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CONVERGENCE II

AT&T bets its future on TCI

AT&T's Michael Armstrong (l)
and TCI's John Malone with
the \$48 billion handshake

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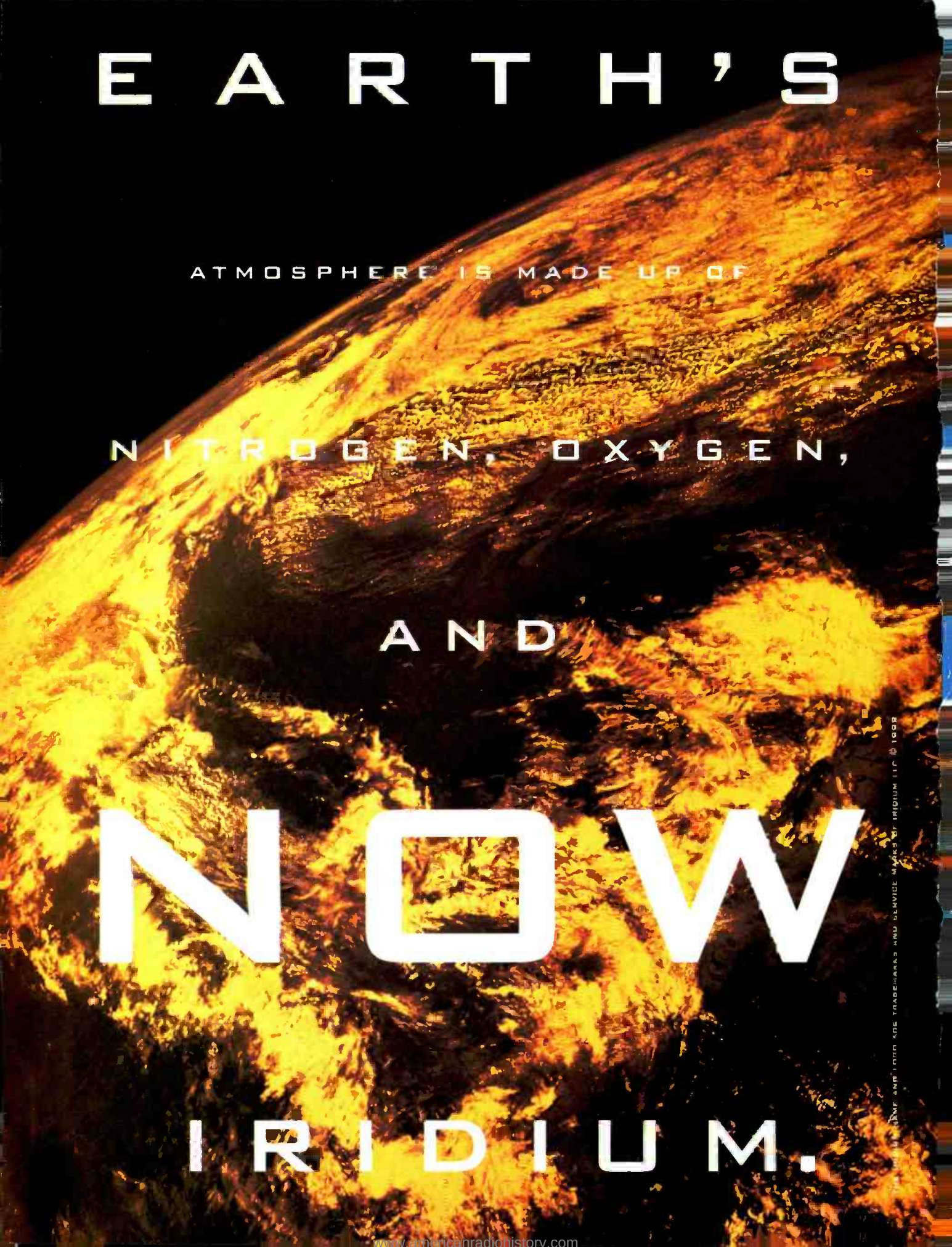
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AT&T makes local call to MCI In a deal worth \$48 billion, telephone giant AT&T is taking over cable television giant Tele-Communications Inc. AT&T says it made the move to get access to the 33 million homes passed by TCI's plant so that it can offer local telephone service. The question is: Can it deliver? / **6**

How it will work The cable assets of the merged company will be known as AT&T Consumer Services and will be headed by AT&T's number-two executive, John Zeglis, with TCI's Leo Hindery directly under him. Liberty Media will remain a separate unit controlled by TCI chief John Malone. / **10**

CONVERGENCE II



Cover photo by Tom Sobolik/Black Star

Mr. Fixer-upper Many industry and Wall Street executives have believed all along that TCI President Leo Hindery's job was not just to revive TCI but to prep it for a sale. / **14**

Convergence: A capital idea Washington lawmakers, regulators and lobbyists openly greeted the mammoth merger, hoping it will buoy the foundering two-year-old telecommunications law. / **16**

TCI/telco, take one In 1993, Bell Atlantic shocked the cable and telephone industries by agreeing to pay \$26 billion for TCI, but the two companies never made it to the altar. / **17**

Granite must sell one San Francisco TV FCC officials last week turned down Granite Broadcasting's bid to co-own two San Francisco-area television stations. / **22**

Low marks for kids TV A year into the FCC's new rules on children's TV, commercial broadcasters got lower grades in the Annenberg Public Policy Center's annual assessment of children's programming. / **26**

For late-breaking news, see "In Brief" on pages 96-97

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Will operators sing Diva's tune? Video on demand, thought to have gone away a few years ago, is suddenly reemerging, and start-up Diva Systems hopes to convince cable operators that VOD is a viable product. / **30**

SPECIAL REPORT DOCUMENTARIES



Walter Cronkite narrates 'War and Civilization' for TLC. / **46**

Prime time for documentaries Cable has brought documentary programming to a resurgence, and the genre has proved so popular that some cable networks are talking about documentaries on their new digital channels. / **34**

Wolper turns to cable TV documentary icon David L. Wolper speaks with BROADCASTING & CABLE about cable's role in the future of documentary production. / **35**

CTAM in control in Chicago Java, java and Fox will be among the high points of CTAM's marketing conference this week in Chicago. / **44**

Fox puts big bucks behind Family debut Led by a \$100 million marketing campaign, Fox Family Channel's launch on Aug. 15 will be one of the largest and most expensive in basic cable. / **52**

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CTTD tunes up 'NewsRadio' Columbia TriStar Television Distribution has put NBC sitcom *NewsRadio* on track for its first venture into syndication with the fastest effort that CTTD sales executives have ever attempted. / **62**



'Fox Files,' a news magazine show co-anchored by Catherine Crier and Jon Scott, will debut on Fox this summer. / **62**

New blood for 'Blue' Ratings for Stephen Bochco's *NYPD Blue* dropped 14% as ABC's Tuesday night lineup faltered. Now Bochco is hoping that a cast change and a rejiggered ABC schedule will rejuvenate the show's ratings. / **63**

Chancellor eyes LIN, Capstar Jeff Marcus, recently named CEO of Chancellor Media, said last week that the company may acquire the other media companies controlled by investment banker Hicks, Muse, Tate & Furst, including LIN Television and Capstar Broadcasting. / **67**

TECHNOLOGY / 72

Samsung demos DTV strategy Samsung Electronics America's demonstration for the press of its \$7,995 HDTV set suffered from a CBS technical glitch, according to Samsung. / **72**

INTERNET / 76

Microsoft wins browser appeal A favorable federal appeals court ruling last week will allow Microsoft Corp. to make its Internet Explorer browser part of Windows and gives it legal leverage against the Department of Justice. / **76**

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Cable Channel

www.animalplanet.com

AT&T makes local call

But long-distance telco must upgrade TCI systems before the phones will ring

By John M. Higgins with
Price Colman and Richard Tedesco

C Michael Armstrong has struck copper. But can he turn it into gold?

That's the critical alchemy of the AT&T chairman's giant \$48 billion bid to take over Tele-Communications Inc. Armstrong will now control a piece of fat copper wire going directly into millions of homes and passing millions more. Armstrong's aim is to use that coaxial cable to bypass the local phone companies (the Baby Bells) on whom AT&T is now almost entirely dependent—because the Baby Bells carry AT&T customers' calls.

In buying TCI's copper avenue into the home, Armstrong is betting on two concepts that have not been fully proven. The first is that cable systems can widely and economically carry telephone traffic, a once-overhyped promise that faded but has begun to resurface in recent months. The second is that cable operators can do that with a technology still under development—IP telephony, adapting the Internet protocols employed to shuttle Web pages to carry voice traffic—although on a completely separate network. That technology aims to make use of the groundwork TCI already is laying for its @Home high-speed Internet service.

Further, to do that Armstrong is rely-

ing on cable plant owned by TCI, which never has been considered the highest-quality MSO. Even before the company's financial troubles hit in 1996, TCI was far behind other MSOs in spending to create high-capacity, fiber-rich, reliable cable systems. TCI's money crunch virtually halted capital spending.

Armstrong last week said that AT&T executives had studied TCI's plant and were satisfied. "We are merging with TCI not just for what it is, but what it can become," Armstrong said.

Malone countered that TCI's plant is on par with its peers. "TCI is way ahead of the world in digital deployment. That is an important starting place," he said.

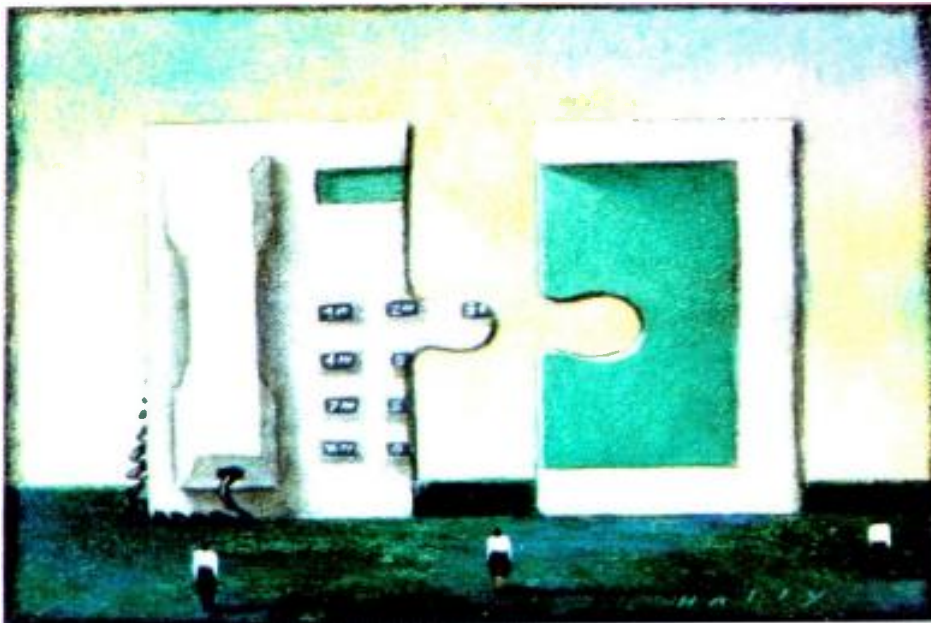
What AT&T opted for was reach.

Even though TCI's recent spin-offs and joint ventures are shrinking its O&O system portfolio from 14.9 million subscribers to 10.5 million, it's still huge and includes big markets like San Francisco, Dallas, Chicago and Denver. More important, those systems pass a total of 17 million homes. About a third of those homes don't have cable—but they all have telephones and so are live targets.

TCI's affiliates and joint ventures serve another 10 million subscribers and pass another 16 million homes. If partnerships

with those affiliates can be worked out, AT&T can potentially pass one-third of the homes in America.

Although regulators have applauded the deal, Armstrong and Malone are having a harder time convincing investors. After an initial rise to \$65, AT&T's share price slid back down to \$55, where it was before the deal was announced. Since the stock swap pegs TCI shareholders' payoff to AT&T's share price,



TCI'S TECHNOLOGY GAP

TCI brags about the condition of its plant, but its systems lag well behind those of other operators. Channel capacity is rather low and few properties have two-way capability needed for telephony and data. Numbers are estimated percentages of homes passed by end of 1998.

750 mhz or Higher Systems		550 mhz or Less Systems		Two-Way Activated Systems	
TCI Group	20%	TCI Group	58%	TCI Group	26%
Cox	56%	Cox	17%	Cox	50%
Comcast	60%	Comcast	17%	Comcast	60%
Cablevision	43%	Cablevision	15%	Cablevision	70%
Adelphia	30%	Adelphia	45%	Adelphia	21%
MediaOne	45%	MediaOne	30%	MediaOne	49%

Source: Bear, Stearns & Co.

Indeed, before the deal that was announced last week, a comprehensive industry report by Bear, Stearns & Co. analyst Ray Katz predicted that TCI would have zero telephone business even five years out. His report noted that TCI has little of the two-way plant needed for phone traffic. He wrote that it is heavy with low-capacity plant less than 550 mhz (about 90 video channels) and light on high-capacity 750 mhz plant.

If You Like These Disney Originals...

Bear In The
Big Blue House

From
Jim Henson
Television

PB & J
Otter

Created By
Jim Jenkins

Omba
Mokomba

Bug Juice:
Our Summer At
Camp

CHANNEL

You Should See Wh



NEW
GAME SHOW

Off The
Wall



CHA



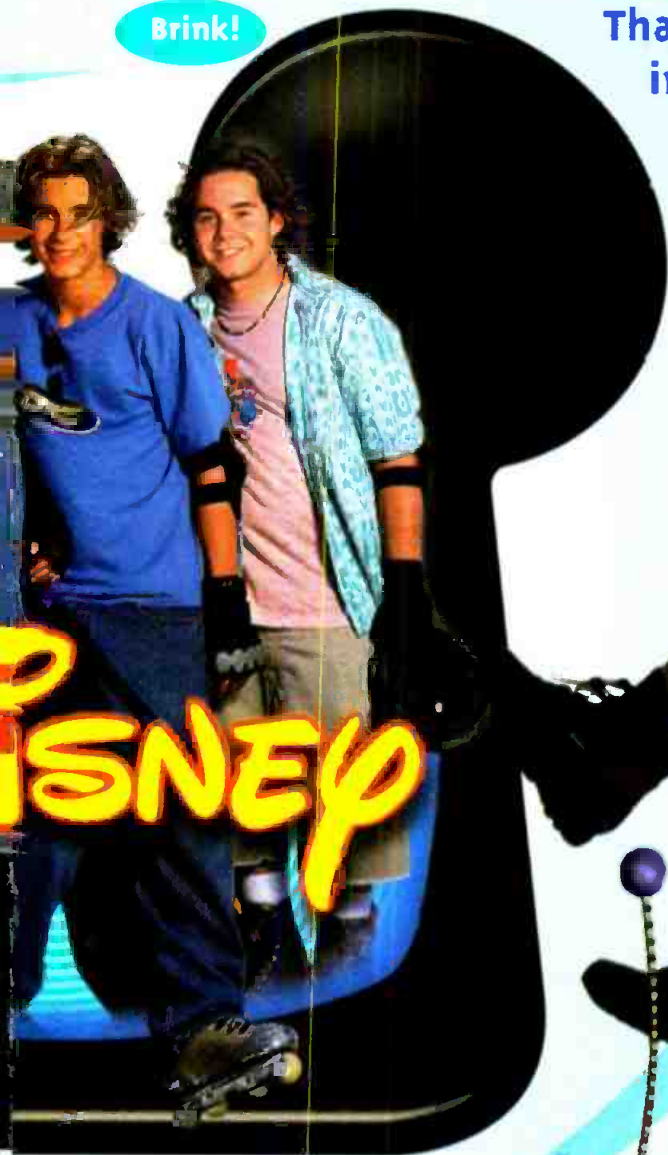
www.disney.com

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Brink!



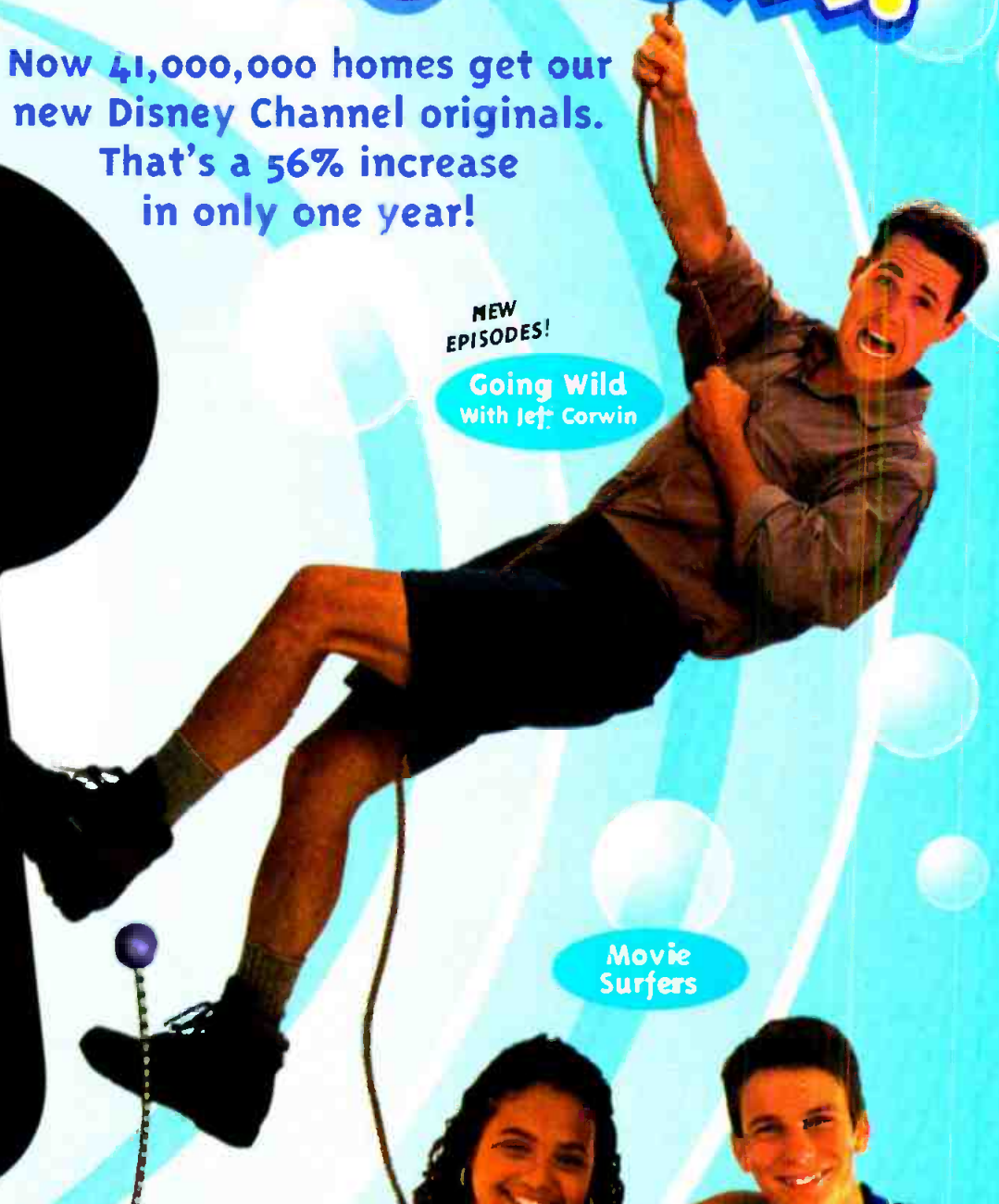
DISNEY

CHANNEL

Now 41,000,000 homes get our
new Disney Channel originals.
That's a 56% increase
in only one year!

NEW
EPISODES!

Going Wild
With Jeff Corwin



Movie
Surfers



Rolie Polie
Olie



Source: Nielsen Media Research,
June 1998 and 1997 estimate.



TCI shares dropped from as high as \$43 to just \$38. The two chairmen were panicked enough to schedule a second briefing for analysts last Friday afternoon to "clear up" what they considered misinformation.

Analysts in on the call quoted Armstrong as insisting that "I have no buyer's remorse."

Deutsche Bank Securities media analyst Douglas Shapiro finds AT&T's business rationale easy to understand. Just a day before word of the deal leaked, he and a colleague published a report predicting that Armstrong had to do a cable deal.

Shapiro called a cable deal "virtually the only viable choice" to allow AT&T to get into the home with phone and higher-speed broadband data services.

"I think it really does get them an avenue into the home," he said. "They need to clarify how they're going to grow longer term and how they're going to fight off impending competition in their long-distance business. If you went through the alternatives, there really weren't any."

The boasts of TCI and other operators about cable telephone services were made at the same time that they were hyping video on demand, interac-

tive television, 500 channels—all part of the well-known flameout of the so-called full-service network.

In 1992 and 1993, the MSOs bragged that a system upgraded with a hybrid fiber/coax design could shuttle phone traffic around almost as readily as it could deliver MTV.

Those plans crumbled. For one thing, cable systems are pretty noisy animals, full of all sorts of stray static—tolerable while watching *South Park* but intolerable in a phone conversation. For another, the economics proved difficult, with switches, routers, upgrades and home interface units running to almost \$800 per expected customer—practically the cost of building a cable system from scratch.

What's more, as swaggering telcos fumbled their plans to plunge into video, the MSOs' competitive urgency to take them on in telephone faded.

But cable telephone has not completely disappeared. Cox, MediaOne Group Inc. and Cablevision have worked quietly over the past few years and have rolled out telephone services in several markets. Cox's phone system passes 40,000

homes in Orange County, Calif., while Cablevision's operation passes about 4,000 homes on Long Island.

MSOs with telephone operations say that the costs have dropped substantially in recent years, particularly for the expensive network interface unit at each home that integrates the telephones into the coax cable system.

But a senior executive at one MSO that has closely studied cable telephone service says that he still can't make the economics work. "It's not a business with the kind of payback of some of our other businesses, like cable modems," the executive says. "Maybe Cox has a different threshold than we do."

Of course, AT&T has a totally different return outlook. As a long-distance carrier, it pays about 40 cents of each dollar to Baby Bells in access fees for originating and terminating the call.

Also, Hindery notes that he plans to put an advanced digital set-top with a cable modem inside into a high percentage of TCI homes—simply for digital video, high-speed Internet and WebTV. That means that the bulk of the home electronics for phone traffic will be justified by other services. Says Hindery: "The incremental cost of IP telephony is not huge." ■

Frustration leads to takeover

Stymied in his attempts for joint ventures with MSOs, Armstrong decided he had to buy

By John M. Higgins

If Tele-Communications Inc. shareholders are looking for people to thank for the \$48 billion AT&T takeover, start with TCI President Leo Hindery, who rescued the company from a financial crisis.

But thanks also are due to the heads of four other MSOs, who frustrated AT&T Chairman C. Michael Armstrong so much that they helped to drive him into the arms of TCI Chairman John Malone.

Such are the dynamics of the deal, which relatively new chairman Armstrong had insisted just six months ago he would not do. But executives involved in the transaction say he was so put off by the difficulty of engineering a joint venture or some sort of affiliation with other operators that he finally decided that it was worth the billions that AT&T is spending to buy and upgrade TCI's sys-



Armstrong will run AT&T Consumer Services and Business Services. Malone will control cable programmer Liberty Media.

tems to own the wires into the home.

"He couldn't work a deal with the industry, so he decided to work a deal with John," says one executive. The

deal marks an amazing turnaround. Just 16 months ago, TCI was in deep trouble, suffering from headquarters bloat, debt overload and a steady



AT&T CONSUMER SERVICES

1999 revenue forecast: \$27 billion

AT&T contribution

Residential services

- long-distance (70M customers)
- wireless (4-5M customers)
- Internet access (1.1M customer)

TCI contribution

Cable systems

(33M homes passed/20.5M subs.)

- Wholly owned
(17M homes passed/10.5M subs.)
- Partly owned through other cable companies
(16M homes passed/10M subs.):
 - Cablevision Systems (36%)
 - Intermedia Partners (40%)
 - Lenfest Comm. (50%)
 - Bresnan Comm. (50%)

drain of its best customers. Now AT&T is valuing the MSO at \$51 per share and about 14 times 1998 cash flow—well above the 11 times average valuation of other sizable system deals this year.

The deal essentially will split AT&T in two, pooling residential cable and long distance into one company and keeping the business long distance and wholesale communications business in another. Malone gets a real prize: continuing control over TCI's "tracking stock" subsidiary Liberty Media Corp., which is rich with programming and will be combined with TCI Ventures Inc., which will be rich with billions in new cash.

Cable operators prize ownership of cable networks because of the vast value boost that guaranteed distribution provides. But AT&T is so focused on using the TCI systems for telephone traffic that executives involved in the negotiations say Armstrong wasn't very interested in owning Liberty and has no rights to even a partial stake.

The deal is primarily a stock swap. AT&T will pay about 0.7757 of one of its shares for each Class A TCI share, which was worth about \$50.71 each at the time the deal was cut. Owners of supervoting Class B shares—notably Malone—will get a 10% premium. They will receive about 0.8533 of an AT&T share for each class B share

LIBERTY MEDIA

Liberty Media

1997 revenue: \$374 million

Discovery Comm. (49%)
QVC (43%)
USA Networks/HSN (21%)
Starz!/Encore (100%)
Fox/Liberty Sports (50%)
TCI Music (78%)
United Video (29%)
BET (22%)
Court TV (50%)
Telemundo (50%)
E! (10%)
Time Warner shares (8%)

TCI Ventures Group

1997 revenue: \$969 million

TCI International (80%)
Sprint PCS (30%)*
Teleport (20%)*
At Home (39%)*
United Video Satellite (49%)
General Instrument (15%)
Antec (17%)

* Assets of Sprint PCS, Teleport and At home will be sold to AT&T or liquidated.

(worth \$55.78 each). AT&T also will assume \$11 billion in TCI debt and will funnel \$5 billion to Liberty/TCI Ventures to buy its 39% stake in high-speed Internet service At Home as well as AT&T stock that TCI is getting from the already planned sale of competitive phone carrier Teleport Communications Group Inc.

Those figures have changed, however, because AT&T stock tanked in confusion over the deal, with TCI and AT&T executives acknowledging that they did a poor job explaining the values underlying the combination.

The dance between TCI and AT&T stretches back seven years, starting with periodic conversations, then negotiations. The only tangible result was an agreement on the sale of MSO-controlled Teleport for \$11 billion.

Business-oriented competitive access wasn't enough. Armstrong still needed a residential strategy. But he couldn't cut through the widely varying financial conditions, plant quality, telephone plans and corporate agendas of the large operators.

Executives involved in the discussions say that a pivotal moment came

BUSINESS SERVICES AND WHOLESALE NETWORKING

1999 revenue forecast: \$29 billion

Business long-distance and local telephone service, business Internet services and other business communications services (15 million customers); network access

Sources: AT&T; TCI; Larry Petrella, Lehman Bros.

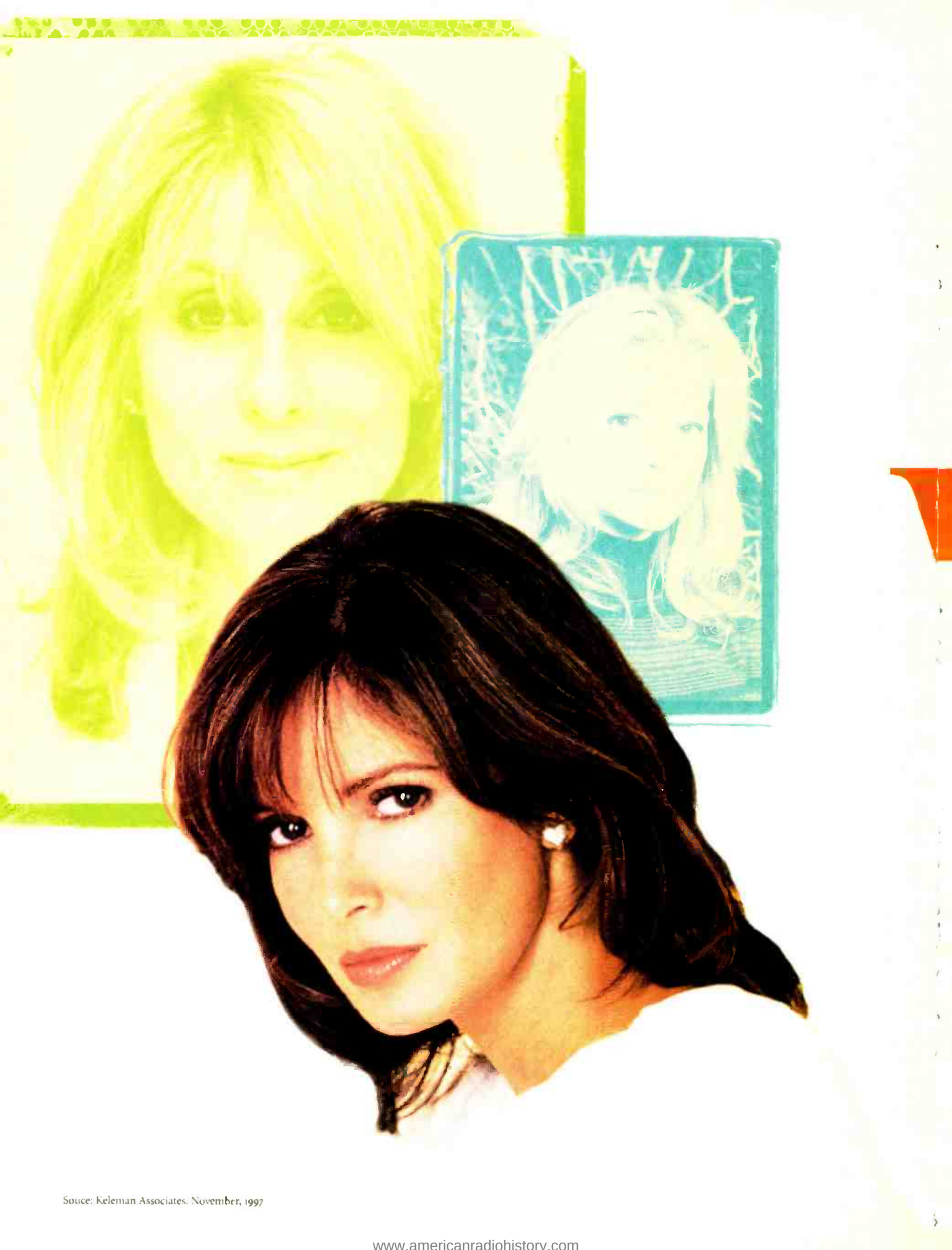
in May during the National Cable Television Association convention in Atlanta. Armstrong went to the show to continue AT&T's years-long series of discussions to find a way to work with operators to start a local phone business that would allow AT&T to bypass the Baby Bells' lock on direct access into the home.

The meeting did not go well. Executives who included Cox Communications Chairman James Robbins, Time Warner Cable Chairman Joseph Collins, TCI's Hindery and Comcast Chairman Brian Roberts reiterated their interest in telephone service but felt that operators had the upper hand, participants in the meeting say. MediaOne Group Chairman Charles Lillis proposed that the operators would handle phone transport but for "a number that would choke a mule," says one executive—a commitment of \$5 billion. Put in context, AT&T had invested \$4 billion in switching facilities around the country to simply resell services from the Baby Bells. But reselling proved to be such a money loser that Armstrong was shelving the venture, despite the cash AT&T had tied up.

Still, the executives say that Armstrong believed that the operators were too greedy, and he had to work a deal one on one. Further discussions with Malone and Hindery made him realize that he needed to control the copper completely. "It was better to own it," Armstrong said.

Once AT&T decided to buy, discussions went rather quickly. The potentially biggest sticking point—price—was one of the earliest hurdles cleared. ■

—Donna Petrozzello also contributed to this story



Source: Keleman Associates. November, 1997

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Malone's \$188 million bonus

Tele-Communications Inc. shareholders are scoring big with the \$48 billion sale of the company to

AT&T—but Chairman John Malone's score will be larger than that of other shareholders.

One of the elements of the deal calls for AT&T to pay a premium to holders of TCI's closely held supervoting Class B shares, the largest of whom is Malone. Class A shareholders will get about \$46 per share worth of AT&T stock, but Class B holders will get \$51 per share, a 10% premium. That gives Malone an extra \$188 million for his TCI B holdings, now worth \$1.9 billion.

Not bad, given that he started in 1990 with just \$30 million in TCI stock. Through a combination of insider deals and other financial engineering, his holdings in all TCI-related entities now total \$3.1 billion.

Malone says that the premium price for the Class B shares is fair—because with 10 times the shareholder voting power of ordinary stock, he and other holders have voting control. "Do you know anyone who sells control without getting a higher price?" Malone asked.

Well, Pat Robertson is one. In his deal

to sell International Family Entertainment to News Corp. for \$1.8 billion last year, chairman Robertson and his son, Tim, IFE president, sought to get \$70 per share for their supervoting shares, while outsiders would have received \$24. But when their proposal leaked, they were shamed into settling for \$35 per share for everyone.

But few of the gleeful TCI shareholders were upset about Malone's deal. "Those of use who invested in TCI, Liberty and even Ventures have seen tremendous wealth created by dint of John's hard work and foresight," says Gordon Crawford of The Capital Group Companies, a longtime TCI investor. He

is a critic of different treatment for different classes of shareholders and attacked the IFE deal, but of Malone he says: "He deserves everything he gets."

Others, including representatives of TCI founder Bob Magness's estate, also applauded the merger. "The estate is absolutely delighted with this deal and thankful we were able to get back into a TCI [stock] position," says Raymond Sutton, attorney for the estate's personal representatives, Magness sons Kim and Gary. The Magness sons successfully attacked a deal that Malone had cut to get their father's supervoting shares last summer.

—Price Colman and John M. Higgins

BIG PAYOFF FOR TCI'S TOP TWO

Chairman John Malone and President Leo Hindery make out very well with their stock holdings. Most of Hindery's wealth comes from options granted when he joined the company just 16 months ago—when TCI's stock was about \$15 per share.

Stock	Malone		Hindery	
	No. of shares	Value	No. of shares	Value
TCI A	1.5M	\$70.4M	1.9M	\$89.6M
TCI B	37.8M	\$1.9B	1.7M	\$89.5M
Liberty A	1.2M	\$46.9M	1.1M	\$42.9M
Liberty B	12.9M	\$493.4M	1.6M	\$30.7M
TCI Ventures A	1.3M	\$25.8M	1.7M	\$66.9M
TCI Ventures B	26.6M	\$536M	50K	\$1M
TCI Preferred	274K	\$26M	0	
TCI Int'l	50K	\$1M	0	
Total		\$3.1 B		\$320.6 M

Includes various stock options and stock appreciation rights.

SOURCE: SEC filings



Hindery takes checkered flag

By last Thursday, Leo Hindery needed to escape. The TCI president had spent days grinding away on the sale of Tele-Communications Inc. to AT&T Corp. He had cut short an

already-brief trip to Europe with his wife to hammer out the deal. So Hindery, known among media executives for his immense stamina and 5 a.m. arrivals at the office, flew to Connecticut for what he considers relaxation—hopping into a race car to zip around a track at 180 mph.

But once he arrived at Lime Rock

Park to prep for a Ferrari race the next day, something remarkable happened—Leo ran out of gas. "I suddenly realized the last thing I should be doing is getting in that car," Hindery said. "I have never been so exhausted as I am right now." So he returned to his hotel to do something unusual—simply sleep.

Luckily for John Malone, Hindery's tank didn't run out until the very end—because the TCI chairman has been dependent on Hindery over the past 16 months to fix the management pileup that TCI had become. Many industry and Wall Street executives have believed all along that Hindery's job was not just to revive TCI but to prep it for sale. The reigning wisdom was that

once TCI's stock got to \$30—up from \$12—Malone would look for a seller.

"That's not true," Hindery says. "I came over to fix it, not sell it."

In any event, Hindery's payoff is huge. TCI paid \$55 million to buy out his interests in Intermedia last year. SEC filings show that his stock and options in TCI and its affiliates have a gross value of \$329 million, not counting the cost of exercising the options.

