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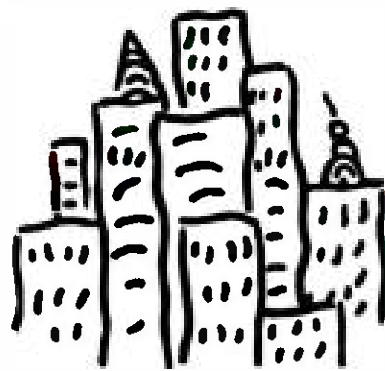
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?

TOP OF THE WEEK / 8

FCC begins work on digital must-carry rules Regulators begin considering whether to require cable systems to carry both analog and digital signals of broadcasters. / **8**

HSN, Comcast fight over Florida carriage HSN and Comcast have gone to court to determine whether the MSO is required to carry only USA Network Inc. Chairman Diller's new CityVision-formatted WAMI or both the station and the HSN programming it replaced. / **9**

Stars shine at Synditel The syndication industry kicked off the three-week Television Critics Association tour with an all-day conference that featured the fall's new first-run syndicated shows. / **10**

CNN fiasco highlights unclear credit lines Peter Arnett's role in CNN's Operation Tailwind report raises a question: Are other on-air TV correspondents mere readers of stories prepared by behind-the-scenes producers? / **14**

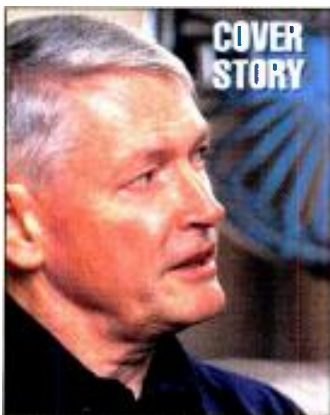
Sorenson leaves Court TV for MSNBC Erik Sorenson, Court TV's executive vice president of programming, will become vice president and general manager of MSNBC. / **16**

ABC's Iger asks Congress to raise ownership cap ABC President Bob Iger tells Congress it should increase the 35% national audience cap on TV station ownership to aid the bottom lines of struggling networks. / **19**

For more late-breaking news, see "In Brief" on pages 72-73



Jack Smith, above, and April Oliver defended the 'Tailwind' story that cost them their jobs at CNN. / **14**



John Malone explains it all

TCI Chairman John Malone discusses his recent deal with AT&T, addressing both TCI and AT&T shareholders, his concerns about the process of closing the deal and where both companies misstepped in dealing with investors. Cover photo by David L. Cornwell / **26**

BROADCASTING / 32

NBC still looks to 'Dateline' Dateline now outpulls CBS's venerable 60 Minutes some nights in advertising dollars. But will it remain NBC's weapon for fixing programming trouble spots for a fifth night? / **32**

Pearson focuses on U.S. production and game and talk shows Pearson Television concentrates on domestic business and plans to become more active in talk shows, game shows and one-hour syndicated programs. / **34**

New Line developing sports-feature show New Line Television is developing a syndicated sports magazine show for next fall that is being pitched as the Entertainment Tonight of the sports industry. / **34**



Paul Reubens, creator of 'Pee-wee Herman,' above, is returning to TV. / **36**

CABLE / 40

Jones looks for boost through bond sale The Great American Country music video service's recent success in subscriber gains after four years is part of parent Jones International Networks Inc.'s efforts to impress investors for a junk-bond offering. / **40**

Fox, Cronin readying for fall After almost nine months of a court-ordered exile, Richard Cronin takes over Fox Kids broadcast network and Fox Family Channel. / **42**

Microsoft set-top moves 'concern' Hatch

Senate Judiciary Committee Chairman Orrin Hatch worries that the Redmond, Wash.-based software provider is trying to control Internet access via cable lines. / **45**

TECHNOLOGY / 47

KRON-TV demos HDTV KRON-TV San Francisco brought HDTV to the Bay Area, sending a live HDTV broadcast over a closed-circuit satellite distribution system. / **47**

INTERNET / 50

World Cup kicks it to the Web Sites featuring the latest in World Cup soccer results and stories have scored heavily among fans worldwide. / **50**

RealNetworks is upgrading its streaming and content. / **51**



Changing Hands.....52	Datebook.....67	Fifth Estater.....68
Classified.....54	Editorials.....74	Nielsen Ratings...37, 42
Closed Circuit.....18	Fates & Fortunes.....69	Washington Watch...22

FEB '94: WHAT A TIME TO BE ENTERTAINMENT TONIGHT

JULY '92: WHAT A TIME TO BE ENTERTAINMENT TONIGHT

NOV '91: WHAT A TIME TO BE ENTERTAINMENT TONIGHT

MAY '94: WHAT A TIME TO BE ENTERTAINMENT TONIGHT

NOV '94: WHAT A TIME TO BE ENTERTAINMENT TONIGHT

NOV '90: WHAT A TIME TO BE ENTERTAINMENT TONIGHT

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NOV '96: WHAT A TIME TO BE ENTERTAINMENT TONIGHT

MAY '97: WHAT A TIME TO BE ENTERTAINMENT TONIGHT

Source: NSS NAD dates, November 1990 through May 1998. GAA% used where available. (Women 18-49, women 25-54, men 18-49 and 25-54)

BE ENTERTAINMENT TONIGHT

JULY '91: WHAT A TIME TO BE ENTERTAINMENT TONIGHT

BE ENTERTAINMENT TONIGHT

NOV '95: WHAT A TIME TO BE ENTERTAINMENT TONIGHT

NOV '92: WHAT A TIME TO BE ENTERTAINMENT TONIGHT

JULY '94: WHAT A TIME TO BE ENTERTAINMENT TONIGHT

BE ENTERTAINMENT TONIGHT

31 CONSECUTIVE SWEEPS.

TO BE ENTERTAINMENT TONIGHT

A TIME TO BE ENTERTAINMENT TONIGHT

MAY '91: WHAT A TIME TO BE ENTERTAINMENT TONIGHT

FEB '91: WHAT A TIME TO BE ENTERTAINMENT TONIGHT

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A cow flying through the air.

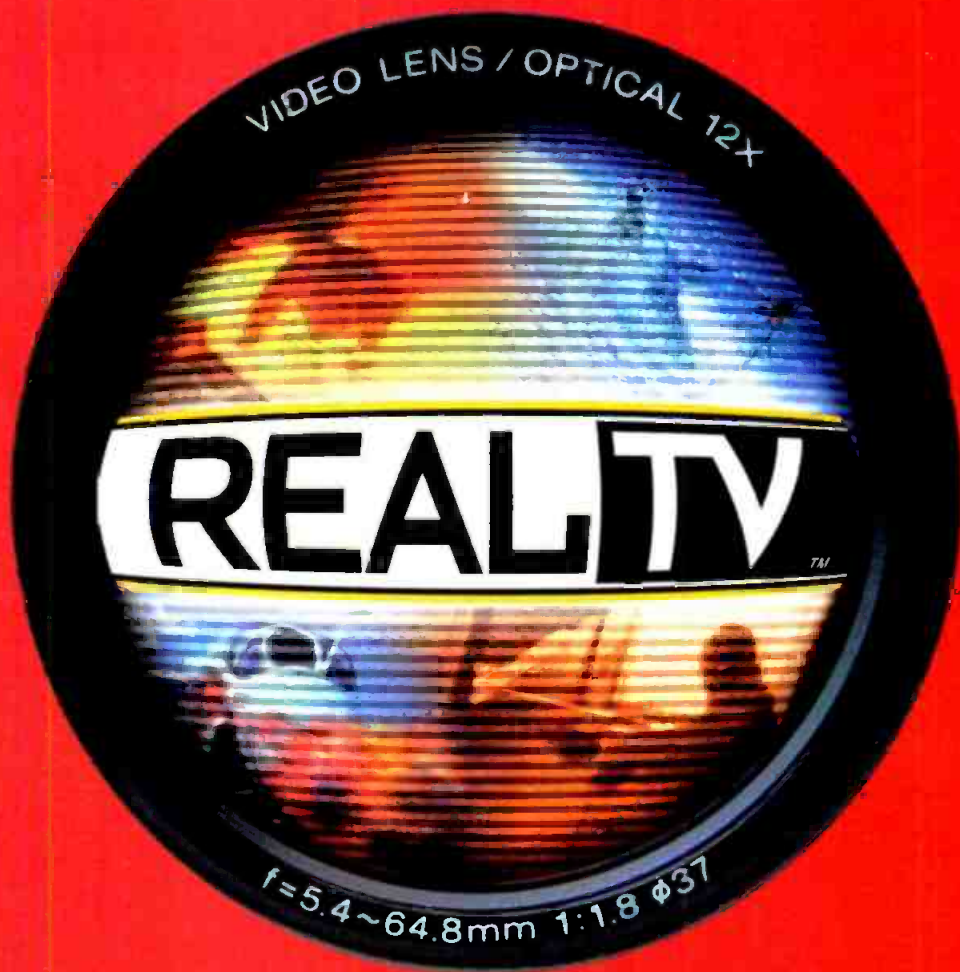
Which i

Actually, they both are. We showed you the cow on



Paramount Advertiser Services

Source: NTD Dailies Plus, November 1997, February 1998 and May 1998 vs. November 1996, February 1997 and May 1997 (SNAD, dates), G/



Real TV up 19%.

s True?

video tape. It's one reason we're up 19% in homes.

FCC tackles digital must-carry

Commission proposes seven scenarios; tries to stay neutral on contentious issue

By Chris McConnell
and Price Colman

For now, commissioners are steering clear of an expected broadcast/cable industry face-off over digital must-carry rules.

Launching their effort last week to decide how the rules will apply to digital broadcast signals, regulators took no tentative position on whether they will require cable systems to carry both analog and digital signals of broadcasters.

Instead, they proposed seven possible approaches to the issue, ranging from an immediate digital carriage requirement to no requirement during the industry's transition to digital TV. Other options would phase in a digital must-carry requirement over a period of time.

"I want this debate to focus on consumers," FCC Chairman Bill Kennard said, urging the industries not to make bold pronouncements and plot litigation strategies. "We need to get beyond the rhetoric."

But broadcast and cable industry leaders did not cede any rhetorical ground to each other as they reacted to the FCC's neutral stance.

"We will vigorously oppose any attempt by the government to mandate carriage of both the broadcaster's digital



"We will vigorously oppose any attempt... to mandate carriage [of both the digital and analog signals]."

Decker Anstrom



"I want this debate to focus on consumers. We need to get beyond the rhetoric."

Bill Kennard



"We hope the commission will not cede its authority to those who control the pipeline."

James Hedlund

cate they are in no hurry to wrap up the rulemaking, citing uncertainty about consumer acceptance of the new technology. One proposal to defer the issue for a few years also suggests that stalling "would allow cable operators and broadcasters to find a successful business model for digital television."

Cable and broadcast industry leaders have been conducting their own talks about cable carriage of the digital signals. While both broadcast and cable industry sources last week report-

ed continuing discussions, no industry resolution of the must-carry issue seemed imminent.

"An active dialogue continues about the issues surrounding digital broadcasting and what it entails," said Tele-Communication Inc. spokeswoman LaRae Marsik. "There are a number of extremely complex issues, and there seems to be very little consensus on how to approach this. It's very fluid at the moment."

For the moment, however, those discussions at TCI are focused more on arriving at an overall strategy for dealing with carriage of digital broadcast signals than on consummating specific agreements with broadcasters.

Others in the cable industry added that with numerous technical issues

and analog signals," said National Cable Television Association President Decker Anstrom. "We'll never agree to that."

"Make no mistake, the cable industry wants to control the digital rollout," countered Association of Local Television Stations President James Hedlund. "We hope the commission will not cede its authority to those who control the pipeline."

"The FCC has a responsibility to ensure that cable systems will not impede consumers from receiving the full benefits of this new technology," added National Association of Broadcasters President Eddie Fritts.

Any rules that the commission adopts will not take effect before the first stations begin broadcasting digital signals in November. But some officials indi-

THE FCC SEVEN: *Proposals for dealing with digital must-carry*

Immediate carriage

Require all cable systems to carry all commercial digital and analog stations up to the one-third-capacity limit.

System upgrade

Require cable operators upgrading their systems to add digital channels as they come on the air.

Phase-in

Require immediate carriage of digital broadcast signals, but limit digital channel additions to three to five channels each year.

Either/or

Require broadcasters to choose mandatory carriage for either the analog or the digital channel—but not both—during the early transition years.

Equipment penetration

Begin digital carriage obligation when a set percentage of viewers (such as 5%-10%) have bought digital reception equipment.

Deferral

Defer implementation of digital must-carry rules until a certain date, such as May 1, 2002.

No must-carry

Enforce no must-carry obligation for the digital channels until stations cease analog broadcasting.

unresolved, definitive agreements are unlikely for several months.

Kennard, however, said he wants to see faster industry action on standards for a device that will allow TV sets to receive a high-definition picture even if the cable set-top box cannot deliver all of the possible HDTV picture formats.

Consumer electronics engineers have been working to develop standards for the so-called firewire device but do not expect to complete that work in time to incorporate the devices into the first digital TV sets.

Kennard said that he plans to call together "stakeholders" in the firewire work and ask them to commit to an aggressive timetable for completing the standard. An FCC official said that meeting could take place in the next few weeks.

Launching the must-carry rulemaking, the FCC also invited comments on a broad range of issues, including how the "primary video" of TV stations should be defined and how ancillary services not covered by the must-carry rule should be defined. Additionally, regulators sought input on the channel positioning options for digital TV stations and which tier of cable service the digital TV stations should occupy. ■

Making the case for AT&T/TCI

TCI Chairman John Malone told BROADCASTING & CABLE this week that new owner AT&T's stock slide "scares me to death" (see "Cover Story," page 26)—but Malone has never been one to let fear get in his way.

Amid rumors that started when the Los Angeles *Times* quoted TCI President Leo Hindery saying that the stock swap deal could be restructured, given Wall Street disapproval, last week both Malone and AT&T Chairman C. Michael Armstrong publicly insisted that there will be no renegotiating of the terms of the \$43 billion takeover.

"The deal is done: signed, sealed and delivered," Armstrong said after a Senate hearing on mergers in the entertainment and telecommunications industries.

Malone said that AT&T's stock drop following the deal could ultimately prompt AT&T shareholders to "kill the deal," but he contended that the shares will rally after more details emerge.

AT&T's problem is that it's trying to bridge two distinct sets of stockholders: TCI's aggressive-growth investors and AT&T's "widows and orphans." TCI's crowd focuses on cash flow (rather than the sometimes artificial earnings measure of net income) and wants to see profits reinvested in expanding operations. AT&T is dominated by more-conservative investors who look to bottom-line net income and love to see cash paid to them in dividends.

At the Senate hearing, Armstrong predicted that once AT&T's nervous investors are replaced by those looking for growth opportunity, the stock will rally and stabilize.

Both companies have been fiercely spinning the deal to their investors, holding a series of meetings and conference calls for Wall Streeters. AT&T was trading at \$56.50 midafternoon on Friday, 12% off the \$64 it hit the day that the deal was announced. TCI traded at \$39.73, down from \$44.

—John M. Higgins

HSN, Comcast fight over Florida carriage

WAMI's dropping of shopping leads to court

By John M. Higgins

It's gotten tougher to buy ceramic kittens and near-diamond bracelets around Fort Lauderdale, Fla.: Home Shopping Network has gone dark on local Comcast Corp. cable systems following Barry Diller's conversion of HSN's Miami UHF outlet WAMI(TV) to a "real" TV station.

HSN and Comcast have gone to court to determine whether the MSO is required to carry only USA Network Inc. Chairman Diller's new CityVision-formatted WAMI or both the station and the HSN programming it replaced. USAI's WAMI, which has a must-carry agreement for carriage on Comcast's systems in Broward County, serves about 125,000 subscribers in Miami suburbs—including Davie, Dania and Hallandale. But once Diller switched out HSN for CityVision, Comcast executives contended that they were obligated only to carry the broadcast signal, not to add HSN's satellite feed.

Comcast contends that the dispute is a contract issue over interpretation of its affiliation agreement with the shopping network. HSN sees something more sinister, charging that Comcast dropped HSN's *Home Shopping Club* because the MSO owns a majority stake in rival shopping channel QVC.

A suit filed by HSN contends that Comcast is motivated "at least in part ... by preventing HSC from competing with QVC."

HSN wouldn't comment on the dispute; Comcast issued a statement dismissing HSN's position as "without merit." Both have gone to court to defend their positions. Comcast sought a declaratory judgment in a state court three weeks ago, asking a judge to rule that it doesn't have to carry the channel. HSN chose a federal court to enforce the affiliation agreement and press federal antitrust claims.

The deal points to a slight chink in Diller's ambitions to launch a new entertainment network on HSN's broad-

cast outlets. After years of carrying only HSN's *Home Shopping Club* sales pitches, Diller is trying to use the stations as the foundation for an entertainment operation, emphasizing local news and talk shows but mixing in sitcoms and dramas. However, HSN derives a hefty chunk of its cable distribution—and its sales—from the must-carry status of those stations, so Diller needs to convince operators to pick up HSN after the broadcast outlets switch over.

Most operators in the Miami market are on board and are carrying both signals. But HSN never recut its deal with Comcast, and the MSO is balking.

However, HSN contends that it is covered under a 1994 affiliation deal that requires Comcast to devote a channel to the shopping channel, regardless of must-carry and no matter what is carried on WAMI.

"This is a real test for Diller on his conversion strategy," says Media Group Research's Mark Riely. "Wait until he tries to convert his station in Philadelphia." Comcast's hometown, where it controls some 40% of cable subs. ■

Stars shine at Synditel

Syndicators trot out big names to promote fall first-run fare

By Joe Schlosser

If the number of paparazzi lined up outside the Ritz-Carlton in Pasadena, Calif., last week was any sign, the Hollywood syndicators may be on to something.

The cameras were busily flashing as Whoopi Goldberg, Roseanne, Pamela Anderson Lee and a number of other stars met the national media as the semiannual Television Critics Association tour kicked off. The syndication industry got the three-week event started with the 11th annual Synditel, an all-day conference where the critics get a taste of the fall's new first-run syndicated shows.

Roseanne, who will be hosting her own talk show this fall with King World Productions, and Anderson Lee, who is doing an action hour with Columbia TriStar Television Distribution, seemed to steal the show. Probably for the first time this year, the personal lives of both actresses took a back seat to their syndicated projects.

Anderson Lee's *V.I.P.* (for Vallery Irons Protection) puts the former *Baywatch* star in a Beverly Hills setting as the head of a bodyguard service that caters to the rich and famous. But Anderson Lee and her producers have decided to give the show a humorous, spoof-like quality. J.F. Lawton, the show's producer and the writer of the feature film "Pretty Woman," said that he wanted to give the action show a comical Cinderella feel.

Anderson Lee accidentally falls into her position as head of the Beverly Hills protection agency and finds a way during each episode to "somehow save the day," Lawton said. *V.I.P.* also will feature a number of celebrity cameos (*Politically Incorrect*'s Bill Maher winds up in a hot tub with Anderson Lee in one of the first episodes) and the glitz one would expect when Anderson Lee is involved. But it was the tabloid queen's self-deprecating humor in the preview clips last week that had the usually skeptical critics laughing out loud. "I think people are going to be surprised," Anderson Lee said. "We're having fun with it, and I think it could be a real hit."

Roseanne's talk show, which debuts



Pamela Anderson Lee and Roseanne were among the many syndication hopefuls meeting the press.

on Sept. 14, had been one of the biggest syndicated unknowns heading into last week's press tour. The former sitcom star and current tabloid favorite spent close to half an hour answering questions from the critics about the upcoming show. What came out of the Q&A session was that Roseanne's show will not take "the normal three guests an hour, rigid talk show format." It will have comedy routines and different elements.

Other than the fact that Roseanne will be taking an active role in producing it, the King World-distributed talk show is still something of a mystery. King World has hired a number of top production executives (Eddie October, Jeff Wald and Judy Pastore) but has yet to lay down a pilot or tape anything for a show that starts in two months.

"I've learned how important it is to be able to delegate," Roseanne said. "I didn't know how to do that on my sitcom, but then I didn't have the caliber of producers that I have now. I'm able to reserve my best stuff and narrow my focus on hosting the show."

King World's other big project for the fall, a remake of the classic game show *Hollywood Squares*, was also put on center stage before the critics. Whoopi Goldberg, who will sit in the famous center square, and King World's Michael King announced a few of the stars who will be joining Goldberg in some of the show's early episodes. Whitney Houston, Garth Brooks, Sharon

Stone and Rosie O'Donnell have committed to the show, and another 90 stars have been signed to fill one of the eight available boxes. And Goldberg offered the critics a nice sound bite: "Even the most dense star can play this game."

Among the other celebrities on hand was Worldvision's newest judge, Joe Brown. (Worldvision already has a syndicated hit in *Judge Judy*.) The Tennessee judge was anything but shy in front of the critics. When asked why, out of all the judges in the country, he should have his own TV program, he said in a serious tone, "It's kind of like the NBA: You've got a lot of good

players, and then you've got Michael Jordan." The other judge on the syndication docket, Judge Mills Lane, isn't too shy himself. The part-time boxing referee gave his traditional "Let's get it on" and explained that he doesn't call the courtroom "his courtroom" because, he said, it's the people's courtroom.

Donny and Marie Osmond are being reunited for another trip in TV land, this time in syndication. The singing siblings (who look as youthful as ever) are fine-tuning their interviewing skills and saving their singing voices. Donny Osmond said that the show will incorporate clips from their 1970s prime time show and will feature a number of guests who appeared on that program. "I'm sure someone is going to ask me to sing 'Puppy Love,'" he lamented.

Rysher's new action hour, *Highlander: The Raven*, picks up where the six-year syndicated series *The Highlander* left off. The new series stars Elizabeth Gracen, another one of the actresses at Synditel who has found her name in the tabloid headlines quite a bit lately. When asked whether the former Miss America could handle the lead in an action hour, Gracen said, "Miss America can be ass-kicking. I guess you haven't seen the girls backstage." Gracen plays a 1,200-year-old immortal thief who is out to stop injustice. The previews shown to the media warned that "Immortality is a Bitch." ■

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and a superhuman
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Role confusion in TV news

'NewsStand' fiasco highlights unclear lines between reporters and producers

By Steve McClellan
and Dan Trigoboff

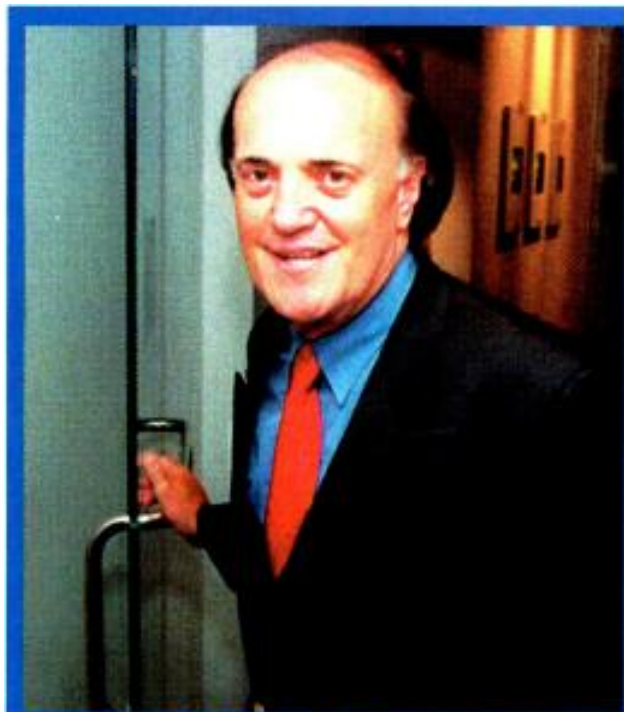
By his own admission, Pulitzer Prize-winning CNN correspondent Peter Arnett was clueless about the details of the "Valley of Death" story he narrated for the network's new magazine, *NewsStand: CNN and Time*. The question that emerged in the aftermath of CNN's retraction of that story (B&C, July 6): How many on-air TV correspondents are mere readers of stories prepared by behind-the-scenes producers?

Network executives, producers, correspondents and consultants last week responded that sometimes correspondents "parachute" in on a story at the last moment to read the lines and pose for the camera. But they insisted that in most cases correspondents are much more involved than that. However, producers are the primary reporters in TV news, often developing initial story ideas and doing much—even most—of the research that correspondents will rely on to prepare for on-camera interviews.

The newsgathering process is not uniform throughout the TV news business. At *60 Minutes*, the correspondents' role in story development is more akin to that of an editor at a print publication. As editors, says a spokesperson for the program, the correspondents remain "very involved" in stories from the time they are selected to the time they get to air.

Chris Wallace, chief correspondent at ABC's *PrimeTime Live*, chafes at the suggestion that correspondents are no more than narrators: "That's not ever the way I've done business nor is it the way most of my colleagues do business." He describes his working relationships with producers as collaborative efforts. Producers average about four or five stories a year, while correspondents do some 20 stories a year, he says.

"Make no bones about it, the prime



Peter Arnett kept his job as CNN correspondent last week after persuading CNN higher-ups of his minimal role in the preparation of the poison gas story. But CNN emphasized that it would be the last time a correspondent could plead ignorance—the network issued a new "no excuses" policy putting correspondents on alert that they are accountable for any story they narrate. The network also integrated investigative units attached to specific programs into the main CNN newsgathering operation as a further check on the work those units do.

reporting, the casting of characters, is done by the producer. But I'm very involved in the editorial content from beginning to end," Wallace says. Like the role of his counterparts at *60 Minutes* (including his father, Mike), Wallace's role—particularly in the early stages of a story—is that of editor, he says. "You talk over the ideas, the concepts, suggest questions, and you put it against your whole frame of reference."

Correspondents get constant research updates from producers. Wallace says that he reads just about all the research at least twice. "One of the most important functions we provide is that of skeptical collaborator—that is, are there any holes in the story?" Wallace does all the major interviews for his stories and most of the minor ones, he says. He and the producers come up with questions. As to the script, the producer usually writes the first draft, although Wallace usually rewrites to fit his own style,

cadence and syntax.

Neal Shapiro, executive producer of *Dateline NBC*, says that in his years at NBC News and before that at ABC News, the correspondents always have been much more involved in the stories they do than Arnett apparently was in *Tailwind*. "The only time I've seen a correspondent just read a script is on a small one-minute feature," he says.

For most stories, certainly all the in-depth investigative pieces, Shapiro says that "the correspondents are involved. You have to learn the substance of the material to conduct good interviews. You have to be prepared to challenge everybody"—the sources who are corroborating a story as well as those who deny it.

Former NBC news president Michael Gartner, whose tenure included both the development of *Dateline* and its infamous exploding truck report, says: "Television is a collaborative effort, much more so than newspapers. A producer is an off-air reporter. Producers do most of the reporting. A reporter often brings star power to the story, offering someone

who is believable. They do use their credibility, and there's nothing wrong with that. It's all part of the packaging. And bringing in viewers is a substantive contribution."

But CBS anchor and correspondent Sharyl Attkisson says that she cringed at the news of Arnett's distancing of himself from the story that carried his name—because she knew it again would raise the perception of a TV reporter as someone who pops in when most of the work has been done to read a script and take the bows. "I knew everybody would think we all do it that way," she says, "and it really bothers me. The producers here [at *CBS Evening News*] are very strong, but they certainly don't write the pieces. It's very much collaborative." And not just at CBS, she adds. From 1990 to 1993 Attkisson worked at CNN, where, she says, she performed as reporter, anchor and producer. ■

AP photo / Ric Feld

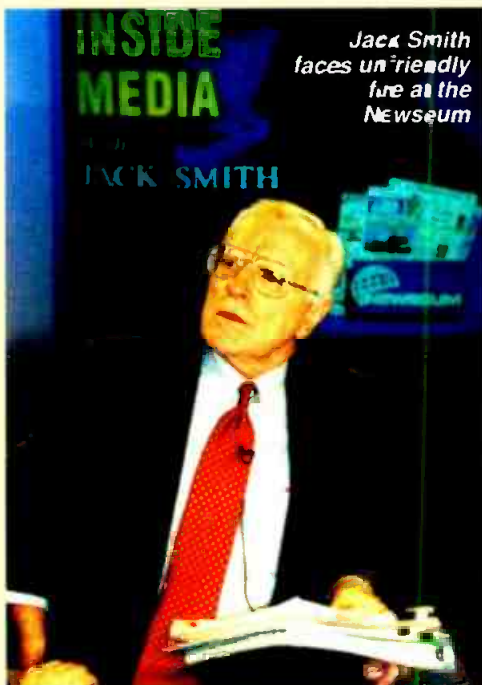
Smith and Oliver fire back

Peter Arnett's account of his limited involvement in the "Valley of Death" story was backed last week by Jack Smith. Smith is the *NewsStand* senior producer who was fired, along with producer April Oliver, on July 2.

"He came and virtually read the story," Smith says. "He did three interviews, and did them damned well, too. But the military doesn't like Peter Arnett because he's a tough reporter."

Smith and Oliver defended their report and attacked CNN on all media fronts last week following three weeks of being "muzzled" by the network. The two former producers offer a scenario in which network executives bowed to pressure from the military rather than standing by their story or continuing to report it. Smith called CNN's review process—which included media lawyer Floyd Abrams' critical report on the Operation Tailwind story, the retraction, and the firings—a "star chamber proceeding." Oliver called it "a corporate whitewash."

Smith also contends that Abrams' report was not independent because of the involvement—confirmed by CNN—of CNN attorney David Kohler. CNN Vice President of Public Relations Steve Haworth adds, however,



Jack Smith faces unfriendly fire at the Newseum

executives, Smith says, subsequently distanced themselves from the report amid the pressure while producer Pam Hill, who resigned following CNN's retraction, took the fall with Smith and Oliver. Smith says that the network suddenly boosted its standards following the report. "It sure looks like they're raising the bar," Smith says. "They're calling for absolute proof. There's no such thing, even in a court of law."

—Dan Trigoboff

UVSG mounts hostile bid for Gemstar

Observers wonder if takeover offer is attempt to settle patent fight or to acquire company's TV real estate

By John M. Higgins

Pursuit of another path to the TV set or fear of patents? That the question among industry executives looking at United Video Satellite Group Inc.'s unusually hostile takeover bid of Gemstar International Group Ltd.

UVSG went public with a \$2.8 billion offer to acquire Gemstar, which has two key products: VCR Plus, which allows consumer to more easily program their VCRs, and TV Guide Plus, an on-screen program guide similar to UVSG's Prevue Interactive. Just as important, Gemstar holds a sizable portfolio of patents on TV technology—patents that UVSG has been wrestling over in court for years.

