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NEW CABLE NETWORKS IT'S A HARD ROAD

MTV Networks' Tom Freston (I) and Mark Rosenthal are among scores of programmers scrambling for carriage

Broadcast nets prep for fall '99
Baker joins USA
New king of Comedy Central: Larry Divney

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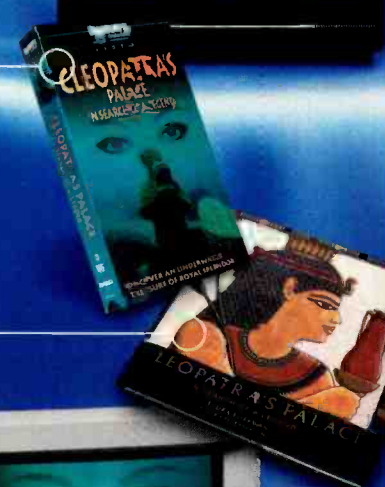
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Nets mobilize for fall

Nearly 80 pilots are on drawing board of six networks, with more sitcoms to come

By Joe Schlosser
and Michael Stroud

The upshot of this year's prime time program development is lots of crime and punishment; a fair amount of family angst (both funny and dramatic), and another strong dose of yet-to-be-cast ensemble projects.

Development for the 1999-2000 TV season is nearly finished, with the major networks and two weblets having commissioned close to 80 pilots—so

far—for possible pickup next season.

One caveat: Drama development is done, but comedy is not. The expectation is that a flurry of sitcom pilots will be commissioned in the next week or two.

With the exception of NBC (so far anyway), the major networks are co-producing significant portions of their development slates—virtually guaranteeing increased network ownership stakes in prime time next season.

"There is a high level being maintained in terms of the vertically inte-

grated companies, the Disneys, Warner Bros. and Foxes, of keeping the pilots in-house," says Ken Solomon, president, USA Studios.

ABC-parent Disney has an interest in seven of the 15 pilots it has commissioned so far, while CBS has a stake in seven of 18 pilots under its green light. Fox's co-owned studios have a stake in six of 19 pilots.

NBC, which has been quite vocal about its need for a greater ownership stake in its prime time programs, has an

Development slate: 1999-2000



DRAMAS

Program	Description	Producer(s)
Once Again	Two divorcees in love	Bedford Falls/ Disney/Touchstone
Mulholland Drive	David Lynch's take on Hollywood life	Imagine/Disney/Touchstone
Snoops	David Kelley detective drama	Twentieth Century Fox
Wasteland	Kevin Williamson young adult drama	Miramax TV
Bellevue	Doctors, patients at mental hospital	Imagine
Brookfield	Boys at all girls' school	Disney/Touchstone
68	FBI drama set in 1968	Paramount

SITCOMS

The Guide	Romantic comedy	Greenblatt Janollari Studios
True Love	Couple in love/hate relationship	Studios USA
Talk to Me	Single woman radio talk show host	Disney/Touchstone
Odd Man Out	14-year-old boy, mom and three sisters	Warner Bros.
Anna Says	Young ad exec attracted to her partner	DreamWorks/Lottery Hill
Monk	Inspector Clouseau meets Nicholson	Disney/Touchstone



DRAMAS

The Expert	Modern day Sherlock Holmes	Columbia TriStar
Falcone	TV version of 'Donnie Brasco'	Columbia TriStar/CBS
Family Law	Exes battle at competing law firms	Columbia TriStar
The Hall	City Hall drama	Columbia TriStar
Now & Again	'Moonlighting' meets 'S6 Million Man'	Paramount/CBS
Partners	Relationship drama, three couples	Columbia TriStar
Shades of Gray	Three generations of women	20th Century Fox/CBS
Sherman Oaks	'Knots Landing' revisited	Warner Bros.
Skylark	World War II drama	CBS/Paramount
St. Michael's Crossing	Firefighters and cops	CBS

SITCOMS

Grape Vine	He said, she said-style romantic comedy	CBS
Married with Friends	Ensemble of '30-something' friends	Paramount
The Next Big Thing	Young writer; late-night TV	Big Ticket Television
Stephen Engel Project	Married lawyers work together	CBS/Brillstein-Grey
The Super	Building super weds socialite	Paramount
DreamWorks Project	Public Defenders office	DreamWorks
Thanks	Pilgrims living in new world	Touchstone Television

interest in just two of the nine pilots approved so far. But that number is likely to increase as NBC rounds out its comedy development in the next few weeks.

UPN has commissioned one pilot each from co-owned producers Viacom Television and Spelling Entertainment, but the network says such vertical integration is not a top priority. "Right now we don't extract a pound of flesh from anybody," says Tom Nunan, UPN's president of entertainment. "I'm sure down the road we might get more greedy, but one of our calling cards to the creative community is we do it the old-fashioned way: We license our shows for a few episodes and then you own it. Right now, we are dealing with a greater number of suppliers than we ever have."

This year's development slate has theatrical filmmakers making a major contribution, with many avant-garde directors involved in new pilots. The

roster includes: David Lynch (*Blue Velvet*), John Favreau (*Swingers*), Robert Altman (*M*A*S*H* and *Nashville*), Ken Sangel (*Replacement Killers*), Barry Josephson (*Men in Black*) and Barry Sonnenfeld (*Addams Family*), Michael Steinberg (*Something About Mary*).

"The biggest trend in the hour business is bringing producers of theatrical motion pictures—it's inescapable," says USA's Solomon. "That's the thing this year, trying to make TV shows with movie writers and producers. And what we feel, and I think many studios feel, [is] that it makes a lot of sense to pair them with someone who has television experience because it's very different producing one two-hour film over two years than producing 22 episodes over 26 weeks."

"I think what we have done differently and what I think is the trend is handing over the reins to the filmmak-

ers and not asking them to work with a TV person who is going to tell them what to do," says Susanne Daniels, the WB's entertainment president.

"You need to really let them get their vision out and not get them answering to some TV producer. A TV person can be brought in to support their vision, but not to bog them down."

Another development trend, according to ABC drama development chief Steve Tao: "There is a trend away from the darker themed shows like *Millennium* and *Profiler* and a definite trend toward relationship shows. "We have a lot of family pitches, a lot of younger shows," he said. "The franchise shows are sort of wearing themselves out. You ask yourselves where you go next."

Where everyone seemingly wants to head is to the producer with the next big hit—something critics say has been in



DRAMAS

Program

Description

Producer(s)

City Lights
Cruel Intentions
Get Real
F. Gary Gray Project
Harsh Realm
The Wonder Cabinet
The Opposite Sex
Roswell High
Special Unit 2
Time of Your Life
Mondo Picasso
Killer App

Gonzo journalism
Bratty N.Y. preppies
Dysfunctional family drama
Undercover cop drama
Soldier stuck in war game
Medical 'X-Files'
Teen guy in all-girls' school
Aliens in Roswell, learning geometry
Remember 'Men in Black'?
'Party of Five' spin-off
'Pulp Fiction'-esque undercover cops
Silicon Valley ensemble drama

Columbia TriStar
Columbia TriStar
Twentieth Century Fox
Regency Television
Twentieth Century Fox
Twentieth Century Fox
Warner Bros.
Regency/Twentieth
Paramount
Columbia TriStar
Polygram Television
Kushner-Locke/Twentieth

SITCOMS

Sick in the Head
Action

Recently graduated therapist
Over the top, behind-scenes look at show biz

DreamWorks
Columbia TriStar

*Projects come from a separate development unit (headed by Mike Darnell) at Fox that focuses on zany, off-beat projects

ALTERNATIVE*

Wake up America!
Clay TV
TV Funhouse
You
Heat Vision & Jack
Gary & Mike

Animatronic sendup of morning TV
Claymation sketch comedy
Clown has TV show;
Game show; contestants do improv
'Knight Rider' parody
Claymation; twentysomething buddies hit the road

Fox TV Studios
Will Vinton Studios
Twentieth Century Fox
Brillstein-Grey
Greenblatt-Janollari
Big Ticket TV



DRAMAS

Chaos Theory
John Wells Project
West Wing
Master of Horror and Suspense
Freaks & Geeks
Cold Feet

Three sisters, family in college town
New York paramedic drama
White House drama
Horror novelist and family man
'80s high school drama
Dramedy about three couples

Paramount
Warner Bros.
Warner Bros.
Jim Henson Production
DreamWorks
NBC/Granada

SITCOMS

Everything's Relative
Stark Raving Mad
Sugar Daddies

Jeffrey Tambor family comedy
Male buddies: novelist and editor
Two millionaire computer geeks

NBC/Witt-Thomas
Twentieth Century Fox
Imagine/Disney/Touchstone



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short supply this year. To create breakout hits, broadcast networks need to get back to basics, says analyst Marc Berman of media rep firm Seltel in New York.

With a glut of urban comedies, news magazines and reality shows on the market, networks need to find distinctive programming and then "stop moving everything on your schedule around," he said. "Keep the program where it is and promote it, promote it, promote it."

CBS is a case in point, says Berman. The network stood by *Everybody Loves Raymond*, despite mixed audience reaction, and picked up *JAG* after NBC dumped it.

Below is a recap of development activity, by network.

■ **NBC** can't afford any more plot lines about 20-something friends living in New York. "They all bled into each other," said Seltel's Berman, referring to shows like *Friends* and *Caroline in the City*. "They need to diversify."

■ **ABC** has a lot riding on its linchpin 8 p.m. Tuesday night slot, which will lose hit *Home Improvement* after this season. Midseason shows *The Norm Show* and *It's Like, You Know* are considered strong possibilities for the spot; but the lack of other immediately obvious comedies for the slot points up the network's need to spruce up its sitcom slate.

Prime time season-to-date ratings

	Household	Age 18-49	Age 25-54
ABC	8.3 (-3%)	4.9 (-4%)	5.4 (-5%)
CBS	9.1 (-6%)	4.0 (-7%)	4.9 (-8%)
NBC	8.9 (-15%)	5.4 (-22%)	6.0 (-19%)
Fox	7.4 (+4%)	5.3 (+6%)	5.4 (+10%)
WB	3.3 (+3%)	1.8 (+13%)	1.7 (+13%)
UPN	2.0 (-31%)	1.1 (-35%)	1.2 (-29%)

(Season to date: 9/21/98-2/14/99)

Source: Nielsen Media Research NTI

In dramas, the network is looking for shows that diverge from familiar fare such as cops and emergency rooms.

■ **CBS's** big challenge next season—get a little younger. "They're in pretty good shape, says TN Media's Steve Sternberg. And, the network is slightly younger this year than last, although more than half of its audience remains over 50, says Sternberg. Problem areas: the Wednesday hour (8 p.m. to 9 p.m.) before *60 Minutes II*, which is sure to change, as well as Friday 8 p.m. to 10 p.m. Monday has performed well, with one exception: *L.A. Doctors*, a potential candidate for cancellation, Sternberg says.

■ **Fox's** development is heavy on animation and sci-fi, with a handful of zany projects from its alternative program development department, including a *Knight Rider* parody. It also has a *Party of Five* spinoff that will likely



land on Monday nights, per the industry consensus. "If you look at just regular programming, Fox is down this year," Sternberg says. "The network's bigger problem nights remains Thursday and Friday."

■ **The WB** is looking to keep its focus on the advertiser-friendly 18-to-34 demographic and at the same continue a push to get more production from within the Warner Bros. family. The WB has nine dramas on

its development slate right now, one (*The Force*) from its new in-house production unit Michigan J. Productions and two more from Warner Bros. Television (*Jack and Jill* and *Outreach*).

■ **UPN** entertainment president Nunan says his network's batch of comedy and drama pilots will help it change its course towards more male-friendly and younger-skewing audiences.

When it comes to comedy, Nunan says the network has ordered a presentation from Imagine Television called *Student Affairs* and another from Meg Ryan and New Regency Productions that is an animated female version of *South Park*. "*Student Affairs* is an intentionally soapy look at a college campus," he says, "while the Meg Ryan project is about four perky blondes and a fifth sister who is not as good looking, with a bad complexion." ■

	Program	Description	Producer(s)
 DRAMAS	<i>Secret Agent Man</i>	Action comedy in 'Men in Black' vein	Columbia TriStar
	<i>The Disciples</i>	Secretive samurai security force	Viacom Television
	<i>Forbidden Island</i>	Plane crash survivors on lost island	Spelling
	<i>Dodge's City</i>	Young L.A. private eye	Paramount TV/MTV
	<i>The Caseys</i>	Worker copes with spinal injury	Twentieth Century Fox
	<i>Chameleon II</i>	Potential drama out of popular telefilms	Paramount
	<i>Flesh and Blood</i>	Cops and doctors	none attached
COM	Untitled <i>Student Affairs</i>	Sitcom based on 'Swingers' Soapy look at college campus life	Sony Imagine Television
 DRAMAS	<i>The Force</i>	New York interborough police unit	Michigan Productions
	<i>Jack and Jill</i>	Bride-to-be starts life over again in N.Y.	Warner Bros. TV
	<i>Outreach</i>	California family health clinic drama	Warner Bros. TV
	<i>Safe Harbor</i>	Sheriff is single father of four sons	Spelling Entertainment
	<i>Young Americans</i>	Prep school meets blue-collar town	Columbia TriStar/Mandalay Ent.
	<i>Popular</i>	Students' high school conflicts	Touchstone TV
	<i>Brutally Normal</i>	Three good friends in high school	Touchstone TV
	<i>D.C.</i>	20-somethings inside Beltway	Dick Wolf/Studios USA
	<i>Angel</i>	'Buffy, the Vampire Slayer' spin-off	Twentieth Century Fox

Baker bounces back

Ex-Sinclair exec hired to straighten out Diller's portfolio

By John M. Higgins

Just as surprisingly as he exited Sinclair Broadcasting Group Inc., Barry Baker has suddenly reemerged at Barry Diller's right hand at USA Networks Inc.

Baker was named the network's president and COO, making him responsible for overseeing all operating units. That includes the Home Shopping Network, USA Network Sci-Fi Channel and Studios USA. He will report directly to chairman and CEO Diller.

Just a week ago Baker stunned the industry by exiting Baltimore-based Sinclair, saying he wanted to explore other interests. At Sinclair, Baker had been designated the successor to chairman and CEO David Smith after agreeing to sell his River City Broadcasting station group to Smith in 1996.

Wall Street responded by pounding Sinclair's stock—down 20% since the well-liked Baker departed.

Diller and Baker have been friendly since the early days of Fox Network, when

Diller was running the channel and Baker was an affiliate. Baker said that he didn't have a deal with Diller in place when he decided to leave Sinclair.

The deal came together quickly because working together "is something we've talked about for years. The opportunity was always there and my ability to take advantage of it was suddenly there."

Diller's need for a COO was clearly growing. He has knocked down a series of acquisitions in the past two years, capped off by last week's deal to acquire search engine Lycos and combine it with HSN, Ticketmaster and local online guide Citysearch. He acquired Ticket-



Baker examined USA Network's assets and decided 'this was the place I wanted to be.'

master and Citysearch last summer and the USA Network cable operation and Studios USA six months earlier.

Baker said he's interested both in Diller and the properties he's pulled together. "I really looked at what the assets were and I thought this was the place I wanted to be," Baker said. "Nobody's buying more different businesses than this company. The question is connecting the viewer from the TV side to the e-commerce side."

Currently, USA Networks' No. 2 is Victor Kaufman, CFO and a member of the "office of the chairman." But he primarily runs corporate affairs in New York and does not have direct responsibility for the company's various divisions.

