning ahead. Send resume and tape to: Robin Whitmeyer, Executive Editor, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. EOE M/F.

Assignment Editor. We look for great stories, not just crime stories. Ready to work in a market where good journalism still counts? Then send your resume and a letter explaining why you are right for the job to: KTVX News Department, 1760 Fremont Drive, Salt Lake City, Utah 84104. KTVX is owned by Chris Craft/United Television, Inc. and is an Equal Opportunity Employer.

Executive Producer- Immediate opening for Executive Producer at Central Florida News 13, the premier 24-hour local news channel in Orlando. We're looking for an innovative producer and leader. If you are ready to be part of an aggressive news organization in one of the most competitive news markets in the country, rush your resume to: Human Resources, CFN 633 N. Orange Orange Ave., Orlando, FL, 32801. Central Florida News 13 is a joint venture between Time Warner Communications and Orlando Sentinel Communications.

HELP WANTED PROMOTION

WUSA-TV, the Gannett owned CBS affiliate in the 7th market has two management position openings:

PROMOTION MANAGER

WUSA-TV is looking for a Promotion Manager to join our dynamic Marketing Team and lead our talented producers, graphic design and photographer/editors. If you're a team builder and teacher; viewer focused, and product driven; a top notch producer of strong news promotion; a strategic thinker who can develop concepts, you may be the key player we need.

DESIGN MANAGER

WUSA-TV is looking for a creative, energetic, hands-on Graphic Design Manager to lead our talented artists, and to create and maintain our crisp, clean on-air look. Qualifications should include working knowledge of Power Mac 9600/Media 100, Quantel PaintBox Express, and Chyron iNFiNiTi!. The candidate must also be familiar with various graphic software packages.

Send tape and resume to:

Jeff Dudley
Director of Marketing & Promotion
WUSA-TV
4100 Wisconsin Avenue, NW
Washington, DC 20016



Wanted: Writer/Producer. Philly's #1 station, WPVI-TV, an ABC owned station, has a spot for a promotion writer/producer who can generate new ideas and create compelling copy. If you've got the talent to get ahead, this position is for you. Early afternoon/evening shift. Experience writing news promotion a must; experience using an AVID and/or digital on-line edit suite a plus. Send letter, resume and non-returnable VHS or broadcast beta tape (no calls or faxes) to Caroline Welch, Director of Creative Services, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131.

Promotion Director for dominant NBC affiliate in market 93. Applicants must be creative writers with experience in all facets of television promotion. College degree preferred. Resumes/tapes to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201. EOE/M/F/V/H.

Promotion Producer. Here's your chance to shine in the San Francisco market! KNTV-11, the ABC affiliate in the heart of Silicon Valley, is looking for a talented, experience and energetic *News Promotion Producer*. If you know how to sell a hard news story with creative flair and touch emotional heartstrings for a soft feature, this job's for you. You will write, produce and edit daily news topicals, series promos and special program spots. The qualified candidate will possess strong writing skills and have at least 2-3 years experience. AVID editing a plus! Send resume and non-returnable reel to: Personnel Department, Director Program and Promotion, KNTV-11, 645 Park Avenue, San Jose, CA 95110. EOE.

WGRZ-TV, Gannett owned NBC affiliate in Buffalo, New York is seeking a senior promotion writer/producer. Various duties include writing station image spots and news topicals; also involvement in special projects. Looking for an individual able to elevate the writing technique of the station. Individual will play a critical role in driving the promotion and marketing of the station. Send resume and examples of work to: Paul Frank, Creative Services Manager, WGRZ-TV, 259 Delaware Avenue, Buffalo, New York 14202. EOE.

HELP WANTED RESEARCH

Research Director. NBC 13, Birmingham, the NBC O&O, is offering a tremendous opportunity for our next Research Director. We will become one of Nielsen's newest metered markets this fall, and our Research Director will have the opportunity to impact how this process occurs. In addition, you will get to work with Nielsen and NBC Research personnel to make sure the metering of the market is done the right way. Other duties will include: develop, analyze and maintain all research/marketing information for the station. Daily analysis and distribution of meter overnight numbers; create and layout sales presentation pieces; complete analysis of all rating sweeps, develop all station and competitive sales estimates for TvScan system including sports and specials; develop Power Point, and other presentations for Account Managers; assist in utilizing research information as part of daily operation of News, Programming, Promotion. Knowledge of TvScan, Scarborough/Qualitap, Excel, and Word a must. Please send resume and cover letter to: Human Resource Department, NBC 13, 1732 Valley View Drive, Birmingham, AL 35209. No phone calls. EOE.

HELP WANTED CREATIVE SERVICES

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, AC-CU-Weather Ultra 32, Chyron: iNFiNiTi! and Max, 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.

Art Director. Looking for a savvy, *hands-on* art director with 3-5 years experience in a major market. Must be willing to work with talented designers at the #1 station in Chicago. We are MAC and Quantel friendly with HAL leading the pack. If you want to manage a top-notch group and challenge your design skills, send tape and resume to: Crystal Androvett, Creative Services Director, WLS-TV, 190 N. State Street, Chicago, IL 60601.

HELP WANTED MISCELLANEOUS

As one of the fastest growing, most progressive broadcast groups in the nation, **SINCLAIR COMMUNICATIONS, INC.** owns and/or provides programming services or has agreements to acquire 55 stations in 37 separate markets, and owns, provides sales and programming services to, or has agreements or options to acquire 59 radio stations in 11 separate markets. Sinclair's television group will include ABC, CBS, FOX, NBC, WB and UPN affiliates. As our phenomenal growth continues, we seek the one element which gives us the edge on the competition and the power to stay on top-the best people in the business. If you are a motivated team player with a successful track record, an opportunity may await you at Sinclair.

Baltimore - Corporate Office Financial Analyst
Successful candidate for this unique opportunity will possess a 4-year degree in accounting or finance, minimum 3 years related work experience and strong computer skills (including familiarity with Microsoft Excel). Please submit cover letter and resume (including salary requirements). **BC#91**

Baltimore - WBFF/WNUV-TV - FOX/WB News Topical Promotion Producer
Candidate should have 2-3 years experience writing/producing news topical and image promos. Excellent writing and conceptual skills a must. Hands-on editing skills a big plus. You must crave the world of news promotion and work well under pressure. Rush resume and VHS tape. **BC#92**

Baltimore - WBFF/WNUV-TV - FOX/WB Promotion Writer/Producer
2-3 years promotion writing/producing experience at a TV station. You will produce station image, programming, sports, and event promos. Some event marketing. Strong writing and conceptual skills a must. Hands-on editing a big plus. Rush resume and VHS tape. **BC#93**

Baltimore - WBFF/WNUV-TV - FOX/WB Senior Promotion Writer/Producer
3-5 years writing/producing experience required. You will produce station image, news series, news image and programming promos, as well as oversee some sales/event marketing. Strong writing and conceptual skills a must. Hands-on editing a big plus. Rush resume and VHS tape. **BC#94**

Charleston, WV - WCHS-TV-ABC Newscast Producer
Seeking a newscast producer who will bring judgement, intelligence, energy and leadership. If you can achieve these qualities along with production and writing skills, send a resume and non-returnable recent VHS newscast tape. **BC#95**

Columbus - WTTE-TV-FOX National Sales Manager
WTTE FOX 28 is seeking a National Sales Manager to direct the efforts of our national sales representatives. The successful candidate will need a minimum 3 years sales experience, management and rep. experience preferred. Must possess excellent communication, leadership and organizational skills. Our new NSM will be involved in all aspects of the sales operation, including budgeting and forecasting sales and inventory management. Travel to call on national clients is required. TapScan, Scarborough and computer skills a plus. Send resume. **BC#96**

Raleigh, WLFL/WRDC - FOX/UPN National Sales Manager
NSM to sell both WLFL/WRDC-TV in the Raleigh-Durham, NC market. Must have prior TV sales experience. Will work closely with our national rep. Firm HRP. Send resume. Would like to fill this position soon. **BC#97**

Raleigh - WLFL/WRDC - FOX/UPN Assistant Chief Engineer
Candidate must have knowledge of both studio and UHF transmitters. Minimum 2 years electronic training and 5 years experience. Computer experience and SBE certification preferred. Send resume **BC#98**

Syracuse - Weather Anchor
FOX affiliate in Syracuse, NY is seeking a main weather anchor. Candidates must have strong forecasting and communications skills. Two to three years on-air experience required. Send non-returnable tape and resume. **BC#99**

Mail your resume in confidence immediately to:
Broadcasting & Cable, 245 W. 17th Street, NY, NY 10011, Attn: Job # _____



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

**Tulsa, OK, KOTV CBS
News Producer**

One year producing experience and a four year college degree required. #BC8401-1

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

Minimum 3 years experience and versatility in all types of studio equipment. #BC8402-1