Gemstar management privately

spurned UVSG's earlier approaches, frustrating UVSG and parent company Tele-Communications Inc. UVSG President Pete Boylan calls the situation "bizarre" because Gemstar's corporate structure allows CEO Thomas Yuen to block the deal over the objections of large shareholders including chairman and 24%-owner Thomas Lau.

"We just got fed up with it," Boylan says. "It's gone on for way too long."

Gemstar responded that it is considering UVSG's \$45-per-share offer but questions whether the price is high enough or whether UVSG can come up with the financing.

UVSG's motive is the big question. Gemstar does have unique entry into the home. The company's services are free to consumers. Gemstar makes its

money by charging TV and VCR manufacturers seeking to differentiate their higher-end gear by incorporating guide and VCR programming technology. VCR Plus codes are published in newspaper TV grids, while electronic guide data are sent over the air. "It's a real estate game," says PaineWebber Inc. media analyst Chris Dixon.

One money manager calls the takeover bid "a sign of weakness" reflecting UVSG's fear about the patent fight.

Boylan dismisses that speculation. "First off, we'd like a path into the consumer electronics business," he says. "Second, we have been getting a lot of pressure from our customers to put our differences aside." Cable operators using Prevue Interactive don't want to face threats from Gemstar that they need to separately license its technology. "That's just going to irritate a lot of customers and slow down deployment of digital."

Fox Family targets kids, teens

Saban is banking on comedy, movies, 'toons

By Donna Petrozzello

In a departure from the programming strategy of the current Family Channel, Fox says it aims to lure a large audience of children and teens to the new Fox Family Channel. The channel executives hope that the kids will entice their parents to watch with them. Fox Family Channel debuts Aug. 15.

In a presentation to TV critics at the TV Critics Association tour in Pasadena, Calif., last week, Fox Kids Worldwide Chairman Haim Saban said, "We believe the majority of the current audience for Fox Family will stay and be influenced to watch the new shows by their kids."

Most new programming for Fox Family is comedy, with some reality-based family movies, cartoons from the Harvey Toons library and a block of preschool programming in midmorning. In prime time, which Fox will start at 6 p.m., the schedule includes *Mr. Bill Presents*, a comedy starring clay puppet Mr. Bill of *Saturday Night Live* fame. Another original series, *The New Addams Family*, debuts in prime time in October.

Some of the remaining prime time 6-9 p.m. shows have a humorous approach of the *Candid Camera* or

America's Funniest Home Videos ilk. They include *Life, Camera, Action*; *Outrageous*, and *Show Me the Funny*. During its debut weekend, Fox Family is slated to air the *Spice Girls in Concert*; an original movie from the *National Lampoon* franchise, *National Lampoon's Men in White*, and *Leo-mania: DiCaprio's Unauthorized Story*.

But the channel also has positioned *The 700 Club* in a regular two-hour mid-morning block on weekdays and again on weeknights from 11 p.m. to midnight.

"We hope that Christian families watching *The 700 Club* will stay with Fox Family Channel into prime time and watch more programming that's geared to families," said Rich Cronin, president of Fox Kids Networks and Fox Family Channel. "Fox Family has a broad niche, but our attitude is to be quirky and funny."

"We're trying to get kids and teens to watch with their parents, and we need to relate to them by having a recognizable attitude," Cronin said. "With a straightforward approach [it's] hard to get noticed. We've decided that comedy can pull families together to watch," he added. "Funny is something kids, teens and adults can relate to."

In redesigning Family Channel,

whose viewers skewed older than those of the average basic cable network. Fox has replaced existing daytime programming with original animated series, cartoons from the Harvey Toons library, new and original game shows and remakes of children's series, including *Pee-wee's Playhouse* and *The All-New Captain Kangaroo*.

In prime time, Fox Family will air an original movie every weeknight starting at 9 p.m. and three movies on Saturday and Sunday from 6 p.m. to midnight.

Fox announced a budget of \$125 million to develop 26 original movies for its first season. In development are two movies from the *National Lampoon* franchise; a family action adventure, *Earthquake in New York*, and a profile of Michael Jordan, slated to air early next year.

Along with revamping the schedule to include young-adult shows, Cronin said that Fox Family decided to start its prime time programming at 6 p.m. rather than at 8 p.m. The "early prime time start is a chance for families to watch together," Cronin said, and is a way to counter news programming on broadcast networks as well as children's shows on other cable networks.

Beginning in October, Fox Family debuts its prime time series, *The New Addams Family*. Fox has ordered 65 episodes. The channel also plans a 1999 airing of an original feature, *Addams Family Reunion*. ■

Sorenson leaves Court TV for MSNBC

By John M. Higgins

Amid continuing uncertainty about the future of Court TV, the network's top programming executive, Erik Sorenson, is heading for the exit. He has agreed to take the top news spot at MSNBC.

Sorenson, Court TV's executive vice president of programming, will become vice president and general manager of MSNBC. He replaces Mark Harrington, who died last month. Sorenson will be responsible for all the news and other editorial product on MSNBC.

The legal network is in disarray following the sale by NBC—a partner in MSNBC—of its 33% Court TV stake to partners Time Warner Inc. and Liberty Media Corp. The two companies plan to reorganize Court TV and overhaul its programming but have left staffers in the dark for a month about their plans.

While Sorenson says he is leaving because of the "great opportunity" at MSNBC, he acknowledges that he has received no sign from Time Warner about what it plans to do with Court TV. ■



Jeffrey Rothfeder won't be joining CNBC as its first 'managing editor.'

Rothfeder in, then out, at CNBC

Just two days after naming its first "managing editor," CNBC backtracked, saying that Bloomberg News editor Jeffrey Rothfeder wouldn't be joining the network. Rothfeder, who had been Bloomberg's national news editor, couldn't come to terms with CNBC on his specific duties.

Rothfeder has been at Bloomberg since 1992 and previously worked at *Business Week*. He was expected to be pivotal in shaping CNBC's business news coverage and content. But the network said Rothfeder's job was announced before a contract was signed because word was leaking about his departure from Bloomberg. "Everything wasn't nailed down," a spokeswoman said, but she wouldn't specify any details. Another industry executive familiar with the situation says that Rothfeder wasn't happy with the level of authority he would have in the somewhat oddly named TV position.

—John M. Higgins

"HOWIE'S A HIT FROM THE WORD GO."

"Like Rosie, who burst onto the daytime talk arena as a breath of fresh air, Mandel comes to TV with energy to spare, drop-in guests bearing gifts and an attitude that's refreshingly noncombative."

"His years of standup and his background in acting, combine beautifully here to make him a natural at acting naturally."

"Mandel's wit is so quick that he's well worth watching."

~ David Bianculli
NEW YORK DAILY NEWS

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"Best of all, Mandel listens to his guests and comically responds to things they say."

~ Steve Hall
THE INDIANAPOLIS STAR

"The Howie Mandel Show' has a 'Rosie' feel. Mandel's series is... breezy... entertainment-oriented."

~ Dusty Saunders
THE ROCKY MOUNTAIN NEWS

"The host's awkward charm and quick wit brought an energy sorely lacking in TV's next-to-latest talk show."

"Mandel is at ease with bouncing one-liners off his guests and the audience."

~ Eric Deggans
ST. PETERSBURG TIMES

"There was a lot to like here. Mandel was well-prepared for his interviews and the ad-libs were fast, furious and often funny."

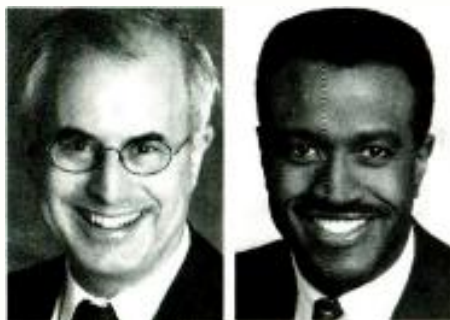
~ Barry Carron
THE HOLLYWOOD REPORTER



Sullivan out at WUSA

By Dan Trigoboff

Robert Sullivan, long considered a rising star at Gannett Corp., left the company's flagship WUSA (TV) Washington last week. To replace



Reingold and Dyer take over at WUSA

him, Gannett named NBC Asia executive Richard Reingold as WUSA president/GM and made Richard Dyer—a Gannett VP who worked for several years as a sales manager at the station—VP/station manager.

Sullivan says the move was his idea, made for personal reasons—in particular a desire to move his family back West. Sullivan objects to local media treatment of the shakeup as a firing. He says that although Gannett President Cecil Walker asked him to stay, he prefers to look for something else, in TV or possibly in new media.

Current and former employees have painted WUSA as a troubled station, suffering from low ratings and lower morale—leading to numerous staff departures. Typically Washington's number-one station during the 1980s, WUSA has struggled in the 1990s with CBS's loss of the NFL, a drop in network ratings and the 1992 death of its immensely popular sports anchor, Glenn Brenner. Insiders say that the station also has suffered from Gannett's cost-cutting and reshaping efforts under Sullivan.

On the news side, complaints have surfaced about cutbacks in reporting. Some say that the station has gotten too cozy with advertisers. Sullivan says the station is in better shape than when he took over three years ago, but acknowledges there's discontent. "This is a tough job. Things don't change overnight. And someone can't come in and create change and make everyone happy." ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

SACRAMENTO

Kelly on the block?

Industry sources say that Kelly Broadcasting has hired Merrill Lynch to help it explore "strategic alternatives" as it heads into the digital age. Kelly owns NBC affiliate KCRA-TV Sacramento, Calif., and Fox affiliate KCPQ(TV) Seattle. With estimated cash flow of \$50 million, the stations could fetch \$625 million-\$700 million. Kelly President John Kelly confirms that he's hired a Wall Street firm, but says he'll sell only as a last resort.

WASHINGTON

Kennard ready for specifics

At the NAB convention in April, FCC Chairman William Kennard gave broadcasters a 60-day challenge to produce some ideas for promoting minority ownership in the business. Now, some 90 days later, he wants to see what they've come up with. This week Kennard will meet with industry executives to discuss the minority ownership push. Expected: Clear Channel's Lowry Mays, Bonneville's Bruce Reese, LIN's Gary Chapman, CBS's Mel Karmazin, Emmis's Jeff Smulyan, Jacor's Randy Michaels, Capstar's Steve Hicks, Sinclair's David Smith and NABOB's James Winston. Sources last week expected broadcasters to bring general ideas rather than specific proposals to the chairman. Today, Kennard is expected to announce FCC hearings on minority ownership when he speaks to an NAACP conference in Atlanta.

DALLAS

Marcus closing in on new CEO

Marcus Cable and new majority owner Paul Allen are close to naming a president/CEO to replace Jeffrey Marcus, who left to take the helm at Chancellor Media. The new boss won't come from within

the company, says a source familiar with the situation.

Yahoo! going to the Source?

If Yahoo! plans to acquire Interactive Channel parent Source Media, it's apparently such a well-kept secret that the folks at Yahoo! don't know anything about it. "It is purely speculation and rumor, which we have a policy of not commenting on," says a Yahoo! spokesperson. Nor are Source executives commenting.

The "no comments" haven't stopped speculation in Source stock (Nasdaq: SRCM), which neared its 52-week high of \$22.75 last week. Shares were up again last Friday, apparently prodded by additional speculation that if Yahoo! doesn't buy Source, another Internet-related player will.

The big question: If someone does acquire Source, will it be for the Interactive Channel, which has no digital cable carriage contracts and likely will see its sole analog carriage contract—with Marcus Cable in Denton, Tex.—lapse later this year? Or will it be for Source's patent portfolio? Source contends that its 12 U.S. patents cover the enabling technology for several forms of Internet-over-TV and has sued Worldgate for patent infringement. But with the litigation unresolved, cable MSOs are staying away from Source in droves.

LOS ANGELES

Pearson prepares to 'Feud'

Now that Pearson Television has straightened out its domestic affairs with its acquisition of All American Inc., look for the syndicator to bring back the classic game show *Family Feud* for fall 1999. The company was close to bringing *Feud* back this fall but couldn't nail down a host. Sources say that Pearson still is keen on actress/singer Dolly Parton for the job. Pearson executives had no comment.

National networks need local profits

ABC's Iger asks Congress to raise ownership cap

By Paige Albiniak

Congress should increase the 35% national audience cap on TV station ownership to aid the bottom lines of struggling networks, ABC President Bob Iger told a Senate Judiciary Subcommittee last week.

"Local broadcasting is a far more lucrative business, far more profitable and successful than the national side," Iger said. "In order for national broadcasters to support the high costs and very, very low margins of the national broadcasters, I believe it is imperative for them to be able to invest locally."

Of the four major networks, Iger noted, only NBC was profitable last year.

Sen. Mike DeWine (R-Ohio), chairman of the Senate Subcommittee on Antitrust, Business Rights and Competition, told reporters after the hearing that he has not supported raising the ownership cap. Other key congressmen, including House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) and Senate Commerce Committee Chairman John McCain (R-Ariz.), do support raising the cap.

While the Big Four networks seek a raise in the cap, the NAB board of directors opposes such a move. News Corp.-owned Fox is pitching for minority support to increase the cap by as much as 10%, in exchange for support for minority investment in broadcast stations—perhaps as much as \$150 million. The FCC also is reviewing the television ownership rules.

Congress also should give broadcasters at least two years before imposing fees on digital ancillary services, Iger said, and the fees should be no more than 2% of net revenues.

"We'd be better off if the tax didn't exist," Iger said.

Tauzin spokesman Ken Johnson said that Tauzin is not enthusiastic about giving broadcasters two years before they have to pay fees on digital services.

"I think Billy would be more inclined to give broadcasters a break up front if we got a better deal on the back end," Johnson said. Tauzin wants to use the money from broadcasters' digital fees to finance a trust fund for public broadcasting, Johnson said.

The NAB in May asked the FCC for

a two-year fee-free period so that they could start up pay digital services. Once those services got under way, fees would be set at 2% of gross revenue. The Association of Maximum Service Television, an industry watchdog organization, suggested fees in the 0.5%-1% range. At that time, ABC asked the commission to let broadcasters choose between a profit-based and a revenue-based fee.

Iger also opposed a plan that would put ABC-owned ESPN and other sports networks on a separate sports-only cable tier. That plan, proposed by Tauzin, would result in higher prices for sports-loving cable subscribers.

"[T]he model that has given birth to all of this product will no longer apply, and most cable programming will become essentially a pay-per-view business, with very high subscription fees necessary to support high-quality programs like the NFL," Iger said in his written testimony. "This cannot be in the public interest, and we are steadfastly opposed to the suggestion."

Tauzin has been considering the



Iger argues for more stations for the networks.

plan in response to steadily rising cable rates. ESPN's \$4.8 billion deal with the NFL, signed in January, caused concern on Capitol Hill after lawmakers held several hearings last year examining the cost of cable programming and its contribution to increased cable rates. Tauzin intends to introduce a bill by the end of July that will give consumers more choice in monopoly markets, Johnson said. ■

Broadcasters doubt 2006 spectrum return

In Senate hearing, witnesses say development of TV sets, set-top boxes may slow process

By Paige Albiniak

Broadcasters sent mixed messages to Congress last week, saying that they are moving "full speed ahead" on digital television but also saying they anticipate that roadblocks will prevent them from giving their analog spectrum back in the next eight years.

Congress last summer gave broadcasters a 2006 deadline for returning analog spectrum valued at some \$4 billion, according to the Congressional Budget Office's last estimate in December 1997. But before broadcasters have to return the spectrum, 85% of households must have access to digital television via over-the-air television, cable or satellite, according to the law.

"I doubt that [returning the spectrum by 2006 is] a realistic schedule, but we intend to do everything we can to see that if it can happen it will happen," said Gregory Schmidt, vice president of LIN Television Corp., testifying before the Senate Commerce Committee.

"I think a rush by the public to buy digital TV sets would have to be a stampede to make that happen," said Time Warner Cable Chairman Joseph Collins. At a price of \$5,000-\$8,000 for a new set, most consider it unlikely that lines will be forming come November to buy a new digital TV set.

Senate Commerce Committee Chairman John McCain (R-Ariz.) was not surprised by the broadcasters' admission:





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Team your station with one of America's
best-known brands.

1.

Your station and advertisers
benefit from our 76 year history
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2.

A great First Year,
reaching 95% of the U.S.

3.

Firm "GO" for year two.
Already 75% cleared
23 of the top 25 markets.

4.

Revenue-building sales promotions
for key Sweeps Periods utilizing
local advertiser participation
in an easy-to-use turn-key format.

5.

52 weekly news featurettes
ready for local sponsorship.

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Links between your website
and www.bhglive.com
an 8,000-page website with
3.9 million page views a month.

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Advertising and editorial support
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most respected magazine
brands – full-page ads promoting
the series and listing the
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"There is not a snowball's chance in Gila Bend, Ariz., that the broadcasters were going to meet the 2006 deadline," he said. "I must say that your complaints about this whole deadline being imposed ring a little hollow, when you received for free billions in supplements ... that would have never been given away like this valuable commodity was given to the broadcasters."

While 22 of 26 broadcasters in the top 10 markets will be broadcasting a digital signal by the Nov. 1 deadline—and 16 stations already are broadcasting those signals—several obstacles still stand in broadcasters' way, they said at the hearing.

Broadcasters are concerned that devices, such as digital TV sets and cable set-top boxes, will serve as gatekeepers that will block viewers from receiving unadulterated HDTV signals.

The cable industry, especially number-two MSO TCI, has made clear its preference for ABC and Fox's 720 progressive high-definition format over



Gregory Schmidt of LIN Television (l) testifies while Joseph Collins of Time Warner Cable looks on.

CBS and NBC's 1,080 interlace format. CBS and NBC say that 1080i clearly looks better to the consumer, but the Consumer Electronics Manufacturers Association and Congress say that 720P qualifies as HDTV. Progressive formats compress more easily than interlace formats, engineers say, making them more attractive to bandwidth-hungry cable operators.

Collins again promised—after giving the House Telecommunications Subcommittee the same assurances in April—that his company would deliver

HDTV signals to subscribers in whatever format the broadcasters transmit them.

"I think it's in every cable operator's best interest to follow their partners and make sure that they are delivering those signals," Collins said. "Those are our best customers, the people who can afford to spend \$7,000 for a television set. For them to buy one of those sets and then for us to deliver a depleted HDTV signal—we're not going to do that."

Broadcasters also say that without a rule requiring cable operators to carry all broadcast signals—including multiplexed channels—small broadcasters will be left out.

But Brian Lamb, chairman of cable public affairs channel C-SPAN, vigorously argued against any digital must-carry requirements. If cable operators are required to carry a second digital channel during the transition, "there will be a huge train wreck," Lamb said, which will result in huge losses to C-SPAN's carriage. ■



WASHINGTON WATCH

By Chris McConnell and Palge Albinak

Franks watch

Martin Franks, CBS's senior vice president, is taking over responsibility for CBS's corporate relations department. He is doing so in the wake of the departure of John Bergen, senior vice president of corporate relations, who is leaving CBS at the end of the month. Bergen will head a new association representing public relations firms. In his expanded role—but without an expanded title so far—Franks adds another large area of responsibility to an already crowded plate. He will continue to oversee



More duties for Franks

CBS's government affairs department and CBS's standards and practices functions. He also is president of the CBS Foundation and liaison to the CBS board of directors. Gil

Schwartz, senior vice president of communications at CBS, will take over Bergen's corporate media responsibilities and will oversee communications for all of CBS's media businesses and operations.

Avast ye

The FCC last week said that a New Jersey court had approved a

government request to keep Salvatore DeRogatis from operating a pirate FM station in Howell Township, N.J.

FCC officials last September seized equipment being used by DeRogatis, but he continued to operate the station on 104.7 mhz. Last week's ruling enjoins him from transmitting within the U.S. unless he first obtains a license.

Bud, Bill and Sly—partying together

Longtime friends Lowell "Bud" Paxson (Paxon Communications chairman) and movie star Sylvester Stallone last week hosted President Bill Clinton at a Democratic fund-raiser in Stallone's South Beach, Fla., spread. But this gig notwithstanding, Paxson

gives fairly evenly across party lines. So far in this election cycle, Paxson Communications—owner of the soon-to-launch family-friendly Pax Net network—gave \$15,000 to national Republican fund-raising efforts and \$11,000 to the Democrats, according to the Center for Responsive Politics. CRP also reports that Paxson and members of his team individually have contributed to members of both parties. Among those in Congress who have received money from Paxson himself are Sen. Ernest Hollings (D-S.C.), Rep. Michael Oxley (R-Ohio) and Rep. Cliff Stearns (R-Fla.). Paxson Communications has given to Rep. Billy Tauzin (R-La.), Sen. John McCain (R-Ariz.) and Sen. Arlen Specter (R-Pa.). Paxson Broadcasting also gave \$5,000 to the NAB.

PUSH pushing FCC over Sinclair/Glencairn

Tells commission it is studying LMA relationship in Texas

By Chris McConnell

The Rainbow/PUSH Coalition is raising questions at the FCC about whether Sinclair Broadcasting is exercising control over a minority-headed TV group with which it has struck a series of local marketing agreements (LMAs).

In a July 1 filing at the FCC, Rainbow/PUSH said it plans to study whether the LMA deal between Sinclair's KABB(TV) San Antonio and Glencairn's KRRT(TV) Kerrville, Tex., violates the commission's prohibition against common ownership of two local stations.

"Rainbow/PUSH has not had an opportunity to fully research this matter, and thus preserves here the question of whether Glencairn is the alter ego of Sinclair," the group told the FCC. "As Rainbow/PUSH examines this matter, it intends to focus on

whether [KRRT] has any meaningful corporate personality of its own."

Rainbow/PUSH attorney David Honig says he hopes to wrap up the follow-up investigation within weeks. "We'll be fair," he adds.

Honig's group launched its review of Glencairn's ownership after charging that both the Glencairn and Sinclair stations in Texas had violated the FCC's equal employment opportunity rules. A Washington court in April found those rules largely unconstitutional, but they remain in effect while the FCC pursues an appeal of the ruling.

Sinclair Government Relations Director Mark Hyman labeled as baseless any charge that Sinclair is controlling Glencairn. He also says he's confident that the stations' EEO performance will hold up to any FCC review. Hyman says that anyone suggesting

Sinclair is running the Glencairn stations has not visited those stations.

Sinclair holds 13 LMA deals with Glencairn. The Baltimore-based Sinclair often has insisted that its deals with Glencairn help to promote minority participation in broadcasting. Glencairn's voting stock is 100% held by company president Eddie Edwards, who is black.

But others, such as Pulitzer Broadcasting and Post-Newsweek Stations, have claimed that the LMAs give Sinclair an unfair advantage in the markets, pointing to the ownership of Glencairn's equity.

According to documents filed at the Securities and Exchange Commission, 90% of Glencairn's equity is held in nonvoting stock in trusts established by Carolyn Smith, mother of Sinclair President David Smith. Carolyn Smith holds another 7% of the equity herself, while Edwards holds the remaining 3%.

Sinclair also holds an option to purchase Carolyn Smith's interest in Glencairn, although Sinclair's lawyers in past FCC filings have asserted that doing so would still give the company no say in Glencairn's operation. ■

Not so fast

The Association of Local Television Stations (ALTV) last month unsuccessfully tried to attach a "minor technical amendment" to Louisiana Republican Rep. Billy Tauzin's bill to stay satellite copyright fees for one year.



Tauzin doesn't want amendments to his satellite copyright bill.

The amendment would have closed loopholes in the law that defines a so-called superstation, such as WGN-TV Chicago and WWOR-TV New York, according to ALTV's David Donovan. But Tauzin wants to keep his bill as clean as possible as it moves into unfriendly territory in the Judiciary Committee after the July 4 House recess.

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hours a day?
sleep when?

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John Malone explains it all

PHOTOS BY DAVID L. COFINWELL

Mike Armstrong and John Malone have slightly different views of the world. When AT&T Corp. Chairman Armstrong faced Wall Street analysts to announce the long distance carrier's mammoth \$43 billion stock-swap takeover of Tele-Communications Inc., he emphasized the virtues of pushing telephone traffic on cable systems, the new services to be created and the breakthrough for regulators seeking local phone competition. When TCI Chairman Malone followed him on stage, he enthusiastically focused on tax efficiencies, depreciation effects and consolidated balance sheets.

Malone genuinely finds joy—not just wealth—in the giant financial puzzles he creates. But conservative AT&T shareholders don't share his pleasure. TCI's huge debt, Malone's disdain of conventional "earnings" and the unproven fit of cable and telephone all have battered AT&T's stock price. The biggest muddle is Armstrong's planned "tracking stock" that will tuck AT&T's consumer long distance business and TCI's cable operation into a separate unit, leaving the business phone customer operations under the old AT&T. It's a move even savvy Malone supporters don't yet

fully understand.

Malone sat down with BROADCASTING & CABLE's John M. Higgins and Price Colman to defend the deal. He explains the case for both TCI and AT&T shareholders, his concerns about the process of closing the deal and where both companies misstepped in dealing with investors. He also discusses how he will handle the sudden riches coming to TCI programming arm Liberty Media Corp. via its tax-free sale of \$7 billion worth of assets to AT&T.

I understand why AT&T is buying. Why are you selling?

I think the synergies here are huge. Our shareholders will get a chance to participate in the synergies that result. We've all spent a lot of time talking about the technical synergies: their ability to use our plant; our ability to use their brand and their services; taking their long distance and by packaging it with some things that aren't available from other vendors, creating something that's not quite as much of a commodity as long distance has become and therefore reducing churn. Those are the obvious near-term and technological benefits.

But there are huge financial synergies here. Cable is an industry that eats capital, generates tax deductions and



grows. AT&T has lots of capital; their marginal cost of capital is very low. So put the two together and you should get enhanced average returns, OK? To me, the financial synergy of the transaction is as big—if not bigger—a story as the technological or consumer synergies. So if you can put all three together and you can do it properly and you can manage it properly, you can create a lot of shareholder value.

My sense always has been that after your Bell Atlantic deal cratered in 1994 you've been a frustrated seller and were still looking for a buyer.

You've got that wrong. In the Bell Atlantic deal it was really a merger of equals. At the end of the day, [the late TCI founder] Bob Magness and I would have named six out of 13 directors on the board. The growth potential was very much on our side of the equation, not their side. I saw TCI shareholders acquiring a powerful financial asset and some good people, a good technology and a brand. So it was anything but a sale.

When you sell, you take cash and you go away. This ain't a sale. I mean, I'm going to be probably their largest individual shareholder. We are going to be all intertwined with each other. I'm going to be on the board of their company, on the board of AT&T Consumer Services, and the chairman of the Liberty company, all interrelated through this common board of directors and this common balance sheet.

So it's anything but a sale from my point of view. I'm just buying onto a larger platform and a bigger total strategy that I think is very exciting. I think AT&T can emerge as probably the largest corporation in the world. You know, with Mike's leadership and his energies and the balance sheet that they have I think that they can very easily surpass GE and Microsoft in size.

I've needed TCI President Leo Hindery that his job was to clean TCI up, get the stock back up to \$30, then sell out at a premium above that. You waited for an extra \$6 per share.

I would have taken cash if I wanted that.

Cash? You're willing to pay all those taxes?

No, my stuff is all going to a foundation anyway. If I was getting out, you'd see me get the most cash I could get, dump it into my foundation tax-free and go sail my boat. The last thing I'd be doing is taking a position on a board of directors. I'd be more like Craig McCaw—where he said, "I'm outta here." Craig did not believe that McCaw Cellular

could sustain the values that he had created, because of the oncoming competition. And I think he was right. Had he kept it for five more years he'd have had a very hard time getting that price today.

Are you worried about the market's reaction to the deal?

Oh, sure. Absolutely. It scares me to death to see their stock going down. Scares me to death because I think it could well kill the deal. Their shareholders have to vote for it, right?

The problem is, we haven't really told them the whole story yet. We've told them about how the politicians love it, because it means more competition in local telephony. And we've told them that there's a lot of economic synergies in operating the business and that the consumers ought to love it because we're going to be able to offer a full set of services, more convenience, probably lower prices for the bundle, and all that kind of stuff.

But we haven't told the shareholders why it's good for them. Right now, if you're an AT&T shareholder, you're sitting there saying, "Holy cow, I'm giving up 21 percent dilution on stock to get a company with no earnings and to pick up a huge amount of goodwill amortization." So the impact on AT&T's earnings, the way you would think this thing looks, is serious. And the reason is, we haven't disclosed what the tracking stock is and what that's all about. That's why the market doesn't understand what we're doing.

Was that a mistake?

It was a mistake not to have fully worked out the details of the tracking stock so it could be disclosed at the same time—absolutely a mistake, in my opinion. But I think it's a correctable mistake. Because when we do disclose it, I think you'll see this thing turn around and become very positive. I don't think I'm stupid, and I don't think I would have done this deal if I thought that the ultimate outcome wasn't very favorable to my and my shareholders' interests.

So how does this work for TCI and AT&T shareholders?

The whole goal of this AT&T thing is one company, two businesses, two sets of shareholders. Full synergy, one consolidated tax return, one balance sheet. It's really a powerful concept if you can execute it properly.

I put my technological hat on and I said, "Look, technologically I just love the concepts of taking this world digital and bundling all these services." But I think that needs to be done on a global basis, and it needs to involve communications. If I'm going to go out there and build my plans for high-speed two-way data, the idea of not doing IP telephony is brain-dead. It's so cheap to do it incrementally. Then you say to yourself, "OK now, that's a pretty big business to enter, and we have no credibility in that business." Who has credibility in that business? AT&T. Customers, credibility, brand. That's where you create the value in this transaction.

My own prediction is we'll come out with a defined capital structure for AT&T Consumer Services, and the market will flip. You'll see AT&T trade up, and our shareholders

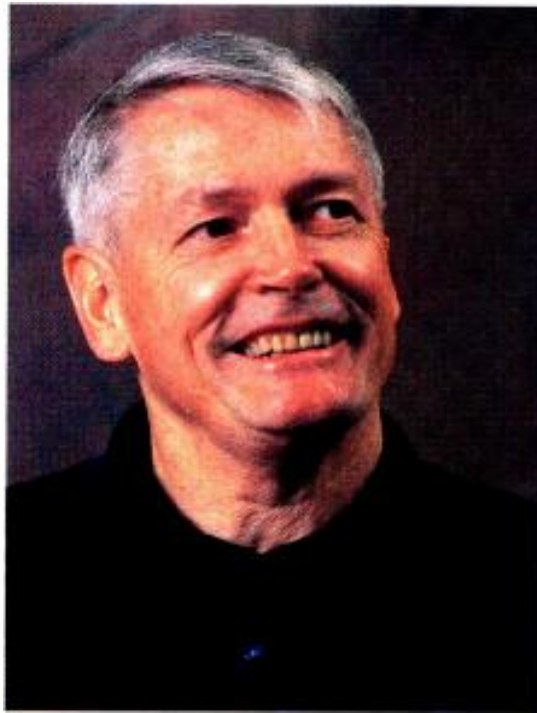
"Just give me a corner somewhere where I can just sit and scheme. Come up with creative structural ideas, technical or financial—that's me, that's my personality."

will particularly be excited by the prospects of just rolling their TCI stock into the Consumer Services. The whole thing will tighten up, and we'll see a substantial enthusiasm for it. That's my prediction as a shareholder, because I think I know what's possible here—I think I know what the range of likely outcomes is, and I certainly would be a very enthusiastic investor in that supercharged cable company.