Baker denied reports from industry and Wall Street executives that he left Sinclair out of frustration with chairman Smith. Baker said Sinclair had ceased to be much of an adventure. "Going from 65 stations to 74 stations isn't going to make a big difference in that company," Baker said.

And Baker didn't find much satisfaction in Wall Street's negative reaction to his exit from Sinclair. "It's never gratifying when you own enough stock personally," Baker said. "It's not the kind of gratification you want to have." ■

Adelphia to buy FrontierVision

Announcement imminent on \$1.8 billion deal for Denver-based MSO's 600,000 subs

By Price Colman

Adelphia Communications, the nation's seventh-largest cable operator, is poised to buy Denver-based FrontierVision in a deal that could be worth as much as \$1.8 billion, sources say.

Industry executives familiar with the companies say a deal is imminent and likely to be announced soon. FrontierVision systems encompass more than 600,000 customers, mostly in rural portions of Indiana, Kentucky and Tennessee.

Recent deals by Charter Communications, the flagship cable company in Paul Allen's "wired world" portfolio, have pushed per-subscriber valuations to well over the \$3,000 mark. At that price, the Adelphia-FrontierVision deal would be worth around \$1.8 billion, sources said.

The deal is in late-stage negotiations, sources said. Neither Adelphia nor FrontierVision officials returned calls for comment late Friday.

The Adelphia-FrontierVision deal is the latest indication of the accelerating pace of consolidation within the cable industry. It has been largely driven by the AT&T-TCI merger and Allen's push to obtain critical mass for his "wired world."

New Jersey-based Greater Media Inc., which has more than 260,000 subscribers, last week also joined the fray, cashing out while divvying up its cable business between Charter and Comcast Corp.

Charter is picking up about 69% of the Greater Media operations, or some 173,000 subscribers, mostly in central Massachusetts. Comcast is buying the remaining 31% of the cable properties—about 79,000 subscribers in Philadelphia.

Financial details on the deal have Comcast issuing 4.2 million shares of its class A special common stock, CMCSK, to pay for its chunk of Greater Media. Those shares have traded as high as \$72.62 recently, but have a 30-day average price of about \$64. At that price, Comcast would be paying about \$3,400 per subscriber. Assuming Charter pays a similar price, the Greater Media cable properties would fetch a total of nearly \$900 million.

Greater Media, which had been shopping its cable operations on and off for about three years, will retain its 14 radio stations and community newspapers.

Waller Capital represented Charter in the deal with Greater Media, while Goldman, Sachs represented Greater Media in negotiations with Charter and Comcast. Comcast, as it typically does, handled its own end of the talks. ■

Divney laughs last

New Comedy Central head focuses on programming

By John M. Higgins

Bolstering marketing and extending Comedy Central's programming success will be the biggest tasks for the network's new CEO, Larry Divney.

Partners MTV Networks and Home Box Office stayed inside to fill the spot vacated by Doug Herzog when he went over to Fox Network late last year.

The network has had huge success with *South Park*, the ribald cartoon, and *The Daily Show*, a nightly half-hour resembling *Saturday Night Live's* news updates. But executives at the network and its owners recognize that the schedule lacks other solid shows to sustain recent success.

Divney, MTVN Chairman Tom Freston and HBO Chairman Jeff Bewkes all agreed that improving marketing and creating a more consistent image for the network is another goal. Freston and Bewkes said that they did seriously

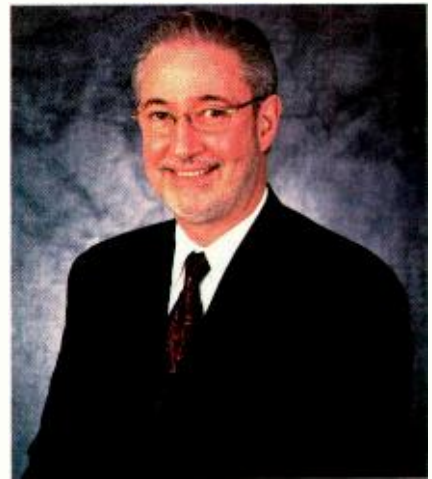
consider the series of outside executives they interviewed for the job.

It was a list that included "network presidents, former network presidents, studio production heads, and magazine editors," Freston said.

He wouldn't name names, but sources said those included Kurt Andersen, formerly of *Spy* and *New York* magazines; Robert Morton, longtime producer of David Letterman's shows on NBC and CBS; Doug McCormick, former president of Lifetime Television, and Jeff Ross, executive producer of *Late Night with Conan O'Brien*.

"In my life of appointing people to jobs, I've never been more satisfied about any hire," Freston said of Divney.

Divney got a standing ovation at a meeting of Comedy Central's staff to announce his appointment. He acknowledged that the schedule remains vulnerable if *South Park* fades, adding that more hits need to be created. That's more a question of persuad-



Divney was chosen from a list of top execs both inside and outside the net.

ing MTVN and HBO to let him and programming chief Eileen Katz devote more resources to programming and development. Its slate of movies is extremely stale.

For example, this week's slate includes *Meatballs*, starring Bill Murray; *Protocol*, starring Goldie Hawn; *Once Upon a Crime*, starring John Candy and James Belushi, and *Delirious*, starring Candy. ■

Braun's \$100 million idea

Former NBC exec to spearhead live 'Net video and audio streaming venture with CMGI

By Richard Tedesco

Armed with a new vision for 'Net-casting and \$100 million from CMGI, former NBC-TV President Neil Braun plans to launch a new Internet broadcast entity by mid-year.

The live video and audio streaming venture will be both a distributor of existing broadcast signals and a content creator, according to Braun, who says the yet unnamed site will produce a new model for Webcasting. "My vision is to create the most usable—and therefore most used—audio and video portal on the Internet," Braun says.

In addition to supplying the capital, CMGI will provide much of the infrastructure for the new project, according to Braun, who says he's been looking for the right sort of online opportunity since his departure from NBC last September.

The new venture will initially rely heavily on audio content with some video content mixed in. But it will go

beyond the model created by Broadcast.com in redistributing traditional radio and TV station signals, creating what Braun describes as "rich multimedia content."

Braun did not discuss any specific programming genres and didn't point to any broadcast partners lined up for the start-up. But he indicated that the venture was open to bringing in strategic partners. "There are certain types of strategic partners we would entertain," he says.

Without discussing details of his business plan, Braun says the new entity will deliver the key elements most media companies are interested in: increased revenues and increased on-air audience.

In an environment where the current limitations of the technology temper PC users' appetite for audio and video streaming, Broadcast.com would appear to have a leg up on any would-be competitors. Broadcast.com currently claims more than 800,000 PC users monthly, tuning in for an eclectic mix of content from 385 radio

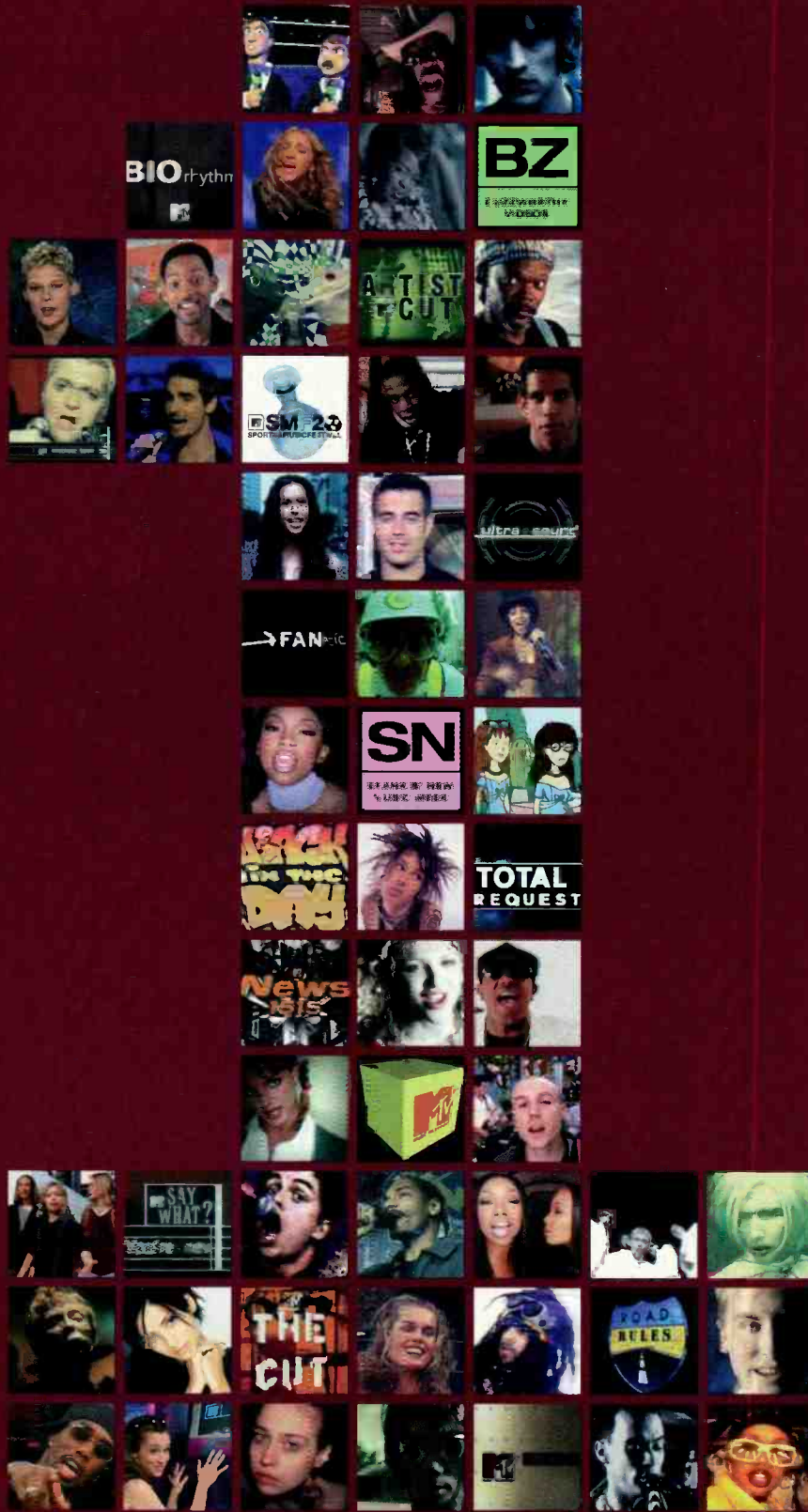
stations and 40 TV stations.

But while he says he appreciates Broadcast.com's success in the nascent Webcasting market, Braun also says, "I don't think they've cornered the market on anything."

Many analysts feel there simply isn't that much of a market to corner at this point. "There's always room for entry. But there's not room for survival," says Seema Williams, an analyst for Cambridge, Mass.-based Forrester Research. "It's just one of those ideas whose time is not going to come for three years."

Forrester currently projects an audience of 16 million Internet users with high-speed connections enabling a higher grade of video streaming by the year 2002. That's when Williams expects online Webcasting to become a viable business. She points out that Broadcast.com recently built business service applications into its business model with on-demand video training as a means of sustaining itself. ■

#



MTV: THE #1 CABLE NETWORK FOR 12-24 YEAR OLDS.*



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NAB offers \$10M for minority plan

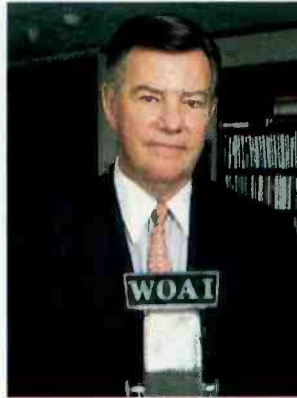
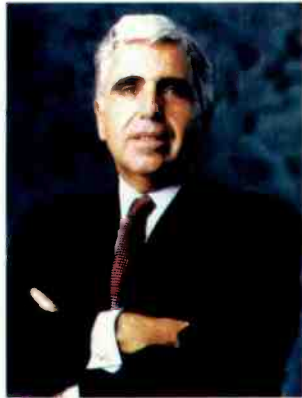
Industry initiative seeks to build \$200 million fund to open doors to ownership

By Bill McConnell

The National Association of Broadcasters last week pledged to invest \$10 million in an industry-backed investment fund that would help minorities buy TV and radio stations.

The NAB's promise is the first specific commitment to the fund, which is being organized by CBS Chief Executive Mel Karmazin and Clear Channel Communications CEO Lowry Mays. NAB's board of directors, however, still must approve the investment. No date has been set for a board vote.

"NAB has long supported increasing



Karmazin (l) and Mays have asked the heads of 50 major broadcasters for help in launching the fund.

ownership and employment opportunities for minorities," said Eddie Fritts, the group's president. "I strongly believe that diversity in our industry has

strengthened broadcasting's commitment to local service."

NAB officials say the trade group has sufficient cash to make good on the \$10 million pledge and hope its promise will spur individual companies to move forward with their own commitments.

In recent weeks, Karmazin and Mays, after gauging interest among industry execs, have become more optimistic about the fund's ability to get off the ground, said one source familiar with the initiative.

It is unclear how large the fund would be. Chancellor President Jeffrey Marcus earlier this month told FCC commissioners that an industry fund could be as large as \$200 million. But Mays said the initial pool of money likely would be less, growing as investors decided to put in more money.

Karmazin and Mays have asked the heads of about 50 major radio-TV groups to help them launch the fund. They also are exploring other "voluntary industry initiatives" aimed at boosting minority ownership and helping minority executives at leading broadcast companies move up in the ranks. Another possible initiative: training programs to prepare minority employees for station management.

Financial assistance is virtually a necessity for owners just starting out. Top-performing radio stations generally sell for at least \$3 million, while top TV outlets sell from \$40 million upward.

Karmazin is expected to schedule a meeting of interested CEOs soon. Officials from A.H. Belo and Chancellor Media have already said they would consider contributing to the fund.

The idea for such a fund has been bandied about for the past few years. Just last summer, FCC Chairman William Kennard met with top CEOs to discuss the plan. But industry executives seemed to grow cool to the idea after Kennard revealed his plan to tighten broadcast ownership rules last fall.

Kennard repeatedly has voiced concern that minorities and other individual broadcasters were being priced out of the market in the wake of the indus-

Code proposed to fight ad bias

Vice President Al Gore will direct a cadre of government and industry officials today to take aim at what they see as racial discrimination in advertising.

Gore is expected to call on agencies and advertisers to develop a code of conduct barring major advertisers from shunning minority audiences. His address will be presented via satellite link to the American Advertising Federation's luncheon at New York's Waldorf-Astoria Hotel.

AAF President Wally Snyder is expected to endorse such a code, which would forbid marketers from intentionally avoiding minority audiences or from paying lower ad rates to broadcast stations targeted to minorities.

Gore also will announce that the Office of Management and Budget is studying how federal agencies design advertising campaigns and whether they are using the most effective media to target minority audiences.

Meanwhile, FCC Chairman William Kennard and Federal Trade Commission member Mozelle Thompson will announce a joint agency task force to develop guidelines for federal agencies that buy advertising. In a similar vein, Reps. Carolyn Cheeks Kilpatrick (D-Mich.) and Robert Menendez (D-N.J.) will call for the federal government to clean up its own ad practices.