**San Antonio, TX, KENS CBS
Graphic Artist**

Responsible for news graphics and animation, promotions, print and production projects. 2-3 years experience in similar job and design degree a plus. Must be able to work flexible hours as needed, including weekends and holidays. Proficiency with Mac-based systems (Photoshop and Illustrator) a must and Quixel knowledge a plus. #BC8403-1

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

Minimum 2 years TV broadcast experience as Research Director. Must have working knowledge with TySecam, Qualtrap, Scarborough and Increded methodology. Must be detail oriented and have strong writing skills applicable to research presentations and one sheets. #BC8404-1

**Spokane, WA, KREM CBS
Graphic Artist Design Director**

Are you an experienced graphic artist ready to take the next step to oversee our station's graphic look and design? Minimum 2 years broadcast design experience utilizing Mac based platform and Photoshop. #BC8405-1

**Hoise, ID, KTVB NBC
Broadcast Engineer**

Minimum two years experience in broadcast engineering. #BC8406-1

**Hampton-Norfolk, VA, WVEC ABC
Producer**

Minimum 1-2 years line producing experience. Candidate needed for the Saturday and Sunday morning newscasts on local news on cable channel. Journalism or equivalent degree preferred. Field producing experience a plus. Please send non-returnable VHS tape with resume. #BC8407-1

**Sacramento, CA, KNTV ABC
News Photographer/Editor**

Minimum two years experience. Good understanding of live shot set-ups. Must have experience in using Sony BVW editing systems. #BC8408-1

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

Minimum 2-3 years sales management experience. Prefer experience in selling Sports and LMA creativity. #BC8409-1

**St. Louis, MO, KMOV CBS
Writer/Producer**

Minimum two years writing and producing experience with superb writing skills. Must be able to work flexible hours as needed. Send non-returnable tape, resume, and writing samples. #BC8410-1

**Houston, TX, KHOU CBS
Morning Show Executive Producer**
Oversee morning show. Minimum three years in top 30 market. Extensive background in producing newscasts. #BC8411-1

**Charlotte, NC, WCNC NBC
Executive Producer**

Minimum 3-5 years newscast producing experience in a medium to large size market. #BC8412-1

**Seattle, WA, KONG, NBC
Writer/Producer**

Minimum 3-5 years Promotion/TV experience. #BC8413-1

**Seattle, WA, NWCN
Director of Marketing and Creative Services Department**
Responsible for creating and implementing comprehensive marketing program and overseeing commercial production. #BC8414-1

**Portland, OR, KGW NBC
Art Director**

Must be creative. Looking for hands-on Art Director to coordinate station design projects including responsibility for on-air graphics with emphasis on news graphics and station image. Responsible for supervising talented graphic design and electronic graphics staff. Minimum 3-5 years graphic design experience required. #BC8415-1

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

Minimum 5 years experience in sales media. #BC8416-1

**New Orleans, LA, WWL CBS
Director of Sales and Marketing**
Minimum 5 years sales management experience. #BC8417-1

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

Minimum 1-2 years experience in major market reporting. #BC8418-1

**Louisville, KY, WBAS ABC
News Director**

Minimum 10 years experience in television news, with at least 5 years in newsroom management, preferably including experience as news director. #BC8419-1

**Louisville, KY, WBAS ABC
Tape Editor**

Minimum two years experience required. Non-linear editing experience preferred, also responsible for editing tapes daily for newscasts. Excellent organizational skills are necessary. Candidate must be able to work flexible hours, including weekends and evenings as needed. Degree required. #BC8420-1

Send resume in confidence to:

BELO

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

HELP WANTED PRODUCTION

Award Winning Telezign

seeks a **Production Billing Coordinator** for this Award winning Graphics/Animation Production Company. A high-energy, bright, organized individual with graphics and/or production exp. Great figure aptitude a must for this exciting and challenging position for the right candidate. Excellent communication/social skills a must for client contact! Please fax resume with cover letter and salary history to (212) 629-5976

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.

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

Director/Production Assistant. WAVY-TV is looking for a Saturday 6am newscast director and work four other weekdays on production duties including TD PM newscasts, camera, audio and pre-production. One year newscast directing and switching required. Send tape, resume and salary requirements to Dave Whitener, Production Manager, WAVY Broadcasting, Inc., 300 Wavy Street, Portsmouth, VA 23704. No phone calls. 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.

Production Photographer/Editor. Need a creative person to work with sales people and commercial clients. Creative writing, videotape editing, and post production abilities required. Send resume to Personnel, WTVC, PO Box 1150, Chattanooga, TN 37401. Equal Opportunity Employer.

Producer/Production Manager- Looking for an experienced television producer to work on projects and promotion. As a creative, organized production person you will need to solve problems and meet deadlines within budget. Opportunity exists to be involved with short form and long form productions. A multi-faceted job for a person who can multi-task. Experience with shoots, editing and computer graphics preferred. Excitement and opportunity are of no shortage at our international cable company. Please supply resume and vhs reel to: Celtic Vision/Facility Manager, 8 North Marketplace, Fanueil Hall, Boston, MA 02109. EOE.

Weekend Director - WAVY (NBC) and WVBT (FOX) are looking for a Saturday and Sunday director and work three other weekdays on production duties including camera, audio and pre-production director. May also TD weekday newscasts. Two years newscast directing and switching required. Send tape, resume and salary requirements to Dave Whitener, Production Manager, WAVY Broadcasting Inc., 300 Wavy Street, Portsmouth, VA 23704. No phone calls. Equal Opportunity Employer.

HELP WANTED FINANCIAL & ACCOUNTING

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

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CABLE

HELP WANTED TECHNICAL

Engineering



EARTH STATION STAFF ENGINEER

Disney Channel/Toon Disney, the country's leading cable network for kids and families, is ready to hire an engineer for our Burbank, CA location. We are looking for someone who is a team player and can provide component level troubleshooting and repair of all transmission equipment including exciters, modulators, HPA's, antennas and baseband equipment. This is an opportunity to be part of the magic that only Disney can provide in a state-of-the-art transmission facility.

We require an AS degree in Electrical Engineering or equivalent work experience in a satellite Earth Station. Experience with Windows 95 and QNX helpful.

Please forward your resume with salary requirements to: **Disney Channel, Attn: ms/esse/50806, 3800 West Alameda Ave., Burbank 91505** or FAX: to: **ms/esse/50806 818/846 8281.** EOE

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Maintenance Engineer- The Weather Channel, Atlanta, GA is looking for a motivated and reliable individual to join our team. This is an excellent opportunity for someone who wants to expand their knowledge. The selected candidate, for maintenance Engineer, must have two years experience repairing and maintaining Broadcast related equipment. You will be part of the Engineering team dedicated to maintaining a brand new, State-of-the-art digital facility. Computer proficiency preferred. Please fax resumes to The Weather Channel, Director of Engineering (770)226-2943 or send them: 300 Interstate North Parkway, Atlanta, GA 30339. EOE/M/F.

HELP WANTED SALES

Attention Sales Planners, Sales Service Executives, Media Buyers: Your golden opportunity to sell has arrived. Growing cable network has immediate opening for a "fire in the belly" first-time Salesperson. If you're that Salesperson we are looking for, tell us why. Fax us at 212-692-0531. Close us and you will be on your way to an exciting rewarding career.

HELP WANTED FINANCIAL & ACCOUNTING

Controller for diversified cable, broadcast and production company headquartered in the Pacific Northwest. Experience in one industry a must; experience in a closely held corporate environment preferred. Accounting degree required, MBA and/or CPA preferred. Please send resume, references, and cover letter providing salary requirements to: Stacie Avery, PO Box 7009, Eugene, OR 97401. (541) 485-5611.

HELP WANTED PRODUCTION

Assistant Production Supervisor for small market government and education access channel in central Pennsylvania. Experience in all aspects of video production required. Ability to train and supervise volunteers. Must have a valid driver's license. Starting salary is \$17,000 plus excellent benefit package. Send letter, resume, tape and references to: John Rocco, C-NET, 123 S. Burrowes Street, Suite 304, University Park, PA 16801. EOE.

Producer/Director- Immediate opening for a creative professional in sunny California to produce commercials for local advertisers. This includes meeting with clients, writing scripts, shooting and lighting. AVID and Media 100 experience a plus. Knowledge of Adobe Photoshop and equivalent work experience in all phases of video production. Excellent communication and customer relations skills a must. Excellent benefits package and work environment. Fax/send tape and resume with salary history to: 714-430-5532 Attn: TB, Time Warner Communications, 959 South Coast Drive, Suite 300, Costa Mesa, CA 92626. EOE/M/F/D/V

CREATIVE SERVICES

Creative Director- Immediate opening for a creative professional-team player in sunny California with an aggressive and creative vision to market and sell creative production services including television commercials, infomercials, and video brochures to advertising clientele. Responsibilities will include attending client meetings, develop creative concepts/strategies, scripting and budget proposals. Requires an Associates Degree in related field and/or three years proven work experience in communications or visual arts field with an emphasis on selling concepts and design. Must have excellent communication skills and the ability to present ideas clearly and persuade others. Fax/send tape and resume with salary history (and anything else that will help persuade us that you are the one!) to 714-430-5532 Attn: TB, Time Warner Communications, 959 South Coast Drive, Suite 300, Costa Mesa, CA 92626. EOE/M/F/D/V.

