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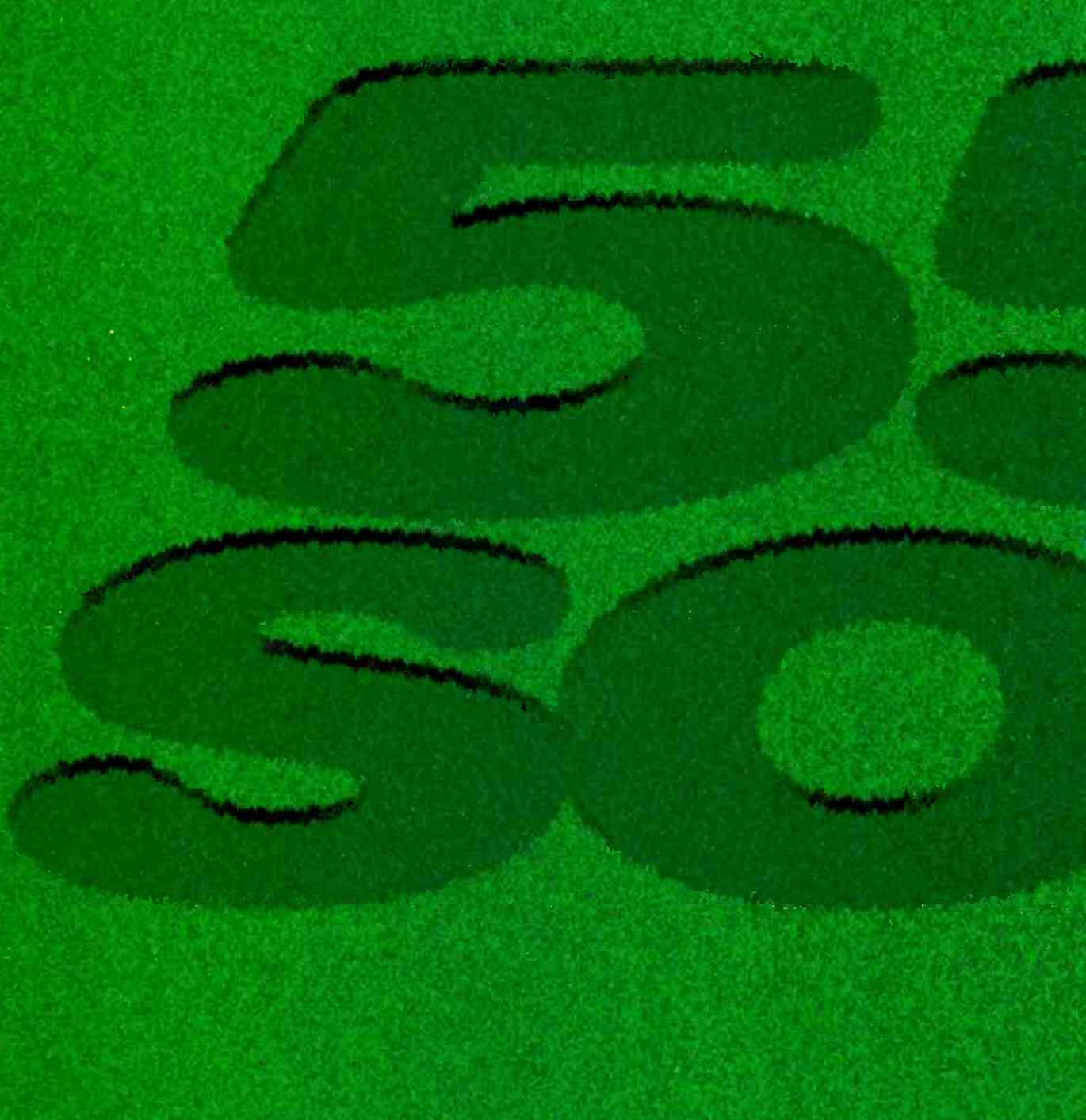
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TOP OF THE WEEK / 6
BROADCASTING / 44
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TECHNOLOGY / 62
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A fresh look

I hope you find this week's cover inviting and attractive, and not just because of Howie Mandel's smile. It carries our new logo, which we expect will carry this magazine well into the next millennium. Sleeker and more dramatic, the logo preserves our trademark lightning bolt (67 years strong) and gives us a bigger canvas on which to tell the stories of our expanding constituencies. (It bothered us that cover subjects often would obscure part of "&CABLE" in the previous design.)

That smaller logo in the cover's upper right-hand corner is that of our parent company, Cahners Business Information. A subsidiary of the multinational publisher, Reed Elsevier Inc., Cahners publishes 130 business magazines in the U.S. In addition to BROADCASTING & CABLE, its titles include several others with which you might be familiar: *Cablevision*, *Multichannel News*, *Variety*, *Weekly Variety*, *TWICE* and *Digital Television*. These books cover

Broadcasting&Cable



some of the same ground, but they operate independently and compete vigorously. The logo's little orange twister, by the way, is meant to signify the company's mission—distilling vital news and information from the oceans of raw data and funneling it to targeted business readers. That we do, guided as always by the journalistic mission of providing an untinted window on the TV and radio businesses for their champions and detractors alike.

But don't judge this book just by its cover. That new face is the mirror of other changes inside. Our art director, Dave Borucki, who created the new logo, has also redesigned the departments to provide more continuity and uniformity. Some of the news has been consolidated into a series of columns, each with its own identifying name and icon. Be sure to check out Station Break in the Broadcasting department. There you'll find news exclusively about TV stations and an invitation from reporter Dan Trigoboff for tips and story ideas. The Trigoboff maxim: All news is local.

The Telemedia Week department has been rechristened Internet, an acknowledgment of what Telemedia Week had become and a recognition that the computer-driven Web of text, lively graphics—and, increasingly, audio and video—has earned a place alongside broadcasting and cable as an important new mass medium. Most of the old-line media companies we follow are now deep into the Internet and related multimedia ventures. Nobody, it seems, wants to be counted with the newspaper publishers that failed to get into broadcasting or the radio broadcasters that failed to get into TV.

For the Record, our weekly compendium of FCC filings for new stations, facilities changes and call letters, has been moved to our Website (www.broadcastingcable.com) and redubbed FCC Actions. It's now part of a tier of services that costs \$39 a year. Changing Hands, the weekly accounting of TV and radio station sales, now occupies FTR's position in the book.

We're not done. The magazine will continue to evolve as we look for better ways to serve you. For instance, we've made a pact with Bloomberg to provide weekly stock-market information. Look for it in the next few weeks. And please let me know what you think of these latest changes (202-463-3702; jessell@cahners.com). You're the critics we care about.

Harry A. Jessell
Editor

TOP OF THE WEEK / 6

TCI buys more than a magazine TCI's \$2 billion acquisition of News Corp.'s TV Guide business last week marks the end of the era when broadcast was king of the television universe—and an equally dramatic transition from print to electronic formats. / 6

Differing views on cable upfront Advertising agency pundits say cable should finish its upfront sales season next month on a high note but not as well as cable networks anticipate. / 7

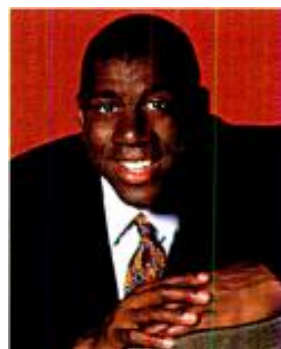
Diller recreates USA With old executives out and new ones in, Barry Diller has created in his own inimitable image a vertically integrated TV company. / 7

Sinclair tests multichannel DTV Sinclair put on its long-delayed multichannel digital television demonstration, stressing its strong belief that multichannel applications—not enhanced pictures—will drive demand for digital TV. / 16

The promise and promises of Billy Tauzin House Telecom Subcommittee Chairman Billy Tauzin often shoots from the hip first and asks questions later. As a result, his rhetoric is often ahead of his legislation. / 22

McCain vows to overhaul FCC Claiming that the FCC “needs to have its priorities adjusted, its excess management trimmed and its functions realigned,” Senate Commerce Committee Chairman John McCain says that he wants to revamp the commission during the next session of Congress. / 32

For late-breaking news, see “In Brief” on pages 88-89



Do they believe in ‘Magic’? TV critics seem mostly negative about Magic Johnson's syndicated talk show, which debuted last Monday night. / 8

BROADCASTING / 44

‘Suddenly’ syndicated Suddenly Susan sells in syndication for a reported \$600,000 per episode to Tribune and for \$250,000 to Lifetime Television. / 44

‘Vibe’ canceled Columbia TriStar canceled *Vibe*, 10 months after its debut and seven months after Sinbad took over hosting duties. Now the syndicator is looking to quickly fill its time periods. / 44

Valentine vows improvement UPN President Dean Valentine tells affiliates the network's shows will get better and assures them that there will be more people watching a year from now. / 45

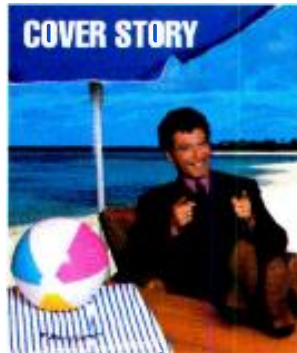


Fox will fight the summer doldrums with an ambitious slate of original programming, including new episodes of ‘Melrose Place.’ / 46

Syndicators Put Sizzle in Summer

Rosie O'Donnell's successful launch has put a premium on summer launches. Syndicators are putting forth a number of shows this summer, hoping to get out in front of the fall season. / 34

Cover photo by Craig Mathew Howie Mandel wants to sell himself to viewers. / 34



CABLE / 52

Vogel takes the helm Carl Vogel, new head of Primestar, says he plans to quickly address government concerns about cable ownership of direct broadcast satellite services. / 52

Study finds pay inequity A study released by Women in Cable Television says that women in cable programming earn nearly 20% less than their male counterparts. / 57

Cable news hitting broadcasters With up to 60% of viewers now regularly turning to cable networks for news, America's reliance on the broadcast networks' evening newscasts has dramatically eroded, according to a new Pew Research Center study. / 55



TCI is working on a plan for tiered Internet access, chairman John Malone said last week. / 53

TECHNOLOGY / 62

EABC taps Leitch digital gear Ethnic-American Broadcasting Co. (EABC), the Fort Lee, N.J.-based satellite distributor of foreign-language programming, has ordered more than \$3 million of digital equipment from Leitch Technology Corp. / 62

INTERNET / 88

NBC Snap!s it up NBC moves deeper into the Internet business with investments in CNet and its Snap! international portal service. / 66

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TCI buys more than a mag

Spends \$2 billion to acquire 'TV Guide' from News Corp.; will use name for Prevue

By Price Colman

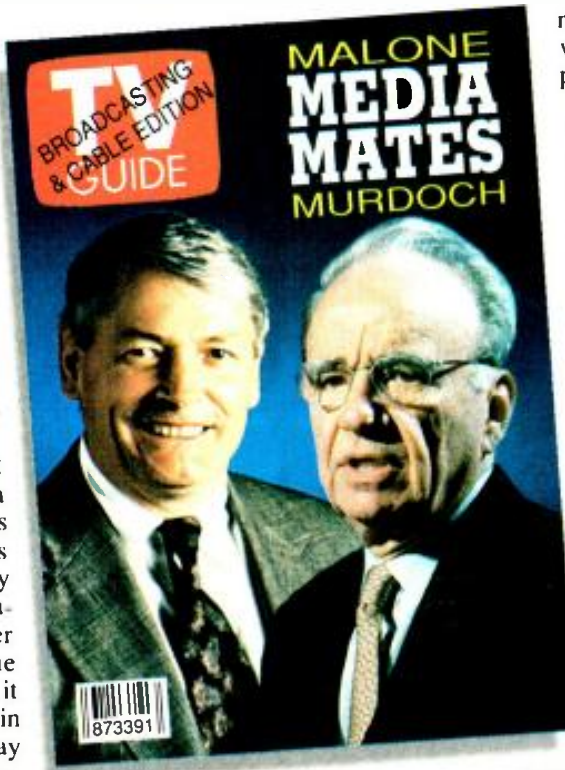
TCI's \$2 billion acquisition of News Corp.'s TV Guide business last week marks the end of the era when broadcast was king of the television universe and TV Guide magazine was a high-profile icon of that universe.

But if the transaction is one more sign of the continuing shift of power from broadcast to cable, it also represents an equally dramatic transition from print to electronic formats.

"TV Guide is no longer just a \$2 billion branded magazine; it's a multiplatform juggernaut," says Anthea Disney, chairman of News America Publishing. Disney acknowledges that TV Guide magazine—which has had flat subscriber growth and declining ad revenue growth since News Corp. acquired it from founder Walter Annenberg in 1998—may eventually move away from printed television listings altogether.

Strategically, the deal further cements the ties between two of the world's leading media moguls. TeleCommunications Inc. Chairman John Malone and News Corp. Chairman Rupert Murdoch, welding tighter links for their domestic media businesses and paving the way for broader global collaboration. TCI subsidiary United Video Satellite Group is acquiring the TV Guide properties and will become a TCI/News Corp. joint venture. In addition—through Liberty Media—TCI and News Corp. are partners in Fox Sports and FX.

The deal offers pluses for both sides: Murdoch sheds a flat-growth, low-margin business for about the same price he paid for it; United Video gets the most-recognized TV listings brand name in the U.S. United Video intends to rebrand its Prevue products line with the TV Guide name and leverage that connection across print, on-screen and online platforms.



"This story is about creating a new media company like the world has never seen before, with a global reach for advertisers that has never been possible before," says Peter Boylan III, president of United Video. The TV Guide franchise will become United Video's "crown jewel," Boylan says.

United Video, currently 93%-controlled by TCI subsidiaries Liberty Media and TCI Ventures, is paying News Corp. \$1.2 billion in stock and \$800 million in cash to acquire TV Guide properties that include the weekly television listings magazine, the TVGEN Web site and cable-satellite guide publisher TVSM.

Once the deal is done, News Corp. and the TCI companies each will have 48% voting control of United Video. TCI will own 44% of United Video's equity, News Corp. will hold 40% and public shareholders will account for the remaining 16%.

To pay for the acquisition, United Video plans to issue an additional 30

million shares of common stock and will go to debt markets for the cash portion.

Terms of the deal call for United Video to be the exclusive provider of programming guides to TCI—now ranked as the nation's second-largest MSO, with about 10 million subscribers. It will also be the exclusive provider of guides to News Corp.'s far-flung international satellite services. Those include BSkyB in the United Kingdom, JSkyB in Japan, Star in Asia, Latin American direct-to-home services and a pending service in India.

Analysts see the transaction as an opportunity to recast and reinvigorate the venerable TV Guide name. The magazine has 13 million subscribers—the largest circulation of any U.S. weekly—but it has been a lackluster performer in Murdoch's U.S. publishing business.

"As a stand-alone print business, it's not exciting," says Mark Riely of Media Group Research. "But if you fold it into an electronic guide, then it starts to get much more interesting. There certainly are significant cost savings."

By consolidating data collection operations and sales staffs of TV Guide, TVSM and Prevue, Boylan figures that United Video can save as much as \$40 million over the next three to four years.

Boylan expects run-rate cash flow to more than double, from \$150 million to \$325 million, as a result of the acquisition. United Video will take on a sizable debt load—about \$650 million—compared to essentially no debt now. But that's likely to have little impact on United Video's debt ratings, because its leverage ratio will move to only two times cash flow.

Bringing the TV Guide properties into the TCI fold also may be a powerful accelerant for the distribution of digital cable set-top boxes. While the Prevue Channel has been successful—

it's now in about 50 million cable homes—Boylan acknowledges that "it's still known as the scrolly thing to a lot of people." Rebranding the on-screen guide as the TV Guide Channel and consolidating what are now three TV programming guide Websites into one are intended to help cable operators grow digital cable product lines.

"The electronic programming guide is one of the most important drivers of [digital] upgrades for cable customers," Boylan says. "Bringing the TV Guide brand to that service only helps."

Boylan dismissed as "silly" speculation that Murdoch might use cash proceeds from the sale to pay \$8 per share of his proposed Primestar stake to change his ownership from nonvoting to voting status. Murdoch has access to plenty of cash without the *TV Guide* sale, he says. ■

EchoStar, Loral form joint DBS venture

EchoStar Communications Corp. and Loral Skynet are allying to deliver niche programming, including ethnic and business services, from Loral's Telstar 5 bird at 97 degrees west longitude.

The alliance is intended to provide a distribution vehicle for smaller, less established niche services that can't afford running from Echostar slots at 61.5 degrees and 148 degrees. One potential side effect is that Echostar could gain capacity for delivering more local-into-local programming from those two slots.

In addition, by delivering the service from the 97 degree slot, EchoStar gains reach into the Caribbean, Alaska and Hawaii that it does not have on its full-CONUS bird at 119 degrees.

Loral will be the distributor; EchoStar, through its terrestrial infrastructure, will handle uplinking, billing and customer service for the new services. The niche programming will be packaged separately from EchoStar's Dish Network and will include the option to add 20 basic cable channels and three premium channels.

The service will require a 90-centimeter—slightly under three-foot—dish and receiver. A future-generation EchoStar receiver will permit reception of Dish Network and the niche services through a single receiver with a single conditional-access smart card. The separate larger dish antenna would still be required for the niche services.

—Price Colman

Cable upfront headed upward

But not as high as networks had hoped; rate increases topping off at 4%-7%

By Donna Petrozello

Advertising agency pundits say cable should finish its upfront sales season next month on a high note, but still not as well as cable networks anticipate.

A number of agency sources peg cable's overall ad rate increases at 4% to 7%, or about half of what many networks are asking up front. And agencies don't expect cable to gain the same \$500-\$600 million in shifted revenue from broadcast networks this year, contrary to cable's early predictions.

"We can't identify how the cable industry is talking about \$500 million in revenue moving their way," says John Lazarus, senior partner of broadcast operations at TN Media. "We're having a real problem with their position that it's a bullish market."

Another agency official says that although "cable spending is up, and up a lot" with some of his clients, he expects the industry's increases to be "nowhere near a half billion dollars."

Meanwhile, Bill McGowan, Discovery Communications vice president of ad sales, expects the 1998 upfront season to close with cable taking in \$2.8 billion overall, up from \$2.2 billion last year, a 27% increase in total dollar volume.

Cable revenue increased 22.3% from

1996 to 1997, according to research by the Cabletelevision Advertising Bureau. CAB's Don Stump expects at least an equivalent increase this year.

McGowan predicts higher-than-average rate hikes for Discovery's networks—Animal Planet and The Learning Channel, specifically—"because the audience share for those channels is growing faster than for cable overall."

However, skeptical ad agencies say that cable may suffer a backlash from a flat broadcast network upfront. Agency sources contend that clients who avoided rate increases for broadcast inventory are reluctant to pay rate hikes higher than midrange single-digit numbers for cable.

Yet agencies are quick to note that some cable networks with hit series and top ratings are enjoying much greater volume upfront this year than in years past. Comedy Central expects its sales volume to be 60% above last year's—a third of that attributed to spots within *South Park*.

Julie Friedlander, senior vice president and director of national broadcast negotiations at Ogilvy & Mather, says that cable revenue will grow again this year, in part from dollars shifted from broadcast networks, but "there may be less of a shift this year than in the past."

"I think there will be some slowing

down in cable because we just came out of a selling season in broadcast that had moderate increases—and, in some cases, decreases," Friedlander says.

"I think the agencies and clients are saying, if there are low single-digit increases for broadcast, why should we pay more than that for cable?" Lazarus says.

Despite that drawback, agencies agree that dollars are flowing to cable because network ratings are up—14% in first quarter 1998 over last year, according to Nielsen—and broadcast ratings are eroding.

One agency source says that "cable will enjoy a rate of growth this year that's higher than any other element of national TV, because its share of viewers continues to grow."

That contention leaves cable networks and industry leaders optimistic that they may reap the coveted \$500 million.

Steven Heyer, president of Turner Broadcast System Inc., is optimistic that cable will add \$400 million-\$600 million to its revenue pool this year.

But for networks whose 1998 first-quarter ratings are down from last year, some agency sources predict smaller than normal rate increases. More than one source suggests that ESPN will not get the rate hikes it seeks. ■

Tauzin launches public broadcasting remake

Bill sees panel to recommend changes, improve funding

By Paige Albiniak

Rep. Billy Tauzin (R-La.) last Friday unveiled long-awaited legislation intended to start public broadcasting down the road to reform.

The bill, which is co-sponsored by Rep. Ed Markey (D-Mass.), would create a nine-member bipartisan congressional commission that will recommend the way to reform public broadcasting.

"Our goal is to preserve and protect PBS's distinct identity in the next millennium while providing a new source of long-term funding," says House Telecommunications Subcommittee Chairman Tauzin.

The legislation calls for the commission to spend six months considering a variety of ways to fund public broadcasting. One way is replacing public broadcasting's federal appropriations with a permanent trust fund, an idea Tauzin has been talking about for the past year.

According to the bill, the commission should consider reducing the amount of funds needed by abolishing the Corporation for Public Broadcasting, by funding only one public broadcaster per market and by selling or leasing stations that serve overlapping markets.

It also should look into creating a so-called pay-or-play model, in which commercial broadcasters would transfer their public service requirements to public broadcasters by paying into the pool.

The Tauzin/Markey bill also would fund CPB through fiscal 2002 at an amount not to exceed \$475 million and would appropriate \$95 million annually for the next five years to facilitate public broadcasting's transition to digital.

Vice President Gore on Friday said the administration is sending legislation to Congress that would provide public broadcasting with \$450 million over five years to help its transition to digital. ■

Sony reorders U.S. video operations

In a move to more efficiently market and sell its digital video products, Sony Electronics has reorganized its U.S.-based Business and Professional Products Group (BPPG) into the newly named Sony Broadcast and Professional Group (BPG). The move integrates Sony's broadcast, production and professional businesses into one organization and follows a similar reorganization of Sony's Japan-based operation in January (B&C, Nov. 17, 1997).

The old BPPG had two divisions that sold such core broadcast products as cameras and VTRs—the broadcast and production systems division and the business and industrial systems division. For example, Sony's Betacam SX format was sold by the broadcast and production division, while the DVCAM format was sold by the business and industrial division. But the new BPG has one division, communications systems, that covers all Sony cameras, VTRs, editing systems, professional audio gear, automation and transmission products and systems integration services. —Glen Dickson

Do they believe in 'Magic'?

By Kristine Lamm

Many TV critics were less than enchanted with Magic Johnson's syndicated talk show, which debuted last Monday night (June 8). "Truth be told, and sometimes it is, we don't really need another late-night talk show even if it were great, which *The Magic Hour* definitely isn't," wrote Tom Shales of the *Washington Post*. "Like [Johnson] said, he's no comedian. No entertainer, either."

Johnson, who is not a seasoned interviewer, also encountered harsh criticism from Howard Rosenberg of the *Los Angeles Times*: "Even after months of speech and interviewing lessons, this is just not what he does well. Incompetence comes to mind when describing the first three episodes of this week's debut."

Still, some critics are "rooting for



the guy," such as Rick Kushman of the *Sacramento Bee*. "While Magic has some work to do to polish his new role as talk show host," Kushman wrote, "he handled his opening the way he's handled so many events, with dignity and charm."

Keith Marder of *The Daily News of Los Angeles* also seemed to hope for the best: "If the audience has half as much fun as Johnson seems to be having, his show could be the rookie that makes the cut." ■

Despite relatively strong ratings in some major markets, beating Letterman in New York with a 4.4 rating/11 share, *Magic* takes the stage against a backdrop of the recent cancellations of *Vibe* (see page 44) and *The Keenen Ivory Wayans Show*.

Ratings for each of the first four nights of *The Magic Hour*, in metered markets, according to Nielsen Media Research, were: Monday (June 8)—3.0/8; Tuesday (June 9)—2.1/6; Wednesday (June 10)—2.1/5, and Thursday (June 11)—2.3/6. The show's four-day average was 2.3/6. *Magic* delivered an average of 3,506,000 viewers per show last week, compared to *Vibe*'s 2,592,000. Letterman attracted 5,183,000 viewers per show, on average. Last week's broadcasts of the NBA and NHL finals, which pulled in sports fans and potential *Magic* viewers, may have negatively affected the show's ratings. ■

Emergency Vets,
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Our medical dramas are extra warm.
Because the stars have cold noses.

"Animal Planet is not what a viewer might expect ... (it's) a lively mix that borrows from the genres and formats of network television, simply replacing the human element with animals." *The New York Times*



The "All animals, All the time"
Cable Channel

www.animalplanet.com

Diller has his way at USA

Former Fox, QVC chief assembles vertically integrated TV company with broadcast and cable outlets

By John M. Higgins

It's all coming together for Barry Diller.

With the old executives out and the new executives in, the chairman of USA Networks Inc. has created in his own inimitable image a vertically integrated TV company that not only can produce top-quality shows but also can deliver them to broadcast or cable homes.

"I would say that we're getting it organized," Diller says. "We have five entities that have their own little entities and a lot of little initiatives across five different businesses" (see chart).

"Structurally we've gone through everything but a little on the e-commerce side," he says. (USA! doesn't get full control of the TicketMaster Group, the concert-ticket telemarketer with the e-mail potential, until the end of this month.)

The latest casualty of Diller's reorganization was USA Network programming chief Rod Perth, who last week resigned after four years at the network. That followed the previous week's departure of Greg Meidel, group chairman of the Studios USA production operations (formerly Universal Television). USA Networks Chairman Kay Koplovitz is set to formally depart at a send-off party tonight (June 15).

The exiting executives grouse about Diller demanding too much control.

But Diller counters that he's only trying to get his new properties oriented in the right direction with executives he believes in.

"You have to get down on the ground to get the architecture the way you want it to be," Diller says. "Once they get the baby at least into pants, so I don't have to change him—which means slightly better than messy—I'll get out of the process."

USA Networks is Diller's second attempt at a comeback after leaving the Fox Network in 1992. His first came in December 1992, when Comcast Corp. brought him in to invigorate the QVC shopping service. But after Comcast scuttled his deal to buy CBS, Diller left. In September 1995 he took control of Silver King Broadcasting Inc. at the behest of Tele-Communications Inc.



USA NETWORKS INC.
Barry Diller, chairman

Chairman John Malone.

That gave him a string of weak UHF stations that had been spun off from Home Shopping Network Inc. but still carried that network's sales pitches 24 hours a day.

A few months later he took over HSN itself, aiming to reverse a sharp three-year sales and earnings slide. His goal was to wean HSN from dependence on the stations and then turn the stations into "real" TV stations and use them as the springboard for a new broadcast network.

With HSN back on track by early 1997, he acquired half of TicketMaster from Microsoft Corp. co-founder Paul Allen in a stock swap that gave Allen a 16% stake in USA!

And the big move came last October, when Diller rocked the entertainment industry by buying a majority stake in Seagram Corp.'s cable network and TV show production operations.

The dealing leaves Diller with five only slightly overlapping businesses to sort out, each with its own challenges.

One major project—the reinvention of the station group—got under way last week. WHYS-TV Miami (changing to WAMI) began airing its new programming, heavily laden with local shows.

With Miami secluded a bit from the glare of national media, Diller and USA Broadcasting President Jon Miller will get to tinker with the programming before launching in New York, Chicago and Los Angeles.

But the next station is not expected

USA NETWORKS

Cable channels USA Network and Sci-Fi Channel
Top executives: Stephen Brenner, president/operations; Stephen Chao, president/programs/marketing
Outlook: Tops in ratings, but despite the "TV not as usual" ad slogan, Diller sees programming as "TV as usual"

STUDIOS USA

Domestic TV production and distribution, including dramas, movies; first-run syndication
Top executive: Bob Fleming, group president
Outlook: In greatest need of major surgery; slipping in sales of programs to broadcast networks

USA BROADCASTING

Owens 12 TV stations reaching 31% of U.S. TV households; noncontrolling interest in five other stations
Top executive: Jon Miller, president/CEO
Outlook: Diller's biggest challenges: converting underperforming HSN affils into performers; establishing CityVision network

HOME SHOPPING NETWORK

Broadcast network offering retail products; revenue of \$1.1 billion; reaches some 70 million homes
Top executive: Jim Held, president/CEO
Outlook: Revival suddenly hit speed bump as sales snagged; may be back on track, but easiest part of turnaround is over

TICKETMASTER GROUP

Nationwide event ticket outlet
Top executive: Terry Barnes, CEO
Outlook: Least certain fit; Diller envisions it as cornerstone of online commerce unit

to convert until January at the earliest, and just two more will follow later in 1999. Bear, Stearns & Co. media analyst Victor Miller expects the station effort to lose \$28 million this year and \$65 million–\$70 million annually in 1999 and 2000.

While acknowledging that the programming is a bit creaky, Diller says he's impressed that Miller got the shows on the air on time. "The idea that anyone would put on 12 hours of original programming on a date certain, with a studio that didn't exist a few months ago, is a miracle," Diller says.

Studios USA is Diller's biggest turnaround situation. Ranked 11th among major Hollywood TV production entities, the former Universal Television had just three shows on the broadcast networks' fall schedule, compared with 15 for number one-ranked Warner Bros. and 20th Century Fox Television.

After pushing Meidel out in favor of Bob Fleming, now elevated to group president, Diller is expected to be most heavily involved at Studios USA in an effort to generate some hits and sales again.

"That's on the way toward getting it managed properly," Diller says. "I

Perth exiting USA Network

After keeping a game face on for a couple of months, USA Network Inc. programming chief Rod Perth has become the latest casualty of Barry Diller's takeover of Seagram Corp.'s TV operations. Perth, president of USA Entertainment, turned in his resignation effective July 10. Perth was pretty much without portfolio after USA Networks Inc. Chairman Diller named Steven Chao president-programming for the cable side of Seagram's operation. Chao has said he asked Perth to stay, but USA executives say Perth was biding his time and working out a severance package. Perth has been in charge of developing original series and movies, plus program acquisitions, since 1994, after leaving a slot as CBS's head of late-night programming. His primary accomplishment was weaning USA off its heavy dependence on "women-in-peril" movies and expanding development of original series like *La Femme Nikita* and *Pacific Blue*.



—John M. Higgins

have to get on the ground with that," he says. A revival will take "a matter of months, not years."

But some skeptics think Diller would rather switch than fight. "I think he's going to be deemphasizing network programming," says one source.

The cable networks hardly look broken. The core channel, USA Network, has regained its top ranking in the

Nielsens, and analyst Miller sees it generating \$231 million in cash flow on \$830 million in revenue this year.

Cable programming chief Stephen Chao has given no hints about what he wants to do with USA Network and its companion Sci-Fi Channel. "We've gotten no signs," says one USA Net executive. "For now, he's stuck with the fall schedule already in the works." ■

New order at Buena Vista

Lloyd Braun cleans out executive suite, brings in Stephen McPherson

By Michael Stroud

ABC's fall schedule features just one new show—*SportsNight*—made by Walt Disney Co.'s Buena Vista Television Productions. Not exactly the synergy that Disney was looking for when it paid \$16 billion for Capital Cities/ABC Inc.

Those facts help to explain why Buena Vista Television Productions Chairman Lloyd Braun conducted a housecleaning last week, helping three top executives to the door, juggling others' responsibilities and hiring Stephen McPherson, former NBC prime time series vice president, as his right-hand man.

Sources close to Braun say he is frustrated by Disney Television's slowness in dreaming up new hits to match its aging *Home Improvement*. He wants more edgy, unusual fare like *SportsNight* (picked up by ABC) and *Felicity* (airing on The WB).

Hired in March from production

company Brillstein-Grey, Braun, 39, has surprised observers by moving rapidly to reshape Buena Vista in his own image. Disney Chairman Michael Eisner has given him a free hand so far, according to people close to him.

Braun "realized that there were problems at the studio that needed to be fixed quickly, and that's what he's doing," says an executive at a rival studio.

The 33-year-old McPherson, who helped develop NBC's hit *Just Shoot Me*, fits the bill. The two got to know each other when Braun was overseeing production of *Just Shoot Me*, *The Naked Truth* and *NewsRadio* for NBC in his previous position as president of Brillstein-Grey. McPherson begins July 7.

At Disney, McPherson's job will be overseeing production and development of prime time comedies, dramas, miniseries and specials.

McPherson is "a gifted, well-rounded executive with outstanding taste and great passion," Braun says.

Braun is unlikely to hire another

executive over McPherson, who ultimately could be appointed president, sources say. However, Braun likely will hire two or three other executives to work under him.

To make way, Braun eased out three top executives at the Walt Disney Network Television and Touchstone Television divisions, sources say: David Neuman, president of the two divisions; David Himelfarb, senior vice president for creative affairs, and Peter Aronson, executive vice president, who had previously hinted he might be leaving.

Aronson will have a development deal at Disney, while Himelfarb will be a producer, sources say. Neuman's plans are unclear. A Disney official said that Neuman is on vacation. Aronson and Himelfarb couldn't be reached.

In other reshufflings, Alan Duke, senior vice president for business and legal affairs, will take on unspecified new responsibilities and Howard Davine will take over many of Duke's responsibilities, sources say. ■

In 1640, we burned witches at the stake.





APVIA.COM COMPANY

Paramount Advertiser Services

In 1998, they're still on fire.

Sabrina

The Teenage
Witch

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Sinclair tests multichannel DTV

Last-minute demonstration in Baltimore suffers some glitches, turnout light from D.C.

By Steve McClellan

Last September, Sinclair Communications Chairman David Smith promised to make his stations HDTV-ready—but only if and when there was clear consumer demand for such high-quality TV pictures.

Last week in Baltimore, Sinclair put on its long-delayed multichannel digital television demonstration. The company's chief technologist, Nat Ostroff, stressed Sinclair's strong belief that multichannel applications—not enhanced pictures—will drive demand for digital TV. The multichannel DTV model also gives broadcasters a chance at a decent return on the billions of dollars they are putting up to switch to digital, he said.

The demonstration attracted little interest from the key political players in Washington. From the FCC, two members of Commissioner Susan Ness's office attended the demonstration last Friday. No one from the House or Senate Commerce Committees, or their staffs, attended the demonstration.

Of the 100 or so people at the three-day demonstration last week, close to 50% were from the financial community, estimates Mark Hyman, director of government relations for Sinclair. The remainder included producers, broadcasters, technicians and the press.

The demo came together at the last minute, when Sinclair got word 10 days ago from Panasonic that it could borrow four prototype set-top boxes capable of receiving and remotely tuning compressed over-the-air digital signals. They are the only such boxes in existence, and Sinclair was allowed to borrow them for one week, Ostroff said. The last-minute notice and a busy week at the FCC and on Capitol Hill suppressed attendance from Washington, Hyman said.

The demonstration included live digital transmissions from Sinclair's flagship Baltimore station WBFF(TV). The station aired four simultaneous program streams, including a 480-line progressive-scan signal and three 480-line interlace signals. WNUV-TV, Sinclair's LMA station in the market, aired a live feed of pre-encoded 1080-line interlace HDTV footage.

The point of the demonstration and



Sinclair's Nat Ostroff shows off the broadcaster's side-by-side comparison of picture formats.

the key question in the digital TV debate, said Ostroff, is whether the difference in picture quality between HDTV and standard-definition digital TV "is so compelling" that broadcasters ought to forfeit multichannel business opportunities. "The multichannel opportunity creates business models where you can begin to see a return on your investment," he said.