The lawmakers say there has been little follow-through since a 1989 General Accounting Office study found that federal agencies, which spend nearly \$300 million a year on advertising, rarely hire minority firms as primary contractors for advertising contracts. The study also charged that majority-owned ad agencies do not keep required records showing they comply with equal opportunity contracting rules, which require a portion of government contract revenue to go to minority-owned firms.

Consequently, Kilpatrick and Menendez have asked the GAO to see if federal agencies have changed their ways in the last nine years.

"We feel that the small amount of money the federal government spends with minority firms is troubling and more investigation needs to be done to determine how they deal with advertising purchases," said a Kilpatrick spokeswoman.

—By Bill McConnell

try consolidation that followed the 1996 Telecommunications Act.

But Karmazin and Mays, in a Feb. 8 letter to industry CEOs, said the industry should demonstrate that ownership diversity could be encouraged—without new restrictions on broadcast ownership. “A broad-based, major effort by the industry on an independent, voluntary basis would demonstrate that solid industry initiatives can be a more effective means of achieving the FCC’s goals than government regulation,” they wrote.

Mays insisted, however, that the industry should go ahead with the fund even if the FCC imposes new ownership restrictions. “There would be no quid pro quo,” he said in an interview. “Far be it from me to suggest there should be any trade-off,” he said.

Mays added that the fund should not rely on tax certificates that allow investors to defer capital gains or on any other government incentives. “We think it’s time the industry took the initiative,” he said.

Though \$200 million would not provide enough to help more than a few minority owners acquire the multi-station groups needed to be a player in today’s market, A.H. Belo lobbyist Michael McCarthy predicted that the industry’s investments would be leveraged with money from outside parties. “It’s realistic to think our money could be multiplied five or six times by other investors,” he said.

The industry’s newfound enthusiasm won praise from others trying to promote minority ownership.

“They deserve to be congratulated,” said David Honig, executive director of the Minority Media and Telecommunications Council. “This is broadcasters doing something voluntarily, and they don’t appear to be asking for anything,” he remarked.

“I’m encouraged that they are trying to make things happen,” said John Oxendine, chairman of Broadcast Capital Inc. (BROADCAST). “But I hope this is more substantive than symbolic.” BROADCAST was a non-profit minority investment fund started by the NAB in 1978 and funded by the major networks. In December, Oxendine converted BROADCAST to a for-profit company. Oxendine noted that he tried last year to solicit the industry for a fund similar to the one being proposed but received little support. Oxendine said he hopes to draw new investors to BROADCAST. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

White House turndowns

At least two broadcast networks may not attend a White House event on children’s health care this week because they are angry about the administration’s hard line against broadcast ownership deregulation, sources say. The White House has been trying to get representatives of all the networks into the East Room on Tuesday to help launch its “Insure Kids Now” campaign, aimed at informing Americans about health-care programs for the nation’s approximately 11 million uninsured children. The campaign includes PSAs for TV and PSAs and paid spots for radio.

The networks are peeved about a letter NTIA’s Larry Irving wrote to the FCC last week, arguing against broadcast deregulation. While CBS and Fox are apparently unhappy enough to shun the White House event, ABC, as of Friday, was on the fence. Only NBC, which plans to run its own PSAs featuring stars from *Law and Order*, intends to go.

Moving mergers along

Senators Mike DeWine (R-Ohio) and Herb Kohl (D-Wis.) plan to introduce a bill next week that would force the FCC to approve mass media mergers within six months after receiving all requested information. A committee source says the bill is intended to “keep the FCC in the business of approving mergers,” while forcing the agency to work more efficiently. DeWine and Kohl are chairman and ranking minority member, respectively, of the Senate Antitrust Subcommittee.

New name for NTIA

Jon Liebowitz, minority counsel to the Senate Antitrust Subcommittee, is the latest name to pop up in the race for top telecommunications adviser to the Clinton administration—that is, head of the National Telecommunications and Information Administration. Larry Irving

currently holds the slot, but plans to exit this year. Sources say Liebowitz has been asked to consider the position, but he is unsure whether he wants it. Liebowitz’s name last surfaced when FCC Chairman William Kennard was considering making Liebowitz his chief of staff.

NEW YORK

Take my resume, please

You can get too creative when pitching yourself for a job, even at a TV network. Ex-Lifetime Television President Doug McCormick lobbied for the Comedy Central CEO job by preparing a videotape of himself doing standup comedy bits. He sent it to MTV Networks Chairman Tom Freston and Home Box Office Chairman Jeff Bewkes, whose companies are 50-50 partners in the network. No one was detailing precisely what McCormick, who has described himself as “the funniest guy in my high school,” put on the reel. But one executive familiar with it said, “It didn’t hurt him, but I don’t think it helped him either.”

LOS ANGELES

Ergen shoots from lip

EchoStar chief Charlie Ergen is nothing if not outspoken, and he was in typical form at the Carmel Group’s DBS ’99 conference in Los Angeles last week. Among the Ergen-isms: “Primestar’s plan is you have to have a pulse to get a dish. We require a pulse *and* a job.” Also: “We’re pleased to have News Corp. and MCI Worldcom as shareholders. We’re also pleased they don’t have a lot of votes.” While Ergen’s zingers are usually aimed at others, he’s sometimes self-deprecatory. Referring to Dish Network’s recent “free” dish offer, Ergen said: “It required \$500-\$600 out of pocket to take advantage of our free offer... It was essentially legalized lying.”

White House: Limit LMAs

Allowing one station to control another without owning it deemed not beneficial

By Bill McConnell

The Clinton Administration last week endorsed FCC Chairman William Kennard's effort to tighten key broadcast ownership rules.

Key among several recommendations: The White House wants the FCC to forbid most TV local marketing agreements and force existing LMAs to divest.

"We do not believe that LMAs serve the public interest," said National Telecommunications and Information Administration chief Larry Irving in a Feb. 12 letter to FCC Chairman William Kennard.

LMAs allow one station to control another without actually owning it. Several FCC commissioners, advocacy groups and even some industry execu-



Irving: LMAs do not provide "an opportunity for the commission to assess whether common ownership in a particular case would benefit the public."

tives have criticized the deals for allowing broadcasters to skirt the ban on TV duopolies.

Exceptions to the LMA ban should be granted, Irving said, only on a case-by-case basis if the FCC determines that specific deals would add a "separate and distinct editorial viewpoint" in a market or provide other specific public interest benefits. Countering arguments of many broadcasters, Irving said simply providing a market with an additional news program is not enough to justify an LMA.

"Not only do LMAs circumvent the goals of the duopoly rule, but they also do not provide an opportunity for the commission to assess whether common ownership in a particular case would benefit the public," Irving wrote.

Irvin's comments reiterated the hard-line position he staked out in comments to the commission in May 1997. By weighing in again, he gives Kennard critical backing just as the five FCC commissioners are gearing up for a vote on several outstanding ownership rule changes. "The latest comments are pretty consistent with where we've been over the years, but we wanted to clarify our position on LMAs and the relaxation of duopoly rules," said Kelly Levy, head of NTIA's domestic policy division.

At a Feb. 12 hearing, the panel's three Democratic commissioners indicated that they are determined to place new restrictions on LMAs and in-market radio/TV combos.

The administration's recommendations drew praise from Media Access Project President Andrew Schwartzman. "We're pleased, but no one should be surprised that the administration would adhere to its principles," he said.

Besides LMAs, the commission is expected to tighten its waiver policy on in-market radio/TV cross-ownership, attribute joint and limited partnership investments in stations to national and local ownership caps and exempt stations with slightly overlapping signals from the TV duopoly ban. The commission is also considering whether to relax the ban on in-market newspaper/broadcast crossownership.

Kennard scheduled a vote on the proposals in December, but industry and congressional opposition forced him to cancel the ballot. A new vote on the ownership changes could be scheduled as early as March.

Irving dismissed complaints from several key lawmakers who say that plans to roll back LMAs contradict the deregulatory goals of the 1996 Telecommunications Act. "The commission has ample authority to decline to grandfather existing LMAs," he insisted.

Irving gave lukewarm support to an FCC plan that would relax the duopoly ban by letting one owner control two stations with slightly overlapping signals. That plan should only go ahead if existing LMAs are phased out over three to five years, he said. However, combinations of two VHF stations



Chairman at the mike—FCC Chairman William Kennard went on the air last week to rally support for creating a low-power FM radio service. Kennard chatted live with University of Maryland students calling in to WMUC-FM, the school's 10-watt station. WMUC-FM is one of a small group of stations permitted to broadcast at low power levels.

would be prohibited. In addition, he said, no other waivers to the duopoly ban should be permitted.

He also urged the FCC to tighten the waiver policy for the "one-to-a-market" rule, which bans in-market radio/TV crossownership. The FCC's current policy, which allows some TV stations to own up to eight radio outlets, is too broad, he said. Instead, the FCC should allow stations to own no more than four stations in a single market.

Irving also opposed raising the 35% cap on TV national audience reach and relaxing the ban on newspaper/broadcast crossownership in a single market.

Easing those rules would fuel industry consolidation and would make it harder for minorities, women and single-station owners to compete, Irving wrote. "The commission does not have the statutory authority... to eliminate rules that continue to serve the public interest," Irving said. The FCC has asked for comments on the audience reach cap, but will not be ready to put the issue to a vote with the current round of ownership changes.

The National Association of Broadcasters criticized the administration position. "Clearly the intent of Congress when it passed the 1996

Telecommunications Act was to deregulate broadcast ownership rules, not regulate," said an NAB spokesman.

"I don't know what the administration is seeking to achieve, but if the desire is to preserve free television for rural and poor urban audiences, this is not the way to do it," said David Donovan, lobbyist for the Association of Local Television Stations. "Limiting broadcast TV owners to one channel in a market is no longer an economically viable structure. If they're concerned about attracting capital for minority owners, they should not adopt policies that drive investors to other businesses." ■



WASHINGTON WATCH

By Paige Albiniak and Bill McConnell

Pro-broadcaster Kohl

Senator Herb Kohl (D-Wis.) last week let Wisconsin broadcasters know that he was on their side. Kohl, ranking member on the Senate Antitrust Subcommittee, knocked the idea of grandfathering satellite TV subscribers who are illegally receiving distant network signals. "There are far more 'cheaters' out there who receive 'distant' network signals illegally," Kohl said. "That's not legal, that's not fair and that's not right." Kohl also accused the FCC of "punting" on its attempt earlier this month to resolve the distant network signal issue and at the same time got his digs in on the frequently maligned agency. "I guess a punt is better than the usual fumbling the FCC is prone to doing on complicated issues like this one," Kohl said. Allowing satellite TV companies to offer local TV signals is "the right thing to do," Kohl said, but only if satellite TV compa-

nies eventually are required to carry all local TV signals. Kohl also was skeptical about the FCC's microradio plans: "That sounds okay - but not if it causes interference for established stations and hinders your transition to better technology," he told his home-state broadcasters. And finally, he said that the Administration's proposal of a \$200 million fee on the spectrum used for analog broadcasting is a "bad idea" if it makes the transition to digital more expensive. "We don't expect spectrum fees to get very far because it surely isn't the way to bring telecom into the 21st century. Instead, it is the way to send it back to the 19th."

Congress rolls up sleeves on sat TV

Now that impeachment is finally over, Congress finally can focus its full attention on what is really important: satellite TV reform. House and Senate committees are holding three hearings on the subject next week, and one

bill likely will be introduced.

Staffers from the House Subcommittee on Courts and Intellectual Property are readying a bill

on the copyright issues involved in satellite TV reform, including royalty fees and compulsory licenses, and a hearing is planned for Thursday. Sources say the House bill, which will be sponsored by Subcommittee Chairman Howard Coble (R-N.C.) will look much like the bill introduced last month by Senate Judiciary Committee Chairman Orrin Hatch (R-Utah). Hatch's bill reduces satellite TV companies' copyright rates to nearly 19 cents for superstations and nearly 15 cents for imported network signals. It also extends satellite TV companies' compulsory copyright licenses for five years. Senate Commerce Committee Chairman John McCain (R-Ariz.) Tuesday is holding a hearing on a bill he introduced last month. House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) is having one Wednesday, although Tauzin doesn't plan to bring out a bill until late March.

Tauzin has invited an

entire party of witnesses to attend his hearing, including Sophia Collier, CEO of Northpoint Communications; Al DeVaney, president of NewsWeb Broadcasting; Jack Perry, president of DecisionMark; Andy Fisher, executive vice president of Cox Broadcasting; Deborah Lathen, chief of the FCC's Cable Services Bureau; Gene Kimmelman, co-director of the Washington office of Consumers Union; Chuck Hewitt, president of the Satellite Broadcasting and Communications Association; David Moskowitz, senior vice president of EchoStar Communications Corp. and John Hutchinson, executive vice president of Local TV on Satellite, LLC.

The House and Senate Commerce and Judiciary Committees are focusing a great deal of attention on satellite TV reform because a federal court last year ruled that satellite TV companies must cut off by April 30 approximately 1.2 million satellite TV customers who are illegally receiving imported CBS and Fox signals. Congress, the FCC and trade associations are reportedly receiving thousands of calls from unhappy subscribers soon to lose their service.

NEW CABLE NETWORKS

It's a buyer's market

Too many programming services are chasing too few cable system channels

By Donna Petrozzello

Life isn't easy for a young network in search of distribution in the world of cable systems.

There is no guarantee of success. And most new channels must mount a vigorous campaign to convince operators that they are worthier than scores of other programmers. For a new cable network to truly have a shot at

widespread carriage, it must offer launch fees—several dollars for each home it is trying to reach.

The problem for the programmers is a market way out of whack: Too many networks, too few cable channels. It's a buyer's (operator's) market.

This year's compilation of new cable networks lists fewer than before—BROADCASTING & CABLE counted 84 this year compared to 109 in 1998, and 94 in 1997. The decline in the total number of "new" networks is partly attributable to some such as MSNBC, the

Sundance Channel, and ESPNEWS aging-out. But it also reflects the lower number of independent startups. In fact, nearly 37% of all the new launches listed this year are affiliated with established cable programmers—the HBOs, MTVs and Discovery Networks. If you take those away, the number of new launches shrinks considerably.

Technology was supposed to help correct the market imbalance. Fiber optics would allow cable operators to increase the number of channels and digital compression would let them squeeze several networks through each channel. But the technology has been slow in coming.

Today, only about 60% of the 67 million



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cable homes are on systems rebuilt sufficiently to carry more than 54 channels. And only about 3% actually have the equipment to enjoy the real cornucopia of digital cable.

And in any case digital is no panacea. To receive digital services, subscribers need digital set-top boxes to receive the digital services. And many subscribers have no interest in paying for the boxes or the extra services they bring. Digital carriage is limited carriage.

Some new networks are insisting on carriage on analog channels, which can be received on most TVs without an assist from any kind of box. Their business plans depend on reaching the maximum number of homes so they can reap the maximum number of advertising dollars.

Discovery Communications is spending \$350 million to launch Discovery Health and half of that is earmarked for launch fees to ensure wide carriage on analog channels. According to its business plan, Discovery Health will be in 60 million cable homes in

five years.

Some networks, like MTV and VH1's slate of music video channels, are low-cost enterprises designed to grow slowly on digital tiers.

Structuring programming costs cheaply enough to survive on digital doesn't make it easy. After launching in 1997, Oasis TV has been dark for several months because there simply aren't enough digital cable homes out there. The New Age "holistic" network expects to go back on a satellite in a few months.