ALLIED FIELDS

HELP WANTED PRODUCTION

Editor- iXL, the world's fastest growing multimedia and video production company in Atlanta seeks on-line editor w/at least 5 years tape editing experience. Great client skills, ability to work in creative team environment on variety of projects a must. Equipment: GVG suites, Chyron, Krystal, Abekas, Digibeta. Potential to grow to AVID and Editbox. Send reel and resume to Larry Culbertson c/o iXL, 1888 Emery Street, Atlanta GA 30318. iXL is an EOE.

HELP WANTED TECHNICAL

National Museum of Australia

Call for Tenders

On behalf of the National Museum of Australia, the Department of Communications and the Arts is seeking two Consultants to advise on technical operations and exhibition planning for the new National Museum.

In January 2001, Acton Peninsula in Australia's capital city, Canberra, will become the home to three cultural institutions – the National Museum of Australia; the Australian Institute of Aboriginal and Torres Strait Islander Studies; and the ACT Aboriginal and Torres Strait Islander Cultural Centre. The facilities are the Commonwealth government's flagship contribution to the Centenary of Federation celebrations.

It is envisaged that the National Museum of Australia will be a model of innovation in successfully exhibiting its collection and temporary displays; and presenting programs and services to Australian and international visitors, while realising efficient, cost-effective long term operations. Construction will begin in late 1998.

The Consultants will work full-time on this project, subject to satisfactory completion of annual milestones, and be based in Canberra for its duration, from appointment in 1998 until end June 2001.

A tender information package may be obtained from Ms Linda Pascal, telephone: +61 2 6271 1019, facsimile: +61 2 6271 1222, email: lpascal@dca.gov.au. Enquiries about the consultancy may be directed to Ms Margaret Backhouse, Construction Coordination Taskforce, telephone: +61 2 6271 1609, facsimile: +61 2 6271 1222, email: mbackhou@dca.gov.au

Tenders close 2pm, Monday 15 June 1998 (Australian EST time). More information about the project may be found on the Internet at url: <http://www.nma.gov.au/> and url: <http://www.dca.gov.au/responsi/nmaindex.html>

Director: Technical Operations

The new facilities will include a digital panoramic theatre and a media/communications centre.

Tenders are invited from Consultants who will direct the development, technical design, installation and staffing of:

- the media/communications centre;
- a high-definition panoramic digital theatre; and
- a multimedia network to support exhibitions and associated programs.

HELP WANTED SALES

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- Responsibilities will include prospecting, cold calling, marketing, selling and closing.
- You must demonstrate good presentation skills and the ability to achieve monthly sales quotas.

We invite success-driven individuals to fax their resumes to: Sprint PCS, Attn.: 525B&C, FAX: (310) 228-2387. EOE.



HELP WANTED INSTRUCTION

Communication Studies Chair: The School of Communication at the University of Miami is seeking a distinguished television journalist to fill its Chair in Communication Studies. The Communications Studies Chair, established in 1993, is committed to teaching in the School's graduate program in professional journalism. The occupant of this Chair will teach in the broadcast program and serve as a liaison with television news organizations. The School is seeking a candidate with a mixture of professional and academic experience. Candidates should have a Master's degree and significant television news experience. Each candidate should send a background letter, a resume or vita, the names of three references, and other supporting materials to: Dr. Paul Driscoll, School of Communication, University of Miami, P.O. Box 248127, Coral Gables, Florida 33124-2030. Applications will be reviewed as they are received beginning October 1, 1998. The University of Miami is a private, nonsectarian university with an enrollment of 13,600 students. The School of Communication has 1,000 graduate and undergraduate students in five academic programs. The School is located on the University's main campus in Coral Gables, a residential suburb of Miami. The University is an equal opportunity, affirmative action employer and encourages applications from minorities and women.

HELP WANTED FACULTY

Governors State University, University Professor of Digital Video & Animation. Governors State University invites nominations and applications for the tenure-track faculty position of University Professor of Digital Video & Animation in the College of Arts and Sciences at Governors State University (GSU). This is a joint appointment in Media Communication and Art. GSU is an upper division and graduate institution in the State of Illinois, serving approximately 9,000 students annually in more than 40 liberal arts and professional degree programs. The campus is located in the Chicago southern suburbs, approximately 31 miles south of Chicago's loop. **Description of Position:** Successful candidate will teach courses in video production and editing, basic and 3D animation as they pertain to both marketable skills and creative investigation. In addition, this new faculty member will teach one lecture/survey course on related topics. Specific course and program development is encouraged. M.F.A. is required. **Nomination and Application Procedure:** Review of application will begin upon receipt. The desired start date is August 1, 1998 or January 1, 1999. Salary is commensurate with experience. Applicants should send a letter of interest addressing qualifications, a current vita, and the three letters of reference relevant to the job description and samples of professional and creative work which will be returned upon completion of the search. **Please submit material to:** Professor Eli Segal, Chair, Search Committee, Division of Liberal Arts, Governors State University, University Park, IL 60466-0975. Governors State University, an affirmative action/equal opportunity employer, is committed to achieving excellence through diversity. The university encourages applications from women and ethnic/racial minorities.

Fax your classified ad to:
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(212)206-8327

HELP WANTED VIDEO

Video Editor- Linear/Non-Linear- Metro Video Productions has an immediate opening for a top notch client oriented editor. Candidate must have a proven track record of spot and long form editing, exceptional client skills, technical savvy and the ability to use or learn linear or non-linear systems. Team oriented person will work with 3 edit suites, staff composer and high-end graphics staff to deliver top notch product. Send resume to John Willcox, 626 W. Olney Road, Norfolk, VA 23507.

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North Carolina AM/FM combo. Mountain resort area. Cash Flow, \$1.0M

Ohio River city AM/FM combo. Cash Flow, \$500K

Kentucky AM/FM combo. Cash Flow, \$750K

Tennessee combo. Cash Flow, \$2.0M

Tennessee 3 AM, 2 FM. Cash flow, \$3.1M

Georgia 1 AM, 3 FM. Cash Flow, \$2.0M

Michigan AM/FM combo. Cash flow, \$1.75M

For More Information call (904) 285-3239

Northern Maine Class C-2 FM & full-time AM, \$425K Terms

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For More Information call (610) 695-9339

Eastern Ohio AM/FM close to rated market, \$725K Terms or \$680K Cash

For More Information call (804) 282-5561

AM/FM combo, central Illinois, \$600K Terms

For More Information call (913) 498-0040

AM/FM/AM combo, Rocky Mountain market, \$325K Cash

AM/FM combo, Rocky Mountain market, \$275K Cash

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

OWNERSHIP CHANGES

Dismissed

Victoria, Tex. (BALH-970731GO)—Bill Schwartz, receiver, for KEPG(FM): voluntary AOL from Yolanda G. Dorsett to Gulfstar Communications Victoria Licensee Inc. *May 14*

NEW STATIONS

Filed

Los Angeles (BPCDT-980427KG)—NBC Subsidiary for KNBC-TV: new digital television facility at ch. 36, 380 kw, ant. 991 m., Mt. Wilson, 25 km NE of Los Angeles. *May 5*

San Francisco (BPCDT-980424KF)—KGO Television Inc. for KGO-TV: new digital television facility at ch. 24, 561 kw, ant. 437 m., Surto Tower, 1 La Avanzada St. *May 5*

Washington (BPCDT-980424KG)—The Detroit News Inc. for WUSA-TV: new digital television facility at ch. 34, 646 kw, ant. 254 m., 4010 Chesapeake St. NW, Washington. *May 5*

Atlanta (BPCDT-980424KE)—Pacific and Southern Co. Inc. for WXIA-TV: new digital television facility at ch. 10, 16.5 kw, ant. 303 m., 110 Arizona Ave., Atlanta. *May 5*

Petersburg, Ill. (980427MA)—Reformed Broadcasting Network Inc. for noncommercial FM at 88.1 mhz. *May 4*

Princeton, Ill. (980420MH)—Illinois Bible

Institute Inc. for noncommercial FM at 88.3 mhz. *May 1*

Ruston, La. (BPED-980427IA)—American Family Association for noncommercial FM at 88.3 mhz. *May 1*

Marlborough, Mass. (BPCDT-980420KE)—SKMA Broadcasting Partnership for WSHS-TV: new digital television facilities at ch. 23, 49.6 kw, ant. 326 m., 3.2 km N of Marlborough. *April 30*