After nine years running Intermedia Partners, a system partnership he started with Malone's backing, Hindery agreed to be drafted as president of TCI in March 1997. Over the previous three years, Malone had prepared TCI to fight off competition from telcos by

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THE DAILY SHOW



LOGO



restructuring much like a telco. Formerly a fan of decentralized management, Malone vocally supported COO Brendan Clouston's plans to pull many key functions out of the systems and to add layers of corporate management.

The result: bloat and no growth. To pay for all the changes and capital upgrades, TCI in June of 1996 hiked rates a stiff 13%. But customers were fed up. Basic subscriber counts started dropping; remaining customers retaliated by dropping HBO and Showtime, costing TCI some two million pay units over several months. The company was posting quarterly revenue gains of up to

20%, but ballooning expenses would keep cash flow growth to as low as 1%. TCI's stock dropped about 50%, to a low of \$12 per share.

With Hindery, out went the management consultants. In came old-line cable guys, notably drill sergeant-like Marvin Jones, a longtime cable operations executive. Control went back into the hands of system managers.

His chief accomplishment was deal-making. Because TCI's management was stretched too thin, Hindery put together a series of 14 joint ventures

with other MSOs to pool systems in nearby markets and let the other side operate them. Hindery cut deals to unload systems serving almost 5 million customers plus \$4.9 billion of debt.

Wall Street loved it and tripled the company's stock to \$36, even before news of the AT&T deal leaked.

Once the deal is done, Hindery is slated to be the president of AT&T's consumer services group, including the cable systems and AT&T's residential long-distance business. But despite a five-year contract, few of his cable peers expect him to stick around long as the number-two executive.

—John M. Higgins

Washington applauds AT&T/TCI

Lawmakers, regulators welcome the prospect of local phone competition

By Chris McConnell
and Paige Albiniak

Washington's regulatory gauntlet last week looked more like a cakewalk for the \$48-billion couple.

Like oppressed villagers greeting a liberating army, Washington's throng of lawmakers, regulators and lobbyists rushed to greet the mammoth TCI/AT&T merger they hope will salvage their floundering two-year-old telecommunications law. Nearly all voiced hopes that the deal will create a new competitor to local phone companies—an unfulfilled goal of the 1996 Telecommunications Act.

"I am glad to see AT&T is finally making a serious commitment to facilities-based competition as it promised during consideration of the Telecommunications Act," said House Commerce Committee Chairman Tom Bliley (R-Va.). "I think folks will be able to look forward to lower rates and expanded service," added Senate Communications Subcommittee Chairman Conrad Burns (R-Mont.).

Even industry watchdog group Media Access Project cited the prospect of local phone competition in signaling "tentative" optimism about the deal.

"If it means that these companies will make a real commitment to building facilities to bring residential voice and high-speed Internet competition to America's homes, then this merger is eminently thinkable," said FCC Chairman Bill Kennard.



"If it means that these companies will make a real commitment to building facilities to bring residential voice and high-speed Internet competition to America's homes, then this merger is eminently thinkable."

—FCC Chairman Bill Kennard

Kennard's agency, along with either the Justice Department or the Federal Trade Commission, will handle the regulatory review. FTC or Justice (Justice, by most guesses) will examine the deal's antitrust implications for cable, telephone and data delivery, while the FCC will be charged with weighing the merger's public interest value.

Justice Department officials were not commenting on the deal's merits, although antitrust lawyers predicted little in the way of competitive concerns. "I'm not sure that there is antitrust ground to not approve it," said one lawyer.

At the FCC, Kennard emphasized his interest in seeing a "serious commitment" to investment in networks that will compete with local phone companies. "Then consumers could see real benefits from this merger," he said in a follow-up to his earlier statement.

Telephone and cable companies echoed the warm words. Phone companies lauded the deal as a signal that regulators should now let them into the long-distance market, something the FCC so far has not allowed. "This

merger will result in tremendous competition in the local residential telephone market and should be equated with long-distance relief for the Bell companies," said United States Telephone Association President Roy Neel.

On the cable side, Cablevision Systems Corp. welcomed the deal as "an important endorsement of the cable architecture as the platform of choice in the future for telephony."

Still, not all were cheering the merger. "It appears that regulators are so desperate to see competition emerge [that] with the appearance of competition they fall down on their knees in awe," said Center for Media Education's Jeff Chester. Chester asked how the deal would bring down cable rates.

Those concerns about cable competition were shared by Reps. Ed Markey (D-Mass.) and Billy Tauzin (R-La.). Markey said that the deal does nothing to address his "serious concerns" about cable monopolies, while Tauzin said "the sheer size of the company gives me pause." Both acknowledged the potential benefits to phone competition.



Cable newcomers: Armstrong, Zeglis

Within seven months, AT&T chairman/chief executive officer, C. Michael Armstrong, 59, is credited with selling \$4 billion in assets and trimming billions in expenses, partially by enticing more than 14,000 AT&T employees to leave through a retirement incentive.

Many consider Armstrong's swift deal-making and cost-cutting initiatives just what AT&T needs to turn around its 30% drop in long-distance market share that the company suffered under his predecessor, Robert Allen. Industry sources say Armstrong entered into and completed AT&T's purchase of Tele-Communications Inc. in less than 10 days.

Eager to immerse AT&T in a deal that would pay off in Internet access capability, Armstrong has linked the phone company giant with Yahoo! Inc. and was considering a bid to purchase America Online Inc. prior to striking the deal with TCI.

Before joining AT&T, Armstrong spent six years as chairman and chief executive of Hughes Electronics where he transformed the company from a manufacturer of defense electronics into a leading satellite TV and telecommunications firm. Hughes launched DirecTV in 1994 during Armstrong's tenure.

At Hughes, Armstrong carved a niche as a brash negotiator and fervent lobbyist to loosen export controls on satellites to China under the Clinton administration.

Cable industry sources expect Armstrong's take-charge style to bridge the age-old gap between the rule-abiding, corporate mentality of phone company executives and the more entrepreneurial, risk-taking attitude of cable operators.

AT&T President John Zeglis, 51, steps into uncharted territory in his new role as chairman and chief executive of AT&T Consumer Services, potentially the nation's largest consumer telecommunications company.

An AT&T veteran since 1984, Zeglis is widely admired as an adept attorney who served as a trial lawyer for AT&T from 1982-84 during the company's reorganization. AT&T's



AT&T Chairman Armstrong (l) and President Zeglis

restructuring resulted in the formation of regional Baby Bell companies and a new AT&T as a long distance provider.

Zeglis also is credited with serving on a four-person, clandestine task force which engineered the transformation of

Western Electric into Lucent Technologies two years ago.

Some critics have downplayed Zeglis' capability to climb the AT&T corporate ladder since he was passed over to succeed former AT&T chief executive officer Robert Allen last year by Michael Armstrong.

But, colleagues of Zeglis contend that his intelligence, telecommunications savvy and consumer marketing awareness will assure his success in his new role. "He

has been aware and involved in the consumer business for 15 years and he surely understands the business of marketing to consumers," says Howard Trienens, a partner at Sidley & Austin who helped recruit Zeglis to AT&T.

CONVERGENCE I

With the combination of cable properties and wire and wireless telephone businesses, we will immediately create one of the world's largest information distribution companies.... In short, we think this is the perfect information-age marriage."

Who said this? Michael Armstrong? John Malone? Leo Hindery? Try Ray Smith, chairman of Bell Atlantic. He spoke those words the last time Tele-Communications Inc. agreed to sell out to a telephone company. On Oct. 13, 1993, Bell Atlantic shocked both the cable and telephone industries by agreeing to pay \$26 billion to buy out TCI and plunge the telco into the video industry.

Of course, the marriage made on the information superhighway was never consummated. Malone didn't really want to "go fishing," as he had quipped. Executives at both companies say that Smith smelled a fight for control in the works. Deal points were never finalized. Regulatory flak was tremendous, particularly from antitrust regulators who were nervous that two presumed competitors were getting in bed.

Most important, Bell Atlantic got cold feet about its plan to escape the burden of paying out fat quarterly dividends by convincing shareholders that it was better to invest that money in plant and to transform the RBOC into a growth company. "We made a terrible mistake in Bell Atlantic in that we announced a deal that had not been fully negotiated," Malone says.

The final blow came after four months, when the FCC passed unexpectedly stiff rate rollbacks, slicing cable rates 17%.

Today, Smith is preparing to exit as CEO of Bell Atlantic. His company merged with Nynex Corp. but retreated from three separate attempts to enter the video business. But the stock price has more than quadrupled since the deal cratered—from \$20 per share to \$86. And the company never did cut the dividend.

—John M. Higgins



CBS 'halfway there' on NFL

Advertisers are signing on despite double-digit increases, says Abruzzese

By Joe Schlosser

CBS's top salesman says the network has sold nearly half of its ad inventory for the upcoming NFL season and is seeing rate increases of 15%-20%.

Joe Abruzzese, president, CBS sales, also says that a third of the sales are coming from advertisers new either to CBS's AFC games or to the NFL. "That's a huge, huge leap forward," he says.

CBS needs the double-digit increases to cover the increased cost of the NFL. The network is paying \$4 billion.

"We will book a lot more money than NBC did," says Abruzzese.

CBS claims it has signed more than 20 "blue-chip" sponsors for the season. They include General Motors, Volkswagen, Chrysler, Anheuser-Busch, Honda, Staples and American Express. CBS says deals with Ford and a couple of other automakers are in the works.

CBS sales executives say the new money includes Southwest Airlines and a \$14 million deal with Nasdaq. Both deals are said to be multi-year contracts.

CBS says it will likely have 120-130 sponsors for the first season. "We will do our share to break even, but our piece is only one piece of the puzzle. There is the station piece and there are the affiliate contributions," Abruzzese says. "We'll hit our numbers."

The affiliates agreed in May to help offset the cost of football by contributing \$35 million-\$50 million a year.

"There were two things we wanted to do when we went out into the advertising market," says a CBS sales executive. "We wanted to develop new business and steal some share away from Fox."

"He got the first part right," says Fox spokesman Vince Wladika, noting that Fox—also saddled with a costly new rights deal—is holding its own in the ad market. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

Bochco doesn't see eye to CBS Eye

Still smarting from CBS's cancellation of *Brooklyn South*, producer Steven Bochco last week called into question the future of two projects remaining on a contract with the network. "I have significant issues with CBS that I just don't know are resolvable," he said in an interview with BROADCASTING & CABLE. While Bochco declined further comment, he has previously expressed his frustration with the network for allowing one season's ratings to determine the fate of a show that he feels had the long-term potential of his ABC hit *NYPD Blue*. Bochco maintained in his interview that CBS's lineup was a good reason for *Brooklyn South*'s problems. "CBS was always saying that this show isn't performing up to expectations," when their whole Monday night had problems, he said.

The 1997-98 schedule started out with *George & Leo* and *Cybill*—two since-canceled shows—leading in to *Brooklyn South*. CBS has replaced *Brooklyn South* in the upcoming season with *L.A. Docs*, a medical drama starring former *thirtysomething* actor Ken Olin. CBS officials maintain that the network did its best to promote *Brooklyn South* and stuck by it even as ratings dropped sharply over the course of the season. "Nobody was more disappointed than we are that *Brooklyn South* didn't work, but we certainly feel that we gave it our best shot," says CBS spokesman Chris Ender. Ender says that *Brooklyn South* was the first of three projects Bochco had committed to do for the network (details about the other two projects weren't available). Says Ender: "We're proud to be in business with Mr. Bochco, and we look forward to developing our next show with him."

—Michael Stroud

WASHINGTON

Full plate for NAB boards

The NAB last week told its board of directors to put away their golf clubs and forget about skipping out early on the summer board meeting in muggy Washington last weekend. The radio and television boards were facing a full agenda going into the meeting, which started Saturday (June 27) and continues through this Tuesday (June 30). At press time, the most controversial item looked to be a discussion of whether broadcasters would support a planned Gore commission proposal that broadcasters create a voluntary code of programming conduct (a similar code was struck down in 1982 on antitrust grounds). Broadcasters also will discuss digital must carry, pirate radio, microradio and satellite TV issues, including broadcasters' case against satellite programming distributor PrimeTime 24 (see "In Brief").

BUFFALO

Digital deal

Western N.Y. Public Broadcasting (WNYPBA) will sell one of its two PBS-affiliated stations in Buffalo, N.Y.—either WNED-TV or WNEQ-TV. It would prefer to sell WNEQ-TV, but WNED-TV is licensed for commercial use. WNYPBA has filed with the FCC to swap the licenses and hopes to have a decision on a buyer within the week. A \$25 million minimum price has attracted at least five potential buyers, with two bids placed. Blackburn & Co. is brokering the deal.

No word on who the bidders are, but Sinclair just bought a noncommercial TV station in Schenectady, N.Y., which it is converting to a commercial station (see "In Brief"). Western will use the proceeds from the sale to defray the cost of upgrading to digital, with much of the money going toward increasing production capabilities.

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Kennard concerned about rep remarks

FCC is studying whether advertisers are being steered away from minority stations

By Chris McConnell

FCC Chairman William Kennard says that the commission could be taking a closer look at the advertising industry's impact on minority-owned stations.

Answering questions last week about a Chancellor Media subsidiary's efforts to advise advertisers against buying time on "urban"-formatted radio stations, Kennard

said the issue warrants further study to see whether systematic discrimination against the stations exists. An FCC spokesperson said that such a study is underway and should be wrapped up by the end of summer.

Kennard also said that he has been talking to Chancellor Media chief Jeffrey Marcus about an internal memo from the Amcast unit of Chancellor-owned Katz Radio Group. In the memo, sales representatives were encouraged to advertise to "nonethnic" consumers and to steer clear of urban stations.

Commissioner Gloria Tristani last



Actor Jimmy Smits (with FCC Commissioners Kennard and Tristani), is concerned about media portrayals of minorities.

week cited a portion of the memo that read: "When it comes to delivering prospects, not suspects, the Urbans deliver the largest amount of listeners who turn out to be the least likely to purchase."

"We need to find out what is going on in the advertising world and how attitudes like these affect minority ownership," Tristani said.

The National Association of Black Owned Broadcasters last month asked the FCC to investigate the memo. And last week, the Rev. Al Sharpton met with Kennard for 40 minutes to press the issue. "The Katz Radio memo

merely reflects an industry that is stacked against black and Latino people," Sharpton said. He added that Kennard had asked for more information about the memo.

Kennard and Tristani discussed the memo as they announced a Sept. 22 Washington forum on minority opportunities in the entertainment industry. Sponsored with the National Hispanic Foundation for the Arts, the planned event will draw a collection of industry leaders to discuss ways of increasing minority opportunities in the entertainment business.

The commissioners discussed the planned forum after a meeting with foundation co-founder and actor Jimmy Smits. Smits also discussed the media's portrayal of minorities.

Kennard said that children are bombarded with media images and added, "Not all those images have to be positive, but they have to be fair." Kennard and Tristani cited a Children Now study on media stereotypes. "White actors are more often seen as having money, being well-educated and being leaders, while characters of color are often criminals, lazy and 'act goofy,'" Tristani said. "These stereotypes have an impact, especially on children." ■

Granite must sell one San Francisco TV

Commission refuses request for duopoly waiver

By Chris McConnell

In a proceeding closely watched by Washington broadcast lawyers, FCC officials last week turned down Granite Broadcasting's bid to co-own two San Francisco-area television stations.

Granite last year asked the commission for permission to permanently own KNTV-TV San Jose and KOFY-TV San Francisco despite the fact that the two stations have overlapping Grade A signals. (The Grade A portion of a broadcast signal generally extends up to 45 miles from the transmitter).

While the FCC has not granted such "duopoly" waivers in the past, the minority-owned Granite argued that such a waiver would promote minority

ownership, a top priority of FCC Chairman William Kennard.

"A waiver would propel Granite into ownership of a second top 10-market television station," the company said in its application.

The Chronicle Publishing Co., owner of KRON-TV San Francisco, had asked the FCC to deny the waiver or postpone it until the commission completed its long-pending review of ownership rules.

But other groups and advocates normally opposed to relaxed enforcement of FCC ownership rules had supported Granite's bid. Media Access Project President Andrew Schwartzman, for instance, had suggested that the FCC could give Granite a pass on the Grade A overlap rule without opening the door to similar

waivers by non-minority broadcasters.

And civil rights lawyer David Honig also had said that the FCC should allow Granite to hold both stations in the interest of improving minority ownership.

Regulators, however, disagreed. "While Granite notes that encouraging increased minority ownership in the broadcast industry is an 'enduring goal' of the commission, we cannot find that Granite's furtherance of that goal through its acquisition of KOFY-TV and retention of KNTV would ... be sufficient justification for the waiver sought," the commission said.

But the commission did agree to let Granite hold both stations for nine months to allow the company to sell one of them. ■

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Low marks for kids TV

Annual Annenberg study finds drop in 'highly educational' programming

By Chris McConnell

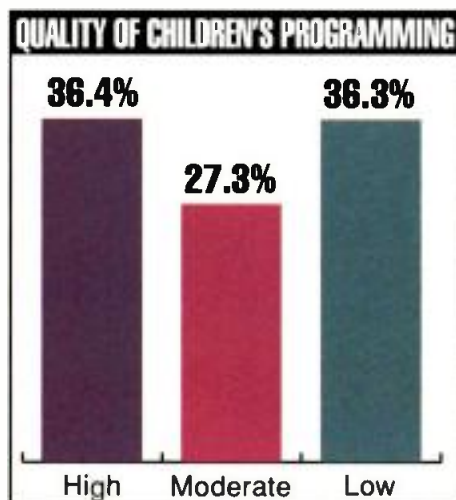
A year into the FCC's new rules on children's TV, commercial broadcasters got lower grades in the Annenberg Public Policy Center's annual assessment of children's programming.

The center's study found a drop in the percentage of network-aired, "highly educational" programs during the past year—from 43% to 29%—while the percentage of "minimally educational" programs increased, from 22% to 26%.

Overall, about 36% of 1,190 shows delivered over the air and on cable won a "high quality" rating. That was down about 3% from last year. The percentage of low-quality programming held steady at 36%.

The study also found that many shows are omitting the "TV-FV" label for fantasy violence from children's programming. "A full 75% of programs containing 'a lot' of violence had no such rating," the report says. "We feel this is something that needs to be addressed in the coming seasons," adds Amy Jordan, Annenberg senior research investigator.

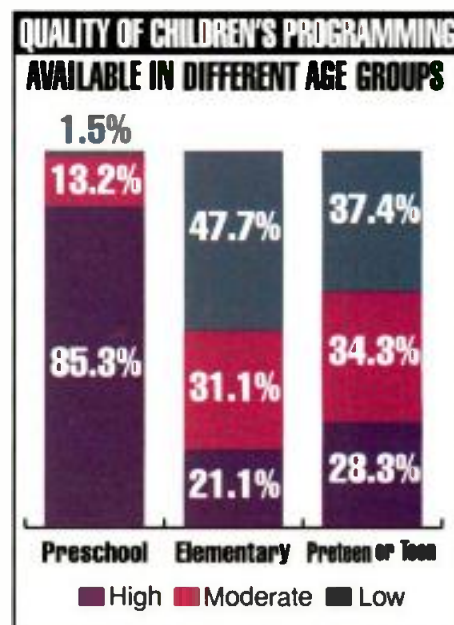
Broadcasters contest the criticism of their labeling. An ABC spokeswoman,



for instance, says that she finds it "very difficult" to believe the shows are not being properly labeled.

Last week's study was the third compiled by the Annenberg Center, which has been conducting a yearly census of the amount and quality of children's programming. Despite the numbers, researchers and others maintain that they are "cautiously optimistic" about the state of children's programming.

Annenberg's Jordan cites the study's



finding that more shows are airing at times when children are likely to be watching. The study, which involved Philadelphia's seven commercial TV stations, found each station meeting or exceeding the FCC's three-hour standard.

Researchers also rated the educational value of individual shows, giving each program a score based on several criteria—including lesson clarity and salience. Researchers watched three installments of each show.

Among the top-scoring shows were *Beakman's World*; *Bill Nye, the Science Guy*; *Nick News*, and *Saved by the Bell*. Shows earning the lowest scores included *Oscar's Orchestra*, *NBA Inside Stuff* and *Wheel of Fortune 2000*.

The researchers said that shows on the low end received those scores because education did not appear to be a "significant purpose" of the program. "*Oscar's Orchestra*, for example, is purportedly designed to teach children to appreciate classical music, but only does this by playing a classical music soundtrack against a violence-laden action/adventure narrative," the study says.

Researchers also tabulated the number of times that networks preempted children's shows for sports. Regulators last year gave networks a green light to preempt shows to make room for week-end sports programming on the condition that the preempted shows be rescheduled.

House votes against Portals developer

Portals developer Franklin Haney is in danger of being found in contempt of Congress for refusing to hand over documents to House investigators.

The House Commerce Committee, on a 26-18 vote, last week forwarded a contempt of Congress report on Haney to House Speaker Newt Gingrich (R-Ga.). Gingrich will either hold a vote on the House floor on the issue or forward the report to the U.S. Attorney for the District of Columbia. The penalty for being found in contempt of Congress is one year in jail and/or a \$100,000 fine.

House investigators are examining whether a \$1 million payment that Haney made to former Al Gore campaign manager Peter Knight was a payoff for successfully lobbying the Clinton administration to move the agency into the Southeast Washington office building.

The report does not accuse Haney of any wrongdoing; it merely cites his refusal to turn over key documents that the committee believes would clear up conflicting evidence about the payment.

House Commerce Committee Chairman Tom Bliley (R-Va.) sent four subpoenas to Haney on June 4 asking for specific documents to be returned by June 17. One hour before a House Commerce Committee subcommittee meeting scheduled on June 17, according to the report, Haney forwarded a letter to Bliley outlining his legal objections to the subpoena. He sent no other documents. The subcommittee then found Haney in contempt of Congress and recommended that the full committee do the same.

—Paige Albinia



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WASHINGTON WATCH

By Chris McConnell and Paige Albinak

Hung jury

With an official rejection of its FCC petition in hand, the Radio-Television News Directors Association is heading back to court to challenge the commission's rules on political editorials and personal attacks. The commissioners deadlocked over whether to eliminate the rules a month ago, but judges ordered the regulators who voted to keep the rules to submit their reasons to the court so that RTNDA and the NAB could pursue their challenge. Last week, Commissioners Susan Ness and Gloria Tristani responded with a 27-page defense of the rules, which require broadcasters to offer on-air response time to the subjects of political attacks or political editorials.

"Although we are willing to modify the rules to streamline their operation, we believe that these two rules continue to serve as important components of a broadcaster's public interest obligations," Ness and Tristani wrote. They cited the Supreme Court's 1969 *Red Lion* decision to uphold the rules on the basis of broadcast spectrum scarcity. "*Red Lion* is ... still good law and the scarcity rationale remains," the regulators wrote.

In a 15-page statement of their own, Commissioners Harold Furchtgott-Roth and Michael Powell

insisted that the FCC has "unequivocally repudiated spectrum scarcity as a factual matter" and that the Supreme Court has not foreclosed a review of its spectrum scarcity rationale. "Given the continually advancing state of communications technology ... it seems to us that as a matter of law and logic these ancillary rules must be adjudged to disserve the public interest," Powell and Furchtgott-Roth wrote. FCC Chairman William Kennard, a one-time participant in the NAB's effort to ax the rules, recused himself from the vote.

As a practical matter, the tie vote keeps the rules in place and allows RTNDA to pursue its challenge at the U.S. Court of Appeals in Washington.

Copyright bill on hold again

A bill that would protect digital works online was stalled yet again last week, when the academic community—read: universities and libraries—took on the much richer creative community in a battle over fair use. Schools and libraries want stronger protections for fair use, a law that allows students and professors free use of portions of copyrighted works. The creative community, which includes lobbying juggernauts like the Motion Picture Association of America and the



MPAA's Jack Valenti

Recording Industry Association of America, think the provisions that the academics want are a license to steal. The opponents have until after the July 4th congressional recess to iron out their differences. The House Commerce Committee is scheduled to mark up the bill mid-July, and time is of the essence with the short work schedule of this Congress.

\$7,500 song

Playing the Prince song "Erotic City" has resulted in a \$7,500 fine for KPTY(FM)—formerly KPZR(FM)—Gilbert, Ariz. The song aired in November 1996. In its "notice of apparent liability," the FCC said it had deemed the song's lyrics indecent in a previous action and so was assessing "a higher degree of culpability" for the broadcast. The station has 30 days to contest the fine.

New employment numbers

Female and minority employment were up last year in both the broadcast and cable businesses, according to a report

released by the FCC last week. The annual report found female representation in the broadcasting business increasing from 40.8% in 1996 to 41% in 1997. In the cable industry, female representation went from 41.7% to 42%. Minority representation went from 19.9% to 20.2% in broadcasting and from 28.2% to 29.1% in cable. The report found slight increases among women and minorities in the "upper four job categories" in both businesses as well. (Those job categories are managers, professionals, technicians and sales workers.) On the broadcast side, female representation in those jobs went from 34.4% to 34.9%, while minority representation went from 17.8% to 18.2%. In the cable industry, female representation in the top jobs increased from 29.3% to 29.4%, while minority representation went from 20.8% to 20.9%.

Staggering liquor statistics

Opponents of broadcast liquor ads have assembled new data in their push for an FCC investigation of the issue. The Coalition for the Prevention of Alcohol Problems says that a telephone survey of 1,005 people found 70% agreeing that "federal agencies should examine whether alcohol advertising on television affects underage drinking." In a letter last week to FCC Chairman William Kennard, the coalition also said that liquor ads from the Seagram Co. have aired on 107 TV stations and 300 radio stations and cited the company's plan to boost its advertising effort. (Networks have refused to carry the ads.)



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Will operators sing Diva's tune?

VOD company thinks it has tamed the technology and made it a viable alternative to the video store

By John M. Higgins

For many cable executives, video on demand is like Godzilla—thought to have been blown away a few years ago but suddenly reemerging to stomp all over their credibility. But, as in the sequels, start-up Diva Systems believes the monster that flattened Orlando has turned friendly; now the company hopes to deliver “Godzilla”—the movie—on demand to any cable subscriber who wants to avoid a trip to Blockbuster.

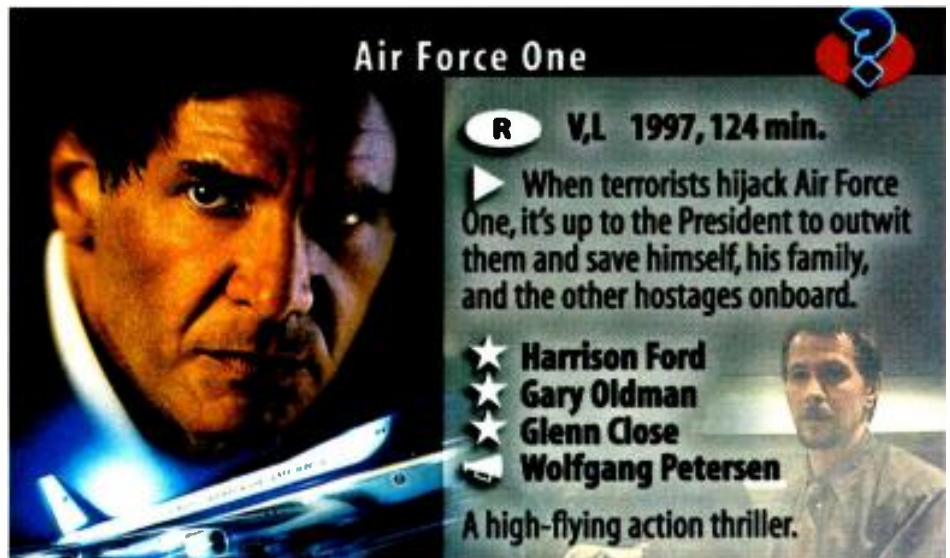
Menlo Park, Calif.-based Diva is one of a number of small companies trying to convince cable operators that hardware and cost improvements have made VOD a viable product. Competing players include a partnership between Scientific-Atlanta and digital ad-insertion gear vendor SeaChange International as well as high-speed Internet-based Intertainer, which is backed by Comcast Corp. and US West Media.

But Diva has the most buzz, partly because it is further along. It has three test sites up and running and what one Wall Street analyst estimates is an 18-month head start. Diva also startled even some of its backers by its success on Wall Street: It has sold \$250 million worth of junk bonds, more than double what company executives had planned.

So far, operators are praising Diva's OnSet system, and consumer response looks promising. However, even if everything works wonderfully, Diva faces big snags with operators that don't like its business model, which is calling for a big cut of the revenue each time a subscriber orders a movie.

Diva President Alan Bushell acknowledges that vendors and operators made overly grand pronouncements about VOD during the 1993-1994 interactive multimedia wave. The chief poster child back then was Time Warner Cable, which spent \$200 million or more on a highly touted VOD system in its Orlando, Fla., property—only to scrap the operation last year.

Bushell's pitch is familiar. Whatever video retailers' problems, rentals still command \$15 billion that operators



“The world is going to take VOD much more seriously. Three or four years ago it was overhyped. But this is different.”

Alan Bushell, Diva President

could be capturing. VOD generates much stronger buy rates than the long-floundering pay-per-view business.

“The world is going to take VOD much more seriously,” Bushell says. “Three or four years ago it was overhyped. But this is different.”

So far, Diva has installed its OnSet systems in cable operations owned by Lenfest Communications, Adelphia Communications and Cablevision Systems. MSO executives express enthusiasm about the initial results—although there are just 1,000 subscribers so far—and report being deluged with queries from other operators about their progress.

“The average homeowner doesn't know VOD,” says Joe DiJulio, vice president of network services for Lenfest's Suburban Cable. “They want it, but they don't know they want it. It's an education process.”

From the consumer standpoint, VOD

Among Diva's features is a guide to its movies.

is a compelling notion. Forget the rental store; just order “Titanic” through your TV. The movie's never out of stock—and, unlike PPV, if you missed it at 8 p.m. you don't have to wait until 10 p.m. for it to start again. Or even until the next every-15-minute start time in “near-video-on-demand”—the 30-40 channels of PPV enabled by high-capacity digital cable or DBS.

At its ultimate, VOD customers could call up Sunday's *60 Minutes* all week. Or even more lucrative for advertisers, get prodded by a 30-second Toyota commercial on MTV to call up a free five-minute promo with even more product information. The initial launches have found that OnSet subscribers are buying four movies a month, double the buy rate of the only widescale NVOD movie offering—DBS—and quadruple the buy rate on cable PPV.

From a financial standpoint, VOD's appeal is less clear. No one knows how much consumers might pay in a widescale VOD launch and whether that will cover the costs of the required hardware and programming. NVOD may require a smaller investment—and, hence, generate better returns even if VOD's buy rates are superior.

Bushell doesn't pretend otherwise. “Consumer response is better than expected, but there are a few things we don't understand,” he explains. Those

include what happens when the novelty of the service wears off and how seasonal the business might be.

Those are the usual problems of any new-product launch. The biggest potential snag is how Diva positions itself—not as an equipment vendor, but as a service company. Diva offers to shoulder all the financial risk of providing the servers, software, billing systems, set-top gear and—eventually—marketwide advertising and marketing. But in exchange the company wants a big slice of the subscriber revenue.

In current deals, program suppliers get 10%-50% of the take—the low end for kiddie videos, the high end for theatrical movies. Diva takes 5% for operating costs, then splits the remaining take 50-50 with operators.

That's great from Diva's standpoint. Why go into the hardware business with one-time sales and relatively low 20%-30% profit margins? The other end of the game carries recurring revenue at an eventual 40%-50% margin to Diva. "We're not about selling hardware, we're about selling a total service," Bushell says.

However, operators hate to split revenue with anyone. They can't avoid cutting Hollywood in on the action. But if VOD really proves to be a winner, industry executives say they won't need Diva or anyone else to shoulder the hardware risk. They'll likely prefer to buy the hardware and keep all the profits for themselves.

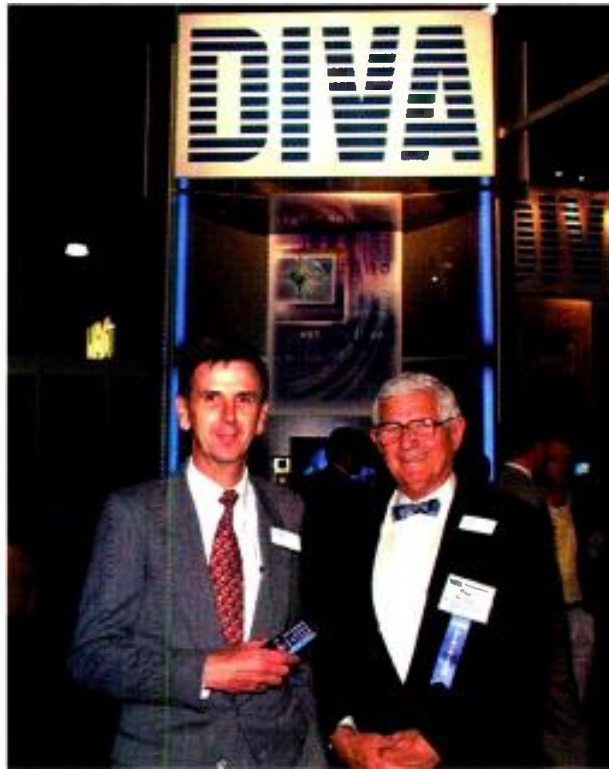
And if they can't buy it from Diva, they may shop for a competing system from straight hardware vendors, such as SeaChange, Concurrent Computer or Oracle.

"Their problem is the financial model," says an MSO executive who has evaluated Diva and likes the technology. "It's just the splits, that's all. We can make more money on our own."

Diva executives acknowledge that their split proposal is meeting resistance. "We have discussions going on with a number of people," Bushell says. "We've had the opportunity to talk about a number of creative structures."

Ultimately, cable and Wall Street executives believe Diva will likely have to at least offer operators equity in the company in order to secure distribution.

Diva's roots lie in SRI International,



Diva's top execs, President Alan Bushell (l) and Chairman Paul Cook, hit the floor at this year's NCTA convention.

Ultimately, cable and Wall Street executives believe Diva will likely have to at least offer operators equity in the company in order to secure distribution.

parent of the highly respected TV and technology research and development shop Sarnoff Labs, the TV R&D unit spun off from RCA Corp. in 1987. Diva Chairman Paul Cook and President Alan Bushell—who together ran wireless data company CellNet—became interested in server technology developed by an SRI subsidiary. Backed by venture capital fund Acorn Ventures Inc., they bought 40% of the SRI unit and then merged with it. (A senior executive at BROADCASTING & CABLE parent Cahners Business Information is a former Acorn executive and continues to hold a small equity stake in Diva.)

Diva's prospects got a lot more serious in March, when eager Wall Streeters rushed to support a junk bond offering allowing the company to boost the size of the deal from \$100 million

to \$250 million. So instead of raising enough cash to last 12 months or so, Diva raised enough to pursue its business plan much longer or expand much more aggressively.

The 12.63% bonds don't require any cash interest payments for five years, giving the company some breathing room. The downside is that when the bonds do go cash-pay in five years, Diva's debt will balloon to \$463 million, requiring almost \$60 million in annual interest payments—or plenty of financial capacity to refinance at better terms.

Diva currently presents a pretty sizable price impediment to consumers. OnSet won't be available to everyone on a cable system, only to those who subscribe. Initial pricing calls for a \$6 monthly charge for the ability to order a movie, plus \$4 for the OnSet box. Actually ordering a recent movie costs an additional \$4. (Older movies and other product costs

less.) Ordering four movies per month will cost an average of \$6.50 per flick. Ordering eight movies monthly costs \$5.25 each. (Video store rentals average about \$3 each.)

The monthly charges are necessary to cover the cost of the OnSet box, which Wall Street analysts say runs about \$450. That should trail down to as low as \$200 each in mass production—and ideally be largely eliminated by incorporating OnSet into the advanced digital set-tops many operators are deploying. Diva recently cut a deal with principal digital set-top supplier General Instrument Corp. to incorporate its VOD technology. Of course, a system going digital also has enough capacity for an NVOD package that doesn't call for any splits with Diva.