Some start-ups such as The Military Channel and Gospel Music Television (GMT) like the big stage of analog, but would settle for the bandstand of digital.

"GMT can't outspend Discovery for analog carriage, says GMT marketer Jeff Moser. "The biggest obstacle we face as an independent network is the launch fees. Major players can hand out launch fees like candy on a dish."

Without the cash, GMT, which is in its third year, makes its case solely on merit, Moser remarks.

"Our pitch is that we have a niche programming that fits well in every community in America. It's family oriented, non-offensive, and we are all music based."

Of the 50 new cable networks, 33 are closely tied in with Web sites to build brand recognition and boost demand among Internet browsers so they will request that their local cable operators add the cable channel to their lineup.

"A presence on a multitude of media platforms is essential as entertainment brands continue to seek definition in the ever-changing media marketplace," says Josh Sapan, president and chief executive of Rainbow Media Holdings Inc., the parent company of AMC. American Movie Classics' AMC-POP Channel is slated to roll out first as a Web site with interactive programming that can be tapped via a cable modem and later as a full-fledged digital cable channel. Besides having name recognition and cable system affiliation, AMC-POP is counting on the Internet to help it succeed. ■

Suite music

Launching a new network—even for an established programmer like MTV—isn't an easy job these days

By John M. Higgins

The biggest advantage an established cable network has in launching a new channel is clout with cable operators. So it stands to reason that the relationship major networks have with cable operators makes them the envy of executives at virtually every independent start-up. Major networks have almost instant credibility with cable operators, plus the ability to use existing programming as bargaining chips to land carriage for start-up channels.

But even with technology that's expanding cable systems' channel capacity, MTV Networks is finding that the clout it has from its top-rated Nickelodeon and Gen X-magnet MTV doesn't necessarily mean instant success.

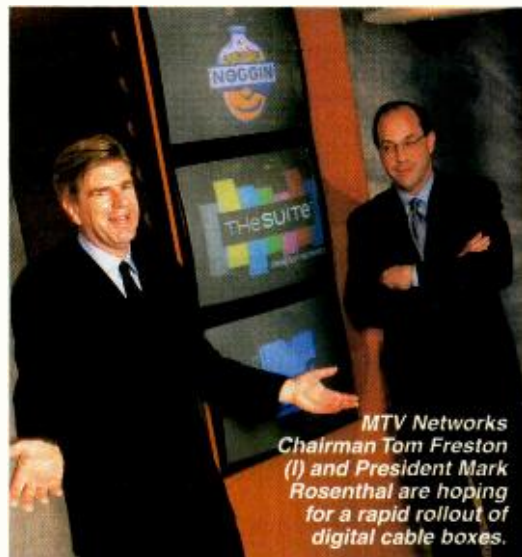
Nickelodeon's spin-off, Noggin, launched Feb. 2 with around 1.7 million subscribers—about 1.3 million from DBS service EchoStar and just a

couple of hundred thousand from cable deals. MTV and VH1's spin-off music video channels have fared no better since debuting last summer.

"The other channels are in eight homes," said Matt Farber, general manager of the music networks' digital operation, only half-jokingly.

MTVN executives are unfazed. This is only the beginning of the digital cable game, with fewer than 2 million homes even equipped to get the dozens of additional channels digital compression provides. And with a slate of nine channels—collectively labeled The Suite—to take advantage of the bandwidth, MTVN is betting that a combination of strong brands and clever yet economical programming will ultimately lead to wide digital distribution.

"We wanted to get into the game early," said MTV Networks Chairman



MTV Networks Chairman Tom Freston (l) and President Mark Rosenthal are hoping for a rapid rollout of digital cable boxes.

Photo: Arnold Adler Photography

Tom Freston. "The real play in this area is the rollout of digital boxes. How much are operators going to be pushing the hardware?"

MTVN ranks with Discovery Communications Inc. as the most aggressive digital programmer. The Viacom Inc. subsidiary has six music channels. The oldest and most widely distributed is M2, a varied mix of music videos from different genres that actually launched two years ago. Others, MTV "X", MTV "S", VH1 Smooth, VH1 Soul and VH1

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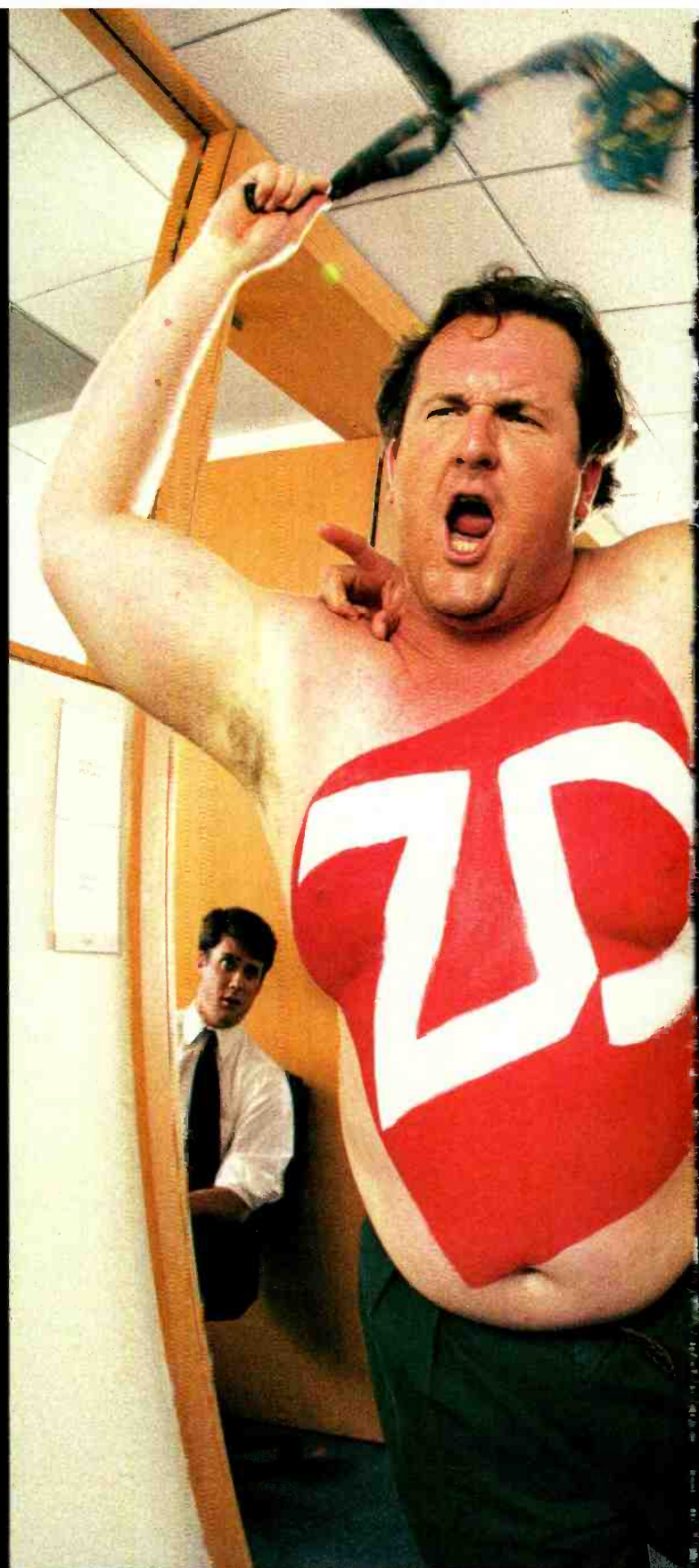
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NEW CABLE NETWORKS

Country feature videos from a single genre, such as hard rock, jazz or R&B.

Nickelodeon's entries are Noggin, a joint venture with public television producer Children's Television Workshop; GAS, a games-and-sports network, launching March 1; and Nick Too, a time-shifted version of Nickelodeon.

None of this is expensive programming. It can't be, because even successful digital networks aren't likely to stretch beyond 10 million homes very soon and may take years to get past the 20-million-home level, the only meaningful penetration that will interest advertisers.

The music networks are all music videos, which come cheap or free from record companies pushing their artists. Noggin is culled from the combined libraries of Nickelodeon and CTW, providing lots of cartoons and old *Sesame Street* episodes. GAS is put together from Nick's library of game and kids' sports shows like *Double Dare*.

The music networks each cost just a few million dollars per year. Noggin and GAS are more expensive, each upwards of \$10 million per year, because much of the programming was originally aired with commercials, but both networks are advertising-free. (GAS will sell commercials later.) That means the networks are busy shooting "hosted" segments much like those featuring VJs on MTV.

"About 25% of our programming will be original stuff," said Mark Offitzer, vice president and general manager of GAS. "Most of that will be host wraparounds. There's nothing out there that's a hosted channel for kids."

The big distribution hole is MTVN's failure to cut an affiliation deal with Tele-Communications Inc. The giant MSO's HITS service delivers feeds of digital networks not only to its own systems, serving 10 million subscribers, but to those of other operators going digital.

Industry executives point to TCI subsidiary Liberty Media's ownership of The Box as an obstacle. The Box is doing much the same thing as MTV and VH1—offering digital music video channels tailored to specific genres.

"We're not in the TCI package, which is 90% of the distribution right now," said Network Group President Mark Rosenthal. But he insisted that he doesn't believe TCI or HITS is trying to pro-



tect the interests of Liberty. "They're interested and we're involved in complex negotiations. I'm confident that we will have a deal with TCI soon."

Industry executives and analysts say that most of the MTVN digital networks are short-term plays with MTVN executives filling up time cheaply by putting any old thing on the air as a "placeholder." They see it as a way for MTVN to ensure that they'll have slots available when digital distribution is meaningful enough to support material businesses.

Obviously, MTVN disputes that

analysis. Rosenthal, who is in charge of MTVN's digital push, said that his goal is make the programming fresh. The digital music networks are programmed largely with genres that simply aren't on MTV or VH1 at all. MTV "S," for example, is entirely Spanish-language music aimed at Hispanics.

"Is this a cynical way to grab cheap channel space?" Rosenthal asked, rhetorically. "No. We have the ability to create new programming niches that serve audiences who are not served right now. It's not just multiplexing, time-shifting the viewing. To create six music services, it's largely music we're not playing at all."

Indeed, MTV insiders and music fans regard M2 as a creative success. With its 10 million mostly-DBS homes unappealing to advertisers, M2's programmers aren't constrained by the need for ratings. MTV even lets viewers submit their own hour-long set lists. ■

A Call To Arms

The Military Channel fights for carriage and weathers cash crunch

By John M. Higgins

The Military Channel faces two major challenges for any network that starts up outside the shelter of an established programmer. It lacks affiliate sales clout and it lacks cash.

The Louisville, Ky.-based network is working hard to overcome both obstacles. Currently, the Military Channel is pursuing some unusual methods of promoting the network in order to drive distribution. And it is counting on an infusion of cash from investors by March to ease its financial crunch.

Network executives acknowledged that they have been slow to pay bills to some vendors in recent weeks after heavy spending to make a big splash at December's Western Cable Show. That display, which included a howitzer at the network's booth, created a strong buzz. Convention managers, however, wouldn't let them wheel in a tank they brought to the show.

"That's normal with a lot of start-ups until you can get the revenue stream going," said Military Channel CEO Pat Mulvey. "A lot of what you're hearing has been over the past three months,



but that's because we're so aggressive."

Mulvey's goal is to get The Military Channel on cable systems serving 30 million to 40 million homes within the next three years. The network is willing to pay a combination of launch fees and give away free programming that he values at \$2-\$8 per subscriber. That could easily require \$150 million-\$200 million in cash.

"Being the 75th network is always a challenging position," said Senior Vice President Morgan Lambert, whose function has been tellingly renamed from affiliate sales to network distribution. "Anything that's legal, anything that will give me analog distribution, I'm doing."

The network faces direct competition from Discovery Wings, a start-up digital channel that might move for wider carriage. A&E's spin-off the History Channel is also loaded with similar programs.

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NEW CABLE NETWORKS

The Military Channel barely qualifies as a new network. It has been kicking around since 1992, and actually got on the air for a while in 1994—in Taiwan. Its origin was a video production operation that made military-themed programs. Douglas Kenney and Dan Knopf stitched together archival military footage and some fresh interviews to create shows like *Frontline Pilots* for A&E and *Eagles over the Gulf* for a video distributor. With A&E showing so many war and military hardware programs that it was dubbed “The Hitler Channel,” partners Kenney and Knopf decided they could create a whole network devoted to military programming.

The Pentagon, the Library of Congress and the National Archives are filled with millions of feet of film and tape of planes taking off, planes landing, planes fighting.

Add context along with a lot of narration and interviews with current or former officers, and you have a basic war or military hardware show.

“Our vision was to do a lot of what The History Channel is doing now,” said Kenney, a former ad agency executive. They added a third partner who had been in charge of the Defense Department’s film archives, but that wasn’t enough. At one point, Kenney and Knopf thought they could start the channel for \$6 million-\$7 million—this at a time when \$100 million-\$125 million in start-up losses was more typical for a basic cable network. Even after raising some money, getting launched on a Taiwanese cable system, running a network still proved beyond their grasp. Eventually an investor they had enlisted to raise money, Leonard Krane, took control.

“These guys had a vision. They understood the value of programming and accumulated it,” Krane said. “But they were production guys, they were not business people.”

After limping along for a couple more years, Krane got serious in 1997, secured a new round of financing and hired Mulvey. An engineer, Mulvey worked at Cablevision Systems Corp., General Electric Corp. and several other companies before being tapped by The Military Channel. Mulvey relaunched the network last July 4, repositioning it as a channel dedicated to “heroes, history, hardware.”

The network’s schedule is stuffed with the kind of shows familiar to



Typical of The Military Channel: men of war, such as Gens. Golin Powell (l) and Norman Schwartzkopf.

devotees of Discovery Channel and A&E: *History of Warfare*, *Firepower*, and *Fleet Firepower*. There are also *Biography*-like profiles of military leaders such as Dwight Eisenhower.

“The biggest change in strategy though, is a change in position—from being the voice of the Pentagon to an entertainment positioning,” Mulvey said.

Mulvey has developed a strategic distribution plan. The network is trying hardest to launch in markets with large pockets of ex-military personnel, who are, not surprisingly, big fans of military programming.

Their key markets are places like Jacksonville, Fla., suburban Washington, San Diego and Long Island, N.Y.

But fulfilling those ambitious subscriber goals is going to be tough. The network says it is currently carried on systems serving around 5 million subscribers, but expects to have commitments to increase to 10 million by April.

To get there, Military Channel executives are trying to enlist local chapters of veterans’ organizations to lobby their local cable operators. In addition, the network licenses sports, primarily football and hockey matches featuring teams from the military academies. Some of those games are in turn offered to low-power TV stations to promote the cable network.

The network is also trying to cut deals with broadcast stations to use their retransmission consent rights to gain access to cable systems. Lambert said she is a couple of weeks away from announcing the network’s first deal.

But money is still the big issue.

Krane has been working with investors to fund some commitments. He estimated that the network is burning about \$1.2 million-\$1.5 million per month, with a 100-strong workforce. “Payroll is right around \$550,000 a month,” Krane said.