Eddie Edwards, president of WNUV-TV owner Glencaim, said that multichannel DTV may be key in developing greater program diversity for minority audiences. "Basically, cable serves the

African-American audience with BET and that's it," said Edwards. Multichannel DTV, he said, "is an opportunity to put on over-the-air networks for African Americans, Hispanics and other minorities—and even schools or hospitals."

The demonstration was not flawless. One of the set-top receivers broke during the presentation. Several times the screens just blacked out because of problems with the prototype editing machines. Ostroff described as "frightening" the state of DTV equipment availability just five months from the commercial launch of digital in November. ■

Boxes on the shelves

But regulators eye DTV/cable compatibility

By Chris McConnell

FCC officials last week set rules they hope will spur development of a retail market for cable set-top boxes within the next few years.

Implementing provisions of the 1996 Telecommunications Act, the commissioners ordered cable engineers to split up the channel-surfing and signal-scrambling functions of set-top boxes in the next two years.

The anticipated result will allow customers to buy a cable box from consumer electronics stores and then plug in a smart card or add-on provided by the cable operator to descramble programming. Regulators said, however,

that they plan to keep an eye on the planned retail boxes to make sure they work with digital television sets.

"The commission's action ... ensures that consumers will be able to purchase their television set-top boxes and other equipment from retail stores starting in July 2000," said FCC Chairman Bill Kennard, referring to the date by which operators must begin offering security smart cards or add-ons to customers purchasing their own set-top gear.

Engineers have been working to split up the set-top box security and navigation functions through a CableLabs project called OpenCable. The commission said that it will call on companies participating in the effort to file progress

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The companies earlier had told the commission they could have the security modules ready by September, 2000. Regulators, however, decided to push the companies to make the modules available in July of that year. "To some, this date may seem unduly far off, but we believe it is as aggressive as we can reasonably make it," said FCC Commissioner Susan Ness.

Rejecting a cable industry request, the FCC also said that it will ban the sale or lease of set-top equipment that incorporates both signal-security and channel-surfing functions. As of Jan. 1, 2005, cable operators will no longer be able to offer such boxes to their subscribers.

The National Cable Television Association (NCTA) had asked commissioners not to impose such a prohibition, arguing that integrated boxes could spur development of advanced services.

"We will...urge the FCC to revisit its arbitrary decision," NCTA President Decker Anstrom said of the planned phase-out of integrated boxes.

Consumer equipment makers applauded the actions. "Consumer electronics manufacturers can now move forward to develop a wide range of products and features," said Consumer Electronics Manufacturers Association President Gary Shapiro.

The set-top box rules leave open the possibility that regulators will revisit the issue to address compatibility between cable boxes and digital TV sets. Washington's worries about cable/TV compatibility heated up last week as Senate Commerce Committee Chairman John McCain (R-Ariz.) chastised regulators over concerns that early HDTV adopters will not be able to receive high-definition pictures via cable.

The compatibility woes stem from the lack of an industry standard for a device that would deliver high-definition pictures in a digital TV set even if the cable set-top box cannot deliver all of the possible HDTV picture formats.

"It may not be sufficient to rely on the open-ended time frame for adoption of the ... 'firewire' standard," Ness said in her statement on the set-top box rules. "If it becomes apparent that the goals of [the Telecommunications Act] are not being fulfilled because of consumer confusion over DTV compatibility, I would hope and expect the commission would revisit the matter." ■

BroadcastingCable

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WASHINGTON

Special delivery

Broadcasters have come to an agreement on so-called white areas with satellite TV companies Primestar and Netlink, according to an industry source. The NAB required 75% of Big Four affiliates to sign off on the deal, which goes into effect July 1. Primestar and Netlink had already okayed it. The agreement sets guidelines for satellite TV distributors who import network signals into white areas—places where 50% of viewers don't get clear over-the-air signals 50% of the time. All the parties have consented to a "red light/green light" system in which viewers' eligibility for imported signals is determined by zip code.

Mayor Pressler?

Broadcast and cable sources seemed—well, bemused—at last week's suggestion that former Senate Commerce Committee chairman Larry Pressler (R-S.D.) might run for mayor of D.C. Two burst out laughing. "I'm glad I live in Maryland," said one. "I have to give him credit for being a creative-thinking politician," said another. Pressler, the only Republican incumbent voted out of office in 1996, works as a consultant for O'Connor & Hannan. He has no paying clients but says that he earns about \$10,000 per speech talking once or twice a month about the 1996 Telco Act he authored. One lobbyist thinks that Pressler should get a chance. "He deserves the same crack at it that Marion Barry had," said ABC's Billy Pitts.

Just kidding

During last week's Gore commission meeting, Co-Chair Norm Ornstein suggested that free airtime advocates might want to take NAB President Eddie Fritts up on his offer of two hours of free broadcast time per election in exchange for no additional paid time (B&C, April 6). Broadcasters quickly balked. "Eddie didn't mean that," says

Capitol Broadcasting CEO Jim Goodmon. "He was just trying to show that if we give free program time, it's not going to reduce the commercial time the candidates buy." The NAB says that Fritts was just trying to prove a point. "That is not an official NAB policy," says NAB spokesman Dennis Wharton.

BALTIMORE

Digital viewpoint

Graphics design house Viewpoint Studios is getting a jump on the digital future. The company is working with Sinclair Broadcast Group on a new digital identity for Sinclair's WB-affiliated stations. The new graphics got an early unveiling in Baltimore last week as part of a demonstration of digital multicasting—the signal originated at Sinclair's flagship WBFF(TV), ch. 54 (see story, page 16). With broadcasters required by the FCC to go digital by May 1999, Glenn Robbins, creative director/visual effects for Viewpoint, predicts a surge in broadcast design business, particularly station and network branding.

DENVER

Primestar C-Band deal on shelf

Primestar's \$480 million acquisition of UVSG's Superstar/Netlink C-band business is on hold—perhaps permanently—unless Primestar can get Justice Department approval for taking over the 110 degree west longitude high-power slot. Executives at Primestar and UVSG (United Video Satellite Group) last week publicly acknowledged that the deal had been shelved. Although United Video executives say that there's little point in going ahead with the transaction if Primestar doesn't get the 110 slot, incoming Primestar Chairman Carl Vogel says that he sees potential for converting the C-band customers to Primestar medium-power subscribers even if the approval for 110 fails to come.

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Louisiana Lip

The promise and promises of Billy Tauzin



By Paige Albiniak

Billy Tauzin stands, again, before a throng of Washington reporters. The chairman of the House Telecommunications Subcommittee is announcing a bill aimed at improving 911 emergency telephone services, but he also holds forth on a slew of other telecommunications issues.

Among other things, he says he has "graciously accepted" an invitation from Senate Commerce Committee Chairman John McCain (R-Ariz.) to be the lead witness at a hearing on cable TV.

With a laugh, a McCain press secretary says after Tauzin's briefing that no hearing date has been scheduled, and no invitations have been issued.

That's Billy.

Tauzin so far has spent his year and a half as chairman out front on broadcast and cable issues—way out front. His style has led some lobbyists to dub him "the press release chairman."

Tauzin has said he would introduce legislation to improve funding of public broadcasting, boost the competitiveness

of satellite TV and somehow induce cable operators to keep rates down.

None of the bills has appeared, although Tauzin is expected today to unveil a watered-down version of the promised public broadcasting legislation—a full year behind schedule (see story, "Top of the Week").

"When Tauzin was a member of the committee and doing things like program access," says one lawyer, "he was an extremely firm and decisive legislator. As chairman, he seems to be buffeted by different competing interests more. It doesn't seem like he is as certain [about] what to do."

Not so, says Tauzin spokesman Ken Johnson, pointing to the 29 public hearings that the chairman has held since his term began. "Legislation is often overrated," he says.

"When it comes to someone like Billy who is conservative and antiregulatory, the position of subcommittee chairman can be far more effective by what he says and not necessarily by what he introduces in the way of legislation," Johnson says.

"Time and time again Billy has staked out a position that has achieved the results we would have wanted if we had been forced to resort to legislation," he says, citing Tauzin's quick and decisive comments when broadcasters seemed to be waffling about offering high-definition television and again when TCI said it would not carry certain HDTV formats because they hogged too much spectrum.

The usually accessible and voluble Tauzin declined to be interviewed for this story.

As a subcommittee chairman, Tauzin tries to balance the often competing interests of several powerful industries, including broadcasting, cable, satellite TV, telephone companies and programmers.

It may be that Tauzin promises more than he delivers because of his tendency to announce legislation before he runs it past the interest groups. When a proposal is greeted with stiff opposition by one favorite or another, Tauzin is left stalling the press and reassuring the lobbyists.

The best example of this came early

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this year, when Tauzin promised a bill that would allow satellite TV companies to offer the signals of local TV stations within their markets without having to carry every signal in that market. Tauzin sees so-called local-into-local service as a way to make satellite TV more competitive with cable. He hopes that competition will keep a lid on cable rates, which are set to be largely deregulated in March 1999.

But after broadcasters and the cable industry voiced their opposition, Tauzin stopped talking about a bill.

"The unfortunate fact of the matter is—because the issue is so unsettled and because there is such opposition to a local-into-local bill right now—that while I support the notion of providing some access to satellite companies to distribute local signals in the market, getting that done before March is very tenuous," Tauzin explained at a May press conference.

A mystery cable bill

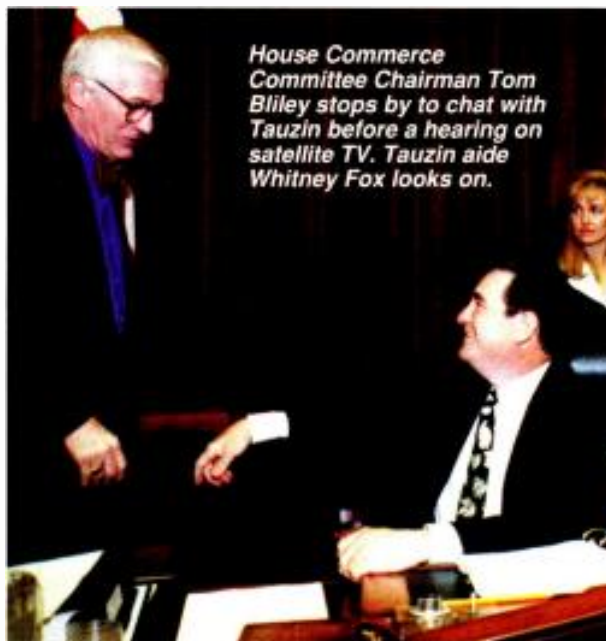
In place of the local-into-local bill, Johnson began telling reporters that Tauzin will unveil a cable bill sometime this month that would help cable subscribers hold down their monthly payments and provide choice in monopoly markets. But exactly how the bill would accomplish that considerable feat is a mystery.

Lobbyists say that with a little focus and elbow grease—both of which Tauzin seems hesitant to apply, they say—Congress could finish a local-into-local bill this year. "I think this is a case where Billy is trapped among his favorite constituencies," says one cable source.

Tauzin's delay on local-into-local also is causing disarray within the satellite industry—an industry that Tauzin is credited with helping to create—and keeping satellite TV companies from competing directly with the cable companies, says one observer.

"The satellite industry thinks [Tauzin] is their ace in the hole. So, there is no incentive for the satellite industry to negotiate with the copyright holders or the broadcasters because they think that Tauzin is going to fix it."

But Tauzin is having success moving a bill that would stay rate increases in satellite TV companies' copyright fees. Tauzin plans to avoid a political battle by keeping that bill—introduced in November—apart from the local-



House Commerce Committee Chairman Tom Bliley stops by to chat with Tauzin before a hearing on satellite TV. Tauzin aide Whitney Fox looks on.

into-local issue.

Moving that piece of legislation, however, was not a difficult task. Republicans have agreed from the beginning that satellite carriers' fees should not increase while cable's fees remain significantly lower, even as cable's subscription rates have increased at four times the rate of inflation.

A mark-up on that legislation is planned for Wednesday (June 17); the bill is expected to pass the House before the end of this session. Companion legislation is having an even easier time in the Senate, where it awaits a vote on the Senate floor after unanimous approval by the Senate Commerce Committee.

Butting heads with Bliley

Washington observers blame two other forces—one exerting pressure from above and one from below—for Tauzin's tendency to go further in the press than with legislation.

The first is Rep. Tom Bliley (R-Va.). As chairman of the House Commerce Committee, Bliley has considerable control over the Telecommunications Subcommittee, and telecommunications issues are not on Bliley's front burner. With the Telecommunications Act of 1996 finally passed after a decade of work, Bliley is looking at energy deregulation, electronic commerce and Medicare and Medicaid.

Bliley keeps a low media profile and prefers to know the agendas of his subcommittee chairmen ahead of time. His patrician, traditional style clashes somewhat with the free-wheeling, fun-loving, off-the-cuff Tauzin.

And regarding the one telecommunications issue that Bliley has asked Tauzin to move—a bill to privatize the international satellite market—Tauzin publicly clashed with Bliley.

Tauzin came up with a legislative solution of his own and was soundly defeated on the House floor. His efforts had little effect other than to confirm publicly that he and Bliley were not in concert. Bliley's bill passed the House 403-16—Tauzin's aye vote included—while a Tauzin-sponsored amendment failed, gaining only 80 votes.

"If you try to set yourself up as the guy who really understands technology, you don't throw yourself so far out front on a proposal that is resoundingly defeated," says one source.

But Tauzin knew ahead of time he would lose the vote, Johnson says, and there were no hard feelings. "It was a Quixote-type adventure. But on the day of the debate, Billy and Bliley played tennis in the morning, and then that afternoon they squared off on the floor. At the end of the afternoon, when I asked [Tauzin] who won, he just smiled."

Johnson out in front

Johnson himself is the other factor in Tauzin's press-forward style. Never at a loss for words, Johnson takes every opportunity to get Tauzin in the news. Sometimes, he puts his foot—and Tauzin's—in his mouth.

Johnson is effective in getting his boss ink. The first words in a front-page story in the *Wall Street Journal* about Microsoft were not "Microsoft Chairman Bill Gates" but "Representative Billy Tauzin"—and Tauzin isn't even involved in the software company's antitrust woes. Tauzin also appeared prominently, along with Rep. John Dingell (D-Mich.), in a *Time Magazine* article in which the two lawmakers criticized Vice President Gore's plan to wire all schools and libraries to the Internet.

But when Tauzin has announced a bill that doesn't appear, it has been Johnson who promised the bill to the press months before. Johnson's openness makes him a reporter's best friend, but lobbyists say he publicly presells proposals that Tauzin's staff have only barely considered. And his quickness on the verbal draw often

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leaves Tauzin's office scrambling to put some action behind his words.

A broadcast source says that "what people forget is that Ken is working for Billy. He's out there promoting Billy's agenda. In the scheme of things, if you look at 435 members of Congress and their press secretaries, I'd say he stacks up there with the very best of them. His job is to get the member some ink. Sure, he screws up from time to time. He speaks before he thinks or says things that don't accurately reflect his boss's position."

'Guilty as charged'

Johnson's response is "guilty as charged. But with so many people looking to Billy for leadership on telecom issues, it's important for me to respond to breaking events quickly and decisively.

"At times I give Billy plausible deniability," Johnson says. "If we float a trial balloon and it sinks like a lead balloon, he can say 'that's my damn press secretary.'"

Johnson is trained to think fast and act faster. He spent 20 years as a broadcast journalist, working as an anchor at WBRZ (TV) in Baton Rouge, La., before taking the job as Tauzin's press spokesman. He also was the news director at Louisiana Public Broadcasting and did anchor/reporter stints at WWL-TV New Orleans, WCPO-TV Cincinnati, WQAD-TV Moline, Ill., and WHBF-TV Rock Island, Ill. From Galesburg, Ill., he started as a newspaper reporter when he was 15.

As much as people accuse Johnson—or all of Tauzin's staff—of shooting from the hip, the bottom line is Tauzin himself, says a cable source.

"I hold elected officials accountable for what goes on in their orbit. If his staff is misleading him, then he needs to do something about his staff. But that is his responsibility. He probably could bring in a few more first-rate people. To the extent that there's a shortcoming in legislative skills, it's his to fix," says that source.

But Johnson is right: sometimes words are enough. Tauzin has proven that he can use his position to keep the unruly broadcast and cable industries in line.

Last August, Tauzin quickly shot down ABC Television President Preston Padden when he said that ABC was considering a future without HDTV. The flap led to a hearing before

the Senate Commerce Committee, where Tauzin got himself invited as the lead-off witness and reannounced his public broadcasting bill.

Broadcasters at that hearing were quick to assure Committee Chairman John McCain (R-Ariz.) that they all would air some HDTV during prime time. And when it came time to announce format selections, all the major networks included some HDTV programming.

Taking on John Malone

Tauzin showed his effectiveness again at the National Cable Show in Atlanta in early May, when TCI Chairman John Malone told eager reporters at an



In a symbolic gesture, Tauzin (far left) and friends hurl the national income tax code into Boston Harbor. Tauzin is touring the country promoting a Republican plan to scrap the income tax in favor of a national sales tax.

impromptu noon gathering that "if CBS and NBC do 1080I, they are not getting on my systems.... No way."

Johnson immediately tracked down traveling Washington beat reporters to tell them Malone's statement was nothing short of "firing on Fort Sumter. If John Malone wants a war, he'll get one."

By 5 p.m. that day, in a manner most unlike the maverick company, TCI issued a statement to try and soothe angry congressmen and frantic cable industry officials.

Tauzin did succeed in passing almost unanimously through the House a bill that would secure the privacy of cellular telephone users. He also is pushing through legislation that would make illegal "slamming," the practice of long-distance carriers switching customers without their consent.

Tauzin—along with Bliley, Democrat Dingell and McCain—also has helped force the new FCC to toe the Republican line. He was among the

first lawmakers to sharply criticize FCC Chairman Bill Kennard on his plan to launch a rulemaking that would require broadcasters to offer free airtime for political candidates. Tauzin said Kennard was "off to the worst start in FCC history." Kennard eventually backed down, directing FCC commissioners only to conduct an inquiry into the matter.

Tauzin also has joined other Republicans who want the FCC to end what they are calling "the Gore tax," a subsidy for wiring schools and libraries to the Internet that telephone companies are passing on to customers.

Touring on taxes

Besides watching over communications issues, Tauzin has spent much of what many have labeled a "do-nothing" session of Congress traveling the country, handpicked by House Speaker Newt Gingrich (R-Ga.) to debate House Majority Leader Dick Armey (R-Texas) on the national income tax.

Tauzin's participation in the tour shows the confidence that the House Republican leadership has in him. Tauzin is not typically involved in tax issues, is not a member of the Republican leadership and has been a Republican only since 1994.

Tauzin says he wants to be chairman of the full Commerce Committee when Bliley's term

is up in 2000, but Johnson says a shot at House Majority Leader is also a possibility. Some also suggest that Tauzin could make a run at House Speaker, but Johnson says that Tauzin would not want to run against House Appropriations Committee Chairman Bob Livingston, a longtime friend and fellow Louisianan and Republican.

"I would not be surprised to see Speaker Tauzin someday," says Kent Lassman, an analyst at Citizens for a Sound Economy. Lassman has traveled with Tauzin on the tax tour because his organization is a sponsor.

"He has all the potential to be a great legislator, but I think the jury is still out," says Billy Pitts, ABC's vice president in Washington and the former legislative director of former House majority leader Bob Michel (R-Ill.). "There's more to be seen from Billy Tauzin. I hold out hopes that he is going to end up being one of the finer legislators that we are going to see in this area." ■

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WASHINGTON WATCH

By Chris McConnell and Paige Albinia

Ergen strays too far

Regulators have hit Charlie Ergen's EchoStar with a \$40,000 parking ticket. Tempo Satellite, a TCI Satellite Entertainment



Ergen

subsidiary, had charged that EchoStar was not keeping two of its satellites in their assigned orbital parking lots. Regulators looked into the complaint and found that, indeed, the EchoStar 1 and 2 satellites were hovering more than 0.2 degrees away from their assigned spots. The result: a \$20,000 "notice of apparent liability" for each violation. Loral Skynet handled the satellite station-keeping, but EchoStar gets the fines because it holds the satellite licenses.

Free airtime supporters

Now that he has backed down from legislative threats to hold his agency's budget hostage over the issue, FCC Chairman Bill Kennard is getting a little congressional support for an initiative on free political airtime. "The Federal Communications Commission has the responsibility under law to determine the nature of broadcasters' obligations to serve the public interest," more than

40 House and Senate members wrote Kennard last week. "We urge you to move ahead expeditiously with a notice of inquiry." The commissioners have been reviewing drafts for such an inquiry and hope to launch the fact-gathering effort this summer. Kennard earlier had planned to propose a requirement that broadcasters provide free political airtime but has since agreed to merely gather information on the issue for now.

Thanks but no thanks

Tempo and DirecTV, meanwhile, have sent permits for a batch of unused DBS channels back to the FCC. DirecTV secured 27 channels at the 157 degree west orbital slot in 1991, while Tempo was given 11 channels at the 166 degree west slot in 1992. Neither orbital location allows a satellite to broadcast to the entire continental U.S., and neither has since been used by the two companies.

Ness talks TV diversity

Elsewhere in the FCC, Commissioner Susan Ness this month lamented the departures by high-ranking female media executives. Speaking to a Louisville, Ky., gathering of American Women in Radio and Television, Ness cited Geraldine Laybourne's departure from ABC as well as Lucie Salhany's exit from UPN and Kay Koplovitz's departure from USA Networks. "I

am concerned by the lack of successors for these management stars," Ness said. "There are so few women at the top, these announcements appear to deplete the ranks."

But maybe the good news is that the women are opting to build their own enterprises, Ness added. She hopes that the



Ness

FCC will prevail in its effort to overturn a court decision that held the agency's equal employment opportunity rules unconstitutional.

Hostetter wins waiver

Down the street from the commissioners' offices, regulators in the Cable Services Bureau have decided to give former Continental Cablevision chief Amos Hostetter a waiver of FCC restrictions on common ownership of local cable systems and TV stations. Hostetter is a trustee of the WGBH Educational Foundation, which holds licenses for three noncommercial Massachusetts TV stations. Hostetter also will hold an 8.5% stake in MediaOne (formerly Continental Cablevision) once US West spins off the cable unit this summer. Because

MediaOne cable systems fall within the broadcast signal of the three stations, FCC rules bar the systems from carrying those signals unless Hostetter resigns from the foundation. Hostetter said the FCC should waive the rule because he is a passive investor in MediaOne and the stations are noncommercial.

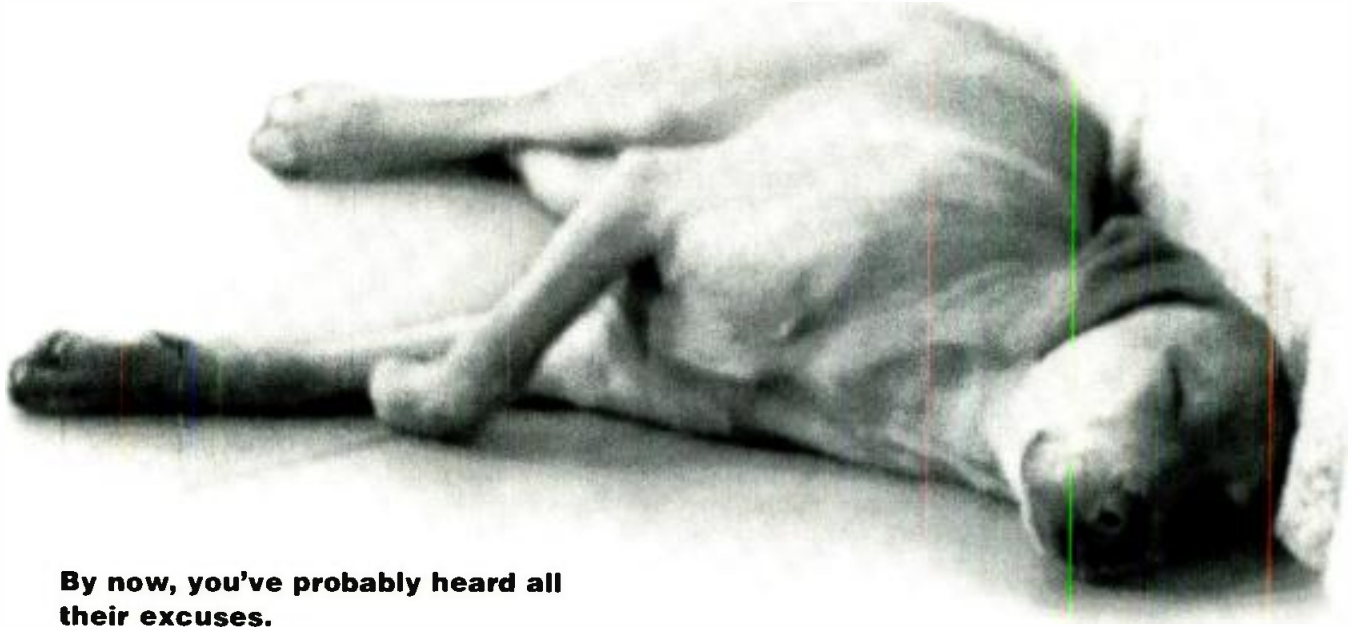
DC Truman screening

Some of Washington's TV news celebs turned out at the Motion Picture Association of American headquarters last week for a chance to watch their medium take it on the chin in "The Truman Show." The movie features Jim Carrey as a man trapped inside a giant studio where his entire life is observed and broadcast as a hit TV show. On hand for the dinner and screening: ABC's Cokie Roberts, NBC's Tim Russert and PBS pundit Mark Shields. Also attending was McLaughlin Group host John McLaughlin, who pressed MPAA President Jack Valenti on how the movie's opening weekend gross stacked up against the industry's record (held by "Titanic").

But it's still WCA

And finally, one of the Washington telecom lobby's favorite contradictions in terms is no more. The Wireless Cable Association is changing its name to the Wireless Communications Association. The group hopes that the new name will more closely identify its members as providers of two-way services, such as Internet access and local telephony. Attorneys for the association are petitioning the FCC to let WCA members offer such services and are hoping for a thumbs-up this summer.

How Long Will These Sleeping Dogs Lie?



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

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

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

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

These smaller companies don't have the tens of thousands of employees that the big long distance giants do. They don't have billions of investment dollars. But they are competing.

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

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assigned over 8,000 employees to make sure competition works. They've built customized network elements; offered on-site network training and customer service 24 hours a day, 7 days a week. All to connect MCI, AT&T and other competitors to local markets.

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

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

MCI and AT&T are stalling competition. They only want competition on their own terms. On their own timetable. That's what their executives conceded during recent merger discussions.

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\$5 billion windfall for public broadcasting?

Gore commission recommends creation of trust fund

By Paige Albiniak

Public broadcasting should have no complaints with the Gore commission.

Vice President Gore's namesake committee, assembled to recommend public interest obligations for digital

broadcasters, has come to the consensus that public broadcasting should be the beneficiary of a trust fund and that it should keep a fully funded second channel for educational programming.

A public broadcasting coalition—including the Public Broadcasting Ser-

vice, Corporation for Public Broadcasting and the Association of Public Television Stations—proposed at the Gore commission's meeting last Monday in Minneapolis that Congress authorize creation of a fund of at least \$5 billion.

That funding could come from analog spectrum auctions; compensation from commercial broadcasters who pay public broadcasters to fulfill their public interest obligations; fees from commercial broadcasters' digital subscription services, or transfer fees from the sale of commercial licenses.

"I think the members of the commission are sensitive to the needs of public broadcasting," says Frank Cruz, a member both of CPB's board and the Gore commission.

Jim Goodman, president of Capitol Broadcasting, proposed mandatory minimum public service obligations and a voluntary code of conduct for digital broadcasters. Broadcasters who multicast should be subject to those minimums, Goodman wrote in the proposal, and if they multicast 12 hours a day they would have to meet 50% of the minimums.

The panel agreed—with William Duhamel of Duhamel Broadcasting dissenting—that multicasting stations will be subject to requirements for each channel they choose to air.

Goodman also suggested that broadcasters run 150 public service announcements per week, with 40 of the spots airing between 4 p.m. and 11:30 p.m. He also said that each station should be required to air two hours of public affairs programming each week, not counting news, with one hour of that programming running between 6 p.m. and midnight.

With regard to free airtime for federal political candidates—which has remained the most contentious issue for the commission—Goodman proposed that eight weeks before a federal election each station air one half-hour per week of programming dedicated to the candidates and their platforms.

Goodman also wrote that there must be a digital must-carry requirement to ensure that public service programming is available to the 65% of the public that receives television via cable. ■



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— *The Wall Street Journal*
April 28, 1998



WCW The Highest Rated Program In Syndication

Rank	Program	A18-49	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%	M12-17	+61%
A18-49	+13%	M18-34	+26%
A25-54	+9%	M18-49	+10%
		M25-54	+9%

Source: NCS A18-49 Ranking, AA-GAA where applicable (showing associated A25-54 rating)
9/22/97-4/19/98 AT=additional telecast, (**) Numbrella program
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McCain vows to overhaul FCC

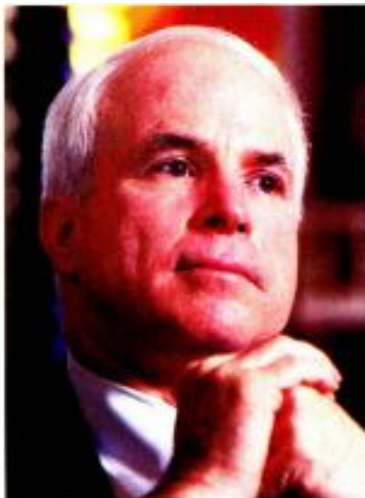
Tells commissioners that agency 'needs to have its priorities adjusted'

By Chris McConnell

Senate Commerce Committee Chairman John McCain (R-Ariz.) says he wants to revamp the FCC during the next session of Congress.

Addressing all five commissioners during a Communications Subcommittee hearing last week, McCain blasted the agency's performance on several fronts and asserted that the commission "needs to have its priorities adjusted, its excess tonnage trimmed and its functions realigned."

"To paraphrase Winston Churchill—as things stand now, never have so many worked so hard to produce so little for so few," McCain added. He called the number of senior FCC staffers excessive and said that the average commission employee earns more than \$74,000 per year, compared with \$46,000 at the Justice



McCain on the FCC

"Never have so many worked so hard to produce so little for so few."

Department and \$58,000 at the Securities and Exchange Commission.

A committee staffer said that the planned restructuring effort might include mandates to cut back on the agency's work force: "We'll be looking into every nook and cranny."

At last week's hearing, McCain and other senators focused most of their attention on the commission's implementation of portions of the 1996 Telecommunications Act aimed at providing telecommunications service to high-cost areas as well as to schools and libraries.

FCC Chairman William Kennard in the past week has come under increasing pressure to put the schools and libraries program on hold. McCain and other lawmakers insisted that the previous commission erred in attempting to implement the schools and libraries program without addressing the issue of providing service to high-cost areas at the same time.

But McCain went further, criticizing regulators for looking to launch initiatives on free political airtime and digital TV public interest obligations. McCain also blasted the FCC for looking to "duplicate the work of the Justice Department" on radio station deals.

Commissioners are holding talks to decide how the FCC should treat radio deals that would give one company a dominant share of local radio revenue. Commissioners Susan Ness and Gloria Tristani have criticized earlier FCC decisions to approve such deals without first examining their competitive impact.

McCain said such efforts are imped-

ing the FCC's work. He complained that the FCC has issued only 22 Mass Media Bureau decisions during its first six months, down from 51 such decisions during the first six months of the previous FCC. Another target was the Cable Services Bureau, which McCain chastised as he recounted concerns over incompatibility between

digital TV sets and cable systems: "Where, one might ask, has the Cable Services Bureau been all this time? Not working overtime constraining cable rate increases, that's for sure."

The commissioners spent most of the hearing fielding queries about their universal service program rather than responding to McCain's criticism of the FCC's broadcast cable oversight.

Kennard, however, said that the commission is trying to consolidate some functions and to implement electronic filing systems. He also suggested that the agency could offer some employees early retirement if Congress gives it the authority to do so.

Kennard and the other commissioners also faced more cable rate questions from Sen. Ron Wyden (D-Ore.), who predicted that lawmakers will debate the issue this fall as the cable industry approaches the March 1999 sunset for rate regulation.

Wyden asked commissioners whether they have considered imposing an à la carte pricing scheme on cable programming. Regulators, however, voiced little enthusiasm for the idea. Kennard said such a scheme likely would lead to rate increases, and Ness added that new programming channels need to attract a critical mass to get off the ground.

Kennard also asserted that there is too little time before next year's cable rate regulation sunset to impose new rate rules on the industry. But he said that the commission will be able to provide information to lawmakers next fall when they debate the issue. ■

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SPECIAL TO PROMAX

Climate is right for Summer Shows

After the successful summer launch of 'Rosie,' some syndicators are following suit

By Joe Schlosser

Two years ago, Warner Bros. Domestic Television launched *The Rosie O'Donnell Show* in syndication.

More than one Hollywood executive scoffed at the decision to debut the show in June, three to four months ahead of most other TV premieres. It's a waste of costly original programming to air new shows between June and August

when TV viewers are scarce, they said. Others wondered how Warner Bros. was going to sell advertising long after the selling season was closed.

Today, the summer launch of the now highly successful *Rosie* is compared with such TV coups as Fox's winning billion-dollar bid for the NFL in 1994.

"It was perhaps one of the most important catalysts for the show," says Warner Bros. Domestic Television Executive Vice President Scott Carlin. "Besides having a good show and a great talent, we got out of the blocks in

an uncluttered field. Instead of going up against 10 or 15 new shows in the fall, we went in against almost all reruns, and it let the spotlight shine on us."

Following in the footsteps of *O'Donnell* two years later, syndicators are launching a number of first-run programs this summer. Twentieth Television last week debuted two daily shows, *The Magic Hour* and *Forgive or Forget*. Paramount Domestic Television will unveil its daytime talker with Howie Mandel next week—the first daytime talker to follow *O'Donnell*'s summer lead.

Howie Mandel: Ready for his day in the sun

Comic turns daytime talk show host; 'I get to be Howie'

Howie Mandel is trying to sell something different with his new daytime talk show debuting in syndication next week (June 22). Mandel, a former carpet salesman from Toronto and a current big-time Hollywood comedian, is no longer trying to convince customers to buy a piece of nylon—or a joke, for that matter. His talk show from Paramount Domestic Television will feature some of his trademark comedic antics, but not a lot. The 42-year-old father of three is taking seriously his chance at a talk show on daytime TV.

After a co-starring role on hit NBC series *St. Elsewhere* in the mid-1980s, and after filling in as a co-host on *Regis and Kathie Lee* in recent years, Mandel thought it was time for talk, as did some Hollywood executives.