What about those who choose not to be involved in the AT&T Consumer Services residential cable and long distance operation?

You have to structure it so that both sides have what they want in a shareholding position. The people who are in it for security, dividends and modest growth in capital, you've got to make them happy. You've got to give them less volatility, a nice dividend and share value growth, but not dramatic wealth creation.

And the people on the other side have got to be prepared to take greater risk in a more volatile and leveraged environment but have the chance to get a higher return. They get no dividend—so there's no floor on their returns, and they expect higher returns. Whether they actually get higher returns is a function of how things work out. Those are two completely different kinds of people, different kinds of investors. And you have to have a security that caters to each one in each business. So you've got to structure the businesses appropriately.



"I think you'll see this thing turn around and become very positive."

Does that go for Liberty and TCI Ventures holders as well?

Liberty's a home run any way you look at it in this deal. Liberty basically gets a tax-free liquidation of up to \$7.5 billion of their assets at very top prices. Liberty shareholders get favored-vendor status back to AT&T not only for existing cable products but for certain future products, including some Internet products. So for the merged Liberty and TCI Ventures, this thing's a real home run. They get tax consolidation with the tax return, and they get independence. If they ever do want to merge it into AT&T they get another premium. Liberty—home run. No question. And the shareholders know that. The stock's up. The only question anybody asks is, "What are we going to do with \$7 billion cash?"

That's the big question. You like leveraged returns on capital. You really need \$7 billion in debt.

It's a nice problem to have. Seven billion dollars in cash and the right to issue another \$6 billion in triple-A debt. So I've got at least \$13 billion of firepower without touching my equity. How do you like that one? So I could do a big deal, couldn't I?

How do you put that to work to get a return?

I have mentioned that I thought there was an opportunity in Liberty to emulate Jack Welch's GE Capital. It has all the same ingredients. It's consolidated with the big industrial company that pays a full tax burden; it's got access to triple-A credit, and it's in the same family with businesses that are capital-intensive and can provide attractive capital investment opportunities—so it may turn out that it uses some of that money to just reinvest right back into the sister company's capital projects in a leveraged, tax-enhanced way and gets an exceptional return on equity that way.

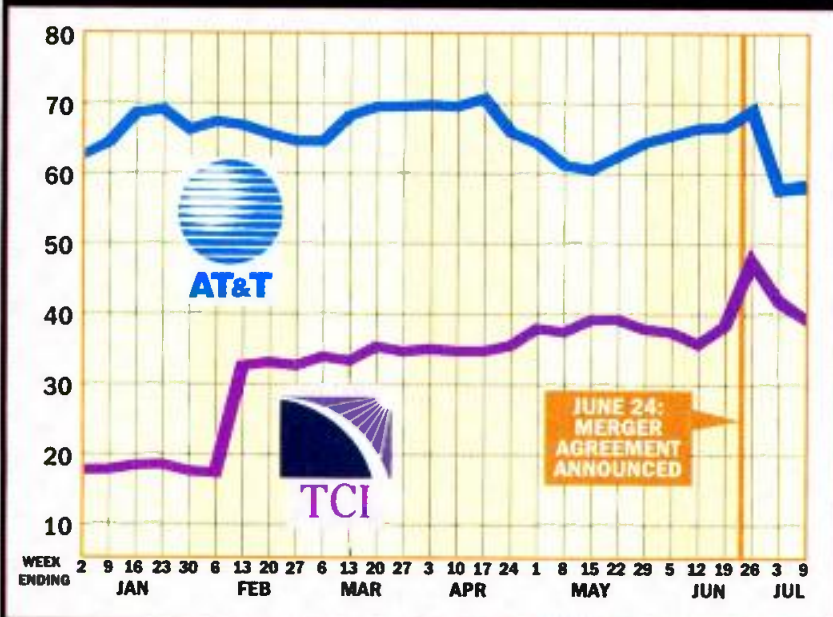
I'm pretty good at this. I think I can figure it out. I think we can generate exceptional returns—and obviously, I'm going to be in control of that piece. And I like that kind of stuff. So I think Liberty will be a very large enterprise with exceptional returns to its equity holders. And I predict that, unabashedly predict that.

Its stock won't ever be cheap. Because when you're sitting on that much cash, there's no reason to ever have a cheap stock, relative to the underlying assets. So people can own it without a fear that it's going to fall off a cliff or anything. It can only go up. I like those kind of businesses.

Do you want it to be a media-only company?

I like synergistic investments because your

**TAKING STOCK OF A MERGER
PRICE MOVEMENT, JAN. 1–JULY 8, 1998**



STAIRWAY

TO



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ALICE IN CHAINS

DIGITAL

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MTV X. ONE OF SIX NEW DIGITAL CHANNELS FROM THE INNOVATORS OF MUSIC TELEVISION — MTV & VH1.



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THE SUITE

FROM MTV AND VH1

probability of success is higher there, because you can find synergies other than just financial. So yes, you bet. If I can help Rupert Murdoch out on something or I can help Barry Diller out on something where I can invest and get good returns—I don't care about my net earnings in Liberty. P&L doesn't mean anything to Liberty. So if Liberty can make a great investment that looks awful, I'm in a great position to do that. I've got the cash, I've got the capital. So from the day this deal closes, the open-for-business sign is going up, and we would love to be a good investment partner for a whole bunch of media companies where our end result is to own a piece of them in an efficient, nonthreatening way.

Let me put it to you this way. Liberty and TCI Ventures have a combined \$25 billion market cap today. The total

intelligently to build those businesses. That's a hell of an opportunity for Leo.

Do you honestly think Leo will work as number two in a division when he's got \$300 million worth of stock?

Leo responds to a challenge. Leo can't help himself. If he was rational about it he'd say, "Why don't I retire?" But he's not rational about it. He sees this as a huge challenge. He can really, really hang one here. This thing can be enormously successful, and I think Leo's got a big ego. And all we have to do is keep saying, "Geez, Leo, you're doing great, you know, get in there and do a little greater."

But working for the "Bellheads"?

This ain't Bellheads any more. The first thing you've got to understand is that AT&T ain't a Bell-head company when this deal closes. It's mostly not today. Armstrong ain't a Bellhead. [AT&T CFO] Dan Somers ain't a Bellhead. [Teleport Chairman] Bob Anunziata sure as hell ain't a Bellhead. Leo Hindery sure as hell ain't a Bellhead. I just named all the top executives.

This is really the first major transformation away from historical thinking. Even their board of directors is shifting to new guys from old guys. And that's all part of the evolution in this environment of the company.

I think it's going to be very big—and for me, what I really love is strategy. I like financial strategy, I like technical strategy. I hate running things, I hate getting subpoenas. I hate giving depositions, I hate getting called before a city

council—I hate all that. And I hate having 35,000 employees who need to be patted on the back. That's great for Leo; I hate that stuff.

Just give me a corner somewhere where I can just sit and scheme. Come up with creative structural ideas, technical or financial—that's me, that's my personality. I'm trying to get into a position where I can have fun in a way I define fun. I'll have a lot of free time, but a big canvas to help paint.

My understanding of the negotiations is that AT&T really wasn't all that interested in having any tie with Liberty. You didn't have to fight to keep control of it.

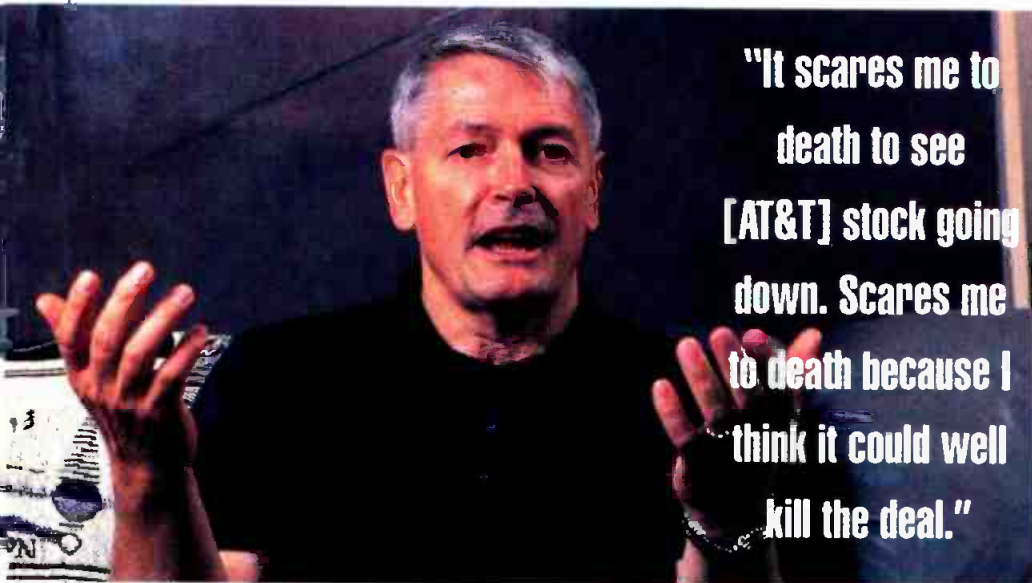
That's still true. I think that's still true.

Why don't they want ties to the programming?

Well, they do. They think they've got strong ties to the programming because they've got me. And I'm in control, and I'm going to be a big AT&T shareholder and on their board, and I'm going to control Liberty.

But why wouldn't they buy Liberty too? The price got too big. If you add Liberty to this deal and put the kind of premium on Liberty that I'd want, that I think I could get from Michael Eisner or a lot of people, this deal would have gotten into the \$80 billion area. At today's market price, their market cap is just right at \$100 billion. This would have been too big. Too dilutive. In their minds that was too much.

Now, if they ever do decide that they made a mistake they know my phone number. They're having a hard enough time



amount of money that I've invested in getting there is probably \$600 million–\$700 million. And I'll be getting \$7 billion back on that in this deal. So I think I'm pretty good at doing leveraged investment.

Wait. You've got more cash than that invested in Sprint PCS alone?

And I got it all back in taxes. It's all written off. The tax basis of Liberty's position in Sprint is zero.

So Liberty stays a portfolio manager. You're not out for outright takeovers?

Look, who are the two guys who are running Liberty for me? Dobb Bennett and Gary Howard. What's their background? They're financial guys. What is Liberty? It's a financial company. OK? We wouldn't know how to judge whether a movie's going to win or lose. We've got no creative talent whatsoever from that definition. Our creativity is all in the financial structuring side. That's what we're good at. Liberty is a financial company; it's going to be a bigger financial company.

Then you've got AT&T Consumer Services, which is going to be Leo's to operate, and he's just going to kick the hell out of it. He's going to have lots of resources, lots of opportunity to bundle cable and telephone products. There's probably a lot of expenses to be whacked on over there. When you've got \$33 billion in revenue there's a lot you're going to want to work with. Then you've got a capital program that's probably \$3 billion–\$4 billion a year to spend

getting their shareholders to understand the deal we did do. Now go tell them that they just paid a huge premium to buy Discovery Network; that's tough for guys who say, "We're in the telephone business, what are we buying programming networks for?" It's a different thing.

It shows me that they truly are focused on the telephone end of this. This is completely a copper play to them.

Absolutely. Well, hopefully fiber, too. Fiber and over-the-air.

I anticipate eventually they will spin Liberty off to you completely.

Clearly, if they wanted to and it was tax-efficient to do so, they would have the right to do that. We can't force them to do that. We haven't built any triggers of that nature into the agreement. The way I look at being independent would have its benefits. We would be free to invest in broadcast, we'd be free to invest at the Liberty level. Our stake in Time Warner would become voting again, we could be a full participant in Barry Diller's broadcast ambitions. But there'd also be the loss of the tax consolidation with AT&T and the loss of access to the balance sheet.

So it cuts both ways. What I will try to do over the next few years is build for them a GE Capital company as part of Liberty—and then if they still don't want to be in the programming business and want to get rid of it down the road, they can spin that, but they can keep the other piece.

On the acquisition side, let's go down the list of speculation of what Liberty will buy. Will you take News Corp. out of the 50-50 sports operation? Buy Rainbow from Chuck Dolan?

No, I'm an investor, I'm not an operator. If I owned that business I wouldn't know how to run it. Why would I do that?

Because you love the sports business, particularly if ESPN winds up getting \$1.80 per sub each month in license fees.

No, [not] if I can be a partner with Rupert and let him do all the heavy lifting, and I can just participate in the economics. Or maybe even get disproportionate economics because I'm willing to absorb the losses while he's trying to take his company public. I could be a great partner for guys like that. That's how I built TCI. You guys missed all of that. All through the 1980s, when I had Taft as a partner, Knight-Ridder, Scripps Howard as a partner. What I was doing there was I was using their capital. They were joint ventures—I was absorbing all the losses, they were keeping it off their balance sheets, we were building up an asset. They were putting disproportionate capital into it at their cost of capital, which was pretty cheap. When those projects ripened, they would buy us out or we would buy them out or we'd sell to a third party.

If I'm a shareholder here, how much of my AT&T stock will I be able to swap to get a piece of AT&T Consumer Services?

That hasn't been determined yet. My guess is it will be offered to all AT&T shareholders, not just to the TCI/AT&T shareholders. I would have liked to get a preference in that for our shareholders, and that still has not been finally determined. So nobody has said yet that TCI shareholders won't get preferential allocation in converting to AT&T Consumer Services, but nobody's said that they will.

So there are those kinds of issues that are still to be worked out, and I can't give you a straight answer on that. It could be 100 percent if you're a TCI shareholder, or it might be as little as 20 percent if all AT&T shareholders have the opportunity to—and actually do—participate.

Right at the moment, our models look like one-third/two-thirds. But my guess is, just as a practical matter, that the financial structure of AT&T Consumer Services will not prove attractive to the bulk of existing AT&T traditional shareholders. It will be too risky. Too much debt.

I assume you'd want as much of AT&T Consumer Services as possible?

Personally, yes. I'm ready to bet on Leo for a lot of years, and I'm still a big believer in the cable business. It should have a financial structure, balance sheet, and a growth rate that looks like a cable company enhanced by some extra synergies coming out of the telco opportunity and the brand enhanced by a powerful

balance sheet behind it. It should be a supercharged cable company. That's what we should be telling the world we're creating here. AT&T becomes a safe and secure network company with an accelerated growth rate because the volatile piece of its business—the consumer long distance piece—has been taken on by a different set of shareholders who are not as afraid of it as the other shareholders are.

What's the downside risk in the next few months?

The downside risk is their shareholders get so scared of what's happening to their stock price—and if we can't give them a story that they like—that they vote no, and we get the breakup fee. That's the downside for my shareholders. This one we can take right up to the shareholder vote and really not disrupt TCI materially. And if the AT&T shareholders were to vote no, we'd get a big breakup fee. I don't think that will happen.

When are we going to see the AT&T Consumer Services structure? Weeks?

We're working on it as hard as we can. The fundamental issue here is that the AT&T guys and their advisers are somewhat naive about tracking stocks and what can be done with tracking stocks, and so we're bringing them up the learning curve. We'll get it done as quickly as we can. Obviously there's a premium on getting it done quickly, because they don't like getting beat up by the shareholders either. ■

"The whole goal of this AT&T thing is one company, two businesses, two sets of shareholders."

Can 'Dateline' thrive on night No. 5?

Network is counting on Shapiro to continue fixing gaps in its schedule

By Michael Stroud

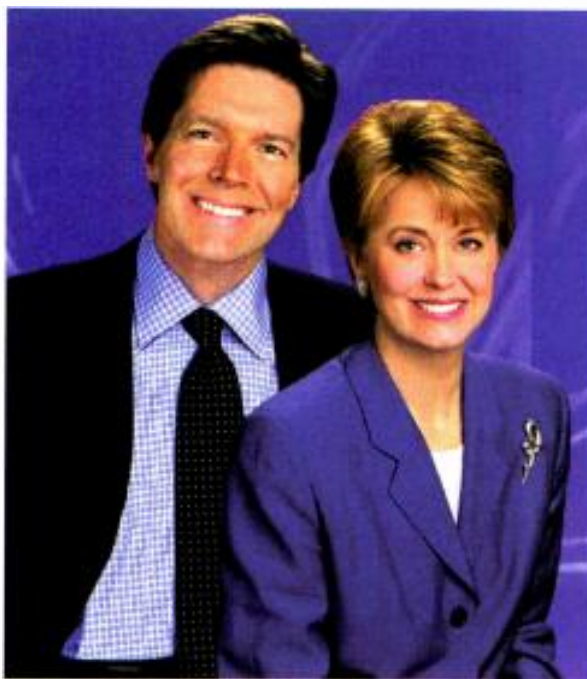
Jane Pauley says she doesn't have a clue about what *Dateline* executive producer Neal Shapiro plans for the NBC news magazine's fifth night of programming on Wednesdays next season. "He's got a vision; he just doesn't have time to discuss it," says the co-anchor of TV's most-watched news magazine. "My advice to him would be to not change a thing."

Small wonder. *Dateline* now outpulls CBS's venerable *60 Minutes* some nights in advertising dollars; the show has become NBC's secret weapon for fixing programming trouble spots—churning out specials on O.J. Simpson or Clinton's crises almost on demand, and often outscoring NBC's prime time entertainment lineup in the ratings.

And it's made multimillionaires of Pauley and co-anchor Stone Phillips while Shapiro quietly signed a new contract with the network last spring. Phillips and Pauley are said to have signed contracts recently, each worth more than \$5 million annually, although Pauley declines comment.

Shapiro, it turns out, does have a vision for Wednesday, and it involves a more male-oriented show featuring dangerous animals, travel and adventure, science and technology and other material to counterprogram more female-skewing shows, like CBS's *The Nanny*. "Part of our success has been to figure out not just good stories, but good stories that work in good time spots," Shapiro says. "You don't have to be a genius to realize that on Monday nights, most men are watching football"—a time when *Dateline* creates a softer, more featurish show aimed at women.

The formula doesn't always work in *Dateline*'s favor. Last Wednesday a jury found that the news magazine's journalists had misrepresented the focus of a story on trucks and how sources would be portrayed, ordering NBC to pay \$525,000 in damages. The case is the second time in six years that



'Dateline,' cheap to produce, pulls in serious ratings.

the show has aired a controversial segment on trucks. In 1992, top producers of the show lost their jobs after it was shown that they had rigged a GM truck to explode more easily in a segment on truck safety. The two stories are apples and oranges, Shapiro says. "Nobody questions the basic accuracy of this [most recent] story," he notes, adding that the network is considering an appeal.

NBC remains strongly behind Shapiro's plan, committing tens of millions of dollars to *Dateline*'s 1998-99 budget to pay for expanded coverage and to add 40 people to its staff of 280.

The network's rivals are in hot pursuit, retooling their own news magazines. ABC is folding all three of its offerings into the *20/20* franchise next season, while CBS continues to consider plans to expand *60 Minutes* to two nights a week. They are spurred on by ratings for *Dateline*, whose Tuesday and Monday shows rank number two and number three, respectively, among news magazines, after *60 Minutes*.

One measure of *Dateline*'s success is the six-year-old show's pull against *60 Minutes* with advertisers that long have considered the CBS show a premier vehicle for reaching affluent older buy-

ers. In April, *Dateline*'s cost for a 30-second spot ranged from \$96,000 on Sundays to \$149,000 on Tuesdays, compared with \$120,000 for a 30-second spot in Sunday's *60 Minutes*, according to Zenith Media figures.

That still falls well short of NBC's own former Tuesday night hit *Frasier* (\$272,000 per 30-second spot in April) or even *Mad About You* (\$208,000). And unlike NBC's other prime time shows, *Dateline* has virtually no afterlife in syndication.

But *Dateline* has two advantages that nothing else on NBC's prime time schedule can replicate. It's cheap, costing as little as half as much as a typical \$1.2-million-an-episode drama. And it can be plugged into the network's schedule virtually anywhere, bolstering NBC's overall ratings by salvaging time slots that would otherwise have been ratings sinkholes.

That unpredictability of scheduling and programming has been part of the show's attraction to viewers, who often don't know in advance whether they will view a one-hour special on welfare reform or breaking news about the Ennis Cosby murder trial.

That attention to counterprogramming and filling holes in NBC's schedule also draws sniping from some TV critics and rivals, who complain that *Dateline* panders to the public and advertisers rather than seeking news.

To Pauley, *Dateline* is simply taking into account the makeup of the audience on fiercely competitive weeknight schedules where "the rules of engagement [for *60 Minutes*] may become a lot more pedestrian" than *60 Minutes*' more highbrow approach.

The question is whether there's room for yet another edition of *Dateline* or whether the genre will hit saturation and ratings will decline. "All people are interested in is watching good stories," Pauley says. "As long as we deliver that kind of information, they're not going to turn away. Instead of looking at where the saturation point is, the question is, what is more compelling viewing?" ■



By Dan Trigoboff



WMAQ-TV has added checks to its Web news pages.

Don't rush the 'net

WMAQ-TV plans to change the way its broadcast and Internet news outlets interact, after an erroneous news report was picked up from the station's Internet site by a wire service.

General manager Larry Wert plans to include Web editors in regular news meetings, adding another check in the process. As the station explains it, WMAQ-TV had reported that Illinois Senator Carol Moseley-Braun, who is in a tough battle for re-election, had been subpoenaed over the financial dealings of her former fiancé. In fact, a subpoena had been requested, but not granted, at the time that the report was issued. The station later corrected the report, but the station's Website carried erroneous information after the correction, and UPI reported and attributed it.

"All industries are consolidating," Wert says, "and synergies are part of the consolidation process. We justify consolidation by its synergies. You always have to be careful as you amortize your focus. This [the station's Website] can help expand our brand. Theoretically, at the same

time it can dilute our core business. If the quality suffers, you run that risk. We all are in uncharted territory. I think their [Web editors'] greater involvement in the decisionmaking process of what gets reported will give us a better product."

Signing off

Last week we reported that Tampa-St. Petersburg, Fla., station WTOG(TV) was considering dropping its news broadcast. Station owner Paramount pulled the plug last Tuesday, citing competition at 10 p.m. Starting tonight, the one-hour slot will be filled by reruns.

News director Jim LaBranche, who has been with the station for nine years, says, "It's been a great run. Sure, I'd love to keep on going, but sometimes things don't work out." Observers say that the marketplace is crowded with broadcast and cable news, and supporting an entire news department for a single daily newscast didn't make economic sense. Layoffs are likely for as many as 50 staffers, although Paramount said in a brief statement, on which it would not elaborate, that it would "apply our local production resources to public-service programming."

Ironically, WTOG news had just won Associated Press awards for overall coverage and overall newscast. The station spent a reported \$3 million on news improvements only a year ago.

News staffers at WTOG had been anxious for weeks, especially after the departure of Steve Schwaid, who ran news for all Paramount stations. He joined WCAU(TV) Philadelphia. Until the announcement last week, the company wasn't talking, but news staffers had been sending resumes to other stations.

Owning your own

Veteran news anchor and TV personality Ernie Anastos is moving to the other side. Anastos plans to purchase WJKE(FM) Saratoga Springs, N.Y. He'll



Anastos: The anchor will be an owner.

continue nighttime anchoring at WWOR-TV New York, with a general manager running day-to-day affairs at the radio station. "What has happened to local, small, independent ownership?" he asks. "Tip O'Neill used to say that all politics is local. I believe that all broadcasting is local."

Anastos credits big companies, which have gobbled up hundreds of stations, with reviving the medium—but he hopes to revive WJKE as a local force while feeding what he calls his own passion for local involvement. "I want to get local voices on the air," he says, "including kids' voices."

"This is my chance to put my mark on something," Anastos says. "I want to make a statement for independent ownership. I don't have to ask anybody for permission to put something on the air. And if it doesn't work, you can turn around and change it tomorrow."

Trading rain for snow

Eric Lerner will leave his post as news director at Seattle's KING-TV to become news director at Chicago's WLS-TV. WLS-TV has the top-rated newscasts in town, but it has suffered recently from talent-raiding by local competitor WMAQ-TV—which, in turn, suffered last year from putting Jerry Springer on the air for commentary. WLS-TV lost news director Phyllis Schwartz and assistant news director Frank Whittaker, among others, to WMAQ-TV.

WLS-TV President/GM Emily Barr says she wanted someone who had worked in good news markets and that she has followed Lerner's career for years. Lerner has worked in Buffalo, N.Y.; Greensboro, N.C.; Providence, R.I., and Wichita, Kan. He's also a former consultant with Frank N. Magid Associates. Lerner starts his new job today (July 13).

TV talk is the universal language

German commercial TV stations have committed to a voluntary pledge to tone down their after-noon talk shows. Topics like "Sex Is My Hobby" and "Satan Is the True God" have led to attacks from politicians and regulators, Reuters reports, and some stations have been fined for violating public-decency laws. The new code will ask stations to ease up on sex, violence and vulgarity and to be more sensitive to ethnic minorities.

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

Pearson targets U.S. production, talk and game shows

New domestic executive team in place

By Joe Schlosser

Pearson Television is concentrating on domestic business and plans to become more active in talk shows, game shows and one-hour syndicated programs.

Less than a year after acquiring Los Angeles-based syndicator All American Inc. to shore up its U.S. production efforts, the internationally strong company has unveiled a veteran executive team to handle North American television production. The company also has announced that it no longer will use the All American name for any of its North American operations.

Bob Turner will share the duties of chairman at Pearson Television North America with Tony Cohen, who has overseen the merger with All American since last November. Turner, formerly head of Multimedia Entertain-

ment, also is president of Pearson Television North America. Cohen also will serve as president of the company's North American production arm. Turner and Cohen will report to Pearson Television Chairman Greg Dyke.

Turner, who has been in his new position for a few months, is working on a game plan for the company's North American efforts over the next few years.

"We think we have finished the integration between Pearson's American operation and [that of] All American," says Turner. "We think we now have a more focused group and that we are ready to move forward."

Turner, who oversaw such syndicated fare as *The Jerry Springer Show* while at Multimedia, says that he is looking to bring Pearson into the talk genre by fall



Pearson hopes it can duplicate the success of 'Baywatch' with other hours.

New Line developing sports-feature show

New Line Television is developing a syndicated sports magazine show for next fall that is being pitched as the *Entertainment Tonight* of the sports industry.

The yet-to-be-named project, which will be available in the fall of 1999, is the latest sports-oriented program from New Line's growing television outfit. Parent company New Line Cinema has developed a number of sports films in recent years, including "Hoop Dreams," "Above the Rim" and "The Basketball Diaries." New Line Television in the past year has signed with cable's Speedvision Network to co-produce a number of NASCAR specials and with the Continental Basketball Association (CBA) to produce television specials about the league.

"I think all of these things kind of fit under the banner of sports-meets-storytelling, [which] is the direction we are going in," says Chris Russo, New Line Television's executive vice president.

The sports magazine show will produced with Jeffrey Pollack, the founder and former publisher of *The Sports Business Daily* publication. New Line has signed Pollack to an overall development deal, with the first project being the sports magazine show.

"The show is going to be more of a lifestyle, fashion and entertainment look at the world of sports," Russo says. "It is going to be more like the *Entertainment Tonight* of the sports world. There isn't another program out there like it, and we think we can take advantage of that void."

Russo says the show will likely be a half-hour weekend series that will have two hosts. It will be about the sports business, but not on the dollars-and-cents side of the industry, Russo says.

"It is not going to be focused on a lot of facts, figures and statistics," says Russo. "We will focus on the personalities and the glamour of the industry."

—Joe Schlosser

1999. "I come with a certain background in talk programs from my Multimedia days, and I think I know who the best producers are and how to formulate a top talk show," Turner says. "We think we can play in that arena." Turner says Pearson executives are considering a number of talk show scenarios. All American's latest effort in the talk show genre was the short-lived *Arthel and Fred*, which was canceled quickly last fall.

Pearson owns the famous Grundy and Mark Goodson television libraries, which include some of the top game shows of the past 20 years. This fall, Pearson will launch in syndication a remake of the popular 70s series, *The Match Game*.

Some candidates that Pearson and All American executives have come close to bringing back into syndication include *Family Feud* and *Card Sharks*. Pearson executives would not comment on the status of those shows. The company also produces long-running daytime game show *The Price Is Right* for CBS.

With the acquisition of All American, Pearson also inherited *Baywatch*, widely considered the top syndicated program in the world. Turner says that Pearson is looking into other one-hour syndicated shows that can sell both domestically and internationally. The company also will continue to produce programs for broadcast networks and cable channels, Turner adds. ■



GET WITH THE PROGRAM

By Michael Stroud and Joe Schlosser

Long-form 'Law & Order'

Studios USA Pictures and Wolf Films are producing *Exiled*, a telefilm based on the series *Law & Order*. Chris Noth, now of HBO's *Sex in the City*, will reprise his *Law and Order* role of Detective Mike Logan for the film. Sam Waterston, Jerry Orbach, Benjamin Bratt and a number of other current and former stars of the prime time series will be included. Dick Wolf will be the show's executive producer and NBC plans on airing it in the fall.



'Hollyweird' may have different faces by fall.

Holly-too-weird?

Studios USA is changing the plot of its drama *Hollyweird* in response to concerns from Fox that it was too convoluted. The studio will switch from its focus on transplanted Ohio cable programmers on the trail of the macabre in Los Angeles to two Los Angeles types, one of whom likely will be a journalist for an L.A. weekly magazine. Of three original key actors, only one—actress

Melissa George—is assured a place in the cast. Studios USA is planning an August reshoot. The new series will air in late October, a Studios USA official says.

Quick looks at the century

Pearson Television is offering stations a package of 100 30-second vignettes called *Souvenirs of the 20th Century*. The vignettes will cover the dismantling of the Berlin Wall, the Beatles, the creation of polio vaccine and other subjects. The spots will be available in September.

More shows from MGM

MGM Domestic Television is launching new episodes of five of its syndicated series in September—including *Stargate SG-1*, which has been cleared in 169 markets representing 95% of the country. On Sept. 21, *The Outer Limits* will enter its fourth season in syndication with 22 new episodes. It has been cleared in 182 markets (95% coverage). *Poltergeist: The Legacy*, which starts its third season on Sept. 21, is cleared in 158 markets (92% coverage). *LAPD: Life on the Beat* begins its fourth year on Sept. 7 in 139 markets (87% coverage). Off-network runs of *In the Heat of the Night* also will start in September, the sixth season in syndication for the one-hour drama. MGM has sold the show in 97 markets (63% coverage) for the

1998-99 season and has begun selling the show for an additional three years.