“We basically went to our private investors saying, ‘Hey, it’s time to turn the spigot up,’” said Krane. Both he and Mulvey went to Europe recently to persuade investors to fund the next round of commitments. “The money thing is going away,” he says. “We just have to prove to our guys the progress the network is making.” ■

Coming to America

For Canadians, launching a network in the U.S. is tough enough without trying to start two

By John M. Higgins

It can be so much less grueling to do this in Canada—this being trying to launch a new cable network.

Up north, explains Pat Vien, president of the Canadian Broadcasting Corp.-backed venture called North American Inc., which is launching two networks—Trio and Newsworld International—a start-up has to persuade just a few MSO executives in order to get wide carriage. A mere three cable operators—Rogers Cable, Le Groupe Videotron, and Shaw Cablesystems—serve 69% of the nation’s cable homes. What’s more, it’s the corporate headquarters that generally calls the shots



Trio’s programming includes an Australian series, ‘Mercury,’ starring Geoffrey Rush as a reporter.

about when and where a network is rolled out.

Needless to say, launching a network in the United States is a lot tougher. It takes 10 MSOs to get the same level of household penetration. And dozens of medium-sized MSOs are nearly as important in reaching subs. Add to that the fact that local managers have much

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NEW CABLE NETWORKS

more say in what is added to the channel lineup, which usually means that any new network has to lobby out in the field.

Of course, the downside for Canadian programmers is that they face immense regulatory hurdles in launching that U.S. networks never experience. But once approved by the government, "We have three local cable operators and it's a head-office dictated operation," Vien said, a bit wistfully.

"You basically sell to three executives."

Though Trio and Newsworld International lack the kind of relationship with cable operators or the consumer brand recognition enjoyed by established U.S. programmers, Vien hopes to succeed by pitching Trio and NWI as niche networks with fresh programming, whose economics are designed for digital tiers.

"There are something like 10 MTV channels, nine Discovery channels. At some point fresh ideas have to come out of the box," Vien said.

Trio, however, is very similar to start-

up BBC Worldwide Americas, and Newsworld International covers much of the same turf as CNN International.

The Canadian networks have been available in the United States since 1994, but only on DirecTV, which was hungry for distinct programming at the time. But cable operators took years to expand their channel capacity by deploying digital cable and the Canadian partnership wasn't prepared to pay the hundreds of millions of dollars in launch fees that it can take to get space on analog tiers. So Trio and Newsworld are just beginning their serious push into U.S. cable.

The networks have secured a spot on Tele-Communications Inc.'s HITS package. TCI and other operators subscribing to the HITS feed account for about 90% of the current digital cable universe, totaling fewer than 2 million subscribers. But Vien still has to convince systems to pick up the channels.

Newsworld International is an Americanized version of Canadian news network's Newsworld, albeit stripped of its emphasis on Canada, but carrying more coverage of Europe, Asia and Africa than on CNN, and certainly more than MSNBC and Fox News Channel.

Trio is something of an artsy entertainment network, programmed in three categories—dramas, documentaries and movies. Much of the product is culled from the CBC's own schedule and the rest from broadcasters in other English-language countries—Britain, Australia and South Africa.

Aside from Trio's programming, one of the networks' key distinctions is its parentage. Trio and Newsworld's parent, North American Television Inc., is unknown here but well-heeled. Fifty-percent owner CBC is an arm of the Canadian government, supplying not just cash but news and entertainment programming. The other partner, Power Corp. of Canada, is a conglomerate with \$14 billion in annual revenue, whose holdings include TV and radio stations.

Neither company holds much cachet for American audiences or executives.

From a programming standpoint, however, Vien contends that the networks' relative obscurity is his entree.

Newsworld International is covering stories that the Monica-obsessed U.S. newscasts generally ignore. And about 90% of Trio's programming hasn't ever been seen on any other American outlets.

"That's the very core of what our competitive advantage is," Vien said. "Inherent in your strength is also your challenge."

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“In 1960, I began Chambers Communications with one TV station in Eugene, Oregon. I had been an accountant for a radio station and knew how broadcasting and finances worked. There was only one TV station in town and I thought we could use a second. My father lent me \$100,000. Today, Chambers Communications has three TV stations, five cable companies and a production company that produces original movies and cable shows.”

“I was born in Portland, Oregon and am an only child. My father was a Chevrolet dealer and my mother, an accountant, ran two or three little companies they owned. When I was two, we moved to Eugene and I’ve lived here ever since.”

“When I was in college at the University of Oregon, I took a lot of political science classes because I thought about going into the foreign service. I knew traveling would provide me with an interesting perspective. But I decided to make accounting and business my major because it would be more marketable.”

“If you have the time, the ability and the money to do it, you should be involved with your community. I have served on the board of a local theater and even acted, too, and I’m a member of the University of Oregon’s Board of Trustees. I was appointed to the San Francisco Federal Reserve and served with both Paul Volcker and Alan Greenspan. I was the only female in the group so I was always seated next to them at dinners.”

“Three of my five children work in our businesses. My son Scott is president; my daughter Silva handles real estate; and my daughter Elizabeth runs risk management, benefits, and manages my winery. The winery has been the last seven years’ endeavor. My maiden name was Silva and our wine label is Silva Ridge.”

“We also have a construction company which my husband ran. He passed away 12 years ago, but the company still keeps us busy. It’s kind of a tiger by the tail and you can’t let it go.”

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New Cable Networks

While digital technology has ushered in a host of new cable networks, increasingly it is the more established players that dominate. Last year *BROADCASTING & CABLE* (Jan. 26, 1998) tallied 109 new launches, up from 94 the year before. This year, there are only 84. The fall-off is due in part to several networks that are now too old to be included—Animal Planet and MSNBC—and the decline of some small cable networks. The current list includes cable channels launched in the past two years (although some pre-date 1997 in other formats), and include prospective new cable launches through the year 2000.

A

AMC's American POP!

AMC's American POP Channel

Woodbury, N.Y. (516) 803-4300

Web site: www.amcpop.com

Programming: Vintage American pop music and entertainment from the 1950s through the '80s

Owner: Cablevision Systems and NBC

Launch date: late 1999

The American West Network

Toluca Lake, Calif. (818) 841-2003

Web site: none

Programming: classic Western films and TV shows, along with original programming on the history and myths of the old West

Owner: Roger Ebner

Launch date: TBA

Anthropology Programming and Entertainment (APE)

Los Angeles (310) 470-1275

Web site: none

Programming: 24 hours of specials, series and films about diverse cultures, human evolution and pre-history

Owner: TeleMarc Entertainment

Launch date: late 2000

Applause

Los Angeles (323) 850-5000

Web site: none

Programming: 24 hours of general entertainment, including six hours of children's programming

Owner: Nathan Sassover

Launch date: December 1999

Arts & Antiques Network

Washington D.C., (703) 360-4405

Web site: www.annconnect.com

Programming: magazine-style shows that include news and information aimed at the serious antique collector

Owner: Private investors

Launch date: TBA

The Auto Channel

Louisville, Ky. (502) 584-4100

Web site: www.theautochannel.com

Programming: anything and everything automotive

Owner: Gordon Communications

Launch date: early 2000

B

The B-Movie Channel

Culver City, Calif. (323) 299-9851

Web site: www.b-moviechannel.com

Programming: showcase for B-movie original and classic films

Owner: Dennis Morgan

Launch date: mid-1999



BBC Worldwide Americas

New York (212) 705-9300

Web site: www.bbc_worldwideamericas.com

Programming: drama, entertainment and other programs from the BBC

Owner: British Broadcasting Corp. and Discovery Networks

Launch date: March 1998

Beauty Channel

Los Angeles (310) 652-3812

Web site: www.beauty-channel.com

Programming: beauty advice and information for the baby-boom generation

Owners: private

Launch: 2000

BET Gospel Embrace the Spirit Network

Washington, D.C. (202) 608-2000

Web site: www.msbt.com

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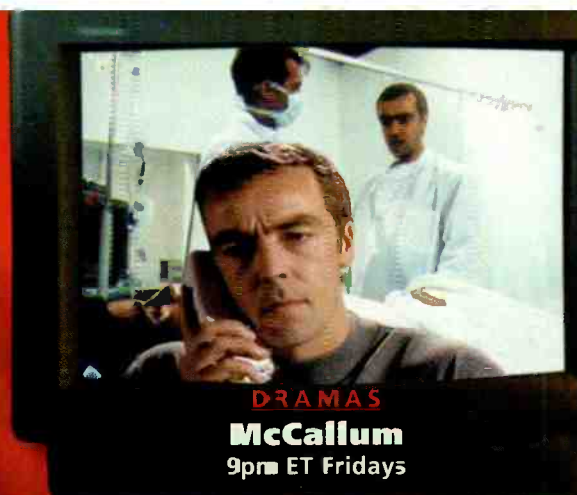
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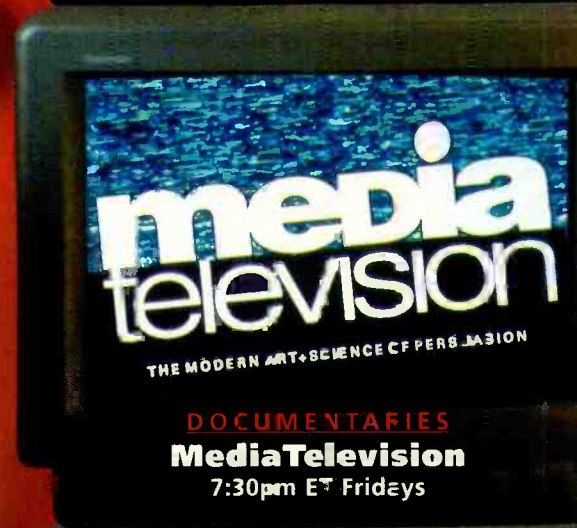


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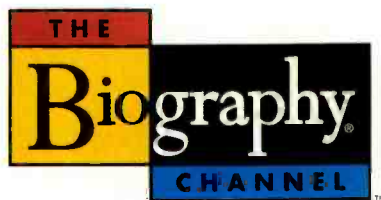
FILMS
TRIO Sunday Night Films
9 pm ET Sundays



TRIO
DRAMAS DOCUMENTARIES FILMS

www.triotv.com

Programming: The nation's first TV programming service dedicated exclusively to gospel music featuring music videos, in-depth interviews, concert performances and inspirational speakers
Owner: BET Holdings
Launch date: November 1998



The Biography Channel

New York (212) 210-1400
Web site: www.biography.com
Programming: documentaries about today's celebrities as well as historical figures
Owners: Hearst Corp., ABC and NBC
Launch: November 1998

The Boating Channel

Sag Harbor, N.Y. (516) 725-4400
Web site: www.boatingchannel.com
Programming: 24 hours of nautical programming
Owner: The Boating Channel Inc.
Launch date: TBA

BookNet

New York (212) 332-3279
Web site: www.booknettv.com
Programming: features complete coverage of new book releases, authors and shopping services, as well as 24 hours of weekly children's programming
Owner: Vanguard Media
Launch date: late 1999

The Box

(digital for multiplex tier)
 Miami Beach, Fla. (305) 674-5000
Web site: www.thebox.com
Owner: TCI Music Inc.



BOX EXITOS

(see international channels)
Programming: mainstream Latin music
Launch date: June 1998

BOX TEJANOS

(see international channels)
Programming: Mexican music
Launch date: June 1998



Celtic Vision

Boston (617) 973-6441
Web site: www.celticvision.com
Programming: original features from Ireland, Scotland and Wales, including news by satellite from Europe
Owner: Celtic Vision Productions, Ltd.
Launch date: January 1999

Chop TV

Los Angeles (818) 505-1740
Web site: none
Programming: magazine-style programming covering the martial arts
Owner: Chop TV Enterprises
Launch date: September 1999



Cinemax-MultiMAX

(digital multiplex channels)
 New York (212) 512-1000
Web site: www.cinemax.com
Owner: Time Warner Entertainment Company

MOREMAX

(formerly MAX2)
Programming: popular, hard-to-find movies, classics and premieres of foreign and independent films
Relaunch date: June 1998

ACTIONMAX

Programming: action-adventure films including Westerns, war movies and martial arts films
Launch date: June 1998

THRILLERMAX

Programming: mystery, suspense and horror films
Launch date: June 1998

Collectors Channel

Hudson, Mass. (978) 568-0856
Web site: www.collectingchannel.com
Programming: entertainment and educational programming with some shopping available for collectors and sellers of collectibles and investment-quality merchandise
Owner: Collectors Channel Inc.
Launch date: late 1999

Comcast Weather Channel

Philadelphia (215) 961-3800
Web site: none
Programming: local digital weather service to run in conjunction with The Weather Channel
Owner: Comcast Cable
Launch date: late 1999

C-SPAN EXTRA

Washington, D.C. (202) 737-3220
Web site: www.c-span.com
Programming: high profile public affairs events not covered by C-Span or C-Span2
Owner: C-Span
Launch date: September 1997

Discovery Digital Network

Bethesda, Md. (301) 986-1999
Web site: www.discovery.com
Owner: Discovery Communications Inc.

■ DISCOVERY CIVILIZATION

Programming: explores ancient civilizations, places and events that have shaped history

Launch date: October 1996

■ DISCOVERY KIDS

Programming: for youngsters ages 2-14, with programming that is designed to satisfy their curiosity about the world in a hip, hot and entertaining way

Launch date: October 1996

■ DISCOVERY HOME & LEISURE

Programming: lifestyle programming, including crafts and collectibles as well as home renovation and cooking

Launch date: October 1996

■ DISCOVERY SCIENCE

Programming: Up-to-date information on the latest from the world of technology

Launch date: October 1997

■ DISCOVERY WINGS

Programming: 24 hour-a-day aviation and aerospace channel

Launch date: July 1998

■ DISCOVERY HEALTH

(digital; analog after 3/99)

Programming: health and medical news, documentaries and advice from medical experts

Launch date: July 1998

■ DISCOVERY EN ESPAÑOL

(see international channels)

Programming: news and educational programming in Spanish

Launch date: August 1998

Do-It-Yourself

(digital)

Knoxville, Tenn. (423) 694-2700

Web site: none

Programming: lifestyle programming, including home repair and remodeling, craft-making, interior decorating, gardening and landscaping

Owner: E. W. Scripps Company

Launch date: May 1999

Fanfare

Washington, D.C. (877) 232-6327

Web site: www.weta.org

Programming: classical music videos, news and performer interviews

Owner: WETA, Jack Clifford and other private investors

Launch date: November 1999

TheFashion Network

New York (212) 462-4500

Web site: www.fashiontv@aol.com

Programming: in-depth coverage of the fashion industry, major designers; as well as lifestyle features on beauty, travel, entertainment and cuisine

Owner: private

Launch date: TBA

The Football Network

Los Angeles (310) 393-3979

Web site: www.footballnetwork.com

Programming: extensive coverage of news and events in the sport of football

Owner: The Football Network Inc.