SPECIAL TO PROMAX

Eyemark Entertainment also will have two shows debuting this summer, a weekend late-night show with radio personality Howard Stern and a slow rollout of *Jackie Collins' Hollywood*. Rysher Entertainment moved up its debut of *Judge Mills Lane* from September to an early-August start to get in on the summer press. And other syndicators already are starting to talk about summer launches for next year. Industry analysts say that there could be more than 10 first-run programs debuting next summer if all goes well this year.

"From a pure sampling standpoint, debuting a show in the summer makes a lot of sense," says Frank Kelly, co-president of Paramount Domestic Television. "Having the ability to get a show out there when it isn't competing with a bunch of other new shows, and all of the other advertising that runs for the launch of new shows, is a real plus. The fall is a blizzard of new shows and promotion."

"It is a continuing trend and one that I think makes a lot of sense," says Dick Kurlander, vice president/director of

programming, Petry TV. "You have no competition, and you get to promote to people who are actually paying attention to you."

Ed Wilson, president of Eyemark Entertainment, says that "all the stations are saying they would like to see more deals structured like these, because they've got the time periods—and, most important, they've got spots available to promote new shows during the summer months."

The departure from the traditional fall rollout has come with the increased competition from cable channels and such new broadcast networks as The WB, UPN and the soon-to-launch Pax Net. Even the broadcast networks, especially Fox, have begun to launch new shows or air original shows in the summer.

"I think our whole business—not just syndication, but network and everybody—is starting to look at this as a 52-week business. They've got to combat cable with original programming," says Rick Jacobson, Twentieth Television president. "Original, first-

run fare helps the stations, the broadcasters, compete. You are going to see more and more midseason, summer-type launches than you have ever seen in the past, because broadcasters need to do that to compete for viewers."

PolyGram Television's Matt Cooperstein says that his studio has considered summer syndication launches and understands how it can be viable if done properly.

But Cooperstein says that summer syndication may not be for every studio, particularly studios short on cash.

"It does take a certain amount of wherewithal to premiere early, because you are looking at potentially more weeks of originals, and you are going into nontraditional time periods," Cooperstein says. "Hopefully, there is a scatter marketplace that you can benefit from. In that sense you need a little deeper pockets to try something like that."

The downside to summer debuts, as almost every syndicator says, is the absence of viewers, which makes it tough to attract advertisers.

"It is tricky," says Warner Bros.'



Mandel will tape his show at the NBC lot in Burbank, Calif., on the same set used by Johnny Carson for decades. Except for Jay Leno and Joan Rivers, Mandel—who appeared on *The Tonight Show* numerous times with his stand-up routine—is the first person to host a show from the legendary set since Carson. Leno recently built his own set next door to what is now Mandel's home.

BROADCASTING & CABLE's Joe Schlosser sat down with a candid Mandel on the famed Burbank set a few weeks ago.

This is a big change for you.

For me, it's a big life experience. It's different from *St. Elsewhere*. It's different from anything I've ever done. This is a life change. I've been traveling and doing 200 dates a year for the past 15 years. This is the first time I've given up everything, absolutely everything. I'll do a few dates a year, because I think it's important to go out into America. I'll have a chance to touch base with affiliates and also have a real sense of who I'm speaking to out there. You don't have a sense of America being here in Los Angeles.

Working on the old Carson stage must be something special. Have you asked him to be on the show?

I haven't, but I want to. He would be my dream guest. I'm sure he knows that I would be incredibly honored. I don't take it lightly that I'm on his turf, and it still feels like his turf. Where I sit on the stage is almost the exact place where he did his monologue each day.

Craig T. Mathew

SPECIAL TO PROMAX

Carlin. "If it's part of your strategy going in, and you know far enough in advance, you can sell the inventory in the upfront market and do pretty well. Otherwise, you are at the mercy of a scatter market, which may or may not be as good. Third-quarter CPMs [cost-per-thousand] are the lowest, so revenue potential from a barter standpoint in the summer is lower."

The promotion and marketing of the earliest summer shows also can be a problem. Some marketing executives say that programs like *The Howie Mandel Show* and *The Magic Hour*, debuting this month, are forced to start promotion during the competitive May sweeps, a tough buy for any show and very expensive.

"Normally, shows start with six- to eight-week advertising windows before they debut, but in the case of something like *The Magic Hour*, you are only getting heavy advertising concentration two weeks in advance because of the May sweeps," says one marketing executive. "If you can't get stations to start rolling it [promotional spots] out the last few weeks of the book, then you

have to concentrate it to a few spots."

The summer approach also may not be the most lucrative for syndicators with expensive weekly syndicated shows. Weekend series such as Columbia TriStar's upcoming action-hour *V.I.P.*, with Pamela Lee, and *Gene Roddenberry's Earth: Final Conflict*, may cost upwards of \$1 million an episode. Most syndicators agree that it does not take a Phi Beta Kappa to decide whether to distribute those shows in the summer when viewing levels are lower.

"I think shows like *Rosie* and other strips are in a better position to do this," says Henry Urlick, Tribune vice president of marketing. "But if you are in the once-a-week business and you have between 22 and 24 episodes, you are burning some pretty expensive first-run episodes during low HUT time periods. Then it becomes problematic going into the May book."

Some in the syndication business say the problems are not great.

"It is a risk, but the upside is much greater than the risk," Kurlander says. "The ability to get samples in an

uncluttered environment and the ability to promote in such an environment is worth five times more than the risk of a demise. If a show is a dog, it goes away earlier anyway. If it's good, it will more than likely find an audience."

Paramount Domestic Television Co-president Joel Berman, whose studio is launching Howie Mandel's talk show next Monday (June 22), admits that summer syndication may not be the answer for everyone trying to escape standard fall launches.

"You can't really come out and say you want to start in the summer. It depends on the project," Berman says. "There may be a project that lends itself to the summer, and we think Howie does just that, but a lot of the development projects we have on the board for next year are geared for fall [1999]. I think summer syndication is going to remain the occasional thing."

Twentieth Television's Jacobson says that summer debuts will "be a trend if we are successful with *Magic* and *Forgive or Forget*—and if we are not, it won't be." ■

BDA draws on branding

The Broadcasters Designers' Association will continue to "take care of the creative side" of the Promax/BDA conference in Toronto this week, says BDA Executive Director Robert Nachman, with a series of panels aimed at the business side of broadcast design. The conference also will commemorate the 20th anniversary of the BDA awards, offering a retrospective of past winners and announcing a series of BDA initiatives for the 21st century.

Design keynote speaker Greg Moyer, president and chief editorial and creative officer of Discovery Communications, will deliver a speech on "Expanding Your Brand," outline the branding effort that Discovery Channel is undertaking in retail stores. BDA also will feature a number of sessions on integrated media and new media, and several sessions on international design.

"The question when designing for different markets is whether you take the same creative globally or customize for specific geographic markets," Nachman says.

The more than 130 combined Promax/BDA exhibitors include post and design houses such as Deep Blue Sea, Post Edge and Viewpoint Studios and graphics effects companies like Adobe, Discreet Logic and Quantel. Nachman says that since most of the technology was introduced at NAB '98, the focus of the BDA exhibition will be on demonstrations and one-on-one seminars.

—Glen Dickson

Were you a big Carson fan growing up?

A huge, huge fan. Just being in this room is beyond belief. There is such a vibe here. This was the epicenter for our generation. This was our Ed Sullivan. What Carson did for comics and other people is what Ed Sullivan did for Elvis Presley and The Beatles. In the '70s, when I came here from Canada, I came to California and saw Disneyland and the Carson show. In the '80s, when Joan Rivers brought me on the show, I thought that was the pinnacle of my career. I ended up doing the show 22 times. To hear Doc Severinsen strike up the band, you thought you were at the center of the universe. This was the room, and now here I am. It's 1998, and it's my room. It's beyond words.

Joan Rivers, in 1984, found you in Hollywood while she was working as Carson's guest host?

One night. I heard she was going to be at The Comedy Store, and I was there that same night. I thought, 'Maybe if she sees me, that will be my shot.' The night she was there, I had 102 degrees of fever, and I could barely walk. But I did my act and waited at the bottom of the stairs at The Comedy Store for her to come out, fishing for a compliment or whatever. She saw me and said I was very funny and asked if I had ever been on *The Tonight Show*. I said no, but that next week was my birthday. She told me to call a number. I called, and the next week I was on *The Tonight Show*. I remember walking out there and thinking: If I never do anything else in life, I had made it. It also gave me a sense of legitimacy—because at that time, if somebody asked you what you did, and you said you were a comedian, they'd ask

The Shows of Summer

The Magic Hour



Twentieth Television got the summer going on June 8 when *The Magic Hour* and *For-give or Forget* debuted in national syndication. *The Magic Hour*, the latest late-night entry via syndication, is hosted by former NBA star Earvin "Magic" Johnson. He kicked off the show with big guests last week, including Whitney Houston, Harrison Ford and Arnold Schwarzenegger.

Johnson is taping the show from the set on the Paramount Studios lot in Hollywood used in the early '90s by



Arnold Schwarzenegger was the first guest on *Magic's* premiere show, which earned a 3.0/8 Nielsen metered-market rating.

his friend and former late-night host Arsenio Hall. The remodeled set seats 225 guests in seats with speakers. Johnson is accompanied by comedian Paul Shoemaker; his band is fronted by Sheila E. Shoemaker, named comedian of the year at the 1997 American Comedy Awards, was added to the mix in the final weeks to ease the comedy pressure on the former basketball star.

"Craig's job is to make me, the audience and the people at home laugh."

Johnson says. "I don't think we ever envisioned me doing comedy. I'll do some comedy bits, [but] I'm not going to do a monologue. He'll do that."

Johnson will open each show with a "personal moment," a one- to two-minute segment during which he stands on a platform near the studio audience and talks about the day's events and anything topical.

Rick Jacobson, president of Twentieth Television, says that bringing *Magic* to late night in the summer made a lot of sense, and he hopes it will make a lot of dollars too.

"Late-night HUT levels are the highest in the summertime," Jacobson says. "You're going to get an audience that is going to—at the very least—sample the show. Kids don't have to go to bed so early, because they don't have school the next morning, and college kids are home too."

if you had been on *Carson*. That was always the litmus test of credibility for a comedian. She brought me on, and obviously Carson was watching that night, because I went on again six weeks later and then continued to go back and back.

Now, you're next door to Jay Leno, who does his show on his newly built stage. How is that working out?

We are going to tape our shows an hour apart each day. We share dressing rooms. He has been incredibly helpful to me. I've known him for years. He was the first comedian who was nice to me. Before I had a car, he would pick me up and take me to the Ice House and other comedy places. He's been really warm to me since I've come here. He is the good guy in Hollywood. I can tell you Jay is one of the nicest guys around.

What kind of show is yours going to be? Are you attempting to reinvent the wheel with the show?

Absolutely not. I loved Jack Paar, and he invented the medium. I don't think anybody could reinvent this thing. I don't know how I could better it. I don't know how I could change it. These shows work by virtue of who's sitting behind the desk or who's sitting on the couch. I'll make it or break it, and that is the uniqueness I have to offer.

Will there be a monologue?

No. I don't have a term for it, but I'll find one. How about host chat, like the beginning of *Regis and Kathie Lee*. That works great, and that's really what Jack Paar did. He didn't do a monologue as much as an overview of the day's events. I won't do stand-up comedy. I don't think daytime is the place for it, and I don't think I could do it justice every single day. But I can sit down and talk about being married for 20 years and raising children and about the events of the day. That is organic, and it's real. I can involve the audience and have discussions with them.

Do you feel pressure being on Carson's old stage and having your own talk show every day?

Absolutely. This is probably the most pressure I've ever had in my life. It's probably the most stress I've ever had. But at the same time, it's also the most fun and [the biggest] thrill I've had in my whole life. I've never had to deal with so many people in my life. We have 102 people working on this show here every day. I have to answer to myself first and foremost. But there's my audience, the viewers. There is Paramount, which is spending the money to get viewers, and there are affiliates who are paying each week to give me an hour on their air. I could give you a short list of people, but there are thousands of people counting on me. Every week I'm flown to New York to talk to advertisers who say, "We're counting on you. We're

"These shows work by virtue of who's sitting behind the desk or who's sitting on the couch. I'll make it or break it."

SPECIAL TO PROMAX

Forgive or Forget



While shows such as *Jerry Springer* have been grabbing headlines and most of the ratings recently, Twentieth decided to try in daytime a show with a more positive approach. *Forgive or Forget*, a daily one-hour program hosted by radio personality Mother Love, features guests seeking forgiveness from those they have wronged.

"We deal with extremely raw and real situations," says executive producer Russ Krasnow. "These people come out, they haven't spoken in years, and they just start spilling. Mother Love is thrown into the thick of it, and she does an incredible job of extending herself to the guests."

Guests tell Mother Love and the studio audience what they have done to alienate another person. Many stories involve broken romances and friend-



Mother Love's daily show, which premiered last week, is cleared in more than 80% of the country.

ships. The recipient of the apology is in the studio; if he or she finds the apology acceptable, a large wooden door is opened and the two sides reunite. If the apology is not accepted, the door does not open and both sides go their separate ways. There are many tears but no violence, the producers say.

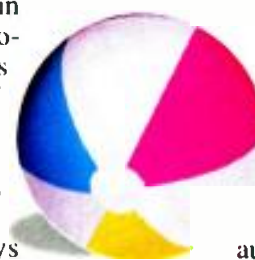
"The door segment works. It pays off every time," Krasnow says. "It is so real when these people see someone or

don't see someone. It's a lump-in-your-throat moment."

Mother Love, whose no-nonsense style on KFI(AM) won thousands of fans in Los Angeles, says she is tired of being compared with Jerry Springer.

"Why do people constantly compare this show to his?" she asks. "It doesn't put you in that frame of mind. There is no violence or screaming or kicking. I have nothing in common with Jerry Springer other than we are both very cute and charming."

Stern on Saturday night



Eyemark Entertainment, the syndication arm of CBS, is distributing shows this summer that feature radio personality Howard Stern and author Jackie Collins.

Stern's TV project, a Saturday night show that will take on NBC's

putting our product with you." You are talking about a huge amount of money and amount of people who are counting on me. It's not like when I did a comedy date—when, if I had a bad night, I would just go home and do another city the next day.

Did you want to do a late-night show or were you content in daytime?

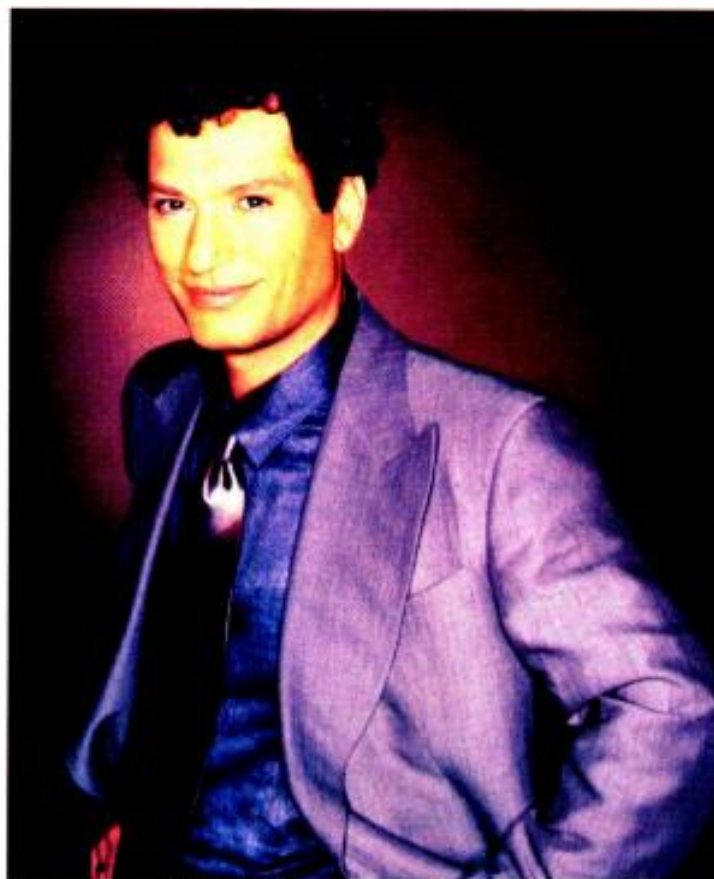
I'd rather be in daytime. That's my background, my little background from *Regis and Kathie Lee*. I like daytime. That's where my sensibility is right now. I'm a guy in his 40s who has been married for 20 years. I'm raising three children. That's what I talk about. That's my point of reference, and that's who is watching daytime television.

The competition is fierce in the talk show industry these days. Are you ready for it, and do you watch any of what now will be your competitors?

I watch Rosie O'Donnell. I'm a big fan, and I told her so on her talk show. Number one, I want to thank Regis and Kathy Lee for giving me the opportunity to showcase myself. But I thank Rosie as well for having brought entertainment talk back to the afternoon. Because that worked and it was so explosive is the reason that not only Paramount, but every studio in Hollywood, is looking for the next entertainer. If she had flopped, I'm sure I wouldn't be talking to you right now.

Why did you go with Paramount?

I met with other companies, but I thought Paramount knew



SPECIAL TO PROMAX



Stern's Saturday night show, which debuts Aug. 22, will go head to head with 'Saturday Night Live.'

long-standing franchise. *Saturday Night Live*, will debut in national syndication on Aug. 22.

Stern's Saturday show will be similar to his daily syndicated morning radio program, CBS executives say.

"It is going to be a really good TV presentation of the comedy show on the radio five days a week," says Ben Zurrier, CBS vice president of programming and research. "It is not

going to be a skit-driven show. It will be similar to his show on E!, in that the comedy will fall out of the radio show."

Zurrier says that the show will feature the usual characters from Stern's radio team, including Robin Quivers, Jackie "The Joke Man" Martling and Gary Dell'Abate. One or two correspondents may be added in the next few months, he says.

The subjects on the radio shows in the week leading up to each Saturday will drive the TV show, CBS executives say.

"We are going to be topical, which the E! show is not," Zurrier says. "The E! show is sort of a documentary of the radio show. I don't know exactly what our shooting week will be, but we will be able to transfer things from the radio show and keep them fresh and relevant on the late-night show."

Zurrier says that Quivers' daily news coverage, with Stern's reaction, will be featured in the syndicated series. And CBS crews will go into the field to get funny video to go along with Stern's discussions. Animation will be used frequently.

Stern's late-night series has been cleared on all CBS owned-and-operated stations with the exception of Green Bay, Wis., and Salt Lake City. Eyemark executives would not comment on clearances outside the CBS stations but say they are having success in other markets. A few activist groups, such as The American Family Association, are protesting CBS's involvement in what some are calling a potentially controversial show.

"The show has generated a tremendous amount of interest," says Eyemark Entertainment's Wilson. "There is usually one station in every market—sometimes two and sometimes three—that wants the show. And there probably are a few cities that don't want it. We are taking our time and only selling it for Saturday night. Unlike most weekend shows, this is a cash deal."

exactly what they were doing. I told them I had a vision, and they were in line with the way I had seen the show. I also had experience with them in the past. Besides Carson, the show I probably did the most was *Arsenio Hall* on the Paramount lot. I was allowed to do certain things on Arsenio's show because of the executives at Paramount. I'm not talking about artistic freedom, and I'm not talking about going crazy, because my show is going to be traditional. They [Paramount executives] are hands-on, but they are hands-on in a good way, and I think we see eye to eye creatively.

Where did the idea for the show come from? You and your agent were shopping the idea around and that's how you got to this point?

No. When I did *Regis and Kathie Lee*, there wasn't a force in the business that didn't call me. I had my choice of where to go. They all wanted me, and I chose Paramount, and I think I made the best decision. After doing a one-week stand filling in for Regis, my manager said, 'You are not going to believe this, but the phone has been ringing off the hook, and they all want you to do your own show.' So he said, 'Let's go talk with the studios and see what they want to do.' Certain people had ideas [to do it] one way and others, another way. One studio wanted me to host a talk show from Las Vegas. I told them the place to be is Los Angeles—because if a celebrity wants to promote something in daytime, they have

to either go to Chicago or New York. Here in Los Angeles, I'm going to be the only one doing this, at least for a while.

Having done everything from selling carpet to comedy to prime time television, how will you handle it if your show is not a hit?

I'd like to talk to you about a Berber.

"I'm a guy in his 40s who has been married for 20 years. I'm raising three children. That's what I talk about."

Seriously, do you think about what you will do if things don't work out here?

Yes, I do. That is part of the stress and pressure. I hope it works. I don't know what I'll do if it doesn't work out. I've never wanted to do anything more than this. If it doesn't work out, it is going to be real tough. A lot of them don't, but I just can't think that way. I say to everybody every day, all 102 people on the show, let's enjoy this while we have it. Ultimately, the most important thing in my life is my family, but professionally it would be devastating if this doesn't work. This is the first time that I get to be Howie. I've played different characters, been a comedian, but this is the first time America gets to see who

Howie really is. I've never been myself on camera. I'm a real person, a married guy with three kids. I'm the guy who is sitting here and talking to you right now. It is up to the audience whether they want to tune me in and spend an hour with me. That's why it would be so hurtful if it doesn't work out. It's just me this time. ■

SPECIAL TO PROMAX



Collins' interviews with celebrities, such as rap artist Montel Jordan (above), will be the cornerstone of the show.

Jackie Collins' Hollywood

Jackie Collins' *Hollywood* will be a flashy magazine show featuring celebrity interviews and reports on the latest fashion shows and Hollywood premieres. Eyemark

is rolling out Collins for a trial run on three CBS owned-and-operated stations (in New York, Los Angeles and Philadelphia)—and possibly on one non-CBS station—starting June 22. The half-hour show will run daily for 10 weeks. A decision about a full rollout in syndication will be made at the end of the summer.

"Jackie is a test in the truest sense," says Eyemark's Wilson. "At the end of the test, we are going to know if we want to go forward or not. We are probably going to say at the end of the 10 weeks that Jackie Collins is a great talent—but maybe we have the wrong show, or maybe we got lucky and did the right show. We'll also see if people want a show like this in the afternoon and if people like Jackie's style."

The show could wind up as a mid-season syndication replacement show, Wilson says. Eyemark, which recently canceled half-hour strip *The Gayle King Show*, is planning to run a full hour of Martha Stewart's series in daytime to fill the gap left by King.

"Right now Martha is Martha's own best lead-in, but we haven't ruled out another show going with her at the midseason point," Wilson says. He would not say whether Collins' show would run in Gayle King's former time

periods, but he acknowledged that the studio is developing a number of new half-hour shows for syndication.

Collins already has interviewed nearly 50 celebrities, including actor George Clooney and model Anna Nicole Smith. Collins says that the show has come a long way in the past two months since Eyemark gave it the

green light.

"When you consider that Howie Mandel has had a year of start-up time, and we've had six or seven weeks, I'd say we've done an incredible job of getting this thing together for a five-day-a-week go," Collins says. "I think we will obviously learn as we go what direction we will take the show and who will be regular contributors."

Collins has a team of correspondents who will file reports for each show on fashion, movies and other glamorous Collins-type events.

The show will be taped from the infamous Lucky Luciano mansion in Beverly Hills, where Collins says she is "more than comfortable." A segment will feature questions for Collins from celebrities and from people on the street on everything from fashion to the latest Hollywood gossip. But the cornerstone of each episode, Eyemark executives say, will be Collins' interviews with celebrities. There likely will be two per show.

Judge Mills Lane

Another judge is going into syndication. This time it's boxing referee and Reno, Nev., Judge Mills Lane. He is famous for breaking up the Mike Tyson-Evander Holyfield "bite fight" last year, but

Rysher Entertainment executives hope to bring him new fame in syndication. Rysher has cleared the half-hour court series in

more than 90% of the country for its Aug. 17 debut.

Lane, who says he will continue to officiate at boxing matches for a few years, says he has seen the competition from the *Judge Judys* and *People's Courts* of the world.

"I used to watch Judge Wapner, and I thought he was pretty good," Lane says. "*Judge Judy* is good as well. She's awfully tough. She doesn't slack off a bit. [Ed] Koch, we can do better than him."

How is the 61-year-old judge going



Here comes another judge: boxing referee Judge Mills Lane.

to run his courtroom?

"The job of the judge is to protect the integrity of the truth-finding process," he says. "That means that the litigants don't run the show. There is a certain order in the production of evidence and how a decision is made."

Lane will hear only one case per half-hour episode, and there will be outside video from the litigants to explain the case as it unfolds in the courtroom. Rysher President Ira Bernstein says that there also will be a "behind-the-chambers" interview with the judge after each case. A yet-to-be-named legal analyst will join Lane in his chambers for the postmortem.

"Everyone wants to know what goes on in the chambers," Bernstein says. "We thought it would be an interesting element to the show that is not done on other court series. The chambers is where the personality of the judge is allowed to come out, and he can give his insight into the decision." ■

Promax pitches serious business

Syndicators, promotion managers go north to help new show ratings do likewise

By Joe Schlosser

The syndication industry is getting serious about Promax this year. The workshops are geared less to show stars and more to the marketing and promotion executives who have to make those stars shine in their local markets.

No more making cookies. No more comedy clubs. No more fooling around. It is business and more business this week in Toronto as the Promax and BDA conference get under way.

The theme is "It's About Time," and after talking to top Hollywood executives heading north for the conference, it appears that couldn't be more true. There will be a smattering of stars, but executives say to bring a pen and pad for promotion and marketing notes—and not necessarily for autographs.

Increased competition, say syndication executives, is forcing everyone from the broadcast/station side and the studios to take this conference seriously. Almost every syndicator is planning one-on-one meetings with station executives.

"Promax has really evolved," says Pearson All American's Joe Scotti. "It used to be just a gathering. Now it's a place that you want to bring your best goods and top executives. We organize like it's NATPE."

Here is an overview of some major syndicators' plans for the four-day event, which kicks off Wednesday (June 17) at the Toronto Convention Centre.

WARNER BROS.

Warner Bros. executives will come to Promax armed with *Friends* marketing and promotion plans—but this time, stations signed on for off-network runs of the sitcom can implement their promotional strategies right away. Warner Bros. executives held a workshop last year in Chicago and set up an advisory board with station executives to create a media blitz for the show's syndication

debut this fall. The result of that hard work is more than 200 spots that will be sent to stations for the fall season rollout.

"This is the largest campaign we have ever done," says Jim Moloshok, senior vice president of marketing and advertising for Warner Bros. "It involves a whole bunch of campaigns that have been targeted [for] specific

Meryl Cohen. Paramount president of marketing, says she likes to give the station community something unique for Promax and has a number of workshops planned: Howie Happy Hour for Howie Mandel's new talk show, an *Entertainment Tonight* workshop at the Princess of Wales Theater in Toronto and a Montel Williams luncheon in one of the city's museums. *Hard Copy* and *Real TV* also will have separate functions. Williams will be on hand for the luncheon, while Mandel will make an appearance by satellite for the happy-hour celebration for his new talk show.

Cohen says the workshops will not be spoon-fed lectures to the stations on how to market Paramount products.

"It is hard to take the stand that we know everything," she says. "There is always a new idea to be had from someone else, and we work with the station community and listen to their suggestions."



COLUMBIA TRISTAR

Columbia TriStar Television Distribution is bringing a pair

of off-network sitcoms and new first-run series to Promax. CTTD executives will hold workshops for *The Nanny*, *Party of Five*, upcoming action-hour *V.I.P.*, with Pamela Lee, and its new talk show with *Donny and Marie*.

Barry Thurston, CTTD president, says the distributor will sit down with stations individually to discuss promotion and marketing strategies. The advisory board set up for *Donny and Marie* will meet again in Toronto to discuss plans for the show's launch this fall.

EYEMARK ENTERTAINMENT

The topic on the table for CBS's syndication unit is *Martha Stewart Living*, which is returning for its second season in syndication. Bob Cook, Eyemark executive vice president, says Stewart will not design cookies with the station folk this year. Instead, the workshop will

demographics. It is not enough in today's environment to do a promotion and send it out as one size fits all. You have to use TV the way people buy radio and divide it by daypart."

Warner Bros. is having its *Friends* workshop on Thursday; it will have a marketing session with stations on Friday for weekend syndication runs of hit series *ER*. The campaign for *ER*, Moloshok says, will be: "Starting this fall, life and death don't take the weekend off."

Rosie O'Donnell will be in Toronto for a Thursday night cocktail party for her stations, while the new first-run block of *Love Connection* and *Change of Heart* will be presented at a Wednesday event.

PARAMOUNT

Paramount's syndicated shows will hit Toronto with a number of workshops.

SPECIAL TO PROMAX

be more "nuts and bolts." Stewart will be on hand for a Thursday workshop.

"This is really going to be about the things we have learned this year with all of our research," Cook says. "We are changing the program a bit, and we want to inform our audience of those changes."

Stewart's show is going to include more field trips and more non-gender-specific topics and activities that everyone in the audience can afford. The spots and the show itself in 1998-99, Cook says, "will be a little hipper, the music will be more upbeat and everything will be a little faster-paced."

WORLDVISION

Court will be in session for Worldvision at Promax, with the syndicators' two court series, *Judge Judy* and *Judge Joe Brown*, making their way to Canada. *Judge Judy*, whose show has taken off in the ratings, and *Judge Joe* will be on hand for functions and workshops.

"For Judy, we will address some of the issues, like being moved to new stations and upgrades from daytime to early fringe in a number of markets," says Gary Montanus, Worldvision senior vice president of marketing. "With *Joe Brown* it is a matter of introducing him to the public, and we are going to do that in a number of ways. We are going to use everything from outdoor to radio to print and TV."

As for the type of spots that will be used for both series, don't look for jokes or humor. "We want them recognized as judges. People want to believe they are dealing with judges and not think of them as buffoons," Montanus says.

STUDIOS USA

The push for Studios USA (formerly Universal) in Toronto this summer is the relaunch of Maury Povich in syndication. Povich's show joins the Studios USA fold next fall with a new studio, new look and new name, *The New Maury Show*. Povich's longtime talker has been distributed by Paramount for the past seven years.

"Basically we are looking to make the show over," says a Studios USA executive. "We are going to address how we are going to promote it, how we are

going to publicize it and everything else that comes with a new show. We are treating it just like a new show."

Studios USA is having a remeet and greet with Maury for stations at an event Tuesday night at The Hockey Hall of Fame. Povich, the show's producers and Studios USA President Steve Rosenberg will be there.

The studio will not have workshops for its other talk or action shows, preferring to hold one-on-one meetings with stations.



TWENTIETH TELEVISION

Twentieth Television is having a workshop for its new daytime series, *Forgive or Forget*. *Forgive or Forget* host Mother Love will be there to talk to stations about her show.

"We want people to experience who she is in person," says Twentieth's Matthew Pugliese, vice president of advertising and promotion. "We're going to show a few outtakes of her show and let the station community get a feel for her warmth and affection."

There will also be a workshop for *Access Hollywood*, co-produced by NBC and Twentieth Television. Both workshops will be Wednesday.

KING WORLD

King World senior vice president of advertising and promotion, Don Prijatel, along with Michael and Roger King, are picking up awards as Promax's top mar-

keters and promoters. King World will hold workshops at the convention for its new syndicated series, *Roseanne* and *Hollywood Squares*, news magazine *Inside Edition* and game shows *Wheel of Fortune* and *Jeopardy!* King World also is co-sponsoring the opening night concert with Aretha Franklin and throwing a number of private parties.

Roseanne and *Hollywood Squares* host Tom Bergeron will be on hand for the workshops, and other dignitaries are expected to show up at the King World meetings.

"Michael and Roger will be there participating in the workshops this year," Prijatel says. "Everybody loves to talk with them and ask them questions, and they will be on hand to do that."

PEARSON ALL AMERICAN

Pearson All American executives will give station executives a taste of their two new syndicated series for the fall. Both Lorenzo Lamas, star of the distributor's new action-hour *Air America*, and Michael Burger, host of the revamped *Match Game*, will be at Promax for workshops. Burger will run a mock *Match Game*, while Lamas will

help roll out new clips of *Air America*.

RYSHER ENTERTAINMENT

Rysher Entertainment is bringing *Judge Mills Lane* and the stars of *Highlander: The Raven* to meet the executives who will make or break their new syndicated series. The two shows will be presented at separate events with station heads, and the stars will talk about their shows. As for the promotion push from Rysher, it's back to basics.

"This year, Rysher believes advertising is king," says Rysher's Paul Eagleton. "In previous years, we were able to put together promotions as good as anybody else with different advertisers. Now we believe that—in terms of basic advertising—on-air, TV Guide and radio spots move numbers. We're telling our stations that the most valuable thing is on your own air. That's where we're putting our emphasis." ■

Broadcasting & Cable

Congratulates the
1998
PROMAX AWARD
RECIPIENTS

Promax Pinnacle Award

Meryl Cohen
Bruce Dunlop
George Schweitzer

Marketers of the Year Award

Roger King
Michael King
Don Prijatel

Promax Lifetime Achievement Award

Don West

'Suddenly' syndicated on Tribune

Tribune steps up for off-net runs of 'Suddenly Susan'; Lifetime gets cable run

By Joe Schlosser

Suddenly Susan has sold to the Tribune stations in syndication for what sources say was \$600,000 an episode. The sitcom is also headed to Lifetime Television after its first three years in syndication for a reported \$250,000 a show.

The Warner Bros. series is now cleared on 16 of the Tribune Broadcasting stations, representing 35% of all U.S. households. Clearances include WPIX(TV) New York, KTLA (TV) Los Angeles and WGN-TV Chicago. The Brooke Shields sitcom will get cable play in its first three years via Tribune's superstation WGN-TV.

Suddenly Susan premieres in syndication in fall 2000 and on Lifetime beginning in 2003. WGN-TV's superstation carriage of the show will end in 2003, says Warner Bros. Domestic Television President Dick Robertson.

"It is important for everybody to know that the show still has full syndicated exclusivity, with the exception of



Tribune is paying an estimated \$600,000 per episode for 'Suddenly Susan.'

WGN-TV, for those first three years," Robertson says. "The WGN-TV signal is the only distant signal we will be allowing to come into their market

[with the show] and WGN-TV cannot sell local ad time."

Many Tribune stations are set to debut Warner Bros.' next big off-network program, *Friends*, in the fall. Warner Bros. Executive Vice President Scott Carlin says the two sitcoms should work well together come 2000.

"A few years from now, when *Friends* is really cranking in syndication and *Suddenly Susan* joins it, it will be a very nice marriage," Carlin says. "*Suddenly Susan* ran very well next to *Friends* and even with *Seinfeld* on NBC. I imagine they will run well together in syndication."

Warner Bros. executives will now be in the marketplace selling *Suddenly Susan* to stations outside the Tribune deal. Robertson says the distributor should be announcing shortly the first syndication deals for other off-network product, such as *Jamie Foxx*. *Veronica's Closet* is also preparing to hit the off-syndication market. ■

CTTD cancels 'Vibe'

Thurston says show hit target, but target was too small

By Joe Schlosser

Just a few hours before Twentieth Television's *The Magic Hour* hit the airwaves last week, Columbia TriStar Television Distribution executives canceled their freshman late night series, *Vibe*.

The move to cancel *Vibe* came 10 months after its debut and seven months after CTTD executives named comedian Sinbad to be the show's second host.