Also, a high entry fee helps keep demand from swamping test systems—and, in a wider launch, means that only heavier users will sign up.

Bushell predicts that penetration could be up to 25% of a system's subscribers five years after installation, but it doesn't have to go that high to be a financial success. "It works at 10%," he says, adding that "it's a trade-off between penetration and buy rates."

In the meantime Bushell contends he isn't sweating competition from hardware vendors. "Competition ratifies the whole category," he says. ■

A woman with dark hair is sitting on a couch, looking directly at the camera. She is wearing a grey and white patterned cardigan over a green V-neck sweater and blue jeans. Her right hand is resting on a black remote control on a wooden coffee table. To her left is a bowl of popcorn, and to her right is a mug. The background features a lamp and a plant.

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Prime time for documentaries

Cable believes viewers' appetite for this economical genre is strong

By Kim McAvoy

Thanks to cable, documentary programming has undergone a resurgence.

The genre is so popular that some cable networks are talking about putting documentary series on their new digital channels. HBO, for example, is working on a series called *Double Exposure* for its Signature service and another called *Fringe* for its Zone service. "We'll air 50 to 60 documentaries a year on HBO, Cinemax, Signature and Zone—as opposed to the 12 or 13 hours we were doing five years ago," says Sheila Nevins, HBO senior vice president, original programming.

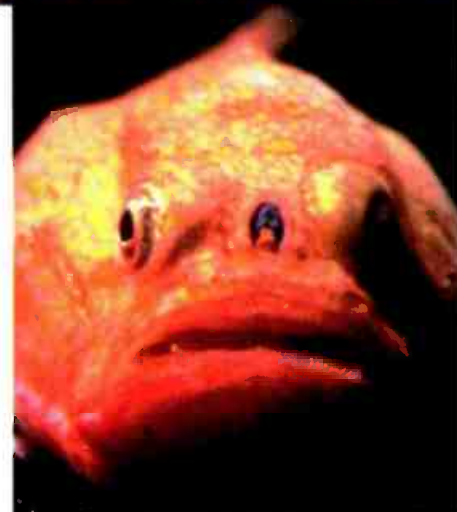
"Cable has become a home for documentary programming," says Pat Mitchell, president of Time Inc.-CNN Productions. Indeed, Mitchell believes that the TV documentary is in a golden age: "There have never been so many opportunities and so many outlets for documentaries."

"Documentaries are no longer a highbrow thing to watch. [Viewers] now see that documentaries are for them," says Geoffrey Darby, president of CBS Eye on People. The documentary-based channel is premiering a new series in August, *Scandal*.

Greystone Communications, which produces documentary programs for A&E, The History Channel, The



Real 'LA Lifeguards' (above) were the subject of a documentary on TBS, proving that not all documentaries about sea life feature bug-eyed fish, like this star of 'Forbidden Depths' on Discovery.



SPECIAL REPORT DOCUMENTARIES

Nashville Network and HGTV, among others, has expanded its staff from five to 60 people over 12 years. Greystone is a major provider of episodes for A&E's *Biography* and *Ancient Mysteries* series. "This is as good a time in the U.S. as it's ever been for documentaries," says Greystone President Craig Haffner.

Part of the genre's appeal to cable is budgetary. "Producing this product is very economical," Haffner says. Documentaries run about "half the cost of entertainment programming." He says that although networks like Discovery pay \$400,000 to \$500,000 for some hour-long documentaries, on average

they spend only about \$100,000 for hour-long nonfiction TV projects. Compare that with the nearly \$1 million per episode that the broadcast networks spend to license a new drama or the \$500,000-\$600,000 per episode for a new comedy—with hit comedies costing much more.

"Dollar per dollar, dollars spent on this type of programming are the best dollars spent on TV," Haffner adds.

"Some very expensive documentaries are still done for PBS and *National Geographic*—but for the most part, for the cable universe they have to be done at reduced prices," says Gary Benz, president of GRB Entertainment, a major supplier of programs for the Discovery Channel and The Learning Channel.

GRB's contributions this fall include six new hour-long episodes for TLC's *Earth's Fury* and 15 half-hour shows for a new Discovery series called *Inferno*.

For GRB, Benz says that an average budget for an hour documentary runs \$250,000-\$350,000. "Normally we get

CNN tackles 'Cold War'

CNN will devote 24 hours to a documentary, *Cold War*. The project has been under way since 1995 and is the brainchild of CNN founder Ted Turner, who wanted to "put the Cold War into context for future generations," according to Pat Mitchell, co-executive producer. Filmmaker Sir Jeremy Isaacs, known for his award-winning *The World at War* series, collaborated on the documentary. The observations of more than 600 eyewitnesses went into the 24 hour-long episodes. Split into two volumes, the project will air Sunday nights as part of *CNN Perspectives*, a new weekly documentary series. The first 12 programs, which will run Sept. 27-Dec. 13, cover 1917-1972. The second installment, airing January-April 1999, looks at the 1960s to the present.



More than one million feet of film went into 'Cold War', including this footage of JFK.

—Kim McAvoy

about one-third of our budget from Discovery as a co-production fee," he says. "Documentaries are much easier to control in costs and quality ... it's very economical programming."

PBS, which has provided a steady stream of in-depth documentary specials and series—such as *Frontline*, *American Masters*, *The American Experience*, *POV*, and *NOVA*, among others—no longer has a corner on the market. "It's all competitive," says Donald Thoms, vice president, program management, PBS. "There are a lot more places for people to go for documentaries." Ken Burns, who produces exclusively for PBS, will have a

new super-documentary out this fall about architect Frank Lloyd Wright.

Convinced that the public's appetite for the genre remains strong, CNN launched its own weekly prime time documentary series in January. *CNN Perspectives* airs on Sundays at 8 p.m. Among the programs produced for *CNN Perspectives* are *Virus Hunters*, *Survivors of the Holocaust* and *Exile in Sarajevo*.

CNN's move toward more long-form programming is a serious commitment, says Time Inc.-CNN Productions.

A&E's *'Biography'* looked at TV's longest-running sitcom, *Ozzie & Harriet*.

SPECIAL REPORT DOCUMENTARIES



DAVID L. WOLPER

The documentarian turns to cable

CBS's new cable channel, CBS Eye on People, plans to close the millennium with *Legends, Icons and Superstars of the 20th Century*. One person the series will not profile is its own producer, David L. Wolper. Although Wolper's accomplishments qualify him for the status of a television legend, he will remain behind the scenes.

Over the years Wolper's name has become synonymous with documentaries. He has made more than 500 productions in the past 45 years, including *Race for Space*, the first TV show to be nominated for an Academy Award; *The Making of the President 1960*, which won an Emmy for program of the year in 1963, and *Roots*, the groundbreaking miniseries that received nine Emmys. He has received more than 150 awards.

He has produced numerous documentaries for Jacques Cousteau, *National Geographic* and the Smithsonian. And Wolper has not limited himself to documentaries. His feature films include "L.A. Confidential," "Willy Wonka and the Chocolate Factory" and "If It's Tuesday, This Must Be Belgium."

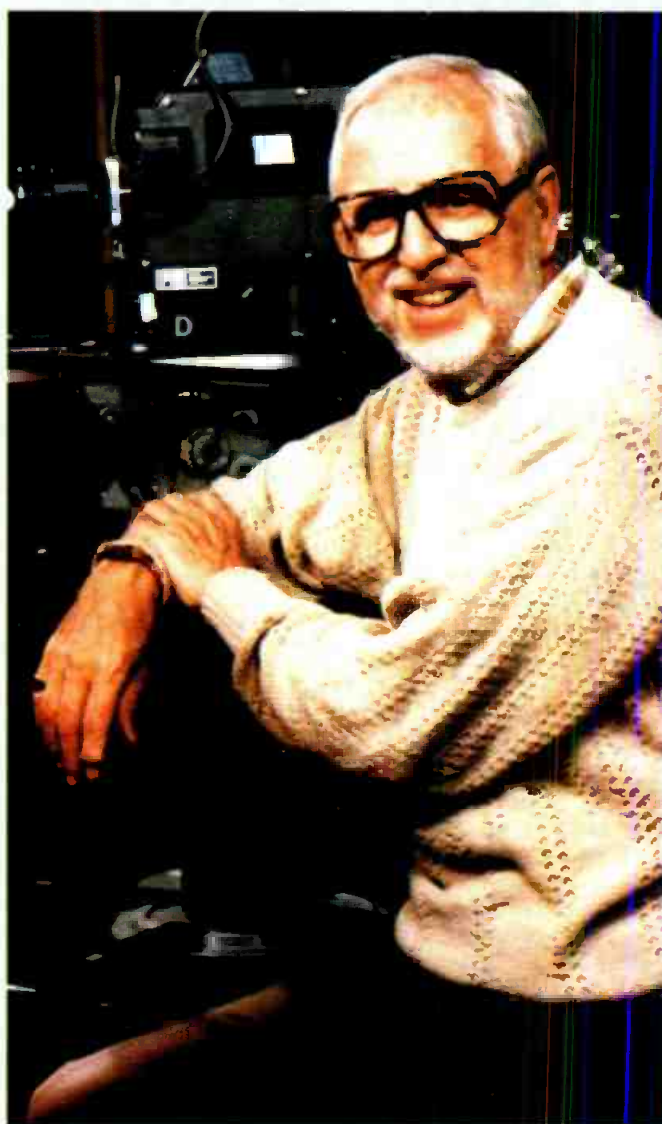
The Eye on People project will be the first time Wolper has produced for a cable network. But not his last—he also is working with CNN on its millennium roundup, *Celebrate the Century*. Wolper spoke with BROADCASTING & CABLE's Kim McAvoy about his view of cable as crucial for the future of documentary production.

Is this the golden age for documentaries?

Yes. When I did them in the 1960s and 1970s it was definitely not the golden age. There were only three places to show them—the three major television networks. Although I did about 300, it was a battle to get every one on. Today, of course, with the opening of cable, this is the time to be in the documentary business. It's a great time to be a documentarian.

Does cable get the credit for the resurgence?

There's no question about it. First [in the '70s and '80s],





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1• Nielsen Universe Estimates, JAN '97 vs. Dec. '97

2• Nielsen MO-SU, 9-11 PM A&P, 1st cr. '97-'98

3• Nielsen Universe Estimates, June 1997

4• Myers Report 1998 Survey of Cable Operator Executives on Mid-Size Networks

5• Myers Report 1998 Survey of Cable Operator Executives on Mid-Size and Major Networks
Subject to qualifications upon request



LOT OF BUILDING LATELY.

Mitchell. Indeed, the network is devoting 44 hours to three history-related documentary projects that will air this year and next. The programs, which will debut in the *CNN Perspectives* Sunday-night slot, include *Cold War*, with 24 one-hour episodes (see box, page 34); *Celebrate the Century* (a working title), a 10-hour series, and *Millennium: 1000 Years of History*, another 10-hour production (see story, page 42). CNN may have invested near-

SPECIAL REPORT DOCUMENTARIES

ly \$25 million in the specials. The projects "represent something deep and important to Ted [CNN founder Ted Turner]. That's why he's done documentaries on TBS. He feels TV has a responsibility to make a difference to the world," Mitchell says.

CNN's co-owned TBS Superstation carries more than 200 hours of documentaries per year. But after 1999, nonfiction will primarily air on the news channel

rather than on TBS. "We realized that many of these documentaries are better suited for CNN," Mitchell says.

The superstation, however, will retain its popular *National Geographic Explorer* and *Wildlife Adventures*. TBS usually airs one documentary each month, including *LA Lifeguards*, which aired this month, and *Dying to Tell the Story*, slated for September.

Networks that air documentaries almost exclusively—such as the Discovery Channel, The Learning Chan-

you couldn't do any news or public affairs documentaries—they were forbidden. The networks had only so much time to give you. When the ratings became a big thing [the networks] got away from documentaries altogether—even at their news departments. I couldn't do hard news. I did the *National Geographic*, Jacques Cousteau, Hollywood specials, those kinds of things.

With all these outlets, have documentaries gotten more expensive?

Everything goes up, slowly, but it's not an unreasonable amount. Not like motion pictures. It's not anything outrageous.

What about your documentary project for CBS Eye On People, Legends, Icons and Superstars of the 20th Century?

We have a committee put together by Richard Stolley [senior editorial adviser of Time Inc.] of all the editors of Time Inc. magazines. We wanted to select one hundred great figures of the 20th century. [After] the first go-through, 80 to 90 percent were political figures. We said, "We can't do it that way, it's better to break them down by category: sports, political figures, artists." Then we got 10 people in each category. But when I began to put the show together, I said: "We're doing 10 hours, and 10 people an hour is too much." So we reduced it to 50 people. Each piece will be between five and 10 minutes.

Here's what I told my writers: When you finish, you either have to have a tear, a goosebump or a "wow" when you see the show. If somebody says to me that it was very interesting, I say I failed. I don't want to hear interesting. I want to hear: "Wow, I was moved," or "I had goosebumps." That's what I'm going for.

Who are some of the 50 people featured?

A good example is Gandhi. When he was in his early twenties, he was on a train and a white man wanted to get seated. All the seats were taken; the conductor asked Gandhi to move. He didn't want to. The conductor threw Gandhi off the train. When he fell off the train, that started Gandhi on

the road to taking India. That one moment brought down the British Empire. You want to feel the moment.

Let's take sports; more people know the name Muhammad Ali than any other name in the world. That's incredible, when you think about it. He was a force. He was one of the best. He has an enormous personality. Even with the problems of Parkinson's disease, something about him still sparks. We're going to tell that story and [the one about the conflicts between him and Howard Cosell. With Muhammad Ali you'll get goosebumps.

Let's take the arts. Who would be the greatest artist of the 20th century? You would have to pick Picasso. That's a "wow" story. I'll give you one more name: Philo Farnsworth. A lot of people don't know he invented television. His story is fantastic. He invented television when he was 14 ... that's pretty shocking.

You're also putting together a documentary for CNN called *Celebrate the Century*.

Yes, it's about great events of the 20th century. It starts at 1900 and goes to 1999. It's a chronological story.

With recent media attention on the issue of documentary hoaxes [such as the independently produced *The Connection*—about a Colombian drug cartel—a portion of which aired on CBS's

60 Minutes] and fact-checking, do you have any advice?

If you do a lot of documentaries, you're going to get caught in some of that. Nobody's perfect. I did a film for the National Geographic Society called *Last Tribes of Mindanao*. [It turned out that] the whole tribe was a fake. It happens. You make mistakes.

Is the future for documentary filmmaking bright?

It's very bright. I've gotten back in it because I love it and it's available. I've been doing dramatic stuff. [Documentary filmmaking is] my first love.

Will we continue to see more of your films?

Absolutely. It's been tough for independent documentary filmmakers. Here comes cable, and the whole world opens. I am jealous; I wish I was starting now. ■

"With the opening of cable, this is the time to be in the documentary business."

—David L. Wolper

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nel, Animal Planet, Travel Channel, CBS Eye on People and The History Channel—continue to increase original programming. The Discovery Channel produces 3,000 hours of documentaries a year.

"We don't get the ratings of an *ER* or a *Candid Camera*, but we do well enough to reinvest that money," says Johnathan Rodgers, president of Discovery Networks.

For its 1998-99 season, Discovery Channel is embarking on a major programming project, Expedition Adventure. "It's the most expensive initiative we've ever gotten involved in," Rodgers says. Discovery is funding expeditions and explorations around the world to produce programs such as *Napoleon's Lost Fleet*, *Cleopatra's Palace* and *Forbidden Depths*, which covers an underwater diving expedition off the coast of Cuba.

The largest producer of nonfiction programming, Discovery also is pleased with its new three-hour documentary that aired June 7—*Robert F. Kennedy: A Memoir*, which includes some never before seen footage.

And Discovery's sister networks, The Learning Channel and Animal Planet, continue to crank out original documentaries—including TLC's *War and Civilization*, an eight-part series debuting Aug. 2. Walter Cronkite narrates the program. Later this year, TLC will debut *Vietnam: The Soldier's Story*. In October, Animal Planet airs two new documentaries: *Life with Big Cats: Tippi Hedren at Shambala* and *Tiger Hunt: The Elusive Sumatran*.

Discovery's Travel Channel also carries factual series like *Lonely Planet*, which will feature 26 new hour-long shows and four specials later this year.

The three-year-old History Channel says that its 1998-99 season will include more than 75% original prime time programming, up 88% from the 1997-98 season. "We're way ahead of what we projected when we started," says Abbe Raven, senior vice president of programming.

Among the channel's expansion plans: *Modern Marvels* moves from Sunday nights to four nights a week (Monday-Thursday), beginning on Aug. 3. *20th Century with Mike Wallace* includes 26 new episodes. Several new series will debut this fall on Sunday nights, including *Tales of the Gun* at 8 p.m. and *Sworn to Secrecy* at 9 p.m. Also joining the Sunday night lineup



National Geographic documentaries such as 'Dragons of the Galápagos' are seen on TBS as well as NBC.

SPECIAL REPORT DOCUMENTARIES



Walter Cronkite narrates TLC's eight-part series, 'War and Civilization.'

are *History Undercover* at 10 p.m. and *True Action Adventures* at 11 p.m.

"We've shown that there is quite a bit of interest in factual programming," Raven says. But that programming must be "very straightforward, very direct. ... It must be intelligent and entertaining."

The genre has proved so successful on A&E that the network is creating a new prime time documentary strip that will kick off on June 29. "Now, documentaries are the mainstay of our schedule," says Michael Cascio, senior vice president, A&E.

A&E will offer documentaries five nights a week (Monday-Friday). "We've proven that you can get an audience with documentaries. The next step is to do it every night," Cascio says. Following its popular *Biography* series, A&E will air different programs hosted each night by veteran newsmen Bill Kurtis. Those include Kurtis's regular series, *American Justice* and *Investiga-*

tive Reports, as well as new series *LA Detectives* and *Inside Stories*. The network also is moving *The Unexplained* to its documentary strip and adding Kurtis as host.

Other cable channels—such as Lifetime, HBO, Cinemax, MTV, TNN, Showtime, E!, Bravo, the Independent Film Channel and AMC, among others—feature nonfiction TV.

"Documentaries are an important part of Lifetime's programming mix," says Doug McCormick, president of the channel. "Our *Intimate Portrait* series profiles a different woman every weeknight and has found a solid audience."

He says documentaries help focus attention on women's issues. For example, *Defending our Daughters: The Rights of Women in the World* aired on

Lifetime in April. Lifetime in March also debuted a documentary series, *Breaking Through: New Pioneers*, about women trailblazers in sports.

HBO and Cinemax will continue to produce cutting-edge documentaries. Cinemax's *Reel Life* and HBO's *Taxi-cab Confessions*

and *Real Sex* are examples of what HBO's Nevins describes as "more intense ... more in-your-face" documentaries aired by the pay channels.

Showtime and Olympic historian Bud Greenspan have teamed to produce five feature-length documentaries. The first looks at the 1998 Olympic winter games in Nagano and will air this fall.

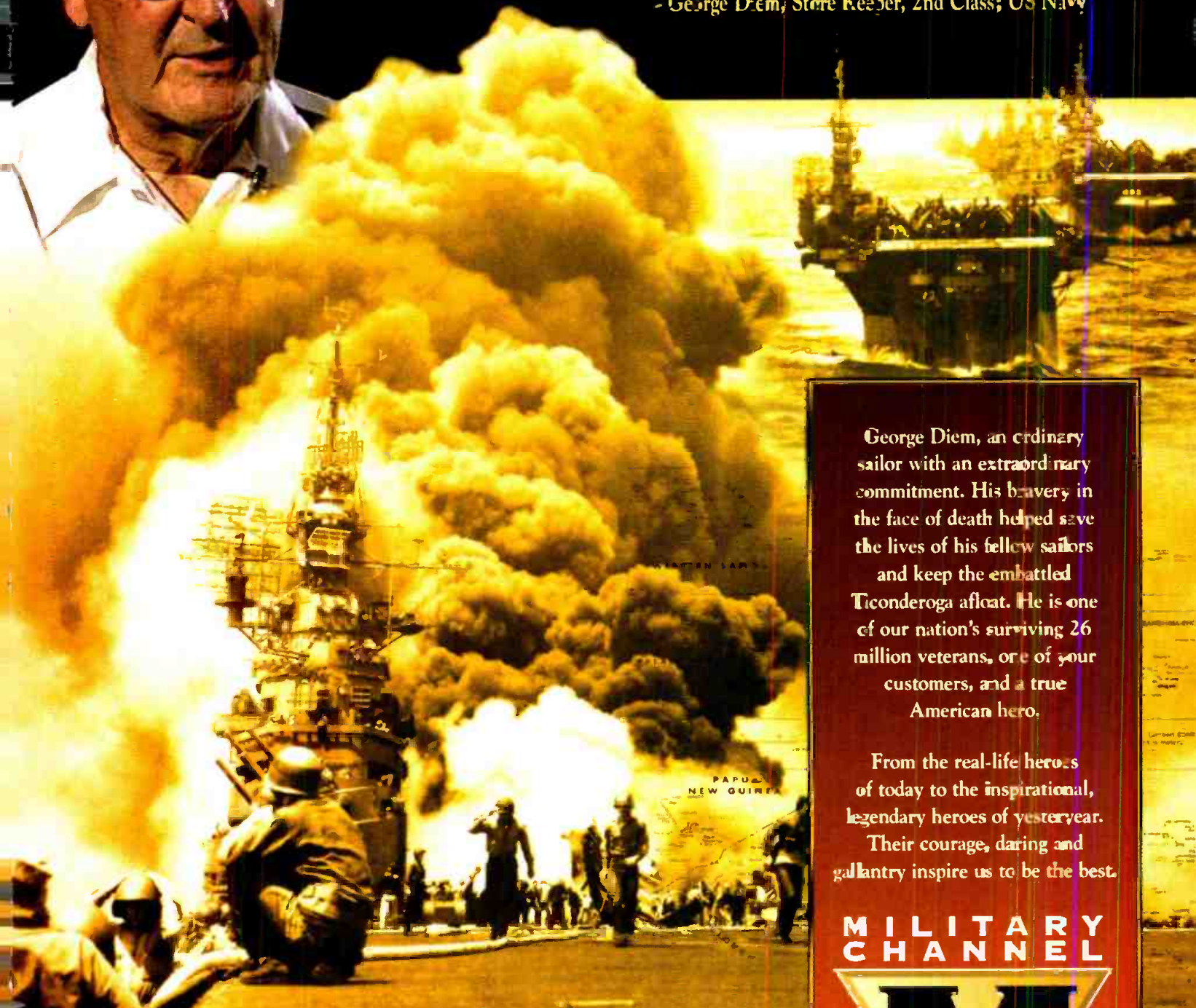
The Independent Film Channel's weekly documentary *Split Screen*, about the independent film world, is in its second season. Bravo's *Bravo Profiles*, which airs on Sunday nights, is another successful series. This month, Bravo aired an original documentary, *Fire, Risk and Rhythm: Stories of Arts for Change*, an element of the network's national campaign to "bring the arts back into all kids' lives."

American Movie Classics counts *Hollywood Reel to Reel* among its documentaries, as well as *Cinema Combat: Hollywood Goes to War*, which ran as part of its annual Film Preservation Festival.

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Celebrity Profiles and *The E! True Hollywood Story* are two fixtures on E!, and the network also has launched a new weekly show, *Mysteries & Scandals*.

MTV has a new weekly documentary, *True Life*, about the lives and concerns of young people. And TNN's *The Life And Times Of.....*, produced by Greystone Communications, has been on the air since 1995.

While cable dominates the genre of

TV documentaries, broadcast networks air some nonfiction. NBC airs five *National Geographic* specials each year. ABC and CBS air prime time news documentaries several times a year. ABC's documentaries often air as *Turning Point* specials. Indeed, this year ABC News hired documentary filmmakers Paul and Holly Fine to produce more long-form programs.

Fox News Channel has had its share of documentaries. *Bay of Pigs: Tales*

from the Beach aired in April, and *Washington Classified: Too Many Secrets* ran in May.

Both ABC News and CBS News are undertaking major documentary projects in connection with the millennium (see below).

Says Av Westin, executive producer of the extensive ABC News documentary project, *The Century*: "The networks have not walked away from documentaries." ■

Past perfect for documentaries

Passing millennium provides bountiful content for retrospectives

By Kim McAvoy

Next year, cable viewers may find an even greater offering of documentaries as millennium fever takes hold. Both cable and broadcast networks have documentary specials and mega-series lined up to commemorate the closing of the 20th century.

"If you're a people channel it makes sense to celebrate great people of the 20th century," says Geoffrey Darby, president of CBS Eye On People. The network turned to Emmy Award-winning producer David Wolper to put together a 10-part series, *Legends, Icons and Superstars of the 20th Century* (see interview, page 35). "Wolper has the philosophy that if you make a fiction or nonfiction program that no one watches, then you're not communicating. ... That's a philosophy we like here," Darby says. The programs will debut in November.

Wolper also is producing CNN's *Celebrate the Century* (working title), a 10-hour series debuting in second quarter 1999. Additionally, CNN is preparing *Millennium: A Thousand Years of History* (working title), another 10-hour series. Slated for fourth quarter 1999, it is being produced by filmmaker Sir Jeremy Isaacs. "No one else is going to do 1,000 years of history," says Pat Mitchell, president of Time Inc.-CNN Productions.

The Discovery Channel is making a substantial investment in programming to mark the end of the 20th century. Slated to run in 2000 is the eight-part *State of the Planet*, as well as *Blue Ocean*, a nine-part exploration of the world's oceans.



This collaboration focuses on 100 people who have shaped the century.

**SPECIAL REPORT
DOCUMENTARIES**

Discovery's Learning Channel is producing *Universe 20001*, which will look at the cosmos.

HBO says that it has no mega-series in the works for the millennium—but it is preparing *A Century of Living*, in which people who are 100 or older will reflect on their lives.

On the noncommercial side of broadcasting, in January PBS ran *A Science Odyssey*, a five-part series that looked at 100 years of science and discovery. In April, PBS also launched a 26-part series, *People's Century*, that will air through 1999. It combines rare archival footage with personal testimony from people who have lived through major events in the 20th century. This fall, PBS's *The American Experience* will broadcast *America 1900*, which examines the nation as it entered the 20th century. Public TV's lineup also will include *Crucible for the Millennium*, which looks back at the 1500s, and *2001: An Earth Odyssey*, which examines philosophical, theological and mystical aspects of the millennium.

PBS's largest contribution to the millennium is its planned 24-hour

global Millennium Day broadcast. On Dec. 31, 1999, PBS and television networks from 50 countries will begin at midnight to broadcast celebrations marking the start of the 21st century.

Commercial broadcasters like ABC News and CBS News also have extensive projects under way. In March 1999, ABC will air *The Century*, a 12-hour series hosted by Peter Jennings. There will be six two-hour episodes. Executive Producer Av Westin says that the history of the century will be conveyed through storytelling and eyewitness accounts.

The ABC project, which has been in the works since 1993 and has cost the network nearly \$20 million, uses such rare footage as color home movies of Adolf Hitler, film from the 1917 Russian Revolution and North Vietnamese footage of American POWs in prison camps.

And ABC News is working with The History Channel on a documentary that will fill 15-1/2 hours on the cable service in spring 1999. Jennings once again is the host.

At CBS, *People of the Century: CBS News/The Time 100* is a two-year effort of CBS News and *Time* magazine. It looks at the lives and legacies of 100 people who have shaped the century. The first program, which aired in April, examined leaders and revolutionaries. Two more episodes will air later this year, and three are slated for 1999. The last episode will identify the man or woman of the century.

NBC has not announced any millennium projects and says that it has none in development. And at Fox News Channel, "nothing is in place right now," says a spokesperson, but "program ideas are being looked at." ■

CIVIL DISOBEDIENCE

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CTAM in control in Chicago

Annual summit plays host to top marketers



By John M. Higgins

Java, java and Fox will be among the high points of CTAM's marketing conference this week in Chicago.

The convention, themed "From Chaos To Control" features appearances by the chiefs of Sun Microsystems Inc., Starbucks Corp. and News Corp. to discuss marketing issues for their products and how their principles can be applied to cable.

Speaking Tuesday is Scott McNealy, chairman of Sun, which primarily makes high-end computer work stations and servers but is also pushing its Java operating system for use in computers and cable digital set-tops. Appearing

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From
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Monday are Starbucks Chairman Howard Schultz, who built the company up to 1,500 coffee stores, and Peter Chernin, president and COO of News Corp., who is charged with the company's U.S. TV, movie and book publishing operations.

About 2,500 cable system and network marketing executives are expected to attend the annual conference running Sunday through Wednesday at the Chicago Hilton & Towers, with advance registrations running slightly higher than last year, according the CTAM President Char Beales.

Other sessions include appearances by outgoing USA Networks chairman Kay Koplovitz and a closing panel on the Internet moderated by CNN senior analyst Jeff Greenfield.

Lessons learned in marketing digital cable

Levels of service call for different marketing approaches

By John M. Higgins

Almost a year into the launch of digital cable, operators still are toying with packaging and marketing approaches to drive the new product and extract the most profits.

While operators agree about the core appeal of extra pay multiplex channels and electronic program guides, there is plenty of division among MSOs. TCI sees digital cable as a widely appealing product that will achieve high penetration. Others see it as a narrow product attractive largely to high-end customers; one operator simply uses digital cable to add pay-per-view and multiplexed pay channels without offering any "basic"

channels such as ESPN2 or CNN/fn.

Cable companies are dramatically divided over digital cable. TCI is the most aggressive, making virtually all its head-ends capable of delivering digitally compressed tiers. Time Warner Cable and MediaOne Group have been far less enthusiastic, committing to smaller orders of digital set-top, and so far, only dabbling with launches. Cox Communications Inc. falls in the middle.

Much is dictated by the condition of the companies' systems. TCI is partly strangled by relatively low channel capacity. But Time Warner and MediaOne have better systems with greater capacity and more room to add basic and pay-per-view channels.

The strategies obviously will lead to divergent digital subscriber levels. Bear, Stearns & Co. analyst Ray Katz expects 23% of TCI's basic subscribers to subscribe to some type of digital service by the end of next year. MediaOne is not expected to reach even a third of that level, just 7%; traditionally cautious Comcast will be even lower, at 5%.

On the marketing side, there is more consensus among operators. Existing pay customers are the best digital customers. First, they are accustomed to paying for additional product. More importantly, they get the most immediate benefit—multiplexed pay services offering up to eight feeds of HBO or Showtime with

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time-shifted programming.

Also, the interactive program guide is a key benefit. Prevue Interactive or StarSight offer more program information. Pop-up windows display the title of what's playing on various channels as you surf, which quickly becomes addictive among early users.

TCI has the most experience in digital. After aggressively going digital last year, TCI has 400,000 subscribers in systems serving 10 million basic subscribers. While digital has been available in virtually all systems, many rollouts were "soft" launches without much fanfare or marketing. Indeed, while digital has been available for months, the company just started wide marketing in Dallas and San Francisco last month. Companywide penetration rates range from 3% to as high as 10% in some systems.

Abdoulah says she sees three categories of systems, each calling for different marketing intensity. The first is smaller systems with the most limited channel capacity. Subscribers on those systems are hungry for more product and have been readily prodded by the cheapest marketing approaches—bill stuffers, cross-channel



Among the channels available on Cox Communications' tiers are the Independent Film Channel (its movie 'Gray's Anatomy' is shown above) and the Sundance Channel, which has run 'Sudden Manhattan.'



summer on five systems, subscribers will get no "basic" channels at all.

For \$9.95 a month, single-pay customers get the guide, multiplex screens of the pay channel, 40 digital audio music channels plus access to PPV. Multipay customers only have to pay an additional \$5.95.

"We don't plan to offer services that look a whole lot like basic cable TV because we've done a lot of rebuild and expansion and our basic lineups already are pretty good," says Marcus Cable COO Lou Borelli. "What we want to do is reclaim the

promotions and word of mouth.

The second is larger suburban systems that face competition from wireless cable and some wired approaches, notably Ameritech's overbuilds in a number of Midwest markets. Those operations require the heaviest spending: print ads, broadcast TV ads, extensive telemarketing and direct mail.

The third is in the middle, with 60 channels or so, but not facing local competition and not seeing much damage from DBS. Marketing in those systems is not as heavy, with the cheapest approaches aided by telemarketing and direct mail, but not more expensive advertising.

TCI has learned a few lessons. First, there's no need to brand digital cable as a new product, such as the AllTV name the MSO used in initial trials beginning in 1996. And while industry types sometimes muddle the different forms of digital TV from broadcasters, DBS and cable, consumers, so far, catch on quickly to the idea of digital cable.

Another lesson is the use of sampling. In tough markets, TCI is offering free 30-day trials to prod basic subscribers into giving it a try. In middle markets, the company offers only a satisfaction guarantee, getting the money up front but offering a refund after the first month. Either way, nearly 80% of customers that sample digital for a month have kept it.

Marcus Cable is taking a dramatically different packaging approach, aiming the product solely at pay customers. When the company launches in late

premium category and offer all the screens of all the services, much more robust PPV selection."

Managers at Cox Communications' Orange County, Calif., operation have been surprised at how easy it is to sell digital. Since launching last October with 25 channels of "basic" services, plus fat PPV and pay multiplex packages, marketing costs have been much lower than expected.

Cox has its digital package structured into several layers. A core package consists of pay, PPV, audio, an interactive guide plus Discovery's digital plex for \$10.95 monthly. There are three tiers—movies, sports and information, and variety—available at \$5.95 each or \$10 for all three. About 75% choose all three tiers.

Erin Keefe, Cox's digital product manager for Orange County, says digital is proving popular enough that the company may be underpricing the tiers. "In some markets, it could be \$7.95 and \$12.95 [for all three tiers], perhaps a little more."

Premium customers are the richest targets, partly because the digital movie channels have strong appeal while many channels on other tiers are less compelling.

"We do target our premium customers. This is really a movie lovers product today," Rooney says. Other than the Golf Channel, "we would like to see more robust programming. We're happy with what we're seeing from the programmers like MTV and HGTV." ■

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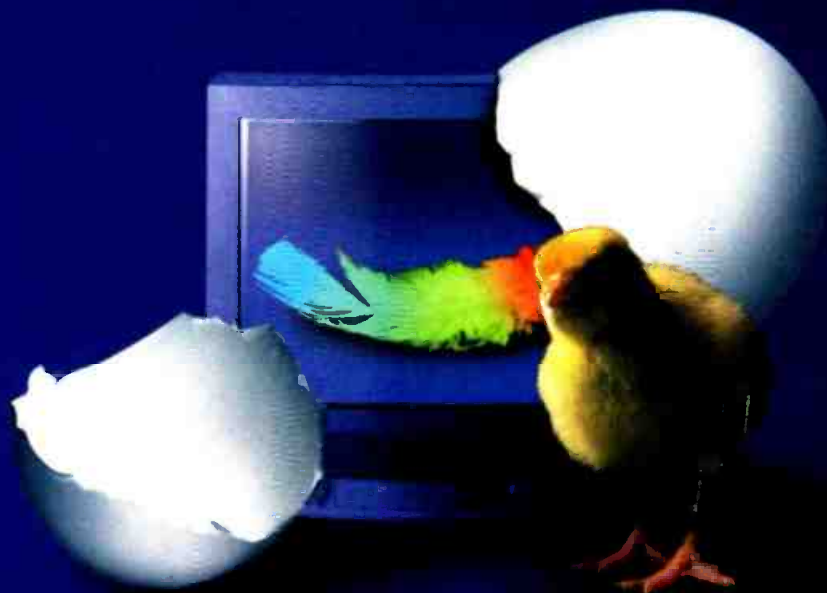
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Convenience is key to Your Choice marketing

Allowing viewers to catch up on missed shows is a big selling point

By Donna Petrozzello

After a year spent gauging the interest of operators and consumers, Your Choice TV is moving with full force to market its services as an ideal way to drive digital demand.