Lovitz makes 'News'

Comedian Jon Lovitz will join the cast of NBC's *NewsRadio*, replacing the late Phil Hartman. Like Hartman, his close friend, Lovitz has played numerous characters on *Saturday Night Live*. Lovitz has appeared on *NewsRadio* and other prime time shows, including *Seinfeld* and *Friends*. In another NBC cast shift, Debi Mazar, who recently starred in the network's *Witness to the Mob* miniseries, will join the cast of *Working* next fall.



Kilborn at CBS: Sooner or later?

Kilborn's 'Late Late' starting early?

CBs hopes to launch a new edition of *The Late, Late Show* with comedian Craig Kilborn as early as January if Comedy Central lets him out of his contract, according to producer Rob Burnett. Kilborn is under contract until August 1999, but the cable channel is auditioning people for his part and may consider an early release, Burnett says. "I would like to get him earlier only because Tom

[Snyder] would like to leave, and he's being very gracious to extend his stay." The new show likely will be filmed with an audience and will have a lighter, comedic flavor, Burnett says. A Comedy Central spokesperson couldn't be reached.

'60 Minutes' tops twice

CBS's *60 Minutes* was the top show in the Nielsen ratings for a second straight week—the first back-to-back wins for the hour program in five years. The showing—although it came during the traditionally slow July 4 period—should fuel the attempts of top CBS executives who want to introduce a second edition of the news magazine. Producer Don Hewitt is still on the fence about the idea. *60 Minutes*, CBS's Sunday night movie "Dave" and *Touched by an Angel* helped the network win the Nielsen household ratings for a second straight week. CBS was third, behind NBC and Fox, among adults 18-49.

Minisweeps

The sweeps, it isn't. But with the annual July ratings survey getting under way last Thursday (July 9), look for the broadcast networks to revisit their favorite miniseries to relieve summer ratings doldrums. NBC started it off with a repeat of its hit *Gulliver's Travels*, starring Ted Danson, last Friday and Saturday, and continued with *The Odyssey* on Sunday, July 12, concluding today (July 13). ABC is counterprogramming with Stephen King's *The Stand* on July 12-16, while CBS has its "Gone with the Wind" sequel, *Scarlett*, on July 19-20.

World Cup kicks up Univision ratings

Network hopes to build on success with viewers, advertisers with more original programming

By Michael Stroud

This year's World Cup soccer events didn't excite some U.S. TV watchers, but they were a hit among Hispanics. An average of 804,000 households tuned in to Univision Communications Inc.'s Spanish-language coverage of the games through last Tuesday (July 7), a comfortable 19% better than ESPN's coverage.

Those numbers for the games, which ended yesterday (July 12), won't give NBC nightmares. But still, they were the Spanish-language network's best showing ever against an English-language competitor showing the same programming. The numbers were also a reflection of the fast-growing Hispanic audience's power.

Also helping to boost the network's profile: President Clinton's choice of Univision's broadcast of the U.S.-Iran game to make a major policy statement about relations between the two countries (The president is a friend of Henry Cisneros, Univision president and former secretary of the Department of Housing and Urban Development.)

Univision reaches 92% of U.S. His-



Univision's program guide promotes World Cup.

panics, about 7% better than its nearest competitor, Telemundo, and it draws more than six times Telemundo's viewers in prime time. "You'd have to be in Bangor, Me., not to get our signal," Cisneros brags.

As the Los Angeles-based company's reach has improved, so have its finances. Operating cash flow for 1997 rose 16%, to \$163 million, while revenue was up

24%, to \$459 million. The performance has helped its split-adjusted stock price to double over the past year.

The games gave the network a chance to further grease that growth and to promote some of the 22 new shows it introduced at its second annual advertising upfront in New York in May. This fall, it will air a record 3,000 hours of television, twice the level of two years ago.

Much of that material comes courtesy of Mexico's Grupa Televisa, which provides programming on an exclusive basis to Univision. Venezuela's Venevision also supplies material, and Univision is increasingly producing its own programming, such as the morning show *Despierta America* (Wake Up America) and its 7 p.m. "novellas," modeled after hit American shows like *Beverly Hills 90210* and *Melrose Place*.

The summer—the English-speaking networks' slack season—will be a launching period for Univision programs that might otherwise get lost in the fall rush.

Hoping to continue its World Cup momentum, Univision is promoting its first coverage of the Pan American games in Central America next summer.

Univision still faces significant obstacles. The network must address the perception among mainstream advertisers that it services a niche audience, and it traditionally has commanded ad rates that are just half of those of the Big Four.

"It's not enough to have a big audience," says Audrey Steele, manager for strategic media resources at Zenith Media. "You have to prove [to advertisers] that it's a quality audience."

Cisneros is flying around the country to major accounts, seeking to sell car manufacturers, soft drink makers and other corporations on the Hispanic market. Some of that leg work paid off during the World Cup: McDonald's and Coca-Cola advertised on Univision but not on ESPN. "We follow a very simple logic," Cisneros says. "Eyeballs in Spanish are as valuable as eyeballs in English."

Univision also faces a challenge from Telemundo, which will spend heavily to develop new shows once its takeover by Sony Corp. is final. Cisneros isn't planning a spending war. "We're not going to squander our resources on will-o'-the-wisps," he says. "Our priority is to be number one."



Reubens returns

Imagine Television will deliver a one-hour pilot of a new comedy/variety show from comedian Paul Reubens ("Pee-wee Herman") to NBC in September. The network, which has made a 13-episode commitment to the project, then will decide whether it wants to run the show in mid-season as a half-hour or an hour, sources say. Reubens plays a guy who is picked by NBC to host a show and whose entire house of crazy friends is literally airlifted to NBC Studios. The cast is said to include a Warren Littlefield character (Littlefield is president of NBC Entertainment). The project is part of movie producer Imagine's ("Apollo 13") push into TV under new

partner Tony Krantz, formerly of Creative Artists Agency. Other Imagine TV projects are *Felicity* for the WB and *SportsNight* for ABC, both in association with Disney's Touchstone Television. Krantz declined comment. NBC officials confirmed that the Reubens show is in development but declined further comment.

—Michael Stroud

JUNE 29—JULY 5

Broadcast network prime-time
ratings according to Nielsen

PEOPLE'S CHOICE

'60 Minutes' took the top slot for a second straight week, marking
the first back-to-back wins for the show since November 1993.

Week 41	abc	CBS	NBC	FOX	U/P/N	WB
	7.0/13	6.2/11	6.5/12	4.4/8	1.6/3	2.5/5
MONDAY	8:00 36. America's Funniest Home Videos 5.8/11	25. Cosby 6.5/13	41. Suddenly Susan 5.7/11	81. Damon 3.5/7	109. Love Boat: The Next Wave 1.7/3	90. 7th Heaven 2.7/5
	8:30	29. Ev Loves Raymd 6.3/12	50. Caroline in/City 5.3/10	82. Getting Personal 3.2/6		
	9:00 5. 20/20 8.7/15	36. Ev Loves Raymd 5.8/10	50. Caroline in/City 5.3/9	46. Ally McBeal 5.4/9	113. Clueless 1.4/2	95. Buffy the Vampire Slayer 2.3/4
	9:30	64. Cybill 4.7/8	43. Veronica's Closet 5.5/9		113. Clueless 1.4/2	
	10:00 28. The Practice 6.4/11	18. 48 Hours 7.0/12	8. Dateline NBC 8.5/15			
TUESDAY	10:30					
	5.4/10	7.4/14	7.5/14	6.3/12	1.9/4	2.2/4
	8:00 61. Soul Man 4.9/10	20. JAG 6.9/13	31. Mad About You 6.2/12	29. Fox Tuesday Night Movie—Powder 6.3/12	107. Moesha 1.8/4	96. Buffy the Vampire Slayer 2.2/4
	8:30 62. Sthng So Right 4.8/9		41. NewsRadio 5.7/11		101. In the House 2.0/4	
	9:00 25. Home Imprmnt 6.5/12	15. CBS Tuesday Movie—It Was Him or Us 7.6/14	14. Frasier 7.7/14		101. Malcolm & Eddie 2.0/4	99. Invasion America 2.1/4
WEDNESDAY	9:30 33. Two Guys, A Girl 6.0/10		16. 3rd Rock fr/Sun 7.4/13		105. Good News 1.9/3	
	10:00 52. ABC News Special—Cancer 5.2/10		3. Dateline NBC 9.1/16			
	10:30					
	6.8/13	5.9/11	5.6/11	4.0/8	2.0/4	2.3/4
	8:00 46. Spin City 5.4/12	46. The Nanny 5.4/12	64. The Pretender 4.7/10	73. Fox Summer Movie Special—Dean Koontz's Intensity, Part 1 4.0/8	112. The Sentinel 1.6/3	101. The Smart Guy 2.0/4
THURSDAY	8:30 32. Dharma & Greg 6.1/12	57. The Simple Life 5.1/10	57. 3rd Rock fr/Sun 5.1/10			99. The Smart Guy 2.1/4
	9:00 22. Crew Carey 6.3/13	25. Public Eye with Bryant Gumbel 6.5/12	36. Working 5.8/11		93. Star Trek: Voyager 2.3/4	96. The Wayans Bros. 2.2/4
	9:30 59. Elen 5.0/9	33. Chicago Hope 6.0/11	22. Law & Order 6.8/13			90. Steve Harvey 2.7/5
	10:00 6. PrimeTime Live 8.6/16					
	10:30					
FRIDAY	4.2/8	6.2/12	8.1/16	4.3/9		
	8:00 76. C-16 3.7/8	79. NASCAR: 50 Years on the Fast Track 3.6/8	13. Friends 7.9/18	69. Fox Summer Movie Special—Dean Koontz's Intensity, Part 2 4.3/9		
	8:30		16. Suddenly Susan 7.4/16			
	9:00 82. Prey 3.2/6	20. Diagnosis Murder 6.9/13	6. Seinfeld 8.6/17			
	9:30		8. Just Shoot Me 8.5/16			
SATURDAY	10:00 35. ABC News Thursday Night 5.9/11	11. 48 Hours 8.1/15	10. ER 8.2/15			
	10:30					
	5.5/13	5.3/12	4.9/11	3.3/8		
	8:00 66. Sabrina/Witch 4.6/11	43. Kids/Darndest 5.5/14	72. Dateline NBC 4.1/10	76. Beyond Belief: Fact or Fiction? 3.7/9		
	8:30 69. You Wish 4.3/10	36. Candid Camera 5.8/14				
SUNDAY	9:00 69. 30y Meets World 4.3/10	62. Family Matters 4.8/11	52. NBC Friday Night Movies—Eye of the Stalker 5.2/12	87. Millennium 2.9/7		
	9:30 74. Teen Angel 3.9/9	67. Step by Step 4.5/10				
	10:00 12. 20/20 8.0/17	43. Nash Bridges 5.5/12				
	10:30					
	1.9/5	3.5/9	2.9/8	3.2/9		
MONDAY	8:00 109. Timecop 1.7/4	85. Dr. Quinn, Medicine Woman 3.1/8	87. NBC Saturday Night Movie—Pecos Bill 2.9/8	82. Daredevils Live! 3.2/9		
	8:30					
	9:00 101. ABC Saturday Night Movie—Unstrung Heroes 2.0/5	85. Early Edition 3.1/8				
	9:30	68. Walker, Texas Ranger 4.4/11	85. Profiler 2.8/7			
	10:00					
TUESDAY	10:30					
	5.4/10	9.7/19	5.3/10	4.7/9		2.1/4
	7:00 75. Wonderful World of Disney—Slam Dunk Ernest 3.8/8	1. 60 Minutes 11.6/26	76. TV Censored Bloopers 3.7/8	79. World's Funniest! 3.6/8		109. Nick Freno 1.7/4
	7:30	4. Touched by an Angel 8.8/17				107. The Parent 'Hood 1.8/4
	8:00		24. Dateline NBC 6.6/13	52. The Simpsons 5.2/10		96. Sister, Sister 2.2/4
WEDNESDAY	8:30		36. Frasier 5.8/11	52. King of the Hill 5.2/10		92. The Smart Guy 2.6/5
	9:00		53. Working 5.0/9	52. The X-Files 5.2/9		94. L'Inhap Ever After 2.4/4
	9:30					105. Alright Already 1.9/3
	10:00		43. Law & Order 5.4/10			
	10:30					
WEEK AVG	5.2/10	6.5/13	5.8/12	4.3/9	1.8/3	2.2/4
	7.9/13	9.2/16	9.9/17	6.7/11	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 580,000 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

Good news: Radio retail spending climbs

Bad news: The medium still gets a small slice of the pie

By John Merli, B&C correspondent

Spurred by a strong economy and brisk retail sales last year, the retail category remains the top ad spender in radio (\$340.1 million), with a \$108 million lead over runner-up telecommunications (\$232.4 million), according to an Interop Research study of 1997 revenue. Retail's total represents a jump of nearly 11% over 1996. Automotive (\$215.7 million) is third, nearly \$11 million ahead of media and advertising (\$204.9 million). Top overall retail spenders include CompUSA, Tandy, American Stores, Blockbuster and 7-Eleven. Sears and J.C. Penney were tops for department stores, while K-Mart and Target were tops among discount stores.

The combined retail subcategories of outlets, department stores and discount stores accounted for \$480 million in 1997 radio spending, representing about 19% of total industry spending for the year. But although retail always has been

a "key advertising source for radio stations," Interop says, the same cannot be said of retail's reliance on radio as a major advertising medium.

Retail earmarks only about 4.5% of its annual spending on radio. Its largest shares are targeted to newspapers (51.7%) and television (34.8%). While magazines barely beat out radio, at 4.8%, the only medium that ranks lower than radio on the retail spending food chain is cable—at 3%. Within television spending, 25% of retail bucks go to spot TV and 9% to network.

Interop says that while a strong economy is boosting retail sales, the current climate could have two very different effects on media revenue for this year. Retailers likely will use fewer sales promotions to move merchandise—and thus will decrease the need for sales advertising. However, retailers also will have more money to spend on bolstering brand identity and distinguishing themselves from increased competition. ■

Arbitron sends out 'name' alert

Arbitron is urging radio broadcasters to review the station names submitted to Arbitron "by their station and others in their market to make sure station names are being correctly recorded" and to be certain the names do not conflict with those of competitors. The company's summer 1998 Station Name Preview was mailed to stations in late June.

Arbitron says that for stations to get "the listening credit they deserve," submission of a station's correct name to the ratings firm "is essential." Stations may submit complete IDs (such as "The New Mix 103.1" or "Newstalk 630") if that station name is used repeatedly during the broadcast hour (generally at least four times). Station names may include no more than 25 characters and may not contain abbreviations, slashes, multiple spellings or redundancies.

Stations are allowed to change or update their names at any time during a survey by notifying Arbitron of the changes by mail. For the summer 1998 survey, name changes or corrections may be submitted through Sept. 24. —John Merli



Bayliss to roast Jacor's Michaels

This year's "dis"honored guest at the Oct. 27 Bayliss Media Roast in New York will be Jacor Communications CEO Randy Michaels. The annual event, sponsored by the John Bayliss Broadcast Foundation, raises scholarship funds for college students who are pursuing careers in radio. More than 160 scholarships have been awarded since 1985; this year's goal is \$100,000. Former roastees have included Larry King, Dr. Ruth Westheimer, James

Quello, Scott Ginsburg, Jeff Smulyan and Charles Osgood. For more information about the roast, call (408) 624-1536 or e-mail at baylissroast@kagan.com.

'Pit Stop' pit stops on radio

NASCAR and other motor sports, major races of which are heard on radio outlets mainly throughout the South and Midwest, are being featured in a new daily syndicated report hosted by Corinne Economaki, publisher of *National Speed Sports News*. The two and a half

minute program, *Pit Stop*, is syndicated by International Sports Management (ISM), based in Louisville, Ky. On its toll-free demo line (888-448-3353), ISM boasts that it produces "positive radio sports programming where you will never hear a beer advertiser or trash talk."

Pit Stop debuted on July 6; its backers say it will have some 200 affiliates by the end of July. Major markets carrying the daily reports include Dallas, Atlanta, Detroit, Seattle, Minneapolis and Baltimore.

AMFM taps Krantz for program VP

AMFM Radio Networks, a division of Chancellor Media, has named longtime MJI Broadcasting executive Gary Krantz as VP of programming, music and en-

tertainment. Krantz will oversee the production of such AMFM offerings as *Top 40 Countdown with Casey Kasem* and will help to develop new programming.

Women who rock

Over the July 4 weekend, United Stations Radio Networks premiered a 10-week series of programs focusing on successful female rock music entertainers. The two-hour programs feature, among others, Paula Cole, Sheryl Crow, Melissa Etheridge, Jewel, Alanis Morissette and Sarah McLachlan. Early affiliates include KALC(FM) Denver; WSSR(FM) Tampa, Fla.; WVRV(FM) St. Louis; WLNK(FM) Charlotte, N.C., and WLCE(FM) Buffalo, N.Y.

On July 27, *Broadcasting & Cable* will publish its 8th annual report on children's television. We'll examine the top-rated children's shows, preview new offerings, and look at how stations are coping with the FCC's 3-hour mandate.

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Jones seeks boost through bond sale

Cable company outlook is not strong, says S&P

By John M. Higgins

One puzzle of tiny Great American Country's recent success in pushing Country Music Television off a number of systems is why the long-stalled music video service suddenly broke through after four years of virtually no subscriber gains.

The answer appeared just before the July 4 holiday: Network parent Jones International Networks Inc. (JIN) was in part looking to impress investors for a junk-bond offering.

JIN succeeded, selling \$100 million worth of seven-year notes carrying an 11.75% interest rate. The cash is slated primarily to boost the radio side of JIN's business by funding the \$37 million acquisition of advertising rep firm MediaAmerica. Gleacher NatWest handled the bond sale.

JIN is controlled by Glenn Jones, chairman of MSO Jones Intercable Inc; holding company Jones International Inc., plus several other affiliated companies. JIN is composed of GAC; a 54% stake in infomercial channel Product Information Network; radio syndicator Jones Radio, which barbers 24-hour programming to stations for advertising time, plus a portfolio of satellite transponders.

Jones Intercable itself does not own a part of JIN but supports the company with carriage on its cable systems.

Documents connected with the bond sale offer a second glimpse at JIN's operations. The company and another Jones-related programming entity, Jones Education Networks, attempted to go public in 1996—but neither stock sale got off the ground.

Glenn Jones has for years tried to build a programming portfolio around his systems. He controls Knowledge TV, formerly Mind Extension University, which has struggled for several years but now is gaining distribution. He launched Jones Computer Network but scrapped it after other cable opera-



Glen Jones and his efforts to boost Jones International Networks have helped Great American Country.



tors yawned.

In line with Jones's long history of using publicly traded Jones Intercable to favor companies he owns personally, all networks have enjoyed full distribution on Jones Intercable systems.

JIN Chairman Greg Liptak would not discuss the company's operations, saying that JIN was in a temporary quiet period because of the bond offering.

The documents show that JIN has been fairly profitable. Sales totaled \$29.1 million in 1997, with the cable programming the biggest revenue source. Cash flow reached \$6.7 million, with the radio networks generating the greatest profits.

But the company's outlook is not strong, according to debt rating agency Standard & Poor's. In giving a junk grade to the bond offering, S&P cited "concerns surrounding the rollout of the cable networks and the company's ability to significantly improve subscriber levels, especially given the existence of a competitor in the country music format."

GAC, in particular, has struggled. After launching in late 1995, the network's carriage was fewer than 1 million a year later, and virtually all of that

came from Jones Intercable. By 1997, distribution hit about 2.7 million. The flurry of spring deals, including TCA Cable TV and Coaxial Cable, pushed that to 3.3 million. During the first three months of 1998, the network generated about \$400,000 in revenue, roughly the same as programming costs. In 1997 GAC revenue totaled just \$1.6 million.

The documents did not offer a detailed financial picture of GAC alone, but the available data make it pretty clear that GAC's losses are mild. Music videos are extremely cheap programming.

Still, the network is looking for a boost. A year ago, JIN tapped Jeff Wayne, former programming chief for Providence Journal Co., to energize distribution. He rocked CBS Cable's CMT operation in May by convincing two operators to dump the long-running country network in favor of GAC. TCA Cable switched GAC in to systems serving 683,000 subscribers, while Coaxial Cable served the new network up to 150,000 subscribers. Time Warner Cable in Cincinnati is switching GAC in to 225,000 subscribers.

The filings state that GAC's rate card calls for a five cent-per subscriber monthly license fee. Cable executives say that the network is offering operators five-year deals with no fees.

Launch fees are driving the switch. The filings show that GAC is paying about \$3.19 per subscriber to operators launching the network. While the operators were not named, certain carriage details fit TCA and Coaxial.

GAC will pay the operators \$1.2 million, or \$1 per subscriber, in cash for rolling out the network to 1.2 million subscribers by the end of next year. About 550,000 of those subscribers were picked up on May 31. The MSOs also will receive 175,000 shares of JIN stock worth \$2.6 million, or \$15 per share. That's equivalent to about 3% of JIN's equity.

Industry executives familiar with the deal say that the affiliation deals had been in the works for months before the bond sale was planned, but that acknowledged that the deal added

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urgency to securing the rollouts. "The timing was no coincidence," says one financial executive.

Product Information Network (PIN) has generated greater revenue but remains relatively small. Owned in partnership with MSO Cox Communications Inc., the channel was created in 1995 to cut systems in on the action that infomercial vendors were spending on cable networks. Whereas operators see nothing from infomercials populating BET and The Nashville Network, PIN pays out a hefty chunk of its revenue to system affiliates, averaging about \$1.40 per subscriber for systems carrying the channel full time. Hoping to increase carriage, PIN has stepped up its payouts to systems—now primarily Jones Inter-cable and Cox properties—from 50% in 1996 and 60% in 1997 to 70% today.

Twenty-four-hour carriage is the exception. PIN is carried on systems serving 14.4 million homes, but full-time equivalent subscribers total 8.6 million.

PIN generated some \$13.3 million in revenue last year, while gross profits—

not counting corporate overhead—stood at roughly \$1.5 million.

As is common with media companies that start with "Jones," JIN is loaded with related-party transactions, including buying its radio operations from Jones Intercable in 1996; providing satellite uplinking services to Jones Education, and leasing computer services from Jones International.

However, investors balked at one move that Glenn Jones had planned. The initial bond prospectus shows that JIN planned to use \$10 million of the proceeds of the sale to repay a loan to Jones Global Group. However, Jones Global was instead prodded to convert that debt into equity and leave the cash in as a reserve to cover bond payments or acquisitions. ■

Fox, Cronin ready for fall season

Out-of-exile executive banks on "quirky" appeal

By Donna Petrozello

After almost nine months in court-ordered exile, Richard Cronin took over July 1 as president and chief executive of Fox Kids broadcast

network and Fox Family Channel.

At Fox, Cronin inherits a \$500 million two-year programming budget and a schedule that ranges from Spice Girls in concert to a biography of Michael Jordan to the return of *Pee-wee's Playhouse*. Fox Kids and Fox Family Channel are slated to debut August 15.

Cronin says he's banking on the "quirky" attitude of Fox Kids and Fox Family Channel programming to attract the masses. "We're trying to reach contemporary families in a contemporary way," he says. "We want to be quirky and different, but we'd certainly never do anything that could be considered as tabloid."

Until this month, Cronin was blocked from joining Fox by a New York State Supreme Court decision last fall. The court granted a request from MTV Networks, made after it learned that Cronin had struck a deal with Fox while he was president of MTV Networks' retro channel TV Land. Although Cronin was scheduled to work at MTVN until last month, he was fired in October when news broke that he would be joining Fox.

Fox Kids Worldwide Chairman Haim Saban testified in court that he offered Cronin—a 14-year employee of MTV Networks—a \$500,000 signing bonus, \$1 million annual salary and \$400,000 in salary and bonuses that Cronin had anticipated from MTVN if he'd stayed on.

At CTAM in Chicago last month, Fox hosted a coming-out party at which Cronin appeared at the stroke of midnight on July 1, when his contract officially started with Fox. Cronin says he used the downtime watching TV, reading about TV and "trying to hone a philosophy of what I think children's TV



Following are the top 25 basic cable programs for the week of June 29–July 5, 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. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	WWF War Zone	USA	Mon	10:00P	63	5.6	4.2	4,082	9.3
2	WWF Raw	USA	Mon	8:57P	63	5.2	3.9	3,798	8.4
3	WCW Monday Nitro	TNT	Mon	8:00P	60	4.4	3.3	3,320	7.9
4	South Park	COM	Wed	10:00P	30	4.3	2.3	2,221	7.4
5	WCW Monday Nitro	TNT	Mon	9:00P	60	4.0	2.9	2,890	6.4
6	WCW Monday Nitro	TNT	Mon	10:00P	60	3.8	2.8	2,767	6.3
7	Thunder	TBS	Thu	9:09P	68	3.4	2.6	2,536	6.4
7	Rugrats	NICK	Mon	7:30P	30	3.4	2.5	2,482	6.5
9	Movie: 'Last of the Mohicans'	TNT	Sun	8:00P	150	3.1	2.3	2,251	5.4
9	Road Rules VI	MTV	Mon	10:00P	30	3.1	2.2	2,183	5.1
11	Blues Clues	NICK	Thu	9:30A	30	3.0	2.2	2,195	12.0
12	Hey Arnold	NICK	Sun	11:00A	30	2.9	2.1	2,087	9.1
12	Blues Clues	NICK	Fri	9:30A	30	2.9	2.1	2,081	10.0
14	Rugrats	NICK	Wed	7:30P	30	2.8	2.1	2,043	5.8
14	Rugrats	NICK	Sat	10:00A	30	2.8	2.1	2,038	9.6
14	Busy World of Richard Scarry	NICK	Fri	10:00A	30	2.8	2.1	2,013	9.5
14	Rugrats	NICK	Thu	7:30P	30	2.8	2.0	2,002	6.0
14	Rugrats	NICK	Tue	7:30P	30	2.8	2.0	2,001	5.4
14	The X-Files	FX	Mon	8:00P	60	2.8	1.0	992	4.9
20	Hey Arnold	NICK	Mon	8:00P	30	2.7	2.0	1,995	5.1
20	Maurice Sendak's Little Bear	NICK	Thu	9:00A	30	2.7	2.0	1,984	10.9
20	The Brady Bunch	NICK	Thu	9:00P	30	2.7	2.0	1,950	5.0
20	Blues Clues	NICK	Tue	9:30A	30	2.7	2.0	1,948	10.5
20	Maurice Sendak's Little Bear	NICK	Wed	9:00A	30	2.7	2.0	1,945	11.2
20	Real World VII	MTV	Tue	10:00P	30	2.7	1.9	1,885	4.6

"When I came home from the Navy, I decided that I had earned a winter off and was going to Colorado to, basically, be a ski bum."



**Barry L.
Babcock**

Chairman of the Board
Charter Communications

Executive
Committee Member
C-SPAN Board
of Directors

"I grew up in Oklahoma City. We were a family that didn't have a lot of money. That had a profound effect on the way I looked at things, and it gave me a will to succeed and better myself. I went to Oklahoma University on an ROTC scholarship and graduated with a degree in geology."

"After graduation, I served in the Navy from 1969 to 1973. I made three trips to Vietnam during that time. When I came home from the Navy, I decided that I had earned a winter off and was going to go to Colorado to, basically, be a ski bum. One of my college buddies said, 'Why don't you go to law school instead?' It was August and law school had already started, but I took that as a challenge. I had taken my LSATs. I typed up letters of reference, got them signed, trooped over to the law school and turned in my application. I was admitted. So I never did get to Colorado. I never was a ski bum."

"In 1976, I was assistant city attorney in Oklahoma City. The mayor asked me to head up a staff effort to bring cable to the city. I started going to NCTA conventions. In 1978, the consultant I had hired asked me to join his company, TelCom Engineering Inc. Cable seemed to be a fascinating business. I kicked the decision around with my wife. Yogi Berra says, 'When you come to a fork in the road, take it.' We took it, and obviously it was a good decision."

"I was always fascinated by politics. When I was in seventh grade, it was during the Nixon-Kennedy election, and we had a mock election. I was Richard Nixon. We campaigned and talked about issues. I was very much into it. Nixon won by a landslide in our school."

"I've always been an ardent fan of C-SPAN because I am, by nature, a political creature. I'm extremely proud of the contribution that the cable industry and C-SPAN have made to the country—by providing an unbiased window into the workings of our Congress. It has had an incredible impact on the way people look at our national government."

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should be."

After his first full week of work, Cronin says his biggest challenge will be wresting eyeballs from ABC, CBS and NBC, "where the big viewership is." Yet he admits that Nickelodeon, Disney, Cartoon and other cable networks also are targets.

The overhaul of Family Channel to capture the Fox touch includes 26 original



Rich Cronin: 'We're trying to reach contemporary families.'

movies the first season—with a total production budget of \$125 million. Among those films is a \$3 million biography of Chicago Bulls star Michael Jordan and a movie version of the Addams Family strip, *Addams Family Reunion* starring Tim Curry and Darryl Hannah. Both movies are slated to air next year.

In daytime, Fox Family's schedule relies on

some acquisitions from the Harvey Toons library as well as *The Real Ghostbusters*, *Heathcliff* and cartoon take-offs on "Oliver Twist" and "All Dogs Go To Heaven."

To offer something different from its cable brethren, Fox Family's prime time will begin at 6 p.m., says Cronin. From 6 p.m. to 9 p.m., Fox Family will air original comedy series, some of which incorporate home videos or get laughs by secretly videotaping "stupid people tricks."

On weeknights from 9-11 p.m., Fox



By John M. Higgins

Time Warner disconnects telephone deal

Time Warner Inc. has shelved a \$175 million initial public offering in its local telephone business, citing problems with other recent stock deals. Time Warner had planned to sell a minority stake in Time Warner Telecom Inc. to develop alternate-access phone services for midsize and large businesses—but not consumers. In June many IPOs were priced below their target range, and new issues gained an average of just 9% in their first day of trading, less than half the gain in recent months. Time Warner Telecom instead will sell \$400 million worth of 10-year notes rather than the \$350 million originally planned. The proceeds will help to fund expected losses through the end of 1999.