CTTD President Barry Thurston says he didn't want to pull the plug on the series, which cost nearly \$800,000 a week to produce, but the May book results didn't justify the costs. *Vibe* averaged a 1.4 rating nationally for May,



according to Nielsen Media Research.

"We really believe that we were successful in reaching who we thought we wanted to reach—that young adult demographic," Thurston says. "But the marketplace is so competitive in the late night time period that on a consistent day-to-day basis, we were just

unable to capture a large enough share of the audience to really sustain the kind of investment that we felt was necessary to put into the show."

Vibe, which debuted last August and was produced by Quincy Jones and David Salzman, was cleared for a second season in more than 90% of the country. Thurston says that Columbia TriStar is now aiming to quickly fill those time periods with another syndicated show.

"We have talked to our core group of stations, Chris Craft, Paramount and others, and have a couple of ideas in development," Thurston says. "We stepped up our first-run production some six months ago, and we've got a few things that we have developed that we are going to share with those station groups over the next three to four weeks."

Thurston says that if stations are enthusiastic about the projects, CTTD executives could greenlight a project for as early as Sept. 11, the date of *Vibe*'s final airing. Thurston says their talk show project in New York with former

MTV personality Karen Duffy is not one of the possible late night candidates.

"Anything that we would go with would be young-adult oriented," Thurston says. "The hope would be that we could capture a similar audience to what we did with *Vibe* and expand upon it and probably at a lower budget. I don't think it was any secret that what we were doing was certainly the most expensive show we had ever mounted."

Vibe, which outlasted Buena Vista's late-night series *The Keenen Ivory Wayans Show* by three months, will continue airing on stations until September 11 with a combination of original and previously aired shows. Both *Keenen* and *Vibe* debuted Aug. 4, 1997.

Sinbad, who replaced *Vibe*'s first host Christopher Spencer last October, signed an overall film and television deal with Columbia TriStar earlier this

year and is said to be working on a number of projects for the studio.

"We are going to sit down with Sinbad in the next couple of weeks. I know he has something he may want to do," Thurston says. "I've got to say, he was terrific. He came on board at a time when we needed him, and I think he did a very good job. I know he feels strongly that he did some good work on the show." ■

Valentine vows improvement

Says UPN's shows last year weren't very good; promises new season will draw more viewers

By Michael Stroud

UPN's annual affiliates meeting didn't have NBC's indoor fireworks or CBS's Leslie Moonves doubling as an NFL coach to wow attendees. The relatively low-key event at the Ritz Carlton in Dana Point, Calif., focused on one theme: convincing affiliates that UPN President Dean Valentine's quadrupling of programming investments and expansion to five days a week will pay off in big ratings improvements.

The network has lost ground to rival WB over the past year, due in part to affiliate defections and to shows that either were lacking in quality, Valentine conceded, or were targeted at too narrow an audience.

"We underperformed last year numerically; the shows weren't very good," Valentine said in an interview. "There will be a lot more people watching UPN by this time next year than there are today."

The keys to Valentine's strategy are a host of new shows, such as drama *Legacy*, about a post-Civil War family, sci-fi dramas *Seven Days* and *Mercy Point* and comedies that include *DiResta*.

Along with returning shows like *Love Boat: The Next Wave* and *Star Trek: Voyager*, the shows are aimed at reclaiming the middle-class viewers the network feels it sacrificed in its zeal to attract urban audiences over the past few years.

The strategy appeared to backfire, as rival WB overtook UPN and established its own niche among viewers aged 18-34 with hits such as *Dawson's Creek* and *Buffy the Vampire Slayer*. The poor showing will be reflected in UPN's ad-

vertising CPMs, which will be flat to slightly up for the fall.

Affiliates emerged from the meeting last week ready to give Valentine, the former Disney television chief who was named head of UPN last year, a chance to try his more inclusive strategy.

"It was a tough year last year, but there was a good feeling coming out of screenings [at Dana Point]," said Carol Meyers-Martz, program director for KCOP(TV) Los Angeles, a wholly owned unit of UPN partner Chris Craft. "For us, the [most]-requested demographic [from advertisers] is 25-54. UPN's broadening its base has got to be advantageous to us."

While Valentine not unexpectedly predicted UPN's ratings will rise over the next year, he refused to overpromise, declining to predict how much UPN will improve or how the network will perform compared with The WB.



Valentine says UPN's new schedule will target middle-class viewers.

Besides the new shows, Valentine is counting on the network's expansion from three nights to five nights in October to drive new audiences to his shows.

"The more days you're off the air, the harder it is to get people's minds wrapped around what shows you've got," Valentine said. "They can't be airing five or six days from now because people don't make their viewing decisions that way."

The risk is that UPN's programming will get spread too thin on those five nights. That's one reason Valentine chose to expand the network starting in October, rather than August—shrinking the number of days in the season left to fill. One of the new nights, Wednesday, will be devoted entirely to made-for-TV sci fi movies, many of which Valentine already has in hand.

For 1998-99, Valentine's aims are modest. "My goal is to see any improvement in ratings," he said. "We've lost viewers over the past year, and we think the programming has been on too narrow a base. We want to see the trend line reverse." ■



We're all a-quiver

The New Adventures of Robin Hood is back in production for a second season from Warner Bros. International Television Production and distributor Sachs Entertainment, with John Bradley donning the green tights for the title role. Bradley's credits include guest roles on *ER* and *Melrose Place* and recurring roles on *LA Firefighters* and *In Living Color*. The show is cleared on 148 stations representing 88% of the country.

Fox won't roll over in dog days

Looks to boost viewership with largest original slate ever

By Michael Stroud

Fox is hitting the books this summer. The ratings books, that is.

Fox Entertainment chief Peter Roth said last week that his network is rolling out its most ambitious slate of original summer fare ever, a 42%-original lineup that includes seven new episodes of *Melrose Place*, a news magazine called *Fox Files* and a reality-based show, *Guinness Book of World Records: Primetime*.

"Summer is traditionally a time when the networks are asleep at the wheel," said Roth. "It is a great platform to improve our [ratings] numbers and promote our fall shows."

Fox has ordered nine installments of the news magazine, produced by the co-owned Fox News Channel, and six of the *Guinness* programs. If the network likes their performance, they may be reintroduced for midseason, Roth said.



Fox will fight the summer doldrums with original episodes of 'Melrose Place.'

Also planned for the summer: Fox's move of *King of the Hill* from Sunday to Tuesday and original movie and miniseries fare.

Fox also boosted its summer origi-

nals last year, to mixed results. The 40%-new schedule helped to boost the network's Nielsen ratings 11% among adults 18-49 over the previous summer, while the other networks were flat or declined over the same period. But those ratings represented a 43% falloff from Fox's regular-season average.

"They got taken to the cleaners," says an executive at a rival network. "They spent a fortune on programming, and the ratings still weren't that great." Among the disappointing summer releases for Fox was *Roar*, an action drama set in medieval Scotland.

Still, ABC, at least, plans to take a page from the summer debut book with the introduction of two new series, comedy *Maximum Bob*, starring Beau Bridges, and *Whose Line Is It, Anyway?*, an adaptation of a British variety show starring Drew Carey and Ryan Stiles. If the shows are successful in their summer run, they could be brought back mid-season, an ABC official says.

"Last summer, we did nothing and saw our audience erode," he says. "You can't just close shop over the summer." ■

Sinclair signs with Seltel

Rep will create new sales team to handle stations

By Steve McClellan

In an apparent strategy reversal, Sinclair Communications is diversifying its rep portfolio. Sinclair said last week it had signed a new long-term deal with Katz Media's Seltel to represent 19 stations that the broadcaster has recently acquired or is about to acquire. That's one-third of its 57-station group. Estimated national spot billings for those 19 stations are said to be about \$100 million.

Seltel will create a new sales/management team that will focus solely on the Sinclair stations repped by the company. The new deal covers Sullivan Broadcasting (11 stations, including WZTV(TV) Nashville and two LMAs), which Seltel currently reps.

When Sinclair agreed to buy Sullivan earlier this year, the speculation was that Sinclair would move that group's rep business from Seltel to one of the

Cox-owned rep firms (Telerep, HRP and MMT), where Sinclair consolidated all its business after merging with River City Broadcasting two years ago. Seltel was the big loser in that consolidation—it had handled most of the Sinclair station rep business up to then.

Sinclair is now spreading its national spot business between what will be the two remaining major rep companies—Cox and Katz. The latter, owned by Chancellor Media, is set to merge with Petry, pending U.S. Justice Department antitrust scrutiny, later this year. That merger would put reps Petry, Blair, Katz and Seltel under Chancellor's control.

The Sinclair/Seltel agreement also covers Max Media (six stations, including WKEF(TV) Dayton, Ohio, and three LMAs). Both the Sullivan and Max Media acquisitions are expected to close this month, Sinclair said.

Seltel will also rep the five Heritage

stations acquired earlier this year. Petry has repped most of the Max Media stations up to now. Blair repped most of the Heritage stations.

Also joining the Sinclair cluster at Seltel will be two stations that the broadcaster operates in San Antonio—KABB(TV) and LMA KRRT(TV)—and two in Syracuse, WSYT(TV) and WNYS-TV. Those stations had been represented by Telerep. KLGTV-TV Minneapolis will also be folded into the new Sinclair team at Seltel.

Seltel President Jack Higgins says that he's been talking to Sinclair about retaining the Sullivan business since the purchase agreement was announced three months ago. "The big part of this is that a client that left us is now coming back," says Higgins.

The Sinclair group and Clear Channel Communications are roughly equal as Seltel's second-largest clients, says Higgins. The Paramount station group is the rep's biggest client. Scott Silverstein will serve as the director of sales for the Sinclair team. He will report to Craig Brotman, who heads Seltel's Republic division. ■



By Dan Trigoboff

Towers going down

An ill wind may have blown some good, bringing two TV stations a bit closer together. With some help from Binghamton PBS station WSKG-TV, WIVT(TV) came back with a



A tornado brought down the house—and the tower—at WIVT.

local newscast last week after tornadoes brought WIVT's 500-foot broadcast tower down on its studios and offices. Mike Ziegler, president and CEO of WSKG-TV offered help to Steve Kimatian, VP and GM of the Central New York Station Group—part of the Seattle-based Ackertley Group—and as a result WIVT began moving into WSKG-TV's Vestal building.

WSKG-TV had just lost a tenant, and Ziegler hopes WIVT's tenancy will be permanent. WSKG's facilities weathered the storm, but the loss of area power lines kept it exclusively on cable and delayed its pledge drive. Having transmitted from WIXT, its sister station in Syracuse, Kimatian—himself a former Maryland Public Television executive—said "it was good to get back and do a whole news presentation a week after getting knocked out of the box."

Kimatian was on his way to the ABC affiliates meeting in Orlando when he got word of the disaster. Only his luggage got there. "Our satellite dishes looked like crushed beer cans," Kimatian says. "But no one was hurt even though there were two people in the building." For days, he said, everyone working for WIVT helped move. "We rented some trucks, and everyone grabbed a chair," he says. "There's a silver lining in every tomado."

Cleaning house

The boom, not the boom mike, was lowered at Dayton, Ohio's WDTN-TV as an estimated 13 employees—including the station manager, news director and assistant news director—were fired. The station would not confirm the number of dismissals.

The moves were made as Sunrise Television takes the station over from Hearst-Argyle. The Hearst-Argyle merger forced the sale due to overlapping signals with Cincinnati station WLWT. Although the firings were implemented by exiting owner Hearst, they clearly came at the direction of Sunrise. Staffers said they expected changes with new ownership, but were surprised nonetheless. The mood was grim at first, but quickly returned to business—though not quite business as usual, considering the reductions

in force. Positions vacated by station manager Steve Fisher and assistant news director Peter Bour are not expected to be filled, although another news director will be hired to replace Kevin Roach. The news department is currently being run by assignment manager Steve Diorio and executive news producer Tina Rezach. No on-air personnel were fired.

WDTN recently won Edward R. Murrow awards from RTNDA in five of 10 regional categories. As winner of the award for overall excellence, Roach was asked to share his news philosophy in the current issue of RTNDA's *Communicator*. Official sources called it a "restructuring" but one remaining staffer concluded that "they want us to do more with less. [The departed assistant news director and photographers] weren't extra to us." Larry Ryan, who served as acting general manager during the transition, is expected to return to his old position as VP, sales, when a Sunrise GM takes over. Ryan said he was comfortable with assurances that the firings were over. Another staffer was less sure. "You never know," the newsperson said. "This is TV."

Start spreading the news

The TV picture in the Albany, N.Y., area is changing radically. JoAnne Purtan left WRGB, and WXXA-TV's Allison Seymour is leaving. Even Rob Owen, who covered TV for the *Times Union*, is moving to a bigger market, Pittsburgh.

But local observers

agree that the biggest impact will be from the exit of Chris Kapostasy, who left WNYT Friday after 17 years. She departs for NBC to become an anchor and correspondent, having been spotted by NBC News President Andy Lack while he was vacationing at nearby Lake George. People in the business say that for years Kapostasy has been the franchise. Owens said competitors are "salivating" over the prospect of her departure.

She leaves her station on top in local news ratings, and her longtime colleague, former news director and current general manager Steve Baboulis, a bit wistful. "She's been an incredibly hard worker and she's gotten better and better through the years. She really has meant a lot to us, and she's been deeply involved in the community." Apparently under consideration to replace her at 5:30, 6, and 11 p.m. are noon anchor Benita Zahn and weekend anchor Elaine Houston, but the station will also look outside.

Kapostasy downplayed the laudatory columns, parties, letters, calls, e-mails and general gushing that has accompanied not only her departure, but much of her time in Albany. "One of the things I learned very early in this business is that nobody operates in a vacuum. A lot of people have the ability to make you look good and a lot of the people have the ability to make you look bad. And that's one of the reasons I've stayed so long."

All news is local. Contact Dan Trigoboff at (202) 463-3710, fax (202) 429-0651, or e-mail to d.trig@cahners.com.



Chris Kapostasy leaves Albany for New York.

CityVision launches in Miami

Local TV with talking lips and plenty of attitude debuts on WYHS-TV

By Steve McClellan

CityVision in Miami, the new local television format from USA Broadcasting, debuted last Monday (June 8). If nothing else, the station revealed its off-the-wall personality—demonstrated by such segments as a pair of lips (à la the “Rocky Horror Picture Show”) that reads news updates and a gay-bashing, anti-Semitic talk show host who happens to be gay and Jewish.

The launch strategy calls for four weeks of debugging and fine tuning. Next month, USA will spend hundreds of thousands of off-air promotion dollars and will formally launch the station—WYHS-TV (ch. 69)—during the July ratings sweep period, says Adam Ware, executive vice president, USA Broadcasting.

Ware says the debut last week went as expected, “with a few surprises.” The most pleasant surprise, he says, was the 1.1 rating that the 9 p.m. news program drew, double the rating of the Home Shopping Network fare that it replaced. By comparison, at 10 p.m. WB affiliate WBZL-TV scored a 2.7 rating for its newscast.

The CityVision newscast clearly has an attitude. One news clip had a reporter telling her audience, “stop me if you’ve heard this one before,” in a story about local political corruption.

Politically Incorrect, the ABC show that kicks off prime time each night on the CityVision station, didn’t pull much of a rating. “But we really didn’t expect it to,” says Ware. “Once we promote it, we’ll do a number.” ABC agreed to license the show to WYHS-TV because its own Miami affiliate, WPLG(TV), had been airing the show in the middle of the night. The show did a .2 rating. Ware says he was encouraged that the station’s audience built from a .2 at 8 p.m. to the 1.1 rating for the 9 p.m. news.

Ware also was pleased that a kids show built around Fox children’s programming drew 81 e-mail responses its first day.

The station has signed popular but controversial radio talk show host Neil Rodgers to do a half-hour nightly talk show at 8:30 p.m. Rodgers is gay and Jewish but frequently expresses anti-gay and anti-Semitic views on the air,

says Ware. “He’s controversial, but it’s hard to label him,” he says. Rodgers’ TV talk show is an edited tape of his daytime radio show, which airs on WQAM(AM) Miami.

“Technically, [the first day] wasn’t great,” says Ware, noting some misplaced promos and the occasional brief period of dead air. But that’s what the month of debugging is designed to address, he says.

“New shows aren’t what you want them to be on day one, so why over-hype and mislead the audience?” he says. “We’re just going to switch, do some adjustments as we go along and let people find it.” But come July, when viewers have had a chance to find and sample the format, he says, “we’ll promote like crazy.”

Speaking of crazy, another off-the-wall show is *RadioVision*. “It’s basically about people-watching: Miami is a big people-watching town,” Ware says. The show is edited video of a camera mounted in one place to capture people going about their business. The video is blended with audio from radio programs of the 1940s.

For June, the station has sold 40%-50% of its available ad inventory to car dealers, restaurants, direct response marketers and others, says Ware. Some of the ads were given away. “But remember, we’re focused on July and beyond.”

The lips that do news belong to Stephanie Lydecker, who also produces the local kids show, *Wami on Miami*. “We like to utilize all the talents possessed by our staff,” Ware quips. ■

Undercover cameras: No size fits all

In the face of limitless technology, broadcasters must set their own limits, ‘Dateline’ producer tells IRE conference

By Bill Kirtz, B&C correspondent

Dateline NBC’s rule on undercover cameras is that there is no rule. Allan Maraynes, senior investigative producer on the team that won this year’s IRE award for uncovering abusive police seizures in Louisiana, told the Investigative Reporters and Editors’ national conference in New Orleans last week that with virtually limitless technology, broadcasters have to ask themselves hard questions about why, not how, they use concealed cameras.

With advances in technology, he said, “You only have to get a person in to get a picture—of someone redating eggs, for example. Technology is way ahead of what we can do legally. We can’t use wireless transmission.” His top concerns: “Is there any other way to do this?” and “Do we need to do this?” Maraynes said that although “you may try to come up with a system, all stories are on a case-by-case basis. The questions and issues are always different, so there’s no comprehensive

policy. There’s no one-size-fits-all.”

He’s seen “absurd” use of hidden cameras, such as showing fertilizer illegally being loaded—an activity that could have been narrated as easily as shown. On the other hand, ABC News hidden cameras provided proof that China has sold organs from executed criminals. David Rummel, who oversees a 10-person investigative unit, noted that since China is still denying the story, it was vital to document criminal activity.

Similarly, *Dateline NBC*’s Patrick Weiland said that the five hidden cameras documenting illegal police stops along Louisiana’s Interstate 10 were “critical to authenticate” the abuses. He was part of the six-person team whose work won an IRE award.

Although ABC undercover reporters were found guilty of trespass and misrepresentation for getting jobs to expose unsanitary conditions at the Food Lion grocery chain (BROADCASTING & CABLE, April 6), three television reporters told IRE how they probed similar stories without legal headaches. ■



GET WITH THE PROGRAM

By Joe Schlosser and Michael Stroud

'X' marks Carter's spot

He may not be out there just yet. *X-Files* creator Chris Carter will likely sign a contract to stay in the Fox camp for two more seasons of the hit show, now entering its sixth season. "His intention right now is that he'd like to stay," a Fox official said. "All signs are pointing toward it." The official, who declined to discuss financial terms, predicted that a contract would be worked out over the next week or so. In the meantime, Carter was concentrating last week on the premiere of "X-Files: The Movie," which he wrote and produced. In other news, Carter will be joined at the helm of Fox's *Millennium* for a third season next fall by producers Michael Dugan and Chip Johannessen.

X and star mark Fox Kids spot

Fox Kids Network has tapped creative agency Pittard Sullivan to, well, create. Fox wants a whole new look and brand identity for its block of kids programming for the fall. Fox has also added new characters, a yellow X and a red star-like figure, which will entertain in interstitials between programs and commercial breaks.

Daytime digs

King World has rounded out the production staff for its upcoming daytime talker with Roseanne and has named its new

studio home. *The Roseanne Show* will originate from CBS Television City in Hollywood, where King World's other new fall series, *Hollywood Squares* (there's that X theme again), will also be taped. Joining executive producers Jeff Wald and Eddie October will be supervising producer Judy Pastore and director Ken Fuchs. Pastore was formerly a senior programmer at Showtime, and Fuchs last directed NBC's *Later with Greg Kinnear*. Other staff additions include producer Allan Stephan, who was co-executive producer on Roseanne's ABC sitcom, and coordinating producer Pam Burke who recently served as *Inside Edition*'s Los Angeles bureau chief.

Wright does the 'Dirty Work'

NBC Chairman Bob Wright stepped into the feud between NBC West Coast Chief Don Ohlmeyer and ex-*Saturday Night Live* comic Norm MacDonald last week, saying the network would air commercials from MacDonald's new movie "Dirty Work," NBC officials said. Ohlmeyer, upset by MacDonald comments to Howard Stern and David Letterman, had banned the *Saturday Night Live* alum's movie ads. Ohlmeyer had earlier canned MacDonald from *SNL*, saying he wasn't funny. So far, the network has agreed to carry just one MacDonald ad, an NBC spokesperson said.



'Lateline' lives.

Lucky 13 for 'Lateline'

Elsewhere on the *Saturday Night Live* alumnus front (see above), NBC has ordered 13 episodes of *Lateline* for midseason pickup, co-producer John Markus says. "The network has asked us to be ready," says Markus, who is producing the comedy about a news show modeled on ABC's *Nightline* and featuring *SNL* alumnus Al Franken. The show's renewal comes amid uncertainty about the fate of another NBC news spoof, *NewsRadio*, that also featured a *SNL* alumnus, the late Phil Hartman. Some industry executives believe that the show won't last beyond mid-season, when the network and producer Brillstein-Grey will have enough shows to syndicate.

'Must See' buying spree?

NBC is hoping it can turn its "Must See TV" slogan for hit shows like *Seinfeld* and *Frasier* into must viewing on other nights and must buying for consumers. The network is set to begin promoting the recently trademarked slogan with renewed vigor at the Promax convention in

Toronto this week; at least three promotional partners are preparing to use it to help brand their own products. J.C. Penney Co. could launch its own campaign employing a "Must See" tie-in as soon as the fall, NBC officials say.

Heart host

Telepictures Productions has pinned its hopes on radio personality Chris Jagger as host of its new relationship series, *Change of Heart*. Jagger is currently a weekday morning host on KDGE(FM) Dallas.



As 'The Crow' flies

PolyGram Television has cleared its new action hour—*The Crow: Stairway to Heaven*—on 142 stations representing 91% of the country. *The Crow* debuts on Sept. 21. PolyGram's other new syndicated series, *Motown Live*, has been sold on 121 stations covering 86% of the U.S.

Worldvision tends to 'Gardens'

Worldvision has taken over distribution of Meredith Broadcasting's series, *Better Homes and Gardens Television*. The weekly half-hour series based on the 76-year-old magazine will start its second season in September. In related news, Larry Emsweller has been named director of program development at Iowa-based Meredith Broadcasting. Emsweller will lead the magazine-rich company as it looks to develop future television projects for syndication.

JUNE 1-7

Broadcast network prime-time
ratings according to Nielsen

PEOPLE'S CHOICE

Swisshhh! The first three games of the NBA finals scored big for NBC, netting the top three spots for the week.

Week 37	abc	CBS	NBC	FOX	U/PIN	WB
	7.1/12	6.1/11	7.2/13	4.9/9	1.8/3	3.2/6
MONDAY	8:00 46. America's Funniest Home Videos 6.0/11	28. Cosby 7.2/14	62. Suddenly Susan 5.2/10	87. Damon 3.7/7	103. Love Boat: The Next Wave 2.2/4	95. 7th Heaven 3.1/6
	8:30	26. Ev Loves Raymd 7.4/14	84. House Rules 4.0/7	87. Getting Personal 3.7/7		
	9:00 13. 20/20 9.6/16	36. Cybill 6.6/11	74. Caroline in/City 4.7/8	43. Ally McBeal 6.1/10	112. Clueless 1.4/2	94. 7th Heaven 3.2/5
	9:30	62. George & Leo 5.2/9	61. Caroline in/City 5.3/9		114. Clueless 1.3/2	
	10:00 55. The Practice 5.6/10	66. Michael Hayes 5.1/9	4. Dateline NBC 12.1/21			
TUESDAY	10:30					
	8:00 62. Soul Man 5.2/10	34. JAG 7.0/13	31. Mad About You 7.1/14	80. Fox Tuesday Night Movie—Johnny Mnemonic 4.1/7	107. Moesha 1.9/4	96. Buffy the Vampire Slayer 3.0/6
	8:30 71. Smthng So Right 4.8/9		31. NewsRadio 7.1/13		105. In the House 2.1/4	
	9:00 26. Home Imprvmnt 7.4/13	54. CBS Tuesday Movie—Gone in a Heartbeat 5.7/10	19. Frasier 8.7/15		106. Malcolm & Eddie 2.0/3	93. Buffy the Vampire Slayer 3.3/6
	9:30 49. Two Guys, a Girl 5.9/10		18. Just Shoot Me 9.0/15		103. Good News 2.2/4	
WEDNESDAY	10:00 38. NYPD Blue 6.5/11		8. Dateline NBC 11.3/20			
	10:30					
	8:00 43. Spin City 6.1/11	51. The Nanny 5.8/11	59. 3rd Rock fr/Sun 5.4/10	43. Fox Summer Movie Special—The Net 6.1/10	111. The Sentinel 1.5/3	99. The Smart Guy 2.5/5
	8:30 31. Dharma & Greg 7.1/12	46. The Simple Life* 6.0/10	69. Working 5.0/10			97. The Smart Guy 2.8/5
	9:00 23. Drew Carey 7.7/13	28. Public Eye with Bryant Gumbel 7.2/12	1. NBA Finals Game 1—Chicago Bulls vs. Utah Jazz 18.0/32		99. Star Trek: Voyager 2.5/4	98. The Wayans Bros. 2.6/4
THURSDAY	9:30 62. Ellen 5.2/8					99. Steve Harvey 2.5/4
	10:00 12. PrimeTime Live 9.7/16	42. Chicago Hope 6.2/10				
	10:30					
	8:00 86. C-16 3.8/7	71. Promised Land 4.8/9	14. Friends 9.5/18	40. World's Wildest Police Videos 6.3/12	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 IS EQUAL TO 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	
	8:30		17. Veronica's Clist 9.1/16	80. New York Undercover 4.1/7		
FRIDAY	9:00 92. ALMA Awards 3.4/6	21. Diagnosis Murder 8.6/15	5. Seinfeld 11.9/20			
	9:30	24. People of the Century 7.5/14	9. Just Shoot Me 11.1/19			
	10:00		6. ER 11.6/21			
SATURDAY	10:30					
	8:00 69. Sabrina/Witch 5.0/10	38. Kids/Darndest 6.5/13	35. Dateline NBC 6.8/14	90. Beyond Belief: Fact or Fiction? 3.6/7		
	8:30 69. You Wish 4.8/9	36. Candid Camera 6.6/13		90. Millennium 3.6/7		
	9:00 55. Boy Meets World 5.6/10	74. Family Matters 4.7/9	2. NBA Finals Game 2—Chicago Bulls vs. Utah Jazz 16.6/31			
	9:30 59. Teen Angel 5.4/10	78. Step by Step 4.6/8				
SUNDAY	10:00 19. 20/20 8.7/16	51. Nash Bridges 5.8/11				
	10:30					
	8:00 79. ABC Saturday Night Movie—Mr. and Mrs. Loving 4.3/9	74. Dr. Quinn, Medicine Woman 4.7/10	74. NBC Saturday Night Movie—The Lottery 4.7/10	80. Cops 4.1/9		
	8:30	66. Early Edition 5.1/10		66. Cops 5.1/11		
	9:00			58. AMW: America Fights Back 5.5/11		
SUNDAY	9:30 46. ABC News Saturday Night 6.0/12	28. Walker, Texas Ranger 7.2/14	85. Profiler 3.9/8			
	10:00					
	10:30					
	7:00 55. Wonderful World of Disney—Monkey Trouble 5.6/10	6. 60 Minutes 11.6/23	24. NBA Showtime 7.5/16	80. World's Funniest! 4.1/8		
	7:30					
SUNDAY	8:00 15. ABC Sunday Night Movie—Fighting for My Daughter 9.2/15	15. Touched by an Angel 9.2/16	3. NBA Finals Game 3—Utah Jazz vs. Chicago Bulls 16.2/28	49. The Simpsons 5.9/10		
	8:30			40. King of the Hill 6.3/10		
	9:00	22. 52nd Annual Tony Awards 8.4/14	87. AFI Salute to Robert Wise 3.7/6	51. The X-Files 5.8/9		
	9:30					
	10:00					
	10:30					
WEEK AVG	6.2/11	6.8/12	9.8/18	4.9/9	1.9/3	2.5/4
STD AVG	8.2/14	9.5/16	10.2/17	6.9/11	2.8/4	3.1/5

BIA debuts market-revenue measure

Action follows meetings with FCC, Justice Department

RADIO

By John Merli, B&C correspondent

Broadcast Investment Analysts (BIA) says it has devised a new market-revenue standard after consulting with federal government agencies. The standard is focused on determining "a more accurate picture of revenue shares" generated by individual radio stations or groups in a market.

Tom Buono, president of the Chantilly, Va.-based firm, says that BIA's new standard—Market-Generated Revenues (MGR)—was devised after the developers met with Department of Justice and FCC officials and industry executives. Buono says that the new methodology for determining a station's revenue shares, which could affect future consolidations, involves two factors: estimates of revenue for all stations competing in the same market and an allocation between revenue

derived inside the Arbitron-defined market and outside it.

BIA contends that the new standard is more comprehensive and "provides better insight into market revenues, especially in embedded markets." BIA also provides station and market scan data that profile individual station performances as well as the 276 Arbitron-rated markets overall. Data categories include demo trends, economic factors, revenue and competing media. ■



Radio-Mercurys honor advertising excellence

Creativity in radio advertising was celebrated with the presentation of \$225,000 in prizes in the annual Radio-Mercury Awards. The honors, handed out at ceremonies in New York, came in the following categories:

Grand Prize (\$100,000): "Lip Ring" for UTA Summer Youth Pass by FJCN/W&R—grand prize (\$100,000)

Humor: "Personal Miller Time" for Miller Lite by Fallon McElligott—gold award (\$20,000); "Home For the Holidays" for Cider Jack Hard Cider by Gallucci Advertising—silver award (\$5,000)

Non-humor: "Standing Between You" for Greyhound by The Richards Group—gold; "Everything You Are" for BMW by Mendelsohn/Zien Advertising—silver

Music and Sound Design: "Classic Lines" for Brew Your Own Beer by Outer Planet/Clatter & Din—gold; "Stackhouse" for Fila by McHale Barone—silver

Hispanic: "A Woman That's Me" for California Family Health Council by Muse Cordero Chen & Partners—gold; "Radio Stations" for Honda by La Agencia de Orci & Associates—silver

Radio Station—Produced: "Nuttty Buddy" for Clutch Doctor by KUPL-AM-FM Portland, Ore.—gold; "Pissed" for Clutch Doctor by KUPL-AM-FM Portland, Ore.—silver

PSA: "Blood & Guts/Will Sexton" for Texas Department of Transportation by GSDM Advertising.

In addition, Keith Reinhard, chairman of DDB Needham Worldwide, was given the Lifetime Achievement Award "for his extraordinary contribu-



Bryant Marcum, writer/producer of the Grand Prize-winning spot

tions to radio as an advertising medium."

Keri Brook Friedman of Ithaca College was named the 1998 Dick Clark Fellow.

The Radio-Mercury Awards, founded in 1992, are funded by some 50 radio broadcasting companies in an effort to stimulate better radio advertising.

International offerings

World Radio Network (WRN) is bringing international English-language radio to the U.S. via seven affiliates and satellite distribution in 27 states and the District of Colum-

bia plus Internet broadcasting. Americans can hear news from Radio Budapest to Channel Africa. In addition, U.S. programming, including *A Prairie Home Companion* with Garrison Keillor, is being broadcast to speakers of English worldwide.

WRN is expanding its U.S. presence through satellite distribution arrangements and through an agreement with National Public Radio. The NPR nighttime affiliations are scheduled to launch Aug. 1.

Bartlett goes DAB

Former RTNDA president David Bartlett has gone to work for direct audio satellite company Worldspace Corp. The longtime radio and TV newsman, who left RTNDA in late 1996 after a dispute with the board, says he has worked on several projects as a consultant but was looking for something in new media. Digital audio direct satellite broadcasting, he says, "is absolutely unique." As director of global news for Worldspace, Bartlett will be in charge of developing news and information programs.

Vogel takes helm at Primestar

Job one is addressing Justice Department concerns about cable ownership of DBS service

By Price Colman

Carl Vogel took over as chairman and CEO of Primestar last week, saying he plans to move quickly to address U.S. Justice Department concerns about Primestar's merger with ASkyB.

"It's a little bit premature to talk about what we can do with Justice because it's not an A-to-Z checklist," says Vogel. "We have a mandate to do what we can to get the transaction approved by Justice. We don't need to let a lot of grass grow beneath our feet."

Vogel and Primestar President Dan O'Brien declined to discuss specific options they're considering to gain Justice Department approval for a merger that would give Primestar ownership of the 110 degree west longitude orbital slot—the last U.S. full CONUS high-power location. But they will focus on addressing antitrust attorney Joel Klein's concern about cable industry ownership of Primestar.

O'Brien says "There's no shortage of interested parties" willing and financially able to invest in Primestar to reduce cable's equity and control stakes in the DBS company to a point that might satisfy Klein. "It's safe to say those interested parties come in two categories—strategic and financial," O'Brien adds. "Within that, there's a wide range of permutations."

"Since the [chairman-CEO] announcement came out ... I've had as many calls from investment bankers as I have from press," Vogel notes.

Although Vogel is stepping down as CEO at Star Choice, a Canadian DBS company majority-owned by Shaw Communications, he'll keep a seat on the Star Choice board. As part of his incentive to take Primestar's helm, Vogel was given what he describes as a big equity stake. He says he did not request, nor was he given, an escape clause if Primestar fails to win the 110 degree slot.

"Since the [chairman-CEO] announcement came out ... I've had as many calls from investment bankers as I have from press."

—Carl Vogel

"Primestar has a very strong business irrespective of high power," Vogel says.

If Vogel's selection to lead Primestar reinvigorated interest from investment bankers seeking a stake in the DBS company, there was a different impact in public markets. Shares of TCI Satellite Entertainment, which owns 37% of Primestar and whose equity most closely reflects Primestar's performance, fell 25 cents, to \$5.56. One explanation: Vogel's selection likely already had figured into the stock's price, and Primestar reported disappointing May subscriber growth.

Pressing as the antitrust issues are, there's an equally immediate challenge: Reducing churn. Although Primestar added 70,000 new customers in May, it netted only 5,000 new subs, losing 65,000 existing customers to churn. That translates into a staggering monthly churn rate of roughly 3.2%, or about 38.4% on an annual basis.

Primestar already has begun implementing a multipronged plan to get that churn rate down, O'Brien says. First, the company has started stringent credit checks designed to weed out poor-risk customers. Second, Primestar has started what O'Brien calls a "customer first" program. The program includes calling new subs within 100 days of signing up to gauge product satisfaction and offering such stay-aboard incentives as free pay per view and free service upgrades.