This summer, Your Choice is out to turn its atypical programming mix of HBO movies, sports, C-SPAN, ABC's *General Hospital* and more into its greatest asset. In July, it will drop its Ku-band transmission and rely solely on its C-band feed to accommodate two additional programming channels scheduled to launch in August.

By offering selected rebroadcasts of cable, broadcast and premium cable programs, Your Choice has created the peculiar role of a broad-based service seeking carriage at a time when other cable networks are fiercely competing for scarce spectrum to launch their newest niche products.

So convenience becomes the Your Choice marketing mantra, says Ame Arlt, the service's director of marketing. By offering consumers the opportunity to see shows they've missed, Your Choice has tapped a consumer demand that other cable networks have missed, Arlt says.

"Your Choice can and should be [a] driver of digital penetration, much like HBO was a reason for people to hook up to cable in the first place," Arlt says. "We are the most clearly differentiated product available to operators to launch on their digital platform."

Michael Feinner, vice president of distribution at Your Choice, points to research that justifies the company's marketing strategy. In a January 1997 survey, the number of consumers who said they would subscribe to digital cable rose by 66% when they were told that the package would include the Your Choice service, Feinner says. Likewise, 67% of cable consumers surveyed by MSOs recently said they would subscribe to a service such as Your Choice, he adds.

Feinner says that once consumers

and operators understand the way Your Choice works, selling the programming format is simple: "Consumers already know they have this need. They are missing TV programs—and up to now, there's been no other way to provide them a place to see those shows."

Feinner says Your Choice is part of the digital rollout plans of each of the top 15 MSOs. The service has signed agreements with Cox Communications in New Orleans, Tele-Communications Inc. systems in Detroit and other regions, Intermedia systems in Nashville and others. ■



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Fox puts big bucks behind Family debut

Is spending \$100 million promoting Aug. 15 launch of Fox Family Channel

By Donna Petrozzello

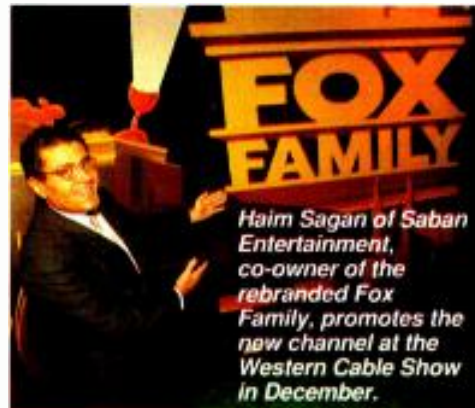
Led by a \$100 million marketing campaign, Fox Family Channel's launch on Aug. 15 will be one of the largest and most expensive in basic cable.

Along with mass media advertising and on-air promotional teasers, Fox is setting up a watch-and-win promotion with Wendy's restaurants. Some 380 operators have signed on to the promotion to date, says Tom Lucas, senior vice president, marketing, Fox Family Channel.

For its Getaway House Giveaway, Fox has distributed 100 million entry forms to Wendy's restaurants and other locations; it is asking consumers to note the channel position of Fox Family Channel on their cable system and to identify a Fox Family Channel character. One winner will receive a vacation home or \$100,000 in cash, while runners-up will win family vacations.

In addition, Fox Family Channel is inserting a message about the contest in 800,000 rental videos (with PolyGram Entertainment as the sponsor), Lucas says. Fox Family also will place signs promoting the channel in 20,000 video stores. Lucas says that local operators can run the contest spots on various networks, "so there is tremendous reach."

When the campaign kicks off in mid-July, Fox will begin placing sporadic on-air teasers in Family Channel breaks. The teasers will become more frequent as Aug. 15 nears, Lucas says. In August Family also will run two different half-



hour shows describing the program changes. And Fox is setting up a toll-free number to answer viewers' questions about the new programming.

"If you combine the media value with the promotional

value, we have a launch campaign valued in excess of \$100 million," Lucas says. "We believe that's the largest promotional campaign ever put behind an ad-supported basic cable network."

Lucas expects Fox Family to launch with a base of 72 million households—the equivalent of Family Channel's universe. (Fox Family Channel will replace Family Channel.) "From a historical perspective, this could be the largest audience ever available at the start of any cable network," Lucas says.

With distribution relatively secure for Fox Family Channel, Lucas says that the major goal of his marketing campaign will be to educate consumers about what will change within their existing Family Channel lineup.

Fox Family Channel will spend more than \$500 million on original programming within the first two years, Lucas says, including a \$125 million deal for 26 original movies. Fox also is looking for high-profile series and specials to drive interest. One, from Fox Family Channel co-owner Saban Entertainment, is a made-for-TV movie about Michael Jordan with a budget of some \$3 million. The Jordan biography may be seen on Fox Family before the end of the year.

Lucas says that Fox Family Channel will aim at a younger demographic than Family Channel and will become a network that "parents think is safe and kids think is cool to watch. If you look at the Family Channel today, you'll see shows like *The Rifleman* and *Hawaii Five-O*, and you'll see people getting shot and Native Americans getting killed. Fox Family programming will be much more contemporary and humorous and will bring in a much bigger component of the kids."

Craig T. Mathew



Basic cable delivered a 45 average share of audience in prime time (Monday-Sunday), a record-setting level. Providing muscle was USA's World Wrestling Federation.

Following are the top 25 basic cable programs for the week of June 15-21, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	South Park	COM	Wed	10:00P	30	6.2	3.1	3,064	9.9
2	WWF Wrestling	USA	Mon	10:00P	63	4.5	3.4	3,347	7.5
3	WCW Monday Nitro	TNT	Mon	10:00P	59	4.2	3.1	3,063	6.8
4	WWF Wrestling	USA	Mon	8:57P	63	4.1	3.1	3,010	6.4
4	WCW Monday Nitro	TNT	Mon	9:00P	60	4.1	3.0	2,984	6.6
6	Thunder	TBS	Thu	9:05P	69	4.0	3.0	2,976	7.0
6	NASCAR: Pocono 500	TNN	Sun	1:00P	290	4.0	2.9	2,882	10.6
8	WCW Monday Nitro	TNT	Mon	8:00P	60	3.8	2.9	2,802	6.9
9	NASCAR Rain Delay	TNN	Sun	2:07P	40	3.7	2.7	2,658	10.7
10	Rugrats	NICK	Mon	7:30P	30	3.2	2.4	2,303	6.0
10	Real World VII	MTV	Tue	10:00P	60	3.2	2.3	2,219	5.2
12	Thunder	TBS	Thu	8:05P	60	3.1	2.4	2,311	6.1
12	The Brady Bunch	NICK	Mon	9:00P	30	3.1	2.3	2,266	4.9
12	Biography Special: 'The Nelsons'	A&E	Sun	8:00P	120	3.1	2.3	2,226	6.0
15	Rugrats Father's Day	NICK	Tue	8:00P	30	3.0	2.2	2,196	5.6
15	TNN/Music City News Awards	TNN	Mon	8:00P	167	3.0	2.2	2,161	5.1
15	Blues Clues Birthday	NICK	Wed	9:30A	30	3.0	2.2	2,157	11.9
18	MLB: N.Y. Yankees vs. Cleveland	ESPN	Sun	8:00P	182	2.9	2.2	2,170	5.5
18	Movie: 'Terminator 2: Judgment Day'	USA	Wed	9:00P	180	2.9	2.2	2,151	5.3
18	Blues Clues Birthday	NICK	Thu	9:30A	30	2.9	2.2	2,120	11.5
18	The Brady Bunch	NICK	Tue	8:30P	30	2.9	2.1	2,099	5.0
18	Rugrats	NICK	Tue	7:30P	30	2.9	2.1	2,093	5.8
23	Golf: U.S. Open	ESPN	Fri	5:00P	330	2.8	2.1	2,051	6.5
23	The Brady Bunch	NICK	Mon	8:30P	30	2.8	2.1	2,045	4.7
23	Movie: 'Liar, Liar, Between Father...'	LIFE	Mon	9:00P	120	2.8	2.1	2,027	4.5



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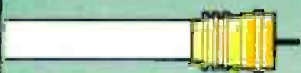


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MTV taken to court over fee increases

By Donna Petrozzello

Small-market cable operators are taking on Goliath, and it's not certain whether they'll win.

The National Cable Television Cooperative (NCTC) has filed a civil suit against MTV Networks, claiming that MTVN breached its contract by raising license fees and penetration requirements for its Nickelodeon, MTV and VH1 services. The suit is set forth in legal documents filed by the NCTC in U.S. District Court in Kansas City, Kan., earlier this month.

The hikes—which MTVN wants to be retroactive to Aug. 1, 1997—would raise license fees for NCTC members 17% for Nickelodeon, about 8% for MTV and less than 5% for VH1 over the course of a year, according to Frank Hughes, NCTC vice president. MTVN also is seeking to raise penetration requirements for license fee discounts for NCTC members from 255% to 270%, according to legal documents filed by the NCTC.

The NCTC is claiming that the increase, which amounts to a 32-cents-per-subscriber charge after discounts, violates its affiliate agreement with MTVN. Rate hikes for Nick, MTV and VH1 combined would raise fees for NCTC members by \$250,000 per month—or about \$2.2 million when compiled retroactively. Hughes says that MTVN's annual increases in the past have averaged 6%-8%.

Hughes is demanding proof that MTVN is imposing a "cable industry-wide rate increase or modification." According to the NCTC's contract with MTVN, the network is allowed to increase rates with 60 days notice, provided that the hikes are industrywide. MTVN has not announced whether the hike has been imposed on all MSOs.

"Our only question is: was this increase industrywide? That's all we're trying to get an answer to, and MTV Networks has not yet responded to that to our satisfaction," Hughes says.

MTVN has about a week to answer NCTC's charges. ■

TNT tops 2Q ratings

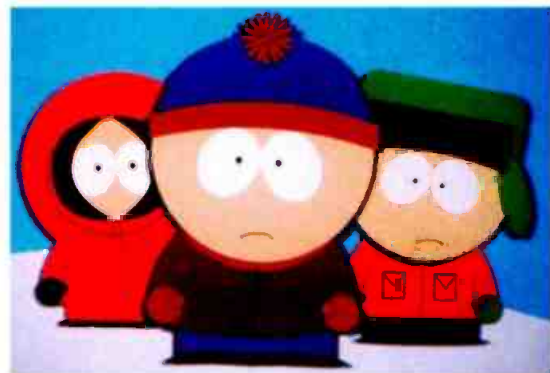
While it beats out USA, numbers are down over year ago

By Donna Petrozzello

Turner Network Television has stolen basic cable's top-rated prime time slot for the second quarter, although its lead over second-place USA Network has narrowed.

According to Nielsen Media Research data, TNT earned a 2.3 rating/1.7 million homes in the second quarter, pushing the network just slightly ahead of USA Network's 2.2/1.6 million. However, TNT's second-quarter ratings reflect a 4% dip in ratings and flat household delivery compared with a year ago.

By comparison, USA's prime time performance in the second quarter shows a 22% ratings increase and a

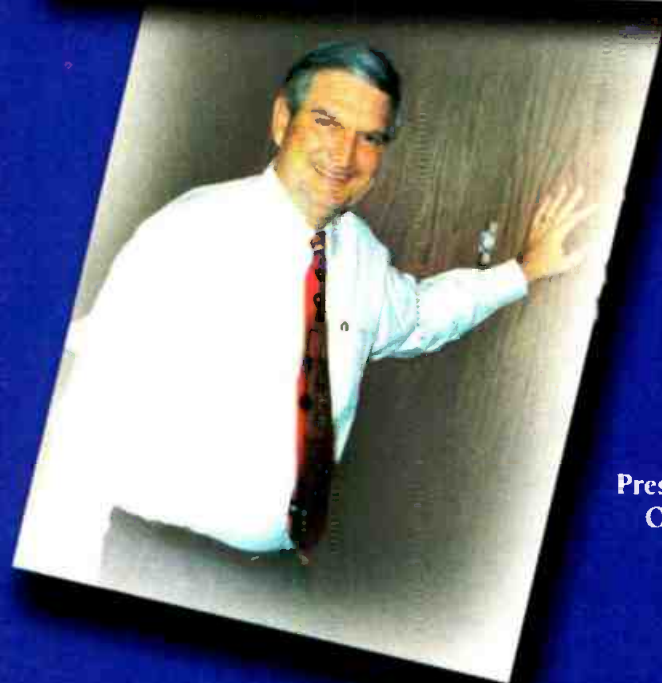


Comedy Central's 'South Park' took six of the quarter's top 10 spots.

28% increase in household delivery over the same quarter last year.

Industry researchers credit TNT's win largely to its NBA coverage. However, because of game schedules, TNT aired four fewer NBA playoff games

*"I could never go into politics
because I'm too ornery."*



**Fred R.
Nichols**

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“When I was four years old, my dad had me read the paper to him every day and discuss the political stories. He was a Baptist preacher, but he was also a politician, having served a term in the Arkansas Legislature before I was born. During the Depression, he got a tuberculosis sanitarium put in and the project created enough jobs to keep the town alive. He stood for what was right, no matter what the cost. I think that's so important.”

“When I was 24 or 25, I was ordained as a Baptist deacon. Even though my faith in God is very strong, by the time I was 30, I had resigned—I didn't want to be held up as an example, because I'm human and I fail. I could never go into politics because I'm too ornery and you're held to a standard that I don't think anybody ought to be held to.”

“In college, I studied business and accounting. One reason for going into accounting was that my neighbor across the street was a CPA. I thought he was the nicest person and successful in all aspects of life. Also, my college roommate was an accounting major and was making good grades. I had a knack for numbers, and I thought, if he can do well, so can I.”

“I was a banker when Bob Rogers asked me to come to work for him. When I was hired, Bob was running operations and Don Cowan was running the financial side. They said, 'Whichever one wants to retire first, Fred will move into their area.' Don claimed me first, but a year later, I went into operations—not because Bob wanted to retire, but because there was so much going on in the cable business, he needed help.”

“We have a saying, 'A smart mouse needs more than one hole to run to.' With all the different news organizations telling you what you're supposed to think, it's a breath of fresh air to have C-SPAN—a network that lets you make up your own mind and gives you a different viewpoint. Plus, I think we need to meet the needs of everybody in the community and there's a group who's very interested in government. These are the reasons why I want to make sure that C-SPAN continues.”

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this season than it did last year, which Turner officials say may have cost them some audience share. NBA coverage gave TNT three of basic cable's 10 top-rated shows.

Episodes of Comedy Central's *South Park* took six of the top 10 slots, including the first place 8.2 rating/12.4 share/4 million homes (on April 22). World Wrestling Federation matches on USA rounded out the top 10 shows for the quarter.

Overall, basic cable enjoyed some of its best ratings ever during the past quarter, as prime time ratings improved 12% (to 22.1); share increased 11% (to 39.0), and household delivery increased 13% (to 21.7 million), according to Nielsen and the Cabletelevision Advertising Bureau.

The quarter was particularly good for CNBC, which delivered more adults—91,000 viewers 25-54 during the 5 a.m.-7:30 p.m. weekday block—than CNN, which delivered 88,000. CNBC says that the past quarter marked "the first time in history" that CNBC outdelivered CNN in adults during the business day. CNBC also enjoyed a 50% increase in prime time ratings and an 85% increase in household delivery—to 0.6/406,000 homes—for the second quarter as compared with last year.

Meanwhile, CNN's prime time ratings in second quarter were flat, at 0.8/589,000 homes, compared with 0.8/554,000 last year. Also, *Headline News* suffered a 33% loss in ratings and 24% drop in household delivery, from 0.3/186,000 to 0.2/141,000.

Fox News Channel doubled its prime time ratings, to 0.2 from 0.1, and more than tripled its household delivery, from 21,000 homes to 65,000 homes. MSNBC earned a 0.3/119,000 homes in prime time for the quarter.

Prime time ratings jumped 75% for Comedy Central, 67% for VH1, 30% for Family Channel, 33% for FX, 40% for TV Land, 33% for E!, 50% for Food Network and 100% for Travel Channel.

Ratings slipped for ESPN, to 1.3/942,000 homes from 1.4/987,000 in second quarter 1997. Discovery Channel ratings dropped 15%, from 1.3/898,000 last year in prime time to 1.1/791,000 in the past quarter. Ratings also were down for TNN, from 0.9/624,000 to 0.8/601,000. Bravo was down 33%, to 0.2/78,000 from 0.3/186,000. ■

House committee OKs fee hike delay

By Paige Albinak

Satellite television providers came one step closer last week to putting off an increase in the copyright fees they pay.

The House Commerce Committee voted to stay the fees for a minimum of 275 days after the bill is enacted, according to an amendment sponsored by House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.).

Last summer, the U.S. Copyright Office, on a recommendation by three federal judges, raised satellite TV carriers' copyright fees to 27 cents per subscriber per month for transmitting imported network signals and superstations. Satellite companies have been paying 6 cents for imported signals and 14 cents to 17.5 cents for superstations.

The bill now moves to the Judiciary

Committee. There, members may try to tack on amendments that would allow satellite TV carriers to offer local TV service in local markets as long as they carry all the signals in any markets they choose to serve.

Before the bill becomes law, members will have to insert a provision that stipulates what happens to the increased fees that satellite carriers already will have paid. The first deadline for satellite carriers to pay the new fees is Wednesday (July 1).

The Senate Commerce Committee already has passed a similar bill, sponsored by Committee Chairman John McCain (R-Ariz.). It now awaits a vote on the Senate floor, but tobacco legislation and a dispute over jurisdiction between McCain and Senate Judiciary Committee Chairman Orrin Hatch have held the bill up, sources say. ■

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Sneak Preview

In the wake of its \$2 billion purchase of News Corp.'s *TV Guide* assets, United Video Satellite Group (UVSG) is considering reprogramming Sneak Preview, now a barker channel for pay per view. Sneak Preview reaches about 43 million cable homes, but its value is likely to diminish with the advent of interactive programming guides. At the same time, it's a valuable piece of analog real estate for UVSG, and with the participation of a strong programming entity could become a strong cash gener-

ator. Analysts who are looking at possible deals with Barry Diller's USA Networks or Rupert Murdoch's Fox Television to provide programming punch for Sneak Preview say that an outright sale of the channel is one possibility. Other than president Peter Boylan's comment when the *TV Guide* deal was announced that UVSG is "exploring opportunities" for Sneak Preview, the company has said nothing about its plans.

VH1 development

VH1 has unveiled a slate of 12 original shows in

development for debut beginning in late summer. Three of them—*Rock of Ages*, *Video Time-Line* and *Where Are They Now?*—already have premiered as on-air pilots. Other shows in development include *The Johnny Rotten Show*, a late-night magazine-style strip hosted by punk guru Johnny Rotten; *VH1's Rock & Roll Confidential*, a half-hour magazine show that looks at rock music's myths and mysteries, and *I Want to be a Rock Star*, a nationwide talent show.

Eye opens on new shows

CBS Eye on People will revamp its weeknight schedule starting Aug. 17 by introducing two new series

and adding stripped versions of several existing original series. From CBS News productions, CBS Eye adds *P.S.*, hosted by Paula Zahn, which profiles people whose



lives have taken unexpected turns, and *Scandal!*, hosted by Richard Schlesinger, which examines historic and contemporary people involved in public scandals. *P.S.* will air at 8 p.m. and *Scandal!* at 10:30 p.m.

Knowledge is in the 'Money'

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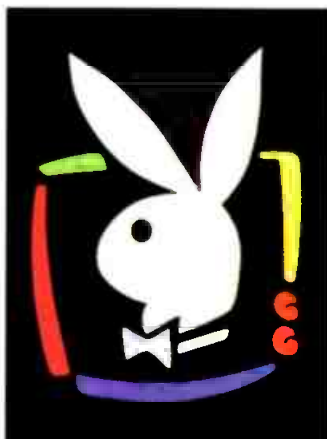
Launches two new series for its Saturday night lineup

By Donna Petrozzello

USA Network launches two new series in its upcoming Saturday Night Heat original programming slate, *Sins of the City* and *The Net*, both premiering in Saturday night prime time slots starting July 25. USA will debut the new series back-to-back on Sunday, July 19 in its top-rated "Sunday Night Heat" lineup.

Based on last year's theatrical release by the same name, *The Net* stars Brooke Langton as a woman struggling to regain her identity after her personal records are wiped out by a computer glitch. *Sins* stars Australian actor Marcus Graham as an ex-cop working as a private investigator bent on determin-

deal with Conus Communications. Under terms of the deal, Knowledge will cover Conus's cost of producing *Money Guide*, a 30-minute business news show with 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's vice president of programming. The deal is Knowledge TV's fifth with broadcast news suppliers for original prime time programming. Other co-producers are A.H. Belo Corp., Tribune Broadcast-



ing, KRON-TV San Francisco and KICU-TV San Jose, Calif.

Globe-hopping bunny

Cisneros TV, a subsidiary of Venezuelan media conglomerate Cisneros Group, is entering a joint venture with U.S.-based Playboy Entertainment. The companies will develop, market, manage and distrib-

ute Playboy-branded pay channels in Germany, France and Italy.

DBS still playing ball

DirectTV and PrimeStar have signed a multiyear renewal to distribute NBA League Pass, the National Basketball Association's DBS sports subscription, and also signed on to offer the Women's NBA Season Pass for the first time. The WNBA package includes nearly 45 WNBA regular-season games outside subscribers' local areas at no charge to 1998-99 subscribers of League Pass, which is headed into its fifth season. "Coming off such an exciting NBA season, we are delighted to add the WNBA this year and look forward to providing our more than 3.7 million subscribers with the

means to follow their favorite out-of-market NBA teams and players for years to come," Stephanie Campbell, senior VP of programming for DirectTV, said in a news release.

Hearst to launch Latin Cosmo channel

U.S. media company Hearst Entertainment and Syndication Group plans to launch a channel based on *Cosmopolitan* magazine in Latin America by mid-1999. The company has appointed Gustavo Basalo, managing director of international network development, to concentrate on developing international cable and satellite networks. He previously was general manager of Hearst joint venture Locomotion Channel.



'The Net' is one of two original series USA is debuting for Saturday nights.

ing criminal's motives. *The Net* will air Saturday at 9 p.m. ET and *Sins* airs at 10 p.m.

"We are very proud of our original series and the Sunday Night Heat franchise continues to increase our ratings. Expanding to a second night was a logical move for us, as is continuing the Heat franchise on Saturday nights," says Rod Perth, USA Networks Entertainment.

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Nick is in the Zone

Will program 8-9 p.m. with block of kids shows

By Donna Petrozzello

Nickelodeon is taking over the 8 p.m.-9 p.m. hour starting Aug. 31 to present "Nickel-O-Zone," a branded prime time block featuring existing series alongside new originals.

Cyma Zarghami, Nickelodeon executive vice president and general manager, says that with Nickel-O-Zone Nickelodeon wants to create a "prime time destination" for kids, similar to the Saturday evening "Snick" block that Nick launched six years ago.

The onset of Nickel-O-Zone shaves another half-hour from Nick-at-Nite's schedule, which typically starts at 8:30 p.m. Nickelodeon is hoping that the change will encourage kids to watch the network a half-hour longer and will present a more kid-friendly 8-9 p.m. alternative to the broadcast networks.

Nickelodeon has demonstrated that its programming attracts a larger kids audience in prime time than does Nick-at-Nite's vintage TV series lineup.

Since its launch, Snick has drawn an average 4.0 rating/992,000 viewers among the 6-11 set, compared with Nick-at-Nite's Saturday evening average of 1.2/400,000 viewers ages 6-11 before 1992, according to Nielsen data and Nickelodeon.

Nickelodeon's ratings doubled during the 8-8:30 p.m. time slot in October 1996, when it introduced the strip *Hey, Arnold* and earned an average 5.0 rating/2 million kids ages 6-11 in prime time. By contrast, Nick-at-Nite earned an average 2.4 rating/926,000 viewers ages 2-11 in October 1995, says Nielsen.

"With Snick, we created a packaged daypart that became greater than the sum of its parts," says Zarghami. "We're intending to do the same with Nickel-O-Zone."

During the 1997-98 season, Nickelodeon drew a larger share of kids ages 2-11 at 8 p.m.-8:30 p.m. than any of the six broadcast networks, according to Nielsen, which pegged Nick with an average 4.8 rating/16 share for the season.

Nickel-O-Zone will feature stripped versions of existing series: *Hey, Arnold*, *The Mystery Files of Shelby Woo*, *Nick News*, *The Journey of Allen Strange* and



Mixing with existing shows are new series 'Wild Thornberrys' (l) and 'Animorphs'.

Kablam. Also in the new block, the network will premiere *The Wild Thornberrys*, a new series from producer Klasky Csupo; *Cousin Skeeter*, from Tollin Robbins Productions, and Scholastic Productions' *Animorphs*.

"We first expanded to 8:30 p.m. because our research told us there was a vast audience of kids who were under-

served at that time," says Zarghami. "One look at a listings grid will tell you the same is true between 8:30 and 9 p.m."

"We want to continue serving kids wherever they are, and we know—now more than ever before—that they are available until 9 p.m. and nobody else is serving them," Zarghami says. ■

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*Source: BHC Telephone Survey, 1997.

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CTTD tunes up 'NewsRadio'

Series is being sold for fall 1998 syndication

By Joe Schlosser

Columbia TriStar Television Distribution has put NBC sitcom *NewsRadio* on the fast track for its first venture into syndication.

The series will be available this fall for off-network play. CTTD executives are looking to sell the series in access and late-night time periods, station sources say. It is the most rapid sales effort CTTD sales executives have ever attempted, with less than three months to clear the series before a likely September-October launch.

NewsRadio, which has aired for three full seasons on NBC, started its network runs as a midseason replacement series during the 1994-95 TV season. The series is being offered on a straight barter basis with an even 3-1/2-3-1/2 local/national split for two years. Close to 80 episodes will be available for the first season, and next season's 22 original episodes will be added for *NewsRadio*'s second season in syndication in the

fall of 1999, sources say. CTTD executives would not comment.

Katz Media's Bill Carroll says the show's rush to syndication is a combination of two factors.

"I think the assessment of the marketplace was that there were some opportunities in late night and other places and [CTTD executives] are usually pretty good at making a reasonable decision on what the market needs," Carroll says. "Also, I think there were some question marks, given the fact that *NewsRadio* was a good—but not a great—performer on the network. And now with the tragedy with Phil Hartman [one of the show's stars], that means that the long-term potential of the show might be called into question."

NewsRadio has been renewed for another season on NBC, and speculation as to who will take over Hartman's role has increased in the past two weeks. Former *Saturday Night Live* star and Hartman friend Jon Lovitz has

been mentioned as a possible successor in the role. NBC executives would not comment on the Lovitz rumors.

Sources say *NewsRadio* will likely fill a number of time slots in late night that were occupied by CTTD's just-canceled late night series *Vibe*, which had been renewed through the 1998-99 season in more than 90% of the country. Sources say CTTD executives may have something else up their sleeve for the *Vibe* time slots, possibly another hour-long first-run syndicated series. CTTD executives would not comment. ■



CTTD is turning on the afterburners to get 'NewsRadio' into the syndication market.

Fox opens new 'Files'

Fox is debuting a new magazine show from its news division this summer: *Fox Files*, which will be co-anchored by Catherine Crier and Jon Scott. Fox says that its initial commitment to the show is for a nine-week summer run, but success presumably could extend its run into the fall—on the broadcast network, Fox News Channel, or both. Fox says that the show will offer "front page, people-driven stories" that will include interviews, investigative reports and breaking news. Cyber muckraker Matt Drudge, who does work for the Fox Cable News network, also will do a regular segment for the magazine. *Fox Files* correspondents will include Chris Cuomo (son of the former New York governor) and veteran Fox reporter Eric Shawn. The show premieres July 6.

—Steve McClellan

'Springer' up in flat May

Tops in sweeps; 'Seinfeld,' 'Inside Edition' also shine

By Steve McClellan

Every syndicated daytime and early-fringe talk show with significant national coverage was down or flat in the May sweep with the exception of *Jerry Springer*, according to an analysis by Petry Television.

Springer was the top-rated talker in both daytime and early fringe during the sweep, according to Petry, whose analysis was based on the Nielsen Station Index of local market rating books. All the ratings in this report are from the Petry analysis.

In daytime, *Springer* averaged a 5.5

rating/19 share in households, more than double its time period performance in May 1997. The show had the best women's demos among talk shows in the daypart.

In early fringe, *Springer* averaged an 8.1/19 in households, followed by *Oprah Winfrey*, which averaged a 7.3/23. *Springer* more than doubled year-ago time period averages. *Oprah* was down 16% from year-ago time period averages. *Springer* was also tops in the key women's demos in early fringe, and *Oprah* was number two. *Sally Jessy Raphael* was third in the early-fringe household race, followed

by Montel Williams and Rosie O'Donnell. Rosie was third among women 18-49 and 25-54, while Ricki Lake, number eight in households, was third among women 18-34.

As reported by Petry, ratings for early fringe and prime time access magazines were all down compared with May 1997. The top three in early fringe were *Extra* (3.8/8), *Hard Copy* (3.7/9) and *Inside Edition* (3.2/14).

In access, *Inside Edition* was first, with a 5.7/12, but down 12% in household rating from the previous May. Its strongest demo was women 25-54, where it averaged a 3.2 rating, down 13%. *Entertainment Tonight* was second in household rating, with a 5.6/11, down 8%. It was first among women 25-54, with a 4.2, down 4% from May '97. *Extra* was third in household rating, with a 5.2/9, down 4%, and second

among women 25-54, with a 3.3, down 3%.

In the sitcom category in early fringe, *Home Improvement* was first in households, with a 4.2/10, down 12% from May '97. *The Simpsons* was second, with a 4.2/8, down 2%. *Fresh Prince* was third, with a 3/6, down 2%.

In access, *Seinfeld* was first in households and the only top-five sitcom in the daypart to show growth, with a 7.2/13, up 4%. The show was also tops in the key adult demos, with 5-plus ratings across the board.

Home Improvement was second in households among sitcoms in access, with a 5.5/12, but down 20% in rating and two share points. *The Simpsons* was third, with a 5.1/8, down 5%.



'Springer' was the top-rated talker in daytime and early fringe.

In late fringe, *Seinfeld* was first, with a 7.6/17, up 9%—with 6 or better ratings across the key adult demos. *Frasier* was second in households, with a 5.8/11, up 9%, and *The Simpsons* was third, with a 3.8/6, up 22%. ■

New blood for 'Blue'

Bochco replaces Smits with Schroder to stir up mix and help boost ratings

By Michael Stroud

Last year was bittersweet for Stephen Bochco's *NYPD Blue*. While winning critical plaudits for its writing and acting, the drama dropped 14% in ratings as ABC's Tuesday night schedule faltered.

"The Tuesday night erosion across the board didn't help us," Bochco says. "It's tough being the caboose [at 10 p.m.] on a night when you're not getting pulled strongly."

Now Bochco is hoping that a big cast change and a rejiggered ABC schedule will rejuvenate the show's ratings. Last week, the producer hired Rick Schroder (*Silver Spoons*, *Lonesome Dove*) to replace outgoing star Jimmy Smits, a move he hopes will add a younger energy to the show and a new foil for Dennis Franz's prickly Detective Andy Sipowicz. With new blood, the show could go 12-14 years, Bochco predicts: "In my estimation, this show has lots of legs."

Much will depend on whether ABC can get its Tuesday night act together. The show suffered from the network's disastrous launch of *Hiller & Diller* at 9:30 p.m. last fall. *Home Improvement*, long dominant over *Frasier*, was by the end of the season routinely being drubbed by the NBC comedy, and star

Tim Allen was warning that the coming season would be his last.

Tuesday night's poor performance contributed to ABC's worst season showing in history, as the network dropped to third place among adults 18-49, behind NBC and Fox. "There was a decline in general for our programming," concedes ABC Entertainment President Jamie Tarses.

This season, Tarses and ABC Entertainment Chairman Stuart Bloomberg have designed a new prime time schedule they hope will reverse the free-fall, and Tuesday night changes are a big part of it.

NYPD's new lead-in will be *Sports Night*, a comedy that centers on a newsroom that looks suspiciously like parent Disney's ESPN cable channel. Most important, the show could appeal strongly to young males, providing a natural lead-in to *NYPD Blue*.

Spin City at 9 p.m., which has been moved from Wednesday night for this season, will likely remain a ratings workhorse for the network. ABC's new 8:30 p.m. show, *The Hughleys*, a series about a black family that moves to the suburbs, has received a moderate buzz. "We have every reason to believe we will be stronger," Tarses says.

Home Improvement remains a ques-

tion mark. Despite an earlier time slot and *Frasier*'s departure for Thursday night, the show's new competition, *Mad About You*, is hardly a pushover. And if *Home*'s ratings continue to slip, the malaise could continue to affect ABC's entire Tuesday night lineup.

Blue got a two-year pickup last season, and its performance this season will be critical in determining its future, observers say. Freshman Bochco police drama *Brooklyn South* was canceled by CBS after ratings eroded over the course of last season.

Tarses calls *NYPD*'s future "very secure," calling comparisons between the older show and *Brooklyn South* "apples and oranges."

"We're thrilled to broadcast it, and we'll continue to broadcast it," she says. "This is a show that we all have unlimited faith in."

Schroder is key to recharging the show. Rather than trying to replace the soft-spoken Smits with a similar character, Bochco chose to "get a much younger guy" who could stir up some strong reactions from actor Dennis Franz's older character. "Sipowicz could be threatened by him or contemptuous of him. You have all that resistance from an old dinosaur toward a younger guy," Bochco says.

Production on episodes starring Schroder likely will begin in September, Bochco says. Smits is scheduled to appear on four to six more episodes before departing. The actor is said to be negotiating a new acting and production deal with ABC. ■





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STATION BREAK

By Dan Trigoboff



Wherever you're going, Ronzio's going your way.

Live, from the courthouse steps!

The term "legal theatrics" is taking on new meaning in St. Louis. A police disciplinary board there has asked a court to protect its public image from its own attorneys by keeping two TV stations' cameras out of a hearing. The board's fear is ostensibly based on the wishes of a self-described "high-octane" police attorney who says that he doesn't want to be on public display. In fact, the judge noted, the board already makes videotaped hearings available to the public, and "any embarrassing behavior of counsel is already available for public viewing."

The board, which is appealing the decision, may have a point. Following a hearing before Circuit Judge Thomas Frawley, another police attorney, Judy Ronzio, was approached by KSDK(TV) reporter Mike Owens for an interview. St. Louis viewers watched later as Ronzio took the mike and sang a line from "Moon River." The Police Board took her off the case and called her action "an

embarrassment." Ronzio had no comment.

Judge Frawley said that the board is allowed by law to close hearings to the public if they involve sensitive personnel issues, and it can enforce some reasonable restrictions on broadcasters if the meeting is open. But it cannot, the court said, prohibit broadcasters from using their equipment in a hearing open to other media based on "speculation and conjecture" that participants will pander to the KSDK and KMOV(TV) cameras and embarrass the board.

That toddlin' town, continued

Emily Barr, president and general manager of WLS-TV Chicago, says she's not panicking about the brain drain her station has experienced amid several departures to rival WMAQ-TV. "I think that when you're number one in the market you become the model everyone looks to. It's not surprising that they've come after our people."

WLS-TV has lost news director Phyllis Schwartz, assistant news director Frank Whittaker, news producer Vicki Burns and research director Toni Falvo, all to WMAQ-TV GM Larry Wert's recruiting. Wert has been rebuilding the station and its image—which suffered from the Jerry Springer commentary debacle last year.

"We have an incredibly deep bench both in front and behind the camera. Don't minimize the impact of on-air personalities,"

says Barr, who just promoted Jennifer Graves, executive producer at 10 p.m., to succeed Whittaker as assistant news director. Barr is focused on hiring a news director and says she hopes to have the job filled by this week. "There's no shortage of people who want this job," she says. "Being number one helps."



Princell Hair moves to WBAL.

Hair apparent in Baltimore

Princl Hair will be the new news director at Baltimore's WBAL-TV. Hair lost his job in May as part of the shakeup at Chicago's WMAQ-TV. Hair, a former news producer at WBBM-TV Chicago, was assistant news director at WCPX-TV Orlando, Fla.