Detroit (BPCDT-980421KE)—Post-Newsweek Stations for WDIV-TV: new digital television facilities at ch. 45., 973 kw, ant. 281 m., 15700 Lincoln Dr., Southfield, Mich. *April 30*

Beekman, N.Y. (980421MA)—Monroe Board of Education for noncommercial FM at 88.3 mhz. *April 28*

Fargo, N.D. (980427MQ)—Pioneer Public Broadcasting Co. for noncommercial FM at 89.5 mhz. *May 4*

Philadelphia (BPCDT-980422KE)—Capital Cities/ABC Inc. for WPVI-TV: new digital television facilities at ch. 64, 1000 kw, ant. 332 m., foot of Culp St. *April 30*

Rapid City, S.D. (980420MG)—Family Stations Inc. for noncommercial FM at 90.3 mhz. *April 28*

Breckenridge, Tex. (980424MA)—American Family Association for noncommercial FM at 90.7 mhz. *May 1*

Laramie, Wyo. (980421MC)—Colorado Christian University for noncommercial FM at 90.1 mhz. *April 28*

FACILITIES CHANGES

Filed/Accepted for filing

Phoenix (BPED-980417IE)—Family Stations Inc. for KPHE(FM): change TL, ant. *May 1*

Brush, Colo. (980420IC)—JMS Broadcasting LLC for KPRB(FM): change ERP, TL, ant. *April 30*

Crystal River, Fla. (980427IC)—ECI License Co. LP for WTKR(FM): change TL, ant. *May 6*

Pennsuco, Fla. (BPED-980422IA)—Centro Cristiano de Albanza Inc. for WIRP(FM): change ERP, ant. *May 5*

Donalsonville, Ga. (980402IB)—Augusta Radio Fellowship Institute Inc. for WWGF(FM): change TL, ant. *April 28*

Talking Rock, Ga. (980424IB)—Charles A. McClure for new FM: change TL, ERP, ant. *May 6*

Waycross, Ga. (BPED-980421ID)—American Family Association for WASW(FM): change ERP. *April 28*

Pekin, Ill. (BPED-980428IE)—Central Illinois Radio Fellowship Inc. for WBNH(FM): change ERP, TL, class, ant. *May 6*

Brooklyn, Iowa (BMPED-980422IC)—Florida Public Radio Inc. for KSKB(FM): change TL, ERP, ant. *April 30*

Camblesville, Ky. (BPED-980421IC)—American Family Association for WAPD(FM): change ERP, ant. *April 28*

Hazard, Ky. (BP-980420AB)—Mountain Broadcasting Service Inc. for WKIC(AM): change ant. *May 1*

Sterling, Ky. (980407ID)—Mt. Sterling Broadcasting Co. for WMST-FM: upgrade to 288C3. *April 17*

Auburn, Me. (980415IC)—Great Down East Wireless Talking Machine for WWMX(FM): change ERP, ant. *April 28*

Hagerstown, Md. (980402IA)—Manning Broadcasting Inc. for WARX(FM): change TL, ant. *April 10*

Natick, Mass. (BMP-980427AB)—Langer Broadcasting Corp. for WJLT(AM): change TL, ERP, ant. *May 6*

Negaunee, Mich. (980409IB)—Great Lakes Radio Inc. for WKQS-FM: upgrade to 270C2. *April 22*

Albert Lea, Minn. (980422ID)—Nolander Properties Inc. for KCPI(FM): change ERP, ant. *May 1*

Hutchison, Minn. (980420IF)—North American Broadcasting Co. Inc. for KKJR(FM): change TL, ERP, frequency, class, ant. *April 30*

Park Rapids, Minn. (980413IC)—Bernadine A. Schumacher for new FM: upgrade from 223A to 223C3. *April 23*

Saint Cloud, Minn. (980410MC)—Fellowship Broadcasting Corp. for KCFB(FM): change class, TL, ERP, ant. *April 21*

Walker, Minn. (BMPH-980415IB)—Carol J. Delahunt for new FM: upgrade from 270A to 270C2. *May 1*

Port Gibson, Miss. (BMPED-980417IB)—American Family Association for WATU(FM): change TL, ERP, ant. *April 23*

Columbia, Mo. (980403ID)—Ft. Smith FM Inc. for KBXR(FM): change TL, ERP, ant. *April 21*

La Monte, Mo. (980406IA)—Sedalia Invest-

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

ment Group LLC for new FM: change TL, ERP, ant. *April 17*

Lebanon, Mo. (BPH-980309IJ)—Ozark Broadcasting Inc. for KJEL(FM): change TL, ant. *April 10*

St. Louis, Mo. (BPCT-980323KF)—KMOV-TV Inc. for KMOV(TV): change ant. *April 8*

Garapan-Saipan, M.P. (980401IA)—Inter-Island Communications Inc. for new FM: change TL, ant. *April 17*

Garapan-Saipan, M.P. (980401IA)—Inter-Island Communications Inc. for KZMI(FM): change TL, ant. *April 17*

Billings, Mont. (BP-980414AB)—Elenbaas Media Inc. for KMZK(AM): change TL, ant. *April 24*

Miles City, Mont. (BP-980414AC)—Senger Broadcasting Corp. for KMTA(AM): construct auxiliary site and add secondary nighttime operation at same site. *April 24*

Hubbard, Neb. (BMPED-980417IA)—American Family Association for KAYA(FM): change ERP. *April 23*

Claremont, N.H. (980416IB)—Dynacom Corp. for WHDQ(FM): change TL, ERP, ant. *April 30*

Asbury Park, N.J. (BPED-980417ID)—Evangelistic Crusade of Fishers of Men Inc. for WYGG(FM): change TL. *May 1*

Manahawkin, N.J. (BMPED-980331IC)—New Jersey Public Broadcasting Authority for WNUM(FM): change TL, ERP, ant. *April 24*

Clovis, N.M. (BPED-980421IB)—American Family Association for KAO(FM): change ERP. *April 28*

Baldwinsville, N.Y. (BPED-980407IF)—Baldwinsville Central School District for WBXL(FM): change ERP, ant. *April 17*

East Syracuse, N.Y. (BP-980415AA)—Cram Communications LLC for WSIV(AM): add nighttime service with .057 kw. *April 24*

Springville, N.Y. (BPCT-980407KF)—Caroline K. Powley for WNGS(TV): change TL, ERP, ant. *April 24*

Westport, N.Y. (980410IB)—Westport Broadcasting for WMEX(FM): change TL, ERP, ant. *April 21*

New Bern, N.C. (BPED-980421IE)—American Family Association for WAEE(FM): change ERP. *April 28*

Waxhaw, N.C. (980319IF)—GHB of Waxhaw Inc. for WNMX-FM: upgrade to C2. *April 7*

Devils Lake, N.D. (980417IF)—Double Broadcasting Inc. for KZZY(FM): change TL, ant. *April 28*

Grand Forks, N.D. (BP-980330AA)—Iowa City Broadcasting Co. for KKXL(AM): change power, ant. *April 8*

Athens, Ohio (980413IB)—Christian Faith Broadcast Inc. for WJKW(FM): change TL, ERP, ant. *April 23*

Canton, Ohio (BP-980210IF)—Beaverkettle Co. for WHBC(AM): change ant. *April 6*

Wooster, Ohio (BPED-980420IA)—Kent State University for WKRW(FM): change ERP, class, ant. *April 28*

Clinton, Okla. (980403IA)—Tyler Broadcasting Corp. for KCLI-FM: change TL, ant. *April 21*

Snyder, Okla. (BMPED-980326IE)—Altus Educational Broadcasting Foundation for new FM: change TL, ERP, ant. *April 23*

Bonanza, Ore. (980311ID)—B and B Broadcasting Inc. for KAOX(FM): change class from A to C3. *April 24*

Gresham, Ore. (BPED-970625ME)—Mt. Hood Community College District for KMHD(FM): change class, ERP, ant. *April 22*

—Compiled by Sara Brown

OpenMike

Bring back tax certificates

EDITOR: I read with interest your April 20 editorial on the *Lutheran Church* decision of the court of appeals concerning the FCC's EEO rules. You put it very well when you said that broadcasters should look for ways to "voluntarily" put more minorities and women on the payroll. Most broadcasters realize that it's good business to have a diverse work force; however, many also question whether the federal government should dictate how to accomplish that goal.

I also was pleased to see that you raised the minority tax certificate program. Although Congress repealed the program in 1995, perhaps tax certificates could clear substantial political hurdles with some needed changes to the original concept, such as a minimum holding period and sufficient evidence that the new minority owner

is in both *de facto* and *de jure* control of the acquired station. Let's also hope that from a legal standpoint, a redesigned tax certificate program can survive the strict-scrutiny test required by the Supreme Court in its *Adarand* case.—Kevin F. Reed, Dow, Lohnes & Albertson, Washington

More stations not the answer

EDITOR: In this era of straight-line thinking, we too often hear, "If we just make more of them, everyone will have their own." Most recently this has been promulgated by the Washington bureaucrats in the matter of minority ownership of radio stations. It seems to them that all we have to do is make more of them and we will see more minorities running their own stations.