In addition, Primestar recently started a customer win-back program in



which departing customers are called within two days of disconnecting in an effort to identify and correct problems that prompted them to leave. After one week, the program helped Primestar to lure back about 20% of disconnecting customers, O'Brien says.

Beginning July 1, Primestar will standardize its pricing and decrease its rate to \$22.99 a month for 51 channels in an unbundled programming package. That's about \$2 lower than the current rate. As an adjunct, the company will give customers various options for service: the standard lease program, which incorporates a \$10 monthly lease fee on top of the \$22.99; a lease program with an up-front \$99 payment and a monthly lease fee of \$3, or outright purchase of the equipment for \$149.

"There's about a 20% portion of the churn universe that left for either affordability or value issues," says O'Brien. The new programs, "provide an opportunity to go back to former [customers] who loved us but also bring in incrementally more customers. They can decide how to play this."

Existing customers will also have the option of switching subscriber plans.

While Vogel acknowledges there are significant challenges ahead for Primestar, he's bullish about its medium-power business and enthusiastic about the high-power prospects. "We have a business today that generates about \$1.3 billion to \$1.5 billion [in revenue] on an annualized basis," he says. "Yeah, we've got challenges ahead, but we've got a plan to deal with them."

Malone proposes In-tier-net

TCI to tier Internet access to help modem penetration

By Price Colman

Tiered cable service may be nothing new, but tiered Internet access? Why not, asks TCI Chairman John Malone.

TCI already is working on a plan to do just that, Malone said during the Society of Cable Telecommunications Engineers annual Cable-Tec Expo engineering conference.

Keep basic prices for Internet access low but let those with a need for speed pay for it, Malone told a packed ballroom at the Colorado Convention Center.

Malone's comments came in response to a question about what cable operators can do to drive faster, deeper penetration of cable modems and gain an edge over competitors.

His example: A customer buys standard-speed, 64,000 bits-per-second

Internet access from TCI at \$10 a month, about half the typical cost of other Internet service providers. That's fine for most situations but might be too slow for downloading a video clip.

"There'd be a little thing that would come on the screen that says, 'Tired of waiting? Click,'" Malone said. "For another 10 bucks, you can go up to 128 [thousand bits per second]. And if you want really fabulous service, for another 10 or 15 bucks you can have 1 megabit. And if you want it on both your PC and TV set, that's another 10 bucks."

The point? "This is a wonderfully slice-and-dice service option that we have," Malone said.

On another front, the cable industry is pushing to have PC manufacturers include internal cable modems as an option on future-generation computers. Couple that with standardized cable



"This is a wonderfully slice-and-dice option that we have," says TCI's John Malone of tiered Internet access.

modems available in retail outlets—perhaps by fall, Malone said—and modems included as a standard feature in advanced digital set-top boxes by next year, and a barrier to consumers' entry to Internet over cable virtually disappears, Malone said. ■

Small systems get connected

With prices going down, fiber/coax isn't just for the mega-MSOs anymore

By Price Colman

The nation's biggest cable MSOs aren't the only ones who have adopted a high-fiber diet. Medium and small operators also are building hybrid fiber/coax networks, although the financial hurdles they face in doing so are greater than those of their bigger brethren.

For MSOs like Fanch Communications, Galaxy Cablevision and Cablevision of Lake Travis, Tex., fiber networks are just as crucial as they are to larger operators.

"The entire thrust of my philosophy is service," says Jess King. He is chairman and president of J.R. King Enterprises, parent company of the small Texas system, which serves 7,000 subscribers. "I think that prices are only objectionable to people when service quality is poor."

That philosophy drove King to begin installing fiber three years ago. He's about 80% done installing 350 miles of fiber to 300-subscriber nodes, and he's seen service calls drop by 50%-75% as a result.

For Thomas Gleason Jr., President of Sikeston, Mo.-based Galaxy Cablevision, which has some 200,000 subscribers in several states, the initial rationale for turning to fiber was different.

"What we've been doing for a long time is buying small-town systems that are pretty well clustered, tying them together and eliminating headends," says Gleason. "When fiber got less expensive, we started using it. The original reason was to eliminate headends and make systems larger so we could offer more product."

Then, last year, Gleason discovered a consortium of schools in Nebraska that had been negotiating with a local phone company for a videoconferencing system to provide distance learning. But the technology, says Gleason, was expensive and limited.



Jess King, J.R. King Enterprises, began installing fiber three years ago.

"At that point, we had deployed 200 to 300 miles of fiber that just happened to cover most schools that wanted on the system," Gleason says. "We like to say it was good and careful planning, but it was luck. For about the same money they were going to pay the phone company, we were able to offer a much more robust system: 80 channels instead of two, and full-motion video."

Twenty-four schools participated during the past school year, another 38 are under contract beginning in the fall term and another 130 are scheduled to join in January.

"We were just eliminating headends initially," says Gleason. "The economic model was based solely on what we could do in the cable business. Then this other business came along. Now that the network is in place, we have

satisfying local tastes



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bids in place to do a lot of things for a lot of people—data networks, Internet access, video conferencing for other businesses.”

Fiber, with its immense bandwidth and ability to transport digital bits at close to the speed of light, is widely regarded as the path to the pot of gold for cable and other telecommunications providers. Witness the explosive growth of such companies as Teleport Communications Group (TCG), Qwest and others that have emerged seemingly overnight as strong competitors for the entrenched Baby Bell monopolies.

In the late '80s and early '90s, larger, deep-pocketed MSOs began turning to fiber to exploit the bandwidth and potential for providing new services. The idea was to begin replacing aging coax networks with fiber as part of a long-term capital expenditure program. That way, by the time phone companies and others had geared up for competition, cable would be so far out front that the war would be all but won.

As much sense as that strategy made, it was tougher for midsize and smaller operators to adopt, primarily because they didn't have the buying power of the big guns. At the same time, they realized that they faced the same competitive threat as the big MSOs.

“My universe is basically a group of

independents who share information with me,” says King. “We're all in the same boat. We've got to get a new revenue source and that can't be raising cable rates forever. We just started doing Internet and digital cable. They have the potential of generating revenue that doesn't require raising monthly fees.”

Affordable fiber

In the early '90s, the economics of fiber deployment began changing. Costs began declining as more fiber networks were constructed, and MSOs outside the top 10 started finding new ways to create their own economies of scale through organizations such as the National Cable Television Cooperative.

But fiber still isn't cheap, running about \$10,000-\$15,000 per mile to install—often higher in more urban areas where underground deployment requires tearing up and repairing streets.

Size is an issue when it comes to fiber. The larger the MSO and the better



“When fiber got less expensive, we started using it,” says Thomas Gleason of Galaxy Cablevision.

the clusters, the easier it is to justify the costs. But even for 500,000-subscriber Fanch Communications, which has systems spread throughout the nation, fiber was essentially a no-brainer.

“Between interconnects and upgrades, we're putting in close to 2,000 miles of fiber from mid-1997 through early 1999,” says Jack Pottle, President-COO of Fanch. “Virtually all of our systems over 5,000 customers will

have fiber in them. Fiber does a couple of things. Where we're building an advanced infrastructure of 550-750 megahertz, fiber facilitates that platform. It's the easiest and least expensive way to provide a high-capacity platform. It also facilitates system interconnects.

“For us, it was not an issue of fiber or not fiber. It was an issue of what's the most cost-effective way to upgrade cable systems. Fiber is simply a tool to do that.”

Gleason contends that rural cable systems are more susceptible to competition because it's tougher for them to offer the same breadth of services as larger metropolitan systems. Nonetheless, he discovered one hidden plus to deploying fiber in largely rural southeastern Nebraska — officials were far more amenable to Galaxy digging up dirt roads than their urban counterparts would have been to digging up city streets.

Gleason's approach: Use a D-9 bulldozer to dig a trench 48 inches deep smack in the middle of the road. That substantially reduces the likelihood of a fiber trunk cut and also dramatically reduces the potential for weather-related outages.

At a recent data conference in Denver, Tele-Communications Inc. Chairman John Malone stressed the importance of cable operators installing fiber so they can connect to various Internet backbone networks. He was really preaching to the choir.

“All the telephone systems in this country are interconnected,” says Gleason. “There's no reason why all cable systems in this country shouldn't be interconnected. If we're going to offer digital cable and high-speed modems, we've got to connect that to something.”

Cable news hitting broadcasters

Up to 60% of Americans now regularly turn to a cable network for news, a trend that is dramatically eroding reliance on the broadcast networks' cornerstone evening newscasts, according to a new Pew Research Center study. The survey found that 40% of TV viewers said they regularly tune in such cable news networks as CNN, MSNBC or Fox News. Including The Weather Channel and ESPN's *SportsCenter* boosts that percentage to 60%.

About 57% of those surveyed said they regularly watched the major broadcast networks' morning, evening or prime time news programs. In a telephone survey of 3,002 adults conducted April 24 to May 11, Pew found that just 15% rely solely on the network evening news and local news, down from 30% in 1993. Only 38% described themselves as regular viewers of the ABC, CBS or NBC evening news broadcasts, versus 60% five years ago.

At the same time, about 20% of the respondents get news from the Internet at least once a week, more than triple the 6% found two years ago. Internet news users are disproportionately younger, better-educated and more affluent, the survey said.

The bad news for everyone is how little Gen-Xers pay attention to the news. Only 33% of Americans 18-29 say they enjoy keeping up with the news, but 77% say they like having so many information sources. In contrast, 68% of seniors like following the news, but only 52% like all the television news shows, magazines and computer information services at their disposal.

—John M. Higgins



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Study finds cable pay inequity

Women in programming jobs make substantially less than male counterparts

By Elizabeth A. Rathbun

The Women in Cable & Telecommunications Foundation was "shocked" to learn that women in cable programming earned an average of 18.2% less than their male counterparts last year.

In a study released last Tuesday, WICT says that the average reported base salary in 1997 for women in cable programming was \$59,531, compared with \$72,808 for men. The gap grows to 25% if 1996 bonuses are taken into account, WICT says. The disparities exist even though the men and women are similar in educa-

tion, age and job tenure.

Among the largest group of respondents—middle managers—the pay gap was 21.9%, while newly hired women with undergraduate degrees made less than 70% of the salaries paid to men in similar circumstances.

WICT was "shocked by the results," says Ann Carlsen, foundation spokeswoman and president of executive search firm Carlsen Resources Inc. "We all went into this thing expecting parity, and much to our chagrin, here's a gap of 18% and higher."

Parity was expected because "it's always been our perception that there are a lot more women in influential

positions in the programming business rather than the operating or hardware side [of cable]," Carlsen says.

The 1997 gap is an improvement over the 21.5% gap that the foundation found in 1996. And between 1996-97, women in senior officer, officer, director and middle manager positions reported base salary increases of 15% compared with men's 9.7%. "However, this represents only one year of data and could be an anomaly, not a trend," the report says.

"Women [also] are advancing with promotions" at a higher rate than men, says human resources consultant Lynne Revo-Cohen, who helped to analyze the survey. Nearly 70% of women who responded said they have been promoted by their present employer, while 63.2% of men said the same thing.

While women senior officers reported earning 18.7% more than men, Revo-Cohen says that only 8% of the survey's respondents were in that group. All the women in that group worked for companies with 60 million or more subscribers, while none of the men did, and some of the men in that group reported earning less than \$47,000. "That pretty much explains that [pay disparity] more than anything else," she says.

The surveys were sent to 5,000 cable company executives, of whom 311 women and 170 men responded. The survey is not considered scientific, but WICT said it is statistically significant because of the 9.6% response rate.

"That the disparity despite promotions still exists requires further action," the report says. WICT recommends that managers and employees become more aware of how gender differences are handled in the workplace, perhaps through "gender dynamics coaching" and formal mentoring and by taking a hard look at promotion processes. "We are unconscious offenders," Carlsen says. "We take the path of least resistance. ... It's so powerful to look at statistics like this because [they say] we all have our heads buried in the sand."

The report is WICT's second in a series on pay equity. The first, published in October 1997, found a similar gap at multiple video distribution service companies. The next survey will look at equipment suppliers.



CABLE'S TOP 25

PEOPLE'S CHOICE

Comedy Central's 'South Park' continued its run as the hottest show on basic cable as Kenny and company killed the competition with another first-place finish.

Following are the top 25 basic cable programs for the week of June 1-7, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	South Park	COM	Wed	10:00P	30	5.2	2.6	2,572	7.9
2	WWF Wrestling	USA	Mon	10:00P	63	4.4	3.3	3,253	7.4
3	WWF Wrestling	USA	Mon	8:57P	63	4.3	3.2	3,164	6.8
4	Movie: 'Ghost'	TBS	Sun	9:03P	165	4.0	3.1	3,009	6.9
4	WCW Monday Nitro	TNT	Mon	8:00P	60	4.0	3.0	2,937	7.5
4	1998 Movie Awards	MTV	Thu	9:00P	120	4.0	2.8	2,773	6.6
7	Thunder	TBS	Thu	9:03P	69	3.9	3.0	2,926	6.6
8	WCW Monday Nitro	TNT	Mon	10:00P	60	3.8	2.8	2,765	6.1
9	NASCAR: Pontiac Excitement 400	ESPN	Sat	7:30P	213	3.4	2.7	2,626	7.1
9	Rugrats	NICK	Sun	10:00A	30	3.4	2.6	2,508	11.3
9	WCW Monday Nitro	TNT	Mon	9:00P	60	3.4	2.5	2,482	5.5
9	Rugrats	NICK	Mon	7:30P	30	3.4	2.5	2,461	6.4
13	Rugrats	NICK	Tue	7:30P	30	3.3	2.4	2,393	6.4
14	Movie: 'Meteorites!'	USA	Wed	8:59P	121	3.2	2.4	2,362	5.0
14	Rugrats	NICK	Thu	7:30P	30	3.2	2.4	2,329	6.2
14	Brady Bunch Marathon	NICK	Tue	9:30P	30	3.2	2.4	2,322	5.1
17	Rugrats	NICK	Wed	7:30P	30	3.1	2.3	2,245	5.9
17	Hey Arnold	NICK	Wed	8:00P	30	3.1	2.3	2,240	5.5
17	Movie: 'Cowboy and the Movie Star'	FAM	Sun	7:00P	120	3.1	2.3	2,233	5.4
17	Brady Bunch Marathon	NICK	Wed	9:00P	30	3.1	2.3	2,227	4.8
22	Rugrats	NICK	Sat	10:00A	30	3.1	2.3	2,224	10.9
22	Thunder	TBS	Thu	8:05P	58	3.0	2.3	2,268	5.6
22	Brady Bunch Marathon	NICK	Wed	9:30P	30	3.0	2.3	2,211	4.6
22	Brady Bunch Marathon	NICK	Tue	10:00P	30	3.0	2.2	2,164	4.9
25	Brady Bunch Marathon	NICK	Thu	9:30P	30	2.9	2.2	2,145	4.7
25	Brady Bunch Marathon	NICK	Wed	8:30P	30	2.9	2.2	2,123	4.8
25	Brady Bunch Marathon	NICK	Thu	8:30A	30	2.9	2.2	2,121	5.0
25	Angry Beavers	NICK	Sat	10:30A	30	2.9	2.1	2,092	10.2
25	Movie: 'Final Justice'	LIFE	Mon	9:00P	120	2.9	2.1	2,077	4.7



By Donna Petrozzello

EchoStar VP fined

EchoStar Communications Corp. VP Brent Gale and his wife have agreed to pay more than \$13,000 in fines for insider stock trading. The agreement with the Securities & Exchange Commission is filed in U.S. District Court in Cheyenne, Wyo., where Gale lives. The SEC said Gale made \$7,782 by buying EchoStar stock before its alliance with News Corp. was announced in early 1997 and then selling the stock after the announcement. Without admitting guilt, Gale agreed to give back the profit and to pay a civil penalty of \$7,782; his wife agreed to a fine of \$5,550 for allegedly passing on information to relatives, for whom fines and penalties were waived. An EchoStar spokesman said that the company had no plans to discipline Gale.

TV Smarts

The NCTA is partnering with the Girl Scouts of America to produce a new media literacy campaign for kids and teens. The two organizations last week released "TV Smarts for Kids," a set of three age-specific videos that teach kids how to watch television critically. The NCTA, local cable operators and the Girl Scouts are distributing the videos free to interested parties.

Turner honored

The American Foundation for the Blind has presented TBS Chairman and founder Ted Turner with the Helen Keller

Award for Media Access. Turner received the award for Turner Classic Movies' work to give the visually impaired access to classic films. In 1996, TCM part-



Cox VP Dave Andersen, Girl Scouts Director of Program Development Harriet Mosatche, Rep. Jim Greenwood (R-Pa.), Girl Scout Tiffany Donaldson, National PTA President Lois Jean White, Sen. Kent Conrad (D-N.D.) and NCTA President Decker Anstrom unveil "TV Smarts for Kids," a new set of TV literacy tools.

nered with Descriptive Video Services to provide narrated descriptions of key visual sequences—such as actions, settings and body language—without interrupting the audio or dialogue of a movie or program. More than 50 films in TCM's library offer the descriptions, including "An American in Paris," "Casablanca," "Citizen Kane" and "On the Town."

TCI, Bresnan make it official

Tele-Communications Inc. completed its system partnership with Bresnan Communications Corp., shedding another 400,000 subscribers in the Midwest. The deal was announced last fall but since has been restructured. Equity is being contributed by leverage buyout

fund Blackstone Capital instead of by the Keystone partnership of Robert M. Bass. TCI Communications will hold a 50% interest in the new company. Blackstone will hold about 40% and Bresnan—which already is partly owned by TCI—will hold the remaining 10%. Along with properties being contributed by Bresnan, the

Jones Intercable from using Jones Internet Channel as its high-speed Internet access service. The next step is for Matsch to set a hearing date, when Jones Intercable will have to declare its intentions.

MegaBit bites into 20 more cities

US West is launching its ADSL integrated Internet and voice service, called US West MegaBit Services, in 20 more cities, bringing to 40 the number of cities in US West's 14-state territory where the service will be available by the end of July. US West launched the service, which permits simultaneous voice and high-speed Internet connections on a single line, earlier this spring in markets in Colorado, Idaho, Arizona, Minnesota, Nebraska and Utah. The latest launch includes markets in Washington, Oregon, New Mexico, Iowa, South Dakota and Wyoming.

Cox chooses Antec

Cox Communications has tapped Antec Corp. to be the exclusive supplier of cable telephony systems in eight key Cox markets. The five-year contract is worth more than \$100 million, Antec says. Antec already is supplying the Cornerstone cable telephony equipment for Cox in Orange County, Calif., several New England markets and Omaha, one of Cox's earliest telephony launch sites. The new agreement adds San Diego; Phoenix; Hampton Roads, Va.; New Orleans, and Oklahoma City to the lineup. Antec says that the Cornerstone equipment, made by the Antec-Nortel joint venture Arris Interactive, is the most widely deployed such equipment in the world.

venture will control systems serving 615,000 subscribers in Michigan, Minnesota, Nebraska and Wisconsin. TCI unloaded \$910 million in debt on the venture.

Jones undecided on appeal

Jones Intercable hasn't yet decided whether to appeal BCI Telecom Holding's (BTH) victory in the Jones Internet Channel case, but the MSO is keeping its options open. Attorneys for the cable operator late last week filed a notice of appeal with U.S. District Court Judge Richard Matsch. The notice protects Jones's right to appeal—but doesn't necessarily indicate that the MSO will appeal—Matsch's ruling granting BTH a permanent injunction prohibiting

US West vote: An 'ahah' among 'ho-hums'

By Price Colman

Hmmm, what were the results of that vote, anyway? US West Inc. isn't telling. Ballot issues voted on at annual shareholder meetings tend to be ho-hum affairs. But results of one item voted on at US West's meeting to break up its phone and cable operations is generating some interest among financial players: A shareholder proposal to knock down one of the surviving two companies' takeover defenses by staggering terms of the board of directors. Many Wall Street and industry executives believe that the cable unit, MediaOne Group, might be the target of a takeover. One likely antagonist is former Continental Cablevision chairman Amos Hostetter, who happens to own a hefty chunk of MediaOne stock (NYSE: UMG) and was infuriated when MediaOne Chairman Charles Lillis reneged on a promise and relocated Continental from Boston to Denver, essentially ousting Hostetter's whole team as a result. Shareholder approval of simultaneous election of directors would have opened one path for a takeover by

enabling dissident shareholders to stack the board with allies in one swoop. This is known in media circles as pulling a "Tisch," a nod to the way in which Larry Tisch grabbed control of CBS with a large, but minority, equity stake. The item didn't pass, although it got a surprisingly high 43% of the votes. So what's the big deal? Some financiers want to know how the vote broke out between shareholders of US West and holders of the cable tracking stock. "I suspect that a majority of the Media Group shareholders supported it, and the telco shareholders didn't care and simply voted with management," says one large MediaOne shareholder. "If so, next year's meeting will be interesting."

US West did issue a breakdown of the vote on separating the cable company, but said it couldn't provide similar details about the board election initiative. "We're not required to keep track of it, so we don't," a US West spokesperson says. The shareholder activist who got the initiative on the ballot in the first place, gadfly Evelyn Y. Davis, says that she wasn't given the information, nor did she plan to seek it. ■

Eye on the century

With a roster that includes both Albert Einstein and Michael Jackson as two of the 20th century's 50 most significant individuals, CBS Eye on People last week unveiled the lineup for its upcoming 10-hour documentary series.

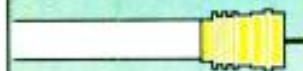
CBS Eye is slated to debut *Legends, Icons and Superstars of the 20th Century* in November 1998 and to air one installment of the 10-part series each month through fall 1999. Developed by award-winning producer David Wolper (the first program he's made for a cable network), the series will be the gem in Eye's millennium program slate and eventually "could become a franchise," says Eye President Geoffrey Darby.

Warner Bros. Domestic Pay-TV, Cable & Network Features is co-producing the series and is planning home video and international distribution, says Warner Bros. division president Ed Bleier. Darby says that CBS Cable will pay "multiple millions" in license fees for the program, but adds that the cost is "heavily subsidized." Says Darby: "This series will show cable operators that we're making a significant investment in programming."

By August, the Eye president wants to feature strips of original series six hours daily, from 6 p.m. to midnight. Next year "will be a make-noise year," says Darby, who intends to focus more heavily on developing event programs in 1999 than he has to date.

Each hour installment profiles five people grouped under a category heading, such as sports, science or people who fascinate us. Wolper's credits include *Roots* and *The Thornbirds*. —Donna Petrozzello

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■ **TCI's National Digital Television Center** in Hong Kong will begin uplinking Hallmark Entertainment Networks' Pacific Rim satellite feed beginning July 1. Hallmark's 24-hour programming, subtitled in Chinese, will be uplinked to Apstar 2R and broadcast to Malaysia, Thailand, the Philippines and other Asian countries. Financial terms of the five-year contract were not disclosed. The deal covers future Hallmark programming, including The Kermit Channel, a joint venture between Hallmark and The Jim Henson Co., which is set to launch in September.



■ Portugal got its first taste of pay TV June 1 as MSO TV **Cabo Portugal**, a subsidiary of telco Portugal Telecom launched two premium movie channels run by Premium TV Portugal (PTVP). The channels are available in a joint package for Esc2000 (\$10.96) a month.

■ **TCI International (TINTA) and United International Holdings (UIH)** have signed a memorandum of understanding to sell each other certain cable systems. UIH is buying TINTA's 23.3% stake in Tevel Israel International Communications in Israel and TINTA's 25% interest in Melita Cable TV in Malta while TINTA is acquiring UIH's 25% ownership in

Princes Holdings in Ireland. Princes Holdings includes cable assets and microwave multi-channel distribution. Combined, the deals will net TINTA \$71 million and increases its interest in Princes Holdings to 50%. UIH's interest in the Israel and Malta properties, part of a partnership between TINTA and UIH affiliate United Pan-Europe Communications, will go to 46.6% and 50%, respectively.

■ Spanish digital DTH service **Via Digital** plans a radical overhaul of its programming in September in a bid to catch up with rival digital platform CanalSatelite Digital (CSD). Via Digital has 260,000 subs and a further 60,000 waiting for installation, while Canal+-backed CSD has more than 400,000.

■ **Motorola Inc.**, making inroads in international markets, has been selected to begin cable modem trials in China and cut a deal with South Korea's ThruNet Co. to supply it with cable modems and routers. China's State Administration of Radio, Film and Television and Motorola Multimedia Group announced an agreement in principle to test Motorola's CableComm CyberSURF cable modems in the city of Yanglin, Shanxi Province, in central China beginning in mid-June. Motorola Multimedia also announced a contract with South Korea's ThruNet for an unspecified number of CyberSURF modems and routers. In both instances, high-speed data services will be delivered via hybrid fiber/coax networks. —Michael Katz

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EABC taps Leitch digital gear

Foreign-language distributor will install ASC servers in new facility

By Glen Dickson

Ethnic-American Broadcasting Co. (EABC), the Fort Lee, N.J.-based satellite distributor of foreign-language programming, has ordered more than \$3 million of digital equipment from Leitch Technology Corp. The Leitch equipment, which encompasses ASC servers and infrastructure gear from the Leitch and Tekniche product lines, will be installed in EABC's new \$20 million all-digital facility due for completion in March 1999.

EABC's order includes about 25 ASC VR300 video servers with more than 2.3 terabytes on online Fibre Channel RAID storage. The ASC servers will be used to handle both commercial insertion and time delay of EABC programming, which is sent either in tape form or via satellite from Europe and Asia to Fort Lee and then assimilated for



Ethnic-American Broadcasting Co. is purchasing ASC VR300 servers for commercial insertion and time delay.

U.S. distribution. While EABC's existing distribution is through C-band satellite to multiple dwelling units and backyard dish subscribers, the ethnic programming provider is launching Ku-band distribution next month on the DirecTV platform (off the Galaxy III R satellite). The expansion

has made the new facility necessary.

"We'll have 20 television channels going out of there," says Dennis Roche, EABC director of engineering and operations. Roche says about 10 channels will use a combination of cart machine playback for long-form programming and server playback for commercial insertion. Other programs that need to be downlinked and delayed with commercial insertion will be han-

dled by the ASC servers. The third variety of EABC programming, a straight feed from the satellite with a one-hour delay and commercial insertion, also will be handled by the ASC servers.

EABC has purchased both Tekniche and Leitch infrastructure gear for the new facility, including standards converters, digital encoders/decoder, distribution amplifiers and digital interface and control systems.

While EABC doesn't yet use automation software, Roche says that the new facility will use an automation system from Sundance Digital. The company also is evaluating several different traffic systems. ■

New interface for Dave

CBS is using a new server/switcher interface from DNF Industries to make production tasks easier for *The Late Show with David Letterman*. The product, DNF's Peripheral Bus Interface (PBI), allows *The Late Show* studio's Grass Valley 3000 switcher to directly control its Tektronix Profile video server, eliminating the need for production personnel to call up prepackaged segments off the Profile by hand. Instead, *Late Show* personnel now can store preprogrammed sequences that can be loaded and ready to play by pushing one button on the switcher.

"We use the Profile quite a bit on the show—mainly for playing pieces back, such as animated graphics, places where we need a key or a fill, and the top 10 list openings," says Tim Kennedy, the show's technical manager.

The new DNF unit, which sells for about \$2,800, also has enabled the *Letterman* production team to free up other equipment that used to be allocated for particular effects, such as a character generator and a VTR. The material previously played off those devices is now stored in advance on the Profile.

—Glen Dickson

GWNS aids CBS digital conversion

CBS has renewed its agreement with Group W Network Services to provide the network's feed distribution from its 57th Street Broadcast Center in New York to the GWNS Glenbrook earth station in Stamford, Conn., where CBS feeds are uplinked to the Galaxy VI satellite for national distribution.

Under the multiyear, multimillion-dollar transmission services contract, GWNS will convert six of CBS's eight duplex channels from analog to digital. The new 45 Mb/s (DS-3) digital channels will allow CBS to support both SDTV and HDTV program distribution to its O&Os and affiliates. To support the move, GWNS has installed new fiber-optic transport equipment from ADC Telecommuni-

cations that can handle a data rate up to 3.1 Gb/s.

"Six of the uplinks will also be converted to accept digital feeds, although there will be some flexibility on the uplinks to retain some analog capability," says GWNS President Altan Stalker. "The final time frame is not settled yet, but we expect to have the digital transport capability complete this year."

GWNS also operates a two-channel redundant microwave system between the CBS Broadcast Center and Glenbrook (the microwave signals bounce off a GWNS repeater at a midtown Manhattan location). GWNS will be converting that transmission path to digital too, using California Microwave DAR-45 systems to create two 45 Mb/s microwave paths.

—Glen Dickson

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Another statue for Avid

Avid Technology has won its third Emmy award for its digital editing technology. Avid is being recognized by the Academy of Television Arts & Sciences in Los Angeles for the real-time multicamera grouping option on its Media Composer and Film Composer digital editing systems, which allows editors to group and edit from an unlimited number of camera sources. The multicamera editing software was used to edit more than 40 TV shows in the 1997 fall prime time season.

Magnum opus in Charlotte

WCNC-TV, the A.H. Belo station and NBC affiliate in Charlotte, N.C., has purchased Quantel's new Editbox Magnum online nonlinear editing system. The Editbox Magnum at WCNC-TV is configured with two hours of noncompressed 601 digital storage in addition to two mix/fx channels over a moving background. The 16:9-capable system also features Quantel's new motorized fader tablet and jog/shuttle wheel, advanced tracking and keying, new library management facilities,



WCNC-TV Charlotte has purchased Quantel's new Editbox Magnum nonlinear editor.

retouch and matte features and 3-D bend wrap and turn. "We produce hundreds of promos a week, many of which change only slightly to accommodate new date or time slot information," says Dick Goggin, WCNC-TV on-air promotions manager. "In a traditional suite, it is a real headache to produce many different versions; in a nonlinear uncommitted system like the Editbox you can stretch or shorten a clip, add effects and captions, etcetera, with ease."

SeaChange in Brazil

Brazilian cable operator GloboSat of Rio de Janeiro has installed SeaChange International's digital ad insertion system on six of its 55 local cable systems. GloboSat is using the SeaChange SPOT System, valued at more than \$1 million, to deliver digitized ads and cross-channel promotions via satellite from its Rio de Janeiro

master control center to cable systems in Belo Horizonte, Curitiba, Porto Alegre, Rio de Janeiro and two zones in Sao Paulo. The GloboSat deal is SeaChange's first sale in Brazil.

Shure things

Shure Brothers Inc. has introduced two new microphones for the broadcast market. The VP64AL is designed for professional ENG applications where extended reach is an advantage; its handle measures 9-5/8 inches. The SM63LB, a black ver-



Shure has two new microphones for the broadcast market.

sion of Shure's SM63L, features a dent-resistant Veraflex grille and a humbucking coil that minimizes extraneous noise from studio lights and other electromagnetic fields. For added noise protection, the SM63LB also is equipped with an internal wind/pop filter.



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20 seconds
to find the spot
with the rattle!*



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Winds of change are blowing through the broadcast industry. In a world of compressed video-data, you will be challenged to stay in touch with your digital assets. Fortunately, there is an answer. The new **Bowser™ Visual Asset Manager** from Odetics Broadcast.



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Just imagine browsing your entire video library from the convenience of your desktop workstation. With frame accurate video and stereo audio, the Bowser Visual Asset Manager is an excellent companion to your automation or library management system.

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NBC snaps up CNet's Snap!

Major 'Net play nets piece of search engine it hopes will drive service to new heights

By Richard Tedesco

NBC nudged its way into the mainstream Internet business last week by making minority investments in both CNet and its Snap! Internet portal service.

Internet portals, commonly known as search engines, are the most common access routes that PC users use to reach Websites.

The most popular search engines—such as Yahoo!, Excite and Lycos—consistently rank among the most frequently visited Websites because they provide users with ready search mechanisms for Website access.

The \$26 million that NBC will spend on its 4.99% piece of CNet is a sort of promissory note for the \$38 million it may eventually spend to purchase 60% of Snap!, which now becomes a joint venture of NBC and CNet. "We think the Internet is an important part of the media of the future," says Bob Wright,

NBC president.

Wright characterizes NBC's Snap! investment as a "unique opportunity" for NBC to buy into an outstanding online aggregation site that currently suffers from a low profile. "It only lacks the

notoriety, and we think we can help that in the future," says Wright, who indicates that NBC initially would take a 19% stake.

CNet CEO Halley Minor says that on-air promotion for Snap! on NBC could transform the service from just another 'Net entry site to a virtual American institution: "We intend to use their promotional power to elevate the Snap! brand among consumers and make it a household name everywhere."

The campaign to promote Snap! as a stand-alone Internet house brand will begin this summer and will escalate as the fall TV season kicks in.

NBC executives dismiss the idea of using the Snap! portal to direct 'Net surfers to NBC sites. They present the

move as one in which NBC is making a financial commitment to the Internet access business. "We are not taking any exclusive position," says Wright, who adds that NBC will make content available through Snap! as it deems appropriate.

Apart from the ad revenue to be realized from the potential traffic, NBC is expecting its sites to indirectly benefit from an increasingly popular conduit, according to Tom Rogers, NBC executive vice president and president of NBC Cable. Snap! also is seen by NBC as an effective mechanism to accommodate online transactional services.

Both companies are looking forward to the possibility of spinning off Snap! as a public company, according to Rogers, who says that it would make sense to "create a currency" with the venture that could enable future growth of the business through acquisitions.

Minor said that Snap! is expected to show a profit after the third quarter of this year, when CNet anticipates NBC will assume the debt that CNet has incurred on the start-up portal service. ■

CBS's Letterman site offers more top 10

If you've imagined that some of David Letterman's funniest top-10 list items are the ones he never reads, you now can test that theory.

The new *Late Show with David Letterman* site within the CBS.com Website features lines that didn't make the show, the top 10 extra. "The writers here turn out a great deal of material every day," says Walter Kim, site co-producer. "What we hope to do is to take some of those funny elements that don't see the light of day and give people something extra that doesn't appear on the show."

Kim co-produces the new site with John Johnson. Kim and Johnson also are on-air producers for *Late Show*, which is created by Worldwide Pants, Letterman's production company.

The show's top 10 lists from August 1993 also are available. Several clips from the series will be archived each day for streaming in RealVideo in an area dubbed Dave TV; a running shtick that Letterman does with cue-



card man Tony "Inky" Mendez will be streamed in RealAudio.

Daily games, quizzes and contests with online hosts—including regulars Calvert DeForest, Biff Henderson and Mujibur and Sirajul—will be added.

While Kim and Johnson downplay merchandising, that's a big motivation for driving traf-

fic to entertainment sites like this one. *Late Show* recordings from Dave's Record Collection can be accessed—along with T-shirts and other Letterman memorabilia—through a link to the CBS online store.

The co-producers deny that NBC's interactive enhancements for the *Tonight Show with Jay Leno* led to their move to give Letterman a prominent Web presence. In addition to streaming Leno highlights online, NBC has incorporated *The Tonight Show* into its InterCast project with Intel Corp., offering PC users equipped to receive the data signals information about Leno's guests and about merchandising deals.