'Nervegate' fallout continues

In the wake of CNN's retracted story about the use of poison gas by the U.S. military during the Vietnam War, policy changes have begun at

the network. From now on, on-air correspondents will be "fully accountable" for any story in which they take part. Being a "script reader," as Peter Arnett claims he was for the gas story, will not be accepted as an excuse. That was the word issued by CNN Chairman Tom Johnson to correspondents and reporters last week. CNN sources also confirm that Johnson is taking a second look at Arnett's role. Arnett already has been reprimanded but was spared being fired after making the case that he was just reading the script, while the reporting primarily was done by producers April Oliver and Jack Smith—who were fired.

Separately, sources say, the investigative unit that did the poison gas story is being integrated into the rest of the CNN operation. As a stand-alone unit, much of its previous work had been conducted in secrecy. As a result, staff members who might have offered guidance, such as Pentagon correspondent Jamie McIntire and mili-

tary adviser Perry Smith (who resigned in protest over the story), were out of the loop. The unit was led by Pamela Hill, who also served as executive producer of *NewsStand: CNN & Time*, the show in which the story appeared. Hill resigned last Thursday when CNN retracted the poison gas story.

Vets' groups want more from CNN

A number of U.S. veterans' associations say that CNN's retraction of and televised apology for its story that the U.S. military used nerve gas on defectors during the Vietnam War weren't good enough. The U.S. Army Special Forces division and Vietnam veterans' organizations and others have demanded time on CNN's *NewsStand* to voice complaints about the allegations, and they are boycotting CNN's advertisers. The veterans also are demanding the resignations of CNN Chairman Tom Johnson, domestic president Rick Kaplan and correspondent Peter Arnett.

Interactive sports strike Dallas

ACTV Inc. has initiated a limited test of its interactive sports programming service on

Tele-Communications Inc.'s Dallas cable system. ACTV is co-producing enhanced versions of Houston Astros and Texas Rangers baseball games, enabling viewers to choose an alternative camera angle and to access replays and statistics on demand. TCI plans to introduce the service systemwide for a monthly subscription fee to be determined later this summer.

Primestar shuffles programming

DBS service Primestar shuffled its programming lineup, adding one sports channel and pushing two others into lower tiers. ESPNNews was added to the lineup, becoming part of the PrimeValue basic tier, the most basic video package which costs \$23 per month. ESPN2 was moved down into the basic package from the service's Variety tier, a 16-channel package that costs an additional \$5. To bolster the Variety tier, Primestar added The Golf Channel, which had been a pay channel costing \$6. Primestar also added Cinemax's Multimax package, a tweak of the pay movie network's multiplex pack.

Family will air original movies every night. On weekends, the network will host three movies back-to-back starting at 6 p.m. Some weekend fare will be original, Fox says.

"Part of our strategy is to begin our prime time at 6 p.m. with family programming so we can get the whole family to watch together," says Cronin. "From six to nine, there are children's shows on other networks, but ours will have Fox's spin and personality. It'll be different from the wholesome personality of Disney."

The linchpin in Fox Family's prime time lineup is an exclusive deal with owners of the National Lampoon franchise to develop original series,

specials and movies. The first two projects are original movies, *National Lampoon's Men in White* and *National Lampoon's Golf Punks*. Saban says "the National Lampoon name and brand gives us instant recognition, which is what we're looking for."

The Fox Kids lineup showcases two weekday morning shows, one from Scholastic. The afternoon block from 3-5 p.m. includes Saban Entertainment's *Power Rangers* and *Ninja Turtles: The Next Mutation*. On Saturday mornings, Fox Kids will debut *Woody Woodpecker*, *Godzilla* and *Steven*

Spielberg Presents Toonsylvania.

"We want our programming to take an irreverent point of view, a funny, quirky personality that's often associated with *The Simpsons* and with Fox," says Crenin. "But, we also want to make sure it's a safe place for families to watch."

Errata

The caption accompanying a picture of Haim Saban of Saban Entertainment in the June 29 issue misspelled his last name.

Microsoft set-top moves 'concern' Hatch

It's not just Microsoft's dominance in the operating system business that concerns Senate Judiciary Committee Chairman Orrin Hatch (R-Utah); he also worries that the Redmond, Wash.-based software provider is trying to control Internet access via cable lines.

"Microsoft's dominance of the set-top box market is a matter of great concern to me," Hatch said last week during a Senate Antitrust Subcommittee hearing on convergence in the entertainment and telecommunications industries.

AT&T Chairman C. Michael Armstrong and Time Warner President Richard Parsons each told Hatch that they shared his concern about Microsoft's moves into cable and would work to ensure that the software company does not control the set-top box market. Armstrong is completing a multibillion-dollar deal to buy number-two MSO TCI.

Microsoft has made sizable investments in the cable industry in the past year. Last summer it invested \$1 billion in Comcast. In April, it paid \$212.5 million for a 10% stake in Time Warner and Media One's Internet access service Road Runner. And Microsoft announced in January an agreement with TCI to provide software for 5 million digital set-top boxes. —Paige Albiniak



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The screenshot shows the homepage of Broadcasting & Cable Online. At the top, the logo reads "Broadcasting ONLINE & Cable". Below the logo, there's a search bar and a "SEARCH" button. To the left, a sidebar contains links: "Subscribers log in here", "TODAY'S UPDATE", "Online Daily", "Today's Job Bank", "Station Sales", "People", "Policy Briefing", "Industry Calendar", "SUBSCRIBE", and "THIS WEEK'S MAGAZINE". The main content area features "TODAY'S TOP STORIES" with a headline "Powell: Spectrum not scarce" and a sub-headline "Broadcast spectrum is no longer scarce says FCC Commissioner Michael Powell". To the right, there's a "BREAKING NEWS" section with a headline "TOP OF THE NEWS" and a sub-headline "Comedy Central's 'South Park' won a personal best 8.2 rating in its cable universe for last night's episode revealing that Cartman's dad was...". Below this, there's a "Click Here for all headlines" button. Further down, there's a "TODAY'S JOB BANK" section with a "Select a Job" dropdown menu 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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KRON-TV demos HDTV

Runs closed-circuit satellite broadcast in Bay Area; show it at Circuit City stores

By Glen Dickson

KRON-TV San Francisco brought HDTV to the Bay Area on July 4, holding a live HDTV broadcast over a closed-circuit satellite distribution system.

The Chronicle Broadcasting station and NBC affiliate uplinked a live HDTV feed from the San Francisco Maritime Museum, where the San Francisco *Chronicle* was holding its Fourth of July Waterfront Festival, and downlinked it at four Circuit City stores throughout the Bay Area to demonstrate the feed to consumers. KRON-TV also installed a downlink site at the San Jose Technical Museum and showed the hi-def pictures inside a large tent it set up outside the Maritime Museum.

"It went absolutely perfect—everything came up on time," says KRON-TV Chief Engineer Craig Porter. According to Porter, Circuit City had approached the station about doing a demonstration event around KRON-TV's planned Nov. 1 DTV launch. KRON-TV suggested doing a prelaunch event, and Circuit City went back to consumer electronics vendors to try to round up some displays. The Waterfront Festival, which is run by KRON-TV's parent company, turned out to be ideal, particularly since the station secured all the rights to the HDTV footage.

KRON-TV spent some \$250,000



Television by Design produced this widescreen open for the hi-def broadcast.



KRON-TV photographer Don Ford captures the Waterfront Festival action with an HD camera.



Inside KRON-TV's tent, attendees at the Waterfront Festival talk about HDTV with a Circuit City representative.

on the July 4 satellite broadcast, which included live high-definition coverage of bands playing at the festival and an evening fireworks celebration, along with 30 minutes of prepackaged material that featured scenic footage from Irving, Tex., hi-def production firm HD Vision and locally produced content from KRON-TV. The station took HD cameras and shot a segment for its *Bay Area Backroads* show, which it posted at Sony's hi-def facility in Culver City, Calif. KRON-TV also contracted with Atlanta post-production firm Television by Design to produce some 16:9 opens with the slogan "KRON DIGITAL—Clearly Better Television."

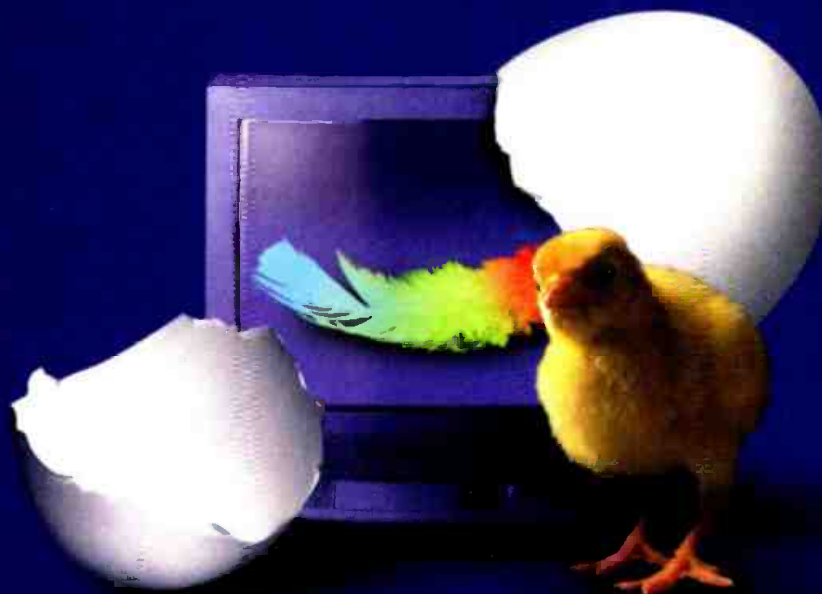
HD Vision provided production services for KRON-TV's five-camera HDTV coverage of the Waterfront Festival, while transmission services were provided by Global Broadcasting Corp. of Plano, Tex.; Global also assisted on the KXAS-TV Dallas hi-def baseball broadcast in late March. Global used 1,080-line interlace encoding and decoding equipment from Alcatel and modulation and demodulation gear from Radyne to support the Ku-band, 45 Mb/s (DS-3) feeds, which were uplinked to GE Americom's GE-3 satellite from KRON-TV's digital SNG truck.

The HDTV feed was received by Global's professional decoding and demodulating equipment and displayed on

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widescreen sets at Circuit City stores in Concord, on a 61-inch Hitachi set; in Daly City, on a 30-inch Sony set; in San Mateo, on a 34-inch Philips set, and in San Jose, on a 56-inch Panasonic. KRON-TV also used six Panasonic 30-inch widescreen displays, two for its downlink at the San Jose Technical Museum and the remaining four in its tent at the Waterfront Festival, where it also had a large-screen Barco projection unit.

"They're pretty close to what a con-

sumer set will be," says Porter. "It's a \$3,000 monitor—we didn't make it look better by throwing in a \$40,000 monitor. We made quite an effort not to raise people's expectations artificially."

Nonetheless, Porter says "people were pretty much blown away. A lot of people went into the tent cynical and then came out saying, 'It really does look good.'" KRON-TV also aired a news report showing viewers' reac-

tions on its evening newscast.

While KRON-TV didn't broadcast its July 4 HDTV coverage terrestrially, Porter says that the station plans to be ready to go with DTV service off the Mt. Sutro tower by mid-October. A previous delay was caused by opposition from local homeowners (B&C, Dec. 8, 1997); that problem has been resolved, and construction at Mt. Sutro is proceeding on schedule. "I don't see any big roadblocks in our path," Porter says. ■

ESPN uses virtual ads for baseball

PVI technology passes national test

By Glen Dickson

ESPN used Princeton Video Image's live insertion technology for its *Sunday Night Baseball* broadcast of the New York Yankees vs. New York Mets intraleague game on June 28. The telecast marked the first time that PVI's L-VIS system, which inserts virtual billboards for advertisers behind home plate, was used for a nationally televised baseball game.

Sponsors for the virtual billboards, which included MasterCard, Pepsi and Touchstone Pictures (for the film "Armageddon"), bought half-inning "exposures" behind home plate. ESPN sold 14 of the 18 exposures, sharing revenue with PVI, and gave four to the home-team Mets to sell themselves.

"We're still in the infant stage of this imaging industry, and we can configure any number of scenarios in which com-

pensation can be generated," says ESPN Vice President of Special Sales Bob Jeremiah, who hopes to use the PVI technology for a few more Major League Baseball games this season. "Percentage of revenue is an interesting formulization, or at some point it may come down to a fee basis for the use of the equipment."

While the length of the exposures obviously varied with the length of each half-inning in the Yankees-Mets game, Jeremiah says that initial feedback from sponsors was positive. ESPN also employed the PVI technology in its *X-Games* coverage, using the L-VIS system to insert virtual billboards into coverage of the downhill street luge, downhill in-line skating and downhill skateboarding competitions. *X-Games* virtual sponsors included Taco Bell, General Motors and AT&T.

ESPN has used the PVI system for college football coverage, and ESPN



Michael Schumacher wins French Grand Prix. Pepsi was one of the sponsors on the virtual billboard.

International used the technology in its *X-Games* coverage last year. Other regular L-VIS customers are MLB's San Diego Padres, Philadelphia Phillies and San Francisco Giants. The National Football League's Baltimore Ravens and Arizona Cardinals also will use the technology for their 1998 preseason games; no agreement with the NFL for its 1998 regular-season games has been reached. PVI Vice President of Sales and Marketing Sam McCleery says that his company plans to announce a deal for college basketball coverage later this year. ■

Don't go grey

World Cup kicks bring hits by the million

Soccer fans worldwide follow competition on Web

By Richard Tedesco

Sites featuring the latest in World Cup soccer results and stories scored heavily among fans worldwide as the tournament roared toward its weekend climax.

As the Brazilians derailed the Dutch and France outran Croatia, soccer fanatics worldwide were virtually overrunning Websites. EDS claimed a billion hits at the official World Cup site (www.france98.com) between the June 10 tourney kickoff and July 6, recording 70 million hits on June 30 alone. That unofficial single-day online record for a sporting event was supported by traffic from 170 different countries.

CBS SportsLine averaged 6 million page views daily through June, more than 30% of that attributable to World Cup fans, according to Michael Levy, SportsLine president.

CBS SportsLine realized \$1.2 million in revenue from sponsorships and banner ads (Reebok, Anheuser-Busch, Hewlett-Packard and EA Sports) related to its World Cup coverage. "It was a big deal. It's still a big deal," Levy said last week.

It was SportsLine's second-biggest event this year, right behind the \$2 mil-



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Ce site est optimisé pour Netscape 4.0 et Internet Explorer 4.0
This site is best viewed with Netscape 4.0 and Internet Explorer 4.0

Soccer sites are heavy hittees these days.

lion it got from its Winter Olympics coverage. But much of the Olympics traffic was driven by CBS's carriage of the games, an edge that SportsLine didn't have with the World Cup. "This is an international event, and we didn't have any TV support for this," Levy observed.

It did have an exceptional journalistic partner in the London *Daily Mail*, with 14 correspondents covering the World Cup matches.

CNN/SI drove its online coverage

with a real-time scoreboard that enabled PC users to follow the progress of each match and track individual player performances. CNN/SI drew an average 2 million page views daily, driven largely by score trackers. "I really didn't know what to expect for the World Cup, and it's not a sport that's avidly followed in the U.S.," says Steve Zales, CNN/SI Online general manager.

CNN/SI also spiked its revenue by splitting the money from sales of Electronic Arts' new World Cup video game, offered at a 10% discount on its site.

Meanwhile, ESPN SportsZone drew 126 million page views and 17.3 million visits between June 10 and June 30, twice surpassing a million visits a day and nearing that mark on 11 other days. Budweiser sponsored a World Cup Challenge contest to pick the winning squads as the leading edge of increased ad activity for the ESPN Internet Group during the tournament.

Perhaps the most remarkable thing about the World Cup online traffic is that it was generated without video clips streamed on the respective sites: The ruling world soccer body, FIFA, withheld online rights to carry clips anywhere legally. ■

CyberAction cards for streaming

Baseball cards transmigrated into digital multimedia formats online last week with two sets of stars from Silicon Alley start-up CyberAction and Major League Baseball Properties.

Users of high-end PCs equipped with a recent version of Apple's QuickTime can download the cards using CyberAction's software, see full-motion video clips or play audio clips from the "front" of the cards.

The cards also carry player stats and personal data. Each set of four power-hitters and power-pitchers costs \$3.95; both sets are a steal at \$5.95, if you believe in the future of digital collectibles. CyberAction has enough faith—and the requisite licensing rights—to produce a planned two sets monthly through the remainder of the regular Major League Baseball season, for a total of 32 cards by season's end. Mark McGwire, Ken Griffey Jr., Tino Martinez and Matt Williams make up the initial set of sluggers, while Roger Clemens, Pedro Martinez, Tom Glavine and Randy

Johnson take the mound for CyberAction.

Six Hall of Fame series also are available, including sets for pro baseball of the 1930s and 1940s. Bonus Hall of Fame cards will be issued with each new set.



Clicking on these digital trading cards reveals a wealth of statistics.

On another front, the St. Louis Cardinals' McGwire is making an oddball multimedia mark via the Fox Sports site's chronicling of his assault on Roger Maris's single-season home-run record. Fox Sports Online (www.foxsports.com) has created a McGwire page that compares his progress against Maris both in raw numbers of homers and in the distance they travel. That's part of the McGwire mystique, and in measuring his season-to-date total—15,626 feet worth of long balls before the All-Star break—Fox poses the question: Can he climb Everest? A graphic of the mountain, which peaks at 29,028 feet, puts McGwire more than halfway to the top.

—Richard Tedesco

RelevantKnowledge ranks the sites

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

RelevantKnowledge maintains a PC user sample base of 11,000. June numbers were based on Internet usage data from 6,500 users with software downloaded in PCs in households, workplaces and schools. RelevantKnowledge estimates a universe of 57 million Web users in the U.S.

The survey's leading sites, AOL.com and MSN.com, are primarily content aggregation sites.

Site	Unique visitors	Site	Unique visitors
1. AOL.com	23,088,000	17. WashingtonPost	1,911,000
2. MSN.com	9,615,000	18. NYTimes.com	1,576,000
3. ZDNet.com	5,859,000	19. CNNfn.com	1,523,000
4. Pathfinder.com	4,500,000	20. News.com	1,398,000
5. MSNBC.com	4,276,000	21. NASCAR.com	1,275,000
6. ESPN SportsZone	4,051,000	22. DisneyBlast.com	1,257,000
7. CNN.com	3,971,000	23. EOnline.com	1,254,000
8. Weather.com	3,800,000	24. ABC.com	1,234,000
9. Disney.com	2,452,000	25. MTV.com	1,230,000
10. CBS SportsLine	2,621,000	26. NBC.com	1,149,000
11. USAToday	2,592,000	27. CBS.com	1,138,000
12. ABCNews.com	2,571,000	28. TVGEN.com	1,129,000
13. CNet.com	2,098,000	29. Pointcast.com	754,000
14. Broadcast.com*	1,992,000	30. ComedyCentral	624,000
15. CNNsi.com	1,962,000	31. PBS.org	614,000
16. Sony.com	1,917,000		

*formerly AudioNet.com

RealNetwork upgrades streaming, content

Next-generation product promises TV-like experience

By Richard Tedesco

RealNetworks releases the beta version of its next-generation video streaming technology this week, promising a "TV-like experience" for PC users stuck with low modem bit rates.

CNN, Fox News, SonicNet, Broadcast.com (formerly AudioNet), ZDTV and Pseudo, the online drama producer, are among the more than 50 content providers partnering with RealNetworks on content "channels" that can be reached via the RealPlayer G2 product.

The latest RealPlayer is a free download, but an enhanced audio software package—including 10-band equalizer, audio analyzer and video display controls—costs \$29.95.

"It's exactly like your TV," Matt Hulett, RealNetworks group product manager, says of the brightness and color saturation controls. Hulett claims a clean 30-frame-per-second rate for RealPlayer G2 over high-speed Internet connections (2 Mb/s and higher) and 15 frames at 500 kb/s.

The combination of synchronized multimedia integration language



Broadcast.com is providing content to RealNetworks.

(SMIL) software programming and the enhanced video quality achieved with postfiltering of images is supposed to make the streamed video palatable even for PC users with 28.8 kb/s connections. "Using the SMIL technique, it's a way to give

[PC] users the experience of broadband connection over a low-band connection," Hulett says.

CNN plans souped-up graphics, combining text overlays with motion animation, for weather reports for its channel on the RealPlayer G2. SonicNet plans an interactive music channel, with news and interviews.

RealNetworks is trying to present RealPlayer G2 as a gateway to Internet content that provides single-click access to its online partner content providers, including ABC, ESPN, CBS SportsLine, Sony and Warner Brothers.

To date, RealNetworks claims 50 million downloads of its multimedia players from a user base of 25 million. More than 400,000 users have been issued a preview version of RealPlayer G2. RealNetworks expects many of its current users to pay for the premium audio upgrade. ■

IBS shopping malls linked to station sites

Internet Broadcasting System (www.ibsys.com) has launched a Marketplace section that offers access to national and local retailers on its five broadcast station sites. The goals are boosting revenue and prolonging PC users' visits.

National stores in the virtual malls on IBS's five network affiliate sites include Books.com, E-Toys.com, Brockstone, Avon, Shades.com and Impulse! Buy Network. Each station receives a percentage of revenue from sales generated by links on its site to the retailers.

Minneapolis-based IBS currently operates sites for four CBS affiliates: KCBS-TV Los Angeles (www.Channel2000.com), WCCO-TV Minneapolis (www.Channel4000.com), KOIN-TV Portland, Ore. (www.Channel6000.com) and the newly launched www.Channel3000.com for WISC-TV Madison, Wis. IBS also handles www.newsnet5.com for ABC affiliate Wews-TV Cleveland.

The attraction of the multifaceted sites is access to local news and weather, along with links to local newspapers and entertainment guides. Local retailers with existing sites can link to the station sites and buy ad space as part of the deal, or they can pay IBS to create sites for them in the malls, with the advertising component optional.

—Richard Tedesco

CHANGING HANDS

The week's tabulation of station sales

TVs

WTNH-TV New Haven, Conn.; **WAND (TV)** Decatur, Ill.; **WANE-TV** Fort Wayne and **WISH-TV** Indianapolis, Ind.; **WIVB-TV** Buffalo, N.Y.; **KXAM-TV** Llano/Austin, Tex.; **WOOD(TV)** Grand Rapids Mich., and **WAVY-TV** Portsmouth/Norfolk, Va.; **LMA**s with **WBNE-TV** New Haven; **KNVA-TV** Austin, **WOTV-TV** Battle Creek, Mich., and **WVBT-TV** Virginia Beach/Norfolk, Va.

Price: \$1.72 billion stock and assumed debt

Buyer: Chancellor Media Corp. (merger of Chancellor Broadcasting Co. and Evergreen Media Corp.), Dallas (Thomas O. Hicks, chairman); owns/is buying 12 TVs, 69 FMs and 26 AMs

Seller: LIN Television Corp., Providence, R.I. (Gary R. Chapman, president; Hicks, Muse, Tate & Furst, owner); no other broadcast interests

Facilities: WTNH: ch. 8, 166 kw visual, 16.6 kw aural; WAND: ch. 17, 5,000 kw visual, 1,000 kw aural; WANE: ch. 15, 437 kw visual, 43.7 kw aural; WISH: ch. 8, 316 kw visual, 42.7 kw aural; WIVB: ch. 4, 100 kw visual, 20 kw aural; KXAM: ch. 14, 3,236 kw visual,

324 kw aural; WOOD: ch. 8, 316 kw visual, 31.6 kw aural; WAVY: ch. 10, 316 kw visual, 38.9 kw aural; WBNE: ch. 59, 5,000 kw visual, 500 kw aural; KNVA: ch. 54, 4,345 kw visual; WOTV: ch. 41, 2,000 kw visual, 200 kw aural; WVBT: ch. 43, 240 kw visual

Affiliation: WTNH: ABC; WAND: ABC; WANE: CBS; WISH: CBS; WIVB-TV: CBS; KXAM: NBC; WOOD: NBC; WAVY: NBC; WBNE: WB; KNVA-TV: WB/UPN; WOTV: ABC; WVBT: WB/Fox

FMs

WOSC(FM)/WWFG(FM) Ocean City, Md.

Price: \$7.75 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman; Lew Dickey, vice chairman); owns/is buying 116 FMs and 50 AMs.

Seller: CapStar Broadcasting Partners LP; Austin, Tex. (Thomas O. Hicks, owner); owns 241 FMs and 101 AMs

Facilities: WOSC: 95.9 mhz, 2 kw, ant. 299 ft.; WWFG: 99.9 mhz, 50 kw, ant. 319 ft.

Formats: WOSC: CHR; WWFG: Country

WJCL(FM) Savannah, Ga.

Price: \$7.25 million

PROPOSED STATION TRADES

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

THIS WEEK

TVs **\$1,720,000,000** **1**

Combos **\$0** **0**

FMs **\$20,900,000** **4**

AMs **\$0** **0**

Total **\$1,740,900,000** **5**

SO FAR IN 1998

TVs **\$6,463,343,00** **51**

Combos **\$1,490,230,107** **162**

FMs **\$546,151,672** **196**

AMs **\$346,151,672** **137**

Total **\$8,846,053,187** **546**

SAME PERIOD IN 1997

TVs **\$3,732,038,000** **58**

Combos **\$5,660,234,904** **182**

FMs **\$1,502,296,004** **221**

AMs **\$193,270,511** **122**

Total **\$11,087,839,419** **584**

SOURCE: BROADCASTING & CABLE

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman; Lew Dickey, vice chairman); owns/is buying 116 FMs and 50 AMs.

Seller: Lewis Broadcasting Corp., Savannah, Ga. (J. Curtis Lewis, president); owns WLTX-TV Columbus, Ga.

Facilities: 96.5 mhz, 100 kw, ant. 1,232 ft.

Format: Hot country

KBKL(FM), KMXY(FM) and KEBB(FM), Grand Junction, Colo.

Price: \$5 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman; Lew Dickey, vice chairman); owns/is buying 116 FMs and 50 AMs.

Continues on page 71

CLOSED!

Alfred Liggins, President and CEO of
Radio One, Inc.
 has acquired the stock of
Bell Broadcasting, Inc.
 which owns
WCHB-AM/FM in **Detroit, MI**
 for **\$34,200,000.**

John L. Pierce initiated this transaction
 and assisted in the negotiations.

FORCE
Communications & Consultants
LLC

John L. Pierce
 (606) 647-0101

Hal W. Gore
 (561) 231-8928

John E. Lauer
 (770) 565-4465

Amplifications

■ Cumulus Media LLC's purchase of WYMB(AM)-WHLZ(FM) Manning, S.C., from Clarendon County Broadcasting Co. for \$3.25 million (B&C, June 22) was brokered by The Whittle Agency.

■ The sale of wwwy(FM) Columbus, Ind. to Artistic Media Partners LP from Mid-State Media Inc. for \$1.275 million (B&C, June 22) was brokered by Roehling Broadcast Services Ltd.

Chancellor buying LIN for \$1.7 billion

Deal marks concentration of Hicks Muse properties for cross-media synergy

By Steve McClellan

Hicks, Muse, Tate & Furst took a major step toward consolidating its media assets under one roof last week with the announcement that Chancellor Media would acquire the assets of LIN Television in a deal valued at some \$1.67 billion—about 12.7 times LIN's projected 1999 broadcast cash flow. The price includes LIN debt of \$769 million.

Over time, Chancellor hopes to employ a cross-media sales strategy that will combine radio, television and outdoor advertising opportunities in local markets—a strategy also being pursued by CBS and Clear Channel Communications.

Shares of small- and midsize-market radio operator Capstar Broadcasting, also controlled by Hicks Muse, have climbed almost \$10 in the past few weeks (to more than \$26), in anticipation that Chancellor will absorb that company sooner rather than later. If Capstar is acquired, it would give Chancellor its first market with three local media—Hartford, Conn., where Capstar has five radio stations and where LIN operates two TV stations. Martin Media, which Chancellor agreed to buy last month for \$610 million, has billboards in Hartford.

Sunrise Television, a small-market TV operator controlled by Hicks, also is considered an acquisition candidate for Chancellor.

Chancellor is issuing close to 17 million new shares of stock valued at \$51 per share to pay for the LIN acquisition. Hicks Muse's stake in Chancellor will double, from 9% to 18%; it will make an estimated \$290 million profit on the transaction.

LIN President Gary Chapman has been named president of Chancellor's television operations and will join Chancellor's board of directors when the deal is completed.

Hicks acquired LIN earlier this year for \$1.9 billion and then formed a joint venture with NBC to operate KXAS-TV Dallas and KNSD(TV) San Diego. NBC is the managing partner, with 80% control of the venture. Chancellor values its 20% stake in the NBC venture, which should yield more than \$4 million in cash flow for the company in

1999, at \$75 million.

Also included in the LIN transaction is a 6% stake in Southwest Sports, a venture that includes the Texas Rangers baseball team, the Dallas Stars hockey team, a regional sports network and KXTX-TV Dallas. The LIN stake is valued at about \$50 million.

Chancellor's stock has climbed 60% since January. It dropped \$3, to \$50.75, last Tuesday (July 7), the day the deal was announced, but bounced back to \$53 the following day—in part, perhaps, because of favorable reaction from analysts. Bear Stearns broadcasting analyst Victor Miller said last week that Chancellor "will be one of the prominent survivors of the consolidation game. Ultimately we believe that this company has the ability to combine the best elements of the CBS and Clear Channel" strategies, which in both cases combine radio, TV and outdoor advertising in the local markets.

ING Baring Furman Selz broadcasting analyst Vinton Vickers reiterated

his "strong buy" rating for Chancellor stock, raising his 12-month price target for the company to \$67 per share.

Chancellor CEO Jeff Marcus told analysts last week the company would continue to make acquisitions that would help Chancellor achieve its cross-media strategy, while maintaining a "core competency" in radio. Company executives say it has enough borrowing power to make more than \$3 billion in acquisitions next year.

LIN is seen as one of the best-run station groups in the industry. The company's first-quarter broadcast cash flow (BCF) increased 34%, while BCF for the first half of the year will increase by 27%. After-tax cash flow for 1998 is expected to total about \$41 million, Chapman told analysts last week. The company's fastest-growing properties going forward will be its LMAs. Its Norfolk, Va., LMA, WVB(TV), is switching from The WB to Fox in October, which will add \$7 million—\$8 million in revenue in 1999. ■

ABC RADIO

has acquired

KDIA-AM

Oakland, California

from

JIM GABBERT

for

\$6,250,000

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

Broadcasting & Cable CLASSIFIEDS

RADIO

HELP WANTED MANAGEMENT

General Manager- KNGN McCook, Nebraska. Radio station KNGN an affiliate station of The Lutheran Church- Missouri Synod is seeking applicants for General Manager. The GM serves as the chief on-site staff person and is responsible for the overall operation of the radio station. Responsibilities include supervising the programming (schedule, approach, style and content) of the station; hiring, training and supervision staff; working with a board to establish goals and objectives and the accomplishment of those; carrying out all local programming activities; assuring compliance with all FCC rules; representing the station to the public as necessary; and researching needs and preferences of the listening audience and evaluating effectiveness of programs. Applicants must be a member in good standing of a Lutheran Church Missouri Synod congregation; have a minimum of a bachelor's degree in communication, management, journalism, speech or the equivalent in practical knowledge and experience; have a minimum of two years experience in broadcasting with at least one year broadcast management and at least one year of on-air experience; possess demonstrated ability in the supervision of staff, office operations, leadership, human relations, organization, and the ability to work independently. Resumes should be sent to Barbara Ryan, Department of Human Resources, The Lutheran Church- Missouri Synod, 1333 South Kirkwood Road, St. Louis, MO 63122 or can be faxed to 314/965-2866.