We have heard two versions of this recently: reduction of spacing from 10 khz to 9 khz on the AM band, and letting "pirate" stations become a reality—giving us a series of intermediate stations that may cover an area of two or three miles and thereby providing more stations to help minority ownership.

If that will work, then why not allow more banks to be opened on a limited basis or get General Motors to build more cars? That way everybody can own a bank and a car if they do not

now own one. The missing ingredient here is money. If you inject money into the picture, something else pops up: There has to be some qualifying expertise up front, otherwise the bank goes bust or the car ends up in an ditch.

It is my opinion that the problem has already been set on a course of correction, and we need to dispense with these artificial means of trying to force answers that don't happen to create solutions. Our biggest dilemma has more to do with time than anything else. It takes time to get an education and get out of the ghetto. This process has been given great assistance, and our minorities are getting educated. As they are progressively preparing themselves for the work force, they are also improving their environment, both of which prepare them for mainstream existence. The process is under way, making great progress. It's time to stop trying to reinvent the wheel—it's already rolling. Our main goal should be making certain the process doesn't slow down.

I applaud the recent public endorsement of the principles of equal employment opportunities by a major broadcasting company; it would be significant if all the rest would do the same and practice it.—Donald K. Clark, media broker, Tampa, Fla.

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Datebook

THIS WEEK

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 26—*Silicon Graphics* Magic Bus Broadcast Tour featuring digital television solutions. WFAA, Dallas. Contact: Martha Smedberg, (650) 933-6988.

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 28—*Silicon Graphics* Magic Bus Broadcast Tour featuring digital television solutions. CNN, Atlanta. Contact: Martha Smedberg, (650) 933-6988.

May 28—*Silicon Graphics* Magic Bus Broadcast Tour featuring digital television solutions. Georgia Public Television, Atlanta. Contact: Martha Smedberg, (650) 933-6988.

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—"The Impact of American Television in the International Marketplace," *Hollywood Radio & Television Society* newsmaker luncheon. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

June 2—*Silicon Graphics* Magic Bus Broadcast Tour featuring digital television solutions. WCAU-TV Philadelphia. Contact: Martha Smedberg, (650) 933-6988.

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 4-5—*American Radio Manufacturers Association* 1998 spring equipment and technology expo. Harrah's Atlantic City Resort, Atlantic City. Contact: (609) 653-6130.

June 4-10—*International Children's Television Festival*, Bayerischer Rundfunk, Munich, Germany. Contact: David Kleeman, (847) 390-6499.

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 8—*New York Women in Radio & Television* 20th Anniversary Birthday Bash and Benefit Auction. Studio 601, New York City. Contact: Terry Lawler, (212) 679-0870.

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*. Adam's 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 19-20—*Television News Center* training seminar for TV news anchors and writers. Television News Center, Washington. Contact: Herb Brubaker, (301) 340-6160.

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 24-27—*Association of Higher Education Cable Television Administrators* first annual conference. Sheraton Orlando North, Orlando. Contact: Angel Marlowe, (919) 684-2930.

June 25-26—1998 Forum on Cable/Telco Franchising & Competition, presented by the *Strategic Research Institute*. Embassy Row Hilton, Washington. Contact: (800) 599-4950.

June 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. Anil, (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 2—"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.

July 8-10—WCA '98, 11th annual *Wireless Cable Association* convention and exposition. Pennsylvania Convention Center, Philadelphia. Contact: Susan Bishop, (202) 452-7823.

July 8-12—11th annual *International Teleproduction Society* forum and exhibition. Regal Biltmore Hotel, Los Angeles. Contact: (703) 319-0800.

July 10-12—"Covering the '98 Elections," workshop sponsored by the *Radio-Television News Directors Foundation*. Swissotel, Chicago. Contact: Kathleen Graham, (202) 467-5216.

July 11—*International Teleproduction Society* International Monitor Awards presentation and gala. Regal Biltmore Hotel, Los Angeles. Contact: Julie H.J. Chung, (703) 319-0800.

July 11-17—*National Association of Broadcasters* Management Development Seminar for Television Executives. Northwestern University, Evanston, Ill. Contact: John Porter, (202) 775-2559.

July 22-24—*Montana Cable Telecommunications Association* annual convention. Grouse Mountain Lodge, Whitefish, Mont. Contact: Greg Herbert, (406) 628-2100.

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)

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Golden brings that touch to Saban

When Stan Golden graduated from the University of Denver in the mid-1970s, he was unclear about his next move. The only thing the Boston native knew he wanted was to head farther West.

So Golden, now president of children's TV-show producer and distributor Saban International, packed his bags and went to California in search of a job or a graduate school. He met a cousin in the entertainment business in Los Angeles and soon found himself on a Hollywood set.

"I fell in love with it," Golden says of the entertainment industry. "I remember saying, 'This looks really good.'"

Golden was brought back to earth quickly when he got his first job—in the mailroom at Alan Landsburg Productions.

At the time, Landsburg Productions was producing the Leonard Nimoy series *In Search Of* and had a number of network TV specials. Golden caught on quickly and was given an assistant's position with Howard Lipstone, Landsburg's partner at the time. Golden says Lipstone became a mentor and taught him the ins and outs of Hollywood business affairs.

"Working with [Lipstone] really gave me a great wealth of knowledge and experience," Golden says. "The skills I learned under him are still skills that I use today."

As Golden became Landsburg's director of sales in 1980, the company was growing by "leaps and bounds," he says. Programs like *That's Incredible!* and *Those Amazing Animals* came out of the Landsburg factory in the early '80s.

"When *That's Incredible!* got picked up by ABC in the early '80s, that's when we really took off as a company," he says.

Landsburg Productions started an international division and got into the sitcom business, producing such top network shows as *Gimme a Break!* and *Kate & Allie*. During the early '80s the company went from some 30 employees to more than 400. In 1984, Landsburg Productions was taken over by Reeves Entertainment, and Alan Landsburg left. Golden remained in place as vice president for a year but quit to rejoin Landsburg in 1985.

With funding from Cox Communications, Landsburg started The Landsburg Group and quickly teamed up with Group W Communications to form Horizon International Television. Landsburg brought Golden in as president of Horizon, a joint



"I guess I have been lucky and timed things really well."

Stan Golden

President, Saban International, Los Angeles; b. Oct. 30, 1953, Boston; BS, BA, business finance, University of Denver, 1976; Alan Landsburg Productions, Los Angeles: assistant, 1976-78; director of sales, 1980-82; VP, international distribution, 1982-84; VP, international distribution, Reeves Entertainment, Los Angeles, 1984-85; president, Horizon International Television, Los Angeles, 1985-88; current position since 1988; m. Abbie Ross, 1993

venture that was to distribute both companies' products overseas. But "we didn't have a *That's Incredible!*" Golden recalls. "We started from scratch, and neither company became as prolific as [it was] intended or envisioned to become."

So after three years, it was time to move on. Golden began talking with Andy Heyward, the president of DIC Entertainment, about distributing DIC's library product internationally. At the same time, Heyward was quietly putting together an international distribution deal with children's producer Haim Saban.

"When Haim and Andy consummated their deal, Andy said to Haim that he should give me call, because [Haim] had no expertise in that area," Golden says. "We hammered out a deal."

In 1988, Golden joined Saban and was named president of Saban International, the same position he holds today. "Haim and I literally completed an agreement two weeks before MIP in 1988, and we basically merged all the companies and exhibited under the Saban label," Golden says. "We went to that first market with back product of Horizon and 78 new half-hours of two animated series, *Cops* and *The New Archies*."

That small library has grown to more than 5,000 half-hours of television and continues to grow. The company became very successful very fast in the late 1980s, Golden says. Driving the company's rapid international success was the (mainly European) switch from government-regulated TV stations to commercial stations. "The timing of our international launch could not have been better," he says.

Golden and Saban went on a "buying binge," snapping up nearly 300 half-hours of animated and live-action product every year for several years. Included in those acquisitions was an Asian-made series that Saban later named *The Mighty Morphin Power Rangers*. Saban took these foreign series, translated them into English—and eventually other languages—and made them huge hits, domestically and then internationally.

Golden says his successful career has been a matter of timing.

"From working in the mailroom to becoming president of Saban International, it has just been being in the right place at the right time," he says. "I guess I have been lucky and timed things really well."

—Joe Schlosser

BROADCAST TV

Appointments at WGHP-TV Greensboro/High Point/Winston-Salem, N.C.: **Dick Daggett** joins as general sales manager; **Hollie Strano** joins as reporter and meteorologist.