—Richard Tedesco

OSS adds ad insertion to resume

Buys SkyConnect for \$20 million to offer digital service, VOD and NVOD over 'Net

By Price Colman

Online System Services, in a move to strengthen its position as a vendor of Internet access service to cable companies, is buying digital ad insertion firm SkyConnect for \$20 million in stock and cash.

As a result of the deal, OSS will be equipped to deliver digital ad insertion, near-video-on-demand (NVOD) and video-on-demand (VOD) on the Internet.

OSS, through its i2u division, offers turnkey high-speed Internet access to broadband operators such as cable. By adding SkyConnect's capabilities to the mix, i2u can emphasize local content and enable speedy updating of streamed video, including ads.

Recast WNBA site debuts with league's second season

By Richard Tedesco

As the WNBA tips off its second season of competition, its Web-site (WNBA.com) offers new game coverage features, including a pay audio package of local radio gamecasts.

WNBA fans now will be able to purchase an \$8 Audio League Pass, which offers play-by-play audiocasts of each league game this season. A free week-long trial started with the season's first WNBA games on June 11.

A GameStats Live feature on the site lets fans see real-time box scores of games in progress, tapping in to the league's courtside scoring system. A live scoreboard on the site refreshes scores around the league every 60 seconds. Video replays and audio clips also are available. The site was redesigned by ESPN Internet Group, which also produces NBA.com.

NBA Entertainment will provide a top 10 video highlights collection from each week's action in WNBA Courtside Countdown, along with chat sessions with players and coaches. ■

"We're really launching a new product category targeting the broadband operator," says Steve Adams, OSS president. "With this type of product with a broadband pipe, we're raising the bar on quality of video on the Internet. It adds a new level of enrichment to content you can use. You can deliver not only the ad, but also information the end user is really interested in. TV [is a bombardment] of ads 90% of the people are not interested in. It's very powerful to give the advertiser the ability to deliver a half-hour video on demand."

Adams also sees potential for using VOD over the Internet as a distance learning tool for individuals, educational institutions and corporations.

SkyConnect's software applications working on a file server in a cable headend allow operators to schedule, store, deliver and play back video content. In addition, SkyConnect's tech-

nology enables cable operators to enhance advertising revenue by providing advertisers with quick copy changes locally and delivering high ad run completion rates. By combining with i2u, SkyConnect's technology will permit delivery of full-stream digital video over the Web, thus giving broadband operators the ability to stream advertising as well as regular programming to home PCs, TVs and business networks.

"SkyConnect today is focused on digital video applications," says President Michael Pohl. "Digital ad insertion is paying the light bill, but we're out aggressively selling NVOD and VOD products. Today, it's through cable. Tomorrow, it's a telephone company and Internet play."

SkyConnect will retain its name and Pohl will keep his titles as the company becomes a subsidiary of OSS. ■

Government needs to relax encryption policy, software execs say

Software executives, including Microsoft CEO Bill Gates, say that a more relaxed U.S. encryption export policy—not charges of antitrust violations—is the most important regulatory issue facing the software industry.

The executives were in Washington last week for a meeting with the industry's lobbying arm, the Business Software Alliance. "People are getting used to the fact that they can't get strong encryption from the U.S.," said Novell CEO Eric Schmidt.

Computer users worldwide can easily download encryption that is stronger than what is legal in the U.S., so the government's ban on exporting certain encryption algorithms puts U.S. software companies at a disadvantage without further protecting national security, they said.

The executives met with Attorney General Janet Reno and FBI Director Louis Freeh as well as with lawmakers to discuss relaxing the policy.

In addition, the BSA also released the results of a study that predicted electronic commerce would amount to a \$300 billion industry by 2002. To get there, besides loosening regulations on encryption exports, Congress needs to pass legislation this year that would protect copyrighted works online and needs to avoid overtaxing or overregulating the Internet, they said.

The Business Software Alliance also gave Rep. Bob Goodlatte (R-Va.) its first Cyber Champion award, which the BSA plans to give annually to a policy maker who promotes policies that "strengthen the high-tech industry."

—Paige Albinia



Bill Gates is among those urging a change in the U.S. ban on exporting some algorithms.

CHANGING HANDS

The week's tabulation of station sales

TV

WNAB(TV) Nashville

Price: \$30 million

Buyer: Lambert Broadcasting of Nashville LLC, Los Angeles (Michael Lambert, managing member); no other broadcast interests

Seller: Speer Communications Holdings I LP, Nashville (Roy Speer, principal); no other broadcast interests

Facilities: Ch. 58, 5,000 kw visual, 500 kw aural, ant. 1,250 ft.

Affiliation: WB

WOLF-TV Scranton, Pa.

Price: \$500,000

Buyer: KB Prime Media LLC, Villanova, Pa. (W.W. Keen Butcher, chairman/75% owner); has interest in CPs for four new TVs

Seller: WOLF License Corp, Radnor, Pa. (Ted S. Lodge, senior VP); owns six TVs

Facilities: Ch. 38, 1,290 kw visual, 234 kw aural, ant. 1,263 ft.

Affiliation: Fox

COMBOS

WHBN(AM)-WHBN(FM) Harrodsburg, Ky.

Price: \$1.2 million

Buyer: Mortenson Broadcasting Company, Lexington, Ky. (Jack M. Mortenson, president); owns 13 AMs and three FM

Seller: Rodney A. Burbridge, Louisville, Ky.; owns WMST-AM-FM, Mount Sterling, Ky.

Facilities: AM: 1420 khz, 1 kw day, 46 kw night; FM: 99.3 mhz, 3 kw, ant. 265 ft.

Formats: Both: C&W, variety

KSFT(AM)-KKJO(FM) St. Joseph, Mo.

Price: \$520,000

Buyers: John D. Daniels and

Proposed station trades

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

THIS WEEK:

TVs □ \$30,500,000 □ 2

Combos □ \$1,720,000 □ 2

FMs □ \$5,665,000 □ 5

AMs □ \$14,057,000 □ 3

Total □ \$51,942,000 □ 12

SO FAR IN 1998:

TVs □ \$4,740,597,000 □ 47

Combos □ \$1,056,900,107 □ 146

FMs □ \$458,640,837 □ 174

AMs □ \$338,004,599 □ 115

Total □ \$6,594,142,543 □ 482

SAME PERIOD IN 1997:

TVs □ \$2,867,918,000 □ 54

Combos □ \$4,717,841,764 □ 153

FMs □ \$1,334,791,298 □ 188

AMs □ \$102,246,345 □ 96

Total □ \$9,023,197,407 □ 493

Source: BROADCASTING & CABLE

Theodore H. Mahn, Sioux City, Iowa; own 25% of three FM and two AMs

Seller: Estate of Samuel A. McMaster Jr., Sioux City Iowa (Joan E. Robi-nette and The Security National Bank of Sioux City, Executors)

Facilities: AM: 1550 khz, 5 kw; FM: 105.1 mhz, 100 kw, ant. 581 ft.

Formats: AM: big band, MOR, oldies; FM: AC

RADIO: FM

KAGG(FM) Madisonville, Tex.

Price: \$3 million

Buyer: Sunburst Media LP, Dallas (John M. Borders, president);

owns/is buying 29 FM, 10 AMs and one TV

Seller: OARA Inc., College Station,

Tex. (Kenneth R. Reynolds, president); owns three FM and has applied to build three new FM
Facilities: 96.1 mhz, 50 kw, ant. 500 ft.
Format: Country

WNFQ(FM) Gainesville-Ocala, Fla.

Price: \$1.15 million

Buyer: Asterick Inc., Gainesville, Fla. (Fred Ingham, president); owns WTRS-FM, WMFQ(FM) and WYGC(FM) all Gainesville-Ocala, Fla.

Seller: Newberry Broadcasting Co., Gainesville, Fla. (Willie Martin, principal); no other broadcast interests

Facilities: 100.5 mhz, 25 kw, ant. 492 ft.

Formats: Urban

Broker: Stan Raymond & Associates

KXOR-FM Thibodaux, La.

Price: \$875,000

Buyer: Guaranty Broadcasting Co. of Houma LLC, Baton Rouge, La. (George A. Foster Jr., president); owns/is buying eight FM and three AMs

Seller: Succession of Joseph M. Costello III, Metairie, La. (Ashton R. Hardy, co-executor); no other broadcast interests

Facilities: 106.3 mhz, 6 kw, ant. 302 ft.

Format: Country

WKZU-FM Ripley, Miss.

Price: \$400,000

Buyer: Kudzu Communications, Hendersonville, Tenn. (Scott and Joan Peters, principals); no other broadcast interests

Seller: Holliday Creations Inc., Ripley, Miss. (Harry Holliday, principal); no other broadcast interests

Facilities: 102.3 mhz, 6 kw, ant. 84 m.

Format: Country

Broker: Media Services Group Inc.

FM CP Gregory, Tex.

Pilgrim Communications, Inc.

has acquired

KLMO-AM

Longmont, CO

from

W. G. and L. J. Stewart

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



Satterfield & Perry, Inc.
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Amplification

WPW Broadcasting Inc.'s purchase of WAUK(AM) Galesburg, Ill. from Northern Broadcast Group Inc. (B&C, June 1) was brokered by R.E. Meador & Associates. In addition to the \$325,000 cash payment for purchase, WPW has entered into a \$114,500 consulting agreement with Northern, making the total purchase price \$439,500.

Price: \$290,000

Buyer: Pacific Broadcasting of Missouri LLC, Clayton, Mo. (P. Stephen Bunyard, James G. Withers, Richard Dames, principals); owns/is buying nine FMs

Seller: BK Radio, Austin, Tex. (Bryan King, principal); has applications to build five new FMs

Facilities: 104.5 mhz, 3 kw, ant. 91 m.

Format: Dark

RADIO: AM

Swap of **WTAE(AM)** Pittsburgh for **WKNR(AM)** Cleveland

Value: At least \$8.4 million (price paid by Jacor for WKNR last August)

Swapper: WTAE: CapStar Broadcasting Partners LP; Austin, Tex.

(Thomas O. Hicks, owner); owns/is buying 243 FMs and 101 AMs

Swapper: WKNR: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Cowl, president, Radio Division); owns one TV station; owns/is buying 129 FMs and 68 AMs.

Facilities: WTAE: 1250 khz, 5 kw;

WKNR: 1220 khz, 50 kw

Formats: WTAE: news, talk; WKNR: sports

KCCF(AM) Cave Creek, Ariz./Phoenix

Price: \$5.5 million

Buyer: North American Broadcasting Co. Inc., Providence, R.I. (Francis Battaglia, president); owns WALE(AM) Providence

Seller: Broadcast Development LLC, Phoenix (David C. Lincoln, president); no other broadcast interests

Facilities: 1100 khz, 50 kw day, 1 kw night

Format: Mature AC

Broker: Gary Stevens Co.

WPES(AM) Ashland, Va.

Price: \$157,000

Buyer: Fifth Estate Communications LLC, Ashland, Va. (William Lee Roberts, managing member); no other broadcast interests

Seller: Calvary Communications Inc., Manakin-Sabot, Va. (Michael W. Heflin, administrator); no other broadcast interests

Facilities: 1430 khz, 1 kw

Format: Children

—Compiled by Kristine Lamm

Capstar bails on KXMX buy

Capstar Broadcasting Partners abandoned its announced \$3.1 million purchase of KXMX(FM) Cedar Rapids, Iowa, last Monday (June 8) in order to quell Justice Department antitrust concerns. Justice

was concerned that the acquisition would have given Capstar five of the market's 12 sta-

tions, accounting for more than 49% of the market's radio revenue. The action will allow Capstar to close on its \$7 million purchase of KRNA(FM) Iowa City/Cedar Rapids without Justice or regulatory interference. In addition to KRNA, Capstar owns/is buying KTOF(AM)-KHAK(FM) and KDAT(FM), all in Cedar Rapids.

—Sara Brown

BY THE NUMBERS

BROADCAST STATIONS

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

PAXSON COMMUNICATIONS

has acquired

WFHL-TV

Champaign/Decatur, Illinois

from

FOURSQUARE BROADCASTING

for

\$9,250,000

The undersigned represented the buyer in this transaction.



Kalil & Co., Inc.

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

RADIO

HELP WANTED MANAGEMENT

MAJOR MARKET GENERAL MANAGER

Our General Manager just told us he is leaving to buy a small market radio station in his home state. It is Michigan's gain and our loss at WNOR-AM/FM and WAFX in Norfolk, Virginia. We are sorry to see him go but as an entrepreneurial company, we applaud his spirit and hope that we somehow made it possible for him to go out on his own. With that said, we need a manager for two wonderful album rock radio stations. We have a fabulous staff, image, marketing, revenue, and cash flow. We need now to find a fabulous general manager to go with it. If you possess an action oriented agenda and are a team leader and consensus builder, we need to hear from you. We really do offer an exceptional opportunity to run excellent radio stations. Please contact us immediately by fax or mail. Send to Ed Christian, President, Saga Communications, Inc., 73 Kercheval Avenue, Grosse Pointe Farms, Michigan 48236. Fax 313-886-7150. EOE



A management position is available for religious broadcaster with track record. Run your own show at 3KW FM station in Cape May County NJ. PO Box 1545, Fairplay, CO 80440. 719-836-0839.

HELP WANTED NEWS

Radio News Producer. World leader in broadcast public relations, is seeking a full-time radio news producer. Candidate must have at least five years major market experience, strong organizational and writing skills, familiarity with ISDN transmission, and the ability to deliver creative copy under deadline pressure. Knowledge of word processing programs and digital audio editing systems highly desirable. Salary in low to mid 30's plus bonuses. Send tape and resume to Medialink Radio, 708 3rd Ave., New York, NY 10017.

SITUATIONS WANTED MANAGEMENT

Seeking GM or GSM position in small to medium market. Available immediately. Willing to relocate. Top biller. Experienced. Excellent references. Top trainer of salespeople. Aggressive. Teddy 212-421-7699 or 212-888-7347 or 212-737-2997.

Can do combo guy! Need any of these? Sales and marketing, programming, on-air and production, engineering! GM experience. Available immediately, permanent or temporary. Bill Elliott 813-920-7102.

General Manager. 15 years + veteran with sales, programming and technical expertise including ownership and multi-unit operations. Will relocate. Ed 1-800-827-2483.

SITUATIONS WANTED TECHNICAL

38 years experience all phases radio. Salary open. 318-324-8694.

SITUATIONS WANTED ANNOUNCER

PBP Pro. Exciting, sophisticated style makes all five major sports come alive. Over 10 yrs. exp. radio/cable. College preferred, all levels considered. Freelance or fulltime. Willing to relocate. Bob 973-546-5546.

LEASED PROGRAMMING

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

TELEVISION

HELP WANTED SALES

Research Director: Top UPN affiliate seeking self-motivated individual with knowledge of Nielsen, Scarborough, Prime and TV Scan. Excellent writing skills a must with minimum 2-3 yrs. experience. Marketing/Sales promotion experience a plus. College degree preferred. Resume to: KTXH RD. Dept. B/C. 8950 Kirby. Houston. TX 77054 or fax 713-665-3909. EOE

National Sales Manager. WALB-TV in Albany, GA is seeking an experienced leader and manager to become part of our sales management team. Must be a good motivator with the ability to grow national dollars. Should be familiar with Donovan, Columbine and TAPSCAN. Minimum of 3 years television sales experience. Previous management desirable. Send resume to: Bob Campbell, GSM. PO Box 3130. Albany, GA 31706-3130. An EOE Employer.

Local Sales Manager. Generate station revenue by maximizing current advertiser budgets, develop new business clients, effective presentation, negotiation, and service follow-through. Know Hispanic Markets Facts, and station's programming. Provides direction and motivation to the sales team. Please come to the Univision Center and apply in person: Kuvn-23 2323 Bryan Street, Suite 1900, Dallas, Texas, 75201 (214) 758-2304.

Account Executive. The following position is open with Spartan Communications, Inc. Interested persons should respond in writing to the address listed below. Account Executive for WKRG-TV. Location: Mobile, AL and Pensacola, FL offices. Qualifications: A minimum of three to five years experience required. Computer skills required. Valid drivers license and good driving record required. No phone calls. Please respond in writing to: Spartan Communications, Inc., 2859 Paces Ferry Road, Suite 2150, Atlanta, GA 30339. WKRG-TV is an Equal Opportunity Employer. M/F/D/V. WKRG-TV is a drug-free workplace. Offer of employment is contingent upon you passing a substance abuse test.

Account Executive. WRSP/WCCU Television, a FOX affiliate located in Central Illinois, seeks energetic self-starter for Sales Account Executive. Responsibilities include calling on clients for the purposes of creating and selling television advertising and marketing plans for new and existing clients. Skills should include knowledge of Nielsen TV rating systems; computer based research applications, and a willingness to call on business owners throughout the marketing area. A four-year degree in communications and/or marketing are desirable traits. Send resume to General Sales Manager, WRSP-TV, 3003 Old Rochester Road, Springfield, IL 62703 or fax to 217-523-6792. Equal Opportunity Employer.

Account Executive - WFSB, a Meredith Broadcasting Group Station, is seeking a highly motivated sales account executive to service clients, develop new advertisers and vendor co-op business. Must be strong team player and have excellent computer and communication skills. Minimum one year prior broadcast sales experience required. Send resume to David Murray, 3 Constitution Plaza, Hartford, CT 06103. EOE

GSM needed for midwest affiliate. Come join a great company with great pay and benefits company is currently in a growth mode so there will be plenty of opportunities for advancement. Send resume to Box 01383 EOE.

Local Sales Manager. KOCO-TV in Oklahoma City has an immediate opening for a proven leader, motivator, and coach capable of developing quality sales executives. A proven track record of new business development and a thorough knowledge of quantitative and qualitative research is a must. Candidates must have a track record of outperforming the competition and an aggressive pursuit of non-traditional revenue opportunities. Three plus years of television sales experience desired. Previous sales management and sophisticated computer skills a plus. KOCO-TV is a Hearst-Argyle Television Station and an Equal Opportunity Employer. M/F. No telephone calls. Send resume to: Jim Williston, General Sales Manager, KOCO-TV, PO Box 14555, Oklahoma City, OK 73113.

HELP WANTED TECHNICAL

TV Maintenance Engineer/Remotes. WPBT2 seeks individual to repair and maintain equipment relating to our remote production unit, and to assist with other duties as needed. Minimum 3 to 5 years experience in TV equipment maintenance and 2 years experience in TV remote activity required. Must be flexible regarding days and hours worked. Send resume with salary requirements to: Human Resources, WPBT, P.O. Box 2, Miami, FL 33261-0002. An Equal Opportunity Employer. M/F/H/V.

Maintenance Engineer. KUSI-TV in San Diego is seeking an experienced engineer to service and repair analog and digital electronic equipment including computer systems. UHF transmitter experience is desirable. Minimum of four years hands-on maintenance experience required. Excellent career opportunity with one of the finest technical facilities in the country. Send resumes to: KUSI-TV, Human Resources, P.O. Box 719051, San Diego, CA 92123. EOE

AccuStaff Incorporated, the fourth largest staffing agency in partnership with Discovery Television Center-Miami, is seeking the following dedicated professionals to join us...a new, state-of-art digital broadcast facility located in Miami, Florida.

Broadcast Operations Careers

TRAINER

Calling All Tech Heads: Like To teach & Play?

Provide on-going training, generate procedures, test new technology and "play" with some of the industry's hottest new toys. Extensive knowledge of digital theory, video servers and automations systems is required, as is the ability to effectively communicate one-on-one or within a group. Strong writing skills and solid organizational skills required. Familiarity with Spanish and Portuguese a plus.

SCHEDULING COORDINATOR

Support Core Duplication Services for multiple network services including creating and prioritizing work orders, coordinating equipment scheduling, tape master retrieval/archival, and interfacing with clients. At least two years of experience in a broadcast and cable environment coupled with technical literacy and the ability to read scopes and monitoring equipment are essential. Strong computer, communication and organizational skills and experience with various equipment formats are required. Familiarity/fluency in Spanish and/or Portuguese is a plus.

CORE OPERATOR

Support the master control for multiple network services including providing technical and tape operations support, audio production, tape duplication and technical quality control. At least two years of experience in a broadcast master control environment coupled with technical literacy and the ability to read scopes and monitoring equipment are essential. Strong computer, communication, organizational and prioritizing skills and experience with switches, automation systems and routers are required. Familiarity/fluency in Spanish or Portuguese is also essential.

Engineering Careers

TRANSMISSION ENGINEER

Minimum of 3 years engineering experience with satellite transmission provider, TV transmission facility, or network control/operations center. Knowledge of video, audio and RF signal parameters and quality control standards required, including maintenance of Satellite Uplink Systems. PC literacy required, experience with digital compression systems (Scientific Atlanta Power Vu and/or General Instrument Digicipher preferred). Knowledge of Phillips/BTS master control/routing and Louth Automation systems a plus. Spanish and/or Portuguese a plus. 24/7.

SYSTEMS ENGINEER

Successful candidates will have a primary expertise in either systems, RF, video or audio. Minimum 3 years systems experience including significant experience in ITU-R 601 digital environment. Ability to diagnose to component level, familiarity with test signals and equipment, analytical software, and computer programming. AA degree in electronics or computer systems required. Military or other significant experience/training can be substituted for degree requirements. SBE certification and FCC general class license strongly preferred. Spanish and/or Portuguese a plus.



Send resumes to: Freddy Carbonell
Discovery Television Center-Miami
6505 Blue Lagoon Drive Suite 100
Miami, Florida 33126
Equal Opportunity Employer

Kelly Broadcasting Co. has two Senior Maintenance Engineer positions. The successful candidate must have a minimum of 3-5 yrs. of exp. ability to troubleshoot and repair to the component level, switchers, CG's, still stores, audio consoles, tape machines, cameras and all support equipment. A background in News maintenance is preferable. This is an IBEW Union position. An offer of employment is contingent upon passing a drug and alcohol test. Please send your resume to, Kelly Broadcasting Co., Attn: Human Resources, 3 Television Circle, Sacramento, CA 95814. EOE M/F/ADA

Assistant Chief Engineer. WDWB-TV, WB20. Granite Broadcasting is seeking a strong second for its WB affiliate in Detroit. Requires solid maintenance and RF background, minimum 5-7 years experience. Must be able to work for and lead a team. Previous supervisory experience a plus. No phone calls please. Send resume to: Assistant Chief Engineer, WDWB-TV, HR Dept. - BC, 27777 Franklin Road, #1220, Southfield, MI 48034. WDWB, Granite Broadcasting is an Equal Opportunity Employer.

Assistant Chief Engineer. We are a Great Lakes station located in one of the most beautiful places in the country. Our Chief Engineer is retiring soon. We are looking for an Assistant Chief Engineer who can eventually take over as Chief and build our new digital infrastructure. Ideal candidate has at least three years of broadcast engineering and managing experience. Extensive knowledge of FCC, FAA, and EAS standards are essential. Skills in electronic broadcast maintenance, as well as analog and digital technology are a must. Must be SBE certified. Knowledge of computer networking systems is also important. Most importantly, we are looking for a self-starter who can motivate our staff of engineers. Please send resume to Box 01385. EOE.

Video/Satellite Network Manager: Hospitality Television, a Louisville, KY based company, has an immediate opening for a Network Manager. This position coordinates technical support for HTV maintained private networks and AdHoc events. It is responsible for managing satellite transmissions, network databases, the help desk, service calls/installations, vendor/technician network and serve as LAN administrator. Ideal candidate will possess good communication skills, be organized and have strong computer skills. Bachelor's degree and five plus years of experience in the technical field required. Send resume and salary requirements to HTV, 500 West Main Street, Suite 2600, Louisville, KY 40202.

Assistant Chief Engineer Assist the Chief Engineer in managing the engineering operations of WDCN; Assist in maintaining engineering services for production and distribution of programs, and in managing the administrative duties of engineering department. Education/experience equivalent to Bachelor's degree in Electronic Engineering Technology. Five years increasingly responsible experience in TV broadcast and/or production engineering, including three years experience in maintenance, design/system planning. Computer literate and strong organizational/managerial abilities. \$40,799 - \$44,892/yr., plus benefits, depending upon qualifications/experience. Letter/resume postmarked to WDCN, P.O. Box 120609, Nashville, TN 37212-0609 or Fax to (615) 248-6120 by July 6. AA/EOE

Manager - Data Processing. Responsible for design, implementation, and maintenance of the KPLR LAN. Oversees daily operations of the LAN, including hardware and software installation and support of the LAN. A working knowledge of DOS, Windows NT, 95, UNIX and OS2. Should have 2 years experience in the design, installation, management, tuning, and support of the network (Novell). Responsible for maintaining our Internet connections. Minimum 2 years experience with LAN hardware, including servers, routers, switches, network adapters, hubs, and wiring. Individual should have the ability to program and maintain telephone and voice mail systems. Responsible for overseeing news electronic information systems, including the Newstar II computer network. Also responsible for the maintenance and operation of newsroom PC workstations, and computer wire services. An understanding of television broadcasting and how it relates to computing preferred. Send your resume to: Dept. 114E, KPLR-TV, 4935 Lindell Blvd., St. Louis, MO 63108. EOE. No telephone calls please.

Chief Engineer: Progressive VHF network affiliate in Lafayette, Louisiana has an immediate opening for a Chief Engineer. Successful candidate will have strong people skills and combined experience in current technology Studio and RF systems. FCC General class license or SBE certification desired. Send resume to: General Manager, KATC Television, 1103 Eraste Landry Rd., Lafayette, Louisiana 70506. EOE.

HELP WANTED NEWS

The leading Spanish language newsteam in the state of Texas is expanding its operation!!!

Be a member of this award winning team. If you are energetic, talented self-directed, we have the following positions to fill:

PRODUCER	CHYRON-MAX OPERATOR
REPORTERS	AUDIO OPERATOR
PHOTOJOURNALISTS	STUDIO CAMERA OPERATOR
SPORTS REPORTER P/T	STUDIO ENGINEER P/T
TAPE EDITOR P/T	DIRECTOR/TECHNICAL DIRECTOR
WEATHER ANCHOR	

KXLN-TV 45 in Houston, Texas.
An Univision Owned & Operated station.
Has a great opportunity for you to join our team.
We offer competitive pay and great benefits.
Mail your resume (including salary requirements)
With non-returnable tape (if applicable) to:
Human Resources Director (List Job Title)
KXLN-TV 45, 9440 Kirby Drive Houston, TX 77054
Equal Opportunity Employer



Weekend Meteorologist: Middle market affiliate in the south-east is in search of a weekend weather anchor. At least one year of on-air experience, at a commercial TV station, along with a degree is required (AMS seal is preferred). Excellent computer skills will be mandatory. This is a full-time staff position with a full benefits package included. Please send a non-returnable VHS tape, resume, and a brief cover letter to Box 01382 EOE.

Weekday Anchor. After three years our main anchor has made a 130+ market jump so we are looking for his replacement. This is not an entry level position. If you are a weekend or morning anchor with solid reporting and anchoring skills this may be your opportunity to step up and co-anchor our 6:00pm and 11:00pm newscasts. Strong live and/or producing background a plus. Please rush tape, resume and short list of references to Steven D. Kalb, News Director, WMDT-TV, 202 Downtown Plaza, Salisbury, MD, 21801. EOE. No phone calls please.

Weather Anchor/Reporter: #1 station in south-eastern market looking for a Weather Anchor/Reporter to cover weekend 6:00 pm and 11:00 pm shows and report three days a week. Cover letter, resume and non-returnable tape to Box 01384 EOE.

WIFR, CBS in Rockford, is looking for an Assistant News Director/Assignment Manager. We need an experienced hands-on, take-charge person to run the daily newsroom operations. If you're aggressive about assignments, story selection, enterprise reporting, production values, journalism, and leadership, you may be our person. no phone calls, no beginners, T&R's to Ray Wilck, News Director, WIFR-TV, 2523 N. Meridian Rd., Rockford, IL 61101. EOE.

TV Photojournalist: WESH-TV, the NBC affiliate in Orlando, is seeking a top-notch photojournalist. Thorough technical knowledge of ENG is just the beginning. You must be able to combine your personal style, excellent lighting and composition, and high NPPA standards to tell a compelling story. You will also be expected to operate a microwave truck on a regular basis. Commitment to teamwork is a must. Five years experience required, college degree preferred. Rush tape and resume to Pat Gribbin, Chief Photojournalist, WESH-TV, PO Box 547697, Orlando, FL 32854. No phone calls. An Equal Opportunity Employer.

TV Sports Photojournalist. Richmond's premier Sports Department is seeking a talented photojournalist to join our team. Good story telling skills and a can-do attitude are a must for this position. Send cover letter, resume and non-returnable VHS demo tape to Nancy Kent, News Director, NBC12, PO Box 12, Richmond, VA 23218. No calls. EOE. MFD.

TV Assistant News Director/Assignment Manager: Need seasoned, newsroom leader with strong writing and management skills to guide young reporters in aggressive weekday coverage from story selection through final product oversight. Substantial broadcast news experience required. No beginners. No phone calls, faxes or email. Send letter, resume and non-returnable videotape to: News Director, WVIR-TV, 503 East Market Street, Charlottesville, VA 22902. EOE.

Sports Producer. WAVY Broadcasting including WAVY (NBC) and it's LMA WVBTV (FOX) is looking for an experienced producer for their award winning sportscasts. You will be responsible for producing sportscasts for all newscasts, as well as occasional special programming. Duties include knowledge of computers (Newstar an advantage), experience in generating story ideas, writing scripts, shooting and editing video tape (especially packages). Pre-production talent a must. No beginners. Send tape and resume Bruce Rader, Sports Director, WAVY Broadcasting Inc., 300 Wavy Street, Portsmouth, VA 23704. No phone calls or faxes please. Equal Opportunity Employer.

Reporter: NBC33 in Fort Wayne, Indiana is looking for someone with a passion for storytelling. Excellent writing a must. Looking for a highly motivated, high energy individual who will fight to go live every day. Send VHS tape and resume to: Personnel, WKJG-TV, 2633 W. State Blvd., Fort Wayne, IN 46808. E.O.E. No phone calls please,

Producer. We are looking for a Producer who can lead, write, and win the big story everyday. Storytellers, not stackers should apply. If you have great passion for local TV news, can make great visuals sing, and coax reporters and anchors into really selling their stories, then please contact us. Send tape and resume to: Michael Goldrick, Executive Producer, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. No phone calls please. EOE M/F

Reporter. Traverse City/Cadillac, Michigan (#117). Northern Michigan's #1 rated news station is looking for a general assignment reporter. We want a passionate story teller who can do a live lead story and a feature in the same day. Any candidate with less than 1 year experience will not be considered. We have digital satellite and microwave live trucks. If working with a quality photojournalist and living in one of the best places in the country is important to you, send VHS tape and resume to Jon Michial Carter, Director of News and Operations, WWTV, Box 627, Cadillac, MI 49601. Callers eliminated from consideration.

Reporter. Creative, self-starter who knows how to generate news stories needed for general assignment at KETV, Omaha, Nebraska. Good live and investigative work a must. Three years experience preferred. Send resume and non-returnable tape to Rose Ann Shannon, News Director, KETV, 2665 Douglas Street, Omaha, Nebraska 68131.

Producer: This position demands a creative person. The Producer must be able to conceive and develop a news program, direct, and supervise staff. We are looking for innovative, results-oriented leader with two years experience. Candidates should send a non-returnable tape and resume to: PD1-BM, Box 44227, Shreveport, LA 71134-4227. EOE

Photojournalist. Traverse City/Cadillac, Michigan (#117). Northern Michigan's #1 rated news station is looking for a photojournalist. We place a high value on our photojournalists as story tellers and members of our news staff. We enthusiastically embrace the values and teachings of N.P.P.A. One year experience preferred, will consider entry level. Responsibilities also include live-truck operation. If you want to work and play in one of the country's best places to live send VHS tape and resume to Jon Michial Carter, Director of News and Operations, WWTV, Box 627, Cadillac, MI 49601. Calls accepted for photojournalist position only at 616-775-3478 ext. 3300.

News Director. KPVI-TV, an NBC affiliate owned by Sunbelt Communications Company and dedicated to being number one is looking for a News Director. Creativity, a passion for being the best and the ability to motivate a team are all a must. Competitive small market station in the beautiful Rocky Mountain region. Great company, great growth potential and great benefits. Send resume to: Tonia Ellis, Vice President Government Relations, 902 E. Sherman Street, Pocatello, ID 83201. EOE.

Meteorologist/Weather Forecaster: Top-rated CBS affiliate in Augusta, Georgia, is looking for Morning/Noon Weather Anchor. Meteorologist preferred. Will consider forecasters. Must have lots of on-air energy, winning attitude, and working knowledge of AccuWeather Ultragraphix, WSI First Alert and community weather stations. Send non-returnable tape, cover letter and resume to Human Resource Officer, WRDW-TV, PO Box 1212, August, GA 30903-1212. EOE.

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

Newscasters, Sportscasters, Weathercasters, Interested in representation? Need help moving up to your next opportunity? Send VHS tape and resume or call Steve Porricelli, SP Management, 6 Shamrock Lane, Newtown, CT 06470. 203-758-9394.

News Director/WHIO-TV: Dayton's dominant number one station is looking for an experienced, hands-on leader with the professional skills to assume total responsibility for this powerful CBS affiliate's news product and news people. You must know how to identify and recruit good talent, organize resources and develop and lead effective teamwork. You must understand how to balance good news judgement with research-based decision-making. Knowledge of strategic and tactical marketing is necessary. You must have a strong track record with minimum 3 years experience as a news director, assistant news director, executive producer or managing editor with exceptional leadership and administrative skills. If you want to come to work for a top-rated Cox station that intends to keep getting better, send your resume (no phone calls please) to: Lee Armstrong, Vice President & General Manager, WHIO-TV, 1414 Wilmington Ave., Dayton, OH, 45420. We are an Equal Opportunity Employer.

KXLN-TV Channel 45 is expanding its News Operations. We are looking for qualified candidates to fill the following positions: *Weather Anchor, Producer, Director, Reporters, Photographers, Tape Editor, Chyron-Max OP, Audio OP, Studio Camera, and Studio ENG.* Please apply at: KXLN-TV 45, 9440 Kirby, Houston, TX 77054. M F 9-6. EOE.

