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TOP OF THE WEEK / 4
BROADCASTING / 48
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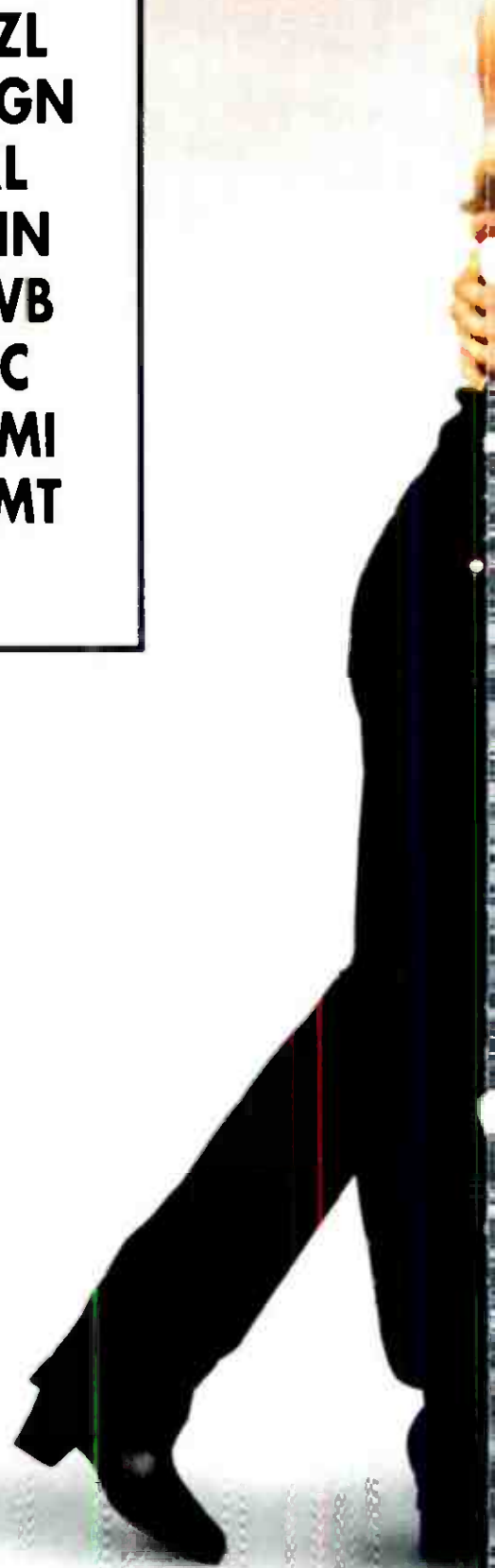
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TOP OF THE WEEK / 4

Spot walks a tightrope Midterm elections could mean a record \$400 million political advertising bonanza for a nonpresidential voting year, but the spot market is extremely soft this month, prompting worries about the third quarter. / 4

Primestar operators may surrender to DOJ Cable operators that own 61% of Primestar are considering selling their entire stake to overcome Department of Justice objections to Primestar's proposed takeover of American Sky Broadcasting. / 10

ABC dealing for Allbritton's TVs Allbritton Communications Co.'s eight television stations and two local marketing agreements reportedly are being sold to ABC Inc. for more than \$1 billion. / 12

Unity Motion to launch HDTV Start-up HDTV satellite distributor Unity Motion is planning its first national broadcast of HDTV programming this week. / 12

Disney stakes big 'Net claim Following NBC's lead with its CNet deal, The Walt Disney Co. acquires a 43% stake in Infoseek and an option to take a majority piece of the popular Web search engine. / 15

Chipping away Viewers saw the first working V-chip in action last week, when one of the devices blocked a live broadcast of CBS's TV-14-D-rated *The Young and the Restless* in a Capitol Hill demonstration. / 15

Radio pirate walks the plank Broadcasters won a long-sought victory last week when a California judge ordered a pirate radio station in the state off the air. / 19

For late-breaking news, see "In Brief" on pages 80-81



More than 6,600 promotion, marketing and design executives made their way to Toronto for the annual Promax/BDA conference last week. / 13

BROADCASTING / 48

'King' could top 'Simpsons' syndication sales Twentieth Television's off-network sales for *King of the Hill* are on target to eclipse the studio's last animated series to hit syndication, *The Simpsons*, by more than \$1 million an episode. / 48



Feature films are Hollywood's hot tickets. / 54

'Party' clears 95% Weekend syndication runs of Columbia TriStar Television Distribution's

Party of Five have been cleared in more than 95% of the country for a September launch. / 48

Duncan exits ASTA Tim Duncan will leave the Advertiser Syndicated Television Association (ASTA) at the end of next year, after 11 years at the helm. / 50

CABLE / 55

Interactive Channel focuses on digital delivery Dallas-based Source Media may be small, but it's placing a big bet—\$300 million—on a digital cable future. / 55

EchoStar, Loral in venture

EchoStar and Loral Skynet are allying to deliver niche programming, including ethnic and business services. / 58



CNN is expanding its nightly 'Moneyline' to an hour. / 58

INTERNET / 62

Microsoft, Compaq to make tracks with Road Runner Microsoft Corp. and Compaq Computer won the bidding war over a sizable piece of Road Runner last week, and a bigger piece of the action in cable software. / 62

COVER STORY



SPORTS PROGRAMMING & PRODUCTION

In hot pursuit In January, the networks paid an unprecedented \$18 billion for the rights to air NFL games. But advertisers say that they should not have to foot the bill, and some observers say those high-priced contracts may spell financial trouble. / 26

Chase Carey got game Chase Carey, chairman of Fox Television and co-COO of the parent, News Corp., sits down

with BROADCASTING & CABLE to talk about the emergence of News Corp./Fox on the domestic sports scene. / 40

Cover photo by Craig T. Mathew



Changing Hands.....64	Datebook.....75	Fifth Estater.....76
Classified.....66	Editorials.....82	In Brief.....80
Closed Circuit.....18	Fates & Fortunes.....78	Open Mike.....77

Spot walks a tightrope

If not for expected political business, spending projected to be up only 2%-3%

By Steve McClellan

There's good news and bad news on the national spot advertising front. The good news is Congress is gearing up for midterm elections this fall, which may translate to a \$400 million bonanza in political dollars, a record for a nonpresidential voting year.

The bad news is the spot market is extremely soft this month, prompting worries about the third quarter. Indeed, political spending this year will be the spot market's salvation—helping to boost it to perhaps a 7% gain for the year. Without the political spending, spot would be facing an estimated 2%-3% increase in 1998.

Local spending remains robust, but has slowed from the 12% growth pace of the first quarter.

According to Harold Simpson, research vice president at the Television Bureau of Advertising, political spending in the first four months of this year is tracking 25% ahead of the first four months of 1994, the last nonpresidential election year.

In 1994, political spending totalled \$355 million, a record for a nonpresidential election year. Simpson predicts that political spending this year will be in the \$400

million range. That would be at the same level as in 1996, a presidential election year that brought in \$400.4 million in political spending, according to Competitive Media Reports. Of that total, \$366.6 million was spent locally or in national spot, with the remaining \$33.8 million going to the networks.

In the first quarter, national spot (where national advertisers place ads in select local markets) chugged along at 9%-10% above the first quarter of 1997. It held that pace in April but slowed down in May—to somewhere in the mid-single digit range. And in June sales are running just 1%-3% above last year, rep executives say.

"June is the softest month of the second quarter" for national spot, says Nick Trigony, president of Cox Broadcasting, which includes rep firms Telerep, HRP and MMT. "Everybody is going into the third quarter a little concerned." Con-

tributing to the softness, he says, are spending cutbacks in the automotive, telecommunications and movie industries.

Trigony says that some regions of the country are being hurt worse than others. The Southeast, for example, is a particular challenge for national spot, although the West Coast seems somewhat robust.

The TVB estimates that the second quarter will still manage 6% growth despite the June slump.

Most of the third quarter may be worse, but Trigony says that the comparison to 1997 is tough: Last year's third quarter was up by double digits because the Atlanta Olympics of the previous year sucked a lot of third-quarter spot dollars out of the market.

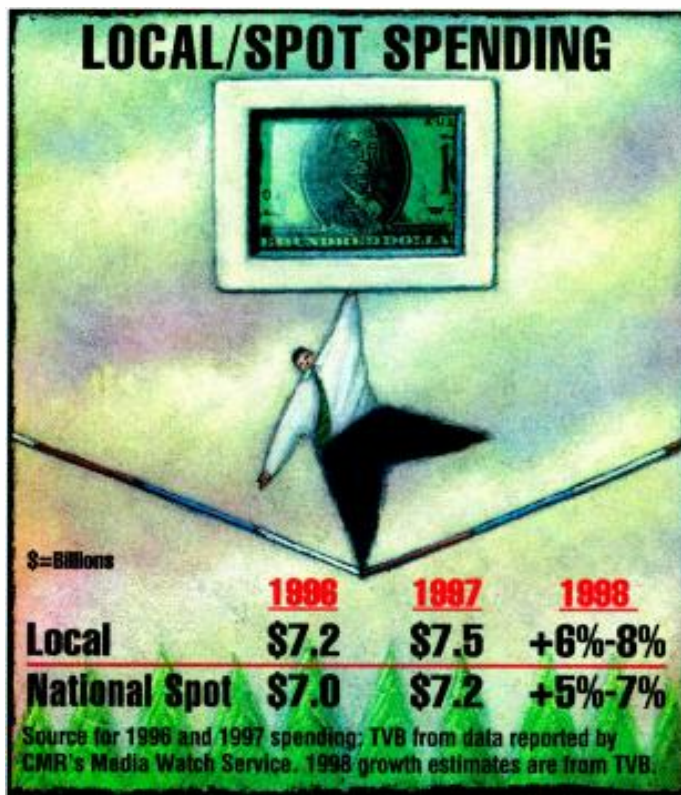
The tail end of the third quarter and early November should soar, however, when close to 70% of this year's expected political money is likely to be spent. The TVB's Simpson still estimates that the spot market will be up 5%-7% for the year. "The way it's going now, I'd bet on the high end" of that estimate, he says.

Ad spending at the local level remains strong, although growth there is cooling off as the year progresses. TVB, relying

on CMR data, says that local spending in the first quarter was up an average 12% over the first quarter of 1997. In April, the last month of available data, Simpson says that local spending was up 7%, according to a survey of local stations compiled by Ernst & Young. Simpson estimates that the full-year 1998 growth rate for local TV ad spending will average 6%-8%. "Again, at this point I'd bet on the high end," he says.

"Local business is good," says Trigony. The Cox TV group will show a 20% gain in local sales in the second quarter, with every station ahead of where they were a year ago. Trigony says that his stations are getting more local sales and fewer national spot dollars than in the past—a trend he sees continuing. "It used to be 50-50, but in the second quarter, for us, it will be 55%-45% local to national," he says.

One reason that he cites for that trend: It's easier to develop new business locally.



On September 6th
something totally
awesome is going
to happen.

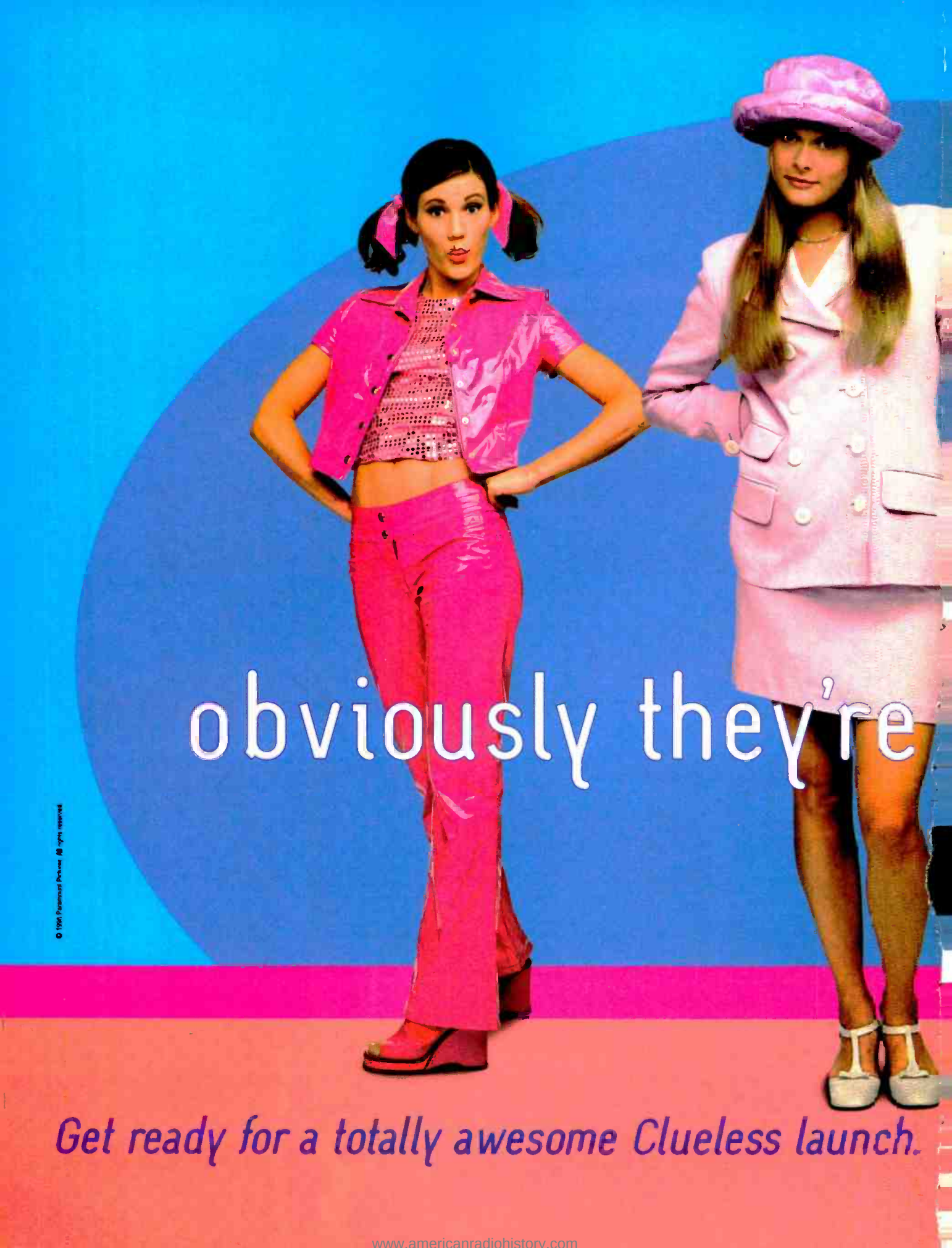
DUH.

It's more like, October 6th.

sorry, sorry.

I'm totally spacin'.

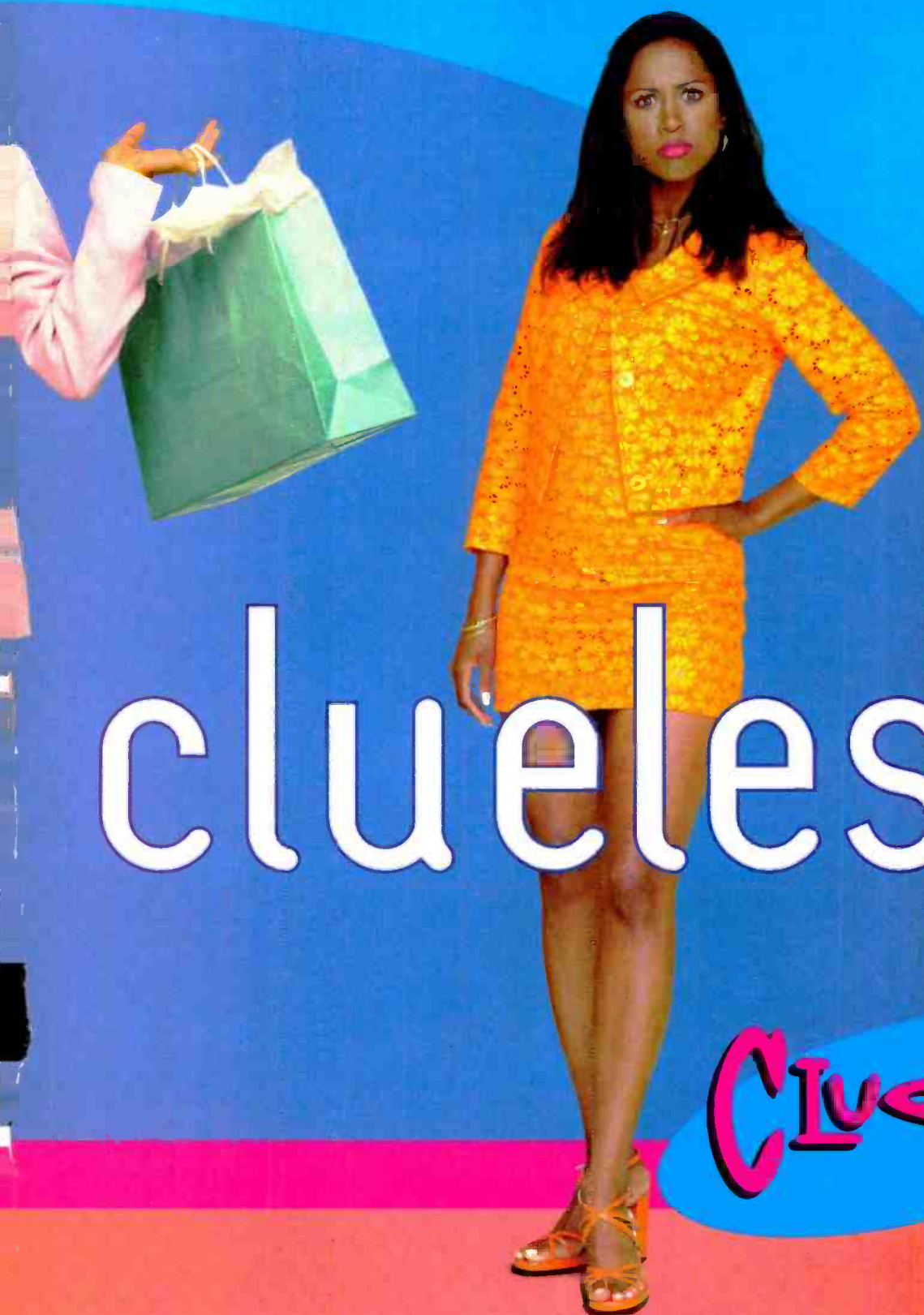
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Primestar operators may surrender to DOJ

MSO partners pondering selling out of DBS service to allow ASkyB takeover

By John M. Higgins

Cable operators that own 61% of Primestar are considering selling their entire interest in the DBS service to overcome Department of Justice objections to Primestar's proposed takeover of American Sky Broadcasting.

Primestar and MSO executives have grown extremely skeptical that a less radical change in the ownership will appease Justice antitrust chief Joel Klein, who has gone to court to block Primestar's acquisition of News Corp. and MCI Communications Inc.'s ASkyB and its crucial high-power DBS license. Not only has the restructuring proposal to settle that suit received a chilly response from Justice officials, but discussions have broken down because of internal disagreements.

An exit would essentially be a surrender to Klein, who believes that a strengthened DBS service with large MSO ownership will avoid competing vigorously with cable systems, instead primarily targeting satellite rivals EchoStar and DirecTV. Primestar and its owners counter that Justice should be focusing on the competition among the three DBS operators.

Industry executives familiar with the discussions say that the companies now are seriously discussing a complete exit to simply salvage their investment in Primestar. However, even if cable operators are willing to sell, the exit would be wickedly complicated. The first obstacle would be finding a buyer willing to put up the \$600 million—plus it would take to buy out the cable operators. The company is owned by Time Warner Inc., Comcast Corp., Cox Communications Inc. and MediaOne Group, plus many key shareholders of Telecommunications Inc. (General Electric Corp.'s satellite division, GE Americom, also owns a small slice.)

"I think everyone's ready to get on

with life," says an executive with one MSO that owns a slice of the company. "They're moving along."

Primestar's new CEO, Carl Vogel, gave an unusually pessimistic assessment of the company's prospects for a less radical settlement with antitrust regulators. According to financiers attending a Primestar presentation at Donaldson, Lufkin & Jenrette's satellite investment conference in New York last Wednesday, Vogel said that a complete exit would most likely be the only way to get the ASkyB deal done.

"He prefers a total takeout of the MSOs," says one money manager at the presentation. "He was really upfront, really unequivocal."

"He didn't say whether it had to be in one step or two steps, but he did say that's what Justice wants," adds another money manager. "I was a little surprised that he was forthright about it."

However, in an interview last Friday morning, Vogel said that the company is exploring some other way of completing the deal, either through a milder settlement or by simply fighting assistant attorney general Klein in court. But he did not express much optimism: "It looks to me [as if] the Justice Department wants the cable industry in general to exit this transaction. Is there a solution between here and that? I don't know."

Officials at Justice and several of the Primestar partners would not comment.

Engineering such a deal would be difficult. The MSO partners all have agreed to shrink their position, with Time Warner Inc. Chairman Gerald Levin publicly acknowledging that position

two weeks ago. However, no one has agreed to exit completely—and the MSOs worry that they'd be selling out at the bottom, when Primestar's stock price is about \$6 per share, off more than 33% from its 52-week high.

"They'd want some way to participate in the upside," says one Wall Street executive familiar with the discussions. "But if they have an economic interest, even nonvoting, will Justice let them buy ASkyB?"

Also, they need a buyer. Primestar can't afford to buy out the companies itself, and no one else is in the wings.

Vogel told the DLJ conference that the company has not even retained an investment banker to find some sort of financial help. "Clearly a pro rata

transaction would be easier to finance," he said.

The ASkyB deal has been dragging on for months. News Corp. and MCI rattled the cable market two years ago by bidding \$682 million at an FCC auction for the last remaining high-powered DBS orbital slot. After boasting and braying about their threat to cable, News Corp. and MCI realized that their prospects as the fourth entrant in the DBS market were bleak, so they agreed to merge the company into EchoStar. However, News Corp. executives clashed with EchoStar Chairman Charlie Ergen, so ASkyB scrapped the deal and agreed to a merger with Primestar for \$1.1 billion in nonvoting stock—essentially covering the cost of the license and a satellite under construction.

To Primestar, the deal would be a godsend. As a medium-power service, Primestar requires subscribers to buy dishes twice the size of the DirecTV and EchoStar units, and it can offer fewer channels. A high-power license would free the company of those handicaps.

But after a lengthy investigation, the Justice Department sued to block the



Primestar's Carl Vogel is pessimistic about a DOJ settlement.



Justice's Joel Klein looks to win this fight.

Continues on page 18

Tribune welcomes Seattle and Grand Rapids



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WXIN-TV, INDIANAPOLIS • KSWB-TV, SAN DIEGO • WTIC-TV, HARTFORD • WGNO-TV, NEW ORLEANS • WPMT-TV, HARRISBURG
WGN-AM, CHICAGO • KEZW-AM/KOSI-FM/"THE HAWK"-FM, DENVER • CLTV NEWS, CHICAGO • TRIBUNE ENTERTAINMENT

ABC dealing for Allbritton's TVs

Is said to be paying more than \$1 billion for eight stations

By Sara Brown

Allbritton Communications Co.'s eight television stations and two local marketing agreements (LMAs) reportedly are being sold to ABC Inc. for more than \$1 billion, almost 16 times the group's \$62.8 million broadcast cash flow in 1997.

All the stations are ABC affiliates.

Although the deal may still be in the negotiation phase, sources say that Allbritton, which already rejected a smaller offer from ABC, sources say, has informed the stations' management of an impending sale.

The group's WJLA-TV (for Joseph L. Allbritton) Washington is the most attractive station for ABC., sources say.

ABC currently owns 10 television stations, which reach 24.2% of U.S. TV households. The Allbritton stations

would add another 4.8%, boosting ABC's total coverage to 29%.

ABC was number six on BROADCASTING & CABLE's list of top 25 TV groups in April based on its FCC coverage (discounting UHF stations by 50% and not counting LMAs) of 23.9%. With the Allbritton stations, the group would have FCC coverage of 28.1% and would move up the list two places, unseating both NBC Inc. and Tribune Broadcasting.

The Allbritton stations would bring ABC's total to 18 TV stations and two LMAs with no market overlaps.

ABC was the only buyer consulted about the sale, according to sources. The price—if in excess of \$1 billion—would be high, considering the absence of any bidding process.

Officials at Allbritton and ABC have not publicly addressed reports of the sale and did not return phone calls. ■

ABC Inc.		
New York		
Robert Iger, president, ABC		
Subsidiary of The Walt Disney Co.,		
Michael Eisner, chairman		
FCC coverage: 23.9%/10 stations ■ Total coverage: 24.2%		
Station	DMA/Rank	Ch.
WABC-TV	New York/1	7
KABC-TV	Los Angeles/2	7
WLS-TV	Chicago/3	7
WPVI-TV	Philadelphia/4	6
KGO-TV	San Francisco/5	7
KTRK-TV	Houston/11	13
WTVD-TV	Raleigh/Durham, N.C./29	11
KFSN-TV	Fresno, Calif./55	30
WJRT-TV	Flint, Mich./63	12
WTVG-TV	Toledo, Ohio/66	13
Allbritton Communications Co.		
Washington		
Joseph L. Allbritton, chairman		
Robert L. Allbritton, president/COO		
FCC coverage: 4.2%/10 stations ■ Total coverage: 4.8%		
Station	DMA/Rank	Ch.
WJLA-TV	Washington/8	7
WHTM-TV	Harrisburg, Pa./45	27
WJXX-TV	Jacksonville, Fla./54	25
KATV-TV	Little Rock, Ark./56	7
KTUL-TV	Tulsa, Okla./58	8
WSET-TV	Lynchburg/Roanoke, Va./68	13
WCIN-TV	Charleston, S.C./117	4
WDFW-TV	Tuscaloosa, Ala./187	33
LMAs with options		
WISG-TV	Brunswick, Ga./Jacksonville, Fla./54	21
WJSU-TV	Anniston, Ala./201	40

Unity Motion to launch HDTV this week

By Glen Dickson

Start-up HDTV satellite distributor Unity Motion is planning its first national broadcast of HDTV programming Tuesday (June 23). St. Louis-based Unity Motion will uplink a Ku-band signal from Washington International Teleport in Alexandria, Va., and distribute it via the GE Americom Telstar 5 satellite. Downlink sites in Seattle, Los Angeles and St. Louis will demonstrate the programming—which will include both ATSC-standard 1080i and 480P content—to home theater dealers and select customers.

According to Sean Henry, Unity Motion vice president of sales and marketing, programming demonstrated will include a full-length screening of the Sony Pictures movie "Jumanji" and a mix of prerecorded documentary, sports and news footage. Unity Motion



Unity's HDTV satellite demo will include the movie 'Jumanji.'

has secured the rights to 15 other motion pictures from Sony. Henry says; the titles will be disclosed as Unity Motion rolls them out during its promotion this summer. Henry isn't discussing the price Unity Motion paid for "Jumanji," either, citing a nondisclosure agreement between the company and Sony. But he says that Sony charged "half of one percent" of what Unity Motion had budgeted for the Robin Williams flick.

Unity Motion, which has secured private investor funding through Marion Bass Securities, plans its official launch for late September. The company will use transponder space on either the Telstar 7 or 8 satellite, according to Henry. Consumer hardware required for the service includes a DBS-type dish, which will range between 18 inches and

30 inches in its final specification. Signals will be decoded by a Samsung-built IRD and displayed on a multisync monitor made by Princeton Graphics. The monitor shows each ATSC format in its native mode. The Samsung IRD also will have a built-in 8-VSB decoder to handle terrestrial DTV signals from a separate off-air antenna.

The equipment, which will go on sale in late September, will cost \$2,495 for the dish and IRD and \$6,995 for the monitor. Unity Motion won't charge anything for its programming until second quarter 1999, Henry says. It will then charge \$35-\$50 per month for its service, which it views as complementary to a consumer's existing cable or DBS provider.

"We make no pretensions that anybody is going to replace their cable, PrimeStar or DirecTV for this," Henry says.

Unity Motion will begin shipping demo systems to dealers in mid-July and will run a series of in-store demonstrations throughout the summer. Henry's goal is to run 125 demo sites a night by mid-August. ■

It's about promotion

Promax/BDA convention attracts more than 6,600 to Toronto

By Joe Schlosser

The annual Promax and BDA conference headed north of the border last week and didn't appear to lose any steam. Branding was the buzzword, but with a caution about taking the concept too far.

More than 6,600 promotion, marketing and design executives made their way to Toronto to swap trade secrets, check out the competition and get their "please and thank you" from the handful of syndicators debuting new shows: The "thank you" in the form of food, drink and parting gifts for buying the shows; the "please" in the form of pitches to stations to commit as much airtime and promotional muscle as possible to make those shows a success.

"We had a bigger turnout than we expected," said Promax President Jim Chabin. "We thought all the consolidation in radio and the fact that we came to Canada might throw off our attendance. But we wound up with a bigger turnout than last year" (6,400 executives in Chicago).

You can extend the brand, and you must defend the brand, but don't "beat it to death." That was the advice of MTV Networks Chairman Tom Freston in his keynote address.

Freston warned against trying to drive the "brandwagon" to places it shouldn't be going. He cited Coke's unsuccessful attempts to market clothing and McDonald's marketing of a low-fat meal as cases in which the consumer had not granted "brand permission." Don't look for any MTV-themed restaurants or refrigerators in the near future; overextending the brand can do "irreparable harm," he warned.

Freston said that the fundamental challenge for his company is to integrate its networks and new online services. To do that, he said, it must make the entertainment networks more interactive and the online sites more entertaining. Freston called online sites a "perfect complement" to his networks, pointing out that the same viewers who watch MTV and Nickelodeon are the heaviest Web users.

In addition to the station executives, a number of celebrities and entertainers



'It's About Time' was the theme of Promax at Toronto's Convention Centre.

were on hand to meet and greet, including Roseanne, Judge Judy, Lorenzo Lamas and Rosie O'Donnell. Station executives were given a taste of Martha Stewart's summer concoctions as well as a sample of new theme week promotions and retailer tie-ins.

King World's Michael and Roger King showed why they were named Promax's marketers of the year, by co-sponsoring the conference's opening night entertainment, a concert by Aretha Franklin.

Gloria Stewart, co-star of the Oscar-winning film "Titanic," helped to open the show with a pep talk: "I love Promax and BDA; I take them every morning after breakfast. So does my horse." But beyond the one-liners, the octogenarian's message—in keeping with the convention's theme, "It's About Time"—was to make the most of it.

Warner Bros. and its Telepictures syndication unit appeared to make some friends with its new hour relationship block. Along with a revamped *Love Connection*, Telepictures executives gave stations a first look at *Change of Heart*. The buzz after a 10-minute outtake of the series was very strong, some station executives even suggesting that *Change of Heart* should be the lead-in to 11-year veteran



MTV's Tom Freston: Branding is good, but 'don't beat it to death.'

Love Connection.

Studios USA threw a party at the Hockey Hall of Fame for *The New Maury Povich Show*. In addition to unveiling some marketing ploys for Povich's revamped talker, Povich and Studios USA President Steve Rosenberg played a little hockey. Rysher, whose *Highlander* series is morphing into *Highlander: The Raven*, introduced executives to its co-stars—Elizabeth Gracen and Paul Johansson. And *Judge Judy*'s workshop gave station marketing executives a quick look at Worldvision's promotion plans for year three. "Justice with an Attitude" is the theme. Worldvision executives say that they will try to attract more men to the show, which saw its national ratings rise more than 150% in its second season. ■

COMING SOON

'The Revenge of the Studios'

Production companies to demand more for renewals

By Michael Stroud

Last spring, the Big Four broadcast networks forced studios to give them longer licensing terms and fatter stakes in new fall programs. In 1998-99, studios and production companies will return the favor, seeking to squeeze record sums from the networks in return for contract renewals for established programs that networks are desperate to retain.

Studios and production companies could seek to negotiate substantially better terms on as many as one-quarter of the fall's 57 returning sitcoms and dramas after next season. That's the estimate of studio executives, agents and analysts. The shows range from hits that have aired for four years or more, such as *Home Improvement* and *Frasier*, to newer hit shows, like *Just Shoot Me* and *JAG*.

"Studios have no choice but to stick it to the networks," says Dave Davis, vice president at Los Angeles investment banking firm Houlihan, Lokey, Howard & Zuckin. "If networks are demanding higher equity stakes, studios have to demand ever-higher licensing fees."

To offset their dwindling profitability, studios are more likely to demand that networks share up front in the escalating costs of talent, industry executives say. Columbia TriStar set the stage earlier this year when it pressed NBC to pay most of next fall's higher salaries for *Mad About You* stars Helen Hunt and Paul Reiser by doubling its license fee to the studio to some \$3.25 million an episode.

"This is a show that isn't even performing that well in its time period [on Tuesday nights]," says a studio executive. "But NBC felt like it had no choice but to pay the cost in a year when it was losing other important franchises," like *Seinfeld* and the NFL.