Ric Harris, national sales manager, WOIO(TV) Cleveland/Shaker Heights, Ohio, joins WUAB(TV) Lorain, Ohio as local sales manager; **Jim Rini**, regional sales manager, WOIO and WUAB, named national sales manager, WOIO; **Paul Miller**, sales operations manager, KTVT(TV) Dallas/Fort Worth, joins WOIO/WUAB as traffic manager.

Appointments at WPIX(TV) New York: **Angelique Mais**, writer/producer, named promotion manager; **Howard Levinson**, local sales manager, named general sales manager.



Mette



O'Donoghue



Conant

Appointments at CBS Corp.'s operations and engineering unit, New York: **Howell Mette**, director, news operations, CBS News, named VP, engineering; **Shane O'Donoghue**, VP, technical services, now has overall

responsibility for the broadcast center technical facilities, show crews and technical maintenance; **David Conant**, VP, entertainment production services, now oversees production management, the scenic shop and studio production services; **Bob Ross**, VP, news production services, is responsible for all videotape and graphics operations.

Rosalie Joseph, VP, talent and casting, MTM Productions, joins ABC Entertainment, New York, as VP, casting, East Coast.

Lori Terwell, creative director, advertis-

Audio anniversary

The Audio Engineering Society celebrated its 50th anniversary with a gala in New York. On hand for the event were a number of the society's founders. Celebrating the society's 50 years as a global forum for professional audio were (l-r): Les Paul, inventor of the electric guitar and multitrack recording; AES President Subir Pramanik; Executive Director Donald Plunkett, and founding member Norman Pickering, designer of the classic Pickering playback cartridges and arms. The group's 104th convention is under way now in Amsterdam.



ing and promotion, WCBS-TV New York, joins Fox Television Stations Inc., New York, as VP, creative services.

Steve Stein joins Station Store, Los Angeles, as executive VP and general sales manager.

Sarah Norat-Phillips, station manager, WDWB(TV) Detroit, named president/general manager.

Appointments at WDWB(TV) Detroit: **Pamela Manor**, business manager, WPTA(TV) Fort Wayne, Ind., joins in same capacity; **Bruce Harrison**, manager, engineering systems, WTTG(TV) Washington, joins as director, engineering.

N.C., as VP, business affairs/general counsel.



Millstone

Sam Millstone, VP, business development and planning, National Geographic Television, Washington, joins National Geographic Ventures as VP, business development.

Appointments at NBC's law department, New York: **David Sternlicht**, senior broadcast counsel, named VP, media law; **Patricia Duncan**, litigation counsel; **Sari Greenberg**, corporate and transactions counsel; **Andrea Hartman**, litigation counsel; **Alisa Shudofski**, litigation counsel, and **Maya Windholz**, broadcast counsel, all named senior counsels in their respective areas.

PROGRAMMING

Mel Swope, senior VP, production, MGM Worldwide Television Group, Santa Monica, Calif., named executive VP.

Appointments at Worldvision, New York: **Deborah Hackenberry**, VP, research, Court

Television, joins in same capacity; **Christopher Gerondale**, director, research, named executive director.

Bob Higgins, director, creative affairs, Columbia TriStar children's programming, Los Angeles, named VP.

Barry Levy, manager, development, Nelvana Communications Inc., Los Angeles, named director, development.

Russell Schwartz, lawyer, Horack, Talley, Pharr & Lowndes, joins Bahakel Communications, WCCB(TV) Charlotte,



Swope

JOURNALISM

Adriana Alcaraz, assignment editor/associate producer, KFMB-TV San Diego, Calif., joins KYMA(TV) Yuma, Ariz., as Imperial Valley bureau chief, El Centro, Calif.

James Barry, producer, *48 Hours*, and free-lance producer/consultant, joins WTXF(TV) Philadelphia as senior producer, investigative unit.

Appointments at New 12 The Bronx: **Roberto Soto**, news director, Telemundo, Los Angeles, joins in same capacity;

Camillo Pombo-Saenz, news and public affairs director, Bronxnet, joins as senior assignment editor; **Sean Sweeney** joins as graphic artist; **Doreen Geiger** joins as producer; **David Rein**, associate

producer/director. Cablevision of Warwick, joins as director: **Brian Webb**, technical director. NewSport, joins as director: **Andrea Bond**, news assistant. WNYW(TV) New York, joins as reporter: **Elizabeth Gonzalez**, free-lance photographer, joins as local news coordinator.



Schwartz

Phyllis Schwartz, news director, WLS-TV Chicago, joins WMAQ-TV Chicago as VP, news and creative services.

Jeanine L'Ecuyer, assistant news director and senior investigative reporter, KPXX(TV)

Mesa, Ariz., named news director.

RADIO

Jennifer Wolfe, manager, promotion, MTV Network, New York, joins WBIX(FM) New York as director, marketing.

Michael Abrahams named manager, program communications and marketing, National Public Radio, Washington.

Julie Zucchini, general sales manager, KMLE(FM) Phoenix/Chandler, Ariz., joins Chancellor Media Corp., as director, sales, Phoenix market (six stations).

Susie Morgan, deejay, WBOB(FM) Minneapolis, joins WKTI(FM) Milwaukee as on-air host as part of the *Reitman & Mueller in the Morning* program.

Appointments at Westwood One:

Mark Fritz named director, sales, Detroit: **Jennifer Kral**, account coordinator, Young & Rubicam, joins as sales promotion manager, New York: **Karen Akerstrom**, regional sales manager, TM Century, Dallas, joins as regional director, affiliate relations, South Central, Dallas.

CABLE

Appointments at A&E Television Networks: **Michael Yorick**, deputy managing director, Fox Kids UK, joins as director, European affiliate relations, London: **Isabelle Hen-Wollmarker**, marketing project manager, Premiere (German

pay-TV service), joins as director, international marketing, New York: **Karen Stavisky**, manager, information technology, named director, sales information systems.

Bill Nienstedt, account executive, WDIV(TV) Detroit, joins Fox Sports Detroit as local sales manager: **Don Graham**, executive in charge of production, *The Gayle King Show*, joins Fox Sports Chicago as VP, programming and production.

Bill Riker, president, Society of Cable Telecommunications Engineers Inc., Louisville, Colo., joins the National Cable Television Center and Museum, Denver, as VP, operations and engineering.

John Stillson, promotions coordinator, SportsChannel Florida, Fort Lauderdale, Fla., named manager, advertising and promotions.



Janneman



Lazarus

Appointments at Turner Broadcasting Sales: **Liz Janneman**, senior VP, Turner Entertainment Network Sales, and general sales manager, TNT, named executive VP, TENS: **Mark Lazarus**, senior VP, Turner Sports at Turner Broadcasting Sales Inc., named executive VP.

Appointments at Nickelodeon, New York: **Russell Hicks**, senior VP, creative services, Fox Kids Worldwide, joins as group VP, creative and marketing, Nickelodeon consumer products: **Gail Stern**, director, soft goods and special markets, named VP, soft goods, and property manager, Nickelodeon Licensing.

INTERNET

Appointments at Disney Interactive, Burbank, Calif.: **Tim Zuckert**, VP, marketing, The Palace Inc., joins as VP, sales and marketing: **Pam Weisberg**, senior VP, business and legal affairs, FX Networks, joins in same capacity.

Annie Williams, VP/director, corporate marketing, *The New Yorker*, joins CNET Inc., San Francisco, as VP, mar-

keting.

Clinton O'Brien, COO/GM, content properties, SMIP Interactive Inc., joins PBS Online, Alexandria, Va., as director, business development.

Dan Naden, formerly with the Antenna (www.theantenna.com), joins Internet Broadcasting System, Minneapolis, as publisher, Channel4000.

Terri Morse, senior VP, marketing and sales development, Softbank Interactive Marketing, joins Rainbow Interactive, New York, as senior VP/GM.

ADVERTISING/MARKETING PUBLIC RELATIONS

William Bradley, VP, financial planning, Viacom Inc., New York, named VP, financial planning and business analysis.

Appointments at GRTV Network, Santa Monica, Calif.: **Brooke Thomas**, West Coast sales manager, Paxson Communications' inTV Network, Los Angeles, joins as VP, national advertising sales, Atlanta: **Lisa Newberry**, affiliate sales coordinator, E! Entertainment Television, joins as marketing manager, affiliate relations.

ALLIED FIELDS

Fiona Branton, director, government relations and regulatory counsel, Information Technology Industry Council, Washington, named VP/chief counsel.

A. Jerome Fowlkes, deputy chief, auctions and industry analysis division, FCC's Wireless Telecommunications Bureau, joins BIA Telecom Inc., Chantilly, Va., as director, telecommunications consulting.