KMBT-TV has an opening for a Sports Director. Duties are primary sports anchor, plan and coordinate local sports coverage, and special events, schedule and supervise sports personnel. Must have several years broadcast sports experience, strong knowledge of all sports, possess pleasing and appealing on-air personality. Women and minorities are encouraged to apply. Send resume and non-returnable VHS tape to: EEOC Officer, KMBT-TV, P.O. Box 1550, Beaumont, TX 77704. EOE

KBMT-TV has an opening for a Meteorologist. Duties are present on-air weather segments of newscast. accurately forecast local weather. Must possess college degree with emphasis on meteorology, knowledge of tropical weather, ability to use all available weather data to formulate forecasts. possess pleasing and appealing on-air personality. Women and minorities are encouraged to apply. Send resume and non-returnable VHS tape to: EEOC Officer, KBMT-TV, P.O. Box 1550, Beaumont, TX 77704. EOE

Director: NBC O&O in Miami is looking for a motivated team player to Direct fast paced News show. Must have extensive production experience with a minimum of 5 years Directing experience. Send tape with Directors track to Employee Relations Manager, NBC 6, 316 North Miami Avenue, Miami, FL 33128

Assignment Manager - This is no place to get stuck in a rut! If you're looking for a leadership role in a growing newsroom, this is your big chance. We're committed to news, with 6-1/2 hours of daily news. We're looking for a person with two years experience and the commitment to lead a 55-member news team. With your dedication, you'll receive management training and excellent benefits and competitive salary. Send resume and your vision of news leadership to: Julie Buehler, News Director, WLUK-TV, 787 Lombardi Avenue, Green Bay, WI 54301. EOE

Executive Producer: WTVH-5, Syracuse's CBS affiliate, is looking for an Executive Producer with proven success, to be responsible for line production of PM news show. Must have ability to clarify and strengthen copy with impeccable grammar, have a strong sense of news, be a good communicator, writer, planner, have a never-ending flow of creative ideas, and a passion to win. Must have at least 3 years experience as a broadcast producer or associate producer. Degree in communications or allied field (or) equivalent experience in broadcast journalism. *Producer: (3 positions available):* WTVH-5 is looking for the right person to join a skilled producing team and craft a locally driven, highly produced newscast. Must have excellent writing skills, good news judgement, intelligence, energy and leadership. Must have 2 years experience as a broadcast producer or associate producer. Degree in communications or allied field (or) equivalent experience in broadcast journalism. No phone calls. Send resume to: Human Resources Dept., WTVH, 980 James Street, Syracuse, New York 13203. Resumes accepted through June 26, 1998. EEOE.

Anchor. Traverse City/Cadillac, Michigan (#117). Northern Michigan's #1 rated news station is looking for an anchor for a one hour, 5pm newscast. Minimum 1 year experience as anchor, with solid reporting background. We want a leader in our newsroom who sets an example as a conversational writer and story teller. We prefer a mature anchor to compliment our experienced female anchor. If lifestyle is important to you, Northern Michigan is one of the most beautiful places to live in America. Send VHS tape, cover letter, resume and references to Jon Michial Carter, Director of News and Operations, WWTV, Box 627, Cadillac, MI 49601.

Director/Vacation Relief. WCSC Television station in beautiful Charleston, SC is seeking a Weekend Director/Vacation Relief. To fill in as needed for Production. Newscast Directing and depth of production experience desired. TV Audio and other related operations including: Videotape, On-Air Switching, Camera Audio, and Character Generator. Please send resume. WCSC provides Equal Employment Opportunity to all qualified persons without regard to race, creed, color, sex, age, sexual orientation, national origin, disability or veteran status. Send to: WCSC-TV, 2126 Charlie Hall Blvd., Charleston, SC 29414, Attn: Human Resources.

Anchor/Reporter. Creative, self-starter who knows how to generate news stories wanted for weekend anchor/reporter position at KETV, Omaha, Nebraska. Good live and investigative work a must. Three years experience preferred. Send resume and non-returnable tape to: Rose Ann Shannon, News Director, KETV, 2665 Douglas Street, Omaha, Nebraska 68131.

Consumer / Investigative Team - Producer. Are you doing stories that make a difference? NBC 6, the A.H. Belo station in Charlotte, NC, is searching for a consumer and investigative producer specialist to join our growing news operation. Strong writing and production skills are a must. Hidden camera and computer-assisted reporting experience are a big plus. Experience as a segment producer or reporter is strongly preferred. Send your tape, resume and salary history to: (No Phone Calls, Please), NBC 6, Human Resources Department, re: 97-26, 1001 Wood Ridge Center Drive, Charlotte, NC 28217. EOE / M / F / V / H.

HELP WANTED MANAGEMENT

WDCN Nashville has an opening for a *Director of Broadcasting and Operations*. This position is responsible for program development, oversee special projects, broadcasting, production, and engineering operations. Develop local programs consistent with the station's mission and evaluate their effectiveness. Graduate degree in Mass Comm or equivalent with emphasis on television, radio, and video/film production; eight years successful experience in broadcast television programming, production, administration, and engineering. \$56,101-\$61,721/yr., plus benefits; starting; starting salary negotiable depending upon qualifications/experience. Resume/cover letter faxed to WDCN 615-248-6120 no later than July 6, 1998. AA/EOE.

HELP WANTED RESEARCH

Research Director. WHNS-TV FOX 21 is currently accepting applications for Research Director. Candidate will be literate in both computer hardware and software use of desktop publishing and spreadsheets. Quantitative and qualitative market research experience required. TV Scan, Scarborough and 2-3 yrs prior TV experience preferred. Send resume to: WHNS-TV, Attn: Personnel-RD, 21 Interstate Court, Greenville, S.C., 29615 E/O/E M/F/H or fax to (864)297-0728

HELP WANTED FINANCIAL & ACCOUNTING

Business Manager. WRDW-TV, Augusta's #1 station, looking for Business Manager to oversee administration of all financial facets of TV station; including monthly closings, budgets, audits. Must be proficient with AP/AR and general ledger. Computer literate. Accounting degree preferred. Broadcast experience a must. Resume and cover letter to: Human Resource Officer, WRDW-TV, PO Box 1212, Augusta, GA 30903-1212. EEO.

Be a part of the fastest growing Broadcast group in the country--Paramount Stations Group! WNDY UPN 23, Indianapolis, has an immediate opening for a *Business Manager*. Position offers a challenging opportunity for a go-getter in a fast-paced, state-of-the-art facility located in a premiere midwest city. Strong financial background, minimum 5 years broadcast experience required. Candidate should have Bachelor's degree in accounting, CPA preferred, be proficient in Excel with a working knowledge of BIAS. Send resume to: Placement Office, WNDY, 4555 W. 16th Street, Indianapolis, IN 46222 or fax to: (317) 227-3716.

HELP WANTED PROGRAMMING

Art Director - WFSB, a Meredith Broadcasting Group Station, is seeking experienced, hands-on director to manage department and oversee on-air and print design. Ideal candidate will be creative, have previous management experience and a working knowledge of Quantel Bravo, Macintosh, SGI, Liberty Paint and Flint systems. Send resume and reel to Tim Coffey, Promotion Manager, 3 Constitution Plaza, Hartford, CT 06103. EOE

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

HELP WANTED PROMOTION

PROMOTION WRITER/PRODUCERS

THE WB TELEVISION NETWORK - PRIME TIME

Join the creative team that launched *Dawson's Creek* and *Buffy The Vampire Slayer*! The WB Television Network is looking for exceptional writer/producers with the vision to launch a new fall season and five break-out new shows. You must have at least 3 years experience, be able to handle tight deadlines and possess an insatiable desire to report to The Frog. If this sounds like the professional challenge you've been waiting for, let us know. Send a resumé and non-returnable tape to:

Jody Horwitz
Job# S63905
The WB Television Network
4000 Warner Blvd. Bldg. 34R
Burbank, CA 91522

THE WeB

The WeB division of The WB Television Network is looking for talented writer/producers to join our growing On-Air Promotion Department. You'll be writing and producing from concept to completion on-air TV and radio promos as well as print ads, outdoor & transit ads and sales presentations. If you have at least 3 years experience, excellent writing and producing skills, Avid edit experience/knowledge and a creative flair...Send a resumé, current reel on VHS and references to:

Jody Horwitz
Job# C63241
The WB Television Network - WeB
4000 Warner Blvd. Bldg. 34R
Burbank, CA 91522

(Sorry, no phone calls.)
EOE



TM & © Warner Bros 1998

Promotion Manager - KDFI 27. Do you love television? Can you hum the theme songs of your favorite '70's and 80's shows? This is the job for you. KDFI-27, a rapidly growing independent television station in the 8th market needs a creative, organized manager to make great sports and entertainment promos. You'll help develop strategy, write, produce, run station events, work with FOX Kids, The Dallas Stars NHL team, Sales and Community Affairs. And you'll do it with great production equipment and top-notch support staff. If you're responsible, aggressive and have both production and management experience, look me up at PROMAX or rush your resume and reel to: Gary Ledbetter, Vice President Creative Services, KDFW FOX4/KDFI 27, 400 N. Griffin Street, Dallas, TX 75202. No calls please! EOE/M/F/D/V.

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 afternoon/evening shift. Experience writing news promotion a must; experience using an Avid and/or digital on-line edit suite a plus. Send cover letter, resume and non-returnable VHS or broadcast beta tape (no calls/faxes) to Caroline Welch, Director of Creative Services, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131 EOE

Promotion Manager: Aggressive NBC affiliate serving Flint/Saginaw (63rd DMA) seeks creative leader to take a growing station even higher. Must have extensive experience writing and producing on-air promos (particularly topical news promos) and understanding efficient targeting of on-air inventory. Also involves managing all station events, publicity, public service, sales promotion and external advertising. Great opportunity to grow with fast growing major television group. Send resume and non-returnable tape to: Ron Pulera, President and General Manager, WEYI-TV NBC25, 2225 W. Willard Road, Clio, MI 48420. An Equal Opportunity Employer. Call 810-687-1000 to set up an interview at PROMAX.

HELP WANTED CREATIVE SERVICES

WLS-TV (ABC, Inc.) is looking for an experienced graphic designer to join our award-winning team. Must have strong typography and communication skills! We're looking for a team player who is willing to work a flexible schedule. News come first at the #1 television station in Chicago but on-air and print promotion, programming and special projects will keep you challenged. Proficiency with Quantel systems (Paintbox, Hal, Picturebox) and Mac software (Photoshop, Quark, Illustrator) an Equal Opportunity Employer. Send reel and resume to: Abel Sanchez, WLS-TV, 190 N. State St., Chicago, IL 60601.

Senior Designer. Make a splash in the San Francisco market! KNTV, the ABC affiliate in Silicon Valley, is looking for a creative and Bold Designer to provide leadership in daily news design. Will oversee two different and distinctive graphic driven newscasts. Must be a Mac wiz with Photoshop and AfterEffects. Lightwave experience a plus. Requires 2-3 years television news design experience. Qualified applicants please send resume, salary requirements and a non-returnable tape to: Personnel Dept., KNTV, Inc. 645 Park Avenue, San Jose, CA 95110. Absolutely no phone calls. KNTV is an Equal Opportunity Employer.

What if 70 Million Homes Saw Your Next Promo? Wouldn't Your Mother Be Proud?

Your chance to work for the nation's 7th network is here. Pax Net will launch on 8/31/98 and you can be part of this television revolution.

Send us your reel. We need you. Now!

**Senior Producers
Associate Producers
Writer/Producers
Avid Media Composer 9000 Editors
Pro Tools Audio Specialists
Avid/Macintosh Broadcast Graphics Designer**

Send your reel and resume to:
**Paxson Communications Corporation
On-Air Promotions**

Attn: Human Resources
601 Clearwater Park Road
West Palm Beach, FL 33401
Fax: (561) 655-7343

Email: employment@pax.net
Equal Opportunity Employer



CREATIVE SERVICES ASSISTANT

ABC7 Los Angeles has an excellent opportunity for an individual with strong organizational skills who will assist the department director & staff.

Our ideal candidate will have a good working knowledge of local television advertising and promotion. In addition to handling administrative duties, this person will be responsible for scheduling on-air promotion, production quality control and assisting with special projects. Candidate should have the ability to work independently in a fast-paced environment. Computer skills are essential.

Qualified candidates, please send your cover letter and resume to:

K. Castillo, ABC7, Human Resources, Dept. CSA/BC, 4151 Prospect Ave., Los Angeles, CA 90027. Equal Opportunity Employer.



Creative Services Director. Can you develop and implement strategic positioning plans? Can you tap the creative energies of other people and focus that power to change viewing habits? Would you like to be compensated for what you can deliver? If the answer is yes to all of the above, please *rush* your tape and resume directly to Al Bova, VP and General Manager, KYW 3, 101 S. Independence Mall East, Philadelphia, PA 19106. KYW is a CBS Station and an Equal Opportunity Employer.

Art Director. The Pikes Peak Broadcasting Company (KJCT-TV), in Grand Junction, Colorado, is seeking a full-time Art Director. Responsible for the creation of computer graphics for commercial, promotional and news production and design, and the production of all print materials for in-house and out-of-house use. Experience preferred. EEO. Please reply to: EEO Officer, KJCT-TV, 8 Foresight Circle, Grand Junction, CO 81502.

HELP WANTED MISCELLANEOUS

Belo owns 17 television stations reaching 14% of the country including: 4 ABC affiliates, 6 CBS affiliates, 5 NBC affiliates, 2 FOX affiliates, and operates (via LMAs): 3 UPN affiliates and one unaffiliated. Belo is an Equal Opportunity Employer.

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

Tulsa, OK, KOTV CBS News Producer

One year producing experience and a four year college degree required. #BC10401-1

Tucson, AZ, KMSH FOX Studio Engineer

Minimum 3 years experience and versatility in all types of studio equipment. #BC10402-1

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. #BC10403-1

San Antonio, TX, KENS CBS Research Director

Minimum 2 years TV broadcast experience as Research Director. Must working knowledge with TVScan, Qualtrac, Scarborough and metered methodology. Must be detail oriented and have strong writing skills applicable to research presentations and one sheets. #BC10404-1

Spokane, WA, KREM CBS Managing Editor

Our EP has just been promoted to News Director and needs an experienced, talented Managing Editor to oversee daily editorial content and supervise award-winning reporting staff located in the beautiful Pacific Northwest. #BC10405-1

Boise, ID, KTVB NBC Broadcast Engineer

Minimum two years experience in broadcast engineering. #BC10406-1

Hampton-Norfolk, VA, WVEC ABC Producer

Minimum 1-2 years live 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. #BC10407-1

Sacramento, CA, KXTV ABC News Photographer/Editor

Minimum two years experience. Good understanding of live shot set-ups. Must have experience in using Sony HiVW editing systems. #BC10408-1

Honolulu, HI, KHNL NBC Weather Anchor

Minimum 2 years on air and producing experience desired. Meteorologist preferred. #BC10409-1

St. Louis, MO, KMOV CBS Assistant News Director

Great with daily and future news coverage. Solid people and communication skills. Send news philosophy, tape and resume. #BC10410-1

Houston, TX, KHOU CBS Morning Show Executive Producer

Oversee morning show. Minimum three years in top 30 market. Extensive background in producing newscasts. #BC10411-1

Charlotte, NC, WCNC NBC Executive Producer

Minimum 3-5 years newscast producing experience in a medium to large size market. #BC10412-1

Seattle, WA, KONG NBC Writer/Producer

Minimum 3-5 years Promotion/TV experience. #BC10413-1

Seattle, WA, NWEN Director of Marketing and Creative Services Department

Responsible for creating and implementing comprehensive marketing program and overseeing commercial production. #BC10414-1

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. #BC10415-1

Dallas, TX, TXCN Executive Producer

Minimum 5 years professional experience, preferably in local television news. College degree in Journalism, Communications or related field required. Individual will be responsible for supervising daily newscasts and coordinating news coverage with the Managing Editors. #BC10416-1

New Orleans, LA, WWL CBS Director of Sales and Marketing

Minimum 5 years sales management experience. #BC10417-1

Dallas, TX, WFAA ABC Public Relations Coordinator

Minimum 5 years television broadcasting experience in PR marketing or media relations with emphasis on news. College degree in a related field required. #BC10418-1

Louisville, KY, WHAS ABC Creative Services Producer

Minimum 2 years experience. College degree required. Candidate must be a self-starter and a team player with the ability to write, produce and edit news promos and special projects. Please send non-returnable tape and resume. #BC10419-1

Louisville, KY, WHAS ABC Maintenance Technician

Minimum 2-3 years experience. #BC10420-1

Send resume in confidence to:

BELO

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

**Telemundo Network, Inc., an aggressive Spanish language television network based in Miami, FL
has immediate openings for the following positions:**

DIRECTOR: Must be comfortable with Talk, Game, News and Entertainment formats. Must be fully bilingual (Spanish and English) and have a good creative eye. Candidate must be committed to lead and maintain quality in production. Salary commensurate with qualifications and experience.

POST PRODUCTION EDITOR: Must be experienced and talented. Candidate should be proficient on Grass Valley switcher, plus Grass Valley Editor, DPM 700, and the Chyron Max. Excellent creative and people skills a must.

TAPE OPERATOR/EDITOR: Candidate must be proficient in the operations and editing the Beta format and Sony 1" machines. Experience in "Live" and Live to tape sports, news and entertainment shows a must.

PHOTOGRAPHER/EDITOR: Applicant will work on special projects and a variety of different shows. Must have 3 to 5 years experience in ENG operations, including lighting, and must edit. This position requires extensive traveling and all documentation must be in order.

TECHNICAL DIRECTOR: Minimum of 2 years experience in live switching of News and Magazine type shows. Must have a full working knowledge of Grass Valley and Sony switchers. Operational knowledge of peripheral equipment such as ADO, Quantel picture box, various tape formats and Chyron Max. Salary commensurate with qualifications and experience.

MAINTENANCE ENGINEER: Experienced Broadcast Maintenance Engineer qualified to troubleshoot to component level. Sony, GVG, Chyron, Quantel and HP experience needed.

NEW MEDIA ENGINEER: Broadcast Engineer with strong Computer background in Windows NT networking and applications as well as programming skills, particularly ASP. Experience in Broadcast Servers, Automation, and Non-linear editing systems required.

OPERATIONS ENGINEER: Experienced Broadcast Engineer capable with Uplink, Downlink and Camera Shading operations. Systems troubleshooting a plus.

MASTER CONTROL OPERATOR: To air Telemundo programming and commercial content. 2 years minimum experience required. Must be capable of functioning as a Video Tape Operator and Switcher. Must be able to work in an action packed environment with the ability to solve problems. Personal Computer skills and Master Control Automation experience a positive. Bilingual (English/Spanish) a plus but NOT necessary. Full time with various shifts available with highly competitive pay for those who have what it takes.

Salary commensurate with qualifications and experience. We are an Equal Opportunity Employer and offer a competitive compensation and benefits package in an exciting entertainment environment. For consideration, please forward your resume, non-returnable tape (if applicable) and salary requirements to:

**Telemundo Network, Inc.
Human Resources
2290 W. 8th Avenue
Hialeah, FL 33010
Fax: 305-889-7079**

Please indicate the position which you are applying for.

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

We Have Your Frequency.

Television Maintenance Engineer Job #98-098

Person to be responsible for maintenance and installation of all studio equipment. A minimum of 5 years of TV maintenance experience and a 2-year degree in Electronics or equivalent training is required. Must have a complete understanding of TV studio systems and be able to troubleshoot equipment to the component level. SBE certification and digital serial component experience is helpful.

News Photographers Job #98-089

Three positions available. Person to shoot and edit news for Fox affiliate in Raleigh-Durham-Fayetteville television market. Individual should display strong visual storytelling abilities with an emphasis on solid mechanics and an eye for the shot that tells the story. At least 2 years of television news photography experience required. Four year college degree preferred.

Here, you'll receive an excellent compensation package as well as professional development. Please send resume indicating job number to: Corporate Human Resources, WRAZ, P.O. Box 12800, Raleigh, NC 27605; Fax (919) 890-6011. EOE

www.cbc-raleigh.com



HELP WANTED PUBLIC RELATIONS

Senior Publicist

THIRTEEN/WNET is seeking a media professional with 5-7 yrs exp for a career oppty in our Communications Group. Qualified candidate will oversee planning and implementation of nat'l/local publicity campaigns for programs & enterprises produced by WNET. Resp's incl consulting w/prog producers to develop campaigns; supervise creation/distrib of press kits; maintain media contacts; monitor campaign budgets; and evaluate campaign effectiveness.

BA/BS in PR or related field req'd. Must have broadcast media exp and strong entertainment media contacts, exc writing skills and prof in MS Word. For consideration, please send resume and salary req's to:

Thirteen/WNET,
Attn: Mgr, Compensation & Staffing
356 W. 58th St., New York, NY 10019
FAX: 212-582-3297

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HELP WANTED PRODUCTION



EXECUTIVE PRODUCER



Dallas/Fort Worth CBS Affiliate is looking for an aggressive, highly motivated team leader to executive produce Positively Texas! KTFT-TV's live hour-long afternoon talk/variety program is seeking an EP with proven success in producing entertainment and information driven programming. Candidates should possess strong management skills along with excellent organizational and people skills. 5 years experience as an executive producer, senior producer/writer in a top 20 market(s). D/FW market knowledge a plus. Duties will include supervising co-hosts, reporters, producer/writers, talent coordinator and staff.

No phone calls. Send resume and tape to:

Human Resources Coordinator
KTFT-TV
PO Box 2495
Fort Worth, Texas 76113

GAYLORD ENTERTAINMENT

KTFT is an Equal Opportunity Employer

Post Production Editor. WAGA-TV, FOX O&O is seeking a Post Production Editor to handle the operation of a one-person post editing facility. Prepares, assembles and directs commercial, promotion, news, local and special programming productions. Working knowledge of Abekas A83 digital switcher, Ampex Accom 2010 and 2020 editors, as well as knowledge of Chyron Infrini/Maxine. Maximum 3 years experience in a television station, network, production facility or cable network studio operation, of which 2 years as a post editor. EOE. Send resume to Human Resources/WAGA, 1551 Briarcliff Rd., Atlanta, GA 30306. No phone calls.

SITUATIONS WANTED NEWS

Mature, reliable veteran broadcaster/copywriter seeks job in small or medium market. John 602-840-3276 or email: jleinfelder@hotmail.com

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HELP WANTED TECHNICAL

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.

CABLE

HELP WANTED ALL POSITIONS

PAY-PER-VIEW NETWORK

Has Immediate Openings
for the following positions:

■ PROGRAMMING MANAGER

Must have experience in programming acquisitions and scheduling. Able to negotiate license fees and maintain relationships with all distributors. Position requires minimum of two years network experience.

■ MANAGER, ON-AIR PROMOTIONS

Highly creative individual must be able to conceive, write and produce quality on-air promotions that enhance look and feel of network. Strong production and post-production skills a must. Experience with non-linear editing is helpful. Applicant must be deadline-oriented. Position requires a minimum of two years experience.

■ PRODUCER, ON-AIR PROMOTIONS

Ability to write and produce product for all areas of promotions, ranging from spots and bumpers to interstitials and sales tapes. Must have strong writing, production and post-production experience. Able to handle multiple tasks while producing for a variety of program genres. Position requires a minimum of two years experience.

■ TRAFFIC COORDINATOR

Extremely detail-oriented individual should have knowledge of programming logs, data base maintenance and videotape formats. Able to ensure timely arrival and delivery of programming and marketing materials. Minimum one year related experience required.

■ PRODUCTION COORDINATOR,
ON-AIR PROMOTIONS

Deadline-oriented applicant must have knowledge of the production process from conception to delivery, with specific emphasis of post-production. Ability to schedule work flow and maintain databases, as well as knowledge of graphics, voice-overs and other production related elements. Strong computer skills a must. Minimum one year related experience required.

ALL positions will be MOVING to the Washington, D.C. area.
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Fax cover letter (indicating desired position) & resume to:

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As an Affiliate Operations Analyst, you will identify, build and implement program blackouts for ESPN networks; assist in determining blackout territories and communicate with ESPN networks' distributors to insure proper blackout implementation; coordinate the modifications and enhancements to the Affiliate Information System; and provide comprehensive and easily accessible reports. The successful candidate will have a Bachelor's degree in Business Administration, Computer Science or equivalent; a minimum 1-3 years of experience in business administration, database management or computer-aided analysis; and Computer literacy. Knowledge of Oracle database preferred.

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HELP WANTED SALES

SALES: Account Executives. 21st Century Telecom, a broadband (video, voice, data) communications company in Chicago, has immediate openings for results-oriented account execs. 3-5 years of outside sales exp.; PC proficiency; cable, telephony, or Internet background preferred. Great compensation and benefits package. FAX (312)470-2130 or call (312)470-2100. EOE.

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

Senior Assistant, Affiliate Sales. Office Administrator and liaison for affiliate requests. Process affiliate agreements, new system launches, and changes of ownership. Coordinate and track system marketing activities. Occasional travel required to regional trade shows, product training sessions, and community events. Excellent administrative skills, people skills, detail oriented, computer proficient, organized, creative, able to work well with little supervision. Must have 1-3 years' cable industry experience in a marketing or training position. College degree preferred. Cover letter and resume to Human Resources. Fox Family Channel, 1133 Avenue of the Americas, 37th Floor, NY, NY 10036. Fox Family Channel is an EEO employer.

TRAFFIC DEPARTMENT

COORDINATOR

Individual will enter contracts, print order confirmations, assign copy, approve dub lists, and check logs; provide back-up for Manager; maintain daily information flow between departments; and monitor for availability of programming air tapes and cue sheets. Requires previous traffic experience (Enterprise System preferred); PC knowledge; strong office skills; a professional attitude with flexible schedule for special assignments. Must be detail-oriented and able to meet strict deadlines in a fast-paced environment. Fluency in Spanish and/or Portuguese language skills a plus.

ASSISTANT

Individual will exact log-time, commercial spot promotion placement, enter show information, enter dub lists, answer phones, file and perform other administrative duties as necessary. Requires basic math skills; flexibility with schedule for special assignments; and the ability to meet deadlines. Traffic experience (Enterprise system) preferred; cable or television operations and sales experience a plus. Fluency in Spanish and/or Portuguese language skills a plus.

We offer a competitive salary and a great benefits package. For consideration, please fax resume with salary requirements and references to:

Human Resources Manager

Fax (310)447-7346

Only resumes with references and salary requirements will be considered.

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CableRep Phoenix, the advertising sales division of Cox Communications, is seeking an aggressive professional who enjoys a fast-paced, rapidly growing environment. The ideal candidate should possess a minimum of 3 years media sales background, a proven track record of exceeding revenue goals, excellent organizational and interaction skills. Computer proficiency on Microsoft Word, Excel and PowerPoint and a College degree in Advertising or equivalent is preferred. Cox Communications offers a motivating competitive wage, outstanding benefits and an excellent environment to succeed. Salary & Commission. Competitive only need apply to CableRep Phoenix, Attn: HR-AE, 2020 N. Central Ave., #400 Phoenix, AZ 85004 or FAX (602)379-2459. No phone calls please.

LOOKING TO HAVE AN INTERNATIONAL AFFAIR?

College Television Network, Inc., the Fastest growing DBS Network in America, is looking for an

International Sales Manager

to handle our affairs overseas. This talented individual's job requirements would include, but certainly not limited to, the following:

- Establish a corporate strategy for international launch
- Build and manage an international sales team
- Handle all international inquiries

This position is a top management position and the individual will report directly to the CEO. Compensation and benefit packages are top dollar (equity may be included for right individual). We require a minimum of five years experience in international management, preferably with a top syndication company.

If you know the in's and out's of the international television and cable industry, please send resume, references and salary requirements to: Director of Human Resources, College Television Network Inc., 5784 Lake Forest Drive, Suite 275, Atlanta, GA 30328. EOE.

No timid people or phone calls please.



ALLIED FIELDS

HELP WANTED MANAGEMENT

MANAGER, MEDIA SOLUTIONS

This position reports to the General Manager of KUED. The department of Media Solutions provides video and multimedia production services which support the University of Utah and related educational, government and non-profit organizations. Although Media Solutions is a functional department within KUED, it operates as a largely self-sustaining business unit. The Manager of Media Solutions is responsible for assessing and meeting the needs of its clients, for promoting departmental services, and for operating the department in a fiscally sound manner.

QUALIFICATIONS: A Bachelor's degree in Business, Marketing, Communication, Instructional Design, Educational Media or related field or equivalency, plus five years experience with budgeting, marketing, personnel administration, television production, educational media or multimedia production and two years experience in a supervisory or management position required. Demonstrated communication, organization and human relations skills required. Experience with educational/instructional media production strongly preferred.

DUTIES: Prepares and administers departmental budget and expenditures. Reviews and approves project budgets and expenditures. Performs need and cost assessments to determine the most effective use of personnel and resources. Promotes production services to the University and local community and meets with clients to determine their needs. Ensures compliance with federal, state and University regulations, policies and guidelines. Maintains records of production/activities/expenses. Oversees the activities of staff members with other departments and agencies. Establishes and maintains standards of production quality and timeliness. Ensures that the department utilizes state-of-the-art technical and production techniques. May provide instructional design for clients.

Applicants must submit a University of Utah Application for Employment (available on our Web Site at www.personnel.utah.edu).



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KUED, the Utah Education Network and the University of Utah are Equal Opportunity Employers and will provide reasonable accommodation for the known disabilities of applicants and potential employees.

Human Resources Manager for mid-town Ent. and production company. Benefits. 401 (k) and recruiting skills a must! TV and HR background in ent. industry plus 3-4 yrs. solid exp. with excellent references. Fax resume with cover letter to (732)727-7181.

HELP WANTED VIDEO

Video Editor - Linear/Non Linear: Creative video editor with expertise on AVID 9000 systems and fully digital on-line suites needed by major producer of television and corporate communications programming. Production department fully equipped with four edit suites, Avids, Abekas, two SGI's with Softimage, Photoshop and Inscribe, and digital betas. Employer is the Muscular Dystrophy Association, Tucson, Arizona, in house producer of the Jerry Lewis MDA Telethon, broadcast promotion, public service announcements, corporate training and communications programs - all at its headquarters, with its own stage, digital cameras, etc. Write to Robert Ross, Executive Director, MDA, 3300 E. Sunrise Drive, Tucson, Arizona 85718, including a ree, resume of editing credits and salary requirements. An equal opportunity employer, MDA provides a full range of employee benefits.

HELP WANTED PROGRAMMING

Winning Walk Family, a Christian organization that produces national radio and television broadcasts, is seeking qualified applicants in the following positions: Television Producer (programs and features), Graphic Artist, Linear & Non-linear Editor. A minimum 3-5 years experience is required. To apply, send resume, demo reel and salary requirements to: Director of Programming, Winning Walk Family, 6400 Woodway, Houston, TX 77057. No phone calls please.

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Send resume/tape to:

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We are seeking an accomplished professional who understands the significance of digital television and its future technological applications. Your focus is the development of advanced television production switchers and related products, and entails detailed presentations to customers, industry groups and internal management. Sales training, pre- and post-sales support are key areas of responsibility. Includes factory order/inventory processes and factory liaison, and contributions to advertising, public relations and sales promotion.

We require a B.S./B.A degree in a relevant discipline with television production experience using in-depth knowledge of technical concepts/operational techniques in the application of switching and production tools such as DVEs. Excellent presentation and written/verbal communication skills are essential. Travel is required.

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In this high visibility role in the Product Development Department, you will support Panasonic's high- and standard-definition broadcast camera promotion. Includes product demos and equipment tracking, product orientation, customer support and product quality control. Must have exceptional technical problem solving skills with the ability to "think on your feet," and respond eloquently to questions regarding product performance, system interface and competitive advantages. Provide feedback to the factory regarding problems/solutions to promote sales and customer satisfaction. You'll also increase user confidence by measuring critical performance parameters against product specifications.

Our ideal candidate will have a B.S. degree with 5 years experience in broadcast camera maintenance or operations. A sound knowledge of camera operation and theory is essential. Excellent interpersonal, presentation and written/verbal communication skills are musts.

Please forward resume with salary history, indicating position of interest to: **Panasonic Broadcast & Digital Systems Company, Human Resources, Dept: BC0615, 3330 Cahuenga Blvd. West, Los Angeles, CA 90068. Fax: 213/436-3517. An Equal Opportunity Employer.**

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

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.

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. 27-29—*Society of Broadcast Engineers* national meeting and electronic media expo. Meydenbauer Center, Bellevue (Seattle), Washington. Contact: John Poray, (317) 253-1640.

Oct. 28-31—*Society of Motion Picture and Television Engineers* 140th technical conference and exhibition. Pasadena Convention Center, Pasadena, Calif. Contact: (914) 761-1100.

Nov. 9—*BROADCASTING & CABLE* 1998 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Cahners Business Information, (212) 337-7053.

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.

THIS WEEK

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

Through June 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 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—"Gender Differences: Leadership and Influence," seminar presented by *Women in Cable & Telecommunications*. Westin Tabor Center, Denver. Contact: Laurie Empen, (312) 634-2353.

June 16-18—*Confederation of Aerial Industries Ltd.* trade fair. Heathrow Park Hotel, West Drayton, Middlesex, England. Contact: 0181-902 8998.

June 17—"Great Expectations," lunch seminar presented by the *Broadcast Advertising Club of Chicago*. Loyola University Business School, Chicago. Contact: (312) 440-0540.

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

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. Antil, (703) 549-4200.

June 30—Deadline for entries for the *Siegenthaler/National Lesbian and Gay Journalists Association* Electronic Media Awards honoring excellence in TV and radio reporting on lesbian and gay issues. Contact: (202) 588-9888.

JULY

July 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 8-12—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 16—35th annual *Broadcast Advertising Club of Chicago* Sports Day (golf and tennis outing). Indian Lakes Resort, Bloomingdale, Ill. Contact: (312) 440-0540.

July 17-18—*Oklahoma Association of Broadcasters* summer meeting. Shangri-La Resort, Afton, Okla. Contact: Carl Smith, (405) 848-0771.

July 19-22—*Women in Cable & Telecommunications* national management conference. JW Marriott Hotel, Washington. Contact: (312) 634-2330.

July 20-23—*New England Cable Television Association* 24th annual convention and exhibition. Newport, R.I. Contact: Bill Durans, (781) 843-3418.

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

July 22-26—SBCA '98, national satellite convention and exposition presented by the *Satellite Broadcasting and Communications Association*. Opryland Hotel, Nashville. Contact: Jennifer Snyder, (703) 549-6990.

July 23-25—*Southwest National Religious Broadcasters* convention. Dallas/Ft. Worth Marriott, Ft. Worth, Tex. Contact: (918) 743-9188.

July 24-25—*Michigan Association of Broadcasters* annual meeting and management retreat. Shanty Creek Resort, Bellaire, Mich. Contact:

Michael Steger, (517) 484-7444.

July 25-27—51st annual *California Broadcasters Association* convention. Doubletree Hotel, Monterey, Calif. Contact: (916) 444-2237.

AUGUST

Aug. 3—*The 1998 New York Festivals* International Television Programming and Promotion deadline for entries. Contact: (914) 238-4481.

Aug. 3-5—*Alabama Cable Telecommunications Association* annual convention. Marriott's Grand Hotel, Point Clear, Ala. Contact: Jennifer Robinson, (334) 271-2281.

Aug. 5-8—*Association for Education in Journalism & Mass Communication Association of Schools of Journalism & Mass Communication* 81th annual convention. Hyatt Regency Baltimore, Baltimore. Contact: (803) 777-2005.

Aug. 7-8—"Sportscaster Institute," seminar sponsored by the *Texas Association of Broadcasters*. Arlington Hilton Hotel, Arlington, Tex. Contact: Michael Schneider, (512) 322-9944.

Aug. 13-15—*Nebraska Broadcasters Association* 65th annual convention. Holiday Inn, York, Neb. Contact: Dick Palmquist, (402) 778-5178.

Aug. 13-15—*Tennessee Association of Broadcasters* annual convention. Clubhouse Inn and Conference Center, Nashville. Contact: Jill Green, (615) 399-3791.

Aug. 19—*Hollywood Radio & TV Society* "kid's day" newsmaker luncheon. Regent Beverly Wilshire Hotel, Los Angeles, Calif. Contact: (818) 789-1182.