GM wanted for new FM Classical station on Florida Coast. Excellent living and working environment in an upscale market. Must be able to manage and motivate small staff, and be hands-on in sales and promotions. Successful experience in marketing classical format preferred. Send resume to Box 01400 EOE.

HELP WANTED SALES

LSM/Burlington/Plattsburgh an outstanding opportunity to join and build this new Network Affiliate. If you are currently in Radio in this geographic area then this is the time to move to Television. Please fax resume to Lee Rudnick at DBI Media Executive Search at 212-338-0632 then call 212-338-0808 Ext. 5.

General Sales Manager. We operate a 5 station cluster in Upstate NY. One of our properties, an AM Nostalgia/Adult Standards station, has been ignored too long. The station is *top rated* in its demo and is doing a fraction of the revenue that our closest competitor does. Get the picture? We're seeking a manager with *experience* selling a "mature" format. The candidate should be a "selling" manager and must be prepared to recruit, train and coach a sales staff. Turn this station around and your stripes will be "noticed" at our corporate office. America's top broadcast company. Send letter and resume to Box 01396 EOE.

HELP WANTED TECHNOLOGY

Radio Engineer. CBS Radio, Inc./Seattle is looking for an experienced RF Engineer. Position requires experience in installing and maintaining studios and high power AM and FM transmitting equipment. Must have FCC license and SBE certification a plus. Knowledge of digital audio and computers required. Excellent benefits and competitive salary based on experience. Send resume to: Human Resources at 113 Dexter Ave. N., Seattle, WA 98109.

SITUATIONS WANTED MANAGEMENT

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.

Attention owners in East-Central Illinois/West Central Indiana. Sixteen years in Radio - eight as GM. I'll treat your station as if it were my own. Reply to Box 01401.

LEASED PROGRAMMING

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

TELEVISION

HELP WANTED SALES

Broadcasting & Cable

We Need Your Passion for Sales and Talent for Success!

Broadcasting & Cable has an exciting opportunity for a dynamic, energetic individual. Seeking a seasoned sales professional to drive cable industry ad sales. Knowledge of TV, cable and related industries preferred. Ideal candidate should have 5+ years in ad sales for publishing, cable television or affiliate sales.

For immediate consideration, send your resume with salary requirements to:

**Human Resources Department - BC
Cahners Business Information
245 W. 17th Street
New York, NY 10011
or fax to 212-727-2425. EOE M/F/D/V.**

Traffic Manager. KTXH UPN 20 is seeking a Traffic Manager to manage all traffic functions including copy, formatting and log production. Minimum 2 yrs. traffic background preferred. Strong working knowledge of Bias. Knowledge of Salesline a plus. Excellent organizational and communication skills a must. Resume to: KTXH, TM, Dept. B/C, 8950 Kirby Drive, Houston, TX 77054. EOE.

Senior Sales Account Executive: Looking for seasoned Account Executive to handle Regional and Local Agencies/Advertisers. Develop new direct business a must! Five years of television and/or media sales experience. TvScan. Marshall Marketing, computer literacy, and negotiating skills essential. College degree preferred. Resume to: Shelley Gregory/Local Sales Manager, KOAT-TV, PO Box 25982, Albuquerque, NM 87125. Drug free workplace. KOAT-TV is an Equal Opportunity Employer.

National Sales Manager. KTXH UPN 20 is seeking NSM to manage national sales effort and direct reps in 19 offices. Must have minimum of 3 years spot broadcast sales experience; rep experience a plus; possess good organizational and excellent communication skills. Frequent travel necessary. Resume to: KTXH, NSM, Dept. B/C, 8950 Kirby Drive, Houston, TX 77054. EOE.

Sales Management Opportunities: WZDX-TV, FOX 54, Huntsville, AL, announces two sales management opportunities: *National Sales Manager* with 5 years station and/or rep experience and *Local Sales Manager* with 5 years broadcast sales experience. Computer literacy a must for either position. Prefer experienced managers with strong people skills able to train and coach AEs and develop new business. Some travel required for NSM position. Combine and Tapscan experience a plus. Forward resume to Human Resources, WZDX-TV FOX 54, PO Box 3889, Huntsville, AL 35810. EOE. No phone calls please.

National Sales Manager. Newschannel 10, NBC's affiliate for 68th market, is seeking a National Sales Manager to oversee the daily operation of the National Sales Department and act as liaison between the associated departments of the station, agencies, clients and all national sales offices. Must possess excellent people skills and specialize in building team relationships with the national sales reps as well as other personnel on a station level. Responsible for controlling inventory and setting rates for all national commercials. Responsible for training and updating the rep firm to assist in their creative efforts to sell packages and spots. Newschannel 10 is an Equal Opportunity Employer. M/F. Send resumes to General Sales Manager, Newschannel 10, PO Box 10, Roanoke, VA 24022-0010. Pre-employment drug screening required.

Local Sales Service Assistant: Responsible for assuring the timely processing of new sales orders and the maintenance of commercial inventory for WABC-TV. Daily reconciliation of on-air logs for invoice processing. Also involves CRT input (BIAS computer experience preferred). College degree or equivalent experience in a traffic department preferred. Please send resumes only to: John Nelson, WABC-TV, 7 Lincoln Square, 5th Floor, New York, NY 10023-0217. No telephone calls or faxes please. We are an Equal Opportunity Employer.

Local Sales Manager. WSBK UPN38 in Boston, is seeking an individual with proven leadership, organizational and communication skills to direct our local team. Knowledge of TvScan, Scarborough and BIAS is beneficial. Minimum of 3 years broadcast sales experience; management experience is a plus. Please send cover letter and resume to: WSBK UPN38, Dept. 13, 83 Leo Birmingham Pkwy., Boston, MA 02135.

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.

LSM/Burlington/Plattsburgh, an outstanding opportunity to join and build this new Network Affiliate. If you are currently in Radio in this geographic area then this is the time to move to Television. Please fax resume to Lee Rudnick at DBI Media Executive Search at 212-338-0632 then call 212-338-0808 Ext. 5.

Account Executive. The CBS owned station in Boston is seeking a dynamic individual to join their sales staff. A minimum of two years television sales and a proven track record of success are required. Please send resume to: Al Turner, WBZ-TV, 1170 Soldiers Field Road, Boston, MA 02134. Please no phone calls. M/F EOE.

Account Executive. WYFF TV is looking for a highly motivated Account Executive that has agency experience as well as new business development skills. Minimum of two years television sales experience and knowledge of TvScan and Scarborough is preferred. Send resume to: Human Resources Manager, WYFF-TV, PO Box 788, Greenville, SC 29602.

Account Executive. WFTS TV 28, the ABC affiliate in Tampa has an immediate opening for an experienced television AE. Qualified candidates should possess strong presentation skills and have a working knowledge of NSI ratings, market research and TvScan or similar computer programs, with 3-5 years experience preferred. A proven track record with Advertising Agencies as well as developing direct business is a must. Women and minority candidates are encouraged to apply. Send resumes to WFTS TV 28, Human Resources, 4045 N. Himes Ave., Tampa, FL 33607, or email to jobs@wfts.com. No phone calls please. EOE.

Traffic Assistant for Chicago WJYS-TV who is detail oriented, organized, has computer skills and 2 years experience in television traffic functions. VCI experience is a plus. Responsibilities will include creating daily broadcast log, input of program timings, building program formats, cataloging and inserting promos/psa's, must be able to meet deadlines, communicate with syndicators and work closely with Program Director, master control and sales staff. Please fax resume to 708-633-0382.

TV Sales. Attention Broadcast Sales Professionals! KSTU FOX 13 Television, a FOX O&O in Salt Lake City, is looking for an experienced *Account Executive* to handle a top billing client list. Full benefits package available. If you have a bachelors degree in business, media sales, communication, related field or equiv. and previous sales experience, preferably in media sales, television and/or radio, we would love to talk to you. This is an ideal chance to join a successful station located in the home of the 2002 Winter Olympics. Please send resume to KSTU FOX 13, Human Resources, 5020 W. Amelia Earhart Drive, Salt Lake City, UT 84116 or Fax: 801-536-1315. Equal Opportunity Employer.

General Sales Manager. WFSB, a Meredith Broadcasting Group station and #1 in a very competitive market, is looking for candidates with 3-5 years of local and national sales experience. Must have excellent organizational skills, know how to recruit, train and motivate a quality sales force, develop and execute sales goals. New business development experience is very important. Excellent compensation package. Send resume to Paul Virciglio, VP and General Manager, 3 Constitution Plaza, Hartford, CT 06103-1821. EOE.

HELP WANTED MANAGEMENT

ASSISTANT DIRECTOR OF MARKETING & RESEARCH

ABC7 Los Angeles is seeking an Assistant Director of Marketing & Research with at least 2-3 years of experience in television research, media buying or planning. The selected candidate must be familiar with NSI rating data and its applications, and possess good analytical, presentation, and computer skills.

Knowledge of qualitative data applications and computer generated sales presentations including graphics is a must. Additionally, this position requires maintenance of the in-house research system for the sales department.

Please send resume to: ABC7 Los Angeles, Attn: Kimberly Castillo, Human Resources, Dept. ADMR/BC, 4151 Prospect Ave., Los Angeles, CA 90027. Equal Opportunity Employer.



KABC LOS ANGELES

Established Group Operator has immediate openings for TV General Managers. Excellent opportunity. Sales and management experience required. Must be able to build strong management teams and provide leadership to accomplish station and company goals. Application treated confidentially. An Equal Opportunity Employer. Reply to Box 01395.

President and CEO. WDCN Public Television Corp., Nashville, TN. Experienced senior executive with successful broadcasting and major fundraising expertise to lead new non-profit corporation that plans to become the licensee of WDCN, Channel 8. Will direct all operations and administrative activities. Will manage the executive team and report to the chairperson of the board of directors. Ten years of increasingly responsible and successful experience in television management and in major fund raising required. Must have prior experience in working with civic and business communities. Compensation commensurate with qualifications and experience. Letter/resume postmarked no later than August 7, 1998 to Richard F. Warren, c/o Boul. Cummings, Conners and Berry, 414 Union Street, Suite 1600, Nashville, TN 37219. No phone calls. AA/EOE.

HELP WANTED TECHNICAL

HEAD STAGE TECHNICIAN

ABC7 Los Angeles is seeking a Head Stage Technician with at least five years' major market experience. This position requires experience as a stage electrician with lighting console operation, patch bay operation, and television and theatrical fixture usage.

The successful candidate will possess stage carpentry and property skills for working with sets, props, talent and guests for cooking demonstrations, live performances and remotes. This position requires varying shift times, including early morning calls. The ability to adjust to last minute changes in an "on-air" environment is necessary.

Please send resume to: ABC7 Los Angeles, Attn: Kimberly Castillo, Human Resources, Dept. HST/BC, 4151 Prospect Ave., Los Angeles, CA 90027. Equal Opportunity Employer.



KABC LOS ANGELES

ENGINEER

Here's an opportunity to use your news-related experience and not report to an assignment desk.

The Freedom Forum is seeking a multi-faceted engineer to assist in the design, construction and operation of a traveling version of the world's first interactive museum of news. Newseum/USA, an educational outreach program of The Freedom Forum, will be the mobile extension of the Newseum. It will travel throughout the USA, enabling visitors - through interactive exhibits and other displays - to glean some of the highlights of news history, to see and experience how and why news is made, and to understand the essential role of a free press in a free society.

The position requires working knowledge of hydraulics, HVAC, video/audio systems, computers, projectors, generators, electrical systems - in fact, just about all of the complexity of a satellite news-gathering vehicle without the transmission gear. Also required are strong communications skills and self-confidence in dealing with the public. Extensive travel is involved.

The Freedom Forum is an equal employment opportunity employer. More information on The Freedom Forum and The Newseum can be found at www.freedomforum.org.

The Freedom Forum

1101 Wilson Blvd.
Arlington, Virginia 22209
Attention: Human Resources

VP Engineering. Manage and maintain operations of all technical equipment, including news, production, transmission facilities, and master control operations. Develop and implement current and long-range technical operation plans, and prepare and manage engineering expense and capital budgets. Oversee the station's transition to digital TV, and ensure the station's compliance with all government regulations and industry standards. Minimum five years engineering management experience in a major television broadcast environment. Extensive working knowledge of all broadcast systems, and a thorough understanding of government regulations required. Must possess significant technical expertise in the planning, implementation and maintenance of television station facilities, including RF facilities. Requires a strong leader with the ability to direct and motivate the technical staff. Excellent communication and organization skills essential. Qualified candidates, send resume with cover letter to: Linda M. DiStefano, WFXT FOX 25, 25 Fox Drive, PO Box 9125, Dedham, MA 02027-9125. No phone calls please. EOE/M/F/D/V.

Technical Operator. WOOD TV is looking for two part time motivated people. Need to operate videotape machines, robotic cameras and remote microwave feeds in a fast paced environment for the number one station in the 37th market. Send resume and wage requirements to: Ken Selvig, Assistant Chief Engineer, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503. No phone calls, please. WOOD TV8 is an Equal Opportunity Employer and actively solicits qualified minority and female applications for consideration.

Technical Operations Manager. Be part of Cincinnati's digital future and work for a major broadcast player. Keep the current engineering department running and help the Director of Engineering design and build the new digital facility. The ideal candidate is a major-market Assistant Chief or Operations Manager looking to move up who enjoys a fast-paced environment and working with people. Maintenance and operations background and experience with collective bargaining agreements necessary. Send resume to: Cindy Hutter, Director of Engineering, WLWT-TV, 140 W. Ninth Street, Cincinnati, OH 45202 or email: chutter@wlwt.com EOE

Senior Maintenance Engineers (2). 3-5 years experience. Ability to troubleshoot and repair to the component level, switchers, CG's still stores, audio consoles, tape machines, cameras and all support equipment. A background in News maintenance preferable. This is an IBEW Union position. Please send your resume to: Kelly Broadcasting Co., Attn: Human Resources, 3 Television Ctr., Sacramento, CA 95814. Employment is contingent upon passing a drug/alcohol test. EOE M/F/ADA.

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 MARKETING

WDEF-TV, a Media General station in scenic Chattanooga, needs an experienced Marketing Director to keep it moving to the top. Can you lead, manage, and still be creative? This is your chance. Enjoy a beautiful city that's within two hours of Atlanta, Nashville, Birmingham and Knoxville. Plus, join a station that's equipped to do high quality promotion. Rush your resume and reel to: Human Resources Department, WDEF-TV, 3300 Broad Street, Chattanooga, TN 37408. EOE, minority applicants encouraged to apply, pre-employment drug test required. M/F, no phone calls please.

Marketing/Operations Manager. WTVM, a Raycom Media Station, is seeking a highly motivated and marketing savvy person to manage our marketing and production departments. The successful candidate will become part of one of the highest rated ABC affiliates in the country with a dominating news operation. Experience in marketing, promotion, community involvement, sales promotions and station operations as well as a college degree in a related field is required. Must have strong leadership and communication skills. This is a Dept. Head position that reports to the General Manager. Become part of a super management team that leads the market in every category. Send resume to WTVM, HR Dept., PO Box 1848, Columbus, GA 31902.

HELP WANTED NEWS

CHIEF EDITOR

Cablevision, a leading features and analysis business publication serving the cable industry, is seeking a Chief Editor. New York based position has responsibility for all editorial activities including philosophy, content, staffing and budgeting. This high profile position requires heavy interface with industry and travel. Position reports to and works with Editorial Director to plan long term goals and strategies of magazine. Strong leadership and management skills necessary. Previous experience in cable and entertainment fields, 7-10 years editorial experience and some management experience required.

Please send resume with salary requirements to: HR DEPT-CV-EDIT, Calmers Business Information, 245 West 17th Street, New York, NY 10011 or fax to: 212-727-2425. We appreciate your responses but will only be replying to qualified candidates.

Photographer/Editor. We don't need just another photographer. We need someone who knows the basics but feel confined by the boundaries of a conventional shooting style. We're the number one shop in the 37th market with all the hardware. If you have two years experience (editing and live truck operating experience a plus) and an audition tape that will get our attention, please send it. Please send your resume, references and non-returnable tape to: Mark McIntosh, Chief Photographer, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503. No phone calls please. WOOD TV8 is an Equal Opportunity Employer and actively solicits qualified minority and female applications for consideration.

Fax your classified ad to *Broadcasting & Cable*.

(212)206-8327

Producer: WESH-TV, Orlando's NBC affiliate, is looking for a Newscast Producer. Join a station that's working hard to make news important again. We're a place where content counts, not the number of stories you can stuff into a newscast. College degree preferred, along with 3 years producing experience. Rush resume and non-returnable tape to Ken Ericson, Assistant News Director, WESH-TV, PO Box 547697, Orlando, FL 32854. No phone calls. An Equal Opportunity Employer.

Photographer. Talented, skilled NPPA style team player needed for an immediate opening. We have AVID, SX Sony, Beta, SNG. You need at least one year of experience. A college degree is preferred. Resume/tapes to: Human Resources Manager, WYFF-TV, 505 Rutherford Street, Greenville, SC 29602.

Night Assignment Editor. Are you a winner? If you're the most aggressive Assignment Editor in your market and you want to move to where the action is, we want to talk to you in Palm Beach, Florida. We've got all the toys, helicopter, night time camera capabilities, satellite truck, multiple nightside news crews and news bureaus. Now, we're looking for a front line "take no prisoners" Night Assignment Editor. If you're the type of news person who doesn't stop until you've found the best new stories of the night and you routinely leave the competition behind in your dust, send your resume and a newscast that displays your winning impact to Jerry Ridling, Director of News and Operations, WPEC, PO Box 198512, West Palm Beach, FL 33419. EOE, drug free workplace.

Newscasters, Sportscasters, Weathercasters, Interested in representation? Need help moving up to your next opportunity? Send VHS tape and resume or call Steve Porricelli, SP Management, 6 Shamrock Lane, Newtown, CT 06470. 203-758-9394.

Newscast Producer! WFLA-TV in Tampa is looking for newscast producers. We want producers with sharp, people oriented writing skills. You must be able to craft a well rounded, informative newscast with high production values. You must have a clear vision on what makes a newscast hot and relevant to the community. The right candidate must have at least 4 years producing experience. Must be available immediately. Send tape, resume and references to: WFLA-TV, Personnel Dept., 905 E. Jackson Street, Tampa, FL 33602. No phone calls please. WFLA-TV is an Equal Opportunity Employer, M/F, drug-free workplace with pre-employment drug screening.

News Producer. FOX affiliate in Syracuse, NY needs a strong news producer to supervise our daily 10pm newscast. Candidates must have 2 years newsroom producing experience. Strong writing and people skills are required. Send non-returnable tape and resume to: Aaron Olander, WSYT, 1000 James Street, Syracuse, NY 13203.

Editor/Producer- Need creative writer/producer who can shoot, edit (Toaster, Avid, Fiyer & Ace) and appear on camera. Good salary, great benefits. Resumes/tapes to Tom Pyne, Box 202235, Main Capitol, Harrisburg, PA 17120. No calls.

News Producer. WHAS11 is seeking a producer with 3 years of experience, excellent writing skills, good news judgement, innovative approaches, and the ability to handle change during live broadcasts. Candidate must be a self-starter, college degree preferred. Interested candidates forward resume, tape and cover letter to: Cindy Vaughan, Human Resources Director, HR #824, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. Belo Kentucky, Inc. is an Equal Opportunity Employer. M/F/D/V.

News Director: We're looking for a leader to take charge of the news department of a major network affiliated station in a top 75 northeast market. Applicant should have at least 3 years experience in news management. Station is well equipped, committed to news and needs a proven performer as news director. Reply to Box 01397 EOE.

Meteorologist. KDLT-TV, the NBC affiliate in Sioux Falls, SD is starting a new one hour early morning news September 28, 1998. We are looking for a part time meteorologist - 20 hours per week. Females encouraged to apply. Send resume and tape to: KDLT-TV, Madeline Shields, News Director, 3600 S. Westport Avenue, Sioux Falls, SD 57106. F/M. EOE.

Looking for a quick thinking, hard working, creative producer to lead our three hour morning newscast. Individual must be a solid writer who is able to lead our team of overnight producers. Candidate must have two years experience in TV news and be proficient with computers. Employer abides by EOE standards. Tape and resume to: Mark Preisler, Executive Producer, WIVB, 2077 Elmwood Avenue, Buffalo, NY 14207.

KCPQ-TV/13 FOX Seattle. Wants a top flight *Promotion Manager* and *News Promotion Writer/Producer*. Manager needs strong experience in news and entertainment audience-building, creative/innovative marketing, budget control and people management. News Promotion Writer/Producer must know how to market a new, young-appealing producing using topicals, teases and image - plus be able to do own non-linear editing. IBEW. Send non-returnable tape (VHS or BETA) to: KCPQ-TV, Attn: Promo-150, 1813 Westlake Avenue North, Seattle, WA 98109-2706. Please, no calls! Any offer of employment is contingent upon passing a medical test for drug/alcohol use. Application closing date: Fri., 7/31/98. KCPQ-TV is an Equal Opportunity Employer. M/F/ADA.

Here We Grow Again! KTUU-TV Alaska's dominant news station has two openings. We are looking for a *General Assignment Reporter* who believes in natural sound and storytelling. We also need a *Photographer* with an excellent eye and a sense of adventure. Strong NPPA philosophy. 1998 Edward R. Murrow Award winner. Good pay, benefits and lots of travel. Send tape and resume to Steve MacDonald, Assistant News Director, KTUU-TV, 701 E. Tudor Road, Suite 220, Anchorage, AK 99503-7488. EOE.

FOX News in the Fort Myers/Naples market seeks Investigative/Consumer Reporter. Position will supervise producer and photographer. At least two years experience. Send non-returnable tape and resume to FOX WFTX-TV, Attn: Mark Pierce, 621 SW Pine Island Road, Cape Coral, FL 33991. WFTX-TV is an Equal Opportunity Employer.

Anchor/Reporter. Immediate opening for a News anchor/reporter. Successful candidate must have at least one year experience. Must be comfortable at the desk as well as live in the field. Send non-returnable tape to: Rick Moll, News Director, WANE-TV, 2915 W. State Blvd., Fort Wayne, IN 46808. No calls please. EOE-M/F.

Weekend Meteorologist and Reporter. CBS affiliate seeks a full-time person; Weekend, on-air, degreed Meteorologist; Reporter 3-weekdays. Must be able to gather news, write, and edit three-quarter inch video for broadcast. Affiliate experience preferred. Send resume and tape to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE

Weekday Sports Director/Anchor. CBS affiliate seeks a Weekday Sports Director/Anchor. Must be able to gather, shoot, write, and edit three-quarter inch video for broadcast and handle live shots at Sporting events. Requires a working knowledge of Texas High School, College, and Professional Sports. Prior experience preferred. Send resume and tape to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE

Television News Associate Producer. KCRG wants an Associate News Producer to make our newscasts the best they can be! If you want to work with the best in the television business, send your resume and/or non-returnable tape to Personnel Coordinator, KCRG, PO Box 816, Cedar Rapids, IA 52406. EOE. Requires four year degree or experience, relevant internship experience preferred.

Weather Anchor. FOX affiliate in Syracuse, NY is looking for a main weather anchor. Candidates must have strong forecasting and communication skills. 2-3 years "on air" experience is required. Send non-returnable tape and resume to: Aaron Olander, WSYT, 1000 James Street, Syracuse, NY 13203.

Television News Producer. If your idea of producing news is stacking shows, keep reading. If you want to produce a fast paced, visually exciting news program and work with four live trucks, live news helicopter and satellite truck, send your resume and non-returnable tape to Personnel Coordinator, KCRG, PO Box 816, Cedar Rapids, IA 52406. Four year degree/or relevant experience and at least one year of news writing and producing required. EOE.

Staff Meteorologist. Immediate opening in state-of-the-art operation including WSI, Earthstation and Earthwatch. Join our "weather only" team! Experience preferred but entry level applicants with potential will be considered. Meteorology degree required. EOE. Rush tape and resume to Paul Hagar, Chief Meteorologist, KMEG-TV, 700 Floyd Blvd., Sioux City, IA 51105.

Reporter. KETV, Omaha, and sister station KCCI in Des Moines have an immediate opening for a reporter to cover western Iowa for both stations. This position is currently based in Omaha. Excellent storytelling and live work a must. Send resumes and non-returnable tape to Rose Ann Shannon, KETV, News Director, 2665 Douglas Street, Omaha, Nebraska 68131.

Sports Reporter/Anchor: The WB affiliate in St. Louis is looking for a sports reporter/fill-in anchor who is very knowledgeable about sports, a creative storyteller, and who would love to cover the St. Louis Cardinals/Blues/Rams. Previous sports reporting experience required. Phone calls disqualify. Send your resume and non-returnable tape to: Dept. 114G, KPLR-TV, 4935 Lindell Blvd., St. Louis, MO 63108. EOE.

Reporter. WAVY News 10 is looking for an aggressive reporter who loves live shots. The ideal candidate will be a journalist who can enterprise a story yet jump directly into spot news when duty calls. You must be a self-starter with at least 3 years reporting experience. No beginners! Send non-returnable VHS tape and resume to David Strickland, News Director, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls. Equal Opportunity Employer.

HELP WANTED PROMOTION

Television. Promotions Producer for ALL News Channel (ANC). Work to promote USSB programming on ANC, write and produce image and daily topical spots for ANC. ANC is seen in millions of homes coast to coast on USSB. Marketing, News or Promotion background desired. Experience writing and producing TV news stories and on air promotions a must. Send resume, samples of work and salary requirements to: Conus, All News Channel, Human Resources, Job #153-98, 3415 University Avenue, St. Paul, MN 55114. No telephone calls please. Equal Opportunity Employer.

Promotions Producer: If you love to write killer copy, if you can produce circles around everybody else, if you like news and news promotion, if you have lot's of energy and a great attitude - you are the promotion producer we are looking for! We are looking for a hot new producer to round out our promo department. If you'd like to join a team of t.v. pro's who are dedicated to doing great work, we'd like to hear from you. We are a top 40 market, can offer a great quality of life, a chance to live and work at the beach and plenty of great stuff to produce! If you'd like to join our team and take this place to #1, rush your tape and resume to Creative Services Director, WTKR-TV, 720 Boush Street, Norfolk, VA 23510.

Promotions Director. WKOW-TV in Madison, WI is looking for a top-notch promotions director. A creative thinker with a successful track record of strategic planning is a must. Ideal candidate needs to be familiar with all aspects of news and the importance of promotion. You will lead a talented team with the latest in technology. Individual should possess excellent writing and production skills with solid experience in creating winning promotional campaigns. Please send resume, cover letter (including where you heard about this opening), and VHS tape of your work before July 15 to: Personnel-Promotions Director, WKOW-TV, 5727 Tokay Blvd., Madison, WI 53719. WKOW-TV is an Equal Opportunity Employer.

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

Promotions Manager. WDJT-TV Milwaukee's CBS affiliate, has an immediate opening for an energetic, take charge Promotions Manager to oversee the promotions and graphics departments of the station. Candidate must possess high creativity, strong leadership skills, motivation, and love the art of news and station packaging. Only candidates with News experience will be considered. Please send your resume and tape to: Director of Human Resources, WDJT-TV, 509 W. Wisconsin Avenue, Milwaukee, WI 53203. EOE.

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

HELP WANTED MISCELLANEOUS

Customer-focused, market-driven!

Lee Enterprises is a diversified multimedia corporation headquartered in Davenport, Iowa. We own and operate nine full-service network-affiliated television stations and seven satellite stations.

Albuquerque, NM, KRQE (CBS)
Albuquerque, NM, KASY (UPN)
Durango, CO, KREZ (CBS)
Roswell, NM, KBIM (CBS)
El Paso, TX, KMAZ (Telemundo)
Honolulu, HI, KGMB (CBS)
Huntington, WV, WSAZ (NBC)
Charleston, WV, WSAZ (NBC)

Omaha, NE, KMTV (CBS)
Portland, OR, KOIN (CBS)
Topeka, KS, KSNT (NBC)
Tucson, AZ, KGUN (ABC)
Wichita, KS, KSNW (NBC)
Great Bend, KS, KSNC (NBC)
Garden City, KS, KSNG (NBC)
Oberlin, KS, KSNK, (NBC)

Employment opportunities are most frequently found in the following departments: Engineering, Production, News, and Sales. At the present time we have openings for the following positions:

Account Executive
Maintenance Tech.
News Producer
Production Assistant

Computer Technician
Master Control Oper.
Photographer
Sales Trainee

Consider joining our customer-focused, market driven team by faxing or sending a resume to



LEE ENTERPRISES

An Equal Opportunity Employer

Dan Rogalski
Lee Enterprises
215 N. Main Street
Davenport, IA 52801-1924
Fax: 319-323-9609

GOCOM Communications, owner of CBS affiliate and five radio stations in Youngstown, Ohio will be launching a new FOX affiliate station in Youngstown, Ohio and is looking to fill the following positions:

GENERAL SALES MANAGER
SALES EXECUTIVES
CHIEF ENGINEER
ENGINEERING TECHNICIAN
PRODUCTION DIRECTOR/EDITOR
NEWS DIRECTOR/PRODUCER
NEWS ANCHOR/REPORTER
NEWS PHOTOGRAPHER/EDITOR
NEWS WEATHER PERSON
PROMOTIONS DIRECTOR

Please send resume with salary history to:

GOCOM Television
Attn: Executive Assistant
3930 Sunset Blvd.
Youngstown, Ohio 44512

EOE

The new FOX station is scheduled for launching
September 1, 1998.

Belo owns 17 television stations reaching 14% of the country including: 4 ABC affiliates, 6 CBS affiliates, 5 NBC affiliates, 2 FOX affiliates, and operates (via LMAs): 3 UPN affiliates and one unaffiliated.

Belo is an Equal Opportunity Employer.