While no \$13 million-per-episode *ER*s loom next season, even moderately popular shows could command millions more from ratings-hungry networks.

Take ABC's *Home Improvement*. Star



ABC may be faced with a higher fee to keep 'Home Improvement.'



Expect a 'monstrous' renegotiation for 'Just Shoot Me.'

Tim Allen has said that he may leave the show after the upcoming eighth season. But Allen may change his mind if sagging ratings jump next season because of NBC's decision to move *Frasier* to Thursday night from its position opposite *Home Improvement* on Tuesday.

ABC, with few arrows in its prime time quiver, might be forced to pay more to cover a boost in Allen's \$1.25 million per episode salary.

And Wind Dancer Productions, which already is suing ABC parent and co-producer Disney for self-dealing in previous *Home Improvement* negotia-

tions, would be only too happy to further increase Disney's bill for the show.

Disney and Wind Dancer officials declined to comment.

Frasier star Kelsey Grammer also could cause some big headaches for NBC. As of a few months ago, the star's salary was said to be just \$250,000 per episode, arguably quite low for a star expected to fill *Seinfeld*'s big shoes on Thursday night. If *Frasier*'s ratings stay the same or rise, Paramount could demand that the network share in its costs to boost his salary.

Other old but strong shows that may end up in the middle of studio-network tussles in the coming year could include ABC's *Spin City* and CBS's *Chicago Hope* and *Touched by an Angel*, as well as NBC's *3rd Rock from the Sun*.

Fox Broadcasting Co.'s ownership of such shows as *The Simpsons*, *The X-Files* and *Millennium* helps the network avoid being held hostage to studio demands, but it's still vulnerable to escalating demands from talent. This spring, the five key voices in *The Simpsons* got the network to increase their salaries from \$15,000-\$25,000 an episode to \$150,000.

With a dearth of breakout hits, even shows that are about a year old—and their producers—also are expected to hit the networks for more dough.

Brillstein-Grey's *Just Shoot Me* on NBC is one of the hottest candidates. Launched a season and a half ago, the show has performed so well that it was once considered a shoo-in for *Seinfeld*'s Thursday night slot. With *Mad About You* fading, the show is becoming NBC's biggest hope for Tuesday night. And at an estimated \$500,000 per episode for NBC, it's a bargain.

"You're going to see a monstrous renegotiation over the next year," says one source close to both sides.

Other possibly short-lived bargains for networks include ABC's *Dharma & Greg* and *The Practice*, (licensed from 20th Century Fox Television for about \$600,000 and \$1 million, respectively), and CBS's *JAG* (from Columbia TriStar, for \$1 million).

There's another reason for paying more for successful shows, even if a network isn't strictly obligated by its contract with a studio to do so: Every network wants to be associated with a winning team. Thus, NBC's decision to pay Warner Bros. and producer John Wells \$13 million an episode for *ER* was partially based on the network's desire to have first crack at Wells' future projects.

Disney stakes big 'Net claim with Infoseek

Pays \$70 million and trades Starwave in deal

By Richard Tedesco

The Walt Disney Co. has acquired a 43% stake in Infoseek and an option to take a majority piece of the popular Web search engine.

Disney followed the lead of NBC, which bought into CNet and its Snap! service a week earlier (B&C, June 15) for \$26 million. Disney had been in discussions with Excite, Infoseek and other portal services over the past year. The result is a deal that gives Infoseek \$70 million and Starwave Corp., the unit in which Disney acquired a majority stake last year to bolster its Internet business.

"It seemed to be the best fit," says Jake Winebaum, chairman of Disney's Buena Vista Group, who adds that Infoseek's "long-term vision was very much in line with what we wanted to do."

Disney aims at leveraging its considerable entertainment assets online,



and—more immediately—connecting its existing online assets with Infoseek. The companies plan to launch a new portal service later this year that will combine content from ABC.com, ABCNews.com, Disney.com, DisneyBlast.com (its subscription children's site), ESPN.com and the NBA, NFL and NASCAR sites that Starwave produces.

The purpose of this deal is to establish an online service stocked with diversified content. "The game is to end up with something bigger and better than AOL," an ABC insider says.

As part of the deal, Disney will help build Infoseek's profile with \$165 million in promotional support. The idea is to expand the Internet market by promoting on cable, attempting to capture the next big group of surfers. "Families are potentially ground zero for the next wave of consumers on the Internet," says Winebaum, who estimates that only 20% of families which own PCs now are going online.

Once Disney attracts a larger percentage of those PC households online, it can deliver an increasingly greater variety of content as high-speed connections become more common. "We're blessed with a lot of rich media assets," says Winebaum. "The Internet is not ready for their distribution yet, but we're ready when that does become the case."

Disney and Infoseek executives readily acknowledge the Internet's nascent stage of development. "The Internet's still in the Stone Age," says Harry Motro, president of Infoseek. "We haven't figured out how to deliver products that really meet users' needs."

Motro will continue to direct Infoseek's operations in Sunnyvale, Calif. He also will oversee the operations of Bellevue, Wash.-based Starwave.

The deal, which gives Disney 25.8 million shares of Infoseek and a minority position on its board, is subject to shareholder and regulatory approvals. ■

V-chip day in Congress

Viewers saw the first working V-chip in action last week, when one of the devices blocked a live broadcast of CBS's TV-14-D-rated *The Young and the Restless* in a Capitol Hill demonstration.

Rep. Ed Markey (D-Mass.), considered the father of the V-chip, announced its inauguration with CBS's first V-chip-enabled broadcast: "From this day forward, any parent can say 'Not in my house, not for my child.'" CBS is the first network on air with the ratings, with ABC close behind, Markey added.

Other V-chip legislative champions—Reps. Dan Burton (R-Ind.), John Spratt (D-S.C.) and Jim Moran (D-Va.)—helped Markey to kick off the first day of V-chip-enabled broadcasts. "With television programming like this, with school shootings on the rise, parents need the V-chip more than ever," Spratt said.

Parental Guide (a company that makes V-chip set-top boxes) and TV set manufacturer Panasonic showed their technologies. Parental Guide demonstrated the chip in an external device on an older TV set, while Panasonic demonstrated a new set with a built-in V-chip.



Panasonic's Peter Fannon (l) helps Rep. Ed Markey block programming with a V-chip included in a new television set.

Parental Guide CEO Larry Lien said that his company has two versions of the V-chip box available, one for \$79 and one for \$99. The more expensive model digitally displays the rating of the show being aired, whether or not it is being blocked.

A new V-chip-equipped Panasonic set will cost \$549.99—but the manufacturer expects the price of V-chip-enabled TVs to fall as soon as V-chips are included in the sets' baseline technology, according to Peter Fannon, the manufacturer's director of government and public affairs.

—Paige Albinia

HOURS OF

Not only do **Earth: Final Conflict**
as the new first-run hours this season
TOP 10 LIST OF ALL

NEW WEEKLY FIRST-RUN HOURS	Season-To-Date	
	A18-49 Rtg	A25-54 Rtg
1 EARTH: FINAL CONFLICT	2.5	2.7
2 NIGHTMAN	1.8	1.8
3 Pensacola: Wings of Gold	1.6	1.8
4 Honey, I Shrunk the Kids	1.6	1.5
5 Wild Things	1.5	1.5
6 Team Knight Rider	1.3	1.2
7 Soldier of Fortune	1.1	1.2
8 Police Academy	1.1	1.0
9 Conan	0.9	1.0
10 Fame LA	0.8	0.7
11 Ghost Stories	0.7	0.8
12 Due South	0.6	0.6
13 Mike Hammer	0.5	0.5

*Source: NIELSEN, 9/14/97 - 5/17/98, GAA% where applicable. NightMan average includes 2 hour premiere.

NIGHTMAN[®]

F POWER

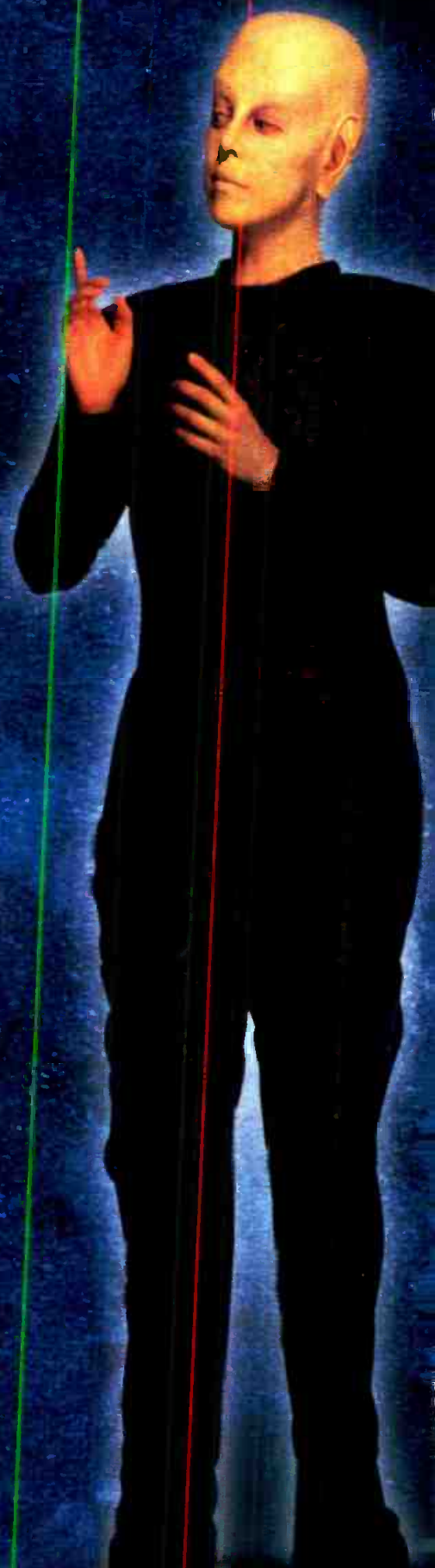
and NightMan rank #1 & #2
with adults, but they rank in the
WEEKLY HOURS.

ALL WEEKLY HOURS	Season-To-Date	
	A18-49 Rtg	A25-54 Rtg
1 X-Files	5.0	5.0
2 Star Trek: Deep Space 9	3.8	3.9
3 Xena	3.5	3.6
4 Hercules	3.3	3.3
5 EARTH: FINAL CONFLICT	2.5	2.7
6 Walker, Texas Ranger	2.3	2.6
7 NYPD Blue	2.1	2.3
8 Outer Limits	2.0	2.1
9 Baywatch	2.0	1.9
10 NIGHTMAN	1.8	1.8
11 Pensacola: Wings of Gold	1.6	1.8
12 Honey, I Shrunk the Kids	1.6	1.5
13 Wild Things & Highlander (tie)	1.5	1.5

*Source: NSS, 3/13/97 - 5/17/98. †AA% where applicable. NightMan average includes 2 hour premiere. X-Files combines AT and episodic airings.

GENE RODDENBERRY'S

EARTH
FINAL CONFLICT.



Primestar

continued from page 10

deal, with Klein saying that DBS is critical to keeping cable rates in check and that the merger would harm consumers by lessening competition.

While the conflict of interest between Primestar and cable systems is obvious, the DOJ's case is not a slam dunk. Antitrust lawyers not affiliated with the case say Klein's biggest weakness is that the case rests partly on potential rather than actual competition.

If Primestar were acquiring EchoStar or DirecTV—which are up and running—the erosion of competition in the marketplace would be easy to demonstrate. But ASkyB hasn't launched, so the Justice action presumes that News Corp. and MCI would actually go ahead and launch if the Primestar takeover fails.

"Proving that potential competitors will actually compete is very difficult," says one antitrust lawyer.

But fighting antitrust suits takes years, so most targets generally engineer a settlement or watch their deals die of old age. Indeed, the ASkyB deal originally had a June 30 closing deadline, but that is expected to be extended.

During the Justice investigation, executives familiar with the deal say that Primestar made no significant settlement offer to Klein, partly at the behest of Time Warner. Some MSOs thought that simply shrinking their position from 61% to less than 30% might satisfy Klein. News Corp. and MCI could pay up to get voting stock and step up their post-merger stake from 20% to 33%. GE was being wooed to increase its 3% position to more than 33%.

But executives involved in the deal say that the approach to GE crumbled because GE wanted too much control. News Corp. has told Wall Street executives that the plan is troubled.

Vogel said that the deal is not crucial and that even limited-to medium-power satellites can be a good business. He has other operational issues—reorganizing Primestar's sales operation, reducing customer churn, focusing more on selling than on leasing dishes to consumers and the \$300 wholesale cost of a Primestar receiver.

But he has a lot of incentives to complete the ASkyB deal. He told the DLJ conference that his compensation is mostly stock options for 2 million shares exercisable at \$7.50 per share. ■

CLOSED CIRCUIT

Behind the scenes, before the fact

BOSTON

Busy days at ABRY

Look for at least three major television deals involving ABRY Broadcast Partners in the coming weeks. Boston-based ABRY owns Nexstar Broadcasting Group Inc. and PHI Holdings Inc. and used to own 80% of Sullivan Broadcasting Co. before that group was sold to Sinclair. Sources say ABRY has three deals on the table right now, each in the \$100 million range and at least one involving former partner Dan Sullivan. One deal in which the company has an interest is the impending sale of the Disney family's Retlaw Enterprises, sources say.

WASHINGTON

Two weeks and counting

On July 9 the FCC commissioners hope to launch their long-awaited effort to define how must-carry rules will apply to digital TV signals. At press time last Friday, drafts of the rulemaking proposal had not reached commissioners—but sources expected the draft rules to be distributed by week's end or early this week. Commissioners want to decide how laws requiring cable carriage of local broadcast signals will apply to digital TV signals that some stations will begin airing this fall.

DALLAS

More minority interest

An alliance formed by TSG Capital Group LLC and Hicks Muse media companies Chancellor Media, Capstar Broadcasting and LIN Television, which invested \$25 million in Z-Spanish Media last week (see "In Brief," page 81), is looking for other investment opportunities in minority broadcasting. The group is in talks to back a black-owned television group. Prospective partners who have been contacted about the venture include Lyle

Banks of Banks Broadcasting LLC and Eddie Whitehead of Whitehead Media, sources say.

DENVER

More choice from Your Choice

Your Choice TV is planning to launch two additional content channels in August and will add Comedy Central to one of its five current program channels around July 20, the company confirms. Your Choice expects to add more titles from its existing library, some of which have never aired on Your Choice, to the new channels. It also plans to revamp its promotional channel from a standard program preview service to a format with live hosts who will introduce program selections and direct viewers.

TULSA

Sneak preview at Sneak Prevue

In the wake of its \$2 billion acquisition of News Corp.'s TV Guide assets, United Video Satellite Group (UVSG) is exploring the possibility of reprogramming Sneak Prevue, a barker channel for pay per view. Sneak Prevue reaches some 43 million cable homes, but with the advent of interactive programming guides, its value is likely to diminish. At the same time, it's a valuable piece of analog real estate for UVSG; with the participation of a strong programming entity it could become a strong cash generator. Analysts looking at possible deals with Barry Diller's USA Networks or Rupert Murdoch's Fox Television to provide programming punch for Sneak Prevue, say that a sale of the channel is possible. Other than president Peter Boylan's comment when the TV Guide deal was announced that UVSG is "exploring opportunities" regarding Sneak Prevue, the company will not comment.

Radio pirate walks the plank

Federal court orders Free Radio Berkeley off the air

By Chris McConnell

Broadcasters won a long-sought victory last week when a California judge ordered a pirate radio station in the state off the air.

Stephen Dunifer, operator of Free Radio Berkeley, had challenged FCC radio regulations as an infringement on free speech. Dunifer also had argued that radio microstations such as his could operate between the frequencies of licensed stations without causing interference.

U.S. District Judge Claudia Wilken, however, said that Dunifer could not assert that the FCC rules applied to him are unconstitutional because Dunifer had never applied for a broadcasting license. The judge also rejected Dunifer's claim that the FCC's rules are too broad.

"This decision represents a great victory for legitimate broadcasters who play by the rules," says NAB President Eddie Fritts. "The FCC deserves credit for putting Mr. Dunifer and other broadcast bandits out of business."

FCC officials have been looking to do that for years, asking the district court in 1994 to stop Dunifer from broadcasting without a license. But the court rejected the request then, insisting

that the government had not made a strong enough case that Dunifer's constitutional objections would fail.

The court later denied another government request to dismiss Dunifer's challenge to the radio rules on the grounds that the court lacked jurisdiction to review the arguments.

But last week FCC lawyers got some good news from the court when the judge rejected Dunifer's argument that the radio rules are overbroad.

The decision comes as the FCC is trying to crack down on pirate radio stations. There are 112 pirate stations currently operating in the United States, according to the FCC's Compliance and Information Bureau. The court is part of a project the bureau has been working on during the past 10 months to identify and shut down the pirates, says bureau chief Richard Lee, who adds that there are 24 pirate-free states.

FCC field office officials have been conducting a state-by-state sweep of the pirates, Lee adds. FCC officials also say that they have shut down more than 200 pirate stations during the past two years.

FCC Chairman William Kennard, meanwhile, welcomed the court action. "This decisive court action puts to rest any doubts about the FCC's authority to



Kennard asks remaining pirates to join 'efforts to expand the legal uses' of airwaves.

manage the public airwaves to prevent interference and protect the public's safety," Kennard said.

Kennard also called on the remaining pirate broadcasters to "obey the law—and join the FCC in our efforts to expand the legal uses of the public airwaves."

Since last fall regulators have been reviewing proposals—opposed by broadcasters—to establish a low-power radio service as a means of promoting minority station ownership. ■

House committee votes to delay satellite fees

A bill that would delay—pending FCC review—an increase in copyright fees paid by satellite TV companies was passed unanimously by the House Telecommunications Subcommittee last week.

Last summer, the U.S. Copyright Office increased—to 27 cents per subscriber per month—the copyright fees that satellite TV carriers pay for imported network signals and superstations. Direct broadcast satellite companies previously paid 6 cents for imported signals and 14 cents#17.5 cents for superstations.

The bill—sponsored by Subcommittee Chairman Billy Tauzin (R-La.), Rep. Ed Markey (D-Mass.) and Rep. Rick Boucher (D-Va.)—now goes to the full Commerce Committee for a vote. It will be referred to the House Judiciary Committee afterward because of its copyright-related provisions.

Rep. Howard Coble (R-N.C.) last week met with representatives from the broadcasting and cable industries as

well as copyright holders to learn what—if any—provisions they would like to see attached to the bill, says a Judiciary committee staffer. Coble also plans to meet with DBS industry representatives.

Coble earlier this year introduced legislation intended to reform the DBS industry, but that bill has been stalled in the full Judiciary Committee. Legislators are looking at the law governing the DBS industry because it expires in December 1999 and because they see DBS as a competitor to cable.

Coble has asked industry representatives how to resolve the dispute between DBS providers and broadcasters over importing network signals into so-called white areas, which are places where a grade-B broadcast signal is not received clearly over the air. He also has expressed concern about whether DBS companies should be required to carry all local broadcast signals in local markets they plan to serve.—Paige Albinak



WASHINGTON WATCH

By Chris McConnell and Paige Albiniak

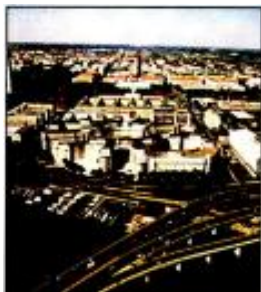
In contempt

In a 9-7 vote, the House Oversight and Investigations Subcommittee last week found Tennessee real estate developer and Portals investor Franklin Haney in contempt after Haney did not turn over documents subpoenaed by the lawmakers. The panel has been investigating circumstances surrounding the FCC's planned move to the Portals development, particularly Haney's \$1 million payment to Washington lobbyist Peter Knight. Appearing before the subcommittee, a lawyer from Knight's firm agreed to turn over subpoenaed documents after Subcommittee Chairman Joe Barton (R-Tex.) threatened to find the firm in contempt if it did not. Haney spokesman Kenneth Vest later said Haney may consider suing the firm for turning over the subpoenaed documents to the subcommittee. The contempt vote against Haney, meanwhile, now goes to the full House Commerce Committee.

And another thing...

TV news ignored the congressional grant of spectrum to broadcasters, consumer electronics and broadcast lobbyists tried to strong-arm regulators into mandating an interlace standard, and stations like-

ly will hold off on broadcasting high-definition until they get digital must-carry rights. So say Reed Hundt and Blair Levin, who talk about one of their favorite topics in the inaugural issue of Steven Brill's new media watchdog mag, *Brill's Content*.



The problematic Portals

The former FCC chairman and chief of staff—both of whom are playing the consulting game these days—liken digital TV's history to the sinister world of last sum-

mer's film *L.A. Confidential*, insisting secret agencies still threaten to undermine the new technology. One text-bite: "Despite editorials in the *New York Times*, the *Wall Street Journal* and the *Los Angeles Times* that opposed the spectrum grants, for millions of Americans who get their news solely from TV, the digital story was strictly on the

q.t." Hundt and Levin also recount face-offs with Washington's hard-bitten, knee-cap breaking lobbyists over the technical aspects of digital TV. "In hundreds of meetings over the next several years, we consistently heard threats to our television legacy

(and our own political lives) reiterated," Hundt and Levin write. The two will be writing regularly for *Brill's Content*, Levin says.

Maines complains

Media Institute President Patrick Maines doesn't like the direction being taken by Vice President Gore's advisory committee on digital TV public interest obligations. A list of possible "core recommendations" distributed at the group's meeting this month in Minneapolis would "intrude deeply on broadcasters' editorial discretion," Maines wrote in a letter last week to committee co-chairs Norm Ornstein and Leslie Moonves.

Commission cops

The FCC in March wrapped up an in-house investigation of Internet porn surfing by commission employees. In its semi-annual report released last week, the FCC Office of Inspector General says its probe found that several sites accessed by employees contained or advertised material that would qualify as child pornography under federal law, but that investigators found no evidence the employees had downloaded any of that material. The investigation, however, found that employees were downloading other pornographic images and text



From FCC chairman to magazine writer.

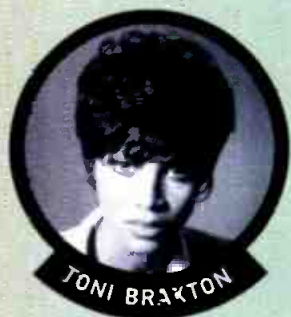
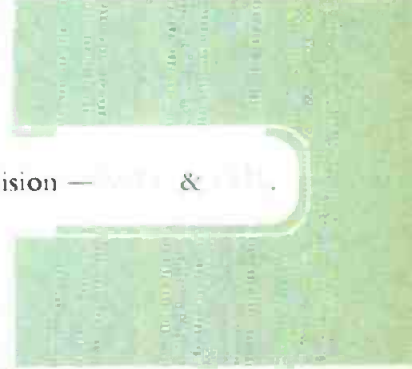
onto FCC computers. Names have been given to the chairman and bureau chiefs for "appropriate administrative action." The inspector general said another investigation of potential post-employment conflict of interest by a former FCC official remains open.

EEOpposition

The Lutheran Church-Missouri Synod last week told a court that it opposes the FCC's request for a review of April's decision that the commission's equal employment opportunity rules are unconstitutional. Last month the commission asked the full court to rehear the case, arguing that the three-judge panel went too far in throwing out the EEO rules. The judges issued the decision after reviewing the Lutheran Church's appeal of FCC sanctions placed on it after officials determined the church's KFUD-AM-FM Clayton, Mo., had violated EEO rules. After the court ordered it to respond to the FCC filing, the Lutheran Church argued that the commission is seeking "to impose substantial additional litigation expenses on the church in re-hearing proceedings that will result in the FCC losing this case on different grounds." The church also insisted that judges made the right decision in throwing out the rules. "While the church is fully committed to the goal of nondiscrimination and engages in its own affirmative action efforts ... the church is persuaded that based on the record evidence and the legal issues presented by the parties, the court's legal analysis was correct."



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FCC sets fees; hopes to raise \$163 million

FCC officials last week issued their final schedule of regulatory fees for fiscal 1998. Aimed at collecting \$163 million, the final plan establishes a different approach to radio fees than the one proposed in March. That proposal would have divided AM and FM stations into 10 groups, but broadcasters argued for using a system that would assess fees based on a station's class and population served. Regulators adopted such a plan in the revised schedule. The FCC also rejected satellite industry complaints that their fees are too high, but said it will launch a notice of inquiry to review its approach to assessing fees for regulating satellites.

<u>FEE CATEGORY</u>	<u>PROPOSED</u>	<u>FINAL</u>	<u>FEE CATEGORY</u>	<u>PROPOSED</u>	<u>FINAL</u>
VHF TV			UHF TV		
Markets 1-10	\$41,275	\$37,575	Markets 1-10	\$14,625	\$14,175
Markets 11-25	24,850	31,275	Markets 11-25	10,575	10,725
Markets 26-50	22,600	21,400	Markets 26-50	5,750	6,650
Markets 51-100	11,375	11,975	Markets 51-100	3,775	3,975
Remaining Markets	3,250	3,100	Remaining Markets	1,500	1,075
Construction Permits	4,100	2,525	Construction Permits	3,625	2,650

Radio Station Regulatory Fees

<u>POPULATION SERVED</u>	<u>AM/CLASS</u> <u>A</u>	<u>AM/CLASS</u> <u>B</u>	<u>AM/CLASS</u> <u>C</u>	<u>AM/CLASS</u> <u>D</u>	<u>FM/CLASSES</u> <u>A, B1 & C3</u>	<u>FM/CLASSES B,</u> <u>C, C1 & C2</u>
More than 1 million	\$4,000	\$3,250	\$1,500	\$2,000	\$3,250	\$4,000
400,001-1 million	2,500	2,000	1,000	1,250	2,000	2,500
125,001-400,000	1,750	1,250	600	750	1,250	1,750
50,001-125,000	1,250	800	400	600	800	1,250
20,001-50,000	750	600	300	400	600	750
fewer than 20,000	400	300	200	250	300	400

Source: FCC

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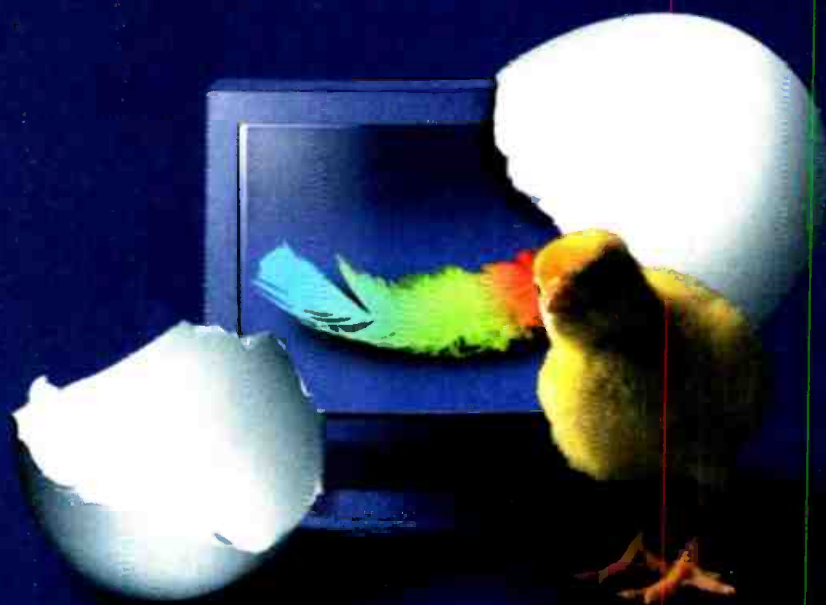


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In hot pursuit

Networks scramble for ad dollars to pay for sky-high NFL rights

The NFL delivers one of the most reliable, demographically-strong audiences on television. But that audience is shrinking. And after shelling out nearly \$18 billion for the rights to broadcast the games, CBS, ABC, Fox and ESPN are asking advertisers to pay more for less. If the networks overpaid, say advertisers, that's their problem. This special report looks at the network-advertiser price-of-rights battle, beginning on this page. There's a rundown of who has what among televised contests on page 34. An interview with Chase Carey, who is leading Fox's pursuit of TV sports dominance, begins on page 40. And a look at the technology that brings the field to the screen is on page 44.

By Joe Schlosser

The networks paid an unprecedented \$18 billion in January for the rights to air NFL games, but advertisers say they should not have to foot the bill.

In the long run, some Wall Street observers say, those high-priced contracts may spell financial trouble. And analysts and ad buyers who criticized NBC (which broadcast the games for 30 years), for dropping out of the bidding now praise that decision.

The billion-dollar players include Fox, which renewed its contract for the National Football Conference rights for \$4.4 billion, a 39% increase over its first deal in 1993. CBS is the newcomer this fall, rekindling its relationship with the NFL after a four-year separation. The Tiffany Network anted up \$4 billion over five seasons for American Football Conference games. To retain its *Monday Night Football* franchise, ABC coughed up \$4.4 billion, a substantial increase from its previous four-year, \$920 million pact. And ESPN (co-owned with ABC) knocked rival TNT out of the cable picture, taking over sole ownership of the Sunday night package for a whopping \$4.8 billion.

To pay off these multibillion dollar deals, the broadcast networks and ESPN need to generate top advertising dollars—and selling has begun. In the past month, CBS, Fox and ABC have hit the pavement.

Over the past few weeks, the networks have started talking to the automotive and beer industries, traditionally the first two stops on the quest for football ad sales. Before the summer is over,

SPORTS REVENUE ON THE BIG THREE

(Figures in Thousands)

	1st Quarter 1997	1st Quarter 1998	% Increase
Total Gross Revenue	\$585,655	\$1,216,764	107.76%
From Time Sales			
Less Advertising	\$86,716	\$181,220	108.98%
Agency Commissions			
Total Net Revenue	\$498,939	\$1,035,544	107.55%
From Time Sales			

Source: Ernst & Young LLP/Broadcast Cable Financial Management



soft drink and financial companies will be brought in to chat about possible multiyear advertising deals, while fast-food chains, insurance companies and others will look to tie up halftime and pregame sponsorships.

But negotiations this summer will be anything but smooth, ad buyers and Wall Street analysts say. The networks are looking for ad-rate increases in the ballpark of 15% to 20%, while advertisers are making noise about keeping prices the same or only slightly higher.

MEN LOVE FOOTBALL

Broadcasters signed up for the next five years with the NFL point to the league's strong TV track record and say it will remain steady in spite of a competitive television environment.

"The negotiations for the cost of the advertising will be pretty tough," admits CBS Sports President Sean McManus. "But there are an awful lot of advertisers who need to reach that male demographic in the fourth quarter, and NFL football is by far the best and the surest way of reaching that demo."

Steve Bornstein, president of ESPN Inc. and president of ABC Sports, says that no matter what the critics say, the NFL is still tops. Bornstein predicts "double-digit increases" in ad rates this season.

A woman with dark hair is sitting on a couch, looking directly at the camera. She is wearing a grey and white patterned sweater over a white shirt and blue jeans. She is holding a small, dark remote control in her right hand. The couch has a blue fringed throw blanket and a red cushion. A bowl of popcorn is on a table to the left, and a mug is on a table to the right. The background is a light-colored wall with a plant.

Touch the remote and it's the last thing you ever do with



that hand.

Yes, women watch sports. Big time. In fact, one in four adult ESPN viewers is a woman, and each month over 13 million women tune in to SportsCenter. They're dedicated. They're loyal. And they're some of our most devoted fans.



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ESPN
WEST

ESPNNEWS

ESPN
CLASSIC
SPORTS

ESPN2

ESPN

"The NFL is the platinum standard of sports television, and it will always achieve the highest ratings—and in the universe of fragmented ratings, the NFL will fragment less," Bornstein says. "Clearly it is an expensive property, but it also is an exclusive one, and we feel pretty good having both Sunday night and Monday exclusively on our networks."

Fox Chairman Chase Carey believes that his network's decision to retain the NFL was a crucial move. And as for NBC's pass on football, Carey told Fox affiliates earlier in the month that was a "defining



**SPORTS
PROGRAMMING
& PRODUCTION**

moment in recent network history" and that NBC affiliates will not look back on the decision with favor. Carey may be biased toward the NFL: Fox's football rights deal in 1994 has helped the

network grow into a powerhouse.

"I think the NFL is the most important event in the television industry," Carey says. "I can't speak to what specifically will happen [to NBC]. But I think that events will become more and more important in the business."

A LEXUS IS NOT WORTH \$100,000

Nobody on either side of the fence will disagree that the NFL delivers one of the most reliable, demographic-strong audiences on television. But many in advertising point out that ratings are declining and that advertisers should not have to foot the bill for astronomical rights fees.

"The buyers are going to dig in," says Tom DeCabia, senior vice president at the Paul Schulman Co. "Every client is telling every buyer out there that they overpaid and that we are not going to fix their mistake. If that was what they wanted to do, that was their business. But it is only worth X amount to me. I love a Lexus, but I'm not going to pay \$100,000 for a \$40,000 car."