SEPTEMBER

Sept. 2-4—*Texas Association of Broadcasters and Society of Broadcast Engineers* 45th annual convention and trade show. Hotel InterContinental, Dallas. Contact: (512) 322-9944.

Sept. 3-4—World Summit on Financing for Satellite Communications and Broadcasting, presented by *Euroconsult* and *Donaldson, Lufkin & Jenrette*. Le Grand Hôtel Inter-Continental, Paris. Contact: (212) 892-3000.

Sept. 11-15—1998 *International Broadcasting Convention*. Amsterdam, Holland. Contact: 011 44 171 240 3839.

Sept. 13-15—"Internet Services Over Cable Systems," technical workshop presented by the *Society of Cable Telecommunications Engineers*. Don CeSar Beach Resort, St. Pete Beach, Fla. Contact: Anna Riker, (610) 363-6888.

Sept. 14—SkyFORUM X, direct-to-home satellite TV business symposium presented by the *Satellite Broadcasting and Communications Association*. Marriott Marquis Hotel, New York City. Contact: Jennifer Snyder, (703) 549-6990.

Sept. 14-15—*National Association of Minorities in Communications* Urban Markets Conference. New York Hilton and Towers, New York City. Contact: (202) 965-0046.

—Compiled by Kenneth Ray
(ken.ray@cahners.com)

Cohen's ads make it so

In 1982, Meryl Cohen wanted to convey to advertisers attending WNEV-TV Boston's fall program rollout how sorry the station was for a lackluster year. So the new creative director staged a musical revue of the year past—complete with tap-dancing salesmen, a 24-piece orchestra and a song she penned:

*We could have sold that show,
But little did we know,
That it was off the air.
We gave it all we had
But what is really sad
Is no one seemed to care.*

That's Cohen: funny, risk-taking and irreverent.

Those are qualities that have helped the executive rise in a 20-year broadcasting career from advertising copywriter to president of marketing for Paramount Domestic Television. At Paramount, she's overseen the studio's biggest TV show promotions of the last decade, including those for *Star Trek: The Next Generation*, *Entertainment Tonight*, *Hard Copy*, *Frasier* and the latest, *The Howie Mandel Show*.

"Meryl has an eye for the unique," says Steve Goldman, Paramount Domestic Television's chief operating officer and executive vice president, who hired Cohen 12 years ago. "Syndication advertising all used to be facts and figures. She raised the bar."

Promax will recognize her achievements this week by inducting her into its Hall of Fame, after honoring her with more than 75 awards over the course of her career.

Cohen is a throwback to another era. In a Hollywood increasingly staffed by even-speaking lawyers and MBAs, she's passionate, loud and disdainful of studios' growing tendency to run "clip-job" ad campaigns—spots that try to grab viewers with colorful shots from movies or TV shows but that are devoid of a guiding theme.

"In order to be different, you have to take risks, say something totally different about your product," she says. "Nike never sold you a shoelace, a heel or a support. They sold you an attitude. They made you want to be a winner."

Whatever the campaign, Cohen searches for the edge. Recent *Howie Mandel* spots feature babies making wisecracks voiced by Mandel; *Frasier*'s five-day-a-week syndication launch urged viewers to "Get psyched." For Arsenio Hall's now-defunct talk show, she borrowed African-American slang for



*"You know what
I fear most?
Mediocrity. ...
There's always a
way to improve on
existing ideas."*

Meryl Sue Cohen

President, marketing, Paramount Domestic Television, Los Angeles; b. Jan. 29, 1951, Whitestone, N.Y.; BAs, English literature and art history, State University of New York-Buffalo, 1972; promotion director, WTOP (AM) Washington, 1978-80; director of advertising and promotion, WXYZ (AM) Detroit, 1980-82; director of creative services, WNEV-TV (now WMDH-TV) Boston, 1982-84; VP/creative director, Jacobs & Gerber, Los Angeles, 1984-86; Paramount: VP, advertising and promotion, 1986-88; senior VP, advertising and promotion, 1988-92; executive VP, marketing, 1992-94; current position since 1994

the slogan. "It's a night thing."

There's no commonality to these campaigns, except that they all aim to be different from anything the viewer's seen before.

"You know what I fear most? Mediocrity," Cohen says. "Mediocrity is looking at something and saying, 'That's fine,' instead of saying, 'That's great.' There's always a way to improve on existing ideas."

More than once, Cohen has had to improvise ad campaigns for shows she hasn't seen. She dreamed up *Star Trek: The Next Generation*'s campaign before she'd even seen a frame of the show, incorporating special effects from "Star Trek" movies and a countdown to the series launch that folded in footage as it became available.

Star Trek: The Next Generation's success led to a campaign for spinoff *Deep Space 9*. Here, she needed to dream up a different motif, since the action takes place on a space station, not star ships. The campaign's slogan: "It waits." Promos featured shots of the station with the faces of the captain and his crew superimposed on the nebulae of space.

Such is Cohen's identification with *Star Trek* that she gives her birthday the *Trek* way. Born on Star Date 5101.29 (Jan 29, 1951) in Whitestone, N.Y., Cohen graduated from the State University of New York at Buffalo and then took a job as a teacher in upstate New York.

Laid off after a year, she moved with her then-husband to Washington, where she took the first of a succession of radio and TV jobs in Washington, Detroit and Boston.

From Boston, she got her first taste of the West Coast with an offer from Jacobs & Gerber, a Los Angeles-based advertising firm specializing in broadcast clients that offered her a position as vice president and creative director.

"I had visions of people sitting around pools conducting business over three-hour lunches with their cellular phones," she recalls. "I never worked so hard in my life."

The job gave her a chance to work closely with CBS News and local TV stations around the country—giving her valuable national exposure that would come in handy once she landed at Paramount in 1986.

If she's learned anything after all these years, it's that "you have to keep laughing along the way. Otherwise," she says, "nothing's worth it." —Michael Stroud

BROADCAST TV

Angie Dorlac, account executive, Petry Television, St. Louis, joins Fox Television Sales, St. Louis, as sales manager.

Deisy Bermudez, assistant programming manager, WSVN(TV) Miami, named director, programming and operations.

Frank Deo, formerly with The Sarnoff Corp., joins ACTV Inc., New York, as VP, digital technology.

Marty Peshka, assistant chief engineer, maintenance, WTNH-TV New Haven, Conn., named director, engineering.

Sterling Davis, director, operations, KTVU(TV) Oakland, Calif., joins Cox Broadcasting Inc., Atlanta, as VP, engineering.

Appointments at The Associated Press, New York: **Derek Taylor**, director, development, Price Waterhouse, joins as chief executive/managing director; **Stephen Claypole** named international director, broadcast division.

Appointments at Univision Network: **Jamie Weissenborn**, VP, advertising sales, Western region, Comedy Central Network, joins as VP, sales development and marketing; **Ron Stitt**, director, marketing and sales promotions, ABC National Television Sales, joins as VP, marketing services.

Santiago Perez, VP/Southeastern regional sales manager, Katz Television, joins WAGA-TV Atlanta as local sales manager.

Ken Michel, director, technology planning, ABC, New York, named VP, network engineering, ABC broadcast operations and engineering.

PROGRAMMING



Scott

Julian Scott, producer, *Men Behaving Badly*, joins Children's Television Workshop, New York, as group VP, international production, and executive producer, CTW's international television group.

Debbie Bohnett, VP, promotions, The Disney Store, named VP, synergy and special projects, The Walt Disney Co., Burbank, Calif.



Coane

Appointments at Unapix Entertainment's Unapix Productions, Culver City, Calif.: **Jim Coane**, executive producer based at Columbia TriStar Television, joins as president; **Mike Fleiss**, producer, Nash Entertainment, joins as executive VP.



Dill

Pamela Dill, director, communications, Nickelodeon, joins Sundance Channel, New York, as executive director, publicity. Appointments at NBC Studios, Burbank, Calif.: **Vicki Aguilar**, manager, participation reporting and analysis, named director; **Richard Winnie**, manager, post-production, named director; **Kurt Ford**, manager, production services, named director.

Michael Ross, VP, marketing and strategic planning, Palisades Media Group, joins Another Large Productions, Los Angeles, as VP, marketing.

Giovanni Pedde, lawyer, Loeb and Loeb, joins Paramount Television Group as VP, European operations. Pedde will open an office in Rome and be responsible for Paramount's distribution operations in Italy, France and Spain.

Corinna Ulrich, senior director/senior counsel, Paymentech Inc., joins A.H. Belo, Dallas, as assistant general counsel.

David Imhoff, senior VP, worldwide licensing and merchandising, New



Fleiss

Line Television, New York, named executive VP.

Appointments at Metro Networks Inc., Houston: **Jan Young** joins as news bureau chief, Atlanta; **Christopher Watts**, reporter/writer/editor, Associated Press Broadcast Services, Washington, joins as news bureau chief, Connecticut/Western Massachusetts.

Bruce Francis, technology anchor and reporter, CNBC, joins CNNfn, New York, as technology correspondent and co-anchor.



Ross

Appointments at WITI-TV Milwaukee: **Joanne Williams**, **Mark Concannon** and **Scott Steele** join *Fox 6 News at Noon* and *The Fox 6 Wakeup News* as the anchor team; **Charles Benson**, senior night team reporter, named anchor, Saturday newscasts.

Appointments at KRON-TV San Francisco: **Kraig Debro** joins as reporter, BayTV; **Carla Duke**, technical director, KSEE(TV) Fresno, Calif., joins as technical director/director; **Angela Jones**, reporter, KFTY(TV) Santa Rosa, Calif., joins as reporter, BayTV; **Kirsten Kristensen**, operations graphics coordinator, KRON-TV, named electronic graphics manager, BayTV; **Linda Maynard**, senior promotion producer, WPVI-TV Philadelphia, joins as promotion director, BayTV; **Stacy Owen**, producer, *NewsCenter 4 at 6*, named executive producer, mornings.

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RADIO

Mark Bentz, local sales manager, Journal Broadcast Group's KZPT-FM, KFFN(AM) and KIXD-FM Tucson, Ariz., named general sales manager, Tucson operations.

Appointments at Premiere Radio Networks, New York: **Michael Connolly**, VP/sales manager, Southern region,

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The screenshot shows the homepage of Broadcasting & Cable Online. At the top is the logo "Broadcasting ONLINE & Cable". Below it, on the left, is a sidebar with links: "Subscribers log in here", "TODAY'S UPDATE", "Online Daily", "Today's Job Bank", "Station Sales", "People", "Policy Briefing", "Industry Calendar", "SUBSCRIBE", and "THIS WEEK'S MAGAZINE" (featuring a cover story on "Chuck Norris Remakes"). The main content area is titled "TODAY'S TOP STORIES" and features an article by Michael Powell titled "Powell: Spectrum not scarce". The article text states: "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 'wilful denial of reality.'" To the right of the main article are three smaller sections: "BREAKING NEWS", "TOP OF THE NEWS" (reporting that Comedy Central's 'South Park' won a personal best 8.2 rating), "TODAY'S JOB BANK" (with a "Select a Job" dropdown and a "Submit" button), and "Stock Watch" (with the text "Get the latest stock information").

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Cable**

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CBS Radio Network, Dallas, joins as senior VP/Eastern sales manager: **Roby Wiener**, formerly with Warner-Lambert, joins as VP, marketing services.

Marcy Cyburt, general sales manager, WDRQ(FM) Detroit, named director, integrated marketing, Chancellor Media, Detroit.

Margaret Bustell, account executive, Arbitron, Chicago, named Midwestern manager, Arbitron's advertiser/agency services there.



Gerberding

Joan Gerberding, executive VP, Nassau Broadcasting Partners LP, Princeton, N.J., named president, Jersey Radio Network.

Eric Neuman, senior VP, Hicks, Muse, Tate & Furst Inc., joins

Chancellor Media Corp., Irving, Tex., as senior VP, strategic development.

Roberto Hugo Gonzalez, GM, Radio Unica KVIJ(AM) Pharr, Tex., assumes additional responsibilities as regional director of sales, KVIJ(AM) and KTAE(AM) Austin, Tex.

Judy Schaffer, account executive, WINS(AM) New York, joins WNEW(FM) New York as local sales manager.

David Saxe, director, sales, Journal Broadcast Group—Tucson (Ariz.) operations, named VP/GM, Knoxville, Tenn., operations.

Ron Rogers, regional VP, GulfStar Communications Inc., named executive director, community service program, Capstar Broadcasting Corp., Austin; **Michael Black**, regional VP, Southwest, SFX Broadcasting, replaces Rogers at GulfStar Communications.

Jeff Scott, interim program director, WBIX(FM) New York, named program director.

CABLE

Appointments at Time Warner Cable: **Tony Maldonado**, marketing manager, named director, marketing, Houston; **Darnell Reed**, sales manager, named director, sales, Houston.

Appointments at Discovery Networks International, Bethesda, Md.: **Jim Boyle**, senior VP, corporate communications,

named senior VP, marketing and communications; **Chris Haws**, VP, commissions, co-productions and production, Discovery Networks Europe, London, named senior VP/executive producer.

Martin Pucher, VP, network operations and engineering, DMX Inc., Los Angeles, named senior VP in charge of technology, including network operations, information communication services and DMX engineering.

Appointments at The Golf Channel, Orlando, Fla.: **Charles Breeding** joins as director, engineering; **Peter Walters** joins as regional manager, affiliate sales and marketing; **Christy Leinheiser**, payroll and benefits administrator, named general accounting manager; **Gregory Pruitt**, videotape editor, named marketing manager.



FitzGerald



Holt



Kagen

Appointments at CBS Cable, New York: **Kristin FitzGerald**, sales manager, and **Neil Holt**, group sales manager, named VPs, advertising sales; **Ken Kagen**, director, research, named VP.

Michael Teicher, VP, brand sales, Turner Broadcasting Sales Inc., New York, named senior VP.

Appointments at USA Networks, New York: **Peter Ruben**, VP, national accounts, expands his responsibilities to include the Western region; **Tom Smith**, VP, Eastern region, heads the newly expanded Eastern division; **Dan Casciato**, director, Central region, named VP; **Cara Conte**, senior manager, named director, special markets; **Carla Lewis**, manager, Eastern region; and **Susan Lewis** and **Lynn Johnson**, managers, Western region, named senior managers.

Gary Garfinkel, director, film acquisitions, Showtime Networks Inc., New

York, named VP.

Appointments at Studios USA, Universal City, Calif.: **Scottye Hedstrom**, VP, network television business affairs, Walt Disney Television, joins as VP, business affairs; **David Karnes**, lawyer, named VP/department head, legal affairs; **Kerry Samovar**, director, legal affairs, named VP, business and legal affairs; **Allison Brightman**, senior partner, Brightman & Levin, and **Patria Cannon**, deputy alternate public defender, Los Angeles County, join as attorneys.

Mark De Vitre, director, business and legal affairs, WarnerVision Entertainment Inc. and Warner Home Video, joins FX Networks, Los Angeles, as VP, business and legal affairs.

ADVERTISING/MARKETING/PUBLIC RELATIONS

Phil Delbourgo, VP/creative director, Comedy Central, New York, joins Pittard Sullivan, New York, as creative director.

Robert Rose, media director, Waring & LaRosa, joins Western International Media, New York, as senior VP/director of planning, Eastern region.



Courtemanche

Howard Courtemanche, senior VP, Bates USA, New York, named executive VP.

Joanne Evans, VP, planning/client services, Kelly, Scott and Madison Inc., Chicago, named senior

VP/director, strategic planning.

Dennis Reese, GM, Mid-Atlantic region, Next Generation Network, Minneapolis, named VP, sales, Eastern region.

ALLIED FIELDS

Todd Kavemeier, director, client services, JDTV, Glendale, Wis., named VP, publishing operations.

Ewa Martinoff, international director, marketing, preschool toys, Mattel, joins Sony Signatures Film & Television, Culver City, Calif., as VP, marketing and brand planning.

Appointments at Broadcast Video Inc., Miami: **Rick Cordero**, GM, named VP, sales; **Randy Mihalchik**, senior editor, and

Lisa Allan, operations manager, Coconut Grove facility, named GMs for the company's four South Florida facilities.

Fred Vierra, vice chairman/CEO, Telecommunications International, joins Daniels & Associates, Denver, as managing director, international.

Bryan Crino, VP/CFO, InStep Software, joins Communications Equity Associates, Tampa, Fla., as senior associate, entertainment and new media group.

Margie Tortoriello, director, administration and planning, King World Productions, joins National Video Center, New York, as director, human resources.

Neil Marcus, financial consultant, Unitel Video Inc., New York, joins as CFO.

Timothy Taylor, director, engineering, Soft Touch Inc., joins VITAC, Pittsburgh, as chief engineer.

Mark Miller, president, Unitel Hollywood, joins Digital Magic Co., Santa Monica, Calif., as executive VP/managing director.

Torrie Dorrell, VP, Kids' WB! Music/Kid Rhino, joins PolyGram Filmed Entertainment, Los Angeles, as VP, licensing.

TECHNOLOGY

James Withers, VP, engineering and operations, KPLR-TV St. Louis, joins Koplar Communications International Inc., St. Louis, as director, engineering.

Katherine Becker, production manager, operations and engineering, CBS Television Network, joins Syniah Vision, New York, as director, production.

Joe Stretesky, director, sales and marketing, StarSight Telecast Inc., joins Wink Communications, Alameda, Calif., as director, set-top sales.

ASSOCIATIONS/LAW FIRMS

Appointments at FCC, Washington: **Deborah Lathen**, director, national consumer affairs, Nissan Motor Corp. USA, Carson, Calif., joins as chief, Cable Services Bureau; **Richard Welch**, deputy bureau chief, Common Carrier Bureau, named senior counsel to the general counsel; **William Rogerson**, professor and chair of economics, Northwestern University, joins as chief economist; **Rebecca Dorch**, deputy chief of the competition division, office of the general counsel, named deputy chief,

office of engineering and technology; **Dale Hatfield**, chief technologist, named chief, office of engineering and technology; **Kathryn Brown**, associate administrator, office of policy analysis and development, National Telecommunications and Information Administration, U.S. Dept. of Commerce, joins as chief, Common Carrier Bureau.

INTERNET

Gregg Kilday, senior writer, *Entertainment Weekly*, joins Mr. Showbiz (www.mrshowbiz.com), Los Angeles, as entertainment columnist.

Appointments at Guidance Solutions, Marina del Rey, Calif.: **Alexander Lee**, VP, business development, Comspan Communications Inc., joins as VP, strategic planning; **Robin Heinz**, editor, *Shape* magazine, joins as editorial manager.

Appointments at America's Health Network's interactive AHN.COM, Nashville: **Robert Dreussi**, manager, clinical systems development, Columbia/HCA, joins as director, technology; **Robert Hutsell**, director, business development, The Medstat Group, joins as director, operations; **Steve Parker**, director, Southeast business development, Healthway Interactive, joins as sales manager; **John Timble**, senior multimedia developer, NewOrder Media, joins as director, new media.

Victorria Johnson, talent agent, Gersh Agency, joins ComedyNet, New York as GM.

SATELLITE/WIRELESS

Sharlene McDuffie, manager, content development and marketing, Bell Atlantic Video Services, Reston, Va., joins US West Communications, Denver, as director, content acquisition, video content and programming.

Patricia Izzo, direct marketing manager, United Parcel Services, Atlanta, joins Hardin & Associates, Virginia Beach, Va., as manager, marketing.

Rolla Huff, president, AT&T Wireless, Central U.S., joins Frontier Corp., Rochester, N.Y., as executive VP/CFO.

James Head, marketing administrator, Comcast Cable, joins Teleport Communications Group, Baltimore, as field marketing manager, Maryland, Washington and Virginia operations.

DEATHS

Martin Stone, 83, radio executive and producer, died June 7 of a heart attack in Washington. He was in Washington attending his grandchild's graduation. Stone owned wVIP(AM) Mount Kisco, N.Y., which he founded in 1957 and shut down in 1997 after a fire. In the late 1940s and early '50s, Stone produced the children's program *The Howdy Doody Show* at NBC and *Author Meets the Critics*, a book discussion program. He later helped to establish the Herald Tribune Radio Network, which included wVIP(AM), wVOX(AM) and other suburban New York stations. Stone also was an entertainment lawyer who advised such celebrities as Howard Cosell, Merv Griffin, Jackie Robinson, and George "Gabby" Hayes. He is survived by his wife, Antje; two children; a brother, and four grandchildren.

Steve Snyder, 49, news director, died on May 9 in a car accident. Snyder had been news director at KOLR-TV Springfield, Mo., for the past six years. Before working at KOLR, he held the same position at KTKA-TV Topeka, Kan., KDLT(TV) Sioux Falls, S.D., and KAMR-TV Amarillo, Tex. Snyder also served as executive news producer at KDBC-TV El Paso, Tex. He is survived by his wife, Deborah, and four children.

Robert W. Morgan, 60, radio broadcaster, died of lung cancer May 22 at Encino-Tarzana Regional Medical Center in California. Morgan had been on-air host at KRTH(FM) Los Angeles since 1992. His illness prompted his retirement in January. Morgan was known to a generation of Southern Californians as the original morning man on the *Boss Radio* program that began in the mid-1960s on KHJ(AM) Los Angeles. His career spanned many phases and station formats since then, from rock 'n' roll to all-sports. Among his many honors, Morgan was awarded a star on the Hollywood Walk of Fame in 1993 and in 1994 became a charter inductee into the National Broadcasters Hall of Fame. He is survived by his wife, Shelley; a daughter, and a brother.

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

One multichannel digital TV business plan being considered by Sinclair, which tested multichannel DTV last week (see story, page 16) **is an over-the-air service with the most popular cable networks coupled with the broadcaster's own local offerings**—at a much lower cost than local cable systems. In Baltimore, "we could put up 12 channels ourselves," says Nat Ostroff, vice president, new technology, Sinclair. "At that point we are a multichannel provider, and under the Cable Act we are entitled to buy that programming," he says. "We would like to be able to do a condensed over-the-air cable-like service as an option to viewers, at a fraction of the cost of cable." Ostroff says Sinclair is still in talks with other Baltimore stations about partnering in that kind of service to compete with local cable systems.

Turner's renewal contract for TNT includes incremental license fee hikes that raise the fee to 90 cents per sub over the length of a seven-

year contract, according to MSO sources. Several MSOs that currently pay some 54 cents per sub for TNT have balked at the offer, claiming that Turner is trying to shuffle the millions it spent on rights to NBA games and for *ER* repeats on weeknights.

CBS agreed to pay at least \$25 million for broadcast rights to "Deep Impact," the DreamWorks SKG-Paramount Pictures story of an asteroid that crashes into Earth, sources said last Friday. The agreement contains a clause that will boost the price if the film grosses more than \$150 million. So far, it has taken in about \$125 million at the box office. The bid was at the upper range of industry estimates. "Godzilla" also recently sold for \$25 million, a disappointment for producer Sony Pictures Entertainment, which had hoped to draw \$35 million. "Deep Impact" already is slated to run on Showtime, also owned by Paramount parent Viacom Inc.

Senate Commerce Committee Chairman John

McCain (R-Ariz.) has scheduled a hearing for July 8 on cable's plans to pass through high-definition TV signals.

McCain, who has spent much of the spring concentrating on tobacco legislation, also plans a hearing on cable rates later this summer, according to a spokesperson.

Belo is doing some management restructuring, including naming a new TV group head, in the wake of the announcement that senior VP and CFO Michael Perry is leaving the company June 30. **Michael McCarthy,** senior VP, general counsel and secretary, and **James Moroney,** president of Belo's Television Group, will become executive VPs of the parent company, with McCarthy handling public policy and Moroney overseeing financial matters. Succeeding Moroney will be Jack Sander, Television Group executive VP since 1997 and before that president/GM of WAGA-TV Atlanta. Also promoted were **Dunia Shive,** from senior VP, corporate operations, to

additional duties as CFO, and **Marian Spitzberg,** VP, deputy general counsel, to additional duties as corporate secretary.

FCC commissioners last Friday granted Community Communications a rare permanent waiver of its prohibition on common ownership of local TV or radio stations and newspapers.

The newspaper/broadcast crossownership waiver—only the third granted by the FCC—will allow the company to own WCNR(AM) Bloomsburg, Pa., and the *Press-Enterprise*. The FCC granted the waiver after determining that the station is facing financial trouble and that the combination is unlikely to adversely affect media competition in the market.

Tim Johnson has been named senior VP of programming at Paxson Communications soon-to-debut Pax Net. Johnson co-developed and produced the first five seasons of *Dr. Quinn, Medicine Woman* on CBS. Johnson will be based in Los Angeles, where he will oversee acquisition and development for Pax Net.

When it begins demonstrating its high-definition television sets in retail stores this fall, Panasonic Consumer Electronics won't be relying on the uncertain digital programming plans of broadcasters to get its digital message across. Instead, **Panasonic retailers will run in-store demos that use Panasonic's new D-VHS digital videocassette player to play back a 1080i HDTV movie** on Panasonic's new 56-inch widescreen HDTV projection set. "The broadcast options in some markets may be limited," says

Winners' circle

King World's Michael and Roger King (chairman and vice chairman, respectively), and Donald Prijatel, senior vice president, advertising and promotion (pictured l-r), will share the victory stand in Toronto this week as Promax's Marketers of the Year. Also sharing the spotlight during the annual convention will be Pinnacle Award winners Meryl Cohen, president of Paramount Domestic Television's marketing division (see "Fifth Estater," page 83); Bruce Dunlop, former director of promotion and creative services, BSKyB, and George Schweitzer, executive vice president, marketing and communications, CBS TV network. B&C Editor at Large Don West will be honored with the Promax Lifetime Achievement Award.



Jeff Cove, vice president of Panasonic's television division.

FCC commissioners last week proposed revising a series of radio rules to allow stations new flexibility in striking agreements to accept interference in order to reach more listeners.

The FCC proposal would allow such negotiated interference deals on two conditions: total service gains exceed service losses by 5 to 1 and no station loses more than 5% of its service area and population. Casting her vote last week, FCC Commissioner Gloria Tristani said that the proposal would represent a departure from the commission's past zero-tolerance approach to interference. "The item ... proposes fundamental changes in the technical regulation of FM services," added FCC Chairman William Kennard.

Fox Broadcasting Chairman Chase Carey told Fox affiliates that Fox would not negotiate retransmission consent renewals on their behalf as it did five years ago. At that time, Fox's backing helped Fox's new FX cable channel gain carriage quickly with a number of MSOs who picked up FX as part of their retransmission negotiations for Fox's signals. Carey's latest decision places FX in the position of having to negotiate its carriage deals without the retransmission mandate in place. FX is banking on a host of new original series and planned spec als, coverage of Major League

AHN to stream birth live



The American Health Network brings new meaning to "push channel" this week when it streams a childbirth in real time on its Website (www.ahn.com).

The birth mother, Elizabeth, is a 40-year-old mother of three whose labor will be induced at 6 a.m. ET tomorrow (June 16). Some two to 10 hours later, AHN expects to deliver the first live childbirth streamed in cyberspace. AHN's *Ask the Family Doctor* host Dr. Walt Larimore will provide commentary and conduct interviews during the birthing process.

The live childbirth is a prelude to a weekly operating room series that AHN plans to launch this summer, *OR*:

Behind the Mask. AHN will stream highlights from that series online, according to Tod Fetherling, president of AHN Interactive.

AHN will use RealNetworks' RealVideo streaming technology for the birth.

In streaming the childbirth live, Dr. Larimore will "explain the miracle of birth," says Fetherling, who adds that the birth mother agreed to the project because she wants to help demystify the birth process for prospective mothers. —Richard Tedesco

Baseball and hits like *X-Files*, *NYPD Blue*—and, in 2001, *Buffy the Vampire Slayer*—to convince operators that their 28 cent license fee, which some operators say is slightly high for a general entertainment network, is worth it.

Ziff Davis's ZDTV has signed a carriage agreement with DirecTV and is expected to launch on the DirecTV Total Choice program lineup (on ch. 273) starting Aug. 1. The launch will add about 3.6 million subscribers to ZDTV's base, ZDTV officials say. ZDTV has set a goal of reaching 6 million subs by the end of the second quarter and claims to have carriage agreements with 14 other MSOs. The company would not discuss how many subscribers those deals have provided.

Broadcast television offers a skewed depiction of Americans' lives, according to a

study by the National Partnership for Women & Families. The study, released last week, looked at two weeks of prime time on all six commercial broadcast networks. The study found that of 150 episodes screened, only 13 dealt with work/family conflict. Other findings: 34% of the TV moms work for pay, while 67% of real-life mothers do; 14% of adult TV

characters are over age 50, compared with 38% of the nation's adult population; just 26 of 820 adult TV characters had children over age 6, and 42% of the time it was impossible to tell who was looking after the kids. The nonprofit, nonpartisan partnership was formerly the Women's Legal Defense Fund. The study was conducted at the University of Washington.



Drawn for BROADCASTING & CABLE by Jack Schmidt
"Sorry I'm late, but I was in your GM's office. He just saw the first numbers on the price of digital conversion."

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Wired

Cable was on a roll last week, with the momentum coming on several fronts.

In Washington, the FCC adopted rules meant to spur consumer sales of those much-vaunted set-top boxes. That part of the equation was all to the good, but we share with NCTA and Commissioner Michael Powell concerns about the decision to prohibit cable companies from leasing boxes that combine navigation and scrambling functions. Letting consumers buy their own box and fit it with a card is one thing, but not giving them even the option of a one-stop shop through the cable company seems unduly restrictive and possibly counterproductive.

Elsewhere on the "much-vaunted" front, John Malone was talking up a strategy for spurring rollouts of cable modems via a tiering approach to Internet access services. The strategy would be to flag customers suffering through a snail-like download that extra speed could be gained for a few extra bucks. Having sat through some Heinz Ketchup-like downloads ourselves, we think a variable speed approach could play well in Peoria.

On the news front, a new Pew Research study found that 60% of respondents regularly watched a cable news network, while 57% said they regularly tuned to news on a major broadcast network. Cable and the Internet are increasingly worthy competitors for the news audience.

Then there was the news that *TV Guide* would be yet another feather in Malone's cap, which already has more quills than a Sioux ceremonial headdress. It may be just another—ho-hum—billion-dollar deal, but it felt like a metaphor for the shifting balance of power that the publication would now be partly in cable's camp.

At least one bump in the road was a study released last week that showed that women in cable programming jobs made considerably less last year than their male counterparts.

Representing only one year, some of the findings could be an anomaly, the study concedes, rather than a trend. We certainly hope so. Cable's roll should include everyone.

Where there's a will...

In a May 1997 interview with this magazine, House Telecommunications Subcommittee Chairman Billy Tauzin promised soon to unveil legislation allowing commercial broadcasters to shed their public interest obligations by paying into a trust fund for noncommercial broadcasters. What we got a year later is a shadow of that radical idea: a bill that would create a commission to look at better ways to fund public broadcasting. As our story elsewhere in these pages documents, this is not the only time the gregarious Louisiana congressman has promised more than he delivers in matters of broadcasting and cable. Like many lobbyists, we are puzzled by Tauzin's infatuation with trial balloons that never seem to go anywhere. But for the most part we don't see that as a bad thing, given most of the legislation we've seen. If it were up to us, Tauzin's "mystery" legislation for holding down monthly cable bills would forever remain a mystery.

There is, however, one measure Tauzin has been toying with that we would like to see on the books, sooner rather than later. It would authorize satellite TV companies to offer local TV signals within their markets. Such a law would spur competition, obviate new cable regulations, extend the reach of TV stations and mitigate the problems stemming from satellite importation of TV signals from distant markets. Passing such legislation will not be easy, even for the capable Tauzin. Tough issues need to be resolved, most notably whether satellite TV companies that carry some local TV signals would have to carry all signals. Broadcasting, cable, copyright and satellite interests are pulling in different directions. We know from watching Tauzin for 18 years that he can find ways to pass this bill. The question is, can he find the will?

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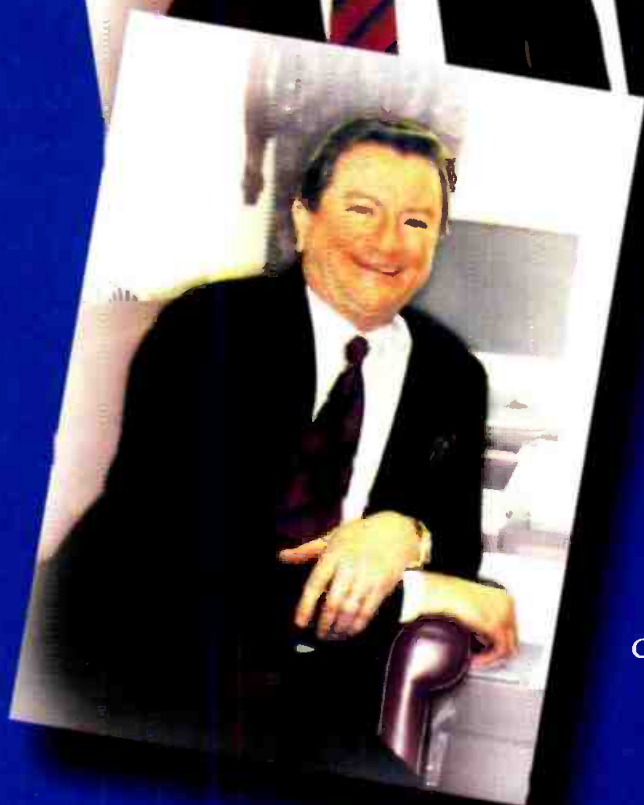
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"At family dinners, I was the odd man out—the only conservative in town, I think."



**William
Bresnan**

**President
Bresnan
Communications
Company**

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C-SPAN Board
of Directors**

"I started fixing radios when I was 12 years old. I would fix the neighbors' radios and if it was something beyond what I could fix, I would take the insides out, put them in my wagon and drag them down to a local radio shop where I learned about fixing radios. Then I'd take the radio back and make a couple of bucks that way."

"I started in the business as a cable supplier in Mankato, Minnesota in 1956. When I heard that there was going to be a cable system in Mankato, I sold the system its cable. Because I became, by default, Minnesota's cable expert, I designed and built the Rochester system in '58 and then stayed on. When Jack Kent Cooke bought that system in 1965, he moved me out to Beverly Hills to be his vice president of engineering. Six months later I became his executive vice president. He was very misunderstood by most people. I think I understood him. I didn't always agree with him, but I understood him. He was a real mentor."

"When I was five, my father died after a long illness and left my mom with four kids. She worked at home on our dining room table, making custom drapes. She often would say, 'You can do whatever you want to do; just because you find yourself in a difficult situation doesn't mean you have to stay there,' and she proved it."

"My interest in politics started with a high school debate my senior year. The proposition was 'Resolved: that the American society should abandon the welfare state.' It was a very pivotal point for me. I got interested in conservative politics which was unusual because my family were Democrats. At family dinners, I was the odd man out—the only conservative in town, I think."

"I look at the whole Bresnan Communications team as part of our extended family. If you look at different cable companies—and it's true of any business, for that matter—it's really the people that make the difference. They are the most important part of the business and we never lose sight of that."

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