Let's go to the phones

Former WXYZ-TV anchor Frank Turner told a radio audience last week that he was fired from the Detroit station in February after an embarrassing disclosure about phone sex. Speaking publicly for the first time, on WWJ(AM) radio, Turner said that he had been suffering from depression and believed he was unfairly targeted by the station when he lost his job. Turner had been sued by a former girlfriend who said he had run up tens of thousands of dollars in credit card charges, largely for phone sex. Tim Kiska

of the Detroit News quoted Turner defending his activities: "It [phone sex] is not illegal," Turner said. "It's the safest sex you can have. What's the worst thing that can happen? An ear infection?" If it had been revealed that he had been out every night drinking or meeting women, he said, he would not have been fired. He said he has no plans to return to broadcasting. Turner could not be reached for comment following the broadcast. WXYZ-TV news director Dan Salamone would not comment.

Adam Young names CEO

Michael Kronenfeld has become chief operating officer at Adam Young Inc., Young Broadcasting's wholly owned national TV sales representation subsidiary. Kronenfeld, who joined Adam Young in 1989, had been executive VP, sales, and had worked previously at Harrington Righter & Parsons and at BBDO. He will be headquartered in New York.

Hunt leaves KTLA for KCAL

Virginia Hunt is joining KCAL(TV) Los Angeles after 20 years with KTLA (TV) there. As director of finance, Hunt will be responsible for accounting, programming, contract negotiations, operations, development and broadcast standards. Hunt, who had been director of program planning and acquisitions and of finance and administration at KTLA, will report directly to vice president and general manager Don Corsini.

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

Chancellor eyes LIN, Capstar

Marcus says his company has dibs on Hicks Muse media companies

By Steve McClellan

Jeff Marcus, recently named chief executive officer of Chancellor Media, said last week that the company may acquire the other media companies controlled by investment banker Hicks, Muse, Tate & Furst, including LIN Television and Capstar Broadcasting.

Marcus said that Chancellor would have an opportunity to acquire both of those co-controlled companies and that he personally would "love" to buy both of them. Marcus made his comments to a luncheon gathering at the Nations-Banc Montgomery Securities media conference in New York.

Chancellor is the "repository for all

media acquisitions" backed by Hicks Muse, he said. "We will have the deal flow" as it concerns possible media acquisitions backed by Hicks Muse, Marcus said of Chancellor.

Chancellor made its first foray into the outdoor advertising business last week with an agreement to buy Martin Media for \$610 million. Martin is the seventh-largest outdoor advertising company, with 13,000 displays and a 42% overlap with Chancellor radio properties, according to Marcus.

The acquisition of LIN and/or other



Marcus

TV stations would give Chancellor a third local medium in which to create synergistic ad sales opportunities, Marcus said. CBS and Clear Channel also have radio/TV/outdoor strategies at work in their markets.

Marcus said that Chancellor's goal is to be the "largest and most profitable radio company" in the country, while explor-

ing opportunities in other media. It's currently number two, with about \$1 billion in annual revenue—behind CBS Radio, which currently generates about \$1.5 billion in annual revenue. ■

Cheatwood sighting excites Boston

Visit prompts speculation—denied by Cheatwood—that market veteran might return

By Dan Trigoboff

Joel Cheatwood, who has run news operations in Miami, Boston and Chicago, apparently can make news just by entering a building.

Within hours of a visit to Boston's WBZ-TV, reporters inside and outside the station were speculating on whether the accomplished but controversial Cheatwood would become WBZ-TV's new station manager. Numerous articles about Cheatwood and WBZ-TV were printed in both the *Boston Herald* and *Boston Globe*—prompted, apparently, by con-

cerned insiders.

Both Ed Goldman, WBZ-TV general manager, and Cheatwood, now vice president, daytime development, for NBC stations, deny that there were substantive talks regarding a position at the station. Both say Cheatwood's network position puts him at a compensation level that would be difficult for a local station, even one in a major market, to match. Also, they say, his position with NBC makes Cheatwood's regular counsel unavailable to the CBS-owned WBZ-TV.

For evidence of Cheatwood's com-

pensation, look no further than his stated reason for the recent visit to Boston: Taking his son—from O'Hare to Logan—to an orthodontist. Presumably there are dentists—even specialists—in Chicago.

"I'm surprised anyone would think he would take a job as a local station manager," says Goldman, who says he was simply picking the brain of someone knowledgeable about the Boston market. "We are not shopping for a station manager," Goldman says. "There hasn't been a station manager here since I left the job in 1995. The job has

Don't go grey



By Joe Schlosser and Michael Stroud



Johnson, onward and upward

'Magic' upgrades

The *Magic Hour* has been upgraded in eight markets, effective immediately. Cities are Dayton, Ohio; Monroe, La.; Champaign, Ill.; Grand Rapids, Mich.; Jacksonville, Fla.; Greenville/New Bern, N.C.; Monterey, Calif., and Wilmington, Del. A number of the upgrades follow the departure of *Vibe* from the late-night scene. *The Magic Hour* has averaged a 2.1/6 in Nielsen metered markets.

Clinton and the Cup

President Clinton chose an unusual venue to give a speech about U.S.-Iran relations: Spanish-language broadcaster Univision's broadcast of the U.S. match against Iran in the World Cup. Former HUD Secretary Henry Cisneros, now president of Univision, helped to arrange the appearance with a call to the White House. Cisneros suggested that the president make a Father's Day address about his hope for relations between the adversaries. "The President called for normalization of relations," Cisneros says. "We were surprised

because we hadn't expected anything of substance that way." Clinton's pre-taped remarks lasted about a minute and were dubbed in Spanish, Univision says. Univision is the only U.S. broadcaster to air all 68 games of the event.

Valuable Stone

Dateline co-anchor Stone Phillips has signed a new six-year contract with NBC. Some sources say that the contract is worth as much as \$5 million a year if Phillips exercises generous General Electric Co. stock options. NBC officials declined to comment, and Phillips couldn't be reached. Phillips, who co-anchors the show with Jane Pauley, has been with the program since it began in 1992.

Voice of experience

Former NBC Enterprises president John Agolia will put some muscle behind Industry Entertainment's push into television production (their strong suit had been film production). Agolia will act as a consultant to Industry Entertainment, helping it to attract new talent and to build a relationship with studios; he also may consult on an online venture. Agolia and Industry Entertainment (formerly known as Addis-Wechsler & Associates), declined to discuss financial terms. Additionally, Agolia will explore TV production agreements with advertisers, possibly including partners of Interpublic Group, the Industry Entertainment parent. Interpub-

lic acquired a majority interest in the company last August.



In Washington to unveil new PSAs were (l-r) Fox Kids VP Dr. Donna Mitroff; Dr. Joel Alpert, president-elect, American Academy of Pediatrics; Carol Monroe, senior VP, Fox Kids Network; Nancy Redford, associate VP, Fox Kids; Dr. Bill Damon, director, Stanford Center on Adolescence; Larry Jacobson, president, Fox Television.

It's cool to keep your cool

Dr. Joel Alpert, the president-elect of the American Academy of Pediatrics, has approved a new Fox Kids Network PSA campaign. To kick off the campaign on Saturday (June 27), Fox will devote more time to PSAs than at any other time in its eight-year history. The campaign, "Check Yourself," is targeted to the 8-12 set that is Fox Kids' primary constituency. It teaches kids the value of self-mastery over strong emotions (translation: It's cool to keep your cool), giving them tools for identifying and dealing with anxiety, peer pressure, anger and stress. Dr. Alpert joined a group of legislators, educators and Fox executives on Capitol Hill to unveil the campaign. He said that while the academy continued to be concerned with "the harms of

negative images in the media," it also recognizes and encourages the power of positive messages, applauding Fox for "beginning to take social responsibility for images it sends out." Alpert said that his grandchildren also gave the PSAs two thumbs up.

\$20 million doctor bill

ABC has purchased broadcast rights to a package of theatrical films—including Eddie Murphy's new comedy, *Dr. Dolittle*—from 20th Century Fox for more than \$20 million. Sources say that the package also includes romantic comedies *Hope Floats* and *Picture Perfect*.

Bergen vs. Quayle, the remake

Candice Bergen doesn't want anyone putting words in her mouth. In a letter to the *New York Times*, the actress—who wound up her last season as CBS's *Murphy Brown* in May—accused a former speechwriter for former vice president Dan Quayle of misquoting her in a *Los Angeles Times* op-ed piece. According to the actress, the op-ed piece was written in such a way that Bergen appeared to agree with Quayle's charge that she glamorized single mothers. Bergen said that Lisa Schiffren "misused several quotes from an interview I did with the *Los Angeles Times* to suggest that I was admitting that Mr. Quayle was a lone visionary whose speech had been right all along." Quayle said last week he plans to run for president.

been eliminated."

But the speculation is not without a reasonable basis. The day Cheatwood showed up at WBZ-TV, the station had just announced the hiring as assistant news director of Peggy Phillip—who worked with Cheatwood at WHDH-TV Boston and WMAQ-TV Chicago. Cheatwood was considered an impact player in Boston and is credited not only with helping—along with the switch from CBS to NBC—to make WHDH-TV the number-one station during the mid-1990s but also with forcing other local stations to pick up the pace of their newscasts. Referring to his previous position at Miami's WSVN(TV), where he developed a fast-paced, colorful—some say crime-oriented and tabloid-esque—style, a 1996 *Boston Globe* profile called him "Hurricane Joel."

Another factor prompting speculation is that Cheatwood's current job with NBC came after a stormy period as vice president, news, at WMAQ-TV. That tenure included the disastrous and well-known Jerry Springer commentaries, angry resignations by popular anchors, big ratings drops—and, finally, a management overhaul—although even some at WMAQ-TV say Cheatwood has taken disproportionate blame for the Springer debacle. Cheatwood had no comment regarding Springer but maintains he did not simply "fall up" at NBC and that a network job was in his and NBC's plans even when he started at WMAQ-TV. He says he's happy with the challenge of creating homegrown daytime programming for NBC, although he concedes that "I love Boston and would never close the door on Boston."

A substantial reason for projecting Cheatwood back to Beantown is WBZ-TV's current difficulty finding an audience. Although the station has several journalists with solid reputations, it is



Cheatwood: The once and future king of Boston news?

Boston's third in news ratings—with, by some accounts, diminished local impact. "We're going through a difficult time right now," says a station veteran, who fears that Cheatwood follows—indeed, helped develop—the "if it bleeds it leads" philosophy. "We've got to figure out a different approach. But I'm not sure he's the guy to do it. Would we want two stations like [Cheatwood's former station WHDH-TV] Channel 7?"

On that Cheatwood agrees. "Why copy something that's already in the market?" he says. But he disputes the perception of his style as tabloid. While he acknowledges that in Miami "we made a bigger deal [of crime] than anybody had before," he adds that area college studies determined that WSVN's

overall crime story count was often smaller than that of other stations. At WHDH-TV, he says, the news focused on the market, and critics have ignored the station's beefed-up investigative unit.

Even a critic of Cheatwood's concedes WHDH-TV did significant consumer-oriented reporting during his tenure and suggests that Cheatwood's approach was "milder in Boston" than in Florida.

In a *Boston Magazine* profile coming out this week, veteran Boston broadcast journalist Emily Rooney finds WBZ-TV struggling to find a niche between the "staid credibility" of WCVB-TV—where Rooney was once news director—and WHDH-TV's "pizzazz. Finding it won't be easy."

But Goldman cites changes already made. The station won first broadcast of the Massachusetts State Lottery from WCVB-TV. *Maury* and *Montel* are leaving, and *Rosie* and *Howie* [Mandel] are coming. O'Donnell's show will be leading into WBZ-TV's 5 p.m. news this fall. Another *Howie*. Stern. will be coming to Saturday nights. Goldman sees these changes adding a younger-skewing demographic. He also expects the new version of *Hollywood Squares*, hosted by former Boston personality Tom Bergeron, to be popular. And the New England Patriots—"the last jewel in the crown," Goldman says—will be on in the fall. ■

Impact programming

The Walt Disney Co.-owned ABC will run a special on July 8—*Armageddon: Target Earth*—that will coincide with the July release of co-owned Touchstone Pictures' "Armageddon" disaster movie. The special will be hosted by the long-living and prosperous Leonard Nimoy, who had a run-in or two with space-based threats in his *Star Trek* days. The show will explore whether an asteroid really could destroy the earth. The special will include plenty of clips from the movie, as well as interviews with stars Bruce Willis and Ben Affleck and executive producer Jerry Bruckheimer.

Don't go grey

JUNE 15-21

Broadcast network prime-time
ratings according to Nielsen

PEOPLE'S CHOICE

News was king this week, with magazine shows taking five of
the top ten slots; Tuesday's edition of 'Dateline NBC' was #1.

Week 39	abc	CBS	NBC	FOX	U/PIN	WB
	6.9/12	5.8/10	7.1/12	4.3/8	1.6/3	2.9/5
MONDAY	8:00 75. General Hospital Special 4.7/9	20. Cosby 6.9/13	34. Suddenly Susan 6.1/12	83. X-Files Movie Special 3.7/7	104. Love Boat: The Next Wave 1.9/3	89. 7th Heaven 3.1/6
	8:30	18. Ev Loves Raymd 7.3/13	31. Suddenly Susan 6.2/11			
	9:00 7. 20/20 9.3/16	41. Cybill 5.8/10	50. Caroline in/City 5.5/9	68. Ally McBeal 4.9/8	112. Clueless 1.4/2	94. Buffy the Vampire Slayer 2.6/4
	9:30	77. George & Leo 4.4/7	41. Caroline in/City 5.8/10		112. Clueless 1.4/2	
	10:00 23. The Practice 6.7/12	60. Michael Hayes 5.1/9	6. Dateline NBC 9.5/17			
TUESDAY	10:30					
	8:00 72. Reflections on Ice 4.8/9	8.0/14	9.2/15	4.8/9	1.8/3	2.4/4
	8:30		38. Mad About You 5.9/12	72. Fox Tuesday Night Movie—The Getaway 4.8/9	105. Moesha 1.8/4	97. Buffy the Vampire Slayer 2.4/4
	9:00 28. Home Imprvmt 6.5/11	13. AFI's 100 Years/100 Movies 8.0/14	34. NewsRadio 6.1/11		101. In the House 2.0/4	
	9:30 60. Two Guys, A Girl 5.1/9		18. Frasier 7.3/13		105. Malcolm & Eddie 1.8/3	97. Invasion America 2.4/4
WEDNESDAY	10:00 45. NYPD Blue 5.7/10		16. 3rd Rock fr/Sun 7.8/13		108. Good News 1.6/3	
	10:30		1. Dateline NBC 11.0/19			
	8:00 7.1/13	5.6/10	6.0/11	4.9/9	2.1/4	2.6/5
	8:30 54. Spin City 5.3/11	59. The Nanny 5.1/10	54. 3rd Rock fr/Sun 5.3/11	68. Fox Summer Movie Special—Blink 4.9/9	110. The Sentinel 1.5/3	101. The Smart Guy 2.0/4
	9:00 29. Dharma & Greg 6.4/12	68. The Simple Life 4.9/10	63. NewsRadio 5.0/10		94. The Smart Guy 2.6/5	
THURSDAY	9:30 30. Drew Carey 6.3/12	26. Public Eye with Bryant Gumbel 6.6/12	38. 3rd Rock fr/Sun 5.9/11		94. Star Trek: Voyager 2.6/5	93. The Wayans Bros. 2.9/5
	10:00 77. Ellen 4.4/8		31. Working 6.2/11			92. Steve Harvey 3.0/5
	10:30 4. PrimeTime Live 10.1/18	68. Chicago Hope 4.9/9	23. Law & Order 6.7/12			
	8:00 4.1/8	7.3/14	9.5/18	4.1/8		
	8:30 87. C-16 3.2/6	38. Promised Land 5.9/12	11. Friends 8.2/17	72. World's Wildest Police Videos 4.8/10		
FRIDAY	9:00 89. Prey 3.1/6	12. Diagnosis Murder 8.1/15	15. Veronica's Clist 7.9/15	85. New York Undercover 3.4/6		
	10:00 41. ABC News Thursday Night 5.8/11	13. 48 Hours 8.0/15	2. Seinfeld 10.7/20			
	10:30		3. Just Shoot Me 10.4/18			
	8:00 6.5/14	5.5/12	5.6/12	3.6/8		
	8:30 60. Sabrina/Witch 5.1/12	54. Kids/Darndest 5.3/12	46. Dateline NBC 5.6/13	81. Beyond Belief: Fact or Fiction? 4.0/9		
SATURDAY	9:00 63. You Wish 5.0/11	50. Candid Camera 5.5/12		87. Millennium 3.2/7		
	9:30 54. Boy Meets World 5.3/11	63. Family Matters 5.0/11	46. NBC Friday Night Movies—Mixed Blessings 5.6/11			
	10:00 7. 20/20 9.3/19	63. Step by Step 5.0/10				
	10:30	31. Nash Bridges 6.2/12				
	8:00 2.9/6	5.1/11	4.9/11	5.0/11		
SUNDAY	8:30 97. Timecop 2.4/6	80. Dr. Quinn, Medicine Woman 4.1/10	52. NBC Saturday Night Movie—Richie Rich 5.4/12	77. Cops 4.4/11		
	9:00 89. ABC Saturday Night Movie—Consenting Adults 3.1/7	76. Early Edition 4.6/10		63. Cops 5.0/12		
	9:30	26. Walker, Texas Ranger 6.6/14	82. Profiler 3.9/8	54. AMW: America Fights Back 5.3/12		
	10:00					
	10:30					
SUNDAY	7:00 5.7/11	7.6/15	6.9/14	5.0/10		1.7/3
	7:30 83. Wonderful World of Disney—Born to Be Wild 3.7/8	7. 60 Minutes 9.3/22	(nr) U.S. Open 7.7/19	86. World's Funniest! 3.3/8		114. Nick Freno 1.2/3
	8:00	10. Touched by an Angel 9.0/18	21. Dateline NBC 6.8/14	46. The Simpsons 5.6/12		108. The Parent 'Hood 1.6/4
	8:30		21. Frasier 6.8/13	46. King of the Hill 5.6/11		105. Sister, Sister 1.8/4
	9:00 16. ABC Sunday Night Movie—Silent Fall 7.8/14	36. CBS Sunday Movie—Million Dollar Babies 6.0/11	41. Working 5.8/10	36. The X-Files 6.0/11		100. Jamie Foxx Show 2.1/4
WEEK AVG	5.5/11	6.5/12	6.9/13	4.6/9	1.8/3	2.3/4
	8.1/14	9.3/16	10.1/17	6.8/11	2.7/4	3.0/5

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

Listening down in '98

Annual Simmons survey shows news/talk now number one; country drops to third

By John Merli, B&C correspondent

A new annual survey of radio formats indicates that overall listening nationwide is down 6% this year—but that radio still reaches some 148 million people weekly, or 95.4% of all adults 18-plus. The "1998 Radio Format Study" from Interep also concludes that this year's decline affects most formats, although no specific reasons for the drop-off are cited.

The new data, compiled partly from Simmons research, replace country with news/talk as the country's most-listened-to format. Country, in fact, dropped to third; adult contemporary now holds the runner-up slot. CHR and oldies come in as the fourth and fifth most popular for-

ats, respectively. (In the Northeast, AC is the most popular format.)

The top three formats, says Interep, each reach more than 35 million listeners weekly. Although country dropped to third place, it still enjoys top billing in the South and remains the leader in Designated Market Areas 26-100.

Echoing other recent findings, most formats (17 of 23) are showing an increase in the median age of listeners, which the study points out "is consistent with an increasing overall media age in the U.S." One notable exception: News/talk listeners are three years younger, on average, than last year (44.8 years old).

Holding the highest household median income numbers among formats are

adult alternative (\$62,954), all-news (\$62,722), alternative (\$55,298), classical (\$55,248) and modern rock (\$54,488). The two oldest-skewing formats are full service (60.3 years old) and nostalgia (59.3 years). Full service's median listener profile aged a startling 10 years in the past year (from 50.3 years to 60.3 years), based on spring 1998 Simmons data.

These latest findings, which are designed "to merely serve as a current snapshot of the ever-changing landscape of radio," profile listeners of radio's format-leading news/talk demo as typically in the 35-plus age range, strongly skewed toward males (59%), overwhelmingly white (88%), usually married (64%), homeowners (76%) and with no offspring currently living in the household (61%). And although not cited in the study itself, the apparently growing success of news/talk also appears to be good news for AM radio overall, since the majority of such stations are on the AM dial. ■



Radio sales up 11% in May

May emerged as yet another strong month for radio, as combined local and national sales climbed for the 69th straight month—up 11% over May of last year. The Radio Advertising Bureau reports that national revenue jumped 13%, local dollars 11%. Year-to-date numbers for the first five months of this year remained consistent with May's tally, rising about 10% for local sales and 13% for national.

Double-digit gains were recorded in nearly all regions of the country. RAB President Gary Fries concludes that the "healthy, sustained growth of the industry's

smaller and medium markets in recent months has effectively complemented the traditionally strong showing of the national advertising segment."

The long string of monthly revenue jumps is based on data from an index of more than 100 markets as compiled by the accounting firms of Miller, Kaplan, Arase & Co. and Hungerford, Aldrin, Nichols & Carter.

Nashville's Dallas goes nationwide

Dallas Turner, the evening personality at Capstar Broadcasting's coun-

try-formatted WSIX-FM Nashville, has a chance for a much larger audience. She's the host of *Nashville Nights*, a new 7 p.m.-midnight ET show syndicated by Jones Radio Network

that launches July 20. Turner will be joined by celebrity co-hosts on the live broadcasts, which will feature in-studio performances and calls from listeners.

Chancellor gets into the great outdoors

Chancellor Media Corp. (Thomas O. Hicks, chairman) is

entering the outdoor advertising business by buying Martin Media LP. Chancellor is paying \$610 million in cash for Martin's 13,000 bill-

boards and displays in 29 markets nationwide. The price works out to 11.5 times 1999 cash flow, putting the deal at the low end of multiples, according to analysts.

Chancellor's outdoor ad purchase follows those of other radio companies, including Clear Channel Communications; Chancellor says that it plans to make more such acquisitions. The combination of Chancellor's radio holdings and Martin's billboards will allow Chancellor to offer advertisers airtime coupled with billboard space. The deal also will give Chancellor the chance to advertise its radio stations in the six markets where there is overlap with Martin.

Chancellor Media Corp. was formed last year through a merger of Chancellor Broadcasting Co. and Evergreen Media Co. With 108 stations, it is the second-largest U.S. radio broadcaster, behind CBS.



Nashville's Turner

Samsung demos DTV strategy

Among new products, LCD standard-definition set may be a sleeper

By Glen Dickson

Samsung Electronics America invited members of the press to its Ridgely Park, N.J., headquarters last Tuesday for a live demonstration of HDTV. The 1080i video was to be broadcast by experimental station WCBS-HD New York and shown on Samsung's new 55-inch rear projection set.

Unfortunately, no one saw any HDTV on the \$7,995 set. That's because of a technical glitch on the part of CBS, according to Samsung. Because WCBS-HD doesn't have its digital studio-to-transmitter link from the CBS Broadcast Center to the Empire State Building working yet, CBS engineers needed to bring over a bitstream recorder to



Samsung's SVP-555JHD 55-inch HDTV set will go on sale with a suggested retail price of \$7,995.

the Empire State Building to feed HDTV video into WCBS-HD's transmitter for the demo. That didn't happen, says Mark Knox, Samsung senior mar-

keting manager. CBS engineers didn't return repeated calls.

Knox was left to show what he could on Samsung's new SVP-555JHD set, which consisted of a DVD movie input and over-the-air reception of NTSC pictures. Since the set upconverts everything to 1080i for display, the DVD material, shown in the 16:9 mode, looked fantastic. Because of the poor over-the-air reception, the NTSC pictures simply looked big and fuzzy. But the new Samsung unit did show its ability to convert 4:3 NTSC pictures to the 16:9 aspect ratio without glaringly distorting them.

More impressive, however, was the 40-inch, 16:9 standard-definition set sitting next to the SVP-555JHD. The set, which currently sells in Korea, used an LCD rear projector to show NTSC pictures in the 480-line progressive mode and produced an excellent picture when fed with the DVD source. The unit will go on sale this October in the U.S. for \$2,995.

While it doesn't have Samsung's integrated ATSC receiver/decoder technology, the 40-inch LCD set could be paired with one of the DTV set-tops entering the market (such as Thomson's \$700 unit or Panasonic's \$1,500 model) to support widescreen SDTV viewing of DTV broadcasts—at a total cost far less than that of Samsung's HDTV set. The 40-inch set also is only 14 inches deep (compared with the 24-inch depth of the SVP-555JHD) and weighs 62 pounds, compared with the 55-inch HDTV set's 164 pounds.

While Samsung doesn't have its own DTV set-top yet, it does plan "set-top solutions down the road," Knox says. In the meantime, the company has put all its energy into the SVP-555JHD, which it will sell through specialty retailers and custom installers; New England Audio is one confirmed dealer.

Samsung has built its own DTV chip sets for the SVP-555JHD that it won't sell on an to other manufacturers until 2000. The set has an integrat-

SciteX-Games

ESPN used SciteX Digital Video's Abekas post-production equipment in its coverage of the X-Games from San Diego last week. The 24-hour sports network used a Brutus DVE, four Clipstore digital disk recorders, two 8150 switchers with internal and external Dveous DVEs and three additional twin-channel Dveous DVEs to help create its X-Games look.



ESPN used SciteX's Abekas Dveous DVE in its 'X-Games' coverage.

Colombian contract for Andrew

Andrew Corp. is supplying a major broadcast system to RCN-TV, Bogota, Colombia. The first phase of the contract, worth \$1.4 million, consists of an uplink hub in Bogota with Andrew 7.3-, 4.5- and 3.6-meter dishes mounted on the roof of RCN-TV's production facilities, as well as 20 remote receiver sites with Andrew 3.6-meter antennas. Four of these remote sites are clustered in and around Bogota, while the remaining sites are in and around such

RCN-TV's uplink site in Bogota, Colombia, is outfitted with Andrew Corp. 7.3-, 4.5-, and 3.6-meter C-band earth station antennas.

major Colombian cities as Medellin, Cartagena and Cali. The two-port receive antennas are circularly polarized to enable use on Intelsat, which is the primary distribution satellite for the RCN-TV network. —Glen Dickson



His Innovation Launched An Industry

John Walson, Sr.

3/25/1915 - 3/28/1993

Inventor of Cable Television

In June of 1948 an appliance store owner in Mahanoy City, Pennsylvania, John Walson, Sr. came up with an idea to sell his new product, television sets, and in doing so launched a billion dollar industry, cable TV. In order to demonstrate this new technological wonder at his store in the valley of a mountainous region, he put an antenna on a hill top and ran a line to his store. Soon he was displaying crystal clear reception of three Philadelphia stations on TV's in his store front. However, people that lived in town were unable to receive the stations. So as part of a sales promotion Walson agreed to run the cable to customers that purchased TV sets and charged a fee for the service. The rest is history.

This month the company he founded, Service Electric Cable TV, celebrates its golden anniversary. Service Electric joined with Time-Life and Gerald Levin (now Chairman and CEO of Time-Warner Inc.) in 1972 to launch the nation's first successful pay TV service, Home Box Office. Service Electric Cable now serves over 300,000 cable TV homes in Pennsylvania and New Jersey. Today the pioneering company's state-of-the-art fiber cable systems also offer internet and telephone services.

***Service Electric Cable TV Commemorating 50 Years
Of providing Cable TV Service to our subscribers in
Pennsylvania and New Jersey***

ed ATSC demodulator/decoder, a matching digital signal equalizer to minimize multipath errors, an MPEG-2 decoder that handles all 18 ATSC formats, and a universal format converter that can translate any DTV or NTSC signal to 1080I, 720P or 480P—although in the case of the SVP-555JHD, it converts everything to 1080I.

The set also has consumer-friendly features like an integrated electronic program guide, a signal-strength meter and an LED indicator that shows

whether the signal is locked in or not—that is, whether the outdoor antenna has to be turned or not. The SVP-555JHD also has a Dolby Digital audio decoding system to support both DTV broadcasts and DVD movies, and an internal 45-watt sound system.

But what the SVP-555JHD doesn't have is a Firewire, or IEEE 1394, interface, which is the likely standard for the connection between digital TVs and cable set-tops. Without it, the set can't receive HDTV through a digital cable set-top in the future. Knox points

out that cable's plans for hi-def remain unresolved and says that Samsung had to leave out an IEEE 1394 interface to guarantee that the sets would be on the shelves this fall: "We made some difficult decisions to be able to deliver a product this year."

Knox says that Samsung is keenly aware that early adopters of the SVP-555JHD may want Firewire in the future. He says that Samsung will probably offer an upgrade program to early SVP-555JHD customers or may even modify their sets. ■

Comark names Chase CEO

Ex-GI, S-A veteran to lead transmitter company

By Glen Dickson

Transmitter supplier Comark Communications of Southwick, Mass., has named Jerry Chase as its new president. Chase comes to Comark after serving as general manager of Magnitude Compression Systems, the General Instrument subsidiary (formerly known as Compression Labs Inc.) that sells digital encoders to DirecTV, DirecTV Japan and Galaxy Latin America.

Chase replaces Navroze Mehta, who left the company on June 19. Mehta couldn't be reached for comment, and Comark isn't saying whether he resigned or was fired. "The company has made a management change," is all Mark Aitken, Comark director of marketing,

would say. "We've made a decision to bring in a skilled manager who's been involved in digital activities."

Chase, a former Marine pilot with a Harvard MBA, began his television career working in Scientific-Atlanta's analog set-top business. He then moved on to manage a digital systems engineering and integration business under S-A's broadband group. In 1995, he left S-A to help Gary Trimm run San Jose, Calif.-based Compression Labs Inc. (CLI), which had supplied DirecTV's initial round of MPEG-1 encoders but was way behind on supplying its Magnitude MPEG-2 product (B&C, Nov. 13, 1995).

"It was a turnaround management situation," Chase says. "We had our backs against the wall with DirecTV." After

fulfilling the DirecTV order, Chase was instrumental in selling CLI's professional encoding business in June 1996 to General Instrument, where it became Magnitude Compression Systems. Chase went along with the company—but with GI's recent strategy to merge Magnitude with its San Diego-based DigiCipher business instead of running it as a separate operation, he became unhappy and began looking at other options. "I started talking to Patrick [Desproges, CEO of Thomcast and chairman of Comark] about Comark," he says.

While Chase is excited about Comark's prospects for providing digital transmitters and for handling system integration jobs through its new Comark Digital Services unit, he says that Comark's first priority should be maintaining its traditional strength in the analog transmitter business.

"We're not seeing the dropoff in that market that was forecast a year ago," he says. "It's a stable market, and we want to continue to exploit that. A lot of companies have got a little excited about digital and have neglected their traditional strengths. We want to keep what we've got and move smartly and profitably into digital." ■

WaveFrame debuts digital audio workstation

WaveFrame has introduced the 408 Plus digital audio workstation, which offers seamless compatibility with Tascam's new MMR-8 recorder by providing playback of eight audio tracks from a single SCSI bus, identical to the format used in Tascam's MMR-8 multichannel digital recorder. This allows quick and easy transfer of media between an MMR-8 and a WaveFrame Plus to form an integrated recording and editing system. Complete WaveFrame Plus systems start at \$10,995 for an 8-track, 8 analog I/O configuration.



WaveFrame's new 408 Plus digital audio workstation provides playback of eight audio tracks from a single SCSI bus.

Errata

The June 22 story on Unity Motion's HDTV launch incorrectly referred to GE Americom as the operator of the Telstar 5 satellite. The operator of the Telstar bird is Loral Skynet.



By Glen Dickson

New store for Post Logic

Post Logic Studios of Hollywood has purchased a MovieVideo SCS high-definition still and clip store system from DVS Digital Video Inc. of Burbank, Calif. (a subsidiary of the DVS-MMS Group of Hannover, Germany). The DVS system will be installed in Post Logic's new HDTV telecine facility, which is scheduled to open later this year. MovieVideo SCS is a resolution-independent digital video RAM recorder built around a 480 Mb/s high-speed video bus, specifically designed for color correction application in film to HD video transfer facilities.

Multiple-channel digital audio monitors

Harris has introduced new ATSC-standard digital audio monitors designed for machine rooms and edit bays where on-the-spot monitoring of six Dolby 5.1 audio channels is required. The two-rack-unit monitors, developed by Wohler Technologies, are available in three separate models to accept six-channel analog, three-channel AES or encoded ATSC datastream input. The Harris ATSC-1, ATSC-2 or ATSC-3 units provide simultaneous visual monitoring of all six audio channels. Standard features include high-resolution, wide-range LED bar graphs, left/right and front/surround phase

LED indicators and an adjustable-duration display of the peak FPM value.

Pro-MPEG Forum set to meet

The Pro-MPEG Forum, a newly created organization of broadcast companies dedicated to the successful implementation of the MPEG-2 compression standard, has scheduled its first general assembly meeting (B&C, May 25). The meeting will be held in London on July 7-8. Working groups will be established to focus on specific topics, including an interoperability demonstration targeted for NAB's 1999 convention. Dr. Nick Wells of the BBC chairs the Pro-MPEG Forum.

Opening for 'Howie'

Broadcast branding house Novocom of Playa Vista, Calif., has produced the main open, bumpers, talent billboards and graphic intercuts for *The Howie Mandel Show*. Paramount Domestic Television's new daytime talk/variety show, which debuted June 22. Novocom worked with Paramount and Mandel to design and produce the

30-second main title open, which combines live-action footage of the host with graphic shapes and footage of Los Angeles landmarks. A Quantel Henry was used for compositing.

Beam me up some HDTV, Scotty

Philips Electronics has launched a national campaign to educate consumers about digital television, hiring actor Jimmy Doohan ("Scotty" on *Star Trek*) as its "digital ambassador." Doohan will



Tektronix supplied equipment for TVRS 98's master control room at the World Cup International Broadcast Center in Paris.

make his first appearance as part of the Philips DTV campaign at a Sears store outside Chicago and will continue to visit retail stores and give DTV demonstrations until summer 1999. Boston, New York, Miami, Washington and Detroit are other cities scheduled for Doohan appearances; Philips is coordinating some of the stops with the 40-city Harris/PBS DTV Express truck tour, which it is co-sponsoring. As part of the consumer education campaign, Philips also is running a consumer sweepstakes with a new HDTV set as the prize; the draw-

ing will be held in June 1999.

French Cup coverage from Tektronix

Tektronix is supplying equipment to French broadcasting consortium TVRS 98 for its coverage of the World Cup. The Tektronix equipment, which has been installed in the master control room and production edit suites of TVRS 98's International Broadcast Center in Paris, includes a Grass Valley SMS7000 routing switcher, two Grass Valley 1200 production switchers and additional test and measurement equipment. Under the equipment rental contract, Tektronix also is supplying Deko character generators from Pinnacle Systems.

CNBC upgrades with AvidNews

CNBC has selected Avid's AvidNews Windows-based newsroom

computer system to replace all of the existing Avid NetStation VT and DOS terminals in its Fort Lee, N.J., newsroom. CNBC will install a total of 166 seats of AvidNews. The cable news network already has installed 50 seats, going on air with them in May. It plans to upgrade an additional 50 DOS and VT terminals by the end of July. CNBC will upgrade the remainder of the terminals in a phased implementation throughout the rest of this year, using AvidNews to support its installed base of DOS and VT terminals during the migration.

Microsoft wins browser appeal

Court accepts integration argument; company ships Windows 98 with Explorer

By Richard Tedesco

Microsoft Corp. won a ruling from a federal appeals court last week that will allow it to make its Internet Explorer browser part of Windows and to gain legal leverage against the Department of Justice.

The ruling was partly an endorsement of Microsoft's integration argument—which says that the browser is an enhancement of its operating system—and partly a critique of an injunction against a Microsoft requirement that the browser be included in its PC packages. "Microsoft plausibly characterizes the IE that it provides to end users as an operating system upgrade, as does its rival Netscape," wrote U.S. Circuit Court of Appeals for the District of Columbia Judge Stephen Williams.