Launch date: June 1999

FOX Sports World

Los Angeles (310) 286-6300

Web site: none

Programming: coverage of international sports including soccer, tennis, boxing and auto racing

Owner: FOX-Liberty Networks

Launch date: November 1997

The Gospel Network

Hollywood, Calif. (323) 469-4322

Web site: none

Programming: live concerts, gospel music videos, news, sports, comedy showcases, direct-response and special-interest programs with general-interest appeal

Owner: private

Launch date: March 1999



HBO—The Works

(digital and analog multiplex package)
New York (212) 512-1000

Web site: www.hbo.com

Owner: Time Warner Entertainment Company

■ HBO PLUS

(formerly HBO2)

Programming: maximizing viewing options for all types of HBO viewers

Relaunch date: October 1998

■ HBO SIGNATURE

(formerly HBO3)

Programming: designed for occasional viewers who are interested in sophisticated fare—channel offers a weekday block starting at 9 p.m. that includes *The Larry Sanders Show* followed by encores of *Dennis Miller Live*—as well as HBO originals and theatrical releases

Relaunch date: October 1998

■ HBO FAMILY

Programming: children's shows, including adaptations of such classics as *George and Martha*, *Paddington Bear* and *Goodnight Moon*, original programming, as well as Hollywood releases suitable for family viewing

Launch date: February 1999

■ HBO COMEDY

Programming: major stars and promising new comedy talent in an uncensored format, along with original comedy series and stand-up specials

Launch date: mid-1999

■ HBO ZONE

Programming: movies, music specials and entertainment designed to appeal to generation X

Launch date: mid 1999

Hobby Craft Network

(interactive)

Solana Beach, Calif. (619) 259-2306

Web site: www.hobby-craft.com

Programming: hobby and craft-making how-to programming

Owner: Steve Matella

Launch date: March 2000

Interactive Channel

Dallas (972) 701-5400

Web site: www.srcm.com

Programming: interactive service designed for digital programming tier

Owner: Source Media

Launch date: mid-1999

International Channel Network

(multiplex digital networks also available as stand-alone services)

Denver (303) 771-7700

Web site: www.i-channel.com

Owner: International Cable Channels Partnership

■ ART

(Arabic)

Programming: Arabic-language programming

Launch date: October 1998

■ CCTV-4

(Chinese)

Programming: Chinese-language programming

Launch date: April 1998

■ TFC

(Philippines)

Programming: Pilipino-language programming

Launch date: October 1998

■ TV5

(French)

Programming: French-language programming

Launch date: February 1998

■ RAI

(Italian)

Programming: Italian-language programming

Launch date: October 1998

■ TV ASIA

(South Asia)

Programming: South Asian programming

Launch date: July 1998

■ ZEE TV

(South Asia)

Programming: South Asian programming

Launch date: October 1998

■ CANALES ñ

(Spanish package)

Programming: packaged service that includes the following channels targeted to Spanish-speaking viewers:



Discovery en Español

Programming: nature-related educational programming

CNN en Español—24-hour news network

Fox Sports Americas—24-hour sports network

CBS Telenoticias—CBS news, sports and weather in Spanish

CineLatino—original Spanish-language movies

Box Tejano—interactive Tejano music video channel

BoxExitos—interactive Latin music video channel

Canal 9—variety shows and original programming from Argentina

DMX—8 audio channels

Launch date: October 1998

Inspirational Life

(digital)

Charlotte, N.C. (704) 525-9800

Web site: www.insp.org

Programming: family-oriented entertainment, news and educational programming

Owner: Inspirational Network

Launch: June 1998

International History Channel

New York (212) 210-1400

Web site: www.historyinternational.com

Programming: 24-hours of movies, documentaries and miniseries about world history

Owner: Hearst Corp., ABC and NBC

Launch: November 1998

Lifetime Movie Network

New York (212) 424-7000

Web site: www.lifetime.com

Programming: movies for and about women

Owner: Lifetime Entertainment Services

Launch date: June 1998

The Love Network

New York (212) 752-4657

Web site: none

Programming: information and advice on improving personal communication and relationships as well as developing self-esteem and self-worth

Owner: private

Launch date: September 1999

The Martial Arts Action Network

Orlando, Fla. (407) 370-4460

Web site: www.tmantv.com

Programming: martial arts movies, competition, news, how-to and fitness

Owner: The Martial Arts Network Inc.

Launch date: fall 1999

MasMusica TeVe

Long Beach, Calif. (562) 425-5815

Web site: none

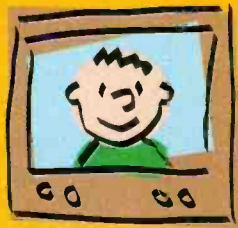
Programming: Hispanic music for a California audience

Owner: Caballero Television

Launch date: September 1998

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MasMusica TeVe2

Long Beach, Calif. (562) 425-5815

Web site: none

Programming: Texas version of Mas-Musica featuring Tejano music

Owner: Caballero Television

Launch date: December 1998

The MBC Gospel Network

Dallas (972) 402-0997

Web site: none

Programming: 24-hours of gospel service telecasts from churches throughout the U.S.

Owner: Minority Broadcasting Corp. of America

Launch date: early 1999

The Military Channel

Louisville, Ky. (592) 429-0200

Web site: www.militarytv.com

Programming: News and information about aviation, military documentaries, and battle histories

Owner: private

Launch date: July 1998

**THE SUITE From MTV Networks**

(The Suite includes nine digital channels: six music channels—M2, MTV “S”, MTV “X”, VH1 Soul, VH1 Country and VH1 Smooth; and three children’s channels —Noggin, Nickelodeon GAS and Nick Too.)

New York (212) 258-8000

Web site: www.mtv.com

Owner: Viacom/MTV

■ M2: MUSIC TELEVISION

Programming: 24 hours of music videos with interactive and local programming

Launch date: August 1996 analog; digital in August 1998

■ MTV “S”

Programming: Spanish-language

music videos for the domestic Hispanic market

Owner: MTV Networks

Launch date: August 1998

■ MTV “X”

Programming: hard rock and heavy metal music videos

Owner: MTV Networks

Launch date: August 1998

■ NICKELODEON GAS

New York, (212) 258-8000

Web site: none

Programming: games and sports (GAS) for kids

Owner: MTV Networks

Launch date: March 1999

■ NICK TOO

New York (212) 258-8000

Web site: www.nick.com

Programming: East Coast and West Coast versions of Nickelodeon

Owner: MTV Networks

Launch date: March 1999

**■ NOGGIN**

(digital and online)

New York (212) 258-8000

Web site: www.noggin.com

Programming: 24-hour education and entertainment programming for kids ages 2-12

Owners: Joint venture of Children’s Television Workshop and Nick-

elodeon; MTV Networks owned

Launch date: February 1999

Oasis

Beverly Hills, Calif. (310) 553-4300

Web site: www.oasistv.com

Programming: New Age, holistic, personal growth programming on topics including health and healing, metaphysics, the environment and world peace

Owner: Movicorp Holdings Inc.

Launch date: September 1997

Orb TV

Culver City, Calif. (310) 669-6180

Web site: none

Programming: global perspective on the latest scientific discoveries along with artistic and cultural events

Owner: Orb Research Business Group

Launch date: TBA

The Outlet Mall Network

Sarasota, Fla. (941) 362-1000

Web site: www.theoutletmall.com

Programming: home and internet shopping channel

Owner: The Outlet Mall Network

Launch date: early 1999

Oxygen Channel

New York (212) 833-4400

Web site: www.oxygen.com

Programming: entertainment programming for women

Owners: Oxygen Media Inc.

Launch date: December 31, 1999

be, as well as home shopping

Owner: Private

Launch date: early 1999

The Recovery Network

Los Angeles (310) 393-3979

Web site: www.recoverynetwork.com

Programming: health news as well as advice for recovering substance-abusers

Owner: Recovery Network, Inc.

Launch date: September 1998

S/T/U



STARZ Cinema

Englewood, Colo. (303) 771-7700

Web site: none

Programming: new releases of major studio films

Owners: Encore Media Group LLC

Launch date: May 1999

STARZ Family

Englewood, Colo. (303) 771-7700

Web site: none

Programming: movies suitable for family viewing

Owners: Encore Media Group LLC

Launch date: May 1999

Style

Los Angeles (213) 954-2400

Web site: www.e!online.com

Programming: devoted to the world of style, fashion and design

Owners: E! Entertainment Television

Launch date: October 1998

The Theater Channel

Venice, Calif. (310) 823-6508

Web site: www.theaterchannel.com

Programming: theater performances

of various plays and musicals

Owner: private

Launch date: late 1999

Toon Disney

Burbank, Calif. (818) 569-7500

Web site: none

Programming: continuous and exclusive Disney animated programming for kids ages 2-11 and their families

Owner: Disney/ABC Cable Networks

Launch date: April 1998

URU TV—The Earth Cast Network

Cave Creek, Ariz. (602) 585-7200

Web site: none

Programming: personal development and environmental news and informational programming

Owner: URU TV

Launch date: 1999



VH1 Soul

(Part of "The Suite" from MTV)

New York (212) 846-4629

Programming: classic rhythm and blues and urban contemporary music videos

Owner: MTV Networks

Launch date: August 1998

VH1 Country

(Part of "The Suite" from MTV)

Programming: new music from today's top country artists

Launch date: August 1998

VH1 Smooth

(Part of "The Suite" from MTV)

Programming: jazz, new age and

adult contemporary music videos

Launch date: August 1998

Wingspan: Air & Space Channel

Bethesda, Md. (301) 718-0700

Web site: www.wingspantv.com

Programming: 24-hours of aviation and aerospace news, documentaries and educational programs

Owner: private

Launch date: April 1998

Wisdom Channel

Bluefield, W.Va. (304) 358-7912

Web site: www.wisdomnetwork.com

Programming: self-help authors share health, fitness and wellness information and strategies

Owner: Turner Visions Inc.

Launch date: July 1997

X/Y/Z



ZDTV

San Francisco (415) 551-4500

Web site: zdtv.com

Programming: technology and computer industry news along with information on computer games, buying home PCs and industry stocks

Owner: Ziff-Davis

Launch date: May 1998

—Compiled by Rick Churchill

VH1 to ABC: 'I've got you, babe'

With less audience, broadcasters form strategic alliances with cable networks

By Michael Stroud

If the events of last week are any indication, broadcast and cable programmers need each other like, well, Sonny needed Cher. VH1's agreement to cross-promote two ABC movies—February's *And the Beat Goes On: The Sonny and Cher Story* and May's *Double Platinum*—in return for telecast rights could portend a whole new way of doing business between broadcasting and cable.

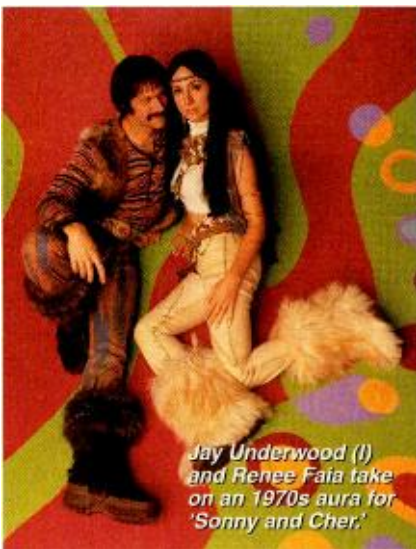
Once disdainful of cable competitors, a growing number of broadcast networks are agreeing to sell cable rights to high-profile shows in return for promotion, marketing tie-ins and sometimes cash from cable networks.

The strategy comes as broadcasters seek ways to reverse declining profitability and find new revenue streams.

"These deals are just the tip of the iceberg," says veteran entertainment attorney Peter Dekom, who himself has helped pitch a project to ABC that would run on both that network and a Spanish-language programmer. "As their market share dwindles, broadcasters are almost forced to form strategic alliances."

Viacom's music channel, VH1, is providing the downbeat.

It agreed last week to begin promoting the Sonny and Cher movie airing today



Jay Underwood (l) and Renee Faia take on an 1970s aura for 'Sonny and Cher.'

(Feb. 22) in exchange for a summer broadcast window. ABC officials say the cable channel has also agreed to promote ABC's May movie, *Double Platinum*, including a tie-in with Atlantic Records and Motown, the record labels of stars Brandy and Diana Ross, respectively.

The deals with ABC followed by just days the news of VH1 and NBC's cross-promotional agreement for NBC's miniseries, *The 60s*, which gives VH1 a summer telecast window in return for on-air promotions it carried for the miniseries

(Feb. 7-8) and a direct marketing campaign on VH1 for music from the show.

VH1 and the networks declined to provide financial details of the transactions, although VH1 is understood to have paid some cash to *Sonny & Cher* co-producer Tribune Co.

For VH1, the deals make economic sense. Unlike broadcasters, the cable network is able to air a show many times over a course of days or weeks, ensuring that advertisers get a cumulative rating that comes close to a number they might get on a broadcast network, says Jeff Gaspin, VH1's executive vice president for programming and production.

In addition, VH1 gets broadcast network-quality programming without having to pay broadcast network prices to produce it.

"I desperately need the product," Gaspin says. "I can't make it fast enough. As opposed to looking at the broadcast networks as competitors, I'd like to look at them as partners."

Broadcasters involved say it makes sense for them as well. "Cable is a reality," says Mike Benson, ABC's executive vice president for advertising and promotion. "We want to take advantage of that cable network to let people know that there's something they might like on a broadcast network." ■

The Emmy job goes to... Jim Chabin

By Joe Schlosser

This is no longer your father's Academy of Television Arts & Sciences. That's the message the Academy's Board of Governors sent last week when it approved a number of executive changes at the home of the Emmy, including the addition of former PROMAX International head James B. Chabin to the newly created post of ATAS president.

Meryl Marshall, who oversees all Academy activities as ATAS's principal



Chabin will preside over 'the single most valuable brand in television.'

spokeswoman, was named to the newly created post of Academy chairwoman and CEO. Marshall is currently in the second year of a two-year elected term and says she plans on running this summer for a second term.

Chabin, who will join the Academy April 4, assumes the duties of Dr. James Loper, who resigned late last year after serving 15 years as the Academy's executive director. In his new post,

Chabin will be responsible for the day-to-day operations of ATAS and its staff and will report to Marshall. As for

PROMAX/BDA, Chabin says the organization has formed a search committee to find his replacement.

"I think the Academy is the single most valuable brand in television," says Chabin, who had been president and CEO at PROMAX since 1992. But while the Emmy "projects quality and prestige," he said the Academy's story must be told better.

Chabin says his hiring is a sign that the Academy's Board of Governors understands that. "You have members who have needs 365 days a year and my question is what can we be doing for the members of the Academy the other 364 days of the year that we are not giving out the Emmy Awards." ■



GET WITH THE PROGRAM

By Michael Stroud and Joe Schlosser

Roth signs 'Will & Grace' creators

New Warner Bros. Entertainment President Peter Roth has signed a four-year deal worth an estimated \$16 million with *Will & Grace* creators David Kohan and Max Mutchnick to develop new comedies for the studio. The deal, signed during Roth's first week on the job, is one of the largest ever for a writing team without established hits to its credit. While *Will & Grace* has performed well for NBC, it isn't considered a breakout hit. Kohan and Mutchnick will remain with *Will &*

Grace at least through next year and have an option to produce 13 more episodes in the show's third season. Warner Bros. also has an option to pay \$2.5 million for a fifth year.

'Drew,' 'Spin' to challenge NBC

Hoping to score against NBC's Thursday night juggernaut, ABC will experiment with putting two comedy hits—*The Drew Carey Show* and *Spin City* (ordinarily on Wednesday and Tuesday night, respectively)—on three consecutive Thursday nights after the February sweeps. The idea is to see

how comedies perform against NBC's slate, a switch from ABC's previous diet of dramas on that night. An ABC executive says there are "no plans" to move either of the shows permanently.

Shales & Ebert

Starting this week, *Washington Post* TV and film critic Tom Shales will be the first co-host to fill in for Gene Siskel on Buena Vista Television's syndicated *Siskel & Ebert*. Siskel is recuperating from brain surgery. Shales fills in for two weeks.