"We're going to see this year if there is enough [advertising] support to get higher rates," says analyst Tom Wolzien of Sanford C. Bernstein & Co. "And the question is, how much are consumers going to end up paying in higher cable rates and at the grocery store?"

BBDO senior vice president/director of network TV buying, Steve Grubbs, says: "My sense is that some of the [advertisers] are going to step

FOLLOWING THE BOUNCING BALLS

Broadcast sports household ratings trends

NATIONAL FOOTBALL LEAGUE

	1995	1996	1997
Regular Season	12.9	12.3	11.6
Playoffs	22.1	21.1	19.2
Super Bowl	46.0	43.3	44.5

MAJOR LEAGUE BASEBALL

	1995	1996	1997
Regular Season	5.7	2.7	2.7
Playoffs	12.0	8.0	8.0
World Series	19.5	17.4	16.7

NATIONAL BASKETBALL ASSOCIATION

	1995	1996	1997
Regular Season	5.0	5.0	4.7
Playoffs	8.1	8.0	7.4
Championship Series	13.9	16.7	16.8

NATIONAL HOCKEY LEAGUE

	1995	1996	1997
Regular Season	2.0	2.1	1.9
Playoffs	1.9	2.4	2.1
Stanley Cup	3.4	3.6	4.0

Sources: TN Media Inc. and Nielsen Media Research

up, but they're not necessarily going to step up to the degree that they had hoped. ... It is not going to be 15 to 20 percent, and the reason I can say that with confidence is by looking at what transpired in the prime time upfront. On average, price increases were more like five percent."

Harvey Schiller, president of Turner Sports, which passed on the NFL this time around, says that the networks are going to fall short of their advertising projections.

"They're not going to get 15% or anything like that," Schiller says. "I have heard that it will be more in the range of six- to eight-percent increases. They need somewhere above 20 percent to make their advertising goals."

NAYSAYERS

In 1994, Fox took a \$350 million write-off stemming from losses it suffered on its \$1.58 billion NFL deal. That was four years ago, when Fox's deal was far beyond the price that the incumbent networks had paid for their packages. Now, with the stakes much higher, industry analysts predict even bigger losses.

If ad revenue fails to meet expectations, the three broadcasters "could be in huge, huge trouble," predicts one top advertising executive. "They're going to be in huge trouble anyway. I think all of their forecasts for profit and loss were based upon best-case scenarios and really assumed a strong ad marketplace over the next several years. Right now, that marketplace is weak."

When the latest NFL contract was announced in January, NBC West Coast President Don Ohlmeyer predicted that each of the networks would lose at least \$150 million a year on its investment. NBC Sports President Dick Ebersol even said that he didn't want to put the "livelihood" of NBC employees in jeopardy.

Now some advertisers predict that the networks will try to renegotiate their deals with the NFL after suffering early losses.

"I think you are going to see after three years that they are going to want desperately to renegotiate," DeCabia says. "They are going to want to step back and take a closer look at the deals, because I still don't see how any of these networks are going to make any money in the current situation. It is just a matter of how bad they're going to lose and how long it takes their boards and stockholders to start saying enough is enough."

AYESAYERS

Executives of all three NFL network outlets say that is not the case. The networks have gone to their affiliates for financial aid in the past few months, trying to hammer out deals that will take \$35 million–\$60 million per year off the network's annual payments to the league. CBS is the only one of the



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Big Three networks that has a final deal with its stations, which will pay a combination of cash and inventory totaling \$50 million–\$60 million. The value of the CBS deal depends on how much the inventory goes for, CBS executives say.

Fox and ABC are said to be looking for similar pacts with their affiliates, but nothing has been settled. ESPN doesn't have affiliates, but it does have basic cable rates. Analysts say that the most profitable cable network could demand higher rates down the road. ESPN executives had no comment.

Executives at Fox, CBS and ABC/ESPN predict that they will either break even or make a small amount from their NFL deals.



**SPORTS
PROGRAMMING
& PRODUCTION**

"At this point, we expect to be whole against the current contract," says Fox's Chase Carey. "Obviously that is making certain assumptions about life in the future, which we can't control, but we have time."

"We are optimistic that we will do very well," says Bornstein about ESPN and ABC's financial outlook regarding their NFL deals. "There is a lot of activity right now in the upfront market, and we feel pretty good in our position in having both Sunday night exclusivity on cable and exclusivity on Mondays on the network. Advertisers like that environment, and we have a lot of inventory to make them happy."

And CBS's McManus says, "When you factor everything in over the course of a five-year deal or possibly an eight-year deal, we think we are going to at least break even."

McManus uses the Fox model from 1994 as an example of how his network will make good on its \$4 billion investment. He says that Fox forced the industry to look at sports as more than just pure profit and loss.

"From a pure dollars and cents standpoint, the Fox deal for the NFL didn't make much sense," he says. "From a standpoint of what it did for the Fox network and structure of that company, it was an incredibly smart deal. There are some people criticizing the kind of money we paid for our package. We think the same situation will exist four or five years down the road here at CBS." ■

Significant others

In many ways, the TV sports rights business is the NFL. But the NBA and star Michael Jordan have been able to maintain ratings better than any other sport lately—including the NFL. This month's NBA finals turned out to be the highest-rated championship series in NBA history, averaging a 18.8 rating/33 share nationally.

The critics say it was Jordan, one of the NBA's all-time top players, who kept the league afloat during a period of declining TV ratings.

From 1995 to 1997 the NBA increased its ratings for the championship series each season. Its playoffs have remained relatively flat across the board.

"I'll tell you, the NBA does a great job of marketing their product," says BBDO's Steve Grubbs, senior

vice president/director of network TV buying. "There's concern over Michael Jordan leaving, but something tells me they'll find someone to replace him. They probably have somebody waiting in the wings who could assume a greater leadership role. If not, they'll create one."

NBC has a four-year, \$1.75 billion contract with the NBA that it signed last December. Turner Sports (TNT/TBS) also signed on last year for another four-year contract that extends through the 2001-02 NBA season. Turner paid close to \$900 million, up from its previous deal of four years for \$350 million.

Analysts say that the NBA, already facing the possible retirement of Jordan from the league during the off-season, also may have a potentially

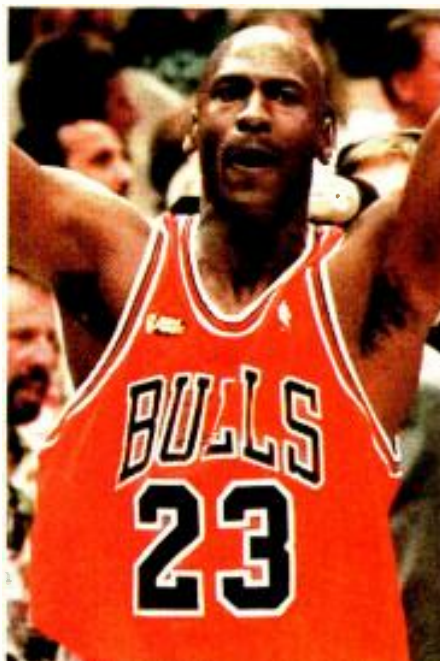
season-cutting labor dispute on its hands next year.

Major League Baseball draws the third-highest annual ratings among professional sports, ahead of the slumping fourth-place National Hockey League. Fox, NBC and ESPN, which own the national broadcast rights for baseball, pay a combined \$1.57 billion for their packages. That includes the recent addition of FX and Fox Sports Net's \$160 million package. Some critics, including Paul Schulman Co.'s Tom DeCabia, say that America's pastime is in need of a jump start.

ABC Sports/ESPN President Steve Bornstein, who disagrees with DeCabia, believes the MLB is moving in the right direction after the players' strike a few years ago.

The National Hockey League has slumped this year in the ratings, and broadcast networks and Wall Street analysts wonder why. The national broadcast rights are shared by ESPN and Fox, with Fox's contract up for renewal after next season. Fox paid \$155 million three years ago and vowed to take hockey to another level with a number of technical enhancements and by putting the spotlight on the game's top players. The results have been disappointing—especially this season, with ratings slipping more than 15% in some cases.

DeCabia says that if Fox did not renew its contract with the NHL, it "would be a nail in the game's coffin. Fox has tried every which way to promote this game, and none of them has seemed to work." —Joe Schlosser



Advertisers, who hope for performances like those of Michael Jordan, last year spent \$4 billion on national sports, according to Competitive Media Reporting.

Mark J. Terrill / AP

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Sports Rights Scorecard

A rundown of who has what among televised contests

NATIONAL FOOTBALL LEAGUE

The rich get richer. The cost of NFL rights more than doubled in a new eight-year contract that totaled a reported \$17.6 billion. Fox renewed its National Football Conference package for \$4.4 billion, or \$550 million per year. CBS returned to the fold by winning the American



**SPORTS
PROGRAMMING
& PRODUCTION**

Football Conference rights from NBC for \$4 billion (\$500 million per year). The fear of loss boosted ABC's and ESPN's winning bids for *Monday Night Football* and Sunday night telecasts to \$4.4 billion and \$4.8 billion, respectively.

That's \$550 million and \$600 million per year, respectively.



After years of NFC coverage, CBS returns to football in the fall with AFC games. It paid \$4 billion for eight years.

NATIONAL BASKETBALL ASSOCIATION

Incumbents NBC and Turner more than doubled their previous rights payments for a four-year renewal of their exclusive carriage agreements.



Turner paid \$890 million for a four-year package of NBA games, seen on weekdays exclusively on TBS and TNT.

NBC's regular weekend deal cost \$1.75 billion, or \$437 million per year. The package includes more regular-season and playoff broadcasts than before. Turner's exclusive weekday package on TBS and TNT cost \$890 million, or \$225 million per year.

MAJOR LEAGUE BASEBALL

Fox's branding of MLB continues as the network enters the third year of its \$575 million, five-year deal. At \$115 million per year, Fox has the rights to an 18-week schedule of weekend games (including the *Game of the*



ESPN carries MLB action, such as this Orioles game, on Wednesdays and Sundays. The cable network paid \$455 million for five years. It also will air playoffs this fall.

Week) plus the National League Championship Series and the World Series. FX and Fox SportsNet start year two of a four-year \$1.7 billion contract that includes a 26-week package of Saturday night and Thursday night games, respectively. Annual cable rights for FX and Fox Sports Net total more than \$400 million this year.

ESPN is in the third year of its five-year, \$455 million contract to air Wednesday and Sunday night games. In addition, ESPN will carry 6-12 divisional playoff games this fall, for a total tab of about \$115 million this year.

NBC begins the third year of its \$475 million, five-year contract. This year, \$95 million buys the network the All-Star Game and American League Championship series.

NATIONAL HOCKEY LEAGUE

The league's national broadcast contracts with Fox and ESPN expire after the 1998-99 season. ESPN's deal is worth a reported \$80 million for coverage of more than 100 regular-season games and up to 50 playoff contests a year on ESPN and ESPN2. Fox's current \$155 million contract permits it to carry regular-season weekend games, plus selected Stanley Cup playoff games and the finals. Fox also has two option years that could carry the agreement until the 2000-01 season. Without a fee reduction, however, Fox probably will not exercise that option.

NCAA BASKETBALL TOURNAMENT

In 1995, CBS agreed to pay \$1.725 billion to carry the premier college athletic tournament for the next seven years. This year's \$250 million payment will cover the opening rounds to the Final Four in what remains the most exciting tournament in college sports.



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FOOTBALL BOWL CHAMPIONSHIP SERIES

Beginning this fall season, ABC pays close to \$500 million for a seven-year deal that recasts the structure of the end-of-year college football bowl games. ABC will broadcast the Fiesta, Orange, Sugar and Rose Bowl games each year; the bowls will rotate hosting the championship game between the first- and second-rated football teams. Broadcasting these four games will cost \$70 million this year.

NOTRE DAME FOOTBALL



SPORTS
PROGRAMMING
& PRODUCTION

The only college football team with a national contract is in the first of a seven-year, \$45 million deal with NBC. Notre Dame will make \$6.25 million this year, with no national championship in sight.

WORLD CUP SOCCER

ABC paid \$25 million for this event, more than double the price paid for



Team USA's Cobi Jones can be seen on ABC, which paid \$25 million for 12 games, including the championship.

the world's most popular sports event in 1994. It will broadcast 12 games, including the championship final, while ESPN and ESPN2 will show the remaining 52 games.

OLYMPICS

NBC takes over broadcast coverage of all Olympic games until 2008. It will pay \$715 million for the 2000 summer games in Sydney and \$555 million for the 2002 winter games in Salt Lake City.

WIMBLEDON

In 1999, NBC and HBO will be in the third year of a three-year contract for coverage of the most prestigious tournament in tennis. NBC will pay \$18 million to broadcast the men's and women's final rounds of the championships, while HBO will pay \$8 million for its 24th year of hosting the early-round action.

U.S. OPEN TENNIS

CBS is in the third year of a five-year deal with the tournament. CBS covers weekend, semifinal and final action. USA Network carries all other weekday coverage—totaling more than 84 hours per year—through 2002.

PROFESSIONAL GOLF ASSOCIATION

CBS will dominate PGA events through 2002. Under its new three-year contract, CBS will broadcast 17 of the PGA's 40 annual tournaments. ABC, NBC and cable networks ESPN, USA Network and The Golf Channel will divide the remaining tournaments. Total annual payment to the PGA: \$100 million.

THE MASTERS

CBS and USA Network split coverage of the tournament. Each year the Augusta National Country Club renews its contract with the network and enforces what are supposedly the strictest broadcaster guidelines of all sporting events. USA, which has covered the first two rounds on cable for the past 16 years, has a year-to-year contract as well.

INDIANAPOLIS 500

The granddaddy of auto racing events is in the last year of a three-year contract with ABC. Cost for the 1999 race will range between \$13 million and \$15 million.



HBO hosts early rounds of Wimbledon. The cable network paid \$8 million for its 24th year of coverage in 1999.



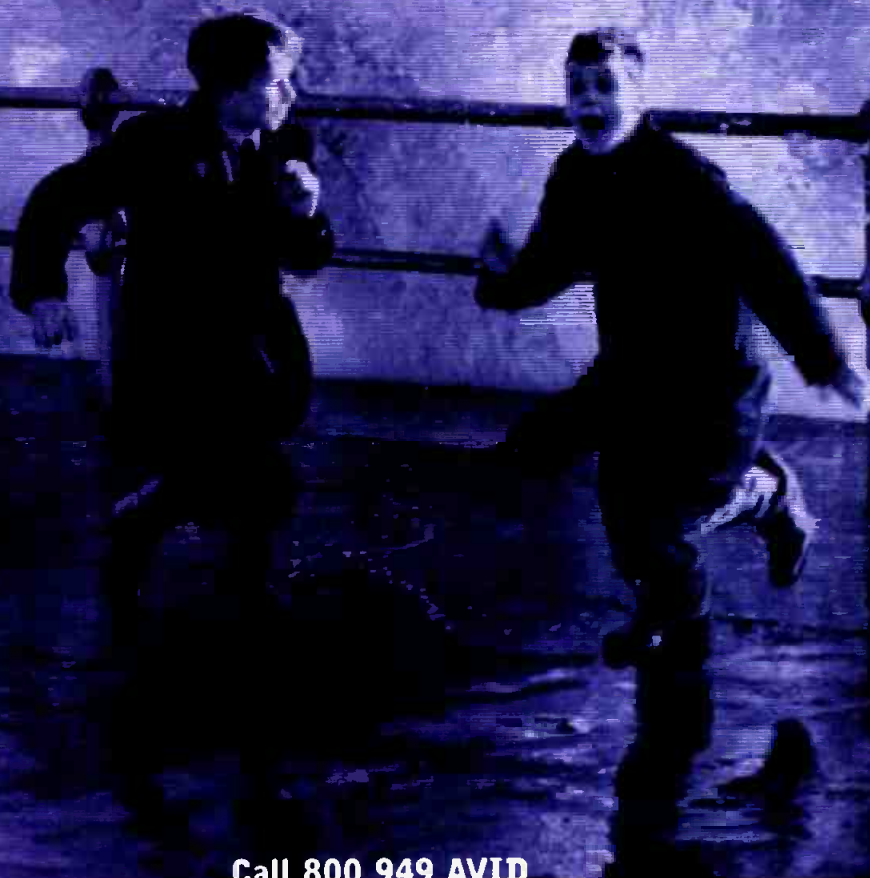
Tiger sizes up a shot during the Masters. CBS and USA Network share coverage and renegotiate rights yearly.

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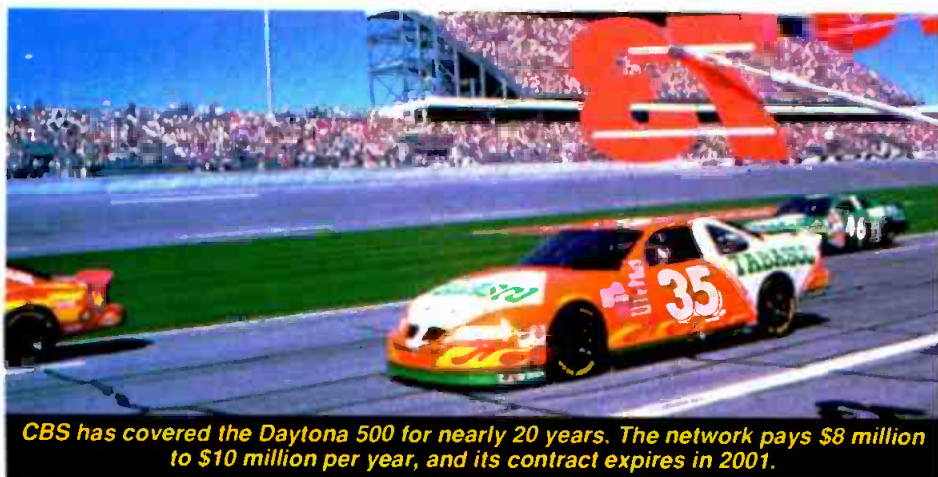
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CBS has covered the Daytona 500 for nearly 20 years. The network pays \$8 million to \$10 million per year, and its contract expires in 2001.



SPORTS
PROGRAMMING
PRODUCTION

DAYTONA 500

CBS has aired this premier NASCAR event since 1979. Its current six-year contract expires in 2001; it pays \$8 million–\$10 million a year for flag-to-flag coverage.

U.S. FIGURE SKATING CHAMPIONSHIPS

ABC has broadcast this event since 1964, when the network first added

figure skating to its roster of sporting events. Last year the network renewed its contract to carry the championship—through 2006, for \$96 million (\$12 million per year).

KENTUCKY DERBY, PREAKNESS AND BELMONT

ABC is reported to pay more than \$8 million to broadcast the three jewels of horse racing's Triple Crown. The network's broadcasting rights extend into the next century.

—Compiled by Rick Churchill, B&C correspondent



ABC airs the Derby as well as the other two jewels, said to be worth more than \$8 million to the network.

BIG TICKETS

(Figures in millions)

Network	Rights Fees in Millions	Contract Status Year/Years	Last Year/Season of Contract
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NATIONAL FOOTBALL LEAGUE

Fox	\$4,400	1/8	2005-06
CBS	\$4,000	1/8	2005-06
ABC	\$4,400	1/8	2005-06
ESPN	\$4,800	1/8	2005-06

TOTAL: \$17,600

MAJOR LEAGUE BASEBALL

Fox	\$575	3/5	2000
NBC	\$475	3/5	2000
ESPN	\$455	3/5	2000
Fox/Liberty	\$172	3/5	2000

TOTAL: \$1,677

NATIONAL BASKETBALL ASSOCIATION

NBC	\$1,750	1/4	2001-02
Turner	\$890	1/4	2001-02

TOTAL: \$2,640

Network	Rights Fees in Millions	Contract Status Year/Years	Last Year/Season of Contract
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NCAA BASKETBALL TOURNAMENT

CBS	\$1,725	3/8	2002
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NATIONAL HOCKEY LEAGUE

Fox	\$155	4/5	1999-2000
ESPN	\$80	4/5	1999-2000

TOTAL: \$235

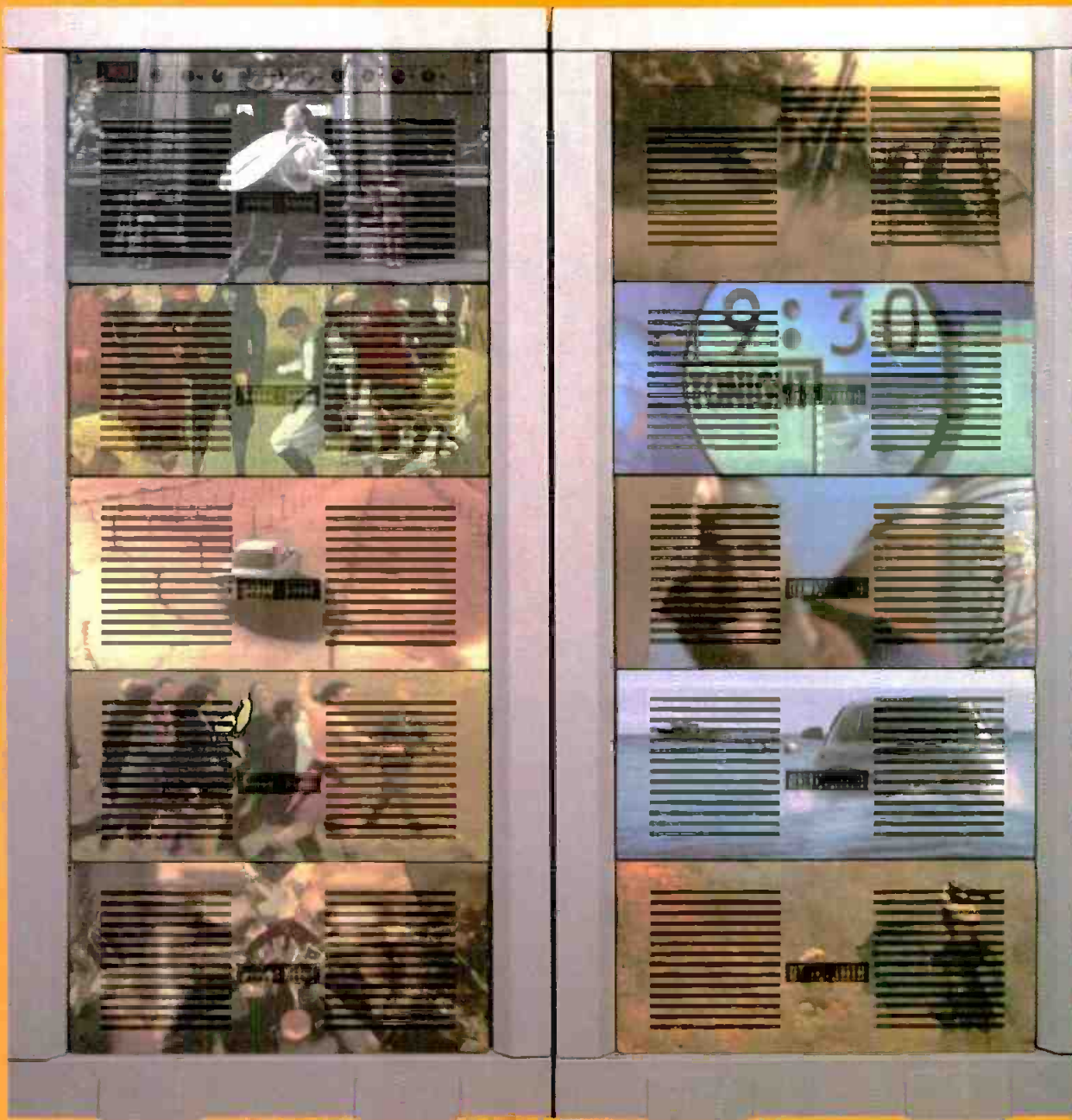
OLYMPICS

NBC	\$715	Summer	2000
NBC	\$555	Winter	2002
NBC	\$793	Summer	2004
NBC	\$613	Winter	2006
NBC	\$894	Summer	2008

COLLEGE FOOTBALL CHAMPIONSHIPS

ABC	\$700	1/7	2004
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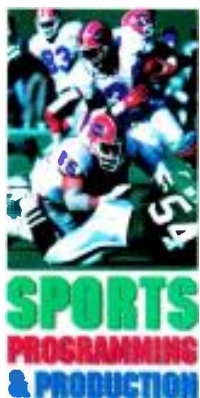
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FOX'S CHASE CAREY

The man with the game plan



In 1994, News Corp. Chairman Rupert Murdoch gave Fox executives in the U.S. a green light to do something a lot of so-called experts on Wall Street and top studio executives in Hollywood called foolish.

Murdoch approved Fox's entry into the NFL with an unprecedented \$1.58 billion bid for the rights to National Football Conference games. In so doing, Murdoch surprised the Tiffany Network right out of the top-rated televised sport—and, with a loud roar, arrived on the American sports scene. Four years later, Fox Sports stands as a leader in TV sports.

Earlier this year, Fox acquired the Los Angeles Dodgers for more than \$300 million dollars. In 1997, Fox, along with TCI-owned Liberty Media, purchased a 40% ownership stake in Cablevision System Corp.'s sports programming service. In the deal, Fox acquired ownership in Madison Square Garden, the New York Knicks, the New York Rangers and eight strategic regional sports channels. Along the way, Fox has strung together

er TV rights to the National Hockey League, Major League Baseball, National Basketball Association and a number of other top sporting events for its national broadcast network and regional sports channels. The Fox Broadcast Network, since its entry into the NFL TV game in 1993, has moved from fourth to second among the broadcast networks in the key 18-to-49 demographic. Fox has just renewed its contract with the NFL for more than \$4 billion and is getting ready to televise both the Super Bowl and the World Series during the 1998-99 TV season. Fox Sports Net, the band of regional cable channels, now consists of 22 regional networks, 10 owned-and-operated networks and 12 affiliates, covering 61% of the country.

Behind all of the wheeling and dealing is Chase Carey, chairman of Fox Television and co-COO of the parent, News Corp. In the past two months, Carey has been instrumental in a number of high-profile sports moves, including the Dodgers' trade of All-Star catcher Mike Piazza to the Florida Marlins. Carey sat down with BROADCASTING & CABLE's Joe Schlosser to talk about the emergence of News Corp./Fox on the domestic sports scene.

Why did Fox buy the Dodgers?

There were a number of reasons. We were not interested in just any sports franchise. The Dodgers are in many ways one of the most unique and valuable franchises in all of sports. That comes from their location, their history, their following and the like. For us, sports is obviously becoming a big part of our business. We are located in Los Angeles, so it is in our home. We have major business in Los Angeles, whether it is regional cable networks or otherwise.

What is your role with the Dodgers? Is it a day-to-day business relationship where you are actively watching the box scores and the free-agent market?

Day-to-day, I'm a fan. No, realistically, it is no different than any other business here. We've got manage-

ment in place to run the Dodgers, and there is a misperception that we are more involved than we are. [News Corp. President] Peter Chernin and I are not running this team. We have people in place to run it, and we look forward to working with them.

You've admitted to carrying out the Mike Piazza trade—a trade that some have described as the biggest in baseball history—and you called it a “unique situation.” How did that come about? Was it a really a one-shot deal?

I'm not really going to comment much on the Piazza trade. There were discussions Dodger management and we at Fox had over a long period of time, a number of weeks prior to that trade. So it was certainly something that was discussed between Fox and the management of the Dodgers, and the trade we concluded was one that





Craig T. Mathew

had been discussed thoroughly between Fox and the Dodger management.

Was Dodger GM Fred Claire in the loop?

I'm not going to get into that. I don't think it's constructive.

SPORTS ILLUSTRATED hinted that you might have been seeking ownership in the Sunshine network as part of the Piazza deal. Any truth there?

None whatsoever.

Are you represented as well as you would like in Florida?

We are a part-owner of Sunshine, and we have an even smaller stake in Sports Channel Florida through our partnership with Rainbow [Programming], Chuck Dolan's company, which is a minority partner in Sports Channel Florida. Realistically, all that means is we have a personal relationship. So, because we are minority owners, we know some of the people. That is the extent of it.



Would you like to increase your sports presence in Florida?

Yes. We would look to have a regional sports business in place that operates under the Fox Sports brand. It is one of the obvious places where we don't have a Fox Sports channel. Certainly we would like to find ways to press that.

Looking back on Fox's \$1.58 billion entry into the NFL in 1994, how good does that decision look today?

The decision was clearly an important one for Fox that helped the network, the broader broadcasting business and really all the Fox-related companies go to another level.

Fox did take a \$350 million write-off after acquiring the NFL in 1994.

Yes. We did take a \$350 million-write off after the contract was done. I really look at it as an investment, and the businesses at Fox increased in value as a result. It certainly led to the opportunity to get the New World station affiliations and ultimately New World station ownership and other things. This is a subjective valuation, but it increased the overall value of Fox by a number that is in the billions.

Will there be a write-off with the latest contract?

At this point we expect ourselves to be whole against the current contract. Obviously, we are making certain assumptions about life into the future that we can't control, but we have time.

In a speech earlier in the month to the Fox affiliates in Los Angeles, you said that NBC's decision to get out of the NFL rights business was a "defining moment in recent network history. NBC affiliates will not look back on this with favor." Can you elaborate on that? Are you predicting NBC's demise?

Events will become more and more important in this business. The NFL is second to none in [the event] category. NBC has some obvious strengths. They have the NBA con-

tract, and they have the Olympics. So it is not like they are without strengths. But I think the NFL is unique in terms of your ability to have it for in excess of 20 weeks per year. It is not a 17-day event every few years. It is not an event driven by a couple of weeks of playoffs. It is weekly event programming that covers a major portion of the year—and it is uniquely important in that regard, both for the value it creates and the ability it has to drive your overall business for viewers, for other programming, for advertisers and for related TV businesses.

Is NBC's loss your gain as far as getting that key 18-49 demographic? Could this put you over the top?

Certainly it's a competitive edge. There will always be differences—but sure, the NFL will be a competitive advantage going forward. The challenge is for us to take advantage of



[THE NFL] IS UNIQUELY IMPORTANT... BOTH FOR THE VALUE IT CREATES AND THE ABILITY IT HAS TO DRIVE YOUR OVERALL BUSINESS FOR VIEWERS, FOR OTHER PROGRAMMING, FOR ADVERTISERS AND FOR RELATED TV BUSINESSES.

it. To be the leader in 18-to-49 is certainly our goal, and it is a goal we have made continual progress toward, having passed CBS a few years back. Having this year for the first time in an overall year passed ABC, we think this is a year with great opportunities with the combination of some major events—the Super Bowl, the World Series, “Lost World” and “Independence Day.” There is some real strength in programming. In each of the past two years, I would say we have launched the most successful new shows: *King of the Hill* two years ago and *Ally McBeal* last year. So the ability for us to continue to build on that entertainment momentum and use these events as locomotives to drive the business forward gives us opportunities to make real strides.

You've been trying to get your affiliates to foot some of the NFL bill. What's the status of those negotiations?

In general, some of the reporting has been inaccurate. Our relationship with our affiliates overall continues to be great and strong. As in any relationship, there are always issues that come up. We have an issue here on the NFL that we are working out with them, and we have been addressing it constructively. It is really just one issue in a much broader relationship. I'm sure we'll work it through.

The goal was to finalize the deal by the end of the affiliate meetings on June 5. What's the hang-up?

I'm not going to break down the issues in what at this point is a private discussion. To some degree, it has become complicated by the fact that the other networks are out there having similar discussions. So everybody spends too much time looking at what everybody else does. And anytime you spend too much time looking at the other guys, it leads to a circular

process that continues to go around and around. And it makes for a difficult time coming to a conclusion. Our discussions on the NFL have narrowed substantially, and we've made great headway. I'm confident in the short term we will get through the remaining couple of things they want to address with us.

Along with TCI in 1997, News Corp. entered into a venture with Cablevision for 40% of Madison Square Garden, the New York Knicks, the Rangers and eight regional sports channels. Would you agree that was your key play?

It was tremendously important. Realistically, once we formed our partnership with [TCI chairman John] Malone, you really had the regionals in two different groups: A group [Charles] Dolan controlled and a group we controlled. By putting them together, it gave us the ability to have a national reach. So it was a tremendously important cornerstone to being able to fulfill the opportunity inherent in those regional sports networks.

Has the Net started to turn a profit?

Yes. It's a profitable business today.

After adding the Dodgers to the Fox fold earlier in the year, Fox Liberty made news by buying into the new Staples Center in downtown Los Angeles. With that comes an option to buy into the Kings and, through them, into the Lakers. What's your interest in those teams?

It's our intention to exercise the options, subject to the approval of the NHL and the NBA. That would give us that 40% stake in the Kings and just under 10% of the Lakers.

Your deal with the NHL is up at the end of next season, and the league is not exactly turning in the greatest ratings. Will you continue to air the NHL on the Fox Network?