But Williams provided a cautionary note: "The limited competence of courts to evaluate high-tech product designs and the high cost of error should make them wary of second-guessing the claimed benefits of a particular design decision." The case now goes back to Judge Thomas Penfield Jackson of the U.S. District Court for the District of



Microsoft put its own spin on the news of its court victory in this article on its Website.

Columbia, who issued the injunction.

The Department of Justice originally sought a contempt citation—and a million-dollar-a-day fine—against the Redmond, Wash. software giant for violating terms of a consent decree related to alleged anticompetitive Windows 95 practices. But the DOJ, joined by 20 state attorneys general, has since filed a broader antitrust suit that almost ensures a protracted legal battle.

"My sense continues to be that the

case against Microsoft is not necessarily a strong one—and if it were, the mechanism to enforce it would be devilishly difficult to implement," says Eric Brown, senior analyst for Forrester Research.

Yet Brown doubts that the argument about the dangers of courts interfering with the software industry will get very far, last week's ruling notwithstanding. Brown credits DOJ with a viable strategy against the Redmond giant. "Microsoft is not without sin here, so I don't think this is folly on the part of DOJ," says Brown, suggesting that the ultimate result may be a Microsoft "house" swept clean of illegal practices.

Aside from bolstering Microsoft's position, the ruling by the appellate court avoided awkwardness as retailers started selling Windows 98 last week.

For its part, Microsoft chose to interpret the ruling broadly. "We're gratified the appeals court has agreed with Microsoft that there was no basis for the entry of a preliminary injunction against our efforts to add new Internet capabilities to Windows," said William Neukom, Microsoft senior vice president for law and corporate affairs. ■

NBA keeps playing ball with ESPN online

By Richard Tedesco

The NBA and ESPN see big online scoring possibilities with NBA.com. The league has signed a two-year renewal of its Website deal with the cable network's online division.

Executives of the National Basketball Association and ESPN Internet Ventures describe the new pact as a deepening of the relationship between the two sports powers. Plans call for cross-promotion between NBA.com and ESPN SportsZone and links that will transport PC users between the two sites as they both add more NBA

video highlights.

"It encompasses more elements of things we did separately," says Tom Phillips, president of ESPN Internet Group. It also helps solidify the ESPN unit's strategy to build the equivalent of a sports network online, according to Phillips, whose group also produces the NFL and NASCAR Websites.

The new features could include ESPN's Gamecast technology and the NBA's Courtside Live feature, both running, real-time text game accounts,



according to Stefanie Scheer, NBA director of Internet services. ESPN Internet Group's Starwave unit designs both features. The NBA's version of the Java applet includes shot charts and statistics

that are continually refreshed during games.

NBA.com is moving toward profitability as a stand-alone property, according to Scheer, who says it's "becoming a viable business in and of itself" apart from the promotional benefits it provides the NBA.

ESPN applauds the NBA's attitude about streaming multimedia content on its site, including audiocasts produced by ESPN Radio. In fact, it wants the league to stream more content to draw more fans and ad revenue. "We're always pushing to put more media on," Phillips says.

That will come next season in the form of game highlights accessible online the same night that games are played. The league got a big response to its online coverage of the six-game

Chicago Bulls-Utah Jazz NBA Finals, which included extensive video highlights of each game and drew an average of 3.5 million page views.

NBA.com also is looking at more ways to use remote robotic cameras that enable fans to select their own live images online during games. The technology, employed during the NBA Finals and last season's All-Star game, may be used in a few arenas for key regular-season contests next season, according to Scheer, who says that all 29 NBA arenas eventually may be equipped with robotic cameras.

Financial terms of the new deal were not revealed, but executives indicated that they were similar to those of the previous three-year pact. That agreement called for ad revenue from NBA.com to be shared by the league and ESPN. ■

Disney Online tops Media Metrix May survey

The following list ranks the top news, information and entertainment sites in May as compiled by Media Metrix (formerly PC Meter). The list is segregated into Websites and aggregated sites accessed by PC users both at home and at work.

Listed are the percentages of Web users who visited the respective sites last month. Media Metrix estimates the Internet audience in U.S. households at 42.3 million; it has no estimate on the Internet universe in the workplace. Its household sample currently comprises 11,722 PC users; it samples the surfing habits of 1,498 users in workplaces.

At Home			At Work		
1.	Disney Online*	7.4	ZDNet.com	12.9	
2.	ZDNet.com	7.2	Pathfinder	9.6	
3.	Pathfinder	6.1	Weather.com	8.6	
4.	Weather.com	5.7	CNN.com	7.8	
5.	Sony Online*	5.5	Sony Online*	6.9	
6.	TheGlobe.com	5.3	Disney Online*	6.5	
7.	Warner Bros. Online*	4.9	MSNBC.com	6.3	
8.	MSNBC.com	4.3	USAToday.com	6.1	
9.	FortuneCity.com	4.0	Warner Bros.*	5.5	
10.	ESPN SportsZone	3.8	ESPN.com	5.3	
11.	CNN.com	3.5	Intellicast.com	4.5	
12.	MiningCo.com	3.2	WashingtonPost	4.3	
13.	CBSNow**	3.1	ABCNews.com	4.2	
14.	USAToday.com	3.0	CBS Sportsline	3.9	
15.	CBS SportsLine	3.0	Quicken.com	3.9	
16.	Intellicast.com	2.9	MiningCo.com	3.7	
17.	NBC Online**	2.8	NYTimes.com	3.5	
18.	Broadcast.com	2.8	CNNfr.com	3.3	
19.	CNet.com	2.8	CBSNow	3.3	
20.	ABC.com	2.5	PCWorld.com	3.2	
21.	DigitalCity.com	2.4	NBC Online**	3.2	
22.	ABCNews.com	2.2	CNet.com	3.1	
23.	NASCAR.com	2.2	FortuneCity.com	2.6	
24.	GreatSports.com	2.2	CNN.com	2.5	
25.	EOnline.com	2.2	UnitedMedia.com	2.5	

*Represents an aggregation of Websites

**Includes local network affiliate sites

CBS SportsLine look, lineup recast

By Richard Tedesco

CBS SportsLine (cbs.sportsline.com) has a sleeker look, including a bright yellow CBS eye and a slightly revamped sports lineup.

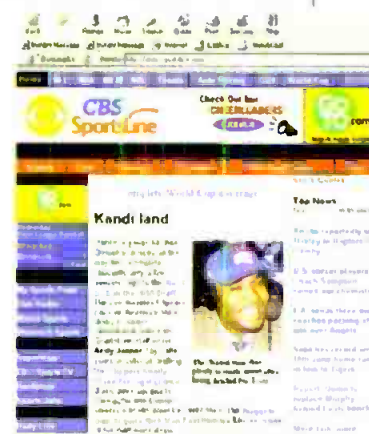
Major sports categories, including text icons for pro baseball, basketball and football, appear on a border above the CBS SportsLine banner. A link for a Women's Sports area is now prominently displayed on the CBS SportsLine left front page, along with links for its Superstars and SportsLine World-wide sections.

The stories dominating the opening page of the refreshed CBS SportsLine last week were about the World Cup Soccer tournament. But headlines for several top stories from a range of sports were easily found on the right front page of the site.

SportsLine is acutely aware of its competition—particularly ESPN SportsZone and CNN/SI—as it tries to make its content readily accessible by category. "Our research has consistently shown that sports fans prefer quick access to content with fewer graphics," says Michael Levy, president of SportsLine USA, which produces the popular site. Greater ease of access is likely to increase the time that PC users spend on the site, according to Levy.

CBS SportsLine claims that it maintains 300,000 pages on the site, including multimedia and merchandising pages. Its featured superstars are Michael Jordan, Tiger Woods and Shaquille O'Neal, who participate in chat sessions online.

The site changed from SportsLine to CBS SportsLine last year when it struck an exclusive five-year \$60 million promotion and content deal with CBS Sports. ■



CBS has redesigned its sports site.

CHANGING HANDS

The week's tabulation of station sales

TVS

WMEI(TV) Arecibo, P.R.

Price: \$525,000

Buyer: Teleamerica Network Inc., San Juan, P.R. (Gaston Rosenstrauch, president); no other broadcast interests

Seller: Hector Negroni, Caguas, P.R.; no other broadcast interests

Facilities: Ch. 60, 200 kw visual, 933 w aural, ant. 2,322 ft.

Affiliation: Independent

COMBOS

WMIQ(AM) and WIMK(FM) Iron Mountain, WUPK(FM) Marquette, WZNL (FM) Norway, WKNW(AM) and WYSS (FM) Sault Sainte Marie and WIHC(FM) Newberry, all Mich.

Price: \$6.02 million

Buyer: Marathon Media of Michigan LP, Chicago (Aaron P. Shainis, principal); owns/is buying 10 AMs and 19 FM

Seller: Zephyr Broadcasting Inc., Tiburon, Calif. (Timothy D. Martz, president); owns one AM and six FM

Facilities: WMIQ: 1450 khz, 1 kw; WIMK: 93.1 mhz, 10 kw, ant. 590 ft.; WUPK: 94.1 mhz, 4.5 kw, ant. 377 ft.; WZNL: 94.3 mhz, 2.4 kw, ant. 649 ft.; WKNW: 1400 khz, 250 w; WYSS: 99.5 mhz, 26.5 kw, ant. 275 ft.; WIHC: 97.9 mhz, 50 kw, ant. 352 ft.

Formats: WMIQ: news/talk; WIMK: classic rock/AOR; WUPK: classic rock/AOR; WZNL: adult contemporary; WKNW(AM): full service, news/talk; WYSS: CHR; WIHC: country

KRKT-AM-FM Albany, Ore.

Price: \$3.825 million

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 131 FM and 69 AM

Seller: M3X Corporation, Albany, Ore. (Robert Esty and Gary Grossman, principals); no other broadcast interests

Facilities: AM: 990 khz, 250 w day, 9 w night; FM: 99.9 mhz, 100 kw, ant. 1,069 ft.

Formats: Both: country

Broker: Media Services Group

KQNG-AM-FM Lihue, Hawaii

Price: \$2.2 million

Buyer: Visionary Related Entertainment, Santa Rosa, Calif. (John Detz Jr., president); owns/is buying/con-

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$525,000 ■ 1
Combos ■ \$313,345,000 ■ 5
FMs ■ \$21,269,400 ■ 10
AMs ■ \$7,198,809 ■ 14
Total ■ \$342,338,209 ■ 30

SO FAR IN 1998

TVs ■ \$4,741,122,000 ■ 48
Combos ■ \$1,485,520,107 ■ 159
FMs ■ \$513,425,237 ■ 188
AMs ■ \$345,978,408 ■ 130
Total ■ \$7,086,045,752 ■ 525

SAME PERIOD IN 1997

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

structing two AMs and four FM

Seller: Sanchez Communications Corp., Lihue, (Randy Sanchez, president); no other broadcast interests

Facilities: AM: 570 khz, 1 kw; FM: 93.5 mhz, 100 kw

Formats: AM: hot adult contemporary; FM: adult contemporary

Broker: Exline Co.

WKCU(AM) and WXRZ(FM) Corinth, Miss.

Price: \$1.3 million

Buyer: NMSC, Corinth, Miss. (M. Thuston Little, president); no other broadcast interests

Seller: The Progressive Broadcasting Co., Corinth (James D. Anderson, principal); no other broadcast interests

Facilities: wkcu: 1350 khz, 1 kw day, 68 w night; wxrz: 94.3 mhz, 6 kw, ant. 298 ft.

Formats: wkcu: religious; wxrz: adult contemporary

RADIO: FM

KQBR(FM) Davis, Calif.

Price: \$5.6 million

Buyer: Z-Spanish Radio Network Inc., Sacramento, Calif. (Amador S. Bustos, president); owns/is buying 23 AMs and 28 FM

Seller: The Beverly Group Inc. as

receiver for Progressive Media Group Inc., Sacramento, (Beverly N. McFarland, managing officer); no other broadcast interests

Facilities: 104.3 mhz, 2.96 kw, ant. 462 ft.

Format: Adult contemporary

KHWG(FM) Kings Beach, Calif. and KSRN(FM) Reno

Price: \$4 million

Buyer: Boyd Broadcasting Company LLC, Reno (John Robert Boyd, principal); no other broadcast interests

Seller: Hilltop Church/Comstock Communications Inc., Reno (Vernon Miller, principal); no other broadcast interests

Facilities: KHWG: 107.7 mhz, 230 w, ant. 2,883 ft; KSRN: 92.1 mhz, 440 w, ant. 804 ft.

Formats: KHWG: '70s, '80s, '90s mainstream; KSRN: big band, blues, ballads

KJOY(FM) Stockton, Calif.

Price: \$3.6 million

Buyer: Silverado Broadcasting Co., Stockton, (Ron Miller, principal); owns/is buying one TV and three FM

Seller: Joseph Gamble Stations Inc., Stockton (Virginia Gamble, Joel Gamble and Ort Lofthus, principals); no other broadcast interests

Facilities: 99.3 mhz, 2.35 kw, ant. 330 ft.

Format: Adult contemporary

WZAT(FM) Savannah, Ga.

Price: \$3.5 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman and Lew Dickey, vice chairman); owns/is buying 111 FM and 50 AM

Seller: Phoenix Broadcast Partners Inc., Palm Harbor, Fla. (Carl Marocci, principal); owns three AMs and one FM

Facilities: 102.1 mhz, 100 kw, ant. 1,328 ft.

Format: AOR, modern rock

KTRS-FM and KYOD(FM) Casper Wyo.

Price: \$2.75 million

Buyer: Mountain States Radio, Cheyenne Wyo. (Victor A. Michael Jr., president); owns KRKI(AM) and KEZZ-FM Estes Park, Colo.

Seller: Hart Mountain Media Inc., Casper (Bill C. Hart, president); no other broadcast interests

Facilities: KTRS-FM: 95.5 mhz, 100 kw, ant. 1,920 ft.; KYOD: 104.7 mhz, 185 w, ant. 1,774 ft.

Formats: KTRS-FM: bright adult contemporary; KYOD: your favorite country

Broker: McCoy Broadcast Brokerage

Inc.

KTSL(FM) Medical Lake, Wash.**Price:** \$1.3 million**Buyer:** Pamplin Broadcasting-Washington Inc., Portland, Ore. (Robert Boisseau Pamplin Jr., chairman); no other broadcast interests**Seller:** Bison Media Inc./Salem Communications Corp., Camarillo, Calif. (Stuart W. Epperson, president); owns/is buying eight AMs and two FM**Facilities:** 101.9 mhz, 12 kw, ant. 495 ft.**Format:** Contemporary Christian**KXPX(FM) Stillwater, Okla.****Price:** \$210,000**Buyer:** Mahafey Enterprises Inc., Springfield, Mo. (John B. and Fredna B. Mahaffey, principals); owns/is buying three AMs and 10 FM**Seller:** Frank Anderson Gentry Jr., Stillwater.; no other broadcast interests**Facilities:** 98.1 mhz, 6 kw, ant. 328 ft.**Format:** Adult contemporary**Broker:** Whitley Broadcast Media Inc.**KBNU(FM) and KBLT(FM) Uvalde/****Leakey, Tex.****Price:** \$200,000**Buyer:** Amy S. Meredith, Abilene, Tex.; owns KKHR(FM) Anson, Tex.**Seller:** Horizon Broadcasting Inc., San Antonio, Tex. (John R. Furr, president); applicant for one new FM**Facilities:** KBNU: 93.7 mhz, 2.9 kw, ant. 292 ft.; KBLT: 104.3 mhz, 1 kw, ant. 594 ft.**Formats:** Both: oldies**WHTL-FM Whitehall, Wis.****Price:** \$60,000**Buyer:** The WHTL Group LLC, Whitehall (Todd A. Harrington, principal); no other broadcast interests**Seller:** WHTL Radio Inc., Whitehall (Charles Lemon, principal); no other broadcast interests**Facilities:** 102.3 mhz, 3 kw, ant. 450 ft.**Format:** Classic country**KGZH(FM) Nyssa, Ore.****Price:** \$49,400**Buyer:** First Western Inc., Gresham, Ore. (G.W. Gilbert, president); no other broadcast interests**Seller:** Mason Broadcasting Inc., Dallas (Steve Sumner, president); no other broadcast interests**Facilities:** 98.7 mhz, 100 kw, ant. 295 m.**Format:** Country**RADIO: FM****WIBV(AM) Belleville, Ill.****Price:** \$2.5 million**Buyer:** Walt Disney Co./ABC Inc., Los Angeles/New York (Michael D. Eisner, chairman; Robert Iger, president, ABC; Preston Padden, president, ABC Television; Robert Callahan, president, ABC Radio) owns 10 TVs; owns/is buying 15 FM; owns 16 AMs**Seller:** CH Holdings LLC, St. Louis Mo. (Timothy Dorsey, president); owns KTRS(AM) St. Louis**Facilities:** 1260 khz, 5 kw**Format:** News, talk**Broker:** Media Venture Partners LLC**WTLT(AM) Charlotte, N.C.****Price:** \$900,000**Buyer:** Hipernia of Charlotte LLC, Charlotte (Kevin Reymond, principal); owns/is buying six AMs**Seller:** Christ Covenant Presbyterian, Charlotte (Paul Stack, president); no other broadcast interests**Facilities:** 1480 khz, 5 kw**Formats:** Religious**Broker:** Biernacki Brokerage**WNHC(AM) New Haven, Conn.****Price:** \$775,000**Buyer:** Yale Broadcasting Co., New**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

LAMCO COMMUNICATIONS

has acquired

KECI-TV

Missoula, Montana

KCFW-TV

Kalispell, Montana

KTVM-TV

Butte/Bozeman, Montana

from

PRECHT COMMUNICATIONS

for

\$18,000,000

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

**Kalil & Co., Inc.**

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

Big Deal

The following station-sale application was made public last week by the FCC: Swap of KSGS(AM) and KMJZ(FM) St. Louis Park, Minn.; WLVO(FM), WAZU(FM) and WHOK-FM Columbus/Circleville/Lancaster, Ohio, for WCAO(AM) and WOCT(FM) Baltimore; KOME(FM) and KUFX(FM) San Jose/ Fremont, Calif., and KSD(FM) and KLOU(FM) St. Louis

Value: Estimated \$300 million

Swapper: KSGS(AM), KMJZ(FM), WLVO(FM), WAZU(FM) AND WHOK-FM: 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 131 FMs and 69 AMs

Swapper: WCAO(AM), WOCT(FM), KOME(FM), KUFX(FM), KSD(FM) AND KLOU(FM): Westinghouse Electric Co./CBS Corp., New York (Mel Karmazin, CEO, CBS Station Group); owns/is buying 14 TVs, 41 FMs and 30 AMs

Facilities: KSGS(AM): 950 khz, 1 kw; KMJZ(FM): 104.1 mhz, 100 kw, ant. 1,040 ft.; WLVO(FM): 96.3 mhz, 40 kw, ant. 550 ft.; WAZU(FM): 107.1 mhz, 3 kw, ant. 328 ft.; WHOK-FM: 95.5 mhz, 50 kw, ant. 492 ft.; WCAO(AM): 600 khz, 5 kw; WOCT(FM): 104.3 mhz, 50 kw, ant. 420 ft.; KOME(FM): 98.5 mhz, 12.5 kw, ant. 880 ft.; KUFX(FM): 104.9 mhz, 3 kw, ant. 91 m.; KSD(FM): 93.7 mhz, 100 kw, ant. 859 ft.; KLOU(FM): 103.3 mhz, 100 kw, ant. 920 ft.

Formats: KSGS(AM): solid gold soul; KMJZ(FM): new adult contemporary; WLVO(FM): rock; WAZU(FM): hard rock; WHOK-FM: country; WCAO(AM): black gospel; WOCT(FM): 70s nostalgia; KOME(FM): alternative rock/talk; KUFX(FM): classic rock; KSD(FM): classic rock; KLOU(FM): oldies

Haven (Michael Corwin, president); owns WYBC-FM New Haven

Seller: Willis Communications, New Haven (Edith Rozier, principal); no other broadcast interests

Facilities: 1340 khz, 1 kw

Format: Adult urban contemporary

Broker: New England Media LLC

KKLL(AM) and KWAS(AM) Webb City/Joplin, Mo.

Price: \$730,000

Buyer: New Evangelistic Center Inc., St. Louis (the Rev. Lawrence Rice, president); owns/is buying two TVs, three AMs and six FMs

Seller: Don and Gail Stubblefield, Joplin; no other broadcast interests

Facilities: KKLL: 1100 khz, 5 kw; KWAS: 1230 khz, 1 kw

Formats: KKLL: Christian; KWAS: MOR, oldies

WKDA(AM) Nashville

Price: \$600,000

Buyer: Mortenson Broadcasting Co., Lexington, Ky. (Jack Mortenson, principal); owns/is buying 11 AMs and four FMs

Seller: Bart-Evins Broadcasting, Nashville (Teddy Bart, principal); no other broadcast interests

Facilities: 1240 khz, 1 kw

Format: News, talk, sports

Broker: Force Communications & Consultants LLC

KGVY(AM) Green Valley, Ariz.

Price: \$375,000

Buyer: Green Valley Broadcasters Inc., Plano Ill. (Larry Nelson, president);

owns/is buying two AMs and three FMs

Seller: Crystal Sets Inc., Tucson, Ariz. (Joseph N. Crystall, principal); no other broadcast interests

Facilities: 1080 khz, 1 kw day

Format: big band, MOR

WJOL(AM) Knoxville, Tenn.

Price: \$236,000

Buyer: Seymour Communications, Knoxville (J.B. and Elizabeth Mull, principals); owns WJBZ(FM) Seymour, WDEH-AM-FM Sweetwater and WENR Englewood, all Tenn.

Seller: Dick Broadcasting Co. of Tennessee, Knoxville (Alan Dick, principal); owns 2 AMs and 14 FMs

Facilities: 850 khz, 50 kw

Format: News, talk

WSGA(AM) Savannah, Ga.

Price: \$200,000

Buyer: Genesis Communications/Sarter Enterprises, Atlanta (Bruce Maduri, president); owns/is buying five AMs

Seller: Phoenix Broadcast Partners Inc., Clearwater, Fla. (Carl Marcocci, president); owns/is building three AMs and two FMs

Facilities: 1400 khz, 1 kw

Format: Rock, sports

Broker: Jorgenson Broadcast Brokerage

WOKX(AM) High Point, N.C.

Price: \$194,000

Buyer: Covenant Entrepreneurs Network of High Point Inc., Burnham, Ill. (Ricky Singleton, president); no other

broadcast interests

Seller: Joel T. Key, High Point; owns WBAG(AM) Burlington, N.C.

Facilities: 1590 khz, 1 kw day, 26 w night

Format: Gospel, inspirational

Broker: Media Services Group Inc.

KXYZ(AM) Houston

Price: \$160,000

Buyer: Radio Unica Corp., Miami (Joaquin F. Blaya, president); owns/ is buying six AMs

Seller: Blaya Inc., Coral Gables, Fla. (Joaquin Blaya, president, 49% owner of Radio Unica Corp.)

Facilities: 1320 khz, 5 kw

Format: Contemporary Spanish, talk

KLLL(AM) Lubbock, Tex.

Price: \$150,000

Buyer: Renaissance Broadcasting Inc., Lubbock (Travis A. Martin and William R. Clement, principals); no other broadcast interests

Seller: El Paso and Lubbock Inc., Grapevine, Tex. (Phillip Marella, principal); owns four FMs and 11 AMs

Facilities: 1590 khz, 1 kw

Format: C&W

Broker: Star Media Group Inc.

WSAF(AM) Trion, Ga.

Price: \$148,809

Buyer: Clarence T. Barinowski, Augusta Ga.; owns/is buying one AM and three FMs

Seller: Fisher Communications, Summerville, Ga. (Denise Fisher, principal); no other broadcast interests

Facilities: 950 khz, 5 kw day, 140 w night

Format: C&W

KSRX(AM) El Dorado, Kan.

Price: \$135,000

Buyer: Reunion Broadcasting LLC, Tulsa, Okla. (D. Stanley Tacker, principal); is buying KMUS(AM) Muskogee, Okla.

Seller: Elijah Communications, El Dorado, Kan. (Raymond R. Burkhart, principal); no other broadcast interests

Facilities: 1360 khz, 500 w day

Format: Hot talk radio, classic country

WNCR-AM Fair Bluff, N.C.

Price: \$95,000

Buyer: Christian Alliance Television LLC, Marion, S.C. (Frank C. Maddox, principal);

Seller: Arnsan Broadcasting Company, Fair Bluff (Don Arnsan, principal); no other broadcast interests

Facilities: 1480 khz, 1 kw

Format: News/talk

Broker: Sunbelt Business Brokers

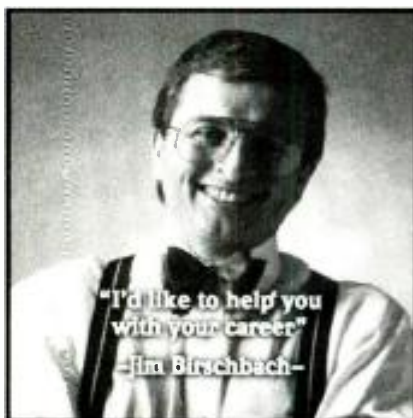
—Compiled by Kristine Lamm

RADIO

HELP WANTED MANAGEMENT

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



"I'd like to help you
with your career"
-Jim Birschbach-

**birschbach media
sales recruitment
303-368-5900
Fax resume to: 303-368-9675**

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.

SITUATIONS WANTED MANAGEMENT

Top GM for key urban markets. Station sold. Looking for challenging GM or GSM position. Great trainer with team effort. Reply to Box 01391 EOE.

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

Controller/HR Director. KTZZ-TV, Seattle, WA. This position is responsible for financial reporting, planning and analysis, credit and human resource functions. Application will need at least 5 years experience in progressively responsible financial positions, including at least two years of management experience. Requires an accounting degree, CPA or MBA, solid analytical abilities, and strong knowledge of Lotus or Excel. TV experience a plus. Send resume to Personnel, KTZZ-TV, 945 Dexter Avenue North, Seattle, WA 98109, or fax to 206-281-0207. A Tribune Broadcasting Station. EEO.

HELP WANTED SALES

National Sales Manager. An ABC television station in the Southeast is seeking an individual with a proven track record in National Sales. The successful candidate will be able to work closely with the Rep firm, assist in managing inventory and establishing rates, have computer skills, and have a general understanding of marketing principles. To apply send cover letter and resume to: Human Resources Dept., PO Box 2349, Knoxville, TN 37901. No phone calls, please. Drug testing required. EEO Employer. Women and minorities are encouraged to apply.

National Sales Manager. WGNT UPN 27 in Norfolk VA is seeking a candidate to fill the National Sales Manager position. Candidates should have 5 years national sales experience and be familiar with TV-scan, Scarborough and B.I.A.S. systems. Must have excellent communication, presentation and organizational skills, as well as solid understanding of rate and inventory controls. We are looking for someone with a successful track record who will lead and motivate our national sales force as well as be a team player. Please send your resume to: WGNT UPN 27, Dept 3152, 1318 Spratley Street, Portsmouth, VA 23704. WGNT is an Equal Opportunity Employer.

Local Sales Manager. WACY UPN 32 is searching for a Local Sales Manager. The ideal candidate will possess strong leadership and training skills. A strong emphasis will be placed on new business development and promotion. If you are looking for that perfect opportunity to put your "outside of the box" thinking skills to the test, this is the opportunity for you. Send resume to: LSM-Search, UPN 32/BC, PO Box 12328, Green Bay, WI 54307-2328. EOE.

Traffic Assistant. KWBP/WB 32 has an immediate opening for a Traffic Assistant. Must be detail oriented, good communications skills and seek challenges. Columbine JDS system knowledge a plus. Send resumes and references to General Sales Manager, 10255 SW Arctic Drive, Beaverton, OR 97005, or fax to (503) 626-3576. Women and minorities encouraged to apply. Cut off for applications is Mon, 7/17/98.

Local Sales Manager. The NBC affiliate in Green Bay is searching for a Local Sales Manager. Primary emphasis will be placed on maintaining and generating local business. The Local Sales Manager should possess strong leadership skills, with an emphasis in sales training, new business development, and research utilization. A creative eye for promotions is desirable. Knowledge of Nielsen ratings data is a plus. This is an excellent opportunity for that creative, innovative, and motivated individual. Send resume to: Personnel-LSM, NBC 26/BC, PO Box 19099, Green Bay, WI 54307-9099. EOE.

Local Sales Manager. Number 1 network affiliate in a small southwest market is looking for a proven leader and motivator. Position requires solid leadership, management, analytical, team building, and presentation skills. Responsible for establishing rates, inventory control, management of department, budget and revenue forecasting. Familiarity with Columbine and BMP. Candidates must have a history of outperforming the competition and success with non-traditional revenue opportunities. Reply to Box 01393 EOE.

General Sales Manager. WLAJ-TV (ABC53), Lansing, Michigan's growing ABC station, soon to be owned and operated by Freedom Communications, Inc. seeks a General Sales Manager to lead the station's sales efforts. Position requires solid leadership as well as managerial, analytical, presentation and people skills. The successful candidate will have a proven track record in sales, new business development and personnel management. The major responsibilities of WLAJ's next GSM include managing local and national sales, establishing rates, inventory control, management of department budget and revenue forecasting. Computer expertise in Windows 95 and Microsoft Office as well as familiarity with TV Works and STAR a strong plus. Salary and benefits commensurate with experience. Please send resume and cover letter to: Margie Candela, Human Resources Coordinator, WLAJ, Inc., 590 West Maple Street, Kalamazoo, MI 49008.

General Sales Manager KTZZ is seeking an energetic, aggressive individual to lead the station's sales department. This position is responsible for KTZZ's overall revenue budget, revenue forecasting, sales expenditures, inventory control and pricing. The individual we seek must have five or more years in sales management and possess strong leadership skills to order to train and motivate the sales staff. Television sales experience in a major market a plus. Must be skilled negotiator with excellent presentation and analytical skills. Must be comfortable working with computer systems. Traffic function familiarity a plus. Position requires regular travel. Interested candidates may send or fax resumes to: Human Resources, KTZZ-TV, 945 Dexter Avenue North, Seattle, WA 98109. Fax: 206-281-0207. A Tribune Broadcasting Station. EEO.

Account Executive - WVBTV-TV 43, the new FOX affiliate in Hampton Roads, is seeking an aggressive and dynamic sales professional. Candidate must be a highly motivated self-starter and have a passion to win! We are seeking an experienced TV sales candidate. 3-5 years of direct sales experience is required. Media experience and college degree preferred. Candidates must possess creative skills, assertiveness and the ability to develop new business. Send resume to Ken Suddith, Local Sales Manager, WVBTV-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls. Equal Opportunity Employer.

Account Executive. The National Captioning Institute, the nation's leading supplier of closed-captioned television programming, has an exceptional opportunity for a team player and is seeking an exp'd Account Executive to market closed captioning and subtitling services. Working with broadcasters, home-video distributors, cable casters, syndicators and advertisers, the ideal candidate will have solid exp. and a successful track record in sales or marketing to the entertainment industry. Must have xlt oral & written skills, the ability to write and present persuasive sales presentations and must be a goal-oriented individual with two to four years demonstrated sales ability. Salary is in the mid 30's with bonus and incentive potential. Please fax or mail your resume and cover letter to: National Captioning Institute, H.R. Dept. Job AE, 303 N. Glenoaks Blvd., Ste. 200, Burbank, CA 90305. Fax (818)238-4255. No phone calls. NCI is an EOE.

HELP WANTED MARKETING

Director of Marketing and Promotions. ABC-7, WJLA-TV in Washington, DC is looking for an experienced Director of Promotion and Marketing whose creativity goes beyond the ordinary. An exciting opportunity for someone who has a solid marketing background, is a strategic thinker and self-motivated team player. Must be an excellent people motivator, have a working familiarity with emerging technologies as they relate to television and proven management abilities. 5 years major market promotion/marketing experience preferred. Send resume and non-returnable reel to: Director of Human Resources, WJLA-TV, 3007 Tilden Street, NW, Washington, DC 20008. EOE.

HELP WANTED TECHNICAL

Studio/RF Maintenance Engineer. KTRK-TV has an immediate opening in the Engineering Department for a Broadcast Maintenance Engineer. Qualified applicants must have a minimum of 5 years experience as a broadcast engineer, with specific expertise in the repair of video recorders (Beta and 1"), video cameras, switchers, audio equipment, etc. PC repair and NT networking familiarity also required. Additionally, prior VHF and/or UHF transmitter experience would be helpful, as this position will involve both studio and transmitter maintenance. Interested applicants should send a resume to: James Stanley, Chief Engineer, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. Resumes may also be faxed to 713-663-4623 or Emailed to: james.w.stanley@ktrk.com. Equal Opportunity Employer. M/F/V/D.

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.



SKY LATIN AMERICA

DTH TECHCO PARTNERS CAREER OPPORTUNITIES

Join the battle for the skies of Latin America and the Caribbean Basin, as "DTH Techco Partners", led by News Corp., Televisa, Globo and TCI, continue their search for qualified and experienced candidates, who will assist in operating new state-of-the-art digital TV satellite facility in Miami Lakes, Florida.

We have technical and skilled position openings available in the following areas:

DIRECTOR OF ENGINEERING

Qualified candidates must have 7-10 years experience in TV Technical Management- B.S.E.E., similar technical degree or comparable experience- Expertise in high-powered Satellite Uplinks, FVRO, Operations, Computers, LANS, Video Servers and other high end broadcast systems. Responsible for day-to-day technical operation and maintenance of a world class facility. (Dept. Code: 7/98 DCEBC)

TRAINING MANAGER

Qualified candidates must have good knowledge of the latest digital technology in TV broadcast equipment and have a good understanding of Master Control and its operations- have the ability to prepare and provide general broadcast training and instruct in troubleshoot of equipment. Be able to present these materials and others in a classroom environment. Engineering background or similar technical degree preferred. (Dept. Code: 7/98 TMBG)

BROADCAST MAINTENANCE ENGINEER

Qualified candidates must have 3 years in TV broadcast maintenance including troubleshooting, repair of audio and video equipment and knowledge of digital theory, microprocessors, competent in the use of electrical test equipment, and compression equipment- Transmitter experience is also preferred. Responsible for day to day maintenance of world class facility. Degree in Electronics, or trade school necessary or related exp. evaluated. Shift work (Dept. Code: 7/98 BMEBC)

NETWORK OPERATIONS CENTER COORD.

Responsible for operating and monitoring proprietary broadcast systems (TCS), the Stream Server database (bold that line), as well as monitoring highly proprietary Conditional Access processes using UNIX and Microsoft Access. Qualified candidates should have at least 2 years experience in broadcast operations, traffic and/or conditional access in a satellite television, cable, network or local television environment. Knowledge of Spanish or Portuguese is highly desirable; degree in broadcasting or computer science is desirable. Shift work (Dept. Code: 7/98 NOCBC)

OTHER OPENINGS

Dept Code: 7/98 EEJ

Shift Supervisor (Master Control) • Monitoring Operators • Traffic Operators • EPG Editor • Tape Librarian

We offer competitive salaries, comprehensive benefits, and relocation package for qualifying positions. For immediate consideration, please FAX your confidential resume with salary history and requirements indicating Dept. Code to: Ed Benitez, HR Manager, DTH TechCo Partners, 14817 Oak Lane, Miami Lakes, FL 33016, Fax (305)816-5268- EdB@SKY1A.COM- EOE M/F/H/V- DFWP

A South Florida based Television Network is looking for a Chief Engineer. Duties include: daily oversight of Engineering Operations and Broadcast Equipment Maintenance, budget responsibilities and assistance to Director of Engineering. Skills required: excellent people skills to handle culturally diverse staff, good technical skills as well as good admin. abilities. Exp. with C-band and Uplinks is important. A General Class FCC license and/or SBE certification a plus. Reply to Box 01394 EOE.

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.

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.