'Annie' get your cast

Bolstered by the success of

last year's musical Rodgers & Hammerstein's *Cinderella* (which is being rerun during the sweeps), ABC's *The Wonderful World of Disney* has begun auditions for *Annie*. The production will film in Los Angeles this summer and air next season on the network.

Looking to the 'Futurama'

Fox plans to air two episodes of its new animated futuristic comedy, *Futurama*, on Sunday, March 28, and Sunday, April 4, before the latest show from *Simpsons'* creator Matt Groening switches to its regular Tuesday 8:30-9:00 p.m. time slot April 6. Another new animated comedy, *The Family Guy*, which had its premiere episode after the Super Bowl, will debut Sunday, April 11.

CTTD sells DirecTV ads

Satellite broadcaster taps veteran sales unit for first foray into national ad market

By Joe Schlosser

Satellite broadcaster DirecTV is getting into the ad sales business for the first time in its five-year history, with help from Columbia TriStar Television Distribution.

In a multiyear deal, Columbia TriStar's advertising sales division has signed on as DirecTV's exclusive national representative. DirecTV's first ads will debut March 1.

Signing on the Columbia TriStar's sales force saves DirecTV the cost of starting up its own in-house division. For Columbia, the DirecTV partnership is seen as an opportunity to add yet another revenue stream to the already bustling ad division. The studio's adver-

tiser sales division already handles all national ad sales for first-run and off-network CTTD products, such as *Ricki Lake* and *Seinfeld*, as well as co-owned *The Game Show Network* and several international networks.

Since its inception, the 200-plus channel DirecTV service has featured national ads pre-packaged in the networks it carries. Although it receives time as part of distribution deals with programmers, it has used that time to promote pay-per-view events and other in-house services. Now, DirecTV is looking to sell that time to national advertisers, starting with "clusters" of specifically targeted ad packages.

Initially, DirecTV executives say separate packages will be in sports, news, information and entertainment programming. Sports include NFL packages and NCAA men's basketball tournament. Sponsors will have access to big-ticket networks including Comedy Central, USA Network, TNT, TBS,

A&E and MTV.

"This is another step in the maturation process of DirecTV," says the satellite broadcaster's president, Eddy Hartenstein. "This is something that we have been wanting to do for a while that will create another stream of revenue for our shareholders."

Helping to give the company the needed critical mass is its rapid growth. The satellite broadcaster's parent company, Hughes Electronics, recently merged with USSB and acquired satellite distributor PrimeStar. With the two transactions and added growth of its own, DirecTV could be in the 8 million to 9 million subscriber range by the end of the year, according to executives. DirecTV currently counts 4.6 million subscribers, and PrimeStar another 2.3 million.

"As this business matures and grows, we will have a chance to make some nice money," says Chris Kager, CTTD's executive vice president of advertiser sales and marketing, of the DirecTV addition. "We began talking with them three years ago and it has turned into something we think can be beneficial to both sides." Kager says the advertising sales division will soon be staffing up. ■



STATION BREAK

By Dan Trigoboff

Pennsylvania murder mystery

Last week, WGAL-TV Lancaster, Pa., simulcast A&E cable network's *American Justice* show, *A Teenage Murder Mystery*. The show focused on a local killing in 1991 that has long dominated local news. Also, WGAL-TV vice president and general manager Paul Quinn points out, A&E is Hearst-owned and the station will become a Hearst-Argyle property soon, "so it's all in the family." The synergy works both ways. WGAL-TV worked with A&E on the documentary and a lot of the footage will come from the station's local news reports. Quinn said the station sought permission from A&E for the simulcast because of strong interest in the case and because 25% of the local viewing audience did not have access to A&E. "We're going to run their promos and spots," he said, "and there will be some spots around it for us as well." The NBC affiliate preempted its access programming to shift a network special, *Confirmation: Hard Evidence of Aliens Among Us?*, to 7-9 p.m., with the *American Justice* show to follow at 9-10 p.m.

Hello Boston, I must be going

The story of WCVB-TV anchor and consumer reporter Susan Wornick dominated Boston media news last week after the station announced she'd be leaving after failing to reach agreement with the station on a new contract. By the

end of the week, however, Wornick and general manager Paul LaCamera had reached an agreement and Wornick was staying. In the interim, many viewers called the station to protest the exit of the popular anchor, and both the station and Wornick reconsidered. The new contract reportedly takes Wornick's salary just above the approximately \$300,000 she was earning, and not much different from what was initially rejected.

Wornick said she was relieved that the impasse was over and she "felt terrible" when things seemed to get out of hand. She added that she wanted to make it clear that "I was not fired," although her contract's immediate expiration would have taken her off the station within days of the initial announcement.

K.C. weather: Windy today, Gary tomorrow

Because of a non-compete clause in his contract, former WDAF-TV meteorologist Gary Lezak has to sit still for six months before he can join his new team at KHSB-TV. But what about his dog?

While Lezak, who did morning weather on the Fox station, waits until July to become chief meteorologist at the Scripps-owned NBC affiliate, KHSB-TV has been using his dog, Windy, in promotional spots, to the apparent chagrin of Lezak's former employer. Since Windy was a part of Lezak's weather schtick at WDAF-TV, the question



becomes whether Lezak is violating his non-compete by allowing his dog to be used in KHSB-TV spots. Although Lezak acknowledges that the dog "is identifiable with me," he insists that Windy has never been mentioned in a contract and is not bound. Moreover, he adds, "she was never groomed there. She was never even given a biscuit." In fact, he says, WDAF-TV wanted to reduce her role in Lezak's forecasts.

"We don't think we're violating the contract," says Lezak's boss-to-be, KHSB-TV News Director Laura Clark. "Windy has no forecasting skills. She can't deliver the weather."

While lawyers discuss the conflict, WDAF-TV general manager Stan Knott is keeping his tongue in his cheek, at least publicly. Regarding her new marketing role, he said, "Do you think anybody asked the dog? The dog had been associated with an exceptionally popular morning show, now [she's] trying to boost ratings at a struggling TV station. I haven't decided whether to call the Humane Society or Jack Hanna."

The way to San Jose

Roberto Munoz says that the boom in Spanish-language stations was a factor in leaving a managing editorship at KNTV(TV) San

Jose to become news director at KSTS(TV) in the same market. "Look at the erosion of audiences" in the general market, he said. "Contrast that with the growth in Spanish-language stations, and then factor in Sony's entry into the Tele-mundo picture..." Friends were concerned that the new job might tax his own Spanish-speaking skills, Munoz said, but so far, "our memos [and] staff meetings are primarily conducted in English. But sometimes a Spanish word is more efficient and more effective in communicating a feeling."

Correction

We misquoted WBRE-TV vice president and general manager Art Daube, Wilkes-Barre-Scranton, Pa., in a Feb. 8 item about WYOU(TV)'s hiring of anchor Frank Andrews. Daube, who also runs WYOU under a shared-services agreement, predicted that increases in WYOU viewership from the addition of Andrews—a longtime anchor at rival WNEP-TV—would not come from WBRE-TV. Daube said that "now that Frank is on WYOU it's wholly unlikely WBRE's audience will be siphoned."

All news is local. Contact Dan Trigoboff at (301) 260-0923, fax (202) 429-0651 or e-mail to dtrig@cahners.com.

FEBRUARY 8-14

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

NBC's Thursday lineup took the top five slots this week, with 'Jesse' (left) and 'Veronica's Closet' tying for fourth place.

Week 21	abc	CBS	NBC	FOX	UP/N	WB	
	7.7/12	8.9/13	11.4/17	8.0/12	1.9/3	4.8/7	
MONDAY	8:00		41. Cosby 8.3/13	59. Suddenly Susan 7.2/11	104. Dilbert 2.6/4	55. 7th Heaven 7.3/11	
	8:30	31. 20/20 8.9/13	33. King of Queens 8.7/13	50. Mad About You 7.5/11	79. Melrose Place 5.9/9	114. DiResta 1.4/2	
	9:00	62. ABC Monday Night Movie—Courage Under Fire 7.1/11	18. Ev Lvs Raymd 10.2/15	8. NBC Movie of the Week—The '60s, Part 2 13.4/21	19. Ally McBeal 10.2/15	111. The Sentinel 1.8/3	108. Hyperion Bay 2.3/3
	9:30		26. Becker 9.4/14				
	10:00		42. L.A. Doctors 8.2/13				
10:30							
TUESDAY	8:00	9.1/14	11.2/18	8.1/13	6.2/10	2.1/3	3.8/6
	8:30	23. Home Imprvmt 9.6/16	15. JAG 10.7/17	77. 3rd Rock fr/Sun 6.1/10	82. King of the Hill 5.4/9	105. Moesha 2.5/4	88. Buffy the Vampire Slayer 4.2/7
	9:00	46. The Hughleys 7.9/12		73. NewsRadio 6.4/10	80. The PJs 5.7/9	110. Clueless 2.2/3	
	9:30	33. Spin City 8.7/13	11. CBS Tuesday Movie—Murder at 75 Birch 11.4/18	32. Just Shoot Me 8.8/13	67. Guinness World Records 6.9/10	111. Malcolm & Eddie 1.8/3	95. Felicity 3.4/5
	9:30	55. Sports Night 7.3/11		33. Will & Grace 8.7/13		113. Between Brothers 1.7/3	
10:00	17. NYPD Blue 10.4/17		28. Dateline NBC 9.3/15				
10:30							
WEDNESDAY	8:00	9.9/16	7.7/13	9.8/16	7.1/11	3.2/5	4.5/7
	8:30	16. Dharma & Greg 10.5/17	65. Funniest Flubs 7.0/11	38. Dateline NBC 8.5/14	67. Beverly Hills 90210 6.9/11	106. 7 Days 2.4/4	85. Dawson's Creek 4.8/8
	8:30	23. Two Guys, a Girl 9.6/15					
	9:00	13. Drew Carey 11.0/17	33. 60 Minutes II 8.7/13	23. Law & Order 9.6/15	51. Party of Five 7.4/11	92. Star Trek: Voyager 3.9/6	90. Charmed 4.1/6
	9:30	28. Whose Line Is It 9.3/14	51. Chicago Hope 7.4/13	12. Law & Order 11.2/19			
10:00	26. 20/20 9.5/16						
10:30							
THURSDAY	8:00	4.4/7	7.7/12	18.1/29	7.5/12	2.3/4	3.0/5
	8:30	83. Vengeance Unlimited 5.0/8	37. Diagnosis Murder 8.6/13	2. Friends 17.8/28	70. World's Wildest Police Videos 6.7/10	108. UPN Thursday Night Movie—Lost in the Bermuda Triangle 2.3/4	101. Wayans Bros. 2.9/5
	8:30			4. Jesse 14.9/23			99. Jamie Foxx 3.0/5
	9:00	91. Cupid 4.0/6	62. Turks 7.1/11	3. Frasier 17.4/27	39. When Good Times Go Bad 8.4/13		97. Steve Harvey 3.1/5
	9:30			4. Veronica's Clst 14.9/23		99. For Your Love 3.0/5	
10:00	88. ABC News: Crime & Justice 4.2/7	51. 48 Hours 7.4/12	1. ER 21.7/36				
10:30							
FRIDAY	8:00	8.3/15	7.5/13	9.7/17	4.2/7	1.3/2	
	8:30	65. Two of a Kind 7.0/13	44. Kids/Darndest 8.1/15	13. Providence 11.0/19	94. Brimstone 3.7/7	115. Legacy 1.3/2	
	8:30	51. Boy Meets Wrld 7.4/13	47. Candid Camera 7.8/13				
	9:00	42. Sabrina/Witch 8.2/14	75. Magnificent Seven 6.3/11	18. Dateline NBC 10.3/18	87. Millennium 4.6/8	115. Love Boat: The Next Wave 1.3/2	
	9:30	55. Brothr's Keeper 7.3/13					
10:00	22. 20/20 9.9/18	44. Nash Bridges 8.1/15	48. Homicide: Life on the Street 7.7/14				
10:30							
SATURDAY	8:00	5.8/11	7.8/14	5.7/10	6.3/11	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 994,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:30	92. Winnie the Pooh, A Valentine for You 3.9/7	59. Early Edition 7.2/13	83. National Geographic Special 5.0/9	80. Cops 5.7/11		
	8:30				69. Cops 6.8/12		
	9:00	70. U.S. Figure Skating Championships 6.7/12	55. Martial Law 7.3/13	76. The Pretender 6.2/11	73. AMW: America Fights Back 6.4/11		
	9:30		30. Walker, Texas Ranger 9.0/16	78. Profiler 6.0/11			
10:00							
10:30							
SUNDAY	7:00	9.4/15	13.8/23	7.5/12	7.4/12		2.9/5
	7:30	72. Wonderful World of Disney—Cinderella 6.5/11	6. 60 Minutes 14.4/26	(nr) NBA Basketball 6.2/12	86. World's Funniest! 4.7/8		101. 7th Heaven Beginnings 2.9/5
	8:00		6. Touched by an Angel 14.4/23	59. Dateline NBC 7.2/11	48. The Simpsons 7.7/13		97. Sister, Sister 3.1/5
	8:30				62. That '70s Show 7.1/11		95. Smart Guy 3.4/5
	9:00	10. Stephen King's Storm of the Century, Part 1 12.3/19	9. CBS Sunday Movie—Deep in My Heart 13.1/21	39. NBC Sunday Night Movie—To Serve & Protect, Part 1 6.4/13	21. The X-Files 10.1/16		103. Zoe Dunc Jck Jn 2.8/4
	10:00						106. Unhap Ever After 2.4/4
10:30							
WEEK AVG	7.9/13	9.4/15	9.9/16	6.7/11	2.1/3	3.7/6	
STD AVG	8.3/14	9.1/15	8.9/15	7.4/12	2.0/3	3.3/5	

Charter cluster chase

Quest continues in acquiring undervalued properties that make strategic sense

By Price Colman

Charter Communications, moving quickly to boost Paul Allen's cable holdings, is making its second billion-dollar-plus acquisition in less than a month.

Charter, Allen's "wired world" cable team leader, is acquiring about 460,000 subscribers in systems under the umbrella of Denver-based R&A Management, a longtime cable operator.

Executives involved fended off questions about financial details, saying a final contract is still a month or more away. But if Allen holds true to the form he's established with the Marcus, Charter and Intermedia Partners acquisitions, Charter will pay \$3,000-\$3,200 per subscriber.

That translates into a deal worth \$1.4 billion-\$1.5 billion.

Charter is really acquiring two limited partnerships managed by R&A Management, the successor to Rifkin & Associates, owned by Denver cable operator Monroe Rifkin.

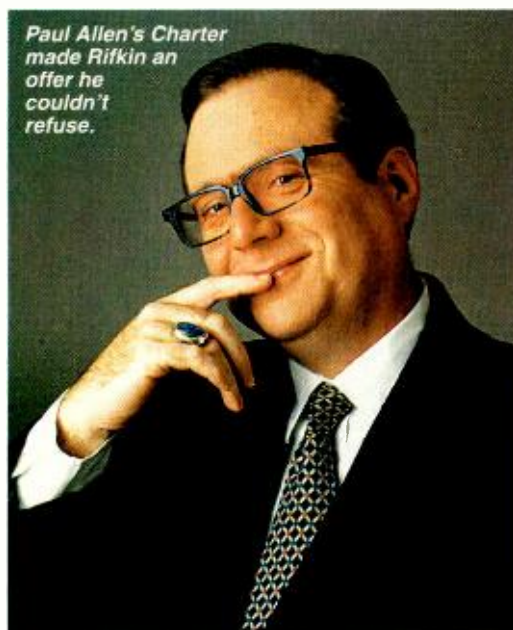
The two partnerships are InterLink Communications Partners, which has about 270,000 subscribers, and Rifkin Acquisition Partners, with about 192,000 subscribers.