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

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

One year producing experience and a four year college degree required. #BC1201-1

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

Minimum 3 years experience and versatility in all types of studio equipment. #BC1202-1

**San Antonio, TX, KENS CBS
Internet Salesperson**

Ideal candidate should have a passion for computers and the internet but doesn't have to understand the technology, just has to know what his capabilities are. Must be entrepreneurial, a good listener, a creative packager, and patient. Also, good organization and communication skills a must. #BC1203-1

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

Minimum 2 years TV broadcast experience as Research Director. Must have working knowledge with TeScan, Qualtrac, Scarborough and metered methodology. Must be detail-oriented and have strong writing skills applicable to research presentations and one sheets. #BC1203-2

**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. #BC1204-1

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

Minimum two years experience in broadcast engineering. #BC1205-1

**Hampton/Norfolk, VA, WVEC ABC
Website Account Executive**

Responsible for generating revenue by prospecting and selling advertising on WVEC.COM. Candidate must possess extensive understanding of Web marketing and Internet commerce. Excellent organization and communication skills including the ability to compose and deliver strong, creative sales presentations. Minimum 2-3 years high-tech sales or related experience. Thorough understanding of the Internet and related Microsoft systems. #BC1206-1

**Hampton/Norfolk, VA, WVEC ABC
Assistant News Director**

Need creative and energetic individual with strong journalistic skills and ethics for number two position in newscast. Responsible coordinating news coverage and special projects, and assisting in long-term planning. College degree and 5 years of commercial television newscast experience required. Prior management experience a plus. Please include a short statement of news philosophy with resume. #BC1206-2

**Sacramento, CA, KXTV ABC
Internet Account Executive**

Minimum two years related experience required. College degree preferred. #BC1207-1

**Honolulu, HI, KHNL NBC
News Media Manager**

We are looking for a creative, marketing/sales professional with a strong "user" understanding of the Internet. Media background desired. #BC1208-1

**St. Louis, MO, KMOV CBS
Computer Operations Support**

Install/maintain computer hardware and software, train personnel in usage. Minimum 3 years experience. College degree and certification in Novell & NT servers required. #BC1209-1

**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. #BC1210-1

**Houston, TX, KHOU CBS
Executive Producer**

Duties include scheduling, coaching, writing and production critiques, create sizzle in newscasts. Minimum three years in top market. #BC1210-2

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

Minimum 5-5 years newscast producing experience in a medium to large size market. #BC1211-1

**Seattle, WA, KONG NBC
Traffic Manager**

Work independently, manage all traffic functions including receiving/purchasing commercial tapes, creating program formats and log production. Minimum 5 years related experience. #BC1212-1

**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. #BC1213-1

**Dallas, TX, TXCN
Local Sales Manager**

Belo's 24-hour Texas cable news channel seeking candidate with 5 years experience in local television sales with a college degree in a related field. #BC1214-1

**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. #BC1214-2

**New Orleans, LA, WWL CBS
Director of Sales and Marketing**

Minimum 5 years sales management experience. #BC1215-1

**Seattle/Tacoma, WA, KING NBC
News Director**

Responsible for overall direction and strategy of the number one station in the Pacific Northwest. Minimum 10 years of news management experience required. #BC1216-1

**Dallas, TX, WFAA ABC
National Sales Manager**

Minimum 4-5 years television experience required. #BC1217-1

**Louisville, KY, WHAS ABC
Internet Sales Person**

WLAS-TV, market leader, is looking for a dynamic individual with 2-3 years 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. #BC1218-1

**Louisville, KY, WHAS ABC
Maintenance Technician**

Minimum 2-3 years experience. #BC1218-2

**Seattle, WA, NWCN
Director**

Minimum 2 years experience directing and technical directing newscasts preferred, and editing with non-linear equipment. #BC1219-1

Send resume in confidence to:

BELO

Belo TV Group, Attn: Job # _____
14th Floor
A.H. Belo Corporation
PO Box 655247
Dallas, TX 75265-5237

WIAT-TV Birmingham's Media General CBS affiliate has the following positions open: *Reporters* (send tape), *Photographers* (send tape), *Photoreporters* (send tape), *Assignment Editor*, *News Producers* (send tape), *Research Director*, *Account Executives*, *Master Control Operators*, *Audio Engineer*, *Production Assistant*, and *News Desk Assistant*. All of these positions require 2-3 years previous television experience or experience in a related field. Management positions require 5 or more years experience in the field described. Please send resume, tape where required and references to: Human Resources, WIAT-TV, PO Box 59496, Birmingham, AL 35259. EOE, M/F. Pre-employment drug screening required. No phone calls or faxes please.

HELP WANTED PUBLIC RELATIONS

Community Affairs Director. KMPH FOX 26 has an immediate opening for a Community Affairs Director. One to three years previous experience in television community affairs, news or promotion is required. Successful candidate will be responsible for supervision and implementation of station's public service projects and events. Strong writing, producing and speaking skills are required. On camera experience helpful. Candidates should be able to demonstrate previous community involvement. Send resume and video tape to: Personnel Dept., KMPH FOX 26, 5111 E. McKinley Ave., Fresno, CA 93727. Applications will be accepted until 7/17/98. No phone calls please. An EOE - M/F/D. Women and minorities are encouraged to apply.

HELP WANTED PRODUCTION

Frederiksen TV a top direct response advertising agency is seeking to fill new positions in our Washington, D.C. area office. Applicants for the Head of Production should have 3-5 years production management experience. Demonstrated ability to manage in a fast growth multiple office environment. You will be responsible for guiding our rapidly expanding production department to new heights of efficiency and profitability. The Writer/Director position requires 3-5 years writing/directing direct response advertisements (long and short form). He/she must be creative within time and budget constraints and familiar with Avid editing systems. The ability to produce a plus. Send resume (tape) to Frederiksen Television, Production Search, 2735 Hartland Rd., Suite 300, Falls Church, VA 22043.

Production Manager. WUNI-TV Univision Boston. Looking for an aggressive team leader eager to run their own department. Must be able to shoot, edit and manage team of five. Responsible for all production, including three local shows, remote shoots and commercial spots. Open environment to create and design on state of the art equipment. 5 years experience necessary; bilingual a plus. Please send resume with cover letter to M. Godin, Attn: Prod. Mgr., WUNI-TV, 33 Fourth Avenue, Needham, MA 02494 or fax to 781-433-2750. No phone calls please. EOE.

Art Director. WFSB, a Meredith Broadcasting Group station, is seeking experienced, hands-on director to manage department and oversee on-air and print design. Ideal candidate will be creative, have previous management experience and a working knowledge of Quante! Bravo, Macintosh, SGI, Liberty Paint and Flint systems. Send resume and reel to Tim Coffey, Creative Services Manager, 3 Constitution Plaza, Hartford, CT 06103-1821. EOE.

HELP WANTED PROGRAMMING

FOX29 WFTC,
Clear Channel Television's flagship station
in Minneapolis/St. Paul, is looking for a
Director of Local Programming Development.

This unique opportunity will require an experienced professional with a total understanding of how to turn concepts into effective programming. Must have exceptional journalistic judgment and strong leadership skills. This position will require a well organized communicator with exceptional team building capabilities.

Forward resume
with cover letter to:

FOX29 WFTC
1701 Broadway Street NE
Minneapolis, MN 55413
Attn: General Manager



VP Creative Services and Programming. Develop the station's creative design and promotional strategies for news, programming, and print and radio advertising. Plan and coordinate all phases of non-news programming, including program acquisition and amortization, episodic scheduling, and contract administration. Implement effective community/public relation campaigns, and manage the creative services and programming expense budgets. Minimum five years program and promotion management experience in a major television market. Strong strategic management, organizational and communication skills required. Must possess the ability to conceptualize and implement promotional campaigns to meet station objectives. Thorough understanding of program scheduling, formatting and regulatory compliance essential. Requires a strong leader with the ability to motivate the creative and programming staff. Qualified candidates, send resume with cover letter to: Linda M. DiStefano, WFTC FOX 25, 25 Fox Drive, PO Box 9125, Dedham, MA 02027-9125. No phone calls please. EOE/M/F/D/V.

HELP WANTED CREATIVE SERVICES

Creative Service Director. The fun starts now! Birmingham is about to become the nation's newest Top 40 market, and now this NBC O&O needs a Creative Services Director who can help us make the jump, enhance our image, and give us the push we need to become #1. This department head must possess the creative and leadership skills to guide an energetic team in the execution of all on-air promotion, outside media, special events, community relations and sales marketing. A minimum of 3 years promotion management experience is required. Metered market experience a plus. Please send cover letter and resume to Human Resource Department, NBC 13, 1732 Valley View Drive, Birmingham, AL 35209. No phone calls. EOE.

**PROGRAM COORDINATOR,
NETWORK OPERATIONS**

Fox Broadcasting Company is seeking an individual to act as a liaison between Commercial Administration, Program Executives and the Associate Producers, coordinating the preparation and delivery of programming. This will include generating a variety of information and completing projects as assigned by Network Operations management, and assisting in the day-to-day operations/administration of the department.

The successful candidate will be detail oriented with strong communication skills and the ability to work well independently, have a minimum of 1-2 years' experience in Master Control or Traffic, an in-depth understanding of the on-air environment, a working knowledge of television program formats, outstanding computer skills including proficiency in Word and Excel, and the ability to prioritize and handle multiple tasks within strict deadlines. Must be available to work overtime, weekends and holidays as needed.

For consideration, please send your resume and salary history to: Fox Broadcasting Company, Personnel Dept. MA-21356, P.O. Box 900, Beverly Hills, CA 90213. No phone calls, please. Equal Opportunity Employer.



Lead Designer. WESH-TV, Orlando's NBC affiliate is looking for a lead designer with a killer reel to help take our art department to the next level. Must be able to make a Chyron Liberty sing and dance and send Adobe After Effects through the roof. Minimum 3 years experience, print work and familiarity with QuarkXpress and/or Adobe PageMaker a definite plus. Rush resume, reel and examples of print work to William Reeves, Art Director, WESH-TV, PO Box 547697, Orlando, FL 32854. No phone calls. An Equal Opportunity Employer.

Creative Services Producer. KSDK-TV, St. Louis #1 NBC affiliate is looking for a Top writer/producer. If you're self-motivated, have strong writing and conceptual skills and have been in the business for at least five years, show us what you've got. Send tape and resume to: KSDK-TV, Human Resources Administrator, 1000 Market Street, St. Louis, MO 63101. No calls please. EOE.

WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?

Send resume/tape to: Box _____

245 West 17th St., New York, New York 10011

THE WEATHER CHANNEL is one of America's most valued and trusted media brands. We're one of the top 5 U.S. Cable Networks, we've expanded into international markets, we've developed an award-winning website, and we provide interactive weather services. Our tremendous growth has resulted in this exciting career opportunity for the right individual:

Creative Director

The Creative Director is the steward of **THE WEATHER CHANNEL** brand, and is responsible for all our brand's key personality and communication elements. You should have at least 8 years successful experience in Creative Services, brand development and promotions across multiple media (TV, radio, print and online).

Your proven experience to hire, develop and manage creative teams, along with superior communications and strategic thinking skills will be essential to success in this position.

THE WEATHER CHANNEL, located in Atlanta, offers a challenging team-based work environment along with competitive salary and benefits. Please send your resume to:

THE WEATHER CHANNEL
PO Box 724554
Atlanta, GA 31139
Attn: Human Resources - BF

This position is available immediately, with interviews commencing in early January, 1998.

THE WEATHER CHANNEL is an Equal Opportunity Employer.



HELP WANTED RESEARCH

DIRECTOR OF PRIMETIME RESEARCH

New York, NY

The ABC Television Network is seeking a Director of Primetime Research to analyze Primetime Nielsen ratings data in a timely and comprehensive manner for top management, as well as the Programming, Sales, Media Relations and Marketing Departments. This information is utilized for program scheduling decisions, selling advertising units, providing the press with daily ratings bulletins and providing affiliates and potential marketing clients with positive program performance data.

Applicants must have a minimum of 8-10 years' experience analyzing television ratings and should possess strong analytical skills, as well as an ability to work under time pressure. For confidential consideration, please forward resume to:



Employee Relations, ABC, Inc.
Dept. MW, 77 West 66th Street
New York, NY 10023.

An equal opportunity employer m/f/d/v

Research Director: WYFF-TV is looking for someone experienced in rating analysis, spreadsheet usage, qualitative data analysis, and sales development. Broadcast experience and knowledge of all media preferred. Must possess excellent computer and communications skills (written and verbal). Send resume to: Human Resources Manager, PO Box 788, Greenville, SC 29602.

TV Research Director. WVBT-TV, the soon-to-be FOX affiliate in the Norfolk market, is searching for a Research Director/Special Projects Coordinator to join our highly motivated and enthusiastic sales team. A college degree, experience with Nielsen, and knowledge of Word and Excel a must. We expect our new Research Director to have excellent communication and presentation skills and to work closely with our team developing support material which will aid in the selling of our product. Business development using both quantitative and qualitative resources preferred. Station/agency experience a plus. If you are ready for the challenge of a fast-growing TV station in a fast-growing marketplace, send resume to Chris Nesbitt, Station Manager, WVBT-TV, 300 Wavy Street, Portsmouth, VA 23704. *No phone calls!* WVBT-TV and WAVY-TV have a Local Marketing Agreement (LMA) whereby WAVY Broadcasting provides programming and sales service for WVBT. Equal Opportunity Employer.

Research Analyst. Maintain TvScan Avail System; input all station program changes, estimates and rationale. Assist Sales Department in areas relating to sales pieces and sales presentations. Applicant should be detail oriented with good organizational skills, knowledge of Power Point or Harvard Graphics, Word and Excel. 1+ years of broadcast experience. Send resume to Research Director, WKMG-TV, 4466 John Young Parkway, Orlando, FL 32804. EEO.

PROGRAMMING FOR SALE

Half Hour TV Series For Sale. ATTIC GOLD. 22 episodes about antiques, keepsakes and collectibles broadcast on Nostalgia TV Network. Beta Masters, all copyright, music and talent fees included. Cut for 6 minutes, ready for broadcast, ideal for group ownership. Call PennPar for demo, 800-473-6672.

CABLE

HELP WANTED MANAGEMENT

General Manager for system with 35,000 subs. Strong marketing skills required. Franchising knowledge a must. Hands-on operator needed. South Florida location. No phone calls please. Send detailed resume and salary requirements to Search Committee, SCI, 225 W. Colfax Ave., South Bend, IN 46626. Applications accepted until 7-31-98. Equal Opportunity Employer.

HELP WANTED SALES

Broadcasting & Cable

We Need Your Passion for Sales and Talent for Success!

Broadcasting & Cable has an exciting opportunity for a dynamic, energetic individual. Seeking a seasoned sales professional to drive cable industry ad sales. Knowledge of TV, cable and related industries preferred. Ideal candidate should have 5+ years in ad sales for publishing, cable television or affiliate sales.

For immediate consideration, send your resume with salary requirements to:

Human Resources Department - EC
Cahners Business Information
245 W. 17th Street
New York, NY 10011
or fax to 212-727-2425. EOE M/F/D/V.

EABC, a broadcasting company located in Ft. Lee, NJ is in need of a

TRAFFIC SUPERVISOR

This position will be responsible for overseeing traffic coordinators, meeting deadlines and troubleshooting all traffic related questions. Computer experience is a must. Please send resume with cover letter to:

EABC
One Bridge Plaza
Suite 145
Ft. Lee, NJ 07024
Attn: Broadcast Hiring

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

TRAFFIC OPERATIONS DIRECTOR

Lifetime Television, the dynamic cable network, seeks a qualified individual for this position. The individual will be responsible for establishing and executing the overall traffic priorities and strategies for the network. Additional duties will include overseeing all components of the department, including the preparation/completion of Day of Air Logs, the management of the on-air inventory, and the reconciliation of logs for finance and billing as well as ensuring that the network delivers on its obligation to satisfy advertisers and clients.

Position requires 3-5 years experience as a Traffic Director/Manager. Individual must be flexible, customer service oriented and able to work under pressure and meet deadlines. Experience in Gabriel, Bias and JDS required.

Lifetime offers a competitive salary and a comprehensive benefits package. For confidential consideration, please forward your resume with salary requirements to:

Lifetime™
Television for Women

LIFETIME TELEVISION
Human Resources Department
Traffic Operations Director 905
309 West 49th St, New York, NY 10019

EOE M/F

LOCAL SALES MANAGER

ARE YOU MANAGING YOUR SALES ORGANIZATION TO BE OVER ACHIEVERS IN A HIGHLY COMPETITIVE TV SALES ENVIRONMENT? Are you an excellent motivator, coach, trainer, and have a verifiable track record of success in broadcast sales management? Do you have outstanding technical knowledge; critical thinking skills; and know how to package, develop relationships, manage inventory and develop sales opportunities? If the answer is yes to all of the above, we may have an opportunity for you. **THE STRONGEST STATION, WITH THE BEST OWNERSHIP, IN THE HIGHEST QUALITY MARKET IS SEEKING THE STRONGEST, BEST, AND HIGHEST QUALITY BROADCAST SALES MANAGER TO LEAD OUR LOCAL SALES STAFF.** Only individuals with a significant track record of success need apply. We're looking for the best candidate in the country for this opportunity. If you're this person, send 2 copies of your resume to:

KING 5 TV
Attn: HR Dept. #K98R42
333 Dexter Ave. N.
Seattle, WA 98109.
EOE- M/F/D/V.



WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?

Send resume/tape to:
Box _____
245 West 17th St.,
New York, New York 10011



music network

The world's only interactive music video network and the newest member of the TCI Music family seeks two high-energy, self-starters to develop key advertising accounts and expand our roster of advertisers. Based in New York City, these **ACCOUNT EXECUTIVES** must have 3-5 years of cable network selling experience, a proven track record in sales, excellent communication skills, agency and client contacts, knowledge of pop culture, music and the ability to package it all for an effective sell. Creativity and an entrepreneurial mindset are essential. College degree required. There is a strong potential for growth within our sales organization. We offer a competitive salary and comprehensive benefits package. Employment contingent upon successful completion of a drug test and background check. Send resume with cover letter and salary expectations to:

THE BOX
"Account Executive"
175 Fifth Avenue, Suite 700
New York, NY 10010
Fax: 212-253-1443
Equal Opportunity Employer

HELP WANTED TECHNICAL

TV Broadcast Engineer: America's Health Network has immediate opening for maintenance engineer. Hybrid analog/digital terminal equipment and digibeta repair and maintenance; installation of new equipment; design. Must be hands-on team player to implement special projects, document and update systems with AutoCAD. Five years experience desirable. Fax resume with salary history to 407-224-7467. EEO Drug free workplace.

EABC, a broadcasting company located in Ft. Lee, NJ is looking to hire professionals for positions in our broadcast operations center.

Resumes are being accepted for:

Transmission Engineers
Shift Supervisors
Master Control Operators
Video Editors (Linear/Non-linear)

Please send resume with cover letter to:

EABC
One Bridge Plaza
Suite 145
Ft. Lee, NJ 07024
Attn: Broadcast Hiring

Director: America's Health Network in Orlando has immediate openings for Directors for live and live to tape shows. Ideal candidate will be a team player, possess the ability to remain calm under pressure, maintain professionalism of and in control room, and the ability to make independent, quick decisions in an exciting fast paced environment. Minimum three years experience preferred. Must be able to operate Grass Valley 3000 or comparable switcher, DMP 700 and Pinnacle Still Store. Must be able to work all shifts and week-ends. Send resume with salary history and tape to: America's Health Network, HRD, 2500 Universal Studios Plaza, Orlando, FL 32819. EEO Drug Free Workplace.

HELP WANTED PROGRAMMING

Director of Scheduling, Bethesda, Maryland. Launched in October 1996, and now available in more than 40 million homes, Animal Planet offers a wide range of television entertainment, including animal-themed dramatic reality-based series, talk shows, original fictional programming, high-quality children's shows, documentaries, sports and more. **Scope and responsibilities:** Develop and execute network programming strategies on a quarterly and up-front basis. Coordinate with Director of on-air promotion in the development of studies and focus groups. Represent network at domestic and international programming markets. Manage departmental overhead budget and network programming budget. Evaluate performance and conduct performance management planning. Initiate and/or make recommendations for personnel actions. Maintain ongoing communication with subordinates to review programs, provide feedback, discuss new development, and exchange information. **Experience required:** At least five years programming and production experience in general entertainment, fictional television and non-fiction nature documentary television. Specialties must include scheduling, drama, movies, and sports. Must have strong connections to Hollywood production community. **Personal attributes:** People skills a must, exceptional interpersonal and presentations skills. More entrepreneur than bureaucratic. Ability to spot problems and solve without a lot of hand-holding. Ability to take charge/lead without day-to-day supervision. **Education:** A Bachelor's degree in a related field or study. Please fax or e-mail cover letter or resume to: Steve Leo, Senior Consultant. Fax: 202-822-9525. E-mail dhrdc@worldnet.att.net.

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

HELP WANTED NEWS

EXECUTIVE NEWS DIRECTOR

KING Television, the number 1 station in Seattle, has an immediate opening for the position of Executive News Director. This is a rare opportunity for a seasoned news executive to lead a great broadcast news organization, in a great city, working for a great company.

This position reports directly to the President and General manager and is responsible for long-term strategic planning, aligning news room policy and news coverage with company values, the preparation of the departmental operating and capital budgets, and directing the overall activities of the news department.

Successful candidate must possess demonstrated leadership qualities, a passion for journalism and 10 years of successful news room management experience. If qualified, send 2 copies of your resume to:

KING 5 TV

Attn: HR Dept., #K98R41

333 Dexter Ave., N.

Seattle, WA 98109

An EEO Employer- M/F/D/V



HELP WANTED ALL POSITIONS

Northeast Cable Network has the following opportunities available:

SPORTSCASTER

Must be able to talk sports and do play-by-play. No readers wanted.

NEWS ANCHOR/REPORTER

Strong interview, editorial and hosting skills necessary.

PRODUCER/DIRECTOR

Organized, creative individual with an editorial sense to produce/direct a wide variety of remote and studio productions.

CHYRON/GRAPHICS OPERATOR

You will create and execute chyron graphics live and live to tape for studio and remote assignments. CG experience and Chyron product knowledge a plus.

All positions require 2 years minimum experience.

For immediate consideration send resume, including salary history and requirements, and audition tape to: **Box # 01399**

ALLIED FIELDS

HELP WANTED NEWS

Broadcast News Coordinator. Duties: Coordinate the dissemination and placement of information pertaining to the University among the broadcast media; writes, shoots, edits, voices, produces and markets news and feature stories, public service announcements and public affairs programs for radio and TV to maximize the amount of favorable publicity given the University as a premier academic and research institution to support its academic, fund-raising, and recruitment efforts. **Qualifications:** Bachelor's degree in broadcasting or journalism/communications; demonstrated television reporting and on-camera or on-air experience essential. **Deadline:** June 28, 1998 or until filled. **Application procedure:** Send resume and demo tape to: Debbie Binkley, Operations Manager, Department of Public Relations and Marketing, The University of Mississippi, University, MS 38677. (601)232-7238.

HELP WANTED SALES

Account Executive. National Captioning Institute has a full-time position in the Virginia office for an Account Executive in its Sales and Marketing Department to sell NCI's captioning service to corporate advertisers, advertising agencies, post-production facilities, home video and syndication companies. Must have B.A. or B.S. degree in communications or marketing related field or equivalent experience. Two-to-four years successful experience in sales or marketing in broadcast television, cable, syndication, post-production or advertising industry. Excellent oral and written communication skills; ability to write and deliver persuasive sales presentations. Must be a goal-oriented individual who has demonstrated sales ability. Television industry contacts desirable. Knowledge of captioning, the deaf and hard-of-hearing population and sign language helpful. NCI, a national not-for-profit co., is the major supplier of live & prerecorded closed captioned services. NCI offers a salary in the low 30's plus excel. benefits incl. health insurance, 4 weeks paid leave, holidays, pension & more. Mail/fax letter & resume to: Human Resources: NCI 1900 Galloway Road, Suite 3000, Vienna, VA 22182. Fax: 703/917-4240. EOE/M-F-V-H.

HELP WANTED MANAGEMENT

Manager- Video Content Acquisition and Packaging. U S WEST has the following opportunity available in Denver. In this position, you will assist in enhancing revenue streams of cable video offerings by identifying and implementing video applications and packages. Must be able to perform competitive analysis and quantify revenue stimulation. Qualifications include a Bachelor's degree in Communications, Television, or related field. A graduate degree in Marketing preferred. Must be computer literate, have project management experience, possess strong interpersonal, written, and verbal communication skills. U S WEST offers an excellent salary and a benefits package that ranks in the top 5% in the nation. For immediate consideration, please indicated Job Code MS/SM14746 on your resume and send to: U S WEST, Staffing, 1801 California St., Ste. 295, Denver, CO 80202 or fax to: (303)896-5318. Visit our Web site: www.uswest.com. An affirmative action/equal opportunity employer.

HELP WANTED PROMOTION

on air **P**

PROMOTION

WriterPRODUCER

The COURT TV network, based in NYC, is seeking an aggressive **SENIOR WRITER-PRODUCER** with amazing copy-writing skills, and incredible dexterity in the edit room. Non-linear experience a plus.

We are looking for a unique visualist unafraid of running ahead of the pack.

Experience in news promos a must. Managerial aptitude a must.

For immediate consideration, please send resume, demo tape and salary requirements to
COURT TV,
Attn: Human Resources-RG,
600 3rd Avenue,
NYC 10016.

COURT TV

(No phone calls, please)

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Phone: (805) 541-1900
Fax: (805) 541-1906

Fl. AM Palm Beach Market	\$1.5M
FL Gulf, FM C2 50KW upgrade pending	\$495K
Fl. AM/FM Rural Market with great cash flow	\$595K
Fl. FM Class C2 50,000 Resort Market	\$1.3M
Fl. Atl. Coast FM C3 25KW Top 75 Mkt.	\$2.7M
AL/Fl. AM/FM Mobile/ Pensacola Market	\$1.9M

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PH 407-365-7832 FAX 407-366-8801

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Must sell- Owner Retiring

\$225,000 WARE- 1250AM, 5K Day
2.5K Night
Coverage
between Springfield
and Worcester

\$350,000 WESO- 970 AM, 1K Day
25W Nights.
Southern Worcester
County

Contact: Don Fitzgibbons,
General Manager
(508)764-4500

TV Station, Central California Coast. Forced to
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New England Small Town. Combo, great in-
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Group 781-848-4201.

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for owner operator. \$269,500. Call Don Roberts
941-966-3411.

AM Stations for sale in Mass. Must sell- owner
retiring. \$225,000 WARE- 1250 AM, 5K Day 2.5K
Night. Coverage between Springfield and
Worcester. \$350,000 WESO 970 AM, 1K Day
25W Nights. Southern Worcester County. Con-
tact: Don Fitzgibbons, General Manager
(508)764-4500.

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212.337.6962

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fmazzucca@b&c.cahners.com

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**Broadcasting
& Cable**

BROADCASTING & CABLE'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING & CABLE, Classified Department, 245 West 17th Street, New York, NY 10011. For information call Antoinette Pellegrino at (212) 337-7073 or Francesca Mazzucca at (212)337-6962.

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.

Color Classified Rates

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.

Broadcasting & Cable

Classifieds

Order Blank (Fax or Mail)

CLASSIFIED RATES

Display rate: Display ads are \$202 per column inch. Greater frequency rates are available in units of 1 inch or larger.

Non-Display rates: Non-Display classified rates (straights) are \$2.30 per word with a minimum charge of \$46 per advertisement. Situations Wanted rates are \$1.25 per word with a minimum charge of \$25 per advertisement.

Blind Boxes: Add \$35.00 per advertisement

Deadlines: Copy must be in typewritten form by the Monday prior to publishing date.

Category:

Line ad ☐

Display ☐

Ad Copy:

Date(s) of insertion:

Amount enclosed:

Name:

Company:

Address:

City:

State:

Zip:

Authorized Signature:

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Visa ☐

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Credit Card #:

Name on Card:

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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.

April 19-22—**National Association of Broadcasters** annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

THIS WEEK

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

Through July 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** 17th annual national management conference. JW Marriott Hotel, Washington. Contact: (312) 634-2330.

JULY

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 27-28—"New Approaches to Minority Ownership," seminar presented by the **Columbia Institute for Tele-Information**. Columbia University, New York City. Contact: Caterina Alvarez, (212) 854-4549.

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—"Sportscenter 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. 9-11—**Women in Cable & Telecommunications** executive development seminar. Sylvan Dale Ranch, Loveland, Colo. Contact: Christine Bollettino, (312) 634-2335.

Sept. 11—1998 **MIBTP—Broadcasting Training Program** Striving for Excellence Awards. Museum of Television and Radio, Beverly Hills, Calif. Contact: Patrice Williams, (818) 240-3362.

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. Con-

tact: (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. 17—"The Challenge of Change in the New Millennium," seminar presented by **Women in Cable & Telecommunications**. TCI Site, San Jose. Contact: Laurie Empen, (312) 634-2353.

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: Tom McNicholl, (315) 768-1023.

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. 29—Regional convention of the Pittsburgh chapter of the **Society of Broadcast Engineers**. Sheraton Inn, North Pittsburgh, Pa. Contact: Mary Pam Sprague, (412) 381-9131.

Sept. 30-Oct. 1—Iowa DTV Symposium, hosted by **Iowa Public Television**. Four Points Hotel, Des Moines, Iowa. Contact: Marcia Wych, (515) 242-4139.

OCTOBER

Oct. 1-4—**National Lesbian and Gay Journalists Association** annual convention. Alexis Park Resort, Las Vegas. Contact: (202) 588-9888.

Oct. 8-12—**Association of National Advertisers** 89th annual meeting and business conference. Naples, Fla. Contact: Gail Roberts, (212) 697-5950.

Oct. 13—**Washington State Association of Broadcasters** conference. Cavanaugh's Inn. Seattle. Contact: Mark Allen, (360) 705-0774.

Major Meeting dates in red

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

Guiding USVG onto the global platform

Pete Boylan may be only 34, but the president/COO of United Video Satellite Group (USVG) already has amassed an impressive deal record.

The latest, although almost certainly not the last: last week's proposed \$2.8 billion hostile takeover of Gemstar Inc., which essentially would give USVG control of the country's electronic programming guide business.

The proposed deal follows by about three weeks USVG's \$2 billion acquisition of News Corp.'s TV Guide assets. The TV Guide deal was a sea change for USVG, transforming it from an affiliate of Tele-Communications Inc.'s TCI Ventures Group and Liberty Media Corp. into a firm co-owned and co-controlled by the TCI companies and News Corp. Public shareholders will own about 16% of USVG.

The TV Guide deal is a springboard for making USVG and its Prevue Networks division a worldwide player, Boylan says. "What we can do globally with the guide business is limitless. What we can do to sell Coca-Cola on 20 platforms in 50 different languages is a hell of a challenge. But it's eminently doable if we're smart on how we execute."