Assistant Chief Engineer. Assistant Chief needs to be proficient in system engineering. Must have experience with UHF transmitter, be able to work in remote location using snowmobiles and snow cats, very familiar with FCC rules and regulations. Maintain records needed (FCC, EAS, Inventory etc.). Must be able to diagnose and repair, at a system level, all studio/transmitter equipment, and external relay sites. Computer networking, Window 95 proficiency, computer installation and computer software diagnosis a real plus. FCC 1st class, SBE or NARTE Certification required. Please send resumes and salary requirements to: Ken Lewetag WB32, 10255 SW Arctic, Beaverton, Or. 97005. KWBP TV / ACME Television of Oregon, LCC is a equal opportunity employer. Woman and minorities are encouraged to apply.

Maintenance Engineer. Maintenance engineer should be able to repair to the component level D7 (DVC Pro), Sony 1" Beta, U-matic, SVHS video tape machine. Must be able to work in remote location using snowmobiles and snow cats. Experience with modifying and constructing equipment: as needed is a plus. Repairs all equipment: studio, transmitter, and external relay sites. Computer networking, Window 95 proficiency, computer installation and computer software diagnosis a real plus. FCC 1st class, SBE or NARTE Certification required. Please send resumes and salary requirements to: Ken Lewetag WB32, 10255 SW Arctic, Beaverton, Or. 97005. KWBP TV / ACME Television of Oregon, LCC is a equal opportunity employer. Women and minorities are encouraged to apply.

Chief Engineer needed for Florence/Myrtle Beach, South Carolina, CBS affiliate, WBTW-TV13 is owned by Spartan Communications, Inc., a leading pioneer broadcast company for over 50 years. Mail of fax letter of application with resume to: Bone & Associates, Inc. Attention: WBTW Position. Six Blackstone Valley Place, Suite 109, Lincoln, RI 02865. Fax 401-334-0261. EOE/M-F.

HELP WANTED NEWS

NEWS PRODUCER

KGO-TV, an ABC owned station, is seeking a show producer with excellent writing, producing, and leadership skills. Must have a minimum of 5 years newswriting experience preferably in a major market. Should be a solid journalist with a creative presentation and a great attitude. Application deadline is July 17, 1998. Please send resume, cover letter and complete show tape to:

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



An Equal Opportunity Employer

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



KGOTELEVISION
 An Equal Opportunity Employer

Anchor/Reporter with
 solid skills and good
 news judgement. VHS &
 non-returnable tape to:

News Director
PO BOX 5446
Beverly Hills, CA 90209-5446

SEGMENT PRODUCER

Wanted for daily national news magazine program. Must have strong shooting, writing and editing skills with a creative touch. Can you turn a story on a dime yet still go beyond the headlines? Prior magazine and news experience a must.

Send tapes and resumes to Box 01392.

Weekend Anchor/Health Reporter. Hobnob with wealthy doctors and get chummy with sick people during the week, then anchor our weekend newscasts. Ideal candidate has already built up an immunity to most contagious diseases and has an overwhelming desire to be off Tuesdays and Wednesdays. Tapes/resumes to: Rob Puglisi, News Director, WTEN-TV, 341 Northern Blvd., Albany, NY 12204. EOE.

We're the dominant CBS affiliate in Roanoke, Virginia, and we're looking for an Executive Producer. We're seeking someone with strong journalistic credentials and line-producing experience to lead and motivate the talented news team behind Virginia's highest rated newscast. We're looking for someone who knows how to write well and can coach other writers. No phone calls, please. Send tape, resume and news philosophy to: Personnel Manager, WDBJ Television, Inc., PO Box 7, Roanoke, VA 24022-0007. EOE.

Videojournalist. No one can tell a story better than you -- and your camera. If you love finding, reporting, shooting and editing your own stories, this job is perfect. Must have live experience (on air and/or running ENG). This is a young, talented, progressive and aggressive shop. We are totally Avid and going digital soon. To see your stories have maximum impact, send tape, resume and references to: Ken Schreiner, News Director, WOTV 41, P.O. Box 1616, Battle Creek, MI 49016.

Television Sports Anchor: WISC-TV, Madison, Wisconsin has an immediate opening for a Monday-Friday 10:00pm Sports Anchor. We're looking for a person who likes to have fun on the air and goes beyond scores and highlights. Must have previous experience. Resumes accepted until July 7, 1998. Please send non-returnable VHS tape/resume and sports philosophy to Human Resources Assistant, Janet Klug, WISC-TV, 7025 Raymond Rd, Madison, Wisconsin 53719. EEO. M-F. No Phone Calls Please.

Television Producer/Director. WOTV/ABC 41 has an opportunity for a full-time producer/director. Must have experience directing and switching live newscasts. Non-linear editing and shooting skills a plus. Broadcast degree preferred. Send resume and non-returnable aircheck with directors track to: Patrick Linehan, Production Manager, c/o WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503. No phone calls, please. WOTV/ABC 41 is an Equal Opportunity Employer and actively solicits qualified minority and female applications for consideration.

Television Director. Must be able to direct fast-paced, heavy story count, and graphic-intensive newscasts. Must be able to perform under pressure, meet deadlines and communicate well with crew and producers. Must be familiar with Grass Valley 3000 switcher, Abekas DVE and Pinnacle Still Store, Chyron Infinit and Sony 370 studio cameras. Must be able to switch own newscasts on occasion. Prefer minimum 5 years experience in a major market either directing or technical directing newscasts. Degree in communications or related field desired. Qualified applicants will be motivated, creative and able to meet strict deadlines. Please send resume and cover letter to Jeff Jeandheur, Production Manager, KPRC-TV, PO Box 2222, Houston, TX 77252. EOE/Drug free.

Statehouse Bureau Chief (Job #19-400): The Ohio News Network, Ohio's own 24 hour statewide cable newschannel, is looking for an Ohio Statehouse Bureau Chief. The coverage of the Ohio statehouse is one of the benchmarks of this news organization. This position will lead a three member statehouse staff in the daily coverage of the Ohio statehouse and other state departments. Candidates should have at least three to four news reporting experience with an emphasis in the coverage of state politics. A college degree in public affairs reporting is beneficial. If you want to join a powerhouse statewide news organization, and you have the political knowledge, journalistic experience and a burning desire to achieve greatness than respond quickly to: Ohio News Network, Human Resources, Job #19-400, 700 Twin Rivers Drive, Columbus, Ohio 43215 or e-mail resume to www.sherrif@wbns10tv.com. Deadline is July 19th. Qualified Minorities and Women are encouraged to apply, EEO. We are a smoke and drug free workplace.

Sports Anchor/Videojournalist. Sports is not just millionaire athletes and big arenas. It's bowling tournaments and Uncle Fred's favorite hunting dog. If you believe sports is something people and their kids *Do* as well as watch, this is a great opportunity. Must anchor and produce weekend sports, shoot and edit your own stuff the rest of the time. Live experience essential, Avid experience a plus. Please send tape, resume and references to: Ken Schreiner, News Director, WOTV 41, P.O. Box 1616, Battle Creek, MI 49016.

Satellite News Vehicle Operator- Shockley Communications Corporation is accepting applications for a Satellite News Vehicle (SNV) Operator. Successful applicants will work with all SCC news departments and News Directors as well as SCC news department and News Directors as well as other organizations. There is considerable travel involved and long hours should be expected. The SNV is based out of Madison, WI. Applicants should have experience or knowledge in the following areas, but not limited to: technical knowledge of satellite communications, general electronic trouble-shooting, BSAT requirements, photojournalism (must be able to set-up, shoot and edit news video using a variety of tape formats and systems), news production, SBE certification preferred, work under tight time requirements, drive a large commercial vehicle, physically able to lift and carry heavy equipment up stairs and inclines, operate microwave transmit and receive equipment. Candidates must be able to become CDL certified and maintain certification. Drug testing is required. Interested parties should send resume to: Todd Pritchard, 5727 Tokay Boulevard, Madison, WI 53719. No phone calls please. Shockley Communications Corporation is an equal opportunity employer.

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.

Producer (Job# 36-400): The Ohio News Network is looking for a Producer to produce short and long-form programming, including daily newscasts, special, and other programs. Select, write, edit and organize news stories for the air. Direct reporters, photographers, and editors in gathering and presenting material for newscast. Field produce and report stories and segments. College degree plus at least 2 years of news producing experience. Must be self-motivated individual, willing to work hard and take charge. Must be willing to work overnights, nights and weekends. Previous computer experience helpful. Equivalent combination of education and experience will be considered. Qualified candidates should send resume to: ONN, Human Resources Job #36-400, 770 Twin Rivers Drive, Columbus, Ohio 43215. Qualified Minorities and Women are encouraged to apply, EOE. We are a smoke and drug free workplace.

General Assignment News Reporter: Immediate opening. Must have at least one year experience. Looking for someone who's a creative, self starter who can tell compelling new stories. Live experience a must. Send non-returnable VHS or Beta tape to: Rick Moll, News Director, WANE-TV, 2915 W. State Blvd., Fort Wayne, IN 46808. EOE M/F. Please, no calls.

Photojournalist: CBS/UPN LMA in top 50 market seeks motivated photojournalist with a positive attitude to work in a NPPA-style shop. If you love natural sound in your pieces and consider the tripod your friend, we want to see your tape. Two years exp. and live truck ability a must. We emphasize strong storytelling through well-crafted packages and photo essays. No calls. Send tape, cover letter and resume to: Human Resources, WHP-TV, 21/UPN 15 WLYH, 3300 North Sixth Street, Harrisburg, PA 17110. EOE/MF.

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 Photographer: If you are an award-winning and committed storyteller, here's your chance to join our team. Minimum two years experience in a medium to major market as a television news photographer required. Must have live ENG experience. Send resume and non-returnable tape to Department 114G, WB11/KPLR-TV, 4935 Lindell Boulevard, St. Louis, MO 63108. EOE. No telephone calls please.

News Photographer: Responsibilities include working with a reporter to generate stories and the ability to function on an individual basis. Applicants should be proficient in live, videotaped production, and editing. A full benefits package is included. Please send resume, cover letter, reference list, and a current tape to Bryan Sibley, Chief Photographer, WCTI-TV, PO Box 12325, New Bern, NC 28561. EOE.

News Expansion-FOX51 Portland, Maine. Anchors, reporters, meteorologists, photographers, producers, associate producers and assignment editors wanted for expanding news operation. You must be a team player with a can-do attitude and want to win. We want people who will make things happen in this competitive market. T&R to News Director, FOX51, 2320 Congress Street, Portland, ME 04102. EOE.

News Director. The dominant news leader in the beautiful mountains of southern West Virginia is seeking an experienced, hands-on News Director with on-air skills who can manage our staff of professionals. We're looking for a community-involved achiever who will take our news into the next millennium at this NBC group-owned affiliate. Excellent fringe benefits package. Please send cover letter and salary history to: News Director, WVVA-TV, P.O. Box 1930, Bluefield, WV 24701. EEO-M/F

Assignment Desk Manager. The award winning WLFL-TV First News at Ten is looking for an assignment desk manager who can handle multiple tasks, motivate others and come to work with fresh ideas. Prior TV news desk experience is necessary and a college degree is preferred. Familiarity with the Raleigh/Durham, NC is a plus. Please send your resume and letter of interest to Kevin Kelly, News Director, WLFL-TV, 3012 Highwoods Blvd, Raleigh, NC 27604. (EOE)

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.

Meteorologist needed at top rated CBS station in Amarillo, TX. Degree required. Chase van, Doppler, Triton I-7 and more. Resume and tape to Don Long, EOE Officer, KFDD NewsChannel 10, Box 10, Amarillo, TX 79105. EOE.

Meteorologist/Weekend Weather Forecaster. Candidate must have 6 months on air experience as a television weather forecaster. Meteorologist preferred for weekend news weathercasts. Degree and seal preferred. Send tapes and resumes to Bob Lenertz, News Director, KOSA-TV, 1211 N. Whitaker St., Odessa, TX 79763. Absolutely no phone calls.

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.

Associate Producer. WXIN FOX 59 Indianapolis, a Tribune Broadcasting Station in the 25th market, is looking for an Associate Producer. Candidate should have solid news judgement, excellent writing skills and experience in running the assignment desk. At least 2 years experience in a small to medium television news operation mandatory. Must be a team player with a can-do attitude! Send resume and VHS tape of producing ability to: Human Resources, WXIN, 1440 N. Meridian Street, Indianapolis, IN 46202. No phone calls please. EOE.

Are you a team player ready with a passion for storytelling? The Gannett owned NBC affiliate in Buffalo, NY is looking for a highly motivated, energetic and creative reporter. This is not an entry level position. Successful applicant should have a college related degree and at least 2 years reporting experience. Send a non-returnable tape showing great writing, effective use of video and creative live shots to: Stacy Roeder, News Director, WGRZ-TV, 259 Delaware Avenue, Buffalo, NY 14202. *No phone calls.* WGRZ-TV is an Equal Opportunity Employer.

FOR DAILY CLASSIFIED UPDATES...

**VISIT BROADCASTING & CABLE
ONLINE**

www.broadcastingcable.com

HELP WANTED PROMOTION

Writer/Producer. WAXN-TV...Carolina's Action Channel...Action 64 wants to put a little *action* into your career. We're looking for a Creative Services Writer/Producer with non-linear experience. We're Home of the Charlotte Hornets, Charlotte Sting, SEC Football, SEC Basketball, Atlanta Braves syndication package, M*A*S*H, Hawaii Five-O, The Andy Griffith Show, Sally, Jenny Jones, Highlander, Soldier of Fortune, Earth Final Conflict and tons more of *action* programming. If you've got what it takes for Charlotte's only true independent, please send resume and non-returnable tape to: Jeff Holub, Promotion Manager, WAXN-TV, Dept. 95, 1901 Tryon Street, Charlotte, NC 28206. No phone calls please. EOE M/F.

Senior Promotion Writer/Producer. WXIA-TV, Atlanta's NBC affiliate, is looking for a creative writer/producer to join its marketing team. Main responsibilities include the writing and production of news/station image promotion and sales presentations. Individual should possess excellent writing skills, solid experience in television on-air promotion, a strong visual sense, and the ability to think strategically. Send your tape and resume to Promotion Manager, WXIA-TV, 1611 W. Peachtree Street, NE, Atlanta, GA 30309. EOE M/F.

Promotion Writer/Producer/Editor: 4 San Antonio, the Alamo City's dynamic NBC affiliate, is looking for the next Promotion guru. We have the tools: Digital news room, full-blown Lightworks VIP non-linear editor, great artists, a progressive news team, and a ton of research to help you get the job done. We're on a roll; we beat the traditional market leader in late news demos in May. Want to work for a winning station? Do you have experience? Would you like a low cost-of-living in a beautiful, friendly city? Then this is the career move for you. Send demo reel and resume to: Greg Derkowski, Creative Services Manager, KMOL-TV, 1031 Navarro Street, San Antonio, Texas 78205. Yes, I'll take your phone call. 210-226-4444. Equal Opportunity Employer.

Promotion Producer. KSBY 6, the top-rated NBC affiliate on the Central Coast of California is seeking a Promotion Producer. The ideal candidate will be proficient and prolific in writing and producing television promotion for news and entertainment. The Promotion Producer needs to be an experienced videographer and proficient in non-linear editing, Adobe Photo Shop and Adobe Premiere. The Promotion Producer will assist in the day to day operations of the Promotion/Community Affairs department. Please send resume and tape to KSBY 6/Personnel M., 467 Hill Street, San Luis Obispo, California 93405. EOE. No phone calls please.

New York On-Air Promotion Manager. FOX O&O in New York is seeking an exceptional Writer Producer. Must be familiar with all aspects of a News operation and able to meet tight deadlines with compelling copy and new ideas. Great equipment and a great team make this a wonderful creative exp. Prior managerial experience a plus. Min. of 5-8 yrs. broadcasting exp. required. Send resume and non-returnable tape to: Fox Television Station, Attn: HR Dept/Promo/Mgr., 205 East 67th Street, NY, NY 10021. FOX is an Equal Opportunity Employer.

HELP WANTED MISCELLANEOUS

Belo owns 17 television stations reaching 11% of the country including: 4 ABC affiliates, 6 CBS affiliates, 5 NBC affiliates, 2 FOX affiliates, and operates (via LMAs): 3 UPN affiliates and one unaffiliated. Belo is an Equal Opportunity Employer.

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

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

One year producing experience and a four year college degree required. #BC11-01-1

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

Minimum 3 years experience and versatility in all types of studio equipment. #BC11-02-1

San Antonio, TX, KENS CBS**Associate Producer**

Entry level position. Applicant must have at least 3 years of college and be a strong writer and communicator. Must be and keep up-to-date with current events. Ability to work under tight deadline. Also, willing to work flexible hours and weekends. #BC11-03-1

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

Minimum 2 years TV broadcast experience as Research Director. Must have working knowledge with TVScan, Qualmap, Scarborough and metered methodology. Must be detail oriented and have strong writing skills applicable to research presentations and on-air shows. #BC11-03-2-1

Spokane, WA, KREM CBS**Managing Editor**

Our EP has just been promoted to News Director and needs an experienced, talented Managing Editor to oversee daily editorial content and supervise award-winning reporting staff located in the beautiful Pacific Northwest. #BC11-04-1

Boise, ID, KTVB NBC**Broadcast Engineer**

Minimum two years experience in broadcast engineering. #BC11-05-1

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

Minimum 1-2 years line producing experience. Candidate needed for the Saturday and Sunday morning newscasts on local news on cable channel. Journalism or equivalent degree preferred. Field producing experience a plus. Please send non-returnable VHS tape with resume. #BC11-06-1

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

Minimum two years experience. Good understanding of live shot setups. Must have experience in using Sony BVW editing systems. #BC11-07-1

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

Minimum 2-3 years sales management experience. Prefer experience in selling Sports and LMA creativity. #BC11-08-1

St. Louis, MO, KMOV CBS**Assistant News Director**

Great with daily and future news coverage. Solid people and communication skills. Send news philosophy, tape and resume. #BC11-09-1

Houston, TX, KHOU CBS**Graphic Designer**

Position includes all aspects of Station creative services with a heavy emphasis on News. Must have Hal and SGI experience. #BC11-10-1

Houston, TX, KHOU CBS**Executive Producer**

Duties include scheduling, coaching, writing and production critiques. Create sizzle in newscasts.

Minimum three years in top market. #BC11-10-2-1

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

Minimum 3-5 years newscast producing experience in a medium to large size market. #BC11-11-1

Seattle, WA, KONG NBC**Traffic Manager**

Work independently. Manage all traffic functions including receiving/processing commercial tapes, creating program formats, and log production. Minimum 5 years related experience. #BC11-12-1

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

Must be creative. Looking for hands-on Art Director to coordinate station design projects including responsibility for on-air graphics with emphasis on news graphics and station image. Responsible for supervising talented graphic design and electronic graphics staff. Minimum 3-5 years graphic design experience required. #BC11-13-1

Dallas, TX, TXCN**Executive Producer**

Minimum 5 years professional experience, preferably in local television news. College degree in Journalism, Communications or related field required. Individual will be responsible for supervising daily newscasts and coordinating news coverage with the Managing Editor. #BC11-14-1

Dallas, TX, TXCN**Creative Services Director**

Belo's 24 hour Texas cable news channel seeking candidate with 5 years experience in television marketing/promotion with a college degree in related field. #BC11-15-1

New Orleans, LA, WWL CBS**Director of Sales and Marketing**

Minimum 5 years sales management experience. #BC11-15-1

Seattle-Tacoma, WA KING NBC**Operations Manager**

Oversees studio production, directors and master control. Prepares schedules, assists in budgeting and equipment decision making. Minimum 10 years experience with 3 years in management. #BC11-16-1

Dallas, TX, WFAA ABC**Public Relations Coordinator**

Minimum 3 years television broadcasting experience in PR marketing or media relations with emphasis on news. College degree in a related field required. #BC11-17-1

Louisville, KY, WHAS ABC**Internet Sales Person**

WHAS11, market leader, is looking for a dynamic individual with 2-3 years of marketing/sales experience in media. Requires excellent communication skills and the ability to deliver creative, high impact sales presentations. Good organizational and prospecting skills are essential. Must possess a thorough understanding of the Internet and related Microsoft systems. College degree preferred. #BC11-18-1

Louisville, KY, WHAS ABC**Maintenance Technician**

Minimum 2-3 years experience. #BC11-18-2-1

Seattle, WA, NWEN**Director of Marketing and Creative Services Department**

Responsible for creating and implementing comprehensive marketing program and overseeing commercial production. #BC11-19-1

Send resume in confidence to:

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Belo TV Group, Attn: Job # _____
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Manager of Broadcast Operations (Dept. #TN-1)

Requires 5-10 years of experience in a management role.

Assistant Manager of Broadcast Operations (Dept. #TN-2)

Requires 5-10 years of experience in the broadcast industry, including 2-5 years in a leadership/supervisory role.

Broadcast Supervisor (Dept. #TN-3)

Requires 2-5 years of experience in the broadcast industry.

All of the Broadcast Operations positions require the above-mentioned years of experience in a major TV station, TV network operation or DSS/Cable operation with multi-channel distribution. Additional operations experience in the following areas is preferred: live and recorded programs involving various formats including on-air integration of sports and programming material; knowledge of broadcast operation automation systems; and familiarity with traffic systems, externally triggered insertion equipment, digital and analog broadcast signals, fiber and satellite receive and transmit systems and broadcast quality testing. Bilingual English/Spanish skills are desired but not required.

Broadcast Systems Technicians (Dept. #DE)

Will install, maintain, troubleshoot and update electronic systems including local and wide-area networks utilized for the reception, processing, compression and transmission of digital television signals to DIRECTV subscribers. This position requires 2-5 years of technical maintenance experience within a television, electronics or satellite communications environment. A broad range of skills pertaining to radio frequency, video, audio, digital analog and computer controlled systems is highly desired. Bilingual English/Spanish is a plus.

All of the above positions require a willingness to work rotating shifts, overtime and holidays.

Manager of Technical Training (Dept. #SO-TRN)

Will coordinate with vendors to develop, organize and implement the hands-on and classroom technical training program for the Broadcast Center. When appropriate, will personally provide this training. Training topics include all aspects and facets of the operation and maintenance of the center. This position requires excellent verbal and written communication skills and 6 years experience in development, training and facilitation (3 years must be in technical training). Related television, electronic and satellite technical knowledge is highly desirable. BA/BS degree. Must be able to work different shifts during training periods.

Other opportunities are available at the DIRECTV Los Angeles Broadcast Center. Please visit our Web site often for more information: www.directv.com

If your skills match our needs, we'd like to hear from you! Please send your resume and salary history to: DIRECTV, Inc., Attn: Human Resources, Dept. (please reference job codes from above), P.O. Box 915, El Segundo, CA 90245. E-mail (text format only, no attachments): resume@directv.com DIRECTV strongly supports workforce diversity. EOE.



HELP WANTED PRODUCTION

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.

Engineers. The News 12 Network is adding to its 24-hour regional news service in the New York Tri-State area. We need seasoned engineers to maintain the technical integrity of our facilities. We seek an engineer who is competent at bench work repairing DVC-Pro and Betacam VTR's, switchers, routers, animation and automation systems, field and studio cameras. We have an exciting, growing operation with many state-of-the-art systems including robotics and non-linear technologies. Please send cover letter and resume to: P.O. Box 999-MK, Woodbury, NY 11797. EOE.

Television Video. Editor. Reuters is the world's leading provider of real-time financial information, news and communications. Our clients include the most sophisticated technology users in the global financial community. We are currently seeking an experienced video editor for our multimedia television newsroom in Washington, DC. You must have exp. with digital formats including AVID, two-machine Beta editing and routers/intake recording. Knowledge of three-machine editing and internet formats including Real Video a plus. Qualified candidates will have three years experience in a broadcast TV environment, be a team player and work well under pressure. For immediate consideration, please send resume with salary requirements to: Reuters America, HR Dept. VT, 1333 H St., NW, Washington, DC 20005. Fax: 202-371-0437 or email: meganjones@reuters.com No phone calls please. EOE REUTERS AMERICA

Part Time Studio Camera. KTRK-TV has openings for part time studio camera operators. This person must be able to work weekday mornings for approximately four hours per day. Broadcast experience preferred. Duties include: Studio camera operation and related equipment for live and tape broadcast. Set up various props and sets and help with lighting changes. Dealing with all on-air personalities, audience, and studio guests in a professional, helpful and dignified manner. Interested applicants should send resume to: Rick Herring, Senior Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. Resumes may also be faxed to (713) 663-8723 (no phone calls) Equal Opportunity Employer M/F/V/D

Television Production Assistant: Applicant must have a minimum of one year's professional broadcast experience. Experience should include still store, character generator, studio camera, and console operation during live newscasts. Chyron INFINITI! experience a plus. Send resume to: Production Manager, WTVD NewsChannel 11, ABC, P.O. Box 2009, Durham, NC 27702. No phone calls please. EOE.

Satellite Truck position open immediately for experienced operator. Relocate to the beautiful Pacific Northwest and work with professional crews in a new Frontline truck. Progressive, major-market station offers a 30 plus hours position including generous benefits. Please fax resume to 206-443-6176. Fisher Broadcasting Inc. is an Equal Opportunity Employer.

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.

SITUATIONS WANTED NEWS

Euro-Californian Reporter. Correspondent for major news agency bureau in Europe, dual US-European national and multilingual, with TV background, looks and delivery, is looking to shift to TV reporting. Tape available. Contact 104207.2124@compuserve.com

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NETWORK OPERATOR

Must have extensive cart machine, video file server, automation and chyron experience. Background in a digital environment a plus. Must be familiar with satellite transmission principles and their application in a network environment.

We offer a comprehensive salary and benefits package. Qualified candidates should send a confidential resume with salary requirements to:



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HELP WANTED RESEARCH

**Audience Research
Opportunity**

Atlanta based Turner Broadcasting System, Inc. is seeking a qualified audience research professional for the following position:

**RESEARCH PROJECT
MANAGER**

Candidate should have five years experience in television audience research and comprehensive knowledge of Nielsen Media Research methodology and software. The successful candidate will have superior analytical and writing skills, be able to handle several projects simultaneously and work independently. Experience with primary research and website development a plus. Position will also assist in training and supervision of a staff of research analysts. For consideration, please send resume and salary requirements to:

Connie Applewhite
TEN Research
1050 Techwood Drive
Atlanta, GA 30318



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Apply

Research Manager. CNN Newsource Sales, a division of TBS, Inc., is seeking a Research Manager for their Marketing Department. Position will provide acquisition and in-depth analysis of all marketing related research information for CNNs. This person is responsible for designing, executing and managing research projects including marketing/sales presentation content, new business development assessment, concept testing, media plan evaluation and other primary and secondary projects. 2+ years of experience in television, marketing or media research in audience and programming research at a cable network, TV station, ad agency of syndicated custom research vendor preferred. Custom research experience with focus groups and survey design and implementation as well as extensive ratings analysis a must. Working knowledge of Nielsen data and on-line systems. News research background a plus. Please send letter and resume to CNN Newsource Sales, VP, Marketing, Box 105366, 12th floor, North Tower, Atlanta, GA 30348. No phone calls please.

HELP WANTED MANAGEMENT

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.

HELP WANTED PROGRAMMING

DIRECTOR OF REGIONAL ACCOUNTS

Lifetime Television, the dynamic cable network, has two Director of Regional Accounts positions open in their Affiliate Relations department. Individuals must have strong credentials in sales, marketing, and negotiating for challenging Affiliate Sales Executive positions. One position is based in our Los Angeles office and the other in our New York City office.

Experience in all phases of sales territory management, including evaluation and implementation of procedures to meet sales goals. Team player with strong communication and organizational skills. BA or BS with sales/marketing focus required. Cable industry experience preferred.

Lifetime offers a competitive salary and benefits package. For consideration, please send resume with salary requirements to:

LifetimeTM
Television for Women

LIFETIME TELEVISION
Human Resources Department
Director of Regional Accounts 405
309 West 49th St, New York, NY 10019

EOE/M/F

Director, Programming & Operations. FOX Sports Ohio, a leader in regional sports television, is seeking a Director of Programming & Operations to assist the Executive Producer. Responsibilities include handling all aspects of the programming and traffic departments and origination. Preparation and supervision of department budgets. Assist in developing original programming and negotiating broadcast rights to various programs and sports. Supervise scheduling. Develop and maintain working relations with FOX Ohio's professional and college teams, conferences, facility providers and other vendors. Serve as chief liaison between FOX Sports Ohio and FOX Sports Net programmers. Candidate must be detail oriented, team player and self-starter. Minimum 4 years experience with at least 2 years in management within the cable or broadcast television industry. Strong interpersonal skills, knowledge of television production, origination, master control, programming, and traffic operations. Working knowledge of accounting and contractual negotiations. Strong computer skills essential. We offer a competitive salary/benefits package. Send your resume and salary requirements to: Executive Producer, FOX Sports Ohio, 6500 Rockside Road, Suite 340, Independence, OH 44132.

HELP WANTED PRODUCTION

Avid Editor- Immediate full-time opening for creative and experienced editor using new AVID 1000, 3-D. Photoshop. Cut way-cool college sports shows airing on national cable and help us build agency commercial business in Lexington, KY. Must have minimum 4 yrs. experience cutting shows and spots in major market post facility, station or national cable network. Excellent benefits. Great place to raise a family or simply to escape megalopolis drudgery. We'll make it worth your while. Rush reel and resume to Avid Editor, Host Communications, 546 East Main Street, Lexington, KY 40508.

Highly rated basic cable network seeks Directors, Associate Directors and Stage Managers for its Orlando production facility. Candidates should have experience in game shows, news, live sports or variety based programming. Minimum 3 years experience. Fax resume and credit list to 407-363-8590.

Special Projects Producer HGTV

Looking for talented TV producer with at least 5 years' hands on experience producing full shows: documentaries, magazine, lifestyle or feature programming, including field and studio productions. He or she has excellent writing and communication skills and is proficient on Mac or PC. The successful candidate is a team player and strong motivator who will also enjoy working on multiple projects in various stages of production. We offer a great work environment at the fast growing Home & Garden Television Network and excellent quality of life in Knoxville, TN, at the foot of the beautiful Smoky Mountains! College degree required. **NO PHONE CALLS PLEASE.** Please send cover letter, resume and non-returnable VHS reel of work to:



Special Projects Producer
HGTV Human Resources
PO Box 50970

Knoxville, TN 37950
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Assistant Production Supervisor for small market government and education access channel in central Pennsylvania. Experience in all aspects of video production required. Ability to train and supervise volunteers. Must have a valid driver's license. Starting salary is \$17,000 plus excellent benefit package. Send letter, resume, tape and references to: John Rocco, C-NET, 123 S. Burrows Street, Suite 304, University Park, PA 16801. EOE.

HELP WANTED SALES



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Fax Resume to Human Resources:

212-822-7096

ALLIED FIELDS

HELP WANTED INSTRUCTION

Director, Office of Student Media, Manship School of Mass Communication, Louisiana State University. Louisiana State University invites applications for the position of Director, Office of Student Media, and Professional-in-Residence, Manship School of Mass Communication, beginning in August, 1998. This will be a 12-month joint appointment equally split between the units. A Master's degree, significant experience in media and/or managing student publications, and teaching ability in mass communication are required. A proven ability to lead a multifaceted business operation and a knowledge of current journalistic use of computers and computer network system operation also required. The successful applicant will serve as the chief administrative and fiscal officer for Student Media and will supervise all Student Media activities, teach one to two courses per semester in Mass Communication, and perform other service obligations as required by the Office of Student Media or the Manship School. Review of applications will begin July 1st and continue until the position is filled. Submissions must include a letter of application, a current vita and the names of three references. Applications should be sent to: Dean John Maxwell Hamilton, Chair, Search Committee, Manship School of Mass Communication, Louisiana State University, Ref:#006014, Baton Rouge, LA 70803-7202. *LSU is an Equal Opportunity/Equal Access Employer*

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Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or Fax (212) 206-8327. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at 5:00pm Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS. CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: \$2.30 per word, \$46 weekly minimum. Situations Wanted: 1.25¢ per word, \$25 weekly minimum. Optional formats: Bold Type: \$2.65 per word, Screened Background: \$2.80, Expanded Type: \$3.45 Bold, Screened, Expanded Type: \$3.90 per word. All other classifications: \$2.30 per word, \$46 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$202 per inch. Situations Wanted: \$101 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

Non-Display: Help wanted: \$2.30/word. Situations Wanted: \$1.25. Bold Type \$2.65. Screened Background \$2.80. Expanded Type \$3.45. Bold, Screened, Expanded Type \$3.90.

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Non-Display: Highlighted Position Title: \$75. Display: Logo 4/C: \$250. All 4/C: \$500.

Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: \$35 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use folders, binders or the like. Replies to ads with Blind Box numbers should be addressed to: Box (number), c/o Broadcasting & Cable, 245 W. 17th Street, New York, NY 10011

Confidential Service. To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

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DATEBOOK

MAJOR MEETINGS

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) 337-7158.

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) 337-7158.

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 30—*New York State Broadcasters Association* 37th annual executive conference. Sagamore Resort, Lake George, N.Y. Contact: Mary Anne Jacon, (518) 456-8888.

Through July 1—*CTAM* National Marketing Conference. Chicago Hilton & Towers, Chicago. Contact: M.C. Antil, (703) 549-4200.

June 30—Deadline for entries for the *Siegenthaler National Lesbian and Gay Journalists Association* Electronic Media Awards honoring excellence in TV and radio reporting on lesbian and gay issues. Contact: (202) 588-9888.

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

July 2—"Civic Journalism: On the Air," workshop sponsored by the *Radio-Television News Directors Foundation* and the *Pew Center for Civic Journalism*. Sheraton Austin Hotel, Austin, Tex. Contact: Kathleen Graham, (202) 467-5216.

JULY

July 6-10—"Harris/PBS DTV Express," DTV dual seminar series featuring technical and business operations seminars presented by *Harris Corp.* and *PBS*. East Lansing/Detroit, Mich. Contact: (888) 733-3883.

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

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

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

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

July 13-17—"Harris/PBS DTV Express," DTV dual seminar series featuring technical and business operations seminars presented by *Harris Corp.* and *PBS*. Buffalo. Contact: (888) 733-3883.

July 16—35th annual *Broadcast Advertising Club of Chicago* Sports Day (golf and tennis outing). Indian Lakes Resort, Bloomingdale, Ill. Contact: (312) 440-0540.

July 17-18—*Oklahoma Association of Broadcasters* summer meeting. Shangri-La Resort, Afton, Okla. Contact: Carl Smith, (405) 848-0771.

July 19-22—*Women in Cable & Telecommunications* national management conference. JW Marriott Hotel, Washington. Contact: (312) 634-2330.

July 20-23—*New England Cable Television Association* 24th annual convention and exhibition. Newport, R.I. Contact: Bill Durans, (781) 843-3418.

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

July 22-26—SBCA '98, national satellite convention and exposition presented by the *Satellite Broadcasting and Communications Association*. Opryland Hotel, Nashville. Contact: Jennifer Snyder, (703) 549-6990.

July 23-25—*Southwest National Religious Broadcasters* convention. Dallas/Ft. Worth Marriott, Ft. Worth, Tex. Contact: (918) 743-9188.

July 24-25—*Michigan Association of Broadcasters* annual meeting and management retreat. Shanty Creek Resort, Bellaire, Mich. Contact: Michael Steger, (517) 484-7444.

July 25-27—51st annual *California Broadcasters Association* convention. Doubletree Hotel, Monterey, Calif. Contact: (916) 444-2237.

July 27-31—"Harris/PBS DTV Express," DTV dual seminar series featuring technical and business operations seminars presented by *Harris Corp.* and *PBS*. Philadelphia. Contact: (888) 733-3883.

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. 11-13—*Kagan Seminars Inc.* Digital Household Summit. The Park Lane Hotel, New York City. Contact: Tim Akin, (408) 624-1536.

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* "kids' 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 Hotel Inter-Continental, Paris. Contact: (212) 892-3000.

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

Sept. 12-15—*NIMA International* annual meeting and exposition. MGM Grand Hotel, Las Vegas. Contact: (202) 289-6462.