DEATHS

Virginia "Ginny Gibson" Criger, 73, former television, radio and recording artist, died April 27 in Nyack Hospital, N.Y. Criger started her career at WHAM(AM) Rochester, N.Y., at the age of six. She had a recording contract with MGM Records and was best known for singing radio and TV commercials, such as "Chiquita Banana"; and "Wouldn't You Really Rather Have a Buick?" Criger also performed frequently on the Chicago radio show *Don McNeill and his Breakfast Club* and on television's *The Halls of Ivy* and *Sky King*. She is survived by three daughters.

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

The FCC last week approved Thomas Hicks' \$2.1 billion acquisition of the 81-station SFX Broadcasting group.

Regulators granted Hicks a series of ownership waivers but required him to transfer control of seven stations and to comply with the terms of a March settlement agreement with the Justice Department. That agreement calls for Hicks to divest stations in New York, Pennsylvania, South Carolina, Texas and Mississippi.

Chicago's WMAQ-TV continues to put the specter of Jerry Springer behind it. To

the surprise of no one, the station announced last week that it had hired Frank Whittaker from rival WLS-TV to replace Princell Hair as WMAQ-TV news director. Whittaker, a Chicago newsman for 20 years, was assistant news director at WLS-TV. Speculation had centered on Whittaker's recruitment since Larry Wert, WMAQ-TV's new president/GM, hired WLS-TV News Director Phyllis Schwartz to be his new VP of news. Hair was a protégé of Joel Cheatwood, who left WMAQ-TV for an NBC stations programming assignment. They, and departed

Baseball wants Koplovitz as commissioner

Former USA Networks chairman Kay Koplovitz is considering an overture from Major League Baseball to become the sport's commissioner. She would replace interim commissioner Bud Selig, owner of the Milwaukee Brewers.

Koplovitz has yet to say whether she'll take a swing at leading the MLB. However, she says that "baseball needs a lot of repositioning in the TV area."

Koplovitz is a longtime baseball fan and a friend of National Basketball Association Commissioner David Stern. Koplovitz's zest for sports influenced her programming scheme for USA Network, which covers the U.S. and French tennis opens, professional golf tournaments, boxing and wrestling.

Before founding USA Network, Koplovitz negotiated national cable rights with several major-league sports—including MLB, the NBA, the NHL and World League Football—for carriage on Madison Square Garden Network in the late 1970s. MSG Sports Network was reorganized as USA Network in April 1980, and USA launched carriage of professional baseball, basketball, hockey and soccer as a result.



—Donna Petrozzello

GM Lyle Banks, had taken the blame for talk show host Jerry Springer's abortive attempt at commentary on the station—although insiders say the blame might have been unfairly applied in Hair's case. Regardless, the move prompted low ratings, public outcry and the departure of two popular anchors.

Time Warner Cable announced plans to launch field testing of Scientific-Atlanta's Explorer 2000 advanced digital set-top box in Austin, Tex., over the next few weeks. Time Warner

will install the boxes in the homes of several hundred Time Warner employees and will evaluate the system's performance over several months. Time Warner hopes to make the boxes available commercially to its 240,000 Austin customers by the end of the year, depending on results from the field tests, says company spokesman Mike Luftman. The boxes initially will carry 60 digital channels with a mix of PPV services, premium channel multiplex services, digital feeds from basic cable networks and digital audio channels, Luft-

man says. Time Warner expects to offer at least 60 digital channels to consumers when the service is rolled out commercially after the company completes a rebuild of its Austin system, which could be done by year's end.

Microsoft Corp. made its latest move in the high-stakes legal chess match with the Justice Department last week, seeking to buy time before a hearing on the latest antitrust allegations leveled against it by the DOJ and 20 state attorneys general. Microsoft filed a motion in U.S. District Court in the District of Columbia for seven months of discovery time to prepare its case due to the "breadth of the injunctive relief requested by the DOJ and the states." The DOJ and the 20 states are expected to request a four- to six-week period of discovery before the court hears the sweeping antitrust charges.

Sources say MG/Perin's weekend syndicated Mike Hammer will not be making a return round. The Stacy Keach series was cleared in more

Pulitzer sale down to the wire

The contest for Pulitzer Publishing Co.'s TV stations is expected to draw to a close this week as executives try to decide which bidder's stock they'd prefer to hold.

Executives familiar with the deal say that Hearst-Argyle Television Inc. is "within nickels" of a higher bid by Hicks, Muse, Tate & Furst's Chancellor Media Corp., with the offers falling just short of \$1.8 billion for Pulitzer's nine network-affiliated stations. Gannett Co. and Clear Channel Communications Inc. had been seen as players, but only Gannett is believed to still be interested.

Since the deal calls for the buyer to pay primarily in stock, Chancellor and Hearst-Argyle last week were promoting the true value of their shares to Pulitzer. Also for Pulitzer to consider is which company's stock is more likely to gain in price. Hicks Muse executive have been touting Chancellor as a growth company, while Hearst-Argyle executives boast that their management is more conducive to long-term growth and stable values.

"Now they've got to decide which currency they want," says one executive involved in the deal.

—John M. Higgins

than 80% of the country this past season, its first in syndication. Sources say the show's low ratings and tough weekend competition for time periods hampered its chances of getting a second season.

It appears King World will have another show for fall 1999. King World, which last week announced its new talk/variety show with Martin Short, will likely debut a new *Little Rascals* show as well. King World executives say the show, tentatively set as a half-hour daily strip, will combine digitally remastered episodes of the black-and-white children's show with wraparound elements that are "young and hip." King World has already shot a pilot. Roger King says the show is garnering "a lot of attention" from cable networks and that a fall 1999 launch is likely.

Early prime time is an idea that's now come and gone in the San Francisco Bay area. After more than six years, CBS O&O KPIX-TV will move its 7-10 p.m. prime time back to the more accepted 8-11 p.m., joining the other area stations that already have scrapped early prime time. Being the only station with such a schedule, says KPIX-TV GM Jerry Eaton, put the station at a competitive disadvantage. Moreover, he adds, he wanted his station to take advantage of "what I feel is a strong fall schedule and the great promotional platform the return [to CBS] of the NFL gives us." To fill part of the former prime time gap, KPIX-TV plans to

Rate ruling effect seen as slight

Cable companies won a court victory against the FCC's rate regulation rules last Friday, although lawyers predict the triumph will have little impact on rates.

Time Warner and other companies had challenged a 1996 decision dealing with costs incurred by operators during the period between Sept. 30, 1992, and the date that systems became subject to rate regulation. Operators originally were barred from recovering the "gap period" costs, but the U.S. Court of Appeals in Washington said they should be entitled to do so. In 1996, the FCC issued an order permitting systems to adjust their current rates to levels operators would be charging had they been allowed to include the gap period costs. The order, however, did not allow operators to recoup the revenue they were barred from collecting during the previous years.

The court agreed with Time Warner's arguments, but an attorney for the company doubted that the decision would have much, if any, impact on rates. The attorney pointed to the scheduled sunset of rate regulation next March.

—Chris McConnell

bring back *Evening Magazine*, which has not been seen in the Bay Area since the early 1990s.

Rep. Louise Slaughter (D-N.Y.) plans to introduce a "sense of Congress" amendment when the House completes its debate on campaign finance reform after the Memorial Day break. The resolution

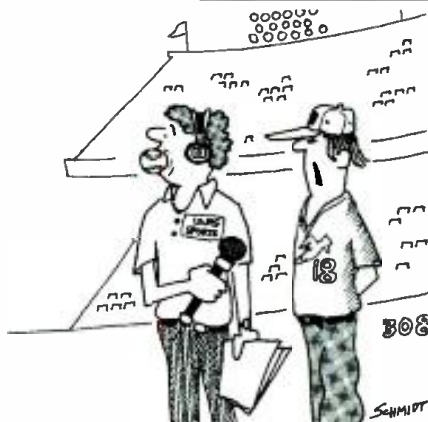
would encourage broadcasters and cable operators to "voluntarily provide free television time to promote free speech, inform voters and reduce the influence of money in elections," according to Slaughter's office. If a majority of members were to support the resolution, it would indicate the will of Congress to agencies, says a Slaughter spokesperson. Rep. John Tierney (D-Mass.) also

may introduce an amendment containing free airtime, says a Tierney spokesperson, but "all the [Republicans] really want to do is kill [campaign finance reform.]"

Actors Paul Reiser and Michael J. Fox told the House Judiciary Committee last week that

photographers endanger celebrities' lives and that legislative action should be taken to protect the privacy of those in the media spotlight. Two bills have been introduced that would penalize paparazzi if they caused injury or death when stalking their target. The committee admitted there were First Amendment issues with such legislation, because gathering information is protected speech.

The five radio executives who will take the designated major-market group seats for two years on the NAB's radio board are: Randall Mays, executive VP of Clear Channel Communications; Tom Milewski, president of Greater Media Radio; Norman Rau, president of Sandusky Radio; Bruce Reese, president of Bonneville International, and Doyle Rose, president of Emmis Broadcasting. Reese is the only incumbent.