We are certainly committed to the NHL. Obviously, as you reach ends of agreements, you have to conclude new agreements. We are certainly committed, and we believe the inherent strengths we saw in hockey continue to be there. That being said, there is no question that it has been a disappointing year. In many ways hockey has really had a string of tough luck. Certainly, the Olympics did not pan out. They had a series of problems that didn't lift the sport. There have been Stanley Cup sweeps the last four years in a row, which is almost inconceivable. The sport certainly has had trouble, but I think that is the nature of sports—they go through up and down years.

We believe there continues to be a great youth appeal to it as you grow the next generation of stars. Stars are important. Lately we had the [Mark] Messiers and [Wayne] Gretzkys. I think hockey recognizes that there are a number of things it needs to do, as any sport does, to try and enhance the game. The NFL has done it in terms of rule changes. Baseball has made some changes that have enhanced it. That is all part of building and growing a sport. We have great confidence in it.

How can a Yankees fan be at the helm of the Dodgers? What if the Yankees meet the Dodgers this year in the World Series on Fox?

I should only wish for such a problem, and I'll be happy to deal with it if and when it occurs. I grew up a Yankee fan. But although I've learned to divide my loyalties well, I can assure you—as I suffer through every Dodgers loss and celebrate every win—I've got more feelings for them than anybody else right now. ■

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'X-Games' get Max Air

ESPN uses SportVision technology for half-pipe events

By Glen Dickson

For its *X Games* coverage, ESPN is using vertical-leap technology to measure the altitude achieved by competitors in half-pipe skateboarding, biking and in-line skating.

The technology that ESPN is using is being supplied by SportVision Systems, which originally developed its



SPORTS
PROGRAMMING
& PRODUCTION

AIRf/x system to measure the vertical leap of basketball players. AIRf/x uses three cameras and a Silicon Graphics computer to triangulate images and measure how high players jump. The system, which is accurate to within half an inch, displays the measurement graphically in

an instant replay using a Chyron Infinit character generator.

After AIRf/x was used successfully by Fox Sports Bay Area, MSG and Turner Sports in the second half of the National Basketball Association season, SportVision pitched ESPN on the technology for the *X Games*, where a good part of athletes' time is spent in the air. ESPN liked the idea and has branded the system "Max Air" for its *X Games* coverage of the half-pipe events.

"We tend to be innovative and technology-oriented, and this was an easy crossover of their technology," says Jamie Reynolds, *X Games* coordinating producer. "One question we've always asked is, 'How do you quantify maximum height in the vert ramp?'"

Although half-pipe competitors aren't judged on the height they achieve, the altitude they get determines how many point-scoring tricks they can do.

"If you go higher, you have more time in the air, and you can pull more revolutions," Reynolds says. "It's a very definable quality."

While ESPN analysts have speculated about how high athletes have gone in the past, they now will have an exact measurement of the altitude they achieve. The Max Air system will measure every

jump that the in-line skaters, skateboarders and bikers make, and ESPN analysts will be able to replay selected leaps with an accompanying graphic.

"It's a lower-left graphic, and the Chyron will animate it from the coping level [of the half-pipe] to the height of the data fed by SportVision," Reynolds says. "It will read up like a thermometer."

Jerry Gepner, SportVision chief operating officer, says that AIRf/x's Silicon Graphics computer will allow ESPN to "clip" each jump in real time. The statistical information can be stored in files and then later in a database, allowing ESPN to go back and compare archived jumps if it elects to use "Max Air" for future *X Games*.

Reynolds adds that ESPN is thinking about using the SportVision technology for applications other than the half-pipe, such as its big-air snowboarding event in the *Winter X Games*. ■



This year, 'X-Games' viewers will know exactly how high skateboarders fly out of the half-pipe, thanks to SportVision's AIRf/x system.

ABC, ESPN go virtual for World Cup

By Glen Dickson

ABC Sports and ESPN are using new 3-D animation technology from virtual-set supplier Orad to enhance their World Cup soccer coverage. The Orad technology, called Virtual Replay, takes video frames of the soccer action and converts them into 3-D ani-



Virtual Replay creates animated 3-D replays of soccer action.

mations that can be shown as replays.

The Orad sports analysis technology also allows viewers to see a play from several different angles, such as the players' point of view or that of the referee. Virtual Replay also can highlight and track the ball or the players throughout a play and measure various distances and velocities. The system runs on a Silicon Graphics Onyx computer and prepares operator-selected play frames in less than three minutes.

ABC, ESPN and ESPN2 have been using Virtual Replay in all of their pregame shows, and ABC and ESPN also have used it during game telecasts to recreate plays from unconventional angles.

According to Matthew Straeb, Orad vice president, the World Cup has been a boon to the Israel-based company, bringing in some \$4 million-\$6 million in revenue. Orad has five virtual studios at work in Paris for various rights-holders, a bank of computers driving Virtual Replay, and other machines and operators driving an Internet replay product. Straeb says that Virtual Replay is currently available for football, and Orad is developing a basketball version as well. ■

NBC tackles U.S. Open

Rolls out 'rat patrols,' lipstick camera

By Glen Dickson

For its coverage of the 98th annual U.S. Open tournament last week, NBC Sports was planning at press time to cover the Olympic Club golf course with about twice the number of cameras it normally uses to cover a PGA tour event.

That's not only because the Open is a major sports event but also because NBC was planning at least 16 hours of live coverage, including two hours (3-5 p.m.) of coverage on Thursday and Friday. NBC also is responsible for the production and engineering of ESPN's cable coverage (5-10:30 p.m.) on the tournament's first two days.

"It's intensive coverage for 18 holes, with seven and a half hours on Thursday and Friday," said Bill Parinello, NBC Sports technical manager. "Normally, we'd come on around the seventh hole."

NBC was planning to use 23 "hard" Ikegami cameras stationed behind greens and tees and alongside fairways; six "flanker" cameras that can shoot a combination of greens, fairways and tees; three wireless mini cameras, and three so-called rat patrol units—tiny flatbed trucks mounted with hard cameras that are free to roam the course from hole to hole.

Each rat patrol has a handheld camera converted to a studio kit with a long lens, which yields better pictures than a portable camera with a short lens operated by a cameraman in a golf cart. "They're decent-looking cameras with a long lens," Parinello said. "Mounting them on the flatbed lets us get more use out of it—we can get three or four holes out of each camera."

One rat-patrol unit was assigned to cover holes 2, 9 and 16; one to 4, 11 and 17, and one to cover 6 and 14. The units transmit video back to production control via microwave links: Cam-Mate microwave units mounted on carts follow the rat patrols to relay the feeds, Parinello said.

"We use as much microwave as we can," Parinello said. "Cabling limits you, especially with the crowds at the U.S. Open."

But the Olympic Club is a particularly challenging venue for microwave operation, Parinello said, because it's a



hilly course with a lot of thick cypress trees. So NBC has erected four microwave towers to relay feeds, twice the number required for a flatter course.

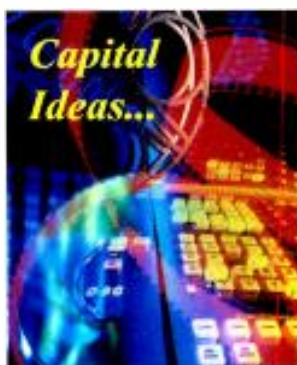
Besides the standard camera positions and rat patrols, NBC was planning to use a movable-crane camera on the first hole, a boom camera on holes 1 and 18, and a forklift camera on holes 5 and 12. The network was planning to place Sony Super Slo-Mo replay systems on holes 7 and 18 and a tiny lipstick camera right next to the tee marker on the 17th tee.

"That will let us see a different angle of the golfer's swing and will probably be used in swing analysis," Parinello said.

Other production equipment includes 18 videotape replay machines, one Telestrator, three character generators and a blimp camera for aerial views.



NBC planned to have three of its 'rat patrol' mobile camera units covering the Olympic Club's course.



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ESPN checks swings with Bat Track

Innovative technology focuses on hitters, not pitchers

By Glen Dickson

While baseball coverage has focused for years on how fast pitchers throw the ball, little statistical attention has been paid to the speed at which a hitter swings his bat. That has changed with ESPN's *Sunday Night Baseball* coverage this year: The cable sports network has developed a new technology, Bat



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Track, to measure the bat speed of major league hitters.

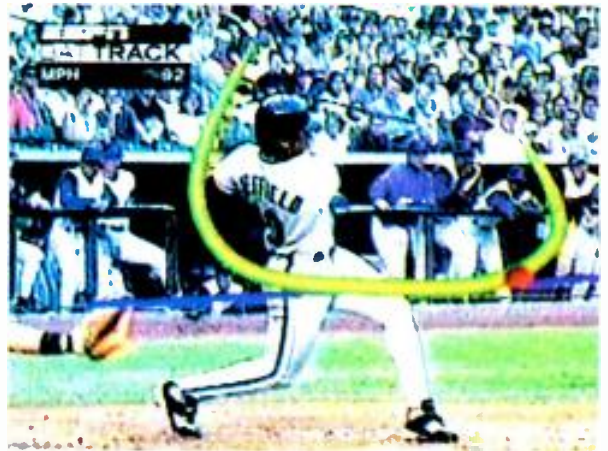
Tim Scanlan, ESPN coordinating producer for Major League Baseball, says that the idea to measure bat speed came out of a conversation with ESPN analyst Joe Morgan at the end of last season. "We do

so much technical analysis of the pitcher, showing the speed of every pitch and showing a lot of replays of pitch location and how the pitcher destroys hitters' timing," says Scanlan. "But we rarely apply technology to what the batter does.

"Joe made a comment that if we could show the speed of the hitters' swing in relationship to the pitches thrown, we could show how the great hitters take a little

extra time and are able to make adjustments. We went [over] how we could do that, and Bat Track was born."

Bat Track is a two-dimensional animation that charts the hitter's swing path and bat speed by capturing a swing from several angles using overhead cameras. ESPN uses a Silicon Graphics O2 computer to perform the calculations, employing some of the same measurement software from Trimble Navigation that the network used in its SailTrack graphic for America's Cup sailing coverage. A Trimble technician



Bat Track measures hitters' bat speed and shows the path of the swing.

travels with the Bat Track system to *Sunday Night Baseball* games.

"Bat Track factors in the angles, the degree of pitch and the height of the cameras, using home plate as the location of measurement," says Scanlan. "Then it measures—through the computer—how fast the object travels through that space, which is 17 inches wide—that's how quickly the bat is swung through the zone. The same software also allows us to draw over the side angle of the hitter to animate the path of the bat. That helps Joe [Morgan]

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CBS taps Pro-Bel switchers for NFL

CBS has purchased eight Pro-Bel TX 320 master control switchers from Chyron Corp. The 601 serial digital switchers will be employed in a new digital component facility that CBS

is creating for its upcoming NFL coverage and other applications; the bulk of the equipment for the facility was originally purchased for CBS's Nagano coverage and will be repurposed in the CBS Broadcast Center in New York.

The CBS deal marks Chyron's first sale of the TX 320, which was introduced at NAB '98. The switcher processes 10-bit component digital video combined with either analog or AES/EBU digital audio. Up to six channels can be controlled with a single panel.

The TX 320, which has an ergonomic control panel and a plasma display for both audio monitoring and switcher configurations, provides full integration with all Pro-Bel and third-party automation packages.

The units that CBS has purchased include 20 video inputs with imbedded digital audio, eight independent audio channels, audio breakaway, two linear keyers, full-function DVE, machine control, bypass switcher and an internal 32 x 32 matrix.

"We're obviously going to be originating a number of simultaneous games, and [the TX 320] is an effective origination tool," says Bob Seidel, CBS engineering vice president.

—Glen Dickson

in demonstrating the bat level in an uppercut versus a chop swing."

ESPN has used Bat Track an average of three times a game, choosing to focus on specific hitters. So far, the fastest hitters measured have been Ken Griffey Jr. of the Seattle Mariners and Barry Bonds of the San Francisco Giants, both of whose

swings have been clocked at 97 mph. Griffey's 97 mph swing produced a home run, while Bonds' superfast cut resulted in a ground out. Interestingly, Bonds' teammate, Bill Mueller, hit a home run with a 77 mph swing—some 20 mph slower.

"What's been most noticeable to us is the adjustments certain hitters make,

like John Olerud of the Mets [who leads the National League in batting average]," Scanlan says. "On an outside off-speed switch, Olerud will adjust his swing to go the opposite way, which differentiates greatly from his swing on an inside fastball. There's a 20 mph differential on his bat speed between the two different pitches." ■



These remote camera systems from Hitachi catch relief pitchers warming up at Turner Field.

Turner Production peeks at the bullpen

Turner Production has installed two remote observation systems to capture video of relief pitchers warming up in the bullpens at Turner Field in Atlanta. Turner's field operations division has mounted two Hitachi Eagle Systems with Hitachi's HVC-10A color CCD cameras above the bullpens for the application.

"We needed new cameras that were broadcast-quality, could pan and tilt to capture three pitchers warming up at the same time, could work well under a wide range of lighting conditions, were compact enough to fit into weatherproof housing, could withstand very hot temperatures and would not be visually distracting," says Mike Ross, senior video engineer for Turner Production's field operations division.

The Hitachi Eagle Systems use a built-in computer interface to control pan/tilt, lens and camera operation from a remote PC. The HVC-10A cameras have three 1/2-inch CCDs and feature 700 TV lines of resolution. —Glen Dickson

TV Globo broadcasts World Cup in HDTV

Comark provides turnkey system

By Glen Dickson

Brazilian broadcaster TV Globo is demonstrating HDTV with a transatlantic feed from the World Cup in France.

System provider Comark Digital Services is supplying TV Globo with a turnkey production and transmission package for the ATSC-compliant 1,080-line HDTV broadcast. Comark, which has contracted with Japanese broadcaster NHK to shoot World Cup matches in HDTV using their Japanese standard Hi-Vision cameras, has hired HD Vision of Dallas to outfit a complete HDTV post-production suite (also using Hi-Vision equipment).

"NHK has seven or eight camera feeds coming in the post-production suite we've put together for TV Globo," says Mark Aitken, Comark director of marketing. "They're creating their own content in Paris at the International Broadcast Center—and after that's done, they do the final encoding there to send it up

over the Intelsat network for distribution to Brazil."

The analog Hi-Vision content is converted to ATSC-compliant 19.4 Mb/s digital HDTV using a Mitsubishi encoder. The HDTV feed is then uplinked via Newtek satellite modems to the Intelsat 801 satellite, where Globo has contracted for transponder space. After the pre-encoded HDTV signal is received in Brazil, it is being retransmitted locally using Comark UHF LDMOS solid-state digital transmitters.

TV Globo is using two Comark DTV transmitters—one in Rio de Janeiro and one in Sao Paulo—to broadcast to selected audiences at exhibition sites. The Brazilian broadcaster is using HDTV receivers from Sharp and Zenith and Panasonic set-top DTV receivers to display the HDTV signals. ■



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'King' poised to beat Bart

Could top 'Simpsons' syndication sales by \$1 million-plus per episode

By Joe Schlosser

Twentieth Television's off-network sales for *King of the Hill* are on target to eclipse the studio's last animated series to hit syndication, *The Simpsons*, by more than \$1 million an episode.

King of the Hill is cleaning up where second-cycle runs of *Seinfeld* left off, and sources say that the hit series will likely generate close to \$4 million an episode. The show is now cleared in more than 65% of the country after a month of sales, Twentieth executives say. *King of the Hill* debuts in syndication in fall 2001.

"Every single market we have gone into has had spirited bidding, with more than one offer in each city," says Twentieth Television President Rick Jacob-

son. "If you take *Seinfeld* out of the mix, *King of the Hill* is getting the next-best price in each market."

New clearances for the series include KTXL(TV) Sacramento, Calif.; WOFL(TV) Orlando, Fla.; WRAX(TV) Raleigh, N.C.; WXIX-TV Cincinnati; KVVU-TV Las Vegas, and WLUK-TV Green Bay, Wis. The 22 Fox owned-and-operated stations cleared *King of the Hill* in the show's first off-network cycle.

Sources say that the Fox affiliate in Sacramento (KTXL) paid more than \$30,000 a week for *Hill*, while the Orlando station paid over \$35,000. The Las Vegas and Raleigh deals both came in at close to \$20,000 a week,



'King of the Hill' may soon be king of syndication for Twentieth.

sources say. Twentieth executives would not comment on the prices.

"In virtually every market we have set pricing records," says Paul Franklin, Twentieth's head of sales. "People are looking at this show as the show that makes or breaks their future."

Twentieth Television has not made any official announcement on a potential cable deal for *King of the Hill*. Twentieth executives say they have a clause in their station deals for a simultaneous cable run that could debut in the show's fourth season in syndication. ■

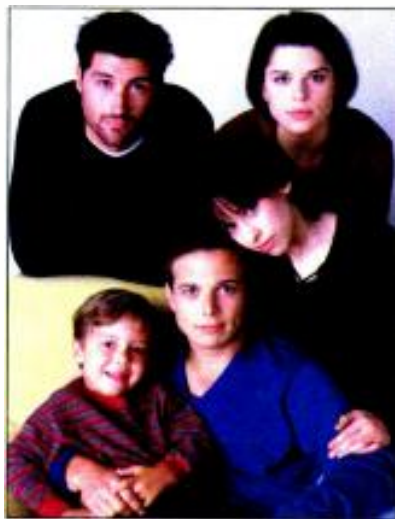
'Party' clears 95%

Series will get August cable launch on Lifetime

By Joe Schlosser

Weekend syndication runs of Columbia TriStar Television Distribution's *Party of Five* have been cleared in more than 95% of the country for a September launch. The show's cable run will also be getting a head start this summer.

Lifetime Network has been given the green light from Fox and Columbia TriStar executives to launch the series on the cable channel Aug. 17. Lifetime, which



Weekend 'Party' begins in syndication in the fall.

paid upwards of \$700,000 an episode, will run *Party of Five* five nights a week in early evening time periods.

This is the second such deal that CTTD executives have brokered in the past two years. Last fall, *Walker, Texas Ranger* was launched on USA Network during the week and had off-network weekend clearances on stations. Columbia TriStar will likely take the same

approach with the current WB hour series *Dawson's Creek* when it becomes

available in syndication.

"Through our experience with *Walker, Texas Ranger*, we have learned that stations and the cable channels benefit from having it on simultaneously," says CTTD President Barry Thurston. "They actually boost each other's ratings."

New clearances for the show include WPLG(TV) Miami, WKMG-TV Orlando, WTHR(TV) Indianapolis and KAKE-TV Wichita, Kan. Also signed on for the Fox Broadcast Network series are WTVQ-TV Lexington, Ky.; WGBA(TV) Green Bay, Wis., and KSEE(TV) Fresno, Calif. The series was launched in syndication earlier in the year with a 22-station deal on the Fox owned-and-operated stations. The weekend runs of the series are straight barter deals; stations will debut it in September. More than 185 stations have now cleared *Party of Five*.

"The show is coming into syndication just as it is really hitting its stride on the network," Thurston says. "The stations like it because it brings in the 18-49 demos." ■



By Dan Trigoboff

Don't raise the ceiling, lower the floor

Running a TV station is never easy, but what do you do when the bottom drops out? The floor in WBBM-TV Chicago's main control room fell half a foot, possibly because of some repair work in a nearby studio. Station officials say that no one was hurt, but the room was cordoned off last week and will be out of commission for awhile.

The 64-year old building near Lake Shore Drive has been dropping for some time, but never anything so dramatic. That sinking feeling has forced VP/GM Hank Price to rethink the idea of putting off relocating a few years until the station can move into a fully equipped facility. WBBM-TV had hoped to avoid either a second move or an overhaul. Engineers were at the site last week, Price says, and will report on whether the building can hold up until digital equipment is ready. "We may have to go back and reevaluate everything," he says.

The McClurg Court location may have a history of standing on shaky ground. According to the station, the land originally was swamp, turned into landfill with the addition of the ashes from Chicago's great fire. In 1924 the building opened as a horse arena and later became a skating rink. CBS bought it in 1956 and converted it into a TV station, where the first Kennedy-Nixon debate was held in 1960.



'Starlight,' starbright

Station managers at ABC, UPN or WB stations can expect a visit this summer from former San Francisco entertainment reporter and would-be entertainment impresario Marcia Kimpton. The former KTVU(TV) weekend entertainment reporter, now with KGO-TV San Francisco, is pitching, producing and hosting a late-night Saturday variety show to compete with NBC's *Saturday Night Live*, Fox's *Mad TV* and the forthcoming Howard Stern syndicated entry from Eyemark.

Kimpton hopes to pitch the music-comedy-fashion-and more offering, *Live from the Starlight Room*, to 100 stations over the next few months. Her last road show proved successful: A stop in St. Louis landed Budweiser as a sponsor. She's also sold spots to Pepsi and Saturn. Kimpton says she's put 14 shows in the can so far for about \$2,000 each, and a dozen

more are likely this fall. A few shows already have aired locally, with ratings in the low- to mid-2 range. "It's hard to get people to watch on Saturday night," she says. "I'm not Leno or Letterman. But I like to think I'm offering something different from Howard Stern."

Kimpton says that the show represents her lifetime dreams and her lifetime savings. "Right now no one's knocking down the door," she says, although there has been interest from stations in Dallas and Cleveland and in Sacramento, Fresno and Eureka, Calif. "I've spent my whole life making this happen," she says. The talent, so far, has been local. "San Francisco is such an incredible place to do this type of show." The half-hour show will be taped at Harry Denton's Starlight Room atop the Sir Francis Drake Hotel, accompanied by the Daniel Castro Band. Harry Denton himself, a statement promises, "will also be on hand as Kimpton's sidekick and soundboard."

Save it for soccer

Anticipating a Bulls win in the NBA finals and fearing a replay of that first championship season in 1991—when more than 1,000 were arrested for rowdiness and looting—Chicago-area TV stations aired public service announcements asking area residents to "Celebrate with Dignity." Featured were Michael Jordan, Phil Jackson—and that symbol of both celebration and dignity, Dennis Rodman. Peter Mathes, VP/GM of KTVX(TV) in the hometown of the Utah Jazz, reports no such messages were broadcast in Salt Lake City.



Vicki Burns is back at WMAQ-TV.

Burns returns

WMAQ-TV Chicago VP/GM Larry Wert has looted the vault at Chicago news leader WLS-TV again, this time coming away with producers Vicki Burns and Chris Myers. Burns will be WMAQ-TV's assistant news director; Myers will be an executive producer. Myers had been with WLS-TV since 1995.

It will be a homecoming for Burns, who worked for years at WMAQ-TV before joining WLS-TV and joins fellow WLS-TV departees Phyllis Schwartz and Frank Whittaker. Schwartz, former news director at WLS-TV, is now VP, news at WMAQ-TV. Whittaker, who was assistant news director at WLS-TV, is WMAQ-TV's news director.

The moves are the latest in Wert's efforts to strengthen his station's news department and to rehabilitate its image, which suffered before Wert's arrival when station management put controversial talk show host Jerry Springer on as a commentator. Numerous staff changes have been attributed to the Springer fiasco.

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

NBC investing in NBA futures

Past results may not be an indicator of future performance

By Michael Stroud

While NBC is still celebrating the highest-rated NBA final series ever, some observers are wondering whether the network can keep the momentum—and the profits—rolling in 1998-1999.

After agreeing to a record \$1.75 billion for NBA broadcast rights

last November, the network faces an uncertain future for the champion Chicago Bulls and a general reluctance among advertisers to keep paying for whopping increases in broadcast rights fees. Most worrisome: The entire season could be put on hold by a possible NBA owners' lockout of players on July 1.

"You tell me if there is a lockout, and I'll tell you whether [NBC's \$1.75 billion rights purchase] is a bargain," says media buying consultant Paul Schulman.

Questions about NBC's NBA deal come amid concerns that Turner Sports, which acquired its own four-year NBA package for \$890 million, also won't lure enough advertisers to make a profit. And even with affiliates chipping in, CBS, ABC and Fox are also considered unlikely to make money on their multi-billion-dollar pro football investments.

"The economy is not all that great for sports," Schulman says. "A lot of advertisers were able to get the male audiences they wanted in prime-time television at reasonable prices, as opposed to stepping up and paying for the extraordinary rights fees."

To be sure, NBC had reason to celebrate last week. The previous Sunday night's game six of the NBA finals attracted a 22.3 rating and 38 share to become the highest-rated NBA game in history, according to Nielsen Media Research. The network's six-game series average was an 18.8 rating and 33 share, also the top figure of all time—up 4% from last year's final between Phoenix and Chicago on NBC, the previous record.

But those numbers are by no means certain for next season. Much of the



If a lockout turns into a long standoff, the NBA could be crippled; NBC would lose big.

last two years' finals excitement has revolved around the Chicago Bulls, but key players in those championships—Michael Jordan, Scottie Pippen and coach Phil Jackson—may not return to the team. Other teams in the finals, analysts suggest, wouldn't garner the same ratings.

Then there's the issue of rights fees. NBC's four-year, \$1.75 billion contract is more than double the amount of its previous four-year contract and nearly three times the size of the contract it signed in 1990-91.

To cover the increased costs, NBC will have to ask for hefty increases from advertisers. In talks with Honda, General Motors, Nissan, Chrysler and other auto makers, the network is reportedly asking for as much as 50% more than in past deals.

It will also seek increased fees for individual spots, banking off the finals' high ratings. The network earned an estimated \$100,000 for each spot in regular-season games and as much as \$500,000 per spot for playoff games.

"The question is whether you can raise

advertising fees enough to cover the increase," says Paul Sweeney of Smith Barney Shearson. "We don't know."

But there will be more spots for sale. NBC will broadcast more games than in its previous contract over the next four years: seven more per year in the regular season and eight more playoff games.

NBC Sports Chairman Dick Ebersol says the increased number of games will give the network the extra ad revenue it needs to keep advertising rate increases at just over 10%. NBC already has sold "considerably more than half" of the next four years of ad inventory at about those rates, he says.

"Nobody has sold half of the football inventory for fall," he said in an interview. NBC's NBA advertisers include General Motors, Honda, Chrysler and Toyota, as well as McDonald's, Prudential Insurance and Coca-Cola.

While Ebersol insists that the NBA has "never missed a day of meaningful sports competition," the network could be out tens of millions of dollars next year if players and owners deadlock. NBC would continue to make agreed-upon payments for the first year of the agreements, after which fees would drop.

But NBA owners voted in April to lock players out of NBA facilities on July 1 if changes aren't made in the current collective bargaining agreements to control player salaries. ■

Duncan exiting ASTA

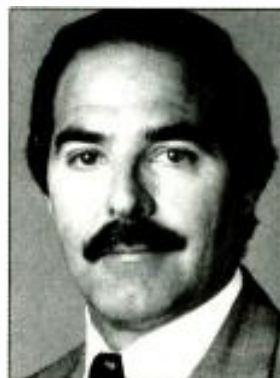
Syndication ad organization takes new direction

By Steve McClellan

It's transition time at the sales-side TV advertising trade organizations.

Tim Duncan, executive director of the Advertiser Syndicated Television Association (ASTA), is leaving the organization after 11 years at the helm. Ave Butensky, president of TVB since 1992, confirms that he will step down as president at the end of his current contract, which expires Dec. 31, 1999.

There was even talk circulating last week that Cabletelevision Advertising



ASTA's Duncan (l) and TVB's Butensky are leaving.

Bureau President Joe Ostrow might be retiring soon. But last week Ostrow denied those rumors, indicating that he's under a contract with a little more

than two years to go.

ASTA is reorganizing and expanding and expects to name a new president from the ad agency ranks within weeks. Until now, ASTA has had a staff of two—Duncan and one assistant—working on a shoestring budget. Syndicators now want to take the organization to a level that would compete more effectively with other sales-side advertising trade organizations, including the CAB and the TVB.

"I am proud of what ASTA has accomplished with the resources available to us," says Duncan. "However, going further will require a larger organization, a bigger travel commitment and a different set of managerial skills. It is appropriate for ASTA to have new leadership at this point."

Duncan lives in the Boston suburb of Dedham, Mass., and has served as executive director of ASTA through a contract with his consulting firm, Boston Media Consultants. He steps down as operating head of ASTA effective July 1, with plans to expand his consultancy.

"Tim Duncan did a great job" as executive director of ASTA, says Bob Cesa. He is executive vice president, advertiser sales, Twentieth Television, and a former ASTA president. "But we need to hire someone more involved in the day-to-day running of the advertising business and give them the support to step it up a little bit." Cesa says that with cable's growth and new emerging networks, not to mention the majors, "you have to have someone out there constantly reinforcing the strength that syndication brings to national advertisers."

The TVB's Butensky says that he is not retiring per se, noting that he prob-

ably will remain with TVB for a transitional period before moving on to other activities. By the end of his current contract Butensky will be 66. "I just felt that they wanted to get someone else in there" at that point, he says. "So we'll move accordingly and have an orderly transition."

Ostrow has been with the CAB since August 1994. Asked whether he'll renew his contract in 2000 when it expires or move on, he replies: "Who knows? I don't know what's happening in this business two months ahead of time, let alone more than two years from now."

Deep pockets for 'Deep Impact'

Feature films are Hollywood's hot tickets

By Michael Stroud

With "Deep Impact" going for \$25 million to CBS, Hollywood accountants are hurriedly pulling out their calculators to figure out how much their own feature films will bring.

On tap over the next year: Jim Carrey vehicle "The Truman Show," "Armageddon," "Saving Private Ryan," "The Mask of Zorro" and animated film "The Prince of Egypt."

A few years ago \$10 million seemed like a lot to pay for TV rights, but \$25 million is fast becoming the norm for films that gross \$100 million in their first few weeks of distribution. "Godzilla," once thought to be the year's hottest event film, was dubbed a disappointment when it garnered only \$25 million from NBC.

A \$200 million gross brings an entirely different bidding range. Universal got \$85 million for its "Lost World" movie, and Columbia TriStar earned \$50 million for "Men in Black."

"You already have bidding wars for



If 'Deep Impact' grosses over \$150 million, CBS will pay Paramount extra.

top actors, producers and writers. Why should it surprise anybody that there are now bidding wars for TV rights to top movies?" says Paul Dergarabedian, acting president of film market researcher Exhibitor Relations Inc.

Under Paramount's "Deep Impact" deal with CBS, the film's TV rights deal includes escalators that add to the amount CBS pays if the film's gross tops \$150 million. As of last week, the film had grossed about \$130 million. This time, the studio took care not to repeat the so-called humiliation of receiving a paltry \$30 million from NBC for "Titanic." With domestic receipts approaching \$600 million, "Titanic" is the top-grossing film of all time.

Spanish station delivers strong demos

By Steve McClellan

Spanish-language WXTV(TV) New York showed surprising strength in key demographic races during the May sweeps, placing first among young adult news viewers (18-34) at 6-7 p.m. and tying WABC-TV for first among news-viewing adults 18-49 at 6-6:30 p.m.

Those results come from the Nielsen station index, which measures the entire New York market, not just the Hispanic household universe. In New York, Spanish-language households now account for a little under 15% of the Nielsen sample in

the market, up from 12% just a few years ago.

For its 6-6:30 p.m. newscast, WXTV doubled its rating and share (May 1998 versus May 1997) among adults 18-49, to a 3/14, tying WABC-TV's rating/share in the time period and beating WCBS-TV and WNBC(TV). A year ago, WABC-TV did a 4.6/20 in the same demo and time period. Despite the declines, WABC-TV still won more key demographic races in news than any other station in the market. Researchers say that there's no direct correlation between WXTV's gains and WABC-TV's losses.

WXTV, the Univision owned-and-operated station, was the top-rated station among male news watchers 18-49 and 25-54 at 6-7 p.m. The demographic results also reflect the station's household ratings gains. This year WXTV had its best May book ever, with a 23% gain, to a 1.6/4.

WXTV officials say they've been pushing Nielsen to get the percentage of Spanish-language households in the New York ratings sample more in line with the universe percentage of 15.1%. They also say that better promotion and more viewing of the station in bilingual households has helped to boost the numbers.

JUNE 8-14

Broadcast: network prime-time
ratings according to Nielsen

PEOPLE'S CHOICE

NBC had its own 'three-peat,' with the NBA finals again taking
the top three slots. Game 6's post-game show came in fourth.