In many ways, Boylan is emblematic of the telecommunications/entertainment industry's new leaders: steeped in finance, he is opportunistic and persistent.

"In the relatively short time [two years] that Pete Boylan was at Hallmark, it was clear that he was broadly talented but also had a particular talent for deal-making," says Hallmark President Irvine O. Hockaday Jr.

That's exactly what Boylan enjoys most: "Building businesses, doing deals, looking at the Rubik's Cube 30 different ways—it's really a lot of fun," he says. "To build a new media company unlike anything that's ever been seen before is very exciting."

USVG is a portfolio company: the parent of 10 different businesses with common interests but somewhat different focuses. Boylan's mandate is to identify and exploit synergies among these different businesses.

Boylan got his start in 1986 as a financial analyst at LaSalle Partners, then a private real-estate advisory firm. In quick steps, he moved to the company's Chicago-based mergers/acquisitions team, was promoted to associate and took charge of LaSalle Fund III, a \$500 million investment vehicle.



"To build a new media company unlike anything that's ever been seen before is very exciting."

Peter Clement Boylan III

President/chief operating officer, United Video Satellite Group, Tulsa, Okla.; b. Jan. 10, 1964, St. Louis; BBA, finance, Edwin L. Cox School of Business, Southern Methodist University, Dallas, 1986; financial analyst, LaSalle Partners, Dallas, June 1986–June 1987; associate/portfolio manager, LaSalle Fund III, Chicago, June 1987–November 1989; portfolio manager/opened LaSalle Partners' New York office, November 1989; vice president, LaSalle Partners, New York, February 1990–October 1992; served in corporate development strategy group, Hallmark Cards Inc., Kansas City, Mo., October 1992–October 1994; United Video Satellite Group, Tulsa: executive VP/chief financial officer, October 1994–December 1996; COO, December 1996–present; current position since June 1997; m. Kathryn Antony, Oct. 30, 1993; children: Peter IV, 2; Taylor, 7 months

After opening LaSalle's New York office in November 1989, Boylan connected for what he calls "the lucky hit home run of a lifetime," landing Japan's Dai-ichi Mutual Life as LaSalle's largest international client and investor. By the time Boylan was promoted to vice president in February 1990, his portfolio had ballooned to \$5.2 billion.

But by 1992, "I had grown tired of the East Coast and living on an airplane and [in] New York City," he says. So when an offer came from Hallmark Cards to rev up its struggling diversification efforts, he swapped New York for Hallmark's Kansas City, Mo., headquarters.

There, Boylan's responsibilities included managing a \$2.5 billion portfolio of media and communications investments. In two years, Boylan did 13 deals worth some \$2.5 billion. In the process, he attracted the attention of then-USVG Chairman Larry Flinn. But Boylan turned down a headhunter's initial approach.

"I was having lot of fun at Hallmark," Boylan says. "I had great financial resources and all the toys. Being private, it was a place to make a great salary." However, he says, "I couldn't create substantial net worth [for himself]."

The allure of owning part of a business grew on Boylan: when USVG approached again, he said yes, signing on in October 1994.

After a strategic assessment of USVG, Boylan told Flinn he had two options: Stay a niche player or grow by taking on a strategic partner. Flinn eventually agreed to sell 40% of his supervoting shares to TCI. Subsequent deals between USVG and TCI subsidiaries Liberty Media and TCI Ventures boosted TCI's stake to about 77% of USVG's equity and 93% voting control.

With the TV Guide acquisition, Wall Street "is putting a \$3.5 billion enterprise value on the company, but that's still only a fraction of where we can take this thing," he says.

"The [program] guide, I believe, is going to be the gateway, from the user standpoint, to a world of interactive services. If we play our cards right, execute strategy properly, there are tremendous line extensions into the interactive world we can develop here. We have two of the preeminent media companies domestically and internationally that have committed to work together to do so."

—Price Colman

BROADCAST TV



Rocha

Luis Fernandez Rocha, VP/GM, KTMD(TV) Houston/Galveston, Tex., joins WSCV(TV) Miami in same capacity.

Sherry Carpenter, creative services director, WDTN(TV) Dayton, Ohio, joins

WOIO(TV) Cleveland/Shaker Heights, Ohio, as director, marketing and promotion.

Lee Meredith, news director, WCNC-TV Charlotte, N.C., joins WACH(TV) Columbia, S.C., as VP/GM.



King

John King, senior VP/COO, Vermont Public Television, Colchester, Vt., named president/CEO.

Appointments at WETA-TV Washington: **Lewis Zager**, director, technical services, named VP, technology;

Bob Ham, acting director, engineering, named director.

Gerry Potter, co-owner, ProMarketing Group, joins WWSV-TV Opelika, Ala., as GM/general sales manager.

Saralo MacGregor, VP/GM, international distribution, Latin America, Turner International Inc., joins NBC Enterprises, Burbank, Calif., as VP, international sales.

Mike Gano, engineering manager, WPIX(TV) New York, named director, broadcast operations and engineering.

Larry Landaker, president/GM, WFTV-TV Naples, Fla., joins KJTV(TV) Lubbock, Tex., as VP/GM.

Marianne DePalma, membership manager, KAET(TV) Phoenix, Ariz., named marketing manager.

Jack Loftus, communications VP, Nielsen Media Research, New York, named senior VP.

Steve Schwaid, VP, news, Paramount Stations Group, Tampa, Fla., joins WCAU(TV) Philadelphia/Bala Cynwyd, Pa., as VP, news.

Roy Rogers, 1911-1998

Roy Rogers, King of the Cowboys to early generations of TV viewers, died July 6 at his Apple Valley, Calif., home from congestive heart failure. He was 86. His family—including his wife of 50 years and co-star, Dale Evans—was with him.

Rogers was successful in radio, television, film, recording and personal appearances. His enormous popularity with American youth in the 1950s led to seemingly ubiquitous merchandising deals. But Rogers is far better remembered as the straight-shooting, hard-riding and good-natured singing cowboy who delighted youngsters with a combination of action, music, comedy and even prayer. He typically signed off with "Good-bye, good luck and may the good Lord take a likin' to ya" and a rendition of his signature theme, "Happy Trails." His name remains attached to a chain of fast food restaurants 60 years after he first became a star.

Born Leonard Slye in Cincinnati in 1911, Rogers learned riding, roping and shooting skills as a cowboy in New Mexico during the 1920s. He began singing (and yodeling) professionally in California with various singing groups, including The Sons of the Pioneers. He also took bit parts in low-budget western serials in Hollywood, including some that featured singing cowboy Gene Autry. By 1938, Rogers was starring in his own films and rivaling Autry in popularity. Rogers later appeared in feature films, including "Son of Paleface," with Bob Hope and Jane Russell.

Rogers entered broadcasting on radio in 1944 with a show carried alternately on Mutual and NBC until 1955. In 1946 his first wife, Arlene, died, leaving him with three children. He married frequent co-star Dale Evans on New Year's Eve, 1947, and she eventually was billed as Queen of the West.

On television, the popular *Roy Rogers Show* targeted kids. Co-stars included the legendary "Trigger, Roy's golden palomino"; Dale's horse, Buttermilk, and "Roy's wonder dog, Bullet." The show, produced by Roy Rogers Productions, ran Sundays at 6:30 p.m. from 1951 to 1957 on NBC (CBS showed reruns on Saturday morning from 1961-64). Trigger, one of TV's more popular animal stars, had his hoofprints embedded near Rogers' footprints at Mann's Chinese Theater. After the horse died, Rogers had it stuffed and put on display at the museum near his ranch.

A later variety show, *The Roy Rogers and Dale Evans Show*, ran on ABC in 1962-63. Rogers and Evans also co-hosted several *Kraft Music Hall* shows on NBC between 1967 and 1971. And in 1977 Rogers hosted *The Great Movie Cowboys*, a syndicated special.

Rogers and Evans devoted much of their time to religious and charity organizations. Often seen on religious programs, they sang and discussed their faith, which had helped them through the losses of three of their nine children.

—Dan Trigoboff



Henri Joubaud, technical director, Canal+ France, Paris, named group senior VP, technology.

David Coleman, director, network advertising and promotion, East Coast, NBC, joins CBS 2, New York, as director, advertising and promotion.

Thomas Conway, senior VP, marketing, Television Bureau of Advertising, New York, joins Univision Television Group, Los Angeles, as senior VP, corporate marketing.

PROGRAMMING

Dan MacKimm, Eastern division sales manager, Paramount Domestic Television, joins Buena Vista Television, Burbank, Calif., as VP/Eastern region sales manager.

Appointments at Pearson Television: **Bob Turner**, chairman, All American Orbis Inc., joins as president/CEO, North America; **Tony Cohen**, head, integration of U.S. operations, All Ameri-

Passing the gavel

Edward F. McLaughlin, member of the Broadcasters' Foundation board since 1995, has been elected chairman. In McLaughlin's radio career, he has been president of ABC Radio Networks and owner and operator of EFM Media, which syndicated 'The Dr. Dean Edel Show' and brought 'Rush Limbaugh' to national radio distribution. Pictured (l-r): **James J. Delmonico**, **Ward L. Quaal** (Immediate past chairman) and **McLaughlin**. The Broadcasters' Foundation, founded in 1947 by news commentator **H.V. Kaltenborn**, is a not-for-profit corporation that provides financial aid to broadcasters.



can and Pearson Television., named president. North American Productions. Turner and Cohen will also occupy the posts of co-chairmen. North America, Pearson Television.



Halmi

Robert Halmi Sr., chairman of the board of Hallmark Entertainment, will receive the Founders Award from the International Council of The National Academy of Television Arts & Sciences.

Halmi will be honored at the International Emmy awards at the New York Hilton Hotel on November 23. As a producer, Halmi has produced almost 200 television films and motion pictures. During the past 10 years his work has included *Lonesome Dove*, *The Josephine Baker Story*, *Gypsy*, *Gulliver's Travels*, *Merlin* and *Moby Dick*.

Appointments at Fox Broadcasting Co., Los Angeles: **Greg Castronuovo**, director, marketing, NBC, joins as VP, national promotion; **Leslie Kolins-Small**, director, alternative and late-night programming, named VP, alternative programming; **Roland Poindexter**, director, programming and development, Fox Kids Network, named VP, programming and development.



Poindexter

James DiMino, director, broadcast sales, Buffalo Sabres and Empire Sports Sales, joins Western New York Public Broadcasting Association, New York,

as VP, sales and marketing.

Lou Dennig, senior VP, programming, Worldvision Enterprises, joins Paramount Television Group, Hollywood, as VP, programming, domestic television division.



Dennig

Ralph Oakley, assistant secretary, Quincy Newspapers (owner of six television stations and two radio stations), Quincy, Ill., elected VP of the company. Oakley was also named COO, broadcast division, in addition to other duties.

Saul Melnick, president, Objectives Inc., joins Children's Television Workshop, New York, as VP, home video and audio.

JOURNALISM

Matt Kirkwood, weekend and morning meteorologist, WPBN-TV Traverse City and WTOM-TV Cheboygan, both Michigan, joins WOOD-TV Grand Rapids, Mich., as meteorologist.

Mike Rausch, news director, KGW(TV) Portland, Ore., joins WFTV(TV) Orlando, Fla., in same capacity.

Matt Baylow, weekend meteorologist, WCCO-TV Minneapolis, joins KFMB-TV San Diego as chief meteorologist.

Appointments at KVUE-TV Austin, Tex.: **David Johnson** named weekend sports anchor; **Michael Jenkins** joins as reporter, sports team.

Jeffrey Rothfeder, national news editor, Bloomberg News, joins CNBC, Fort Lee, N.J., as managing editor.

Appointments at KHOU-TV Houston:

Anna Werner, investigative reporter, WISH-TV Indianapolis, joins in same capacity; **Wilhelmina Walker**, news director, WIAT(TV) Birmingham, Ala., joins as executive producer; **Jack Beavers**, managing editor, KXTV(TV) Sacramento, Calif., joins in same capacity.

Jeff Prosser, sports reporter, WTLV(TV) Jacksonville, Fla., named weekend sports anchor.

Lane Casadonte, sports reporter, WTVR-TV Richmond, Va., named sports anchor.

Franklin Graham, VP, McHugh Hoffman Market Strategies, Southfield, Mich., named president.

RADIO

Appointments at WNYC-AM-FM New York: **Mitchell Hessel**, controller, Metropolitan Operation Association, joins as VP, finance and administration; **Vincent Gardino**, director, radio marketing, Interop Radio, joins as director, corporate underwriting.

Frank DiMatteo joins KWNK(FM) and KFMS-FM Las Vegas as general sales manager.

Vicki Swain, GM, KSRV-AM-FM Ontario, Ore., assumes leadership of the cluster of seven Boise, Idaho and Ontario, Ore., stations that Journal Broadcast Group recently purchased, as VP/GM.

David Blint, account executive, advertising sales, Westwood One/CBS, joins Premiere Radio Networks Inc., Detroit, as VP, Midwestern sales.

David Harris, general sales manager, Clear Channel's WIOD(AM), WINZ(AM) and WFTL(AM), Miami/Fort Lauderdale, Fla., named VP/market manager. Florida Keys, Clear Channel Metroplex Inc.

Katherine Lanpher, columnist, *Saint Paul Pioneer Press*, joins Minnesota Public Radio, St. Paul, as host, *Midmorning*.

Tim Jordan, director, broadcast operations, KFRC-AM-FM and KYCY-AM-FM San Francisco, named program director, KYCY-AM-FM.

Paul Noonan, local sales manager, WCBS(AM) New York, joins WABC(AM) New York as sales manager.

CABLE

Appointments at American Movie Classics, Woodbury, N.Y.: **Laura Bonington Masse**, division director, marketing, Discovery Channel Online, joins as VP, marketing; **Jacqueline Majers**, direc-

tor, publicity and promotion, Worldvision Enterprises, joins as director, marketing.

Mike Mazurek, manager, media and interactive sales, Detroit Red Wings and Olympia Entertainment Inc., joins Fox Sports Detroit as national sales manager.



Chris Glass, supervising producer, Home Team Sports, Bethesda, Md., joins Sunshine Network, Orlando, Fla., as executive producer.

Steven Israelsky, director, national accounts, USA

Networks, joins Fox Family Channel, New York, as regional VP, affiliate relations, Northeast.

Sue Schultes, national account manager, direct broadcast satellite, Home Box Office, joins Turner Network Sales, San Francisco, as account director, Western sales region.

Gavin Goffe, director, commercial operations, Nickelodeon/Nick at Nite, New York, named VP, commercial operations, MTV Networks there.



Goffe

Steven Lyons, manager, tropical analysis, forecast branch, Tropical Prediction Center/National Hurricane Center, joins The Weather Channel, Atlanta, as tropical program manager.

Michael Katz, VP, daytime and specials programming, A&E Network, New York, named VP, programming and production, international division.

Appointments at Titan Sports' World Wrestling Federation, New York: **Andrew Knopf**, senior account executive, named director, media sales; **Jon Sayer**, senior account executive, named director, business development; **Craig Casanelli**, advertising director, named national sales director.

Wolfram Winter, director, programming, DFI, joins Universal Studios Networks Germany as managing director.

Adam Fox, CFO, Cimarron, Bacon, O'Brien, joins Fox Family Channel, Los Angeles, as controller.

John Kopchik Jr., executive VP/chief administrative officer, Viacom Cable, joins TCI Communications Inc., Salt Lake City, as senior VP/head, West division.

Sue Panzer, area GM, Northeast region, Showtime Networks, New York, named account VP, Northeast.



Colletti

Mary Colletti, senior manager, operations, United International Holdings Inc., Portugal, joins Comcast Communications Inc. of Broward, Fort Lauderdale, Fla., as GM.

Bret Marcus, executive producer, ABC News, joins CNBC's *Upfront Tonight*, Fort Lee, N.J., in same capacity.

ADVERTISING/MARKETING/ PUBLIC RELATIONS

Curt Doty, creative director, 3 Ring Circus, joins Pittard Sullivan, Culver City, Calif., in same capacity.

Kevin Coyne, executive VP/media director, Bates USA West, Irvine, Calif., named executive VP/director, media and new technologies, Bates North America, New York.

Appointments at Television Bureau of Advertising Inc., New York: **Claire Walter**, manager, creative services, named creative director; **Adrienne Matt**, consultant, joins as manager, marketing communications; **Jill Rotondaro**, sales and marketing assistant, *International Herald Tribune*, joins as marketing coordinator.

TECHNOLOGY

Jerry Chase, GM, Magnitude Compression Systems Inc., joins Comark Communications, Southwick, Mass., as president/CEO.

Keith Risinger, senior sales engineer, broadcast and post-production, Solid State Logic, Hollywood, joins Fairlight USA, Culver City, Calif., as national VP, broadcast sales.

—Compiled by Denise Smith
e-mail: dsmith@cahners.com

CHANGING HANDS

Continued from page 52

Seller: Jan-Di Broadcasting, Grand Junction, Colo. (Jan and Dick Maynard, principals); no other broadcast interests

Facilities: KBKL: 107.9 mhz, 100 kw, ant. 1,305 ft.; KMXV: 104.3 mhz, 100 kw, ant. 1,296 ft.; KEKB: 99.9 mhz, 79 kw, ant. 1,380 ft.

Formats: KBKL: Oldies; KMXV: Adult contemporary; KEKB: Country

WJKE-FM Stillwater (Saratoga), N.Y.

Price: \$900,000

Buyer: Anastos Broadcast Group Inc., Armonk N.Y. (Ernie Anastos, president); no other broadcast interests

Seller: Fair Way Communications, Stillwater N.Y. (Peter Coughlin, president); is buying wwoj(AM) and wwtk(FM) Lake Placid/Avon Park Fla. (B&C, July 6)

Facilities: 101.3 mhz, 6 kw, ant. 343 ft.

Format: Adult contemporary

Broker: Blackburn & Co.

—Compiled by Kristine Lamm

BY THE NUMBERS BROADCAST STATIONS

Service	Total
Commercial AM	4,724
Commercial FM	5,591
Educational FM	1,961
Total Radio	12,276
VHF LPTV	559
UHF LPTV	1,515
Total LPTV	2,074
FM translators & boosters	2,928
VHF translators	2,248
UHF translators	2,752
Total Translators	7,928
Commercial VHF TV	558
Commercial UHF TV	651
Educational VHF TV	125
Educational UHF TV	242
Total TV	1,576

CABLE

Total systems	11,600
Basic subscribers	64,800,000
Homes passed	93,790,000
Basic penetration*	66.1%

*Based on TV household universe of 98 million
Sources: FCC, Nielsen, Paul Kagan Associates
GRAPHIC BY BROADCASTING & CABLE

Chancellor Media was sued late last week by shareholder Rita Phillips who is seeking to block the company's proposed acquisition of LIN Television for \$1.67 billion.

Both companies are controlled by Hicks, Muse, Tate & Furst, and Phillips charged that Hicks was forcing a deal resulting in Chancellor's paying too much for the group TV station owner, at the expense of Chancellor shareholders. Hicks bought LIN earlier this year and stands to make a paper profit of close to \$300 million if the sale of LIN to Chancellor (to be paid for in stock) is completed. The suit was

filed in Delaware. Chancellor and LIN executives couldn't be reached for comment at deadline.

The Radio-Television News Directors Association and the NAB last week asked the U.S. Court of Appeals in Washington to review the FCC's decision to leave in place the personal attack and political editorial rules. The commissioners last month were deadlocked over whether to ax the rules, which means the rules remain in place.

ABC radio has bought two more stations to add to its Radio Disney

network of 24-hour programming targeted to children under 12. The two Chicago-area outlets—WTAQ(AM) La Grange and WTAU(AM) Zion—currently have Spanish language formats. The seller, Lotus Communications (headquartered in Los Angeles; Howard Kalmenson, president), owns 17 other radio stations. No price was announced. Lotus bought WTAQ in 1985 for \$1.6 million and it paid \$215,000 for WTAU in 1996. Radio Disney has 27 affiliated AM stations, with a presence in half of the top 20 radio markets (Chicago is market number three). Radio Disney will debut in

Chicago on Thursday (July 16). ABC would not comment on reports that it is buying KAAM(AM) Dallas.

Cohan Radio Group Inc. will buy three stations in Sebring, Fla., from Jacor Communications Inc. according to reports in a local newspaper, *Highlands Today*. Jacor already owns WEDD(FM), WITS(AM) and WYMR(FM) in Sebring. Cohan, a newly formed company, also is buying WWOJ(AM) and WWTk(FM) Lake Placid/Avon Park, Fla. (B&C, July 6). In addition, Peter Couglin, president of Cohan, is buying WJKE-FM Stillwater (Saratoga), N.Y. (see "Changing

Microsoft, Matsushita link to advance PC/TV

Microsoft Corp. formed an alliance with Matsushita Electronics last week that could dramatically speed the arrival of low-cost, high-power broadcast PCs.

The two companies signed a letter of intent to work on convergence of advanced audiovisual technology in PCs and to develop digital set-top boxes and WebTV. Matsushita plans to produce WebTV Plus boxes for the

Japanese market under the Panasonic name later this year. (Sony Corp. has had mixed results selling advanced WebTV boxes in Japan since December.)

But the multimedia jewel that Microsoft and Matsushita hope to co-produce is a super-AV PC that represents a quantum leap in processing power and is capable of originating and delivering broadcast-quality video and audio signals.

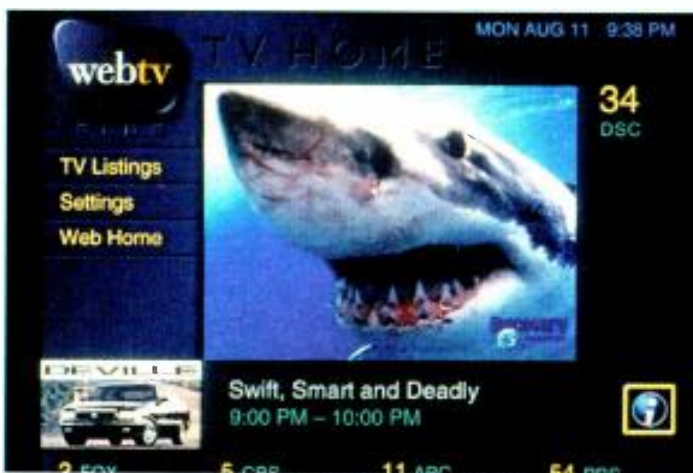
"We see a rapid emergence of the digital TV capabilities in personal computers," says Craig Mundie, senior vice president of Microsoft's consumer platform division, who projected a quick "transition to picture origination and, ultimately, display" from one PC screen to another.

Yoshitomi Nagaoka, director of Matsushita's multimedia research AVC product development laboratory, calls high-end AV PCs "the technology of the 20th century" and predicts that machines with 10 times current processing power from new Matsushita silicon chips will be produced by 2000.

Richard Doherty, research director for The Envisioning Group, believes it's feasible for Matsushita, already in the multimedia PC market with a Panasonic model nicknamed "the Woody," to produce a broadcast-capable PC with a price tag of less than \$1,000 within two years. "In the year 2000, we have a good possibility of there being a renamed Woody,"

Doherty says.

The centerpiece of the deal for Microsoft is the chance to incorporate its Windows CE operating system in as many consumer electronics components as possible—with Matsushita set-tops an obvious opportunity. "Ultimately, what you see is a path toward more devices capable of digital TV," says Steve Guggenheimer, Microsoft group product manager for digital TV.



Microsoft and Matsushita's projects include WebTV.

But Matsushita's Nagaoka emphasized last week that his company will explore using other operating systems, including Sun Microsystems' Java language, in intelligent consumer devices.

Donald DePalma, senior analyst for Forrester Research, says that Microsoft and Matsushita seem to be aiming at a "combination gaming station/convergence station/PC with knock-your-socks-off graphics" and wonders how it fits—literally—in consumer households: "Ultimately, this is a device that is sort of schizoid between my living room and my den."

—Richard Tedesco

Hands," page 52). Jacor is headquartered in Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, Radio Division) and owns one TV station, 131 FMs and 69 AMs.

In addition to its purchase of LIN Television Corp. last week (see page 53), **Chancellor Media Corp. said it will buy a 50% share of Grupo Radio Centro SA**, gaining its first stake in Mexican radio. Chancellor will pay \$237 million in cash and stock for interests in Mexico's largest radio broadcaster (Grupo owns 12 stations). The payment breaks down into three parts—\$81.5 million in cash will be put in the Aguirre family trust (Adrian Aguirre will continue to serve as president of Grupo Radio) and \$39 million in cash will go to the company; \$116.5 million in stock will make up the remainder of the deal. Mexican law requires Chancellor to hold its stake through trusts because Chancellor is a foreign investor. Chancellor's also has a 20% interest in Z-Spanish radio, a Spanish-language broadcaster based in California (B&C, June 22). Additionally, as part of its recent rush of acquisitions, Chancellor acquired Martin Media, a billboard provider, for \$610 million.

A tentative trial date of Aug. 31 has been set in the Children's Broadcasting Corp. suit against ABC Radio Networks Inc. The suit accus-

es ABC and its Radio Disney network of breach of contract and misappropriation of trade secrets. It asks for injunctive relief and monetary damages. In November 1995, CBC and ABC signed a joint operating agreement for the Aahs World Radio network, which CBC had produced since 1990. Radio Aahs was a 32-station children's radio network that folded in January (B&C, Nov. 10 and 17, 1997). CBC also sold its 13 AMs (B&C, June 9, 1997). In the suit, originally filed in September 1996, CBC complains that ABC Radio/Disney deliberately did not sell advertising or recruit affiliates as promised in the joint operating agreement. Instead, CBC charges, ABC Radio/Disney exploited its access to CBC's trade secrets and improperly used proprietary business information to launch its own children's radio network, Radio Disney. The case will be heard in the U.S. District Court in Minneapolis (where CBC is based) before Judge Donald D. Alsop.

USA Network outperformed all other basic cable networks in prime time ratings for the weeks of June 22 and June 29, the same two weeks that basic cable ratings overall eclipsed ratings for the six broadcast networks combined. According to Nielsen Media Research and USA Network, USA earned a 2.5 rating/1.8 million homes the week of June 22 and a 2.3/1.7 million homes the week of June 29. During the week of June 22, basic

Sinclair closes deals, has more pending

Sinclair Broadcast Group Inc. closed on its \$252 million purchase of Max Media Properties LLC last Tuesday, but not without some adjustment. Two of the deal's applications are still pending at the FCC: for WKEF(TV) Dayton, Ohio and WEMT(TV) Greeneville, Tenn.; both in areas where Sinclair already owns stations with overlapping service areas. In the meantime, Sinclair plans to operate the stations via an LMA agreement with an undisclosed former shareholder of Max Media, according to David Amy, Sinclair CFO.

Sinclair also has encountered hang-ups in Norfolk, Va. Having put WGH-AM-FM and WFOG-FM there into trust to clear the way for the Max Media acquisition (B&C, March 30), Sinclair now has agreed to sell them to Petracom Media LLC for \$23 million. This will leave Sinclair with four stations in the market: WVCL(FM), WPTF(FM), WWDE-FM and WNVZ(FM). Once all these deals have closed, Sinclair will own and/or operate 57 TVs reaching about 22.4% of U.S. TV households, and nine radio stations.

— Kristine Lamm

cable earned a 23.4/22.9 million homes compared with an average 23.1/22.6 million homes earned by CBS, NBC, ABC, Fox, WB and UPN combined in prime time, according to Nielsen. For the week of June 29, basic cable earned a 22.2/21.8 million homes compared with broadcasters' average 22.1/21.6 million homes.

Parental Guide sold its first V-chip retrofit unit at the retail level at Harvey Electronics in New York City last Friday, pairing it with a Mitsubishi television set. The set-top box PG-Plus V-chip unit, which has an interactive on-screen display, remote control, two extended ratings tables and a Tamper Guard, retails for \$99.95.



Drawn for BROADCASTING & CABLE by Jack Schmidt

"The FCC cited us for indecency - somebody from their staff saw you in a wet T shirt."

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Credit where credit is due

An aggressive young reporter at the Washington *Post* uncovers a White House scandal that makes every allegation Ken Starr has been investigating look like shoplifting at a candy counter. To inject an extra dose of credibility into the story and make sure that every other media outlet in the nation picks it up, the top editors get Bob Woodward to do a token interview and slap his byline on the story. It's inconceivable that the *Post* or any other reputable newspaper would do such a thing. Yet that is, in essence, what CNN did when it affixed Peter Arnett's name and reputation to the Operation Tailwind story. If the story hadn't unraveled, the world would have forever believed that he was integrally involved in reporting it and would have expected him to be all tuxedoed up to pick up the inevitable journalism awards. Put bluntly, CNN intentionally misled its viewers and the readers of *Time* simply to attract attention and—here's rich irony—to lend credibility.

Other networks say they rarely drop big-name correspondents into stories without making them responsible and accountable. We're skeptical, but in any event it wouldn't hurt any news organization to take a hard look at how they handle the credits. If producers are doing the heavy lifting and putting their jobs at risk with every story, fairness (to the producers) and honesty (with the viewers) dictate that producers should receive more than a blink-and-you-missed-it credit. Producers could appear (or be heard) in the stories. At the very least, they could be identified by anchors or announcers, perhaps with a short list of other stories they've worked on. And they should be called what they are—reporters. In the minds of most viewers, a producer is a guy with sunglasses and cell phone. Of course, such changes would diminish

those highly paid news correspondents. They would be seen as members of teams, rather than as the lone intrepid reporters they now appear to be. But, among many other lessons, the CNN debacle is a caution to keep the focus on the story, not the personality.

Lucky number eight

The FCC apparently has been thinking hard about digital must carry—that is, about whether it should require cable systems to carry the second digital signal that each TV station will be turning on over the next several years. (The law already requires systems to carry the analog signals of any stations that ask.) Last week, in launching its long-awaited must-carry rulemaking, the agency unveiled seven ways it might go. It could decline any rules or it could impose any of six different carriage requirements—each with a different set of conditions or limits. For instance, in the "phase-in" approach, cable systems would have to add only a few channels each year. Another approach would oblige a system to carry digital signals only after it expanded channel capacity.

All the approaches are clever enough. But frankly, we don't like any of them. At the moment, our preference is for cable operators and broadcasters to sit down and work out private solutions and keep the government out of the game altogether. As we have reported, the Big Four networks are trying to do just that. The networks know that they will have to give up something for the carriage, but they also know they have much to gain from partnering with operators that control access to 65% of the homes in any given community. Our hope is that the network/cable negotiations are successful and that affiliates and other TV stations are able to piggyback or copy the network deals. If not, then and only then will it be time to consider what the FCC has to offer.

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