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"He thinks it's a little early in the season for you to be criticizing his pitching!"

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Incorporating The Fifth Estate TELEVISION Broadcasting

Drop the other shoe

It has been nearly 11 years since the FCC axed the fairness doctrine. After that blow, a stiff breeze should have toppled the personal attack and political editorializing corollaries. Unfortunately, primarily through FCC inaction, they have managed to remain standing for a decade. Witness the brouhaha in California, where stations pulled ballot-issue ads they already had scheduled after a group invoked the personal attack rules (B&C, May 18). With those corollaries still in place, broadcasters' willingness to air issue-oriented speech is in direct proportion to the health of the market. In a tight ad market, broadcasters will think twice before airing controversial speech that might trigger time giveaways.

The sad history of FCC inaction on the rules repeated itself this month when the FCC deadlocked on a vote to scrap them (a different FCC came to the same deadlock last year).

This is what should happen now. The appeals court should declare the FCC's deadlock to be a denial of the Radio-Television News Directors Association petition to abolish the rules (the FCC's general counsel says the commission doesn't object to that outcome). That will allow the decision to go to the courts. Nobody ever retired on money they made betting on court rulings, but broadcasters have a case that deserves hearing before a body that can't table the issue with a tie.

It's the same old song

Spectrum is scarce. The Supreme Court's *Red Lion* decision is good. Broadcasters should stop whining and ante up some real public service (read free political airtime and educational programming) in exchange for all that free spectrum.

Sound familiar? After more than three years of Reed Hundt, it does to us. And so, beyond this page, you won't

read any more coverage of last week's address by FCC Commissioner Gloria Tristani on broadcast regulation. You've heard it all a million times before from Hundt, Levin & Co.

We also don't consider it news that Tristani parrots these out-of-date views. Since word of her expected nomination surfaced last July, Washington's communications world has presumed she would adhere rigidly to the Al Gore/Bill Kennard agenda, providing the new FCC chairman with the magic third vote that Hundt always lacked. With a Republican Congress on his case, the embattled Kennard now seems to need more than three votes to advance that agenda, but Tristani is doing her job.

Or at least the job Gore brought her to Washington to do.

Letting editors edit

If the University of Virginia planned a lecture series on public philosophy, Chief Justice William H. Rehnquist pondered last October, would the First Amendment require it to include all interested speakers?

No, the Supreme Court said in a 6-3 ruling last week, and neither should a state-owned public TV station be forced to include all candidates—regardless of viability—in a public debate.

In his colloquy with attorneys last year, the chief justice seemed dismayed that hypothetical write-in candidate "Willie Wacko, a total loser," but nonetheless qualified for a place on the ballot, had to be included in any public TV debate. In fact, the decision would not automatically exclude perceived "wacko" candidates—only those with no realistic chance of winning. John Paul Stevens, in dissent, decried the absence of an objective standard determining political viability. But that will be developed, over time and by broadcast professionals. We are naturally pleased the court recognizes the importance of discretion among news and public affairs professionals, even those on the quasi-public payroll.

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The screenshot shows the homepage of the Broadcasting & Cable Online website. At the top, the logo reads "Broadcasting ONLINE & Cable". Below the logo is a search bar with a "SEARCH" button. To the left of the main content area is a sidebar with links: "Subscribers log in here", "TODAY'S UPDATE" (with sub-links for Online Daily, Today's Job Bank, Station Sales, People, Policy Briefing, and Industry Calendar), "SUBSCRIBE", and "THIS WEEK'S MAGAZINE" (featuring a cover story on "Chuck Lillis Remakes"). The main content area is titled "TODAY'S TOP STORIES" and features an article by Michael Powell titled "Powell: Spectrum not scarce". To the right of the main content is a "BREAKING NEWS" section with a "TOP OF THE NEWS" item about Comedy Central's "South Park". Below that is a "TODAY'S JOB BANK" section with a "Select a Job" dropdown and a "Submit" button. At the bottom right is a "Stock Watch" section with the text "Get the latest stock information".

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COVER STORY
Chuck Lillis
Remakes

TODAY'S TOP STORIES

Powell: Spectrum not scarce

Broadcast spectrum is no longer scarce says FCC Commissioner Michael Powell. The assumption that it is, Powell added, should not continue to be the basis for broadcast content regulation by those in government who have "subvert[ed] the Constitution to impose their speech preferences on the public." That was Powell's message to a Media Institute luncheon crowd in Washington Wednesday. Saying that new services and new technology have changed the equation since the Supreme Court provided the scarcity rationale in its 1969 Red Lion decision, Powell argued that basing government-mandated public service obligations on the assumption that spectrum is scarce is tantamount to a "willful denial of reality."

BREAKING NEWS

TOP OF THE NEWS
Comedy Central's "South Park" won a personal best 8.2 rating in its cable universe for last night's episode revealing that Cartman's dad was

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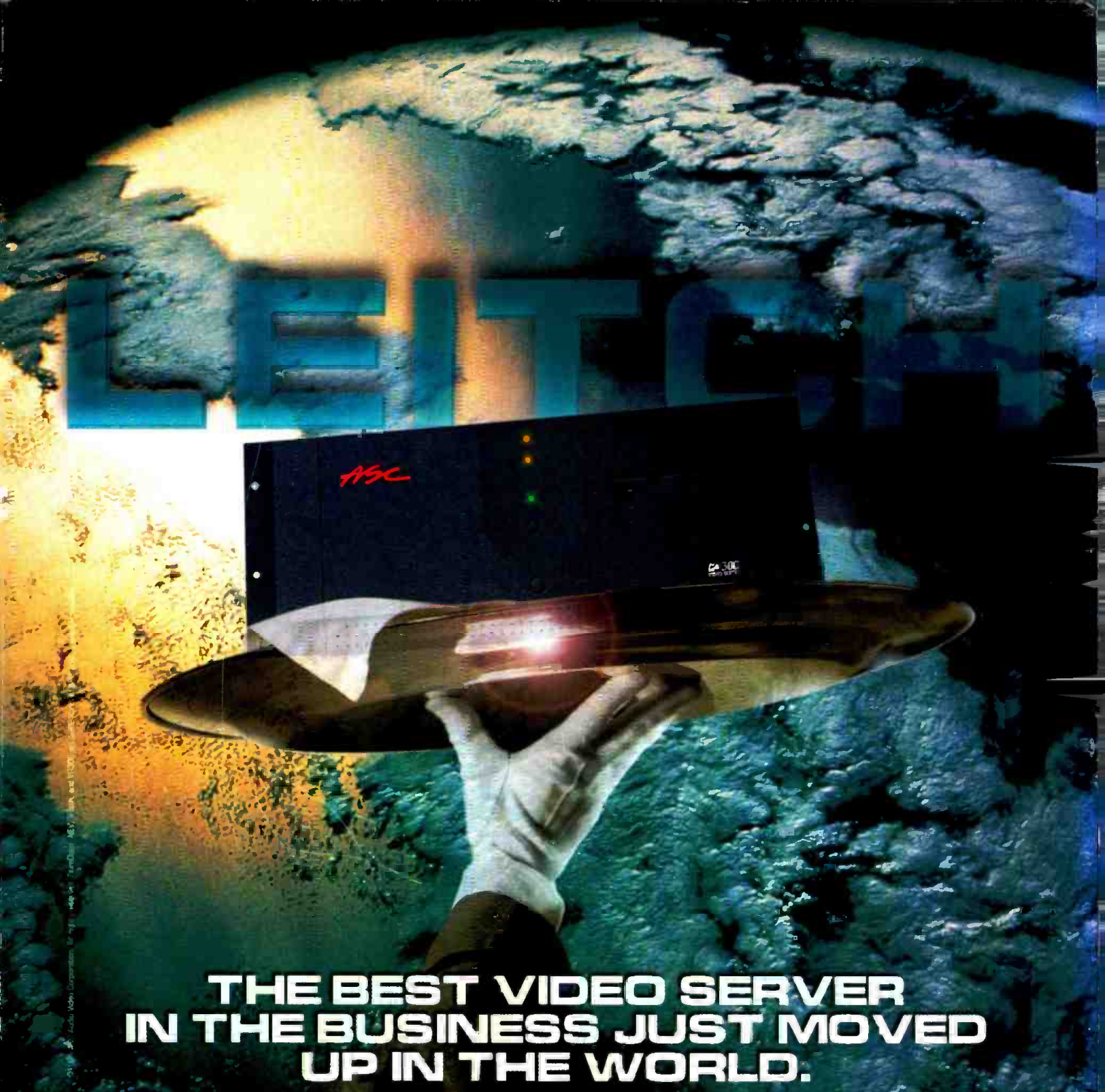
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