Week 38	abc	CBS	NBC	FOX	U/P/N	WB
	7.7/13	6.8/12	7.8/14	4.5/8	1.7/3	3.0/5
MONDAY	8:00 45. America's Funniest Home Videos 6.4/12	30. Ev Loves Raymd 7.4/14	56. Suddenly Susan 5.6/11	84. Damon 4.0/8	109. Love Boat: The Next Wave 1.9/3	89. 7th Heaven 3.3/6
	8:30	26. Ev Loves Raymd 7.6/13	74. House Rules 4.8/8	87. Getting Personal 3.7/6		
	9:00 13. 20/20 10.3/17	30. Ev Loves Raymd 7.4/12	64. Caroline in/City 5.2/9	64. Ally McBeal 5.2/9	115. Clueless 1.4/2	95. Invasion America 2.6/4
	9:30	30. Ev Loves Raymd 7.4/12	56. Caroline in/City 5.6/9		112. Clueless 1.6/3	
	10:00 43. The Practice 6.5/11	58. Michael Hayes 5.5/10	5. Dateline NBC 13.0/23			
TUESDAY	7.4/13	6.7/12	9.6/17	3.3/6	2.2/4	2.6/5
	8:00 40. Soul Man 6.8/13	39. JAG 6.9/13	36. Mad About You 7.1/13	89. Stanley Cup Finals— Washington Capitals vs. Detroit Red Wings 3.3/6	101. Moesha 2.3/4	99. Buffy the Vampire Slayer 2.5/5
	8:30 46. Smthng So Right 6.3/11		37. NewsRadio 7.0/12		103. In the House 2.2/4	
	9:00 18. Home Imprvmnt 9.2/15	43. CBS Tuesday Movie— Stranger in My Home 6.5/11	24. Frasier 8.5/14		107. Malcolm & Eddie 2.0/3	93. Invasion America 2.7/5
	9:30		16. Just Shoot Me 9.6/16		103. Good News 2.2/4	
WEDNESDAY	10:00 29. NYPD Blue 7.5/13		6. Dateline NBC 12.8/22			
	10:30					
	7.1/12	6.0/10	13.3/24	5.2/9	2.4/4	2.5/4
	8:00 58. Spin City 5.5/11	64. The Nanny 5.2/10	47. 3rd Rock fr/Sun 6.2/12	64. Fox Summer Movie Special—Nine Months 5.2/9	103. The Sentinel 2.2/4	101. The Smart Guy 2.3/4
	8:30 41. Dharma & Greg 6.7/12	71. The Simple Life 5.0/9	52. Working 6.0/11		93. Star Trek: Voyager 2.7/4	95. The Smart Guy 2.6/5
THURSDAY	9:00 33. Drew Carey 7.2/12	33. Public Eye with Bryant Gumbel 7.2/12	3. NBA Finals Game 4— Utah Jazz vs. Chicago Bulls 19.1/33			95. The Wayans Bros. 2.6/4
	9:30 64. Ellen 5.2/8	54. Chicago Hope 5.7/10				100. Steve Harvey 2.4/4
	10:00 21. PrimeTime Live 9.1/15					
	10:30					
	4.4/8	8.5/15	10.3/18	5.4/10		
FRIDAY	8:00 85. C-16 3.9/7	47. Promised Land 6.2/11	15. Friends 9.7/18	41. World's Wildest Police Videos 6.7/12		
	8:30		22. Veronica's Clst 9.0/16			
	9:00 89. Prey 3.3/6	18. Diagnosis Murder 9.2/16	9. Seinfeld 11.4/19	83. New York Undercover 4.1/7		
	9:30		10. Just Shoot Me 10.6/18			
	10:00 47. ABC News Thursday Night 6.2/11	14. 48 Hours 10.0/18	11. ER 10.5/18			
SATURDAY	10:30					
	6.7/13	5.4/10	14.1/28	3.7/7		
	8:00 53. Sabrina/Witch 5.9/13	50. Kids/Darndest 6.1/13	26. Dateline NBC 7.6/16	86. Beyond Belief: Fact or Fiction? 3.8/8		
	8:30 61. You Wish 5.4/11	50. Candid Camera 6.1/12				
	9:00 54. Boy Meets World 5.7/11	78. Family Matters 4.6/9	2. NBA Finals Game 5— Utah Jazz vs. Chicago Bulls 19.8/37	88. Millennium 3.6/7		
SUNDAY	9:30 69. Teen Angel 5.1/9	81. Step by Step 4.5/8				
	10:00 18. 20/20 9.2/17	58. Nash Bridges 5.5/10				
	10:30					
	2.6/5	5.8/12	4.8/10	5.0/11		
	8:00 95. ABC Saturday Night Movie—In the Name of the Father 2.6/5	78. Dr. Quinn, Medicine Woman 4.6/10	73. NBC Saturday Night Movie—Lightning Jack 4.9/10	82. Cops 4.4/10		
SUNDAY	8:30	61. Early Edition 5.4/11		69. Cops 5.1/11		
	9:00	26. Walker, Texas Ranger 7.6/15	78. Profiler 4.6/9	63. AMW: America Fights Back 5.3/11		
	9:30					
	10:00					
	10:30					
SUNDAY	5.9/10	8.4/14	19.2/34	4.3/7		1.8/3
	7:00 74. Wonderful World of Disney—The Big Green 4.8/9	17. 60 Minutes 9.3/19	33. Dateline NBC 7.2/15	92. World's Funniest! 3.2/6		111. Nick Freno 1.7/3
	7:30	22. Touched by an Angel 9.0/15		71. The Simpsons 5.0/9		114. The Parent 'Hood 1.5/3
	8:00		1. NBA Finals Game 6— Chicago Bulls vs. Utah Jazz 22.3/38	74. King of the Hill 4.8/8		110. Sister, Sister 1.8/3
	8:30			77. The X-Files 4.7/7		107. Jamie Foxx Show 2.0/3
SUNDAY	9:00 37. ABC Sunday Night Movie—Nowhere to Hide 7.0/11	25. CBS Sunday Movie— Man Without a Face 8.0/14				103. Unhap Ever After 2.2/3
	9:30					112. Alright Already 1.6/2
	10:00		4. NBA Postgame 16.7/29			
	10:30					
WEEK AVG	6.0/11	6.9/12	11.7/21	4.4/8	2.1/4	2.4/4
STD AVG	8.1/14	9.4/16	10.2/17	6.9/11	2.7/4	3.0/5

NOTE: THE FOLLOWING PROGRAMS WERE 15 MINUTES OR
LESS IN LENGTH AND WERE NOT INCLUDED ON THIS CHART:FRIDAY 7. NBA FINALS TIP-OFF: GAME 5 12.5/25
WEDNESDAY 8. NBA FINALS TIP-OFF: GAME 4 11.8/21
SUNDAY 11. NBA FINALS TIP-OFF: GAME 6 10.5/22

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 PERI-
OD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA
RESEARCH. CBS RESEARCH • GRAPHIC BY KENNETH RAY



By Joe Schlosser



Gerber

Gerber signs with Fox

Former All American Television President David Gerber has signed a contract with Fox Television Studios to produce original series and long-form programming for broadcast, cable and international markets. Gerber is currently producing a two-hour made-for-TV movie for ABC: *The Sky's on Fire* is scheduled to air next season. He was president of All American until its recent acquisition by Pearson. Before All American he was chairman of MGM Worldwide Television Group, overseeing such series as NBC's *In the Heat of the Night* and ABC's *thirtysomething*.

Conrad to chair UPN affil board

UPN's affiliate board of governors has elected a new chairman: Mark Conrad, VP/GM of WJZY(TV) Belmont/Charlotte, N.C. Conrad has been on the board since 1995. The outgoing chairman is Michael Lambert, president of Lambert Television. The board also

elected two new directors: David Hanna, president/GM of Lockwood Broadcasting Inc., and Randy Rigby, GM of KJZZ-TV Salt Lake City. Neither of the two has served previously. The board has 10 members.

Paxson joins TVB

The Television Bureau of Advertising has signed up 30 Paxson-owned TV stations and Pax Net, the upcoming TV network. That brings TVB's total membership to 457 stations, the highest it's been in at least 10 years—as far back as existing records go, according to a TVB spokesperson.

Reggie White forming TV studio

Green Bay Packers star Reggie White couldn't get a gig with CBS Sports as an NFL analyst, so he's starting his own TV studio. The outspoken defensive end is opening Reggie White Studios in downtown Denver. The \$100 million studio will produce made-for-TV movies and cable programming. White's partners are Colorado Rockies Vice Chairman Richard Monfort and Denver businessman Rodney Linafelter.

Racing for fall

New Line Television has cleared *Speedvision: NASCAR at 50* in more than 90% of the country and plans to develop a syndicated weekly series for 1999. Clearances for *NASCAR at 50* include WABC-TV New York, KCAL(TV) Los Ange-

les and WMAQ-TV Chicago. Cable channel Speedvision and New Line Television will co-produce and develop the motor sports weekly series for fall 1999.



Rollins

New job, mate for Rollins

Sherrie Rollins, executive vice president, network communications, ABC Television Network, is joining Children's Television Workshop, where she will oversee both the marketing and communications departments. Rollins said last week that she will join CTW toward the end of July, after helping ABC with the transition. Separately, Rollins confirmed reports that she and ABC News President David Westin are engaged to be married. She said that while they haven't set a date, the two are planning a fall wedding.

Protter upped at The WB

The WB Television Network has promoted Hal Protter from VP to senior VP and head of affiliate relations. He will continue to report to Ken Werner, executive VP for

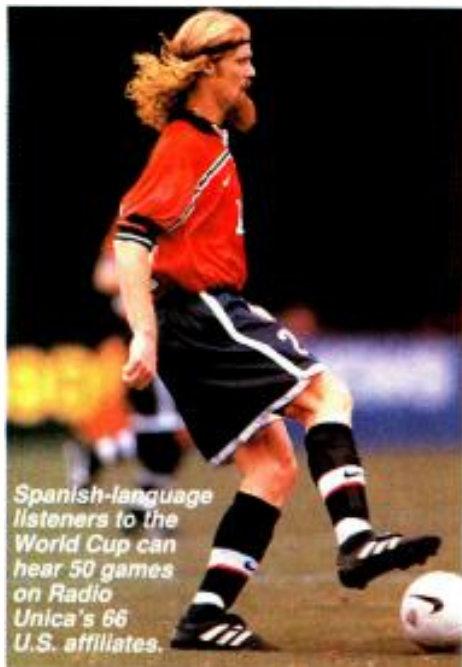
distribution. Protter's appointment comes as the network attempts to attract new affiliates and improve the performance of existing stations. Jenny Sanders, previously a contract administrator for the network, becomes manager of affiliate relations.

Promotion at Star Fleet

Brannon Braga was named executive producer of *Star Trek: Voyager* as the UPN show began production on its fifth season. Braga was co-executive producer last year; he takes on many of the duties of former co-executive producer Jeri Taylor, who is retiring. Braga began as an intern on the show in 1990. Rick Berman, the standard-bearer on all *Star Trek* TV shows and movies since creator Gene Roddenberry's death, will also hold the title of executive producer on this year's *Voyager*.

TV skews family life

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 50, while 38% of the nation's adult population falls into that category; just 26 of 820 adult TV characters had children over 6—and 42% of the time, it was impossible to tell who was looking after the kids.



Radio Unica delivers World Cup

By Kristine Lamm

Radio Unica, which just announced the \$21 million purchase of KBLA(AM) Los Angeles (B&C, June 1), is offering exclusive Spanish-language coverage of the 1998 World Cup.

"It's like 32 days of Super Bowls for us," says Nickie Jurado, Unica's director of communications. The network began its exclusive Spanish-language coverage of the 1998 World Cup on June 10 with a game between Scotland and Brazil. Although the network has launched a promotional campaign using TV, radio and print, "even if we didn't spend a dollar, the way Hispan-

ics are, they would all know about this," she says.

With the purchase of KBLA, Unica owns nine stations. In addition, it has 66 affiliates across the country. World Cup soccer is "an awesome opportunity—not only for our listeners, but for advertisers as well," Jurado says. Radio Unica is broadcasting 50 of the World Cup's 64 games from France. There is no need to tape-delay any of the contests because—despite the nine-hour time difference between the U.S. and France—all the games will take place during morning and afternoon drive. "Unlike other World Cups, this [one] falls perfectly into radio broadcast times." ■



Chicago's WFMT to broadcast N.Y. Philharmonic

The New York Philharmonic Orchestra has reached well beyond the Big Apple to tap the Fine Arts Network of Chicago's WFMT(FM) to produce and distribute its live national radio series, starting with the 1998-99 season. The series, underwritten by Time Warner, also will expand from nine to 12 live broadcasts starting in September.

Many decades of live Philharmonic radio broadcasts went dark for an eight-year period—until 1997, when Time Warner pitched in. The Philharmonic was the first orchestra featured in a live broadcast, starting in 1922. The live program, which went national in 1930, was a popular Sunday afternoon radio fea-

ture in many markets from 1928 to 1958.

The WFMT Fine Arts Network was established 22 years ago to produce and air Chicago Symphony concerts. It serves more than 500 stations in North America and Europe with full-length commercial-free concerts featuring several orchestras and operatic and fine arts companies.

Candy is dandy

This new billboard promoting WRCX(FM)'s *Mancow in the Morning* plays off the popular

Altoids mint advertisements. The show "promises to cause accidents, traffic snarls and fresh breath for Chicago's commuters."

A Disney ending

Radio Disney is sending seven-year-old Shaun Bosse of Dorchester, Mass., and his family to Disney World. The trip is a reward for the child's donation of \$98 (his life's savings) to local families whose homes were recently destroyed by fire. The boy had been saving to help pay for a family trip to the theme park. His fourth-grade class at St. Margaret's Covenant School in Dorchester also raised money for the fire victims and was rewarded last Tuesday (June 16) with a class party hosted

by Radio Disney. Radio Disney has 24 affiliates across the country, including WPZE(AM) Boston.

Wolfman Jack wouldn't have had this problem

Late-night DJs just aren't loud enough, evidently. A recent study published in the *Journal of the American Medical Association* says that sleepy drivers cause 3% of U.S. highway accidents, 100,000 police-reported crashes per year. Worst of all, turning up the radio won't help. "The only way to reverse the physiological need for sleep is to sleep," the study says.

Wanna talk?

WWDB(FM) Philadelphia is looking for new talent in every corner of the Delaware Valley. The station is holding public auditions for talk show hosts this week (June 21-25) and has invited anyone to try out. The winner will be offered a one-week contract to co-host various shows on the station.

Sign of the times in Chicago?



Interactive Ch. to focus on digital delivery

Analog distribution dropped after test of service offering VOD, Internet access, e-commerce

By Price Colman

After a launching a high-profile test of its Interactive Channel in Colorado Springs in late 1996, Source Media and its partners in the test quietly pulled the plug in April.

It wasn't that the test was unsuccessful, says Source President John Reed. Instead, Source could see a digital cable future taking shape and wanted to catch that wave before it crested.

Dallas-based Source may be small—with a market cap of roughly \$300 million—but it's placing a big bet on that digital cable future. Its ante: an Interactive Channel retooled for digital distribution and proprietary software intended to permit Net surfing on the tube without aid of a modem.

Reed says the software, called Virtual Modem and SourceWare, would enable the current generation of General Instrument digital set-tops—the DCT-1000, DCT-1200 and DCT-2000—to offer true video on demand (VOD). Executives at GI counter that the boxes already are capable of that,

with or without Source's software.

At the same time, "Source has some wonderful technology in the form of applications they have written or can write," says David Robinson, GI's vice president and general manager of digital network systems. "We're excited about that."

Source has an agreement with GI dating back to 1996 that allows Source applications to be used on GI digital boxes. The company reached a similar agreement with Scientific-Atlanta in late 1997.

With three divisions—Interactive Channel, Virtual Modem and Interac-



Source Media is retooling its Interactive Channel

tive Telephone Network—Source's corporate structure is complex. But at its foundation are patents that Reed believes give Source a piece of any "addressed" electronic transaction that occurs over cable, satellite or terrestrial microwave. Such transactions include Internet surfing, interactive advertising, electronic commerce and VOD, Reed says.

"The company as a whole is really positioned as a portal to a local online experience—to

deliver advertising sales and localized content over the Web and interactive voice over the Interactive Channel," Reed says.

The patents—which date to the mid-1980s and an early interactive television trial called Telaction that was backed by J.C. Penney and a Canadian company called Cablesare—will play a pivotal role in Source's future. Guided by the prominent Palo Alto, Calif., intellectual property rights law firm, Wilson Sonsini Goodrich Rosatti, Source recently sued privately held WorldGate, claiming patent infringement.

"If the patents are enforceable,

Diversity takes center stage at TCI meeting

Tele-Communications Inc.'s 1998 annual shareholder meeting was a far cry from the year before, when chairman John Malone issued his "beware Microsoft" warning.

But it wasn't absent a few controversial moments as representatives of the Rev. Jesse Jackson's Rainbow-PUSH Coalition took the MSO to task for allegedly discriminating against minorities in the delivery of products and services.

During the informal question/answer portion of the meeting, Washington attorney Thomas A. Hart, representing the coalition, accused the cable industry in general and TCI specifically of redlining—deliberately delaying network upgrades in low-income neighborhoods and thus denying delivery of such advanced services as cable modems and digital cable. Hart also chided TCI for lack of minorities on its board.

The allegations by Hart, who also praised TCI stock performance, prompted Malone to respond that "We're in business to serve all our customers, and minority cus-

tomers are among our best." Malone also pointed out that TCI has been a longtime financial backer of Black Entertainment Television, will begin delivering multiplexed channels for Hispanic audiences later this fall—and, through its programming arm, Liberty Media, is majority owner of the International Channel, which provides diverse cultural programming.

The response from TCI President Leo Hindery, who has placed considerable emphasis on the diversity issue, was a passionate rebuttal: "This company takes the issue of diversity as seriously—as I hope Mr. Hart and the Rev. Jackson now know—as any industry or company in the country." He added that he's conducting an ongoing discussion with Jackson and NAACP Chairman Julian Bond on the issue.

Adding that redlining is unacceptable and won't be countenanced at TCI, Hindery said that TCI's policy is to provide "all of the services all of the time to all of the people."

—Price Colman

they're sitting on well over \$1 billion in value," says Anthony Stoss of Southeast Research Partners, which has a buy recommendation on Source stock. "If [the patents] cover Internet access, VOD and interactive advertising, then these guys are ripe for takeover."

Because of takeover speculation—Yahoo! pops up frequently as a potential acquirer—Source stock (Nasdaq: SRCM) has been subject to wide fluctuations. Over the past month alone it has ranged from \$13.50 to \$17.3125. It has traded recently at about \$16.

Stoss isn't alone in his buy recommendation. Ted Henderson at Janco Partners, Steve Mazur at Gleacher NatWest and James Thayer at Prudential Securities all are recommending Source as a buy.

"It's a smoky battlefield," says Henderson of the interactive television sec-

tor. "The true driver is when the Interactive Channel is launched in a major cable system."

That raises a key question: Why aren't cable operators carrying the Interactive Channel, with its mix of local news, weather, sports, online newspaper and interactive shopping? In addition to the Colorado Springs test, which was conducted jointly by Source, Century Communications and the city's *Gazette* newspaper, the Interactive Channel is being tested on a 23,000-subscriber cable system in Denton, Tex., that Marcus Cable acquired from Sammons in 1995. Interactive Channel also has a corporate-level carriage agreement with Cablevision Systems that hasn't yet produced a launch.

"This is vaporware," says one short-seller about the Interactive Channel. "I don't think the technology works, and

even if it does, it's not going to sell." The same short-seller has equally negative opinions about WorldGate and Wink, two other key players in the interactive television arena.

MSOs' reluctance to take Interactive Channel may be the result of the baggage such carriage would bring in an analog environment: an additional "sidecar" converter solely for the channel, a \$6.95-per-month fee to subscribers and use of an increasingly valuable 6 mhz chunk of spectrum.

Reed calls the Colorado Springs test a success, saying that 20% of subscribers who took the network tuned in daily, and 70% saw it weekly. Reed declined to disclose how many customers in the 105,000-subscriber system paid to get the channel. According to published reports, the channel had about 3,000 subs, or about 2.8% of the market.

So why drop it? "We just didn't think the public was responding [well enough] to justify devoting 6 mhz of bandwidth to that particular service," says Dan Gold, president of Century Communications' Century Cable division.

Chris Anderson, president/publisher of the *Gazette*, calls the trial "a great experiment," although he acknowledges that churn was high. According to some sources, it hit 100% a month in the latter stages of the test, necessitating frequent costly service calls to remove and reinstall the special converter box. *Gazette* parent Freedom Newspapers maintains an equity stake in Source, although David Kuykendall, Freedom's CFO, has resigned his position on Source's board. Anderson says that's because the company's confident enough of its investment in Source that it no longer feels a need to have a representative on the board.

With Source essentially shutting down the analog version of Interactive Channel to focus on the digital platform, where the channel would be offered free, MSOs may be skittish about carrying the network until patent issues are resolved.

"A lot of companies are making noise" about their patents, says a source at a large MSO. "We're not sure of the substance beneath it."

Source has about \$100 million in debt financing to fund development of the Interactive Channel and its Virtual Modem technology, but a substantial portion of that is escrowed to pay interest on the 12% bonds. At the end of the first



CABLE'S TOP 25 PEOPLE'S CHOICE

Nickelodeon's 'Blues Clues Birthday' special delivered 2.5 million kids 2-11 on Sunday night, finishing first in that demo for that time period.

Following are the top 25 basic cable programs for the week of June 8-14, 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. (000)	HHs Share
1	South Park	COM	Wed	10:00P	30	5.2	2.7	2,572
2	WWF Wrestling	USA	Mon	10:00P	63	4.4	3.3	3,253
3	WCW Monday Nitro	TNT	Mon	8:00P	63	4.3	3.2	3,164
4	WWF Wrestling	USA	Mon	8:57P	165	4.0	3.1	3,009
5	WCW Monday Nitro	TNT	Mon	10:00P	60	4.0	3.0	2,937
5	WCW Monday Nitro	TNT	Mon	9:00P	120	4.0	3.0	2,773
5	Thunder	TBS	Thu	9:03P	69	3.9	3.1	2,926
8	Rugrats Vacation	NICK	Tue	7:30P	60	3.8	2.8	2,765
9	Rugrats	NICK	Sun	10:00A	30	3.4	2.4	2,626
9	Rugrats	NICK	Sat	10:00A	30	3.4	2.5	2,508
9	Thunder	TBS	Thu	8:05P	69	3.4	2.5	2,482
12	Blues Clues Birthday	NICK	Sun	8:00P	30	3.4	2.2	2,461
12	Angry Beavers	NICK	Sat	10:30A	30	3.3	2.2	2,393
12	Movie: 'Dead by Sunset,' Part 2	LIFE	Sat	10:00P	120	3.2	2.2	2,362
12	Movie: 'She Fought Alone'	LIFE	Mon	9:00P	120	3.2	2.2	2,329
16	Rugrats	NICK	Thu	7:30P	30	3.2	2.2	2,322
16	Doug	NICK	Tue	7:00P	30	3.1	2.1	2,245
16	NHL Hockey: Washington vs. Detroit	ESPN	Thu	8:00P	30	3.1	2.2	2,240
19	Angry Beavers	NICK	Sun	10:30A	30	3.1	2.1	2,233
19	Rugrats	NICK	Wed	7:30P	30	3.1	2.0	2,227
21	Hey Arnold	NICK	Sun	11:00A	30	3.1	2.0	2,224
21	Looney Tunes	NICK	Sun	9:00A	58	3.0	2.0	2,268
21	Journey of Allen Strange	NICK	Tue	8:00P	30	3.0	2.0	2,211
21	Doug	NICK	Mon	7:00P	30	3.0	2.0	2,164
25	Rugrats	NICK	Sat	8:00P	30	2.9	1.9	2,145
25	Tiny Toons Adventures	NICK	Sat	9:30P	30	2.9	1.9	2,123
25	Rugrats	NICK	Fri	7:30A	30	2.9	1.9	2,121
25	The Brady Bunch	NICK	Thu	9:00p	30	2.9	1.9	2,092
25	Blues Clues	NICK	Thu	9:30A	30	2.9	1.9	2,077
25	Rugrats	NICK	Thu	8:30A	30	2.9	1.9	2,123
25	Blues Clues	NICK	Wed	9:30A	30	2.9	1.9	2,121
25	Blues Clues	NICK	Mon	9:30A	30	2.9	1.9	2,092

"Doing the right thing often comes with a price..."



Leo Hindery

President
Tele-Communications, Inc.

Chairman
C-SPAN
Executive Committee

www.americanradiohistory.com

"Everyone was put here for a purpose. With all modesty, I now believe that mine was to change the cable industry in a short period of time. I didn't know what my purpose was for a long, long time; didn't really know what it was until this year."

"I don't remember not working. I was nine when I started working in the fields. I was 13 when I left home, independent of my parents, I worked in the shipyards—graveyard shift—and drove trucks in the afternoon for United Parcel all through college, went in the Merchant Marine for two years between high school and college."

"I was blessed to be educated both in high school and college by Jesuits. And so, in effect, educators changed my life. They got me through; they gave me this intellectual curiosity. They taught me how to work really hard."

"I went to business school at Stanford and met this wonderful, esteemed man—Edmund Littlefield—who should never have hired me. There were 300 of us in the business school, any one of whom, on paper, was preferable to me, I thought. He hired me, changed my life and taught me everything I ever needed to know about business, and ethics, and values."

"In this industry, I would rather be chairman of C-SPAN than any other thing—literally any other thing that could happen to me... I don't think there's anything any industry has ever done, certainly not this industry, that's as notable as C-SPAN. In no other society of the world is there that degree of intimacy with its political institutions that C-SPAN brings... Somebody out there is going to be president of the United States because of C-SPAN. Somebody will have gotten turned on to politics through C-SPAN who's going to change the world."

"I want to spend the money that I have to spend for C-SPAN. I am actually gratified by the substantial money which my company spends for C-SPAN because I want TCI to know that doing business well comes at a price. Doing the right thing often comes with a price."

"About my tenure at TCI, I want people to say in roughly five years, 'It was one of the finest shareholder efforts ever and they really were an industry leader.'"

C-SPAN®

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quarter, Source had about \$20 million in cash available. With a quarterly cash burn rate of about \$5 million, plus cash generated by its Interactive Telephone (IT) Network division, the company figures it has 18 months to two years to build the Interactive Channel business. More conservative estimates indicate that Source could run out of cash by the

end of this year or early next.

While Reed says he's confident of the IT Network division's ability to generate cash to support other operations, he acknowledges the need for an eventual Interactive Channel launch by a major MSO. As a fallback position, the company could rely on licensing its proprietary technology, but that's a

move Reed says he's reluctant to make.

"The history of patents and licensing actually favors openness," he says. "This market in the end will be no different. The strategy for Source is not to be a passive player but to actively work to become a great solution for programmers and distributors in the marketplace." ■

'Moneyline' embraces inflation

Show becomes an hour, starting at 6:30, adding mix of general news

By John M. Higgins

Brushing off an attack on its franchise business news show by CNBC, CNN is expanding its nightly *Moneyline* to an hour and broadening its coverage to include more general news.

Beginning today (June 22), *Moneyline Newshour* will start at 6:30 p.m. ET, bumped up from the traditional 7 p.m. slot the show has occupied for 18 years. More significantly, instead of focusing strictly on business news, the first half-hour of *Moneyline* will include in the top general news of the day.

CNN President Tom Johnson explained that the move is an attempt to lure more viewers away from the broad-



Lou Dobbs says the extra time will allow 'Moneyline' to tackle longer stories.

casters' evening newscasts while also drawing *Moneyline*'s traditional audience.

Moneyline's 0.6 average Nielsen rating is about 50% higher than what CNN currently gets at 6:30 with the second half of *CNN World View*. *Moneyline* anchor Lou Dobbs says that the entire show will retain *Moneyline*'s reporting style and will put a business spin even on most general

news stories. "You will be receiving almost all the traditional *Moneyline*," Dobbs says, adding that extra time means that the show can broaden its coverage a bit and do longer features. "We now have the time for major take-outs," he says.

The move comes eight months after

CNBC tried to attack Dobbs' franchise with its own high-profile 7 p.m. show, *Business Center*. That program launched last October with tremendous hype, particularly of co-anchor Maria Bartiromo, who was dubbed "The Money Honey" in some articles. CNBC gave *Business Center* a huge budget that network staffers pegged at \$10 million in its first year.

Business Center's launch has been a bit rocky. Average Nielsen ratings are short of the network's expectations, coming up about 40% shy of the initial 0.5 guarantee. When parent broadcaster NBC cut a deal with Geraldo Rivera, he told one newspaper that he would be taking *Business Center*'s 7 p.m. slot. But that was quickly knocked down by CNBC President Bill Bolster. "We're very bullish on *Business Center*," Bolster says. "It's a very profitable show."

The goal was to replace what was largely a straight stock market show, *Money Club*, with a slicker, jazzier program that would appeal to younger audiences. What wound up on the air was *Business Week* meets *Entertainment Tonight*—sort of business-lite focusing on soft features and lots of entertainment news.

That hit a with a thud. CNBC pulled the show back, changing producers and focusing back on hard stories and market news. Bolster says the show is on track and in no danger. Total household ratings are still above those of the show that *Business Center* replaced, and he contends that *Business Center* is outperforming *Moneyline* in adults 25-54, which he identifies as his target.

Dobbs says that he is unconcerned by the competition: "We do what we do very well."

And now he'll be doing more of it. *Moneyline*'s high-income, baby boomer demos give the show's advertising some of the best CPMs in cable. ■

EchoStar, Loral in 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 to run 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. Pricing and branding for the new service haven't been determined.



Brill makes headlines with first issue

So who will watch media watchdog Steve Brill? Just about all the other media, it turns out. Brill, the ex-Court TV CEO, certainly made a big splash at his new gig, media criticism magazine *Brill's Content*, by throwing a glittery launch party and igniting a media firestorm. About a year after getting ousted from the legal network and companion American Lawyer publishing operation, Brill shepherded his media watchdog magazine out of the gate with a 21-page story ("Pressgate") about coverage of the Monica Lewinsky scandal. Among other things, the story contended that independent counsel Ken Starr admitted that he and his staff had leaked grand jury testimony to reporters—which, if true, would be illegal. Ken Starr blasted back at Brill in a 19-page letter, saying that his accusations "bordered on libel."

Brill made the rounds of the Sunday chat shows, plus *Larry King Live* and *Charlie Rose*, as reporters that he had slammed howled in protest on other outlets and picked apart weaknesses in his story.

That set the stage for an extremely upbeat party at Manhattan's central

schmooze spot, the Four Seasons, that was over-stuffed with media big-wigs. *60 Minutes'* Mike Wallace and Morley Safer staked out opposite ends of the room but had not yet read the two articles slamming their show. "I've haven't had a chance yet," Wallace said. *ER* star George Clooney, who wrote an article in the premiere issue slamming the media's overblown coverage of celebrities, stopped by with his father, Nick, former news anchor and director for WKRC-TV



Former Beatle Ringo Starr and Bill Flanagan, VH1's VP for editorial specials, following the taping of 'Ringo Starr Storytellers,' which premieres on the cable channel on Sunday, June 28.

Cincinnati. Other guests included former FCC honchos Reed Hundt and Blair Levin, plus Fox News President Roger Ailes.

It's not clear when Brill picked up a distaste for grand jury leaks. He happily relied on leaked grand jury testimony to write "The Teamsters," the scathing book that launched his career. "I guess I wouldn't have been able to do 'The Teamsters', would I?" Brill said.

Fox Family plans Jordan bio

Fox Family Channel is searching for an actor to play Michael Jordan for a movie biography of the Chicago Bulls superstar to air on the channel. *Michael Jordan: The Untold Story of an American Hero* is scheduled for an early 1999 debut. The script is being written by Michael J. Murray, whose credits include *Honor Thy Father and Mother: The True Story of the Menendez Killings* for Fox and *Witches* for ABC.

MTV emphasizes online synergy

Don't look for MTV restaurants anytime soon. MTV Networks Chairman Tom Freston told an opening Promax/BDA convention crowd in Toronto last Wednesday that there is a difference between leveraging a brand and "beating it to death." The latter, he said, can do "irreparable damage." Freston said that the fundamental challenge for his company is to integrate its networks and new online services. To do that, it must make the entertainment networks more interactive and the online sites more entertaining, he said. Freston called online sites a "perfect complement" to MTV networks, pointing out that the same viewers who watch MTV and Nickelodeon are the heaviest Web users.

Sinclair envisions cable on air

Sinclair Broadcast Group Inc. is considering offering an over-the-air service of the most popular cable networks coupled with the broadcaster's own local offerings—at a much lower cost than local cable sys-

tems. "We could put up 12 channels ourselves," says Nat Ostroff, vice president of new technology at Sinclair. "At that point we are a multichannel provider, and under the Cable Act we are entitled to buy that programming. ... 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 talking with stations in Baltimore about partnering in that kind of service and competing with local cable systems.

A future for 'TV Guide'?

TV Guide executives say that they have no intention of dropping the printed version of the company's TV listings in the wake of their deal to sell to United Video Satellite Group, parent of Prevue Guide. The magazine issued a statement rebutting a wire report that executives were considering making *TV Guide* a glossy news and features magazine, dropping the fat section of detailed TV schedules that makes up the bulk of the publication. "Accurate television programming listings are the backbone of the new TV Guide-branded products," News America Publishing Group Chairman Anthea Disney said in a statement.

Primestar, UVSG deal shelved

Primestar's \$480 million acquisition of United Video Satellite Group'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.

DBS prepares for break-even

Strong subscriber growth is boosting cash flow

By Price Colman

Domestic DBS operators say they won't raise prices in the next 12 months. Nonetheless, most expect to reach cash-flow break-even by the end of next year at the latest.

DBS executives delivered projections at the Global DBS Summit last week in Denver.