Sept. 13-15—"Internet Services Over Cable Systems," technical workshop presented by the *Society of Cable Telecommunications Engineers*. Don CeSar Beach Resort, St. Pete Beach, Fla. Contact: Anna Riker, (610) 363-6888.

Sept. 14—SkyFORUM X, direct-to-home satellite TV business symposium presented by the *Satellite Broadcasting and Communications Association*. Marriott Marquis Hotel, New York City. Contact: Jennifer Snyder, (703) 549-6990.

Sept. 14-15—*National Association of Minorities in Communications* Urban Markets Conference. New York Hilton and Towers, New York City. Contact: (202) 965-0046.

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. 15-16—*Kagan Seminars Inc.* Cable TV Values and Finance Conference. The Park Lane Hotel, New York City. Contact: Tim Akin, (408) 624-1536.

Sept. 22-23—"High-Speed Data to the TV and PC: The Ultimate Medium," seminar presented by *Kagan Seminars Inc.* The Park Lane Hotel, New York City. Contact: Tim Akin, (408) 624-1536.

Sept. 22-24—*Great Lakes Cable Expo* annual convention and trade show. Navy Pier, Chicago, Illinois. Contact: 317-845-8100.

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. 23-25—SCEC '98, 29th annual satellite communications expo and conference, presented by *Intertec Trade Shows & Conferences*. Washington Convention Center, Washington. Contact: (303) 741-8719.

Sept. 24-25—48th annual *IEEE Broadcast Technology Society* broadcast symposium. Capital Hilton Hotel, Washington. Contact: (703) 739-5172.

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.

Sept. 27-29—*National Religious Broadcasters* eastern regional convention. Sandy Cove Conference Center, North East, Md. Contact: Ward Childerston, (310) 582-0285.

Sept. 28—"Convergence: The Five Burning Questions," conference presented by *The Carmel Group*. Westin Los Angeles Airport Hotel, Los Angeles. Contact: (408) 626-6222.

Sept. 30-Oct. 1—Iowa DTV Symposium, hosted by *Iowa Public Television*. Four Points Hotel, Des Moines, Iowa. Contact: Marcia Wych, (515) 242-4139.

Major Meeting dates in red

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

Calling Twentieth's sales plays

When Paul Franklin graduated from college in the early 1980s, he hoped to become the next great TV sports commentator.

An avid sports fan and successful baseball pitcher at Pepperdine University, Franklin dreamed of calling the World Series or the Super Bowl for one of the big networks. But after graduating from the Malibu, Calif., school in 1983, Franklin—now senior vice president and general sales manager at Fox Broadcasting Co.'s Twentieth Television—found that sports announcing wasn't for him.

Franklin's first break was with Athletic Memory Bank, a short-lived Southern California firm that taped Little League games for posterity.

"We would go to these games, tape them, do play-by-play and then sell them back to the parents for 10 bucks," he says. "It was actually a pretty good idea, but it didn't catch on. The scary thing to me about the whole thing is that there are kids out there with videocassettes of me calling their games."

After a six-month stint on the neighborhood baseball circuit, Franklin came to the conclusion he had the TV thing wrong.

"Once I realized I had a face made for radio and no voice, I found I was in the wrong arena, and I headed quickly into TV sales," he says.

Franklin landed at Blair Television in Los Angeles as a sales assistant trainee, a position he wryly remembers as "the lowest place to start" in the industry. He was bumped up to sales assistant shortly thereafter, learning how to TWX sales orders and the like. He was not a born salesman, but he caught on quickly.

"When you were trying to raise money for the high school football team and were selling things like chocolate, my mother would feel sorry for me and she'd buy them all," he says with a laugh. "I thought at some point I would never be able to sell anything to anybody other than my mother."

Franklin made his first sale in Casper, Wyo., in 1985—a single-market deal for *Divorce Court*. After two years in Los Angeles with Blair, Franklin's passion for sports helped to drive him east.

"I remember my boss at the time saying there was an opening in Chicago and he asked if I would go," Franklin says. "I said, 'Why not?' and he told me it was really cold back there. I told him, 'Yeah,



"I thought at some point I would never be able to sell anything to anybody other than my mother."

Paul Edward Franklin

Senior vice president/general sales manager, Twentieth Television, Los Angeles; b. Nov. 8, 1960, Whittier, Calif.; BA, communications, Pepperdine University, Malibu, Calif., 1983; sales assistant, Blair Television, Los Angeles, 1984-85; account executive, Blair Television, Chicago, 1985-86; regional sales manager, New Century Telecommunications, Chicago, 1986-88; regional sales manager, Blair Television, Chicago, 1988; Twentieth Television, Chicago: sales account executive, 1988-90; director, Midwest sales, 1990-92; VP, Midwest region, 1992-94; current position since 1994; m. Jan McKillop, 1992; children: Ryan, 4; Trevor, newborn

but they have the Cubs.' "

Arriving in the Windy City in 1985, Franklin had a taxi driver take him straight from the airport to Wrigley Field, even though it was off-season and snowing.

After a year in Chicago as an account executive, Franklin left Blair and took a job with New Century Communications, where he ran the start-up syndicator's Midwestern sales division.

"We [New Century] had virtually no product at the time," Franklin says. "We had a show called *Photoplay* and we also sold a Suzanne Somers special. That was all we had, literally."

Franklin says that the move to New Century was a great opportunity at the time and gave him a chance to work with bigger markets than he was used to at Blair. A few years later, Franklin returned to Blair, where he assumed the Chicago office's top position—as head of Midwestern sales. His second stint with Blair lasted less than a year. Executives from Hollywood came knocking at his door, and near the end of 1988 Franklin joined Twentieth Television as an account executive in Chicago. Two years later he was running Twentieth's Midwest sales department.

"The business was changing in the late '80s, and it became more and more apparent that if you were going to be a player in the TV biz you had to get with a studio," he says. "Fortunately for me, it happened to be Fox."

When Franklin arrived at Twentieth, the syndication outfit had yet to develop a successful first-run series and was relying on the sales of old favorites like *M*A*S*H*, he says. But Twentieth was gearing up to launch *A Current Affair* and *Cops*. Since Franklin's arrival, Twentieth has developed a number of shows, including *Access Hollywood* and, recently, *The Magic Hour* and *Forgive or Forget*. Twentieth also has benefited from Fox's popular network fare. It has cleared some of the top off-net shows of late, such as *The X-Files*, *The Simpsons*—and, most recently, *King of the Hill*.

"For a number of years, I didn't have great product, and I fought my way through it," Franklin says. "For whatever reason I got to this point, and now we're at a point where we are hot and on a roll. I'm really thankful for everything that has happened to me, and I guess I did all right getting out of the sports announcing business."

—Joe Schlosser

FATES & FORTUNES

BROADCAST TV

Gwen Kinsey, general sales manager, WATE-TV Knoxville, Tenn., joins Young Broadcasting Inc.'s WTVO(TV) Rockford, Ill., as VP/GM.



Kinsey

Appointments at WGN-TV Chicago: **Al Connor** named local sales manager; **Tim McNamara**, account executive, WLS-TV Chicago, joins as national sales manager East.

Steven Mills, senior account executive, local sales, KTVI(TV) St. Louis, named national sales manager.



Case

Cheryl Case, weekend anchor and reporter, WKRC-TV Cincinnati, joins WAVE(TV) Louisville, Ky., as co-anchor.

Robert Clinkingbeard, assistant news director, WUSA(TV) Washington, joins WITI-

TV Milwaukee as VP/news director.

Appointments at KABB(TV)/KRRT(TV) San Antonio/Kerrville, Tex.: **Shonnie Bray** named Kids Fair coordinator; **Carmen DelChambre** named director, sales promotions; **Laurie Meyer** named national sales manager; **Marcy Timpone** named regional business manager.

Appointments at WPRI-TV/WNAC-TV Providence, R.I.: **Stuart Giannini** named production director; **Tim Reynolds**, director, research and marketing, named research, marketing and new media director; **Patrick Little**, sports anchor, WMUR-TV Manchester, N.H., joins as weekend sports anchor and reporter.

Brien Kennedy, VP, broadcast, WXIA-TV Atlanta, joins KPNX(TV) Mesa, Ariz., as VP/GM.

PROGRAMMING

Appointments at Hallmark Entertainment, Englewood, Colo.: **Joel McAfee**, director, marketing, named VP; **Portia Berrey**, marketing coordinator, named marketing manager, Latin America.

Stephanie Grossman, VP, West Coast advertising sales, Courtroom Television Network, joins Warner Bros. Domestic Television Distribution, Burbank, Calif., as director, West Coast media sales.

Jeff Hankin, senior account executive, Noble Steed Associates Inc., Hunt Valley, Md., joins Maryland Public Television, Baltimore, as VP, marketing.



Hauser

Cindy Hauser, senior VP, print advertising, special projects and on-line entertainment, Fox Broadcasting Co., Los Angeles, named senior VP, marketing, and creative director.

Appointments at Ethnic-American Broadcasting Co., Fort Lee, N.J.: **Priscilla Dominguez**, marketing executive, AT&T Communications, joins as director, marketing, broadcast group; **William Mercurio**, manager, finance and acquisitions, GE Capital Corp., Alpharetta, Ga., joins as director, financial planning and analysis; **Terry Planell**, senior VP, programming and productions, Eurochampions,

joins as director, broadcast networks and production.



Tanchum

Letty Tanchum, VP, legal and business affairs, HARPO Productions Inc., Chicago, named VP/general counsel.

Mark Pinsker, VP, special projects, on-air advertising and promotion, Saban Entertainment, Los Angeles, named senior VP, special projects production.

JOURNALISM

Esther Pessin, managing editor, and **Philip Tangel**, senior coordinating producer/associate director, *Inside Edition*, New York, add additional responsibilities as senior show producers, *Inside Edition Weekend*.



DeDapper

Jay DeDapper, lead political reporter, WABC-TV New York, joins WNBC(TV) New York as correspondent.

Appointments at WMAQ-TV Chicago: **Toni Falvo**, research director, WLS-TV Chicago,

joins as director, research and marketing; **Chris Myers**, 10 p.m. news producer, WLS-TV, joins as executive producer, 10 p.m. newscast.

Mark Potter, general assignment correspondent, ABC News, joins CNN, Miami, as correspondent.

Appointments at WJBK-TV Detroit: **Rachel Elsberry** joins as producer, *Fox 2 News Weekend*; **Jennifer Hammond**, sports reporter, WDFN(AM) Detroit, joins in same capacity; **Monica Jackson** joins as traffic reporter; **Michael Moreau** joins as anchor/reporter, *Fox 2 News* at 6 and 10 p.m.; **Jeff Rossen** joins as reporter; **Woody Woodruffe** joins as sports anchor/reporter.

Appointments at WTVR-TV Richmond, Va.: **Jim Hale**, sports anchor, WTKR(TV) Norfolk, Va., joins as co-anchor; **Mike Goldberg**, chief meteorologist, WRGX-TV

Sunbow hires and promotes



Karpen



Miller



Olshansky

Appointments at Sunbow Entertainment, New York: **Andrew Karpen**, chief financial officer, named GM, operations/CFO;

Andrea Miller joins as senior VP, sales and co-production; **Ken Olshansky**, director, creative affairs, named VP, development.

Rochester, N.Y., joins in same capacity; **Sherri Richmond**, morning anchor, WCHS-TV Charleston, W.Va., joins as weekend anchor/reporter; **Ross Guidotti**, reporter, WJAZ-TV Johnstown, Pa., joins in same capacity; **Crystal King**, anchor/reporter, KVOS-TV Bellingham, Wash., joins as producer/reporter; **Bill Blume**, producer, WTBM-TV Columbus, Ga., joins in same capacity; **Sheryl Hawkins**, news producer, WNCT-TV Greenville, N.C., joins in same capacity; **Cali Buntin**, news editor, WWBT(TV) Richmond, Va., joins in same capacity; **Tim O'Brien**, news photographer, WHOI(TV) Peoria, Ill., joins in same capacity; **Rick McKinney**, news photographer, WCHS-TV Charleston, W.Va., joins in same capacity; **Chrystal Childs** joins as director/technical director.

Kris Osborn, anchor/reporter, Channel One News, joins Fox News Channel, New York, as correspondent.

Appointments at WGHP-TV High Point, N.C.: **Bill Sherck** joins as news reporter; **Ken Cravens**, chief photographer, WBKO(TV) Bowling Green, Ky., joins as news photojournalist; **Julie Moore**, weekend morning producer, WFMY-TV Greensboro, N.C., joins as associate producer; **Kevin Studivant** joins as associate producer.

RADIO

Barry McKay, program director, WMXB(FM) Richmond, Va., joins KLSY-FM Bellevue, Wash., in same capacity.

Val Maki, VP/GM, WKQX(FM) Chicago, joins KPWR(FM) Los Angeles in same capacity.

Bill Peterson, director, sales, Interep Radio, Chicago, joins One-On-One Sports Inc., Chicago, as executive VP/director, network sales.

Kim Guthrie, general sales manager, KSTP-TV St. Paul, joins WBAB(FM)/WBLI(FM)/WHFM(FM)/WGBB(AM) Long Island, N.Y., as VP/GM.

Gary Krantz, VP/GM, MJI Broadcasting, joins AMFM Radio Networks, New York, as VP, programming, music and entertainment.

CABLE

Appointments at GoodLife TV Network, Washington: **Stephanie Fleming** joins as director, marketing; **Trudy Jacobson** named executive director, new media; **Gaye Safford** named affiliate

marketing manager.

Marjorie Kass, creative director, design services, Showtime Networks Inc., New York, named VP/senior creative director, creative marketing services.

Wayne Davis, VP, technical operations, Jones Intercable Inc., Englewood, Colo., named VP, engineering.



Clark Curren



Miller

Appointments at MTV, New York: **Lois Clark Curren** joins as senior VP, music development; **John Miller**, VP, original programming and series development, named senior VP, original series.



Payette

Paul Payette, senior manager, domestic licensing, Discovery Enterprises Worldwide, Bethesda, Md., named director.

Grace de Latour, senior VP, employee relations, TCI Communications Inc., Englewood, Colo., named executive VP.

Michael Borza, director, on-air production, Turner Network Television, Atlanta, named VP.

Karl Knepley, VP, finance, Comcast Content & Communications Inc., (C3), joins INSP-The Inspirational Network, Charlotte, N.C., as VP/CFO.

Appointments at Prestige Cable TV Inc., Cartersville, Ga.: **Herschel Wisebram**, director, local origination, named director; **Seth Hopkins**, director, public affairs, named director, operations; **Lee Burger**, regional manager, PrestigeVision, named director, sales; **Harris Blackwood**, GM, PrestigeVision, Cumming, Ga., named director, public



Knepley

affairs, Prestige Cable; **Bill Smith**, GM, Prestige Cable of North Carolina, named GM, Prestige Cable TV of Georgia; **George Bethune**, GM, Prestige Cable TV of Maryland, named GM, Prestige Cable TV of North Carolina; **Mark Krider**, chief technician, Prestige's Maryland system, named GM.

Bill Tipping, national and international customer operations manager, Siemens Business Communications, Norwalk, Conn., joins CableSoft Corp., as director, operations.

Rod Granger, VP, The Lippin Group, joins VHI, New York, as director, corporate communications.

Patricia Frith, director, entertainment public relations, Encore Media Group, joins E! Entertainment Television, Los Angeles, as director, corporate and international publicity.



Frith

Beth Schroeder, executive in charge of production, Silver Wolf, joins Fox Family Channel, Los Angeles, as director, television movie development; **Steven Leblang**, VP, research, family channel programming, MTM Worldwide Distribution (acquired by Fox Family Worldwide in 1997), named senior VP, research and strategic planning, Fox Family Worldwide.

ADVERTISING/MARKETING/PUBLIC RELATIONS

John Fawcett, chairman, Bates Worldwide creative board, Australia, named worldwide creative director, Bates Worldwide, New York.

Thomas Murphy, VP, sales, Mediamark Research, joins Simmons Market Research Bureau, New York, as executive VP, marketing and sales.

ALLIED FIELDS

David Browning, mixer of *Spin City*, National Sound, joins East Side Audio, New York, as mixer.

Warren Pratt, senior VP, Silicon Interactive, Silicon Graphics, joins Alias Wavefront (Silicon Graphics subsidiary), Toronto, as president.

TECHNOLOGY

Edward McNulty, CFO, General Binding Corp., joins Zenith Electronics Corp., Glenview, Ill., as senior VP/CFO.

Appointments at NDS Americas, Newport Beach, Calif.: **Al Nunez**, account manager, strategic accounts group, named Southeastern regional sales manager, Penbroke Falls, Fla.; **Damon Roach**, regional sales manager, Parkervision Inc., joins as Mid-Atlantic regional sales manager, Baltimore.

Keith Smith, VP, business development, Wegener Corp., Duluth, Ga., named president.

Laurel LoCastro, corporate controller, Chyron Corp., Melville, N.Y., named VP/controller.

Appointments at Leitch Technology Corp.: **Don Thompson**, director, marketing, U.S. division, Leitch Inc., named VP, marketing, Chesapeake, Va.; **Bob Combs**, network account manager, named director, network sales, New York.

ASSOCIATIONS/LAW FIRMS

Constance Beck, business adviser, U.S. Peace Corps, joins The Society of Satellite Professionals International, Alexandria, Va., as executive director.

Edward Kozelek, VP, government affairs and legal counsel, Ohio Cable Telecommunications Association, Columbus, named executive VP.

INTERNET

Appointments at AdKnowledge, Palo Alto, Calif.: **Steve Rubinow**, VP, corporate management information systems, Fidelity Investments, Boston, joins as chief information officer; **Theodor Nissim**, senior engineering manager, enterprise server system software, Sun Microsystems, joins as VP, engineering.

David Vogler, VP, kids content, Disney Online, joins Nickelodeon, New York, as VP, creative, online division.

Chuck Westbrook, senior editor, CNN Interactive, Atlanta, named managing editor.

SATELLITE/WIRELESS

Susan Lewis Sallet, deputy assistant secretary, public affairs, U.S. Department of the Treasury, joins Comsat Corp., Bethesda, Md., as VP, corporate affairs.

DEATH

Mary Mangigian Tarzian, 93, died June 7 in Palm Beach, Fla. In 1944 Tarzian and her husband, Sarkes, founded Sarkes Tarzian Inc. in Bloomington, Ind. She began as a partner and became VP. Initially, the firm was established to serve as a consulting service in electronic engineering. But during the early 1950s the business expanded to include the manufacture of electronic and television parts and equipment. Later the Tarzians also

established radio and TV stations in Indiana, including WTTV(TV), WTTs(FM) and WGCL(AM) Bloomington and WJLI(FM) Fort Wayne. Since the 1970s the company has shifted its focus completely to broadcast television and radio and has acquired WRCB-TV Chattanooga, Tenn.; KTVN(TV) Reno, and WLDE(FM) Fort Wayne, Ind. Tarzian, a member of numerous organizations and associations, is survived by two children, Patricia and Thomas.

—Compiled by Denise Smith
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OPEN MIKE

Separation problem

EDITOR: Every week I read the list of top-rated cable programs and am amazed that the system that exists today allows shows like *WCW Monday Nitro* and *WWF Wrestling*, and networks like TNT and USA, to designate a single program to be more than one program. This week, for example, the second hour of Monday night's *WWF Wrestling* program was listed as tied for the top-ranked program, while its first hour was listed as the fifth-ranked program. *WCW's Monday* program is listed as the third, fourth and sixth programs.

Because of this separation, one would think that they rolled credits at the end of one program and started something new at the top of the hour. That, of course, does not happen. Neither USA nor TNT promotes these as separate programs. They do not say "Tune in for *WCW Monday Nitro* beginning at 8, 9 and 10 Eastern." do they? For everything but ratings these are single programs.

Logically, it is absurd that one program could be broken down by hours like this. If you and others in the industry allow this to take place, why would the NBA not decide to designate their games by first half and second half? Or why wouldn't movies receive and report separate ratings for parts one and two?

As a voice of reason and credibility, BROADCASTING & CABLE should stop condoning this absurd manipulation. Nielsen too should stop this abuse of the ratings system. A program is a program is a program. Everyone else knows that simple fact. It is time the industry recognized it as well.—*John Roos, vice president, marketing, INSP—The Inspirational Network (via the Internet)*

The Internet explosion

EDITOR: The article by Price Colman regarding "TCI Dishes Up the Net" (B&C, June 8) was concise yet excellent.

The Internet and electronic commerce are two of today's most important technologies. And without a plan to integrate the Internet with the intranet in your organization, you run the very real risk of getting left behind.

Using information technology to connect the entire enterprise has become a reality at corporations around the world, with dramatic improvements in companywide efficiency, profitability and accountability coming as a direct result.

Only five years ago, there were 992,000 host computers and just 6,650 networks that were part of the Internet. At the end of 1997 there were nearly 20 million hosts and more than 1.3 million networks.

The Internet access business is one that regularly reports a revenue gain in the 20% range. It's now running at a rate of \$18.4 billion a year and may reach \$50 billion by the end of 2000. This is an increase from \$491 million per year at the end of 1995.

There have been more than 2.5 million small businesses in the U.S. that have signed onto the Internet—35% of all small businesses in the country. Of these, 900,000 businesses have launched Websites, and half are conducting e-commerce.

Last year alone small businesses invested a record \$138 billion in information technology and telecommunications products. When used to its full potential, the Internet offers businesses new opportunities to increase revenue and gain a lasting competitive advantage.—*Jimmy Castro, Austin, Tex. (via the Internet)*

Sinclair Broadcasting Group Inc. is buying WMHQ(TV) Schenectady, N.Y., for \$23 million from WMHT Educational TV Inc. WMHQ is a PBS affiliate but has a commercial license. Sinclair will make the station fully commercial as either a WB or a UPN affiliate. The acquisition will give Sinclair a 23% reach nationally. WMHT Educational TV Inc. also owns noncommercial WMHT(TV) Schenectady. It will use the sale proceeds to upgrade WMHT to digital. "Like all stations, we were struggling with how to go digital with what amounts to an unfunded federal mandate," says Donn Rogosin, WMHT president. There are 14 markets with two co-owned PBS affiliates.

Frasier star Kelsey Grammer's salary will rise 40%, to more than \$400,000 per episode, as part of a deal with Paramount Television that will keep his production com-

pany with the studio through the end of the century, sources say. Grammer's deal also includes an undisclosed piece of the show's back end. Grammer's Gramnet Productions, based at Paramount, has made comedy *All Fired Up* and a pilot, *All Together Now*, for NBC. Meanwhile, NBC has agreed to pay more than \$3 million an episode

to Paramount to extend the show for at least two seasons beyond its upcoming sixth, sources say. The size of the network's previous compensation to the studio and the timing of the new agreements couldn't immediately be determined. NBC and Paramount officials declined comment, and Grammer couldn't be reached.

wkow-tv Madison, Wis., the Shockley Communications station and ABC affiliate, **went on the air with a digital signal** last Thursday afternoon at 1 p.m. CT. wkow-DT is broadcasting on ch. 26, its permanent digital channel assignment, from a new digital transmitter and antenna that have been installed at the community tall tower just west of Madison.

The U.S. Court of Appeals in the District of Columbia last week affirmed that the Librarian of Congress correctly apportioned to copyright holders \$500 million in royalties collected from cable operators from 1990 through 1992. The NAB, program suppliers and religious broadcasters each separately challenged the Librarian's decision, saying that a panel of federal copyright judges did not award them all the royalties they deserved. The NAB, which lost its appeal to the tune of \$10 million, was happy with the court's decision because NAB still earned more royalties than it did under the previous copyright regime. The Motion Picture Association of

'Donkey' development

Paris animation firm Medialab created the 3-D virtual characters for *Donkey Kong Country*, an animated series based on the Nintendo video game that will make its U.S. debut on Fox Family Channel on Aug. 16 as part of The Weekend Chill kids block. The 3-D computer-generated animated series was co-produced by Medialab (jointly owned by France's Canal+ and Holland's NOB) and Canada's Nelvana; it debuted on Canadian cartoon network Teletoon in October 1997. *Donkey Kong Country* is unique in that it uses a hybrid animation technique of 70% performance animation and 30% key frame. The 3-D virtual characters were created by Medialab and animated in real time using its proprietary real-time rendering software, Clovis PA. —Glen Dickson



The sheet hits the fan in Miami

WAMI(TV) Miami found itself in hot water last week after it ran an ad in a Miami weekly newspaper that featured a drawing of a supposed Ku Klux Klan member, saying "git yur torches, Neil's a comin'," a reference to the liberal and controversial Neil Rodgers, who is hosting a nightly talk show on the station.

The ad was intended to poke fun at hate groups, says USA Broadcasting's Adam Ware, executive vice president. But some in the market found it tasteless and offensive. One ad buyer said it was "the most tasteless piece of promotion I've ever seen."

USA Broadcasting President Jon Miller wrote a letter of apology to advertisers, and the station took out a full-page ad in the same Miami paper on Wednesday, June 24, apologizing to the community. "It was a mistake, and it never should have run," wrote Ware, stressing that it is "not representative at all" of the promotion and advertising that the station is developing.

Ware said that most advertisers were appeased after hearing the station's explanation and apology, although two of them have pulled their ads. Talks with McDonald's about running a schedule of ads in WAMI's kids block also have been shelved, Ware confirms.

Ware is critical of WBFS-TV, the Miami UPN affiliate that sent letters to major advertisers and ad buyers referencing the KKK ad and condemning it, according to Ware. "They played dirty ... essentially to get even with us for taking the [Miami] Heat away from them," Ware says. WBFS-TV officials did not respond to calls.

Meanwhile, the ratings for WAMI, which switched to a general-interest format on June 15, continue to grow. Nielsen overnights show that the station's kids block of Fox and local wraparound programming was competitive with WB and UPN programming in some instances last week.

—Steve McClellan

America, which challenged the decision on behalf of program suppliers, earned \$30 million less in copyright fees because of the decision. NAB will not appeal the case to the U.S. Supreme Court, says NAB Associate General Counsel Ben Ivins. The MPAA is considering an appeal.

60 Minutes producer Don Hewitt is willing to consider a twice-a-week format for the venerable news magazine, backing away from his previous rejection of the proposal by CBS chief Leslie Moonves. Hewitt's support is critical as CBS News President Andrew Heyward and Moonves discuss whether the concept is feasible. No decision on another edition of *60 Minutes* will be made until Moonves returns from vacation in a few weeks—and it might not be made until fall, CBS officials say. Hewitt is on vacation and could not be reached.

The FCC's financial fate is looking much better in the Senate after an initial round of appropriations markups in both houses. At the end of last week—just before Congress left for its July 4 recess—the Senate had slated \$197.92 million for the agency's total budget, while the House has so far approved only \$182 million, \$5 million less than it appropriated last year. Most of the FCC's appropriation comes from its own regulatory fees, with the Senate providing \$25.4 million in additional funds and the House \$8.99 million. The House Appropriations Subcommittee included an

amendment that forbids the FCC from using any of its congressionally awarded funds to pay rent at the Portals office building in southeast Washington. The government has been paying rent of \$1 million a month on the empty office space since last June.

Paramount Domestic Television's ***The Howie Mandel Show* scored a 2.5 rating/8 share in its first week in syndication** (Monday-Thursday), according to Nielsen Media Research overnight data. In the 40 metered markets, *Mandel* improved time periods 14% over their May numbers. In New York, *Mandel* scored a 2.2/8 for its first four days on WCBS-TV, up 29% in the time period from May. On KCBS-TV Los Angeles, *Mandel*'s talker averaged a 2.0/8, improving the time period 54% over May. The show scored a 3.9/14 on KING-TV Seattle, helping the station improve 70% in the time period. In Philadelphia, *Mandel* averaged a 3.5/11.

CompuServe launches faster, cheaper service

The first fruits of CompuServe's reincarnation under AOL ownership hits the market this week with the debut of CompuServe 4.0, a streamlined service designed to be faster and lower-priced.

The new CompuServe will feature a main menu with 20 "channels" of content choices organized by topics. CompuServe is being positioned as a news/research service for busy adults, according to AOL spokeswoman Anne Bentley, who reports that 85% of CompuServe's current audience is 25-54 years old. "They don't really go online to be entertained," she says. "It's a resource, a tool."

The cost of CompuServe comes down this week: \$9.95 for five hours of access each month, plus \$2.95 for each additional hour. CompuServe still will offer a package of unlimited access to the service and the Internet for \$24.95 monthly.

AOL hopes that the price reduction will broaden the appeal of CompuServe, which now incorporates an Instant Messenger service that alerts PC users when friends are on CompuServe or the 'Net. AOL bought CompuServe, which has about 2 million members, last year.

—Richard Tedesco

Broadcasters Friday filed a motion for summary judgment against PrimeTime 24 in Miami.

If granted, the motion would permanently forbid PrimeTime 24 from distributing imported network signals to viewers who do not live in "white areas"—places where viewers cannot clearly receive Grade B-strength signals more than half the time. Judge Lenore Nesbitt is holding a hearing today (June 29) to determine how much bond

broadcasters should put up. Broadcasters earlier this month suggested a bond of \$50,000; sources speculate that it will be much higher because of the revenue that the company stands to forfeit if it loses the case. The Miami trial on a permanent injunction is scheduled to begin Aug. 10. A similar trial is slated to begin July 13 in North Carolina, while both parties await a final decision in a third trial in Amarillo, Tex.



Drawn for BROADCASTING & CABLE by Jack Schmidt

"We did so many transactions last year that we ended up buying two stations from ourselves."

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Eminently thinkable

Five years ago, when John Malone announced his first partner in the convergence courtship, he suggested it soon would be time for him to go fishing. That courtship was shortlived, but cable's consummate angler may have caught the big one in AT&T.

Times have changed since the Bell Atlantic deal went south. For one thing, there is a new telecommunications bill that has paved the way for everybody to mix it up in everybody else's business (although the Baby Bells might argue the point). For another, AT&T is run by an executive who seems to be on the same page with Malone (a clash of corporate cultures helped scuttle the BA deal). And perhaps most important, Washington is practically lining up for invitations to the nuptials. One former U.S. attorney described the reaction as a "love-in," and FCC Chairman Bill Kennard called the deal "eminently thinkable."

Washington is cheering because AT&T's first goal is to offer competitive telephone service over the TCI systems. As our lead story points out, that won't be easy or inexpensive. First, AT&T will have to upgrade many of TCI's systems, boosting the bandwidth and adding two-way capability. Then it will have to perfect the technology for delivering phone service over coax and implement it with all the reliability of (and more versatility than) the tried-and-true twisted pair. But if there's a company in America with the smarts and deep pockets to pull off this technological two-step into the future, it's Ma Bell. If investors back the deal, we believe this could well be the convergence that actually converges.

Code red

The Gore commission looks as though it will recommend that broadcasters adopt a voluntary code of conduct as one of the prices of doing business in the digital age. It is a

price no broadcaster should pay.

The government can call a code voluntary until it is blue in the face—or more appropriately, the nose—and it can get a so-called independent commission to do the dirty work, but that doesn't change the fact that a code amounts to a government directive aimed at controlling the type of programming that broadcasters air. A code becomes a handy government guide to tell the good actors from the bad. Risky and innovative programs, anything that approaches the line, are the first casualties of that bipolar world.

Broadcasters already have a code of conduct. It inheres to each broadcaster in each market, with the ultimate code board voting with their remote controls. Anything else is censorship by proxy. You can dress it up with a commission and perfume it with "voluntaries," but it still stinks.

Bandits on the run

A pirate is just a thief with a good press agent. Pirate radio stations have unduly benefited from their swashbuckling image as counterculture voices speaking out against the monolithic establishment. In truth, the "pirates" behind pirate radio stations are simply unlicensed operators—joy riders on the nation's airwaves—who break the law, interfere with licensed broadcasters and potentially jeopardize public safety. (When your plane is on final approach, you want air traffic control talking to a pilot, not a pirate.)

Whether an illegal station operator's message is one of anger and hate or peace and love (or anything in between), the ends don't justify the means. That's why we join with the NAB and the FCC in praising the decision of a California judge who ordered a pirate station off the air, rejecting the argument that radio regulations are an infringement on speech. The decision came after the court had earlier refused to throw out the rules challenge, saying that the government had not made its case. It has now, and the message should be clear. No operating without a license. Period.

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The screenshot shows the homepage of the Broadcasting & Cable Online website. At the top, the logo reads "Broadcasting ONLINE & Cable". Below the logo, there's a search bar and a "SEARCH" button. To the left, a sidebar contains links for "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 brief article snippet. To the right, there's a "BREAKING NEWS" section, a "TOP OF THE NEWS" section mentioning Comedy Central's "South Park", and a "TODAY'S JOB BANK" section with a "Select a Job" dropdown and a "Submit" button. At the bottom right, there's a "Stock Watch" section with the text "Get the latest stock information".

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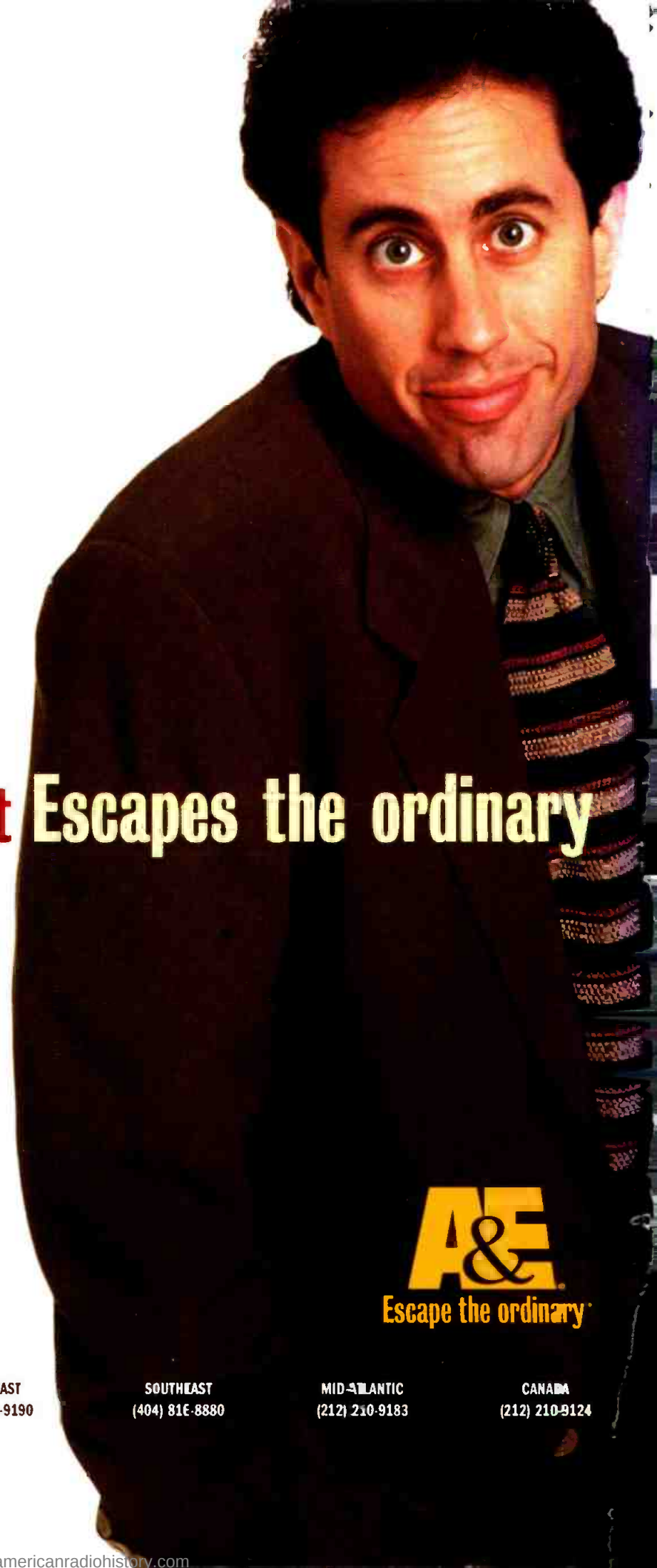
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