Industry leader DirecTV should hit cash-flow break-even at the "low 4 million-subscribers" level, said Eddy Hartenstein, president of the DBS provider. Assuming that DirecTV can maintain the strong subscriber-growth trend it has shown in the first five months of 1998, the company should emerge from negative cash flow before the end of the year.

Earnings break-even, an equally important yardstick for an industry with a history of subsidizing subscriber growth, will come as DirecTV approaches 5 million subscribers, Hartenstein projects.

EchoStar Communications Corp.'s Dish Network anticipates hitting cash-flow and earnings break-even next year, said Dish Network President John Reardon. And U.S. Satellite Broadcasting, DirecTV's partner in the DSS consortium, expects cash-flow break-even next year and earnings break-even in 2000, according to USSB President Stanley E. Hubbard.

Only Dan O'Brien, president of Primestar Inc., was wary about making projections about break-even thresholds, saying it "depends." A key variable for Primestar is if and when it gains Justice Department approval for taking over the 110 degree west longitude orbital slot from News Corp./MCI joint venture ASkyB. Also, because the vast majority of Primestar customers lease rather than buy hardware, the company's subscriber acquisition costs of some \$700 per customer are about 75% higher than competitors DirecTV and Dish. That, in turn, pushes out break-even.

On the 110 issue, O'Brien says that there's a consensus among Primestar's cable owners "to sell down or out if necessary in order to maximize chances for approval" from the Jus-

tice Department. O'Brien says that Primestar is conducting talks with a variety of potential financial and strategic partners who would reduce what's currently 96% equity and voting control of Primestar by cable or cable-related companies. O'Brien says that the approach is low-risk for potential investors, because a buy-in would be contingent on the Justice Department giving a green light to the Primestar/ASkyB merger.

O'Brien also says it's unlikely that Primestar's cable owners would entirely divest their equity interests. A more likely scenario is a shift in ownership of Primestar supervoting (10 votes per share) B shares.

Resolution of ownership of the 110 degree slot may be the issue du jour, but subscriber growth remains the overriding concern for DBS operators. Chuck Hewitt, president of the Satellite Broadcasting and Communications Association, predicts that the

industry—including C-band—will pass the 10 million-subscriber mark handily this year. And the more bullish industry leaders say that the next 10 million should come as, if not more, easily.

The biggest cloud on that horizon is the cable industry's launch of digital cable as a competitor to DBS. But so far, that's a non-issue, DBS executives say. O'Brien, calling digital cable a "flawed product" because it combines analog and digital offerings, questions whether consumers will be satisfied with a hybrid package, compared with DBS's all-digital selection.

Consensus among the DBS executives is that the rollout of digital cable will take longer than the cable industry says, giving DBS ample time to capture customers. If anything, digital cable represents more opportunity than threat for DBS, says USSB's Hubbard: "When you look at digital cable alongside satellite, it puts customers in a shopping mode. Customers buy for choice, quality and value. I think digital cable is going to put more customers into a buying role with more average families looking at DBS." ■

Knowledge, Conus team up

'Money Guide' will be first show from deal

By Donna Petrozzello

Knowledge TV signed a co-production deal with Conus Communications last week, marking the fifth time that Knowledge has teamed with broadcast news suppliers for original prime time programming.

The Conus deal is similar to others that Knowledge has made over the past four years with A.H. Belo Corp., Tribune Broadcasting, KRON-TV San Francisco and KICU-TV San Jose, Calif. Under terms of the deal, Knowledge will cover Conus's cost of producing *Money Guide*—a 30-minute business news show and companion business news briefs. Knowledge expects to launch the show in September.

Money Guide joins a host of other original news shows that Knowledge is moving to prime time this fall in an effort to brand the channel's programming around issues of personal finance, health and business, says Bob Jones, Knowledge TV vice president of programming.

"The shows we'll place in prime time this fall contain all of the programming elements that define Knowledge TV," Jones says. "Each of them serves as the backbone of the focus of the network."

Along with *Money Guide*, Knowledge airs *Pulse*, a health news show produced by Belo and licensed to Knowledge. Knowledge will begin co-producing the show with Belo this fall, Jones says. Knowledge also airs *RX TV*, a health news show that it co-produces with Tribune Broadcasting.



Knowledge pays \$25,000-\$35,000 per hour to cover co-production costs for *Pulse*, *Money Guide* and *RX TV*, according to industry sources.

Knowledge also has licensing agreements to carry *New Media News*, produced by KRON-TV, and to carry *Silicon Business Report*, produced by KICU-TV. And starting last year, Knowledge also co-produces with KICU-TV a health and lifestyle empowerment show, *Meeting the Challenge*.

Knowledge is backing the on-air branding strategy with an aggressive summer promotion campaign involving national print ads, radio campaigns and targeted outdoor advertising, according to Stan Weil, Knowledge TV's executive vice president of national ad sales.

Starting in September, Knowledge will move its weeknight 5-7 p.m. block of global language and culture shows to weekday mornings and will begin stripping *Pulse* and *Money Guide* at 5

p.m. and 6 p.m. ET, respectively. At 5:30, Knowledge will air a checkerboard of health news shows, and at 6:30 it will show a financial news checkerboard. Knowledge also adds a strip of *Money Guide* at 9 p.m. Monday-Thursday.

Knowledge will fill the remaining prime time hours with a checkerboard pattern of news shows about health, finance and computers, Jones says. He hopes to encourage appointment viewing, not only for Knowledge's series but also for shows that air on a similar topic each night at the same time: "We want to be as predictable in our programming grid as possible to make our original prime time lineup as accessible as possible."

Knowledge claims 22 million subscribers (Nielsen ratings started in January). The network earned an average 0.1 rating/13,500 households in prime time for May, according to Nielsen. ■

Sundance gets boost from rebuilds

With analog capacity tight for most major MSOs, channels are racing to get on new-product tiers on rebuilt systems. Sundance Channel is one of them.

Sundance signed corporate carriage agreements with MediaOne and Jones Intercable last week that are expected to place the independent film network in front of 1.3 million-1.8 million additional subscribers over the next six months. By the end of 1999, Sundance is hoping the deal will provide them with more than 5 million new subscribers.

Sundance expects to launch on MediaOne's rebuilt system serving New England and suburban Boston in July. Jones's systems in a half dozen markets—including Alexandria, Va.,—already have launched Sundance to 280,000 homes. Sundance President Larry Aidem says that Sundance, like others, is chasing "a window of opportunity" for analog carriage on system rebuilds.

"There's no doubt that it's extremely difficult to get on analog," says Aidem. "New product tiers have offered us a very welcome source of distribution."

The deals bring Sundance's subscriber base to more than 13 million in mainly urban and suburban metro areas, Aidem says. Sundance also is carried on Primestar, EchoStar and USSB.

In addition to launching Sundance, MediaOne will roll out Sci-Fi Channel, The History Channel, Speedvision, FXM: Movies from Fox, a series of premium multiplex channels and up to 12 pay-per-view channels on its rebuilt Boston system in July.

Jedd Palmer, senior vice president of programming for MediaOne, says additional launches on MediaOne systems over the next 18 months should place Sundance in front of almost 3 million new subscribers. Also, the MediaOne deal locks Sundance into MediaOne's digital tier service planned to roll out in Detroit this year, Palmer says.

While Sundance would not comment on whether it will pay a launch fee to MediaOne and Jones, Aidem says that the network is providing cooperative marketing support "aimed at attracting people to Sundance and to the new product tiers."

—Donna Petrozzello

CABLE

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Broadcasting & Cable

Microsoft, Compaq to make tracks with Road Runner

\$425 million deal presents many opportunities for synergies

By Richard Tedesco

Microsoft Corp. and Compaq Computer last week won the bidding war over a sizable piece of Road Runner and a bigger piece of the action in cable software.

The \$425 million that the two computer giants committed to Time Warner Cable and MediaOne represents about a 20% equity stake in a business that could directly and indirectly boost bottom lines for Microsoft and Compaq. Anything that advances PC technology and penetration pushes software development for Microsoft and drives PC sales for Compaq.

"We want to build off the technologies we have in existence and try to offer those to the joint venture," says Steve Guggenheimer, Microsoft group product manager for its digital television unit.

Microsoft already has provided Road Runner with a custom-tailored version of its Internet Explorer Web browser. Microsoft also could offer downloads of its NetShow streaming technology through Road Runner, or it could distribute software in a gaming site. Guggenheimer, who doesn't rule anything out, says that various applications of Microsoft assets to Road Runner have been discussed with Time Warner and MediaOne over the past year.

"Our fundamental offering to start with is the [software] platform," says Guggenheimer. "And secondarily, there are services we can offer to run on that platform."

Those services probably will include games, according to Glenn Britt, president of Time Warner Cable Ventures. Britt says that a prime objective of the deal is to build Road Runner into a more robust service.

As Microsoft develops new software or customizes existing software for Road Runner, Compaq has committed to pushing cable-ready PCs into the marketplace, which means more high-

internet
at Roadrunner

end machines with tuner cards and built-in modems.

Time Warner saw a big advantage to involving a major PC manufacturer to help drive its data delivery business. Having the largest manufacturer of PCs involved will accelerate the deployment of cable modems," Time Warner Inc. Chairman Gerald Levin says. "Compaq will have PCs with cable modems in them, which cuts out a lot of things we do during an installation."

The \$425 million package pitched by Microsoft and Compaq overcame a

similar overture from Oracle Corp. and Intel Corp., but Britt would not say how much better the winning offer was.

The \$425 million changed hands last week as Road Runner and MediaOne Express consummated their consolidation deal. The money will be used to reduce Road Runner debt and drive infrastructure development.

Time Warner Cable now effectively holds a 37% stake in Road Runner, with MediaOne at 34% and Advance/New House holding some 10%.

Road Runner expects to be in the 150,000 to 200,000-subscriber range by year's end, according to Britt. The venture valued at some \$4 billion today, currently boasts 90,000 users—more than one-third of than MediaOne Express customers. ■

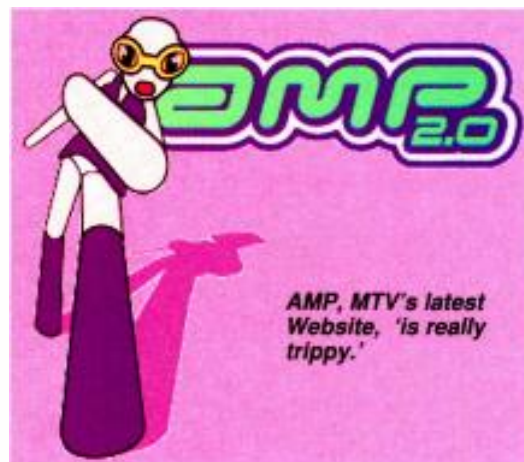
MTV cranks up the AMPs

Electronic music site aims at tekkies

By Richard Tedesco

Electronic music and its PC-savvy ravers got a boost from MTV last week as the network decided to offer a full-featured AMP Website.

www.amp.mtv.com is intended as a companion to, and an expansion of, the weekly late-night AMP show that appeals to the techheads who spend time on MTV's site. Now they'll have an online venue for original DJ mixes played to animation sug-



gesting the early days of psychedelic rock. "It's really trippy, with neon pinks and blues and animated characters that reappear through the loop," says Rick Holtzman, vice president of programming and promotion for MTV Online. "Think of it as a light organ for the '90s."

AMP's online counterpart will also carry music videos from the current week's episode for streaming in RealVideo and RealAudio, along with an archive of clips from past AMPs. A selection of so-called electronica music videos, both full-length and 30-second clips, also is accessible for streaming.

AMP plans to create fresh animated accompaniments to its original DJ mixes each week—up to an hour in length, Holtzman says. Most of the available bandwidth is dedicated to audio; a downloaded Java animation file enables the visuals to work well over 28.8 kb/s modem connections.

The aim is to create a 24-hour electronica community, complete with chat rooms. Live electronica online events also are contemplated. And MTV plans to expand treatment of all the musical genres it covers online, according to Holtzman.

"We plan to make a bigger deal with each of the genres," he says. That doesn't mean MTV will necessarily spawn sites as full-blown as AMP for any other genres. But it does mean it intends to explore the possibilities, especially if a particular musical style appeals to an audience disposed to buying CDs online through MTV's commerce links. ■

Hands-on multimedia from H-P, Philips

By Richard Tedesco

Online multimedia gets more palatable and more portable with the release of Hewlett-Packard's 660LX palmtop PC.

In its second color palmtop model, Hewlett-Packard has upped multimedia speed and quality with an optional 56 kb/s wireless modem. Street price is expected to be just under \$1,000 when the palmtop starts shipping next month. In a brief demo at last week's PC Expo in New York City, the new palmtop PC delivered a remarkably rich screen quality from an 8 x 4-inch screen sporting a 256-color display of 640 x 240 pixels.

H-P's new palmtop also will come with 32 MB of RAM. The earlier H-P 620LX palmtop, introduced last November, has a top memory capacity of 16 MB and offers an optional 14.4 kb/s modem, for about \$200 less than the new model. Both models use Windows CE—and hence, Internet Explorer—and work with a stylus instead of a mouse.

Philips Mobile Computing Group doubtless will make its presence felt in the palmtop category with its latest



Hewlett-Packard's 660LX palmtop PC will sell for just less than \$1,000 next month.

entry: a pocket-sized "personal companion," also based on Windows CE, called Nino 300. Models with small green screens in versions boasting 4 MB (\$399) or 8 MB (\$459) of RAM were on display at PC Expo last week. An optional modem will provide Internet access without a proper browser at a rate of 19 kb/s.

This advance on Philips' Vero product barely approaches real PC status. The new H-P color palmtop may have a miniature screen, but PC users blessed with good vision will find it a real eye-opener in comparison with the Philips product. ■

AOL tops Website ratings

The following are the most heavily trafficked news and entertainment Websites as categorized by BROADCASTING & CABLE from the Relevant Knowledge May 1998 survey of Internet usage.

RelevantKnowledge maintains a PC user sample base of 11,000. These April numbers were based on Internet usage data from 4,000 users with software downloaded in PCs in households, workplaces and schools. RelevantKnowledge estimates a universe of 57 million Web users in the U.S.

The survey's leading sites, AOL.com and MSN.com, are primar-

ily content aggregation sites.

Rank/site	Unique users		
1. AOL.com	22,824,000	15. Sony.com	1,719,000
2. MSN.com	9,852,000	16. CBS Sportsline	1,693,000
3. ZDNet.com	6,102,000	17. CNN.com	1,661,000
4. CNN.com	4,291,000	18. NYTimes.com	1,558,000
5. Pathfinder.com	4,258,000	19. CNNfn.com	1,449,000
6. MSNBC.com	3,793,000	20. TVGEN.com	1,324,000
7. Weather.com	3,482,000	21. NBC.com	1,251,000
8. ESPN SportsZone	3,281,000	22. ABC.com	1,143,000
9. USAToday	2,627,000	23. NASCAR.com	1,012,000
10. Disney.com	2,452,000	24. CBS.com	1,113,000
11. Broadcast.com*	2,248,000	25. EOnline.com	1,080,000
12. ABCNews.com	2,164,000	26. News.com	1,040,000
13. CNet.com	1,803,000	27. PBS.org	991,000
14. WashingtonPost	1,784,000	28. DisneyBlast.com	843,000
		29. MTV.com	834,000
		30. Pointcast.com	815,000
		31. ComedyCentral	771,000

*formerly AudioNet.com

CHANGING HANDS

The week's tabulation of station sales

COMBOS

WGY(AM)-WRVE(FM) and WHRL(FM) Albany, **WADR(AM)-WRFM(FM), WRNY(AM)-WSKS(FM) and WUTQ(AM)-WOUR(FM)** Rome/Utica, all N.Y.; **WHP(AM)-WRVV(FM), WKBO(AM), WWKL-AM-FM and WRBT(FM)** Harrisburg, **WNTJ(AM)-WMTZ(FM)** Johnstown and **WRAK(AM)-WKSJ(FM), WRKK(AM) and WMYL(FM)** Williamsport, all Pa.

Price: \$85 million (stock-for-stock exchange)

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, president); owns/is buying 146 FMs, 92 AMs and 11 TVs

Seller: Dame Media Inc., Harrisburg Pa. (J. Albert Dame, chairman/CEO); no other broadcast interests

Facilities: WGY(AM): 810 khz, 50 kw; WRVE(FM): 99.5 mhz, 5.8 kw, ant. 282 m.; WHRL(FM): 103.1 mhz, 6 kw, ant. 328 ft.; WADR(AM): 1480 khz, 5 kw; WRFM(FM): 93.5 mhz, 6 kw, ant. 73 m.; WRNY(AM): 1350 khz, 500 w day, 60 w night; WSKS(FM): 102.5 mhz, 27 kw, ant. 649 ft.; WUTQ(AM): 1550 khz, 1 kw; WOUR(FM): 96.9 mhz, 16 kw, ant. 790 ft.; WHP(AM): 580 khz, 5 kw; WRVV(FM): 97.3 mhz, 17 kw, ant. 840 ft.; WKBO(AM): 1230 khz, 1 kw; WWKL(AM): 1460 khz, 5 kw; WWKL(FM): 99.3 mhz, 6 kw, ant. 328 ft.; WRBT(FM): 94.9 mhz, 25 kw, ant. 699; WNTJ(AM): 1490 khz, 1 kw; WMTZ(FM): 96.5 mhz, 50 kw, ant. 489 ft.; WRAK(AM): 1400 khz, 1 kw; WKSJ(FM): 102.7 mhz, 53 kw, ant. 1,270 ft.; WRKK(AM): 1190 khz, 1 kw; WMYL(FM): 95.5 mhz, 3.9 kw, ant. 73 m.

Formats: WGY(AM): news/talk; WRVE(FM): adult contemporary, classic rock; WHRL(FM): smooth jazz; WADR(AM): nostalgia; WRFM(FM): new adult contemporary; WRNY(AM): nostalgia; WUTQ(AM): nostalgia, religion.; WOUR(FM): rock/AOR; WSKS(FM): CHR, hot adult contemporary; WHP(AM): news/talk, sports; WRVV(FM): rock, adult contemporary; WKBO(AM): news; WWKL(AM): news/talk; WWKL(FM): oldies; WRBT(FM): oldies; WNTJ(AM): news/talk; WMTZ(FM): new country; WRAK(AM): news/talk, sports; WKSJ(FM): adult contemporary; WRKK(AM): news/talk; WMYL(FM): nostalgia

KMAJ-AM-FM and KTOP(AM)-KDVV(FM) Topeka, Kan.

Price: \$10.425 million

PROPOSED STATION TRADES

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

THIS WEEK

TVs □ \$0 □ 0

Combos □ \$115,275,000 □ 8

FMs □ \$33,515,000 □ 4

AMs □ \$775,000 □ 1

Total □ \$149,565,000 □ 13

SO FAR IN 1988

TVs □ \$4,740,597,000 □ 47

Combos □ \$1,172,175,107 □ 154

FMs □ \$492,155,837 □ 178

AMs □ \$338,779,599 □ 116

Total □ \$6,743,707,543 □ 495

SAME PERIOD IN 1987

TVs □ \$3,731,488,000 □ 58

Combos □ \$4,865,729,904 □ 160

FMs □ \$1,345,891,298 □ 193

AMs □ \$174,746,395 □ 98

Total □ \$10,118,255,597 □ 511

SOURCE: BROADCASTING & CABLE

Buyer: Cumulus Media LLC., Milwaukee, (Richard Weening, chairman, and Lew Dickey, vice chairman); owns/is buying 110 FMs and 50 AMs
Seller: Midland Broadcasters Inc., Topeka, Kan. (Frederick P. Reynolds Jr., principal); no other broadcast interests

Facilities: KMAJ(AM): 1440 khz, 5 kw day, 1 kw night; KMAJ-FM: 107.7 mhz, 100 kw, ant. 1,214 ft.; KTOP(AM): 1490 khz, 1 kw; KDVV(FM): 100.3 mhz, 100 kw, ant. 984 ft.

Formats: KMAJ(AM): news/talk, sports; KMAJ-FM: adult contemp.; KTOP(AM): memory music; KDVV(FM): classic rock

Broker: Montcalm Inc.

WLWU-AM-FM Dunedin/Holiday Fla.

Price: \$7 million

Buyer: Concord Media Group Inc., Odessa, Fla. (Mark W. Jorgenson, president); owns WRMD(AM) St. Petersburg and WAMA(AM) Tampa, Fla.

Seller: Times Publishing Company, Erie, Pa. (Edward Mead and Michael Mead, principals); no other broadcast interests

Facilities: AM: 1470 khz, 5 kw day, 500 w night; FM: 106.3 mhz, 3.3 kw, ant. 300 ft.

Formats: AM: ethnic, diversity; FM: adult standards, MOR

WMUS-AM-FM Muskegon, Mich.

Price: \$5.25 million

Buyer: Connoisseur Inc., Westport, Conn. (Jeffrey D. Warshaw, general partner/75% owner); owns/is buying 21 FMs and 11 AMs

Seller: Greater Muskegon Broadcasters Inc., Muskegon, Mich. (Harvey Nededeau, principal); no other broadcast interests

Facilities: AM: 1090 khz, 1 kw day; FM: 106.9 mhz, 50 kw, ant. 480 ft.

Formats: Both: contemporary country
Broker: The Connolly Co.

WYMB(AM)-WHLZ(FM) Manning, S.C.

Price: \$3.25 million

Buyer: Cumulus Media LLC., Milwaukee (Richard Weening, chairman, and Lew Dickey, vice chairman); owns/is buying 110 FMs and 50 AMs.

Seller: Clarendon County Broadcasting Co Inc., Manning, S.C. (Betty Roper, principal); no other broadcast interests

Facilities: AM: 920 khz, 2.3 kw day, 1 kw night; FM: 92.5 mhz, 100 kw, ant. 1,207 ft.

Formats: Both: country

WGPC-AM-FM Albany, Ga.

Price: \$2.25 million

Buyer: Cumulus Media LLC., Milwaukee (Richard Weening, chairman, and Lew Dickey, vice chairman) owns/is buying 110 FMs and 50 AMs

Seller: Albany Broadcasting Company, Albany, Ga. (Leonard M. George, principal); no other broadcast interests

Facilities: 1450 khz, 1 kw

Formats: Both: full service radio, light adult

Amplifications

WNFQ(FM) Gainesville/Ocala, Fla., was sold to Asterisk Inc.—not Asterick Inc.—for \$1.15 million (B&C June 15). The seller in the deal was Newberry Broadcasting Co. of Gainesville, whose principal is Cornelia O. Stern, not Willie Martin. The deal was brokered by Stan Raymond & Associates.

■ The \$5.5 million sale of KCCF(AM) Cave Creek/Phoenix, Ariz., by Broadcast Development LLC to North American Broadcasting Co. (B&C, June 15) was brokered by both Gary Stevens Co. and Questcom Media Brokerage.

Broker: Force Communications

WAGN(AM)-WHYB(FM) and WSFQ(FM)
Marinette, Wis.

Price: \$1.6 million

Buyer: Badger Communications LLC, Marinette, Wis. (David W. Winters, principal); owns WMAM(AM)-WLST(FM) Marinette, Wis.

Seller: Good Neighbor Broadcasting Inc., Menominee, Mich. (Bill Sauve, principal); no other broadcast interests

Facilities: WAGN(AM): 1340 khz, 1 kw; WHYB(FM): 103.7 mhz, 3 kw, ant. 300 ft.; WSFQ(FM): 96.3 mhz, 49 kw, ant. 147 m.

Formats: WAGN(AM): sports talk; WHYB(FM): country; WSFQ(FM): oldies

WLJA-AM-FM Ellijay, Ga

Price: \$500,000

Buyer: Byron L. Dobbs and Randy Doc Gravley, Canton, Ga.; no other broadcast interests

Seller: Lee Broadcasting Co Inc., Ellijay, Ga. (Della L. Rucker, principal); no other broadcast interests

Facilities: AM: 1560 khz, 1 kw day; FM: 93.5 mhz, 5.2 kw, ant. 272 ft.

Formats: Both: MOR

RADIO: FM

LMA and Option for WGST-FM
Canton/Atlanta, Ga.

Price: \$31 million (for exercise of option)

Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, Radio Division); owns one TV station; owns/is buying 130 FMs and 68 AMs.

Seller: Cherokee Broadcasting Co. Inc., Atlanta (Bob Houghton, principal); owns WCHK(AM) Canton, Ga.

Facilities: 105.7 mhz, 50 kw, ant. 492 ft.

Format: News, talk

Broker: Questcom Media Brokerage

WWWY(FM) Columbus, Ind.

Price: \$1.275 million

Buyer: Artistic Media Partners LP, Indianapolis (Arthur A. Angotti, president); owns/is buying four FMs and one AM

Seller: Mid-State Media Inc. Mansfield, Ohio (Gunther Meisse, principal); owns WVNO(FM) Mansfield, Ohio; WRGM(AM) Ontario, Ohio;

WMFD(TV) Mansfield, Ohio

Facilities: 104.9 mhz, 6 kw, ant. 91 m.

Format: Classic hits of 70s and 80s

WGPM(FM) Farmville, N.C.

Price: \$750,000

Buyer: Grantsboro Tower Company Inc., Greenville, N.C. (Henry W. Hinton and Harry L. Land Sr., principals); owns WCZI(FM) Washington, N.C.

Seller: Hardy Broadcasting Inc., Greenville N.C. (Steven Cohen, principal)

Facilities: 94.3 mhz, 1.95 kw, ant. 407 ft.

Format: Hot AC

WQHG(FM) Huntingdon, Pa.

Price: \$490,000

Buyer: Millenium Broadcasting Inc., Williamsport, Pa. (Warren S. Diggins and Sabitino Cupelli, principals); Cupelli owns/is buying four FMs and one AM

Seller: Huntingdon County Broadcasting Inc., Huntingdon Pa. (Louis J. Maierhofer, principal); no other broadcast interests

Facilities: 106.3 mhz, 6 kw, ant. 154 ft.

Format: Adult contemporary, easy listening

—Compiled by Kristine Lamm

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



SINCLAIR
COMMUNICATIONS, INC.

has acquired

KLGT-TV

Minneapolis, Minnesota

The WB Affiliate

From

Lakeland Group Television, Inc.

James R. Kelly, President-Television, of Kepper, Tupper & Company, represented Sinclair Communications, Inc., initiated this transaction and assisted the parties in the negotiations

Kepper, Tupper & Company

112 High Ridge Avenue Ridgefield, CT 06877 (203) 431-3366

RADIO

HELP WANTED MANAGEMENT

Station Manager. Wheaton College is seeking applications for Station Manager of its local FM station, WETN. Responsibilities include managing programming, scheduling, operational policies, and staff development for WETN Radio, with additional duties in cable television. Successful candidate will have a BA in Communication or a related field, along with three years of experience and an understanding of the broadcast and computer tools used in radio and television operations. Wheaton College is an evangelical Christian liberal arts college whose faculty and staff affirm a Statement of Faith and adhere to lifestyle expectations. The college complies with federal and state guidelines for non-discrimination in employment. Women and minority candidates are encouraged to apply. Resumes should be sent to the Director of Human Resources, Wheaton College, Wheaton, Illinois 60187.

General Manager. Equity for performance: Unique opportunity to take our stations to the next level and share in ownership for doing the job. You'll operate independently and need to be willing to sell retail and help motivate and develop the sales and programming team. Our two AM's simulcast a highly successful format in Lowell-Lawrence, Mass. A market of nearly half a million people. \$50-60,000 plus incentives and equity. Resume, references, accomplishments, and philosophy to: Arnold Lerner, PO Box 1555, Hollis, NH 03049. EOE.

HELP WANTED SALES

Traffic Manager. Growing New Jersey Radio Group seeks a Traffic Manager for two (2) of its radio stations. Successful applicant should have a minimum 3 years prior traffic management experience, a thorough knowledge of super-log, CBSI or Columbine systems, inventory control, and management. Must be detail oriented and possess extra ordinary people skills. College degree preferred. Send resume and cover letter with salary requirements to Reply to Box 01389.

HELP WANTED PRODUCTION

Freelance Applicants for National full service automotive advertising agency. We're seeking fresh male/female production talent with a flair for voicing exciting auto spots for our clients. We supply the script for a 24 hour turnaround. Forward a brief resume and 3 of your best "Local Auto Dealer" spots on a non-returnable cassette to: Production Dept. c/o Skyline Media, Inc. d/b/a CAR ADS, 1415 Hooper Ave., Suite #303, Toms River, N.J. 08753

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www.broadcastingcable.com

SITUATIONS WANTED MANAGEMENT

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

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.

Aggressive sales oriented General Manager over 15 years in radio NY, San Fran. and Miami, went into own business, but now wants back in broadcast. This former West Pointer unequalled sales performance, goal orientation. Larry Leibowitz 305-531-8116.

LEASED PROGRAMMING

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

TELEVISION

HELP WANTED MANAGEMENT

Director, General Manager. KUAT Communications Group. KUAT Tucson, AZ. The KUAT Communications Group, (KUAT-TV, KUAS-TV, KUAT-FM, KUAT-AM, KUAS-FM, VideoServices) an outreach service of the University of Arizona in Tucson seeks an experienced chief executive to provide creative leadership for an organization with a \$6 million budget and 100 employees dedicated to providing the diverse populations of southern Arizona with public broadcasting and community services. The successful candidate will lead the organization in the transition to digital technology and the challenges of the 21st Century. Send cover letter, resume and three references (names, addresses and telephone numbers) to: Amelia Tynan, Administration, 403, PO Box 210066, The University of Arizona, Tucson, AZ 85721-0066. Initial review of applications begins September 15, 1998. Position open until filled. Full job description and requirements available online at: <http://w3.arizona.edu/~kuat/gmjob.htm> The University of Arizona is an EEO/AA Employer M/W/D/V

Operations Manager: KING 5 TV, a subsidiary of the A.H. Belo Corporation and the number one station in the Pacific Northwest, is seeking an Operations Manager. Will oversee and manage studio production, master control, and directors; prepare schedules; assist in the capital and operating budget process; and be the liaison between operations and other depts. College degree preferred with min. 10 years experience and 3 years in a management capacity; excellent written and communication skills; strong leadership skills; and SBE certification preferred. Send 2 copies of your resume and cover letter to: KING 5 TV, Attn: HR Dept. #K98R32, 333 Dexter Ave., N. Seattle, WA 98209. EOE - M/F/D/V

HELP WANTED SALES

WOWT-TV, NBC affiliate in Omaha, NE seeks an experienced, high-energy *General Sales Manager* to provide sales leadership to the market's ratings leader. Candidates must demonstrate strong skills in: sales planning/management, inventory control/pricing, revenue/expense budgeting, new business strategies, effective rep relations, interpersonal and interdepartmental communications, and account executive development and motivation. 3-5 years television sales manager experience is preferred. Verifiable strong leadership skills. Strengths in presentation and research. Computer proficiency including Excel spreadsheet desired. *No phone calls please.* Fill out application at or send/fax/email resume to: WOWT-Human Resources, 3501 Farnam Street, Omaha, NE 68131, fax: 402-233-7885, email: hr@wowt.com Chronicle Broadcasting Company is a drug-free company and requires pre-employment drug testing. EOE.

Traffic Manager: KONG TV, an LMA operated by KING TV, a subsidiary of the A.H. Belo Corporation, is seeking a motivated individual with minimum 5 years experience managing a traffic dept. Experience with the BIAS system preferred. Only candidates with television, radio, or cable traffic experience will be considered. Must have excellent written and oral communication skills, previous supervisory experience, detail oriented, and ability to work under pressure. If qualified send 2 copies of your resume to: KONG-TV, Attn: HR Dept., #K98R31, 333 Dexter Ave., N. Seattle, WA 98109. EOE - M/F/D/V

Local Sales Manager: KECI-Missoula. KCFW - Kalispell, KTVN - Butte/Bozeman NBC affiliates in western Montana. Seeking person to manage multiple station inventories, multiple projects and set records in local sales. Must have excellent interpersonal skills, good computer skills, must be highly motivated, creative, organized. Travel required. Send resume, references to Keith Sommer, General Manager, KECI-TV, Box 5268, Missoula, MT 59806. EOE.

Local Sales Manager. WSAW-TV is seeking a leader with a proven track record in sales training, new business development, maximizing existing business, and inventory/pricing management. Our tools include AVI Training System, Nielsen Advantage, TV Scan, Columbine, and Media Center. Prefer 2+ years of previous management experience. Send letter and resume to Human Resources, WSAW-TV, 1114 Grand Avenue, Wausau, WI 54403. 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 needed to lead local television sales team in one of the Northwest's most beautiful states. The right person must have 3-5 years broadcast experience, a competitive spirit and ability to lead a winning sales team. New business development, direct and agency savvy a must. Live the outdoor life in a city setting. All replies confidential, send resume and salary requirements to Box 01390 EOE.

Account Executive. KTRV FOX 12 in beautiful Boise, Idaho is looking for an enterprising, self-starter to join our sales team. If you possess a strong work ethic, are highly motivated and are driven to be the best, FOX 12 is the place for you. TV sales experience, knowledge of NSI ratings, TV Scan and basic computer skills are a must. If you would like to work for one of the best FOX stations, and company in the TV industry, and don't mind living in a city rated one of the best for quality of life and business growth, KTRV FOX 12 may be your dream come true. Send resume to: Attn: General Manager, KTRV FOX 12, PO Box 1212, Nampa, ID 83653.

Account Executive: WKCF-TV, Orlando, top rated WB affiliate is seeking a highly motivated AE that has agency experience as well as new business development skills. Candidates must have the ability to handle continuous changes in market conditions. A minimum of 3 years experience in television sales and knowledge of TvScan/Scarborough is preferred. Submit resumes to Human Resources, WKCF/AE, 602 Courtland Street, Suite 200, Orlando, FL 32804. EOE. No phone calls or walk ins.

HELP WANTED MARKETING

KPTM/KXVO National Marketing Manager. KPTM FOX 42 and KXVO WB 15 are currently accepting applications for a National Marketing Manager. Duties will include selling KPTM FOX 42 and KXVO WB 15 to national advertising buyers and reps, travel to outside offices and negotiating national schedules. The successful candidate will need three years national rep or sales management experience, fluency with ratings, familiarity with qualitative research (i.e. Leigh Stowell) and an understanding of inventory and positioning. Persistence, resilience and strong presentation/closing skills are prerequisites. Please send applications or apply in person to: KPTM FOX 42 and KXVO WB 15, Attention: Personnel, 4625 Farnam Street, Omaha, Nebraska 68132. EOE.

HELP WANTED TECHNICAL

**WE PLACE ENGINEERS
TV, POST, SATELLITE, VIDEO**

KEYSTONE INT'L, INC.
Dime Bank Bldg., 49 S. Main St.
Pittston, PA 18640, USA

Phone (717) 655-7143
Fax/Resume (717) 654-5765

Chief Engineer. KRGV-TV, the ABC affiliate in the Rio Grande Valley, Texas, is looking for a Chief Engineer. Candidates should have 3-5 years solid experience as a Chief or Assistant Chief. Should be thoroughly familiar with transmitter operations and maintenance, studio operations, FCC regulations, and computers. The ability to manage personnel and budget effectively is a must. Send resumes and salary requirements to Ray Alexander, General Manager, KRGV-TV, PO Box 5, Weslaco, TX 78599 or Fax 956-973-5003. EOE.

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TV Maintenance Engineer. Northeast UHF Television Station WSHS-TV, part of the USA Broadcast Group has an immediate opening for a maintenance engineer experienced with transmitter and studio equipment. Responsibilities will include all aspects of television installation, repair to component level, and maintenance. Immediate opportunity to be involved with the installation of a digital transmitter. RCA TTU-110 experience a plus. SBE certification preferred. Please send resume and cover letter by fax to WSHS-TV 978-562-1166 or mail to WSHS-TV, 71 Parmenter Road, Hudson, Massachusetts 01749. Attention Engineering Dept.

TV Maintenance Engineer. Install, troubleshoot and repair broadcast equipment, computer and RF systems to the component level. Requires five years recent broadcast maintenance experience including 1", beta, digital and ENG equipment, ASET or equivalent, FCC license or SBE certification. Resume, salary history, references to Chief Engineer, WKMG, 4466 John Young Parkway, Orlando, FL 32804. Fax 407-521-1317. EOE.

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

KOLO/TV NewsChannel 8, in beautiful Reno, NV, has an immediate opening for a Chief Engineer. Strong background in transmitters and RF maintenance, familiar with latest technological advances. Willing to lead facility through the conversion to digital and HDTV. Team leadership, good communicator and teacher. Thorough knowledge of computers and computer based systems; Novell and Microsoft, newsroom and studio systems maintenance. Translator and microwave knowledge helpful. Must be fully versed in FCC regulations. General Class FCC license and/or SBE certification is required. Resume to: Faye H. Kitchel, Human Resources, KOLO/TV, PO Box 10,000, Reno, NV 89510. EEO.

Chief Engineer. WCBD-TV, the Media General station in Charleston, South Carolina has an immediate opening for a Chief Engineer. Successful candidate will have 3-5 years solid experience as a chief or assistant chief. Should be thoroughly familiar with transmitter operations and maintenance, studio operations, FCC regulations. Computer literacy a must. Send resume and salary requirements to WCBD-TV, Personnel Department, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. M/F. EOE. drug test required.

ENG and Broadcast Personnel. ENG Field Operations with Camera and Microwave Experience. Videotape Editors. Studio Operations and Maintenance Including: 1) Technical Directors (GVG-300 switcher with Kaleidoscope) 2) Audio (mixing for live studio and news broadcasts) 3) Studio Camerapersons (studio productions and news broadcasts) 4) Chyron Operators (iNFiNiTi!) 5) Still Store Operations 6) Tape Operators (Beta) 7) Maintenance (plant systems with experience in distribution and patching) 8) Lighting Director Engineer 9) Robotic Camera Operations 10) Master Control. For the East Coast, Midwest and West Coast. Would commence spring/summer 1998. Out-of-town applicants accepted for the positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017, Or Fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Chief Engineer. The Wicks Broadcast Group has an immediate opening for a Chief Engineer. The successful candidate must have a minimum of 3 to 5 years experience as a chief or assistant with a thorough knowledge of FCC regulations, transmitter operations and maintenance as well as studio operations. The ideal candidate also must have strong computer skills. Fax resume and a cover letter to Fex Tackett, President, Wicks Broadcast Group at 210-698-5339. EOE.

Broadcast Technician. KTRK-TV has an immediate opening for Broadcast Technician who has experience in two or more of the following areas: Audio (mixing for live studio and news broadcasts...as well as taped production mixing), Chyron (iNFiNiTi!), Still Store and non-linear editing (AVID). Three or more years of commercial television experience preferred. Must be able to work a flexible schedule. Send resumes and tapes to Rick Herring, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. Equal Opportunity Employer. M/F/V/D.

Chief Engineer. Growing UHF station in small midwestern market looking for a high energy individual. We need a person that has hands on experience, but can build a great engineering department. The right person should have experience overseeing building projects, good communication skills and the desire to work as part of the team. Send resume to Owl Engineering, 8899 Hastings St. NE, Minneapolis, MN 55449.

Broadcast Engineer Sr, Tucson, AZ. KUAT Communications Group, the public television and radio service in southern Arizona, is seeking applicants for the position of Broadcast Engineer Sr. This position provides technical support to broadcast facilities in repair, maintenance, installation and modification of technical broadcasting equipment in the studio and at remote sites. For more information regarding KUAT, the U of A, and the Tucson area, browse the KUAT home page at <http://w3.arizona.edu/~kuat/>. Minimum qualifications: Associates degree in electronics, broadcasting or related field and three years experience in broadcast engineering which includes equipment repair and installation; or, Five years experience in broadcast engineering which includes equipment repair and installation Preferred qualifications: FCC license or SBE certification. Salary range: \$27,389 - \$31,452. To apply, please submit a letter of interest and resume referencing Job # 11467 to: Human Resources 888 N Euclid, #114, P.O. Box 210158, Tucson, AZ 85721-0158. The University of Arizona is an EEO/AA Employer-M/W/D/V.

Broadcast Engineering/Installation Engineer. In this critical role, you will coordinate, perform and maintain the installation of new audio and video wiring for broadcast systems and components. The ideal candidate is skilled in diagnosing complex system problems and providing rapid, temporary solutions to keep broadcast operations functional. Must have familiarity with technical TV and Radio broadcasting equipment including cameras, robotics, VTRs, digital recordings, routing equipment production switchers/mixers, computer controlling and power distribution systems. Must be able to maintain/construct wire and cable systems and possess a thorough understanding of PC hardware and software. May be required to work flexible hours including regular evening and/or weekend shifts. Independent, quick thinking in high pressure situations is essential. Send resume and cover letter indicating salary history and qualifications to: Bloomberg L.P., Human Resources Dept. B&C-ENG, 499 Park Avenue, New York, NY 10022, Fax: 212-940-1954; email: careers@bloomberg.com. Qualified candidates will be contacted. No phone calls please. EOE. M/F/D/V.

HELP WANTED NEWS

PRODUCER - DIRECTOR

CREATIVE & VERSATILE
DIRECTOR-PRODUCER

For BALTIMORE'S NUMBER 1 NEWSCASTS!

Minimum 4 years prior major market
newscast experience with fast-paced,
graphics-intensive programs.Strong conceptualization and visualization
skills. Analog and non-linear editing.Familiarity with Ampex, Sony, Abekas,
and Grass Valley.

College degree preferred.

Send resume only
(we'll contact you for tape) to:
Warren Hills, Production Manager
WBAL-TV11 • 3800 Hooper Avenue
Baltimore, MD 21211 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. Kaib, News Director, WMDT-TV, 202 Downtown Plaza, Salisbury, MD, 21804. EOE. 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. Tyron Street, Charlotte, NC 28206. No phone calls please. EOE M/F

POST-NEWSWEEK

STATION NEWS INC.

NEWS EXECUTIVE PRODUCERS

We are constantly looking for the very best news executive producers for future openings. We want people who combine journalistic excellence, out-of-the-box television production ideas, and great people skills. If you are the best, and are looking for the kind of company which can challenge you to be even better, we want to hear from you. Please send letter, resume, and salary history to:

Mark Effron
Vice President, News
Post-Newsweek Stations
3 Constitution Plaza
Hartford, CT 06103
EOE.

WDIV • WKMG • WJXT • WPLG • KPRC • KSAT
Detroit • Orlando • Jacksonville • Miami • Houston • San Antonio

NEWS DIRECTOR

KGO-TV, an ABC owned station, has an immediate opening for an experienced journalist with exceptional news judgement and strong leadership skills. Successful candidate will be responsible for all daily news gathering operations, long term planning, personnel management, financial management and budgeting. Must have a minimum of 5 years progressive news management experience in a medium to large market. Must have demonstrated winning record of strong strategic management, organizational and communication skills. Deadline for application is July 6, 1998. Please send resume and cover letter to:

KGO-TV/Channel 7
900 Front Street
San Francisco, CA 94111
Attn: Kathryn Cox
Personnel Manager



KGO TELEVISION

An Equal Opportunity Employer

News. CONUS Washington Direct is seeking qualified candidates for the following positions: *Executive Producer* Job #140-98, *TVDirect Producer* Job #136-98, *Video Archivist/Producer* Job #135-98, *Master Control Operator* Job #69-98, *Photographer/Editor* Job #143-98. A full-service news gathering organization, CONUS Washington Direct provides bureau services to the CONUS national feeds; produces two feed services; TVDirect and DCXtra, provides special contract and daily custom news coverage, and arranges technical staffing and coverage coordination for CBNC's Washington bureau and the First Business news team. Submit resume and salary requirements (include job #) to: CONUS WASHINGTON, Attn: Human Resources, 3415 University Avenue, St. Paul, MN 55114. No telephone calls please. Equal Opportunity Employer.

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.

Sports Director. The best TV sports job in the country with the market's number one anchor team at the number one news station. You know Indiana basketball from "Hoosiers" to the Pacers. Add the Colts, the Indianapolis 500, the Brickyard 400, the Mini Marathon, the Indians, and the "Amateur Sports Capital of the World," and you're getting the picture of sports coverage from the community to the classics. Exceptional anchor talent and live ability, experience, energy, work ethic and team spirit are essential in producing, covering, reporting and anchoring sportscasts and extended sports specials. A passion for winning must be balanced with a positive, friendly personality that appeals to all segments of the audience. Qualified applicants only should submit letter, resume, and a non-returnable videotape of on-air work samples to: News Director, WISH-TV, PO Box 7088, Indianapolis, IN 46207. No phone calls, please. M/F EOE.

Producer. KSDK-TV, St. Louis #1 NBC affiliate powerhouse is looking for a main show producer. We want someone with energy, intelligence and news sense to keep the momentum going on a well-crafted, locally driven, highly produced newscast. Candidate should work well in groups, bring lots of ideas to the table and be willing to pitch in. Computer literacy and college degree required. Five years of solid producing experience preferred. Send resume, tape with critique and news philosophy to: KSDK-TV, Human Resources Administrator, 1000 Market Street, St. Louis, MO 63101. No calls please. EOE.

WTNH-TV, the ABC affiliate in Connecticut is looking for a bright, energetic "morning person" to co-anchor our two hour morning newscast. We supply our winning morning newscasts with the tools and people to produce an informative and energetic newscast. To join this team you will need to be a great reporter/anchor with impeccable journalistic standards. College degree and a minimum of 5 years reporting and anchoring experience required. Rush tape to Billy Otwell, News Director, WTNH-TV, 8 Elm Street, New Haven 06510. No phone calls. EOE.

Promotion Producer. NBC O&O looking for a News Promotion Producer to continue building on our #1 rated news. If you write, produce and edit (linear and/or non-linear) with the best, I want to see your stuff! 1-2 years news promotion and editing experience preferred. Join an award winning creative staff, grow as a producer and have a ton of fun doing it! We are not your typical promotion department. Rush resume and non-returnable reel to Rick Green, Creative Director, PO Box 4, Columbus, Ohio 43216. Drug screening. EOE.

Photographer: WICS-TV, the NBC affiliate in Springfield, IL, is looking for an experienced photographer with some reporting background. The job will entail some one-man band reporting. Live truck experience a plus. Send non-returnable tape, resume and references to: Sue Stephens, News Director, WICS-TV, 2680 East Cook Street, Springfield, IL 62703. EOE. Women and minorities are encouraged to apply. WICS is an Equal Opportunity Employer and a division of Guy Gannett Communications.

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.

WMC-TV, Memphis, the Mid-South's News Leader is losing its News Director to NYC and we're looking for a successor to lead us into the new millennium. We need a born leader with strong journalistic skills and a creative imagination. Someone who thrives on competition and plays to win! Metered market experience as an Asst. News Director or Exec. Producer is a must. We have all the resources required and a market legacy of excellence. We are part of the growing Raycom Media, Inc. family of stations and we are EOE. Please no phone calls. To apply, send resume to: General Manager, News Director, WMC Stations, 1960 Union Avenue, Memphis, TN 38104 or fax to: 901-726-0720.

News Videotape Editor. WTVD-TV, an ABC owned station, has an immediate opening for an experienced videotape editor. Successful candidate must be able to handle a high story count while maintaining attention to detail. Beta format editing experience a plus. No beginners. Send resume and tape (no music pieces) to: Ted Holtzclaw, News Operations Manager, WTVD-TV, 411 Liberty Street, Durham, NC 27701. No phone calls. EOE.

News Videographer: Immediate opening for a News Videographer. Will be responsible for shooting news and sporting events. Knowledge of ENG operations a plus. Send non-returnable tapes, resume, and references to Ron Harmeyer, Chief Photographer, WANE-TV, 2915 W. State Blvd., Fort Wayne, IN 46808. No calls please. EOE-M/F.

News Director. KRGV-TV, the ABC affiliate in the Rio Grande Valley, Texas is looking for a top-notch news director to join our #1 news team. Strong producing, writing and marketing skills, along with a keen eye for local news are required. Qualified candidates must be established journalists with fiscal management experience and 3-5 years in a news management position. Send resume and letter of application with salary range requirements to Ray Alexander, General Manager, PO Box 5, Weslaco, Texas 78599 or Fax 956-973-5003. EOE.

News Director. WDTN-TV, an ABC affiliate in Dayton, OH is looking for an experienced News Director that has a proven track record of success. If you are a "hands on" manager, tireless worker, have outstanding leadership skills, budget minded, understand news promotion, and know how to get the best out of a quality staff, we want you! Send tape, resume and cover letter to General Manager, WDTN-TV, PO Box 741, Dayton, OH 45401. EOE. M/V/H/D.

WXII-TV, NBC, is going strong! **Reporter:** Entprising, versatile reporter needed for general assignment coverage. Minimum two years experience and demonstrated ability to handle live coverage of major breaking stories. **Producer:** Only those producers dedicated to being the best! If you understand what it means to push the envelope to get your shows to the next level, we want you! **Photographer:** If you're the photographer all the reporters want to work with, then we want you too! Only the best need apply. **Editor:** Help make our leading news station even stronger! We need experience and versatility. To apply for any of these positions, please send a tape and resume to: Personnel, WXII-TV, 700 Coliseum Drive, Winston-Salem, NC 27106. EOE.

Morning Anchor/Producer. KTTC, NBC-Rochester, Minnesota, is looking for an aggressive self-starter to complement our morning team. Responsibilities include co-producing and co-anchoring our number one ranked morning show and general assignment reporting. The winning candidate will have strong writing and editorial skills, be a morning team leader, and have a strong on-air presence. Send resume and VHS tape to: News Director, KTTC TV, 601 1st Avenue SW, Rochester, MN 55902. No phone calls please. KTTC is an Equal Opportunity Employer.

Meteorologist - KGWC-TV, Casper, Wyoming seeks weekday meteorologist for the 5:30 and 10:00 pm newscasts. Must be energetic, enthusiastic and dynamic on-air and familiar with computer weather systems. Weather related reporting required. Degree in meteorology or related with NWA/AMS a plus. Resumes/tapes to: Vicki Daniels, News Director, KGWC-TV, 2500 CY Avenue, Casper, WY 82604. EOE.

Editor. Local television station is looking for a creative, dynamic, self starter on line editor with 3 to 4 years of experience. Knowledge of the GVG VPE Series 151 and 351 editor, DVEous, GVG 4000 switchers a must. Apply in person at: 500 Frank W. Burr Blvd., 6th Floor, Teaneck, NJ 07666. EOE.

Dynamic Central Texas television station is looking for an experienced Videographer. Position includes lighting, shooting and editing commercials for local clients. Producing, writing and non-linear editing experience moves you to the top of the list. Qualified candidates should have two years experience and a bachelor's in communications. Send resume, demo tape (VHS) and salary requirements to Production Operations Supervisor. Position closes 6/26/98. Reply to Box 01387 EOE.

Director, Jr. - KGWC-TV, Casper, Wyoming has immediate opening for Director. Ability to direct newscasts and other live or taped programs. Provide training of other operations personnel and familiarity with all related equipment necessary. Join our NewsChannel 14 crew and share your experience in our new facility! Resumes to: Bill Howard, Dir. Eng. and Operations, KGWC-TV, 2500 CY Avenue, Casper, WY 82604. Fax: 307-234-2835. EOE.

Assignment Editor. WFTV, the NBC affiliate in West Palm Beach, is searching for an energetic, enthusiastic team player to help drive our early evening and 11pm news coverage. If you're ready to move to America's 43rd largest TV market, mail your resume to Chris Ford, Assistant News Director, 622 North Flagler Drive, West Palm Beach, FL 33401. You can also fax your resume to him at 561-653-5719, or email it to him at cdford@scripps.com. Questions? Call Chris after 6:30pm EDT at 561-653-5700. WPTV is an Equal Opportunity Employer. Candidates must pass a successful drug screen.

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

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.

HELP WANTED PRODUCTION

Researcher/Tape Editor. Louisville Tonight Live. WHAS 11, market leader, is looking for a researcher/editor to work in Louisville Tonight Live, a unique access information show. Individual must have 3 years of experience in broadcasting and a college degree. Candidate must be a strong writer and videotape editor. Experience in videography is a plus. Individual should have excellent organizational skills and be a self-starter. Interested candidates forward resume, tape and cover letter to: Cindy Vaughan, Human Resources Manager, HR #821, WHAS 11, 520 West Chestnut Street, Louisville, KY 40202. EOE.

Camera Person ENG/Production. Local television station is looking for experienced camera personnel with 3 to 5 years of experience. Familiarity with Betacam Format. Must be creative, dynamic and have knowledge of the tri-state area. Apply in person at: 500 Frank W. Burr Blvd., 6th Floor, Teaneck, NJ 07666. EOE.

Camera Director. Local television station is looking for a dynamic, creative and proactive Director for their local shows. Must have 4 to 5 years of directing experience. Apply in person at 500 Frank W. Burr Blvd., 6th Floor, Teaneck, NJ 07666. EOE.

Audio Person. Local television station looking for a dynamic audio person. Must be able to mix for live studio and news broadcast, with 3 to 4 years of experience. Familiarity with Wheatstone TV 600 and Clearcom Digital Matrix III. Apply in person at: 500 Frank W. Burr Blvd., 6th Floor, Teaneck, NJ 07666. EOE.

**HELP WANTED
FINANCIAL & ACCOUNTING**

Vice President of Finance. KTVI FOX 2 has an immediate opening for a Vice President of Finance. Full benefits package available. Essential functions of the position include management of all station accounting personnel and operations including cash flow, profit and loss, forecasting, A/P, A/R, credit, payroll, financial analysis, and tax packages; preparation of annual financial plan; execution of company policies and procedures; supervising station information systems personnel; participating as a member of the KTVI management team. Essential qualifications: 1) Bachelors degree in accounting/finance, business or equivalent, 2) Five to seven (5-7) years accounting experience in broadcasting or related field, TV station experience preferred, 3) Thorough background and knowledge of account analysis and reconciliation, journal entries and all facets of general ledger accounting, cash flow management, profit and loss forecasts, fixed asset maintenance, and budgeting, 4) Proven ability to create, analyze, and interpret a variety of financial reports, 5) Excellent computer skills; proficiency with Excel and mainframe input, 6) Strong leadership skills with the ability to project a professional image over the phone and in person with co-workers, corporate personnel and the public while working under pressure in a fast-paced, team-oriented environment, 7) Proven record of dependability, ability to consistently meet deadlines, and ability to work a variety of schedules to meet company needs. Other qualifications: 1) Prefer Certified Public Accountants and/or applicants with a Master Degree, 2) Prefer applicants that are familiar with J.D. Edwards software systems and Enterprise Traffic and Film system, 3) Prefer prior department head experience. To apply, please send resume or application to: KTVI/FOX 2 Television, Attn: Human Resources, 5915 Berthold Avenue, St. Louis, MO 63110 or Fax 314-647-1724.

News Business Manager. An integral member of the news management team, responsible for managing and analyzing the business affairs of the television news department. Specific duties include preparing the annual budget, monthly closings, variance analysis, monthly forecasts, monitoring and controlling variable expenses, approving invoices for payment, review of timesheets, monthly ASCAP per program reporting. Serve as liaison with Personnel, participate in contract negotiations; schedule AFTRA employees. College degree in finance/business or equivalent experience; minimum 5 years experience in similar capacity; familiarity with broadcast operations; supervisory experience a plus; must have excellent interpersonal, communication, computer and analytical skills. Send resume to Randy Pringle, Controller, KYW-TV, 101 S. Independence Mall East, Philadelphia, PA 19106 (no phone calls please). EOE. M/F. ADA.

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.

Graphic Designer. KTRK-TV, an ABC owned station, has an exceptional opportunity for a talented and experienced graphic designer. If you are ready to move up, we offer the tools, the resources and a great working environment. Quantel Hal, Paintbox, and Mac experience a plus. Please send resume to Dana Decker, Art Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. Equal Opportunity Employer. M/F/V/D.

Creative Services Supervisor is needed for dominant CBS affiliate in the Midwest. Promotion/Program Manager looking for a number two person. Candidate must have strong writing, creative, organizational and technical skills - no beginners please. Looking for a hands-on commercial and promotion writer/producer able to supervise and train others. Send a cover letter, resume and a non-returnable VHS resume tape to: Personnel Assistant, KOLN/KGIN-TV, PO Box 30350, Lincoln, NE 68503. EOE.

HELP WANTED MISCELLANEOUS



As one of the fastest growing, most progressive broadcast groups in the nation, SINCLAIR COMMUNICATIONS, INC. owns and/or provides programming services or has agreements to acquire 57 stations in 37 separate markets, and owns, provides sales and programming services to, or has agreements or options to acquire 50 radio stations in 11 separate markets. Sinclair's television group will include ABC, CBS, FOX, NBC, WB and UPN affiliates. As our phenomenal growth continues, we seek the one element which gives us the edge on the competition and the power to stay on top-the best people in the business. If you are a motivated team player with a successful track record, an opportunity may await you at Sinclair.

• **Baltimore - WBFF/WNUV-TV - FOX-WB News Photojournalist**
3-4 years experience. NPPA standards, live truck experience a must. Great attitude. Send resume and tape. BC#111

• **Baltimore - WBFF/WNUV-TV - FOX-WB Weekend Assignment Editor**
Looking for someone to run our weekend desk. Position includes future story planning, management of news crews, extensive phone and research work and associate producer duties. (One year news experience needed. Send resume and news philosophy. BC#112

• **Columbus - WSYX-TV Director of Creative Services**
Recently developed ABC/Fox LMA is seeking creative, multi-skilled individual to oversee marketing & promotions. Must have extensive experience with on-air news, programming promotion and research. Should have knowledge of outdoor, the Internet, co-op, radio, cable and be familiar w/events marketing. Candidate should have college degree in Marketing/Communications or related field. Send resume and non-returnable tape: BC#119

• **Des Moines - KDSM-TV - FOX Local Sales Manager**
We are looking for a dynamic candidate with proven leadership skills who can train, motivate and direct our sales staff. Must have minimum 5 years of broadcast sales experience. Send resume. BC#113

• **Kansas City - KSMO-TV - WB Local Sales Manager**
WB 62 is looking for a highly aggressive LSM with minimum 3 years local broadcast experience in sales & management to lead the most dynamic sales team in Kansas City. Must think "outside the box" to come up with creative ideas to generate additional revenue. Send resume. BC#114

• **San Antonio - KABB-TV - FOX Chief Engineer**
San Antonio's FOX affiliate is seeking a Chief Engineer with five years experience and complete knowledge of broadcast equipment and transmitter systems. Send resume. BC#118

• **Sinclair Radio of St. Louis - KPNT/WVRV-FM Assistant Radio Engineer**
Seeking an experienced Asst. Engineer to work in expanding St. Louis facility. Candidate should provide working knowledge of remote broadcast equipment and technique used to produce quality broadcast. Basic knowledge of electronics, audio and RF technology, and computer skills, including networking, a plus. Send resume and cover letter. BC#117

• **St. Louis - KDNL-TV - ABC Reporter**
3-5 years TV exp., heavy emphasis on enterprise reporting, creative storytelling and live shots. Send resume. BC#115

• **St. Louis - KDNL-TV - ABC General Sales Manager**
Minimum of 4 years exp., proven track record of ability to attract new business, and thorough knowledge of Nielsen, Scarborough and TVScan. Send resume. BC#116

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

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CABLE**HELP WANTED NEWS****EDITORIAL OPPORTUNITIES****MULTICHANNEL NEWS
CABLEVISION****ASSISTANT MANAGING EDITOR**

Multichannel News, a leading trade publication of the cable industry, has an immediate opportunity for an Assistant Managing Editor. Ideal candidate should have at least 3 years experience on a weekly or daily newspaper. Strong edit and organizational skills needed to handle editorial and production duties. Knowledge of industry desirable. (Code: MCAME)

MANAGING EDITOR

Cablevision, a leading features and analysis trade publication of the cable industry, is seeking a Managing Editor. Position oversees the day to day operations of the magazine driving news coverage and production. Works closely with Editor to plan editorial content and direction of magazine. Strong leadership and management skills necessary. Knowledge of cable and related fields preferred. (Code: CVME)

Please send resume indicating job code and salary requirements to: Human Resources Department, Cahners Business Information, 245 West 17th Street, New York, NY 10011 or fax to: 212-727-2425. We appreciate your responses, but will only be replying to qualified candidates.

HELP WANTED MISCELLANEOUS

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If you are ready to work with our team, send your resume to:
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HELP WANTED PRODUCTION

FREELANCE PRODUCER

A&E Television Networks is currently offering an exciting freelance opportunity for an experienced writer/segment-producer for a new half-hour talk show to air on The History Channel. The individual will be responsible for booking guests, writing scripts and producing segments.

Requirements include a minimum of 5 yrs. producing live (live-to-tape) news/political oriented talk shows, strong booking skills, and a solid background in all aspects of TV production and post production.

Please forward **resume only** to:

A&E Television Networks
HR Dept./FP
235 East 45th Street
New York, NY 10017
Fax: (212) 907-9402



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HELP WANTED TECHNICAL

TECHNICIAN,
ENGINEERING SERVICES

Long Island, NY based, state of the art broadcast facility seeks individuals with strong background in electronics and RF, with ability to troubleshoot to the board level. Experience with digital television, D2, LMS, UNIX, Windows NT preferred. Duties include repair and maintenance of broadcast equipment. Minimum of 5 years experience with appropriate educational background. Flexible work schedule required. We do not cover relocation costs. Send resume and salary requirements to: P.O. Box 634TES, Valley Stream, NY 11582. We will respond only to those that meet the above requirements. We are an equal opportunity employer.

Chief Engineer-ZDTV, Your Computer Channel, based in San Francisco, seeks a seasoned, team-oriented, hands-on engineer to be responsible for the studio and broadcast engineering department. You will be responsible for maintaining and installing technical facilities for the studio, maintenance department and air operations management. You will have excellent technical and managerial skills, plus a thorough knowledge of broadcast equipment including satellite transmission, computer and Internet systems. FCC license and college or technical degree or equivalent needed. At least 10 years broadcast engineering experience preferred. Please send resume to: ZDTV, Attn: Human Resources/BC, 650 Townsend Street, San Francisco, CA 94103. Email: HR@ZDTV.com, fax: 415-551-4501. No phone calls please. An Equal Opportunity Employer.

HELP WANTED MANAGEMENT

Senior Management. Communications/Media Company seeks successful "Take Charge" individual with extensive Cable Management background. Must have cable operations, cable acquisition, IPO, and high yield fund raising experience. Applications will be kept in strict confidence. Reporting to the Chairman. Favorable remuneration package offered. Please send resume to private fax: 914-634-0948

Group cable operator seeking an experienced cable manager to head a cluster of systems. Must have strong leadership qualities and have proven marketing and people skills. Must understand all phases of the cable laws and requirements, including technical. Must have a vision for cable growth being active in the industry desirable. An equal opportunity employer. Please send resumes to Box 01386. EOE.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Chairperson - Assistant or Associate Professor, Tenure Track. Department of Mass Communication: to start August 18, 1998 (preferred) or as soon thereafter as possible, or January 1999 possible. To lead department in planning, communication, student support and other administrative functions. Must be advocate of University improvement initiatives and college media. Teach Mass Communication classes. Requires Ph.D. in Mass Communication or related field. Apply to: Matthew Bosio, Chair, Search Committee, Department of Mass Communication, College of Professional and Applied Studies, Wells Hall 234, Northwest Missouri State University, Maryville, Missouri 64468. Provide a letter of application addressing the position; current resume; names, addresses and telephone numbers for three references; undergraduate and graduate transcripts (copies acceptable); and three letters of reference. Deadline Date: July 24, 1998 or until filled. AA/EOE Northwest encourages women and minorities to apply.

Assistant/Associate Professor in Department of Radio-Television at Arkansas State University in Jonesboro. Requires graduate degree (PhD preferred) in mass communications or equivalent and significant professional media experience. Teach some combination of advertising, management, radio and television production, corporate video, programming, research, mass communications, media writing and other mass communications courses. Send resume, references, and copies of transcripts to: Richard Carvell, Chair, Department of Radio-Television, Arkansas State University, PO Box 2160, State University, Arkansas 72467. Review of applications begins June 30, 1998. Employment date: August 15, 1998. Arkansas State University is an Equal Opportunity/Affirmative Action Employer. M/F.

HELP WANTED TECHNICAL

Video Production. Use your digital media skills to help children! The Administration for Children's Services, the national leader in innovative approaches to the delivery and development of child welfare services, under the leadership of Mayor Rudolph Giuliani and Commissioner Nicholas Scoppetta is seeking two highly motivated, creative and experienced production professionals. Positions available include: an Avid Media Composer 1000 editor, and a digital video technician/camera operator. Employees will perform a variety of production, directing, editing and software duties in creating employee training, internal communication and public relations videos in both long and short form. Background in documentary child welfare is a plus. F/T including excellent pay and NYC government benefits! Send resume, reel and salary history to: Julia Rothwax, Special Asst. to the Deputy Commissioner, 80 Lafayette St. 18th Fl, New York, NY 10013. ACS is an EOE. To learn more about these exciting opportunities and other emerging technology positions with New York City: visit the Department of Information Technology and Telecommunications Technology Position Recruitment site at <http://www.ci.nyc.ny.us/ITJOBS> on the world wide web.

HELP WANTED NEWS

Ad - Editor, Catholic Spirit. The Diocese of Wheeling-Charleston, Wheeling, WV, is seeking applicants for the position of Editorial/General Manager of its newspaper, The Catholic Spirit, and released print publications. The Catholic Spirit has a potential outreach to over 41,000 registered Catholics in West Virginia. The Editor/General Manager of the Catholic Spirit plans, coordinates and directs the editorial and business activities of the newspaper and related print vehicles. The successful candidate must be a highly creative person who is committed to spreading the Gospel Mission of the Church. Candidates must be self-starters with excellent writing, editing, interpersonal, and organizational skills. Management experience a plus. Must be an active practicing Catholic, who has a sound knowledge of the church's teachings, practices and traditions. MA Degree in communications, journalism or public relations. BA Degree with appropriate years of experience will be considered. Background in theology preferred. Send resume and salary requirements by to: Director of Human Resources, Diocese of Wheeling-Charleston, 1300 Byron Street, PO Box 230, Wheeling, WV 26003. Fax# (304) 233-0890. Phone# (304) 233-0880. Ext. 265.

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DATEBOOK

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 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

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.

June 30—"Microbroadcasting and the War for the Airwaves," policy forum presented by *The Cato Institute*, Washington. Contact: Michelle Rider, (202) 789-5229.

JULY

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 11-14—"Winning on a Higher Plain," *Cabletelevision Advertising Bureau* 5th annual Local Cable Sales Management Conference. Colorado Convention Center, Denver. Contact: Nancy Lagos, (212) 508-1229.

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

July 15—*Alfred I. duPont-Columbia University Awards* deadline for submissions of news and public affairs programming aired on TV or radio.

Contact: Jonnet Abeles, (212) 854-5047.

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 18-21—1998 *National Association of Broadcasters* Executive Development Program for Radio Broadcasters. Georgetown University, Washington. Contact: Chris Suever, (202) 775-3511.

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.

July 29-Aug. 2—*National Association of Black Journalists* 23rd annual convention and job fair. Grand Hyatt Hotel, Washington. Contact: (301) 405-8500.

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. 11-13—"Covering the '98 Elections," workshop sponsored by *Radio Television News Directors Foundation*. Austin, TX. Contact: Kathleen Graham, (202) 467-5216.

Sept. 11-15—1998 *International Broadcasting Convention*. Amsterdam, Holland. Contact: 011 44 171 240 3839.

Sept. 12-14—*National Association of Broadcasters* Hundred Plus Exchange. Wigwam Hotel, Phoenix. Contact: Carolyn Wilkins, (202) 429-5362.

Sept. 13-15—"Internal 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.

Sept. 15—*International Radio & Television Society Foundation* newsmaker luncheon featuring FCC Chairman William Kennard. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

Sept. 15—*National Association of Broadcasters* 1998 Service to Children's Television Awards. Washington. Contact: Anna Sims, (202) 429-5362.

Sept. 16—"Staying Focused," 1998 Service to Children's Television Symposium presented by *National Association of Broadcasters*. NAB Executive Conference Center, Washington. Contact: Anna Sims, (202) 429-5362.

Sept. 22—*Hollywood Radio & TV Society* newsmaker luncheon featuring entertainment presidents of the six broadcast networks. Century Plaza Hotel, Los Angeles, Calif. Contact: (818) 789-1182.

Sept. 23—"Effective New Business Presentations," lunch seminar presented by the *Broadcast Advertising Club of Chicago*. Loyola University Business School, Chicago. Contact: (312) 440-0540.

Sept. 25—26th annual regional convention of the Central New York chapter of the *Society of Broadcast Engineers*. Four Points Hotel, Liverpool, N.Y. Contact: (703) 739-5172.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@cahners.com)

A marketer for all customers

Leave it to Steve Hoyer to lead a marketing group that would conceive of space-age cartoon dad George Jetson as the perfect pitch man for Radio Shack.

To Hoyer, a savvy marketer with seasoned knowledge of TV audiences and advertisers, the concept perfectly blends Turner Broadcasting System Inc.'s copy-right ownership of *The Jetsons* cartoon with Radio Shack's need for a consumer-friendly point man. The ads ran last fall.

"Finding those opportunities is what the marketing solutions group, a group that I founded when I came to Turner four years ago, is all about," Hoyer says.

As president and chief operating officer of Turner, Hoyer acts as the guardian of primary revenue and cost streams for all Turner news and entertainment networks worldwide. Yet his sight is focused on creating value for each of the company's constituents, from viewers to advertisers to cable operators.

In an increasingly fragmented cable world, Hoyer says that one wins "by building the best product that meets a consumer's needs and then exploiting that product in a way that is in the best interest of your partners in the value chain."

He's taken that approach hundreds of times at Turner. An advocate of investing wisely both to create original shows and to acquire high-quality programming, Hoyer has voiced strong support for Turner's strategy to bid successfully for first broadcast window rights for major theatricals rather than settle for the later basic-cable window premieres.

"It's an aggressive strategy on our part to change the game," Hoyer says. "It makes the entire cable package more attractive."

Gaining first-run movies and leveraging copyrighted products and marrying them with marketing campaigns are priorities for Hoyer, who advises marketers to "create a pod, an environment, that's as discernible and break-out as possible" on the cluttered cable dial.

As adamant as Hoyer is about not skimping on costs for premium programming, he supported Turner's decision in January to punt on the multibillion-dollar cost of retaining cable rights for NFL games, a venture that cost rival ESPN \$4.8 billion.

"We would have had to pass on extraordinarily high costs to advertisers and cable operators, and we were unwilling to do that," Hoyer says. "I thought it would be irresponsible and not in our partners' best interests."



"Create a pod, an environment, that's as discernible and break-out as possible."

Steven Jay Hoyer

President/chief operating officer, Turner Broadcasting System Inc., New York; b. June 13, 1952, New York; BS, industrial relations, Cornell University, 1974; MBA, Stern School of Business at New York University, 1976; various positions with Booz, Allen & Hamilton, New York, most recently as senior vice president/managing partner, 1976-1992; president/COO, Young & Rubicam Advertising Worldwide and executive vice president, Young & Rubicam Inc., both New York, 1992-94; president, Turner Broadcasting Sales Inc., 1994-98; added role of president of Worldwide Sales, Marketing, Distribution and International Networks, Turner Broadcasting System, 1996-98; current position since January 1998; m. Margaret Tobin, Feb. 13, 1989; daughter, Kate, 8; son, David, 4

With a background in sales, marketing and advertising, Hoyer is well-versed in keeping the interests of diverse partners in balance. During his 15-year tenure with Booz, Allen & Hamilton, Hoyer achieved the level of senior vice president and managing partner and directed the firm's consumer industries group, which encompassed clients in fields from packaged goods to communications.

Ted Turner and Turner Broadcasting Chairman Terry McGuirk were clients during Hoyer's Booz, Allen days. Because of a relationship forged then, Hoyer says "it felt natural that Terry called" two years later to discuss a job with Turner Broadcasting.

McGuirk says that his relationship with Hoyer is built on mutual respect. "Steve has a very strong ethic for the highest-quality work—and because of that, the quality of work that takes place under Steve is going to be at the highest levels in our history," McGuirk says. "He's a great business partner to have in this company."

From Booz, Allen & Hamilton, in 1992 Hoyer joined Young & Rubicam Advertising Worldwide, where he developed marketing strategies for global clients. "A lot of what I put into motion at Turner was sensitized by my experience with Y&R and is why I tend to be client-centered and customer-focused," Hoyer says.

Hoyer parlayed his customer-centered attitude into Turner's "Media at the Millennium" research study, which is used to show media buyers that the value of advertising impressions on cable TV is equal to and often greater than their value on broadcast networks. "At some point, the dollars have to follow the impressions," Hoyer says.

Hoyer is bullish on projections for cable's continued ratings growth and for ongoing ratings erosion at broadcast networks. He also is confident that high-quality program acquisitions and original productions will help cable's general entertainment networks, such as Turner Network Television and TBS Superstation, to "look more like perfect substitutes for NBC and CBS for advertisers and achieve parity with the broadcast networks."

As cable growth continues, Hoyer says that his "primary contribution will be integrating Turner's revenues with program acquisitions so that we are making and buying programs that will be hits not only with consumers but with cable operators and advertisers. That's about the highest calling I could have." —Donna Petrozzello

An open letter to BROADCASTING & CABLE

EDITOR: After reading BROADCASTING & CABLE's June 15 critique of House Telecommunications Subcommittee Chairman Billy Tauzin, a couple of things came to mind: How petty. How misleading. How true to form for a trade magazine that caters to the cable industry.

As an award-winning journalist whose career spanned 25 years, I learned to ask tough questions. And I am not afraid to answer them, either. Like alligators, which are indigenous to Louisiana, both Billy and I have developed thick skins. And, like alligators, we don't bite unless we're poked with a stick. Well, your article did a lot more poking than probing.

Certainly, BROADCASTING & CABLE has a right—even a responsibility to its readers—to ask tough questions. Why hasn't Tauzin delivered on some of the legislation he promised? Why does he get out front on so many issues? What is the relationship between Tauzin and Commerce Committee Chairman Tom Bliley? Good questions. They all deserve answers.

BUT BROADCASTING & CABLE also has an obligation to be factual. As a reporter for most of my life, I am offended by the misleading, incomplete and inaccurate information found in this story. So let's go back to Journalism 101 and start with the misleading.

The story began with Billy making a tongue-in-cheek reference that he had "graciously accepted" an invitation to testify before the Senate Commerce Committee on cable TV rates. But wait a minute, the story went on, there was no hearing, and Tauzin had never been invited to testify.

"That's Billy," the story deadpanned. No, actually, that's poor reporting. A tentative hearing had been scheduled for June (and later delayed because of the tobacco bill), and Billy was invited to be the lead-off witness.

Want more misleading? The story later went on to document the debate over Chairman Bliley's bill to privatize the international satellite market. Once again, Tauzin was condemned for coming up "with a legislative solution of his own." Not really. Mr. Bliley, in fact, was the one who asked Billy to come up with a legislative compromise.

Enough of the misleading. Let's move on now to the incomplete. Quoting an anonymous source, who was critical of our legislative efforts to date, the story continued, "To the extent that there's a shortcoming in legislative skills, it's his [Tauzin's] to fix."

Well, that's not correct either. As I repeatedly pointed out in vain to your reporter, the Commerce Committee hires all of the subcommittee staff. We don't. The Commerce Committee sets the agenda. We don't. And the Commerce Committee schedules all hearings and markups. We don't. In other words, no one on the subcommittee staff—not a single person—was hired by Billy, works for Billy, or answers directly to Billy. Your nameless source was right about one thing: That is a shortcoming.

Here's another example of incomplete. Taking a shot at me, the story goes on to say, "Sometimes, he puts his foot—and Tauzin's—in his mouth." Well, don't we all. What, specifically are you referring to though? There are no instances cited. Not

one. Isn't that a little like saying Bill Clinton is a "womanizer" but never mentioning any women or any of his trysts?

Now let's move on to my favorite, the inaccurate. For five years now, I have fielded questions from BROADCASTING & CABLE, never ducking tough questions, always respectful of deadlines. And during all of that time, I never, not even once, asked for a retraction or clarification of a statement. Does that mean that BROADCASTING & CABLE got it right every time? Well, you be the judge.

In this one story, in one sentence alone, there are three glaring factual errors. "Tauzin is not typically involved in taxes, is not a member of the Republican leadership and has been a Republican only since 1994."

Wrong. Wrong. And wrong, again! In fact, Billy is deeply involved in taxes. He has written a comprehensive book on taxation in America, co-wrote the National Retail Sales Tax Act, founded the National Retail Sales Tax Caucus, and published tax op-eds in major newspapers all across the nation. Secondly, he is a member of the Republican leadership, serving as deputy majority whip. And, finally, he switched parties in August 1995. Oh, yes, one other correction. ABC's Bill Pitts never worked for the House majority leader. He worked for the House minority leader.

Is this nit-picking? Of course, it is. But so was BROADCASTING & CABLE's "hit piece," which relied exclusively on unnamed sources, most of them rooted in the cable industry—an industry which we have attacked repeatedly for "gouging consumers" in many markets across America—and an industry that is scared to death of our pending cable bill. Think about it. Not one single person critical of us spoke "on the record." Whatever happened to credibility?

Finally, there is something hypocritical when the media, on deadline, calls up begging for a quick response to a breaking story, only to burn you at the stake later for being "quick on the draw." Well, I would rather be criticized for having a trigger finger than be criticized for being indecisive, unresponsive or unavailable to the media, as so many people are on Capitol Hill. Sadly, for me anyway, the rules of engagement have now changed, but just remember who did the poking first.

In closing, your story admittedly had a huge impact on us. We heard you loud and clear. The message from the cable industry seems to be: Congress isn't telling us what to do anymore. The message back to the cable industry: Get ready. We're coming.

And the message from BROADCASTING & CABLE: When we're on deadline, we need immediate access and a quick response from you. The message back (and, please, stick this in your Rolodex): "Let me think about it. I'll get back to you soon."

By the way, in order to save time in the future, feel free to use that quote anytime.—Ken Johnson, communications director, U.S. Rep. Billy Tauzin

EDITOR'S NOTE: BROADCASTING & CABLE stands by the June 15 story on Rep. Tauzin. We regret some factual errors: Tauzin became a Republican on Aug. 6, 1995; he is one of 16 deputy whips in the House, which makes him a member of the leadership, and former Rep. Bob Michel (R-Ill.) was House Minority Leader.



BROADCAST TV

Dennis Thatcher, VP/GM, WOIO(TV) Cleveland/Shaker Heights, Ohio, joins Pax Net, Chicago, as VP, Midwest.

Lisa Barhorst, senior account executive, WKEF(TV) Dayton, Ohio, named national sales manager.

Michael Kronley, station manager, KNXV-TV Phoenix, joins WXYZ-TV Detroit as VP/station manager.

Appointments at Paxson Communications Corp. stations: **David Petersen**, general sales manager/national sales manager, KLGT-TV Minneapolis, joins KPXM-TV Minneapolis as GM; **Richard Hinds**, president, Action Resources,



Remy

Curcuro

Miami, joins WNPX-TV Nashville as GM; **Glenn Haygood**, local sales manager, WXII-TV Winston-Salem, N.C., joins WGPX-TV Greensboro, N.C., as GM; **Dale Remy**, general sales manager, WOWK-TV Huntington, W. Va., joins WDPX-TV Dayton, Ohio as GM; **Samuel Curcuro**, manager, Detroit advertising sales, Television Food Network, joins WVPX-TV Cleveland as GM.

Appointments at WTVT(TV) Tampa, Fla.: **Angela Schultz**, senior producer, WGHP-TV High Point, N.C., joins as supervising producer; **Rebecca Courier**, producer, WFTX(TV) Cape Coral, Fla., joins in same capacity.

Appointments at KXTX-TV Dallas: **Thomas Comerford**, general sales manager, WGME-TV Portland, Me., joins as director, sales; **Valerie Bonney**, sales manager, KJAC-TV Port Arthur, Tex., joins as national sales manager.

Mark Rodman, local sales manager, KTVX(TV) Salt Lake City, joins KTBC-TV Austin, Tex., as general sales manager.

Dan Harvey, production manager, Vermont Public Television, Colchester, Vt., named VP, production and business development.

A.H. Belo appointments in Dallas



McCarthy



Moroney



Shive



Spitzberg



Sander

Michael McCarthy, senior corporate VP/general counsel/secretary, named executive VP/general counsel; **James Moroney**, president, television group, named executive VP, finance, treasury, investor relations, investment banking and board activities; **Dunia Shive**, senior VP, corporate operations, adds CFO to her responsibilities; **Marian Spitzberg**, VP/deputy general counsel, adds corporate secretary to her responsibilities; **Jack Sander**, executive VP, television group, named president.

PROGRAMMING

Appointments at Fox Kids Network's station relations and promotion department, Los Angeles: **Susan Kiel**, associate VP, named VP; **Kathleen Cecil**, sales planner, Turner Broadcasting, joins as director; **Monique McAlonis** named manager; **Elizabeth Sagehorn** joins as coordinator.

Gregory Ferenbach, VP/acting general counsel, Public Broadcasting Service, Alexandria, Va., named senior VP/general counsel.

Soheila Ataei, director, human resources, West Coast, Playboy Enterprises Inc., joins Studios USA, Universal City, Calif., as VP, human resources.



Basalo

Gustavo Basalo, GM, The Locomotion Channel, joins Hearst Entertainment's entertainment and syndication group, New York, as managing director, international network development.

Candace Carlisle, head of sales and co-productions, BBC Worldwide Americas, has been appointed COO of the BBC/Discovery Communications Inc. joint venture production.

David Gerber, president, All American Television Production, is launching an

independent production company, joining the group of production entities supported by Fox Television Studios. Gerber will produce original series and long-form programming for broadcast network, first-run cable, international and other major markets.

Dayna Lustig, director, acquisitions, GoodTimes Entertainment, joins Unapix Entertainment, New York, as director, Unapix North America.

Appointments at The WB, Burbank, Calif.: **Hal Protter**, VP/head of affiliate relations, named senior VP/head of affiliate relations; **Jenny Sanders**, contract administrator, named manager, affiliate relations.

JOURNALISM

Melissa Gale, anchor/reporter/producer, WOWK-TV Huntington, W. Va., joins KVUE-TV Austin, Tex., as co-anchor.

Jim Brown, anchor/reporter/producer, KMTR(TV) Eugene, Ore., named news director, NewsSource Network, Eugene, Ore.

Rachael Ruiz, reporter, WJRT-TV Flint, Mich., joins WOOD-TV Grand Rapids, Mich., in same capacity.

Beasley Reece, anchor/sports director, WTOG(TV) St. Petersburg, Fla., joins KYW-TV Philadelphia as weekday sports anchor and game analyst.

Brenda Stanton, reporter, KVBC(TV) Las Vegas, joins KPLR-TV St. Louis in same capacity.

RADIO



Rivers

Tom Rivers, operations manager, WQYK-FM Tampa/St. Petersburg, Fla., named VP/GM, WQYK-AM-FM.

Rick Porter, VP/GM, Jacor Communications' Salt Lake City broadcast region.

named VP/market manager, Dayton, Ohio.

David Sinykin, director, accounts services and creative director, The Touthin Advertising Agency, Minneapolis, joins K-Tel International (USA) Inc. as director, marketing.

Randy Gaeckler, sales manager, Katz Radio, Philadelphia, named VP, Southeast, based in Atlanta.

Kevin Metheny, operations manager, Jacksonville group, Jacor Communications Inc., named operations manager, WTAM(AM) Cleveland (Jacor Cleveland).

CABLE



Toellner

Jaye Toellner, director, consumer marketing, Disney Channel, joins Animal Planet, Bethesda, Md., as director, on-air promotion.

Appointments at Fox Family Channel, Los Angeles: **Julia Gilbert**, execu-

tive in charge of production, *Funniest Comedy Duos*, and co-producer, *Crayola Kids Adventures*, joins as VP, production, reality-based programming; **Todd McNulty**, senior writer/producer, Another Large Production, joins as director, on-air promotion, family programming; **Tracy Barrett**, director, affiliate marketing, International Family Entertainment, joins in same capacity.

Heather O'Mara, executive VP/COO, Jones Internet Channel Inc., joins Jones International Ltd., Englewood, Colo., as VP/treasurer.

Mary Lee Quaid, account executive, USA Networks, Chicago, named director, advertising sales, Central region.

Lloyd Scott, executive director, programming scheduling and acquisitions, Fox Net, joins Universal Studios Networks, Los Angeles, as VP, programming.

Anthony Antonelli III, marketing manager, Primestar by Comcast, Mid-Atlantic region, joins Comcast Cablevision of Delmarva Inc., Dover, Del., as director, marketing.



Schildkraut

Appointments at American Movie Classics, Woodbury, N.Y.: **Linda Schildkraut**, regional sales director, named VP, Eastern region, AMC and Romance Classics; **John Haran**, division VP, Encore Media, Los

Angeles, joins Atlanta office as regional director, Southeast, AMC.

Appointments at MTV Networks, Santa Monica, Calif.: **Todd Phillips**, director, communications, named VP; **Vanessa Reyes**, senior publicist, named director, communications.

Gustavo Tonelli, consultant and director, artist relations, Latin Music Channel Partners, joins HTV, Miami, as marketing director.

Appointments at VH1, New York: **Mimi James** named VP, talent and creative

NBC signs contracts with prime timers



Burke



McCrory

Karey Burke, senior VP, prime time series, the NBC Entertainment executive who was most responsible for recognizing the potential of *Just Shoot Me* and helping it to become the fastest growing show on television this season, and **Shelley McCrory**, VP, prime time series, who will be responsible for the development and production of *Friends*, *Veronica's Closet* and *All My Life*, have signed new multiyear contracts with NBC Entertainment.

development; **Robert Katz** named VP, East Coast production; **George Moll** named VP, West Coast production.

Leslie Read, director, affiliate special projects, Home Box Office, New York, named VP, affiliate special projects.

Robin Gellman, producer, *Equal Time*, CNBC, Fort Lee, N.J., named senior producer.

Appointments at Turner Broadcasting Sales, New York: **Christopher Pizzurro**, director, multimedia, corporate marketing and research, becomes VP, multimedia marketing; **Robert Romano**, manager, marketing communications, Television Bureau of Advertising, joins as manager, public relations.

Andrew Conte, director, MIS desktop applications, NBC, New York, joins CBNC, Fort Lee, N.J., as VP, MIS, NBC cable networks.

Appointments at TCI Communications Inc., Englewood, Colo.: **Jerry Machovina**, senior VP, named executive VP, advertising sales; **Tracy Wagner**, senior VP, programming distribution, named executive VP; **Doug Seserman**, VP, marketing, named senior VP.

Appointments at USA Networks, New York: **Lee Miller**, senior VP, human resources, Barney's New York Inc., joins as VP, human resources; **Jim Degni**, director, management information systems, named VP, information technology; **Hali Simon**, senior publicist, named manager, media relations.

ALLIED FIELDS

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.

William Merriam, president, WDMerriam & Associates, joins the National Captioning Institute, Washington, as CCO.

INTERNET

Greg Verdino, VP, interactive marketing, Blau Marketing Technologies, Bethesda, Md., joins Arbitron NewMedia, New York, as VP/GM, Internet information services.

Daniel Levy, senior director, product development, NetChannel Inc., joins Wink Communications, Alameda, Calif., as director, program development.

Compiled by Denise Smith
e-mail: dsmith@calnet.com

A bill that would protect copyrighted material in the digital world took a step closer to becoming law last week.

The House Telecommunications Subcommittee passed the bill on voice vote, adding amendments meant to ease consumer electronics manufacturers' worries that the legislation would make it illegal to make digital copies with devices such as VCRs or minidisk recorders. Copyright holders, software companies and telecommunications services providers endorse the bill and are pushing Congress to sign it into law this year. The bill passed the Senate 99-0 last month. It goes to the full House Commerce Committee for a vote next week.

PBS is looking at developing a second programming service for overlapping public TV stations. "The present problem of overlap and duplication ... is untenable in the long term," PBS President Ervin Duggan said at last week's PBS annual meeting in Miami Beach. Duggan said that PBS, the Corporation for Public Broadcasting and a group of secondary stations have been working to cre-

Cover subjects

New York's Museum of Television & Radio debuted a new exhibit, A Television Diary: 45 years of TV Guide Covers, with a cocktail reception. On hand were (l-r) Steve Reddicliffe, *TV Guide* editor-in-chief; CBS's Morley Safer, Diane Sawyer and Mike Wallace, and Robert Batscha, the museum's president.



Jay Brady Photography

ate a differentiated programming service. PBS's Kathy Quattrone later said that the new service initially might be limited to about six hours of programming a week and could appear as early as next summer.

Media Access Project last week urged FCC commissioners not to adopt a proposal to ax the requirement that stations file sales contracts—including sales prices—with the FCC as part of station transfers. The commission in April proposed eliminating the requirement as part of a broad streamlining of paperwork requirements. "The information included in these contracts is critical to understanding the underlying interests at stake when a station

changes hands," the watchdog group told the FCC. "If the commission does not maintain copies of the contracts, an important source of independent scrutiny will be lost." The NAB took no position on the matter, but voiced support for most of the other streamlining proposals. NAB also suggested that the commission hold a special forum on the proposals.

CNN legal analyst retired Maj. Gen. Perry Smith last week resigned in protest over the network's report that U.S. forces used nerve gas while hunting American defectors in Laos during the Vietnam War. Smith had tried to convince the network to retract the piece, which ran June 7,

but CNN continues to stand by the controversial story.

Avid Technology is acquiring Microsoft animation subsidiary SOFT-IMAGE in a transaction valued at \$285 million. Upon completion of the transaction, Microsoft will own a 9.1% stake in Avid, which makes nonlinear editing systems and newsroom computer software. The deal is expected to close in the second half of July.

Senate Commerce Committee Chairman John McCain (R-Ariz.) will hold a hearing on cable rate increases on July 28. The hearing was initially planned for March 31 but had to be postponed when the Senator became too busy with tobacco legislation.

About 92% of Telemundo Group shareholders voted in favor of merging subsidiary TLMD Station Group with Telemundo. As a result, TLMD Station Group Inc. will be 50.1% owned by Apollo Investment Fund III and Bastion Capital Fund, with Liberty Media Corp. and Sony Pictures Entertainment Inc. each owning 24.5%. The \$540 million cash acquisition and assumption of \$200 million in Telemundo debt by Sony, Liberty and the two

Promotions for Schanzer, Ebersol

Ken Schanzer has been promoted to president of NBC Sports, succeeding Dick Ebersol, who has been named chairman of the division and to whom Schanzer will still report. Ebersol had been president of the division since 1989 and in March assumed the additional title of chairman of NBC's Olympics division, set up to coordinate and produce the Olympics NBC has acquired the rights to (through 2008). Schanzer will have day to day responsibility for all aspects of NBC Sports except production. NBC Sports executive producer Tom Roy continues to report directly to Ebersol. "That just makes sense because production is my background," Ebersol said last week. Ebersol will concentrate on the Olympics, the NBA and production activity.

"This was something that was well deserved for a long time," Ebersol said of Schanzer's promotion. Ebersol's current contract keeps him in place until 2004 and Schanzer's new deal will keep him at NBC "almost as long," Ebersol said. Schanzer has been with NBC Sports since 1981, serving as executive vice president for nine years, with a brief stint as president of The Baseball Network in 1994 and 1995.

—Steve McClellan

venture capital funds is intended to reinvigorate the network and help bolster its competitive position against Univision, the leading Spanish-language broadcaster in the United States. Following the merger, Liberty and Sony will buy the company's network assets for \$75 million. Telemundo stockholders will have the right to receive \$44 in cash for each share of Telemundo common stock they hold. If the merger isn't finished by July 30, the company will pay an amount equal to 8% a year on the \$44 per share.

Stanley E. Hubbard says it's likely that U.S. Satellite Broadcasting will return 8 transponder licenses it holds at 148 degrees west longitude. The flip side: USSB will hang onto three transponder licenses at 110 degrees and

probably will launch a high-speed data service from the slot. Hubbard, speaking on a panel at last week's DBS Global Summit in Denver, said that uncertainty about the status of the 110 degree slot is delaying USSB's plans for use of its three transponders in the slot.

Jacor Communications Board Chairman Sam Zell will keynote the NAB Radio Show, which will be held in Seattle Oct. 14-17.

Errata: A May 25 story, "The Next Step: Searchable Television," said that Worldwide Broadcasting Network "would like to sell its searchable TV to the Library of Congress." The company would like the LOC to use the system, but does not expect any monetary compensation.

Hicks Muse buys into Z-Spanish

Z-Spanish Radio announced on June 15 that an alliance between TSG Capital Group and three Hicks Muse broadcasting entities (Chancellor Media, Capstar Broadcasting and LIN Television) will buy a 20% non voting equity interest in Z-Spanish for \$25 million.

In addition, Syndicated Communications Venture Partners II & III LP (Syncom) announced that it will sell its majority equity stake in Z-Spanish to Par Holdings Inc. (wholly owned by TSG) for about \$101 million. Par Holdings Inc./Douglas Broadcasting Inc., headquartered in Palo Alto, Calif., already held a 15% share in Z-Spanish and also owns two FM's and 12 AM's. Par and Z-Spanish will merge to form Z-Spanish Media Corp; the new company plans to pursue opportunities both in radio and in television.

Z-Spanish owns 22 stations and has established a network of 26 affiliates nationwide. Z-Spanish produces three different 24-hour Spanish-language music formats.

—Kristine Lamm

Clooney signs production pact with CBS

ER star George Clooney signed a deal to produce dramas and television movies for CBS, as the actor continues to seek new TV and movie opportunities beyond his top-rated show. The deal replaces a similar two-

year deal with NBC that expired. Financial terms weren't disclosed.

Under the pact, Clooney's Maysville Pictures will develop one series and two TV movies for the network. Clooney will serve as executive producer on all projects, and has the option of acting as well. The deal brings together Clooney and CBS Television Chief Executive Leslie Moonves, who as president of Warner Bros. Tele-



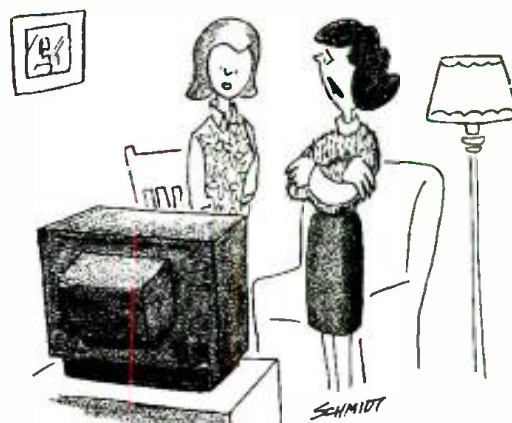
Clooney's new deal will let him produce as well as act.

vision signed and cast the actor.

Clooney will retain the option of producing for other networks after he fulfills his NBC obligations. He will continue to work on an exclusive basis for Warner Bros., which produces *ER*.

The actor is not expected to return to *ER* after next season, and has been attempting to carve out a movie career for himself with films like "Out of Sight," which will open June 26.

—Michael Stroud



Drawn for BROADCASTING & CABLE by Jack Schmidt

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Old line and online

If you build a better mousetrap, the saying goes, the rest of the world will beat a path to your door. But if you've built a company around the world's most famous mouse, you're better off making your own path.

With an investment last week (likely to run into hundreds of millions of dollars) in the Internet's fourth most popular search engine, The Walt Disney Co. will not get an icon as recognizable as Barbara Walters, ESPN or Mickey Mouse ears. But the Infoseek deal gives the entertainment giant an opportunity to direct consumers toward its myriad products, opening new doors for information, promotion and merchandising.

Estimates put Internet advertising at about \$900 million last year and overall Net commerce at more than \$2 billion. Those numbers may be small compared with established advertising media and overall commercial distribution, but they are growing—and many old-line media companies plan to grow with them. Ask NBC, which last week invested more than \$25 million in CNet's Snap! search engine.

And in television, TCI's \$2 billion acquisition of TV Guide surely seeks not only a magazine with flat subscriber growth and declining ads but also a directory service for menu-driven set-top boxes that will direct consumers to content across many platforms.

For content providers—including broadcasters and cable programmers—Internet portals and interactive TV guides will place their products the way supermarket shelves display canned foods. Many media companies have spent much of this century creating some of the most recognizable products in the world, directing consumers to their brands through advertising. In the future, programmers will need to understand the importance of on-screen navigating and securing prominent placement on interactive menus. Disney's Tomorrowland is fast approaching.

The right idea

The Promax/BDA convention isn't really about sessions and speeches and workshops and parties—although all those were present and accounted for in Toronto last week, including the six-figure King World bash to show its appreciation for what promotion has done for its programs. The show isn't really about the latest generics and tags and episodics and tune-in and wild lines (wild lines?), although all of those are part of the inescapable lingo of the trade. And it isn't even about time—the theme of this year's show—although syndicators certainly push for all the promotional airtime they can get for their shows, trying to catch viewers who spend less and less time parked in front of any one show or channel.

All those things are the currency of the convention. Its principal export, however, is ideas. Its beneficiaries may be a producer looking for an eye-catching but economical opening for a documentary series, a promotion manager searching for a successful online strategy (a good place to start would be Warner Bros.' Jim Moloshok, who has helped to put the W and B in the Web) or a small-market station looking to do more with less. It's about getting all that creative energy and experience under one roof, united by the goal of having to try to be brilliant—or at least shinier than the competition—on time, and on a budget that is, to borrow from a session title, more often beer than champagne.

One idea worth taking home came from the champagne side of the marketing equation. Tom Freston, whose MTV Networks have long since entered the household-word category, applied the brakes to the "brandwagon" a bit, suggesting that a brand should be extended and defended, but not "beaten to death."

Wise counsel at a time when branding is threatening to supplant "synergy" or "convergence" as the queen bee of TV buzzwords.

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The screenshot shows the homepage of Broadcasting & Cable Online. At the top, the logo reads "Broadcasting ONLINE & Cable". Below the logo, there's a search bar with the word "SEARCH" inside. To the left of the main content area, there's 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". The main content area features "TODAY'S TOP STORIES" with a headline "Powell: Spectrum not scarce" and a paragraph of text. To the right of the main content, there's a "BREAKING NEWS" section, a "TOP OF THE NEWS" section with a quote about Comedy Central's "South Park", a "TODAY'S JOE BANK" section with a "Select Job" dropdown and a "Submit" button, and a "Stock Watch" section with the text "Get the latest stock information".

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