InterLink's owners are Rifkin, ING Equity Partners and Willis Stein & Partners. RAP's owners are VS&A Communications Partners (a branch of Veronis Suhler & Associates), InterLink, PaineWebber and Rifkin.

Once the deal closes, which is expected to occur in the third quarter, Charter will have more than 3.2 million subscribers, putting it in a dead heat with Cox Communications for the sixth largest MSO slot.

"Our sandbox has gotten a lot bigger," says Jerry Kent, president/CEO of Charter. Nor is that growth likely to stop.

Both Kent and William Savoy, point man for Allen's "wired world" portfolio, have said Allen will buy properties that make strategic sense and are con-



Paul Allen's Charter made Rifkin an offer he couldn't refuse.

sidered undervalued.

"We're not going to go out and just start land grabbing," says Kent.

"But if we're looking at a company, and say 70% of that company has good clustering potential with our company and acquisitions we're about to consummate, then we'll buy that company and figure out what to do with the other 30%."



Charter's Jerry Kent: "Our sandbox has gotten a lot bigger."

Joint ventures are a prime option for non-strategic properties and that's exactly what Charter is discussing with R&A Management. "I took a page out of [TCI President] Leo Hindery's book," says Kent. "One of the most precious metals we have is our management time, and I don't want it diluted on assets that aren't necessarily strategic."

Rifkin's executive team—R&A Management Chairman Rifkin, CEO Kevin Allen, President-COO Jeff Ben-

nis, and marketing Vice President Lee Clayton—are already talking to Kent about a joint venture to manage what, for Charter, are non-strategic properties. Also, R&A will keep about 100,000 subscribers and probably will use that as a core to begin rebuilding again. During his nearly 20-year tenure in cable, Rifkin has built and sold his cable holdings several times.

"The desire is to keep the management company intact and continue doing what we do extremely well, which is manage small cable properties," says Clayton.

Thomas MacCrory of Communications Equity Associates was the matchmaker for the Charter-Rifkin deal and is advising Charter. R&A Management did not enlist an investment banker.

"I saw Rifkin had a couple of cable systems that fit very well with Charter," says MacCrory. "We had a relationship with [Rifkin] and knew he bought those companies very well. He was not looking to sell. I think Rifkin is comfortable with the business, optimistic about the business."

"Charter made him an offer he couldn't refuse."

Allen has acted with considerable dispatch in his other cable deals but this one gelled even faster, occurring less than a month from when the principals began talking.

Based on clustering potential, other potential acquisition targets for Charter and Allen include properties owned by Denver-based Fanch Communications; Phoenix-based Cable One; Los Angeles-based Falcon Cable and New Canaan, Conn.-based Century Communications.

As its cable holdings grow, Charter also is likely to buy and/or swap portions of systems with other operators.

Based on the obvious clustering potential, Century last year was rumored to be the most likely Allen acquisition candidate. However, sources familiar with the situation say Century's asking price was too high for systems needing substantial upgrades and suffering from customer-service problems. ■

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Malone's 'garden' grows

Aftermath of AT&T/TCI merger leaves Liberty with debt-free leverage and \$9 billion in cash

By Price Colman

With the AT&T-TCI merger cleared for takeoff, John Malone is poised to pilot a Liberty Media Corp. that's awash in cash and largely unburdened by debt.

For a TCI-era Malone, a debt-free bankroll was a bad thing. Historically, he's preferred to borrow, largely for the tax benefit.

Now, however, the rules have changed for a merger-liberated Malone

and Liberty.

"We'll be starting life with \$9 billion of cash," says Malone. "The challenge is how to deploy that \$9 billion and take the leverage up in a way that enhances the growth rate and quality of the [Liberty] portfolio.

We'll be opportunistic—take a sow-a-few-seeds, tend-the-garden approach.



Malone: "On leverage, it's all a target of opportunity."

"On leverage, it's all a target of opportunity," he says. "If the stock is trading at 60% of breakup value, I'd say leverage the shit out of it and buy stock...A lot of it is financial engineering—hedge positions in which you have big economics, invest in opportunities."

Liberty's market capitalization is roughly \$33 billion, and immediately post-merger it will have 2.5 billion newly issued

shares of stock—about \$5.5 billion in cash and the ability to obtain up to \$8 billion in debt. The additional \$3.5 billion in cash, subject to market fluctuations, will come from the sale of Liberty's Sprint PCS stake, a condition imposed by the Justice Department.

But don't look for Liberty to go on a big-bucks spending spree, says Malone: "When equity markets are high, it's not a great time to buy something big with cash.

"In the technology world, you involve yourself in what you think are strong ideas. Some work out, some don't. The typical venture capital investment is a couple million bucks. Only when you have what you think is a home run do you start pouring capital in. Liberty is a great environment for this. Because of our financial position, there's not much we don't get to see."

Liberty will focus on maintaining or improving its 20%-25% growth rate, pumping up existing Liberty investments that the Malone-Dob Bennett-Gary Howard management team considers attractive, and looking for the next At Home, Teleport or USA Networks.

E-commerce, interactive advertising, new programming—those are among opportunities Liberty will explore. E-commerce is particularly attractive, says Malone, because it "cuts across the Web-TV boundary better than other applications."

What's out? "The one thing I won't let these guys invest in is a major studio," says Malone. "We tried making pictures once and they were awful. I don't mind having affiliate companies do that. But in terms of Dob being Cecil B. DeMille, don't count on it." ■



CABLE'S TOP 25

PEOPLE'S CHOICE

USA's presentation of the Westminster Dog Show showed some bark in last week's ratings. The annual competition ranked No. 5 and No. 11.

Following are the top 25 basic cable programs for the week of Feb. 8-14, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating	Cable	U.S.	HHs (000)	Cable Share
1	WCW Monday Nitro Live!	TNT	Mon	9:00P	60	6.0	4.5	4477	8.3	
2	WCW Monday Nitro Live!	TNT	Mon	10:00P	64	5.9	4.4	4418	9.0	
3	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	5.2	3.9	3900	7.4	
4	WWF Special	USA	Sat	9:00P	60	4.8	3.6	3590	8.0	
5	WWF Wrestling	USA	Sun	7:00P	60	4.1	3.1	3058	6.8	
5	Dog Show	USA	Tue	8:00P	180	4.1	3.1	3054	6.1	
7	WWF Special	USA	Sat	8:00P	60	3.8	2.9	2877	6.8	
7	Rugrats	NICK	Mon	7:30P	30	3.8	2.8	2804	5.9	
7	Rugrats	NICK	Thu	7:30P	30	3.8	2.8	2793	6.1	
10	WCW Thunder	TBS	Thu	9:06P	62	3.6	2.7	2727	5.4	
11	Dog Show	USA	Mon	8:00P	180	3.5	2.6	2602	5.0	
12	WCW Thunder	TBS	Thu	8:05P	61	3.4	2.6	2590	5.3	
13	Rugrats	NICK	Tue	7:30P	30	3.2	2.4	2368	5.2	
14	Sen. Vote Articles Impeach.	CNN	Fri	12:05P	39	3.1	2.3	2325	9.3	
14	Walker, Texas Ranger	USA	Wed	8:00P	59	3.1	2.3	2287	4.7	
14	Movie: 'World's Oldest...'	LIF	Sun	4:00P	120	3.1	2.3	2283	6.6	
17	Movie: 'The Color of...'	USA	Wed	8:59P	121	3.0	2.3	2264	4.6	
17	Rugrats	NICK	Wed	7:30P	30	3.0	2.3	2247	5.1	
17	Sat. Nicktoons TV	NICK	Sat	9:30A	30	3.0	2.3	2239	8.8	
17	Walker, Texas Ranger	USA	Fri	8:00P	60	3.0	2.2	2215	5.0	
21	President Clinton Acquitted	CNN	Fri	12:44P	11	2.9	2.2	2216	8.7	
21	Wild Thornberrys	NICK	Thu	8:00P	30	2.9	2.2	2174	4.4	
21	Rugrats	NICK	Fri	7:30P	30	2.9	2.2	2157	5.2	
21	Hey Arnold	NICK	Mon	8:00P	30	2.9	2.2	2138	4.2	
25	Lockhart PC/Clinton	CNN	Fri	2:55P	23	2.8	2.2	2145	8.5	
25	Sen Hatch PC/Clinton	CNN	Fri	12:55P	6	2.8	2.1	2132	8.4	
25	Sat. Nicktoons TV	NICK	Sat	10:00A	30	2.8	2.1	2105	8.1	
25	President Clinton Acquitted	CNN	Fri	1:01P	9	2.8	2.1	2099	8.2	
25	Rugrats	NICK	Sat	8:00P	30	2.8	2.1	2069	5.0	
25	South Park	CMDY	Wed	10:00P	30	2.8	1.6	1611	4.5	
25	Full House	WGNC	Wed	6:30P	30	2.8	1.3	1275	5.5	

'Must-place' TV for women

With Oxygen breathing nearby, next road for Lifetime's new CEO is paved with caution

By John M. Higgins

Lifetime Television's first female CEO is coy on what changes she expects to make at the network.

Confirming earlier reports, Lifetime named Carole Black, president and general manager of KNBC-TV, CEO of the women's cable network.

At NBC's Los Angeles owned-and-operated station since 1994, Black has roots at Lifetime's 50% owner Walt Disney Co. In her eight years at Disney, she rose from vice president of marketing of the studio's home video division to senior vice president of marketing for the television production unit. Before that she was an advertising agency executive. Black has no cable experience.

Black said she has no detailed marching orders from Disney and Lifetime's other owner, Hearst Corp.

"Certainly it's successful in viewers and the financial end," Black said. "This is a matter of growing it rather than fixing it."

Disney and partner Hearst Corp. prompted the change by failing to come to terms with former Lifetime CEO

Doug McCormick when his contract expired at the end of 1998. But the companies have not said publicly what changes they wanted, and Black is no more illuminating. "I think what they have generally talked about is that it's the No. 1 brand among women and it has been successful," Black said. "The question is how to take it to the next level," that is, increasing ratings and strengthening demos.

Ray Joslyn, group head of Hearst Entertainment and Syndication, said Hearst and Disney are only offering broad guidance for Black, letting her assess how to keep the network growing. "First, we want continued prosperity," Joslyn said. "Number two, as the leading woman's service we want to see it extended into the must-place for women to be. The ideal picture is when women turn on the television set, they



Black will get much leeway from Lifetime owners Hearst and Disney in growing the network.

turn on Lifetime first."

Black's appointment comes as Lifetime gets ready to face direct competition from former Nickelodeon chairman and Lifetime board member Gerry Laybourne. Her Oxygen Media has secured backing from talk show host Oprah Winfrey and sitcom producers behind Carsey-Werner-Mandabach to launch a cable

network targeting women. Oxygen aims to focus on news, talk and information programs geared to women rather than the entertainment fare dominating Lifetime's schedule.

Black wouldn't say how she plans to counterattack, if at all.

"I have a great admiration for Gerry, and Marcie Carsey and Oprah," Black said. "Competition will come in a lot of different ways. What we really need to do is find what the viewer wants, rather than just what someone else is doing." ■



Nolan Marchand

AT&T completing TCI call

The AT&T-TCI merger is on the fast track for a March close now that shareholders at both companies have overwhelmingly approved the deal and federal agencies have given it their blessing. In an emotionally charged shareholder meeting in Denver, TCI Chairman John Malone called on the memory of his mentor and TCI founder Bob Magness, saying, "We all miss Bob. He would have loved

this. It's now close to a \$100 billion transaction, which would have got even Bob's attention." Malone credited TCI President Leo Hindery and his "boundless energy" for reinvigorating TCI and helping make the merger happen. Hindery, on the verge of tears, thanked shareholders for their support and said of Malone, "He's the finest man I know. His legacy will live on for decades."

Shortly before the TCI shareholder meeting in Denver, AT&T's own-

shareholders met in Secaucus, N.J. to approve the deal. Of the nearly 89% of TCI shareholders who voted, more than 99% approved the merger. While the TCI meeting was a bittersweet event with an end-of-era feel, Malone took a bit of the edge off with one of his typically pithy observations: "This merger is kind of like a trip to the dentist: You schedule it, it takes forever to get there, finally you get there, boom, then you have a toothache for a few days."

The Federal Communications Commission also approved the takeover by a 5-0 vote. The big questions on timing is how AT&T's outstanding franchise transfers can get

done. Also, AT&T may not want to close on the deal until after it sets its first-quarter dividend, to avoid paying another \$140 million or so to TCI shareholders that will now be getting AT&T stock.

Casey calls it quits

PrimeTime 24 President Tom Casey quietly resigned from the company last week, sources said, because he wanted to "pursue other opportunities." Casey has not yet been replaced. PrimeTime 24 is going through a rough time as it waits to see how much its distant-network signal business will be hurt once approximately 1.2 million customers are cut off by April 30.

NAB99 Seller's Guide

What the major networks will be shopping for this April



This is the first of two seller's guides focusing on new technologies that will be on display at the NAB '99 convention in Las Vegas this April. In this issue we asked technology decision-makers at major broadcast and cable networks about what they're looking to buy, or simply research, at the show.

In the second installment, running

on March 15, we will talk to engineering heads at major station groups to get a peek at their NAB '99 shopping lists. Not surprisingly, the big focus for the broadcast networks is DTV equipment, both on the master control and production side, while cable networks are looking for video servers, automation software and asset management systems that can maximize their resources with minimal effort.

1999 SELLER'S GUIDE

SHOPPING LIST:

- ✓ all-format converters
- ✓ 720p cameras
- ✓ video servers
- ✓ automation software
- ✓ digital ENG systems



Preston Davis

president of
broadcast operations
and engineering, ABC

"Our current delivery system is going to keep us whole through 2005 easily. However, the next generation of distribution system . . . would certainly be digital."

ABC

After a busy 1998, which saw ABC launch HDTV broadcasts from its new HDTV Release Center [BROADCASTING & CABLE, Nov. 16, 1998], the network is looking to buy a second round of DTV equipment in 1999.

The first things on ABC's shopping list are all-format converters that can convert 480i or 480p programming to 720p, says Preston Davis, ABC president of broadcast operations and engineering. "Panasonic makes one, and we're told Snell & Wilcox makes one, too," he adds.

After format converters, ABC will be "looking for all kinds of equipment in our selected format" of 720p, says Davis, even if the network isn't ready to make a purchase yet. That equipment list includes cameras, production switchers—Davis says agnostic models that handle both 720p and 1080i are fine—graphics systems, DVEs and tape machines, and cameras.

"We're not happy with the availability of 720p equipment," says Davis. "It's coming about slowly—with more and more manufacturers stepping up to the plate—but not as aggressively as 1080i equipment is being produced."

"You can't blame them," Davis concedes, considering that ABC is the only network currently broadcasting in 720p.

He says 720p cameras are his number-two priority. The network has already purchased a Philips 720p camera and is evaluating a couple of prototypes from Panasonic. JVC may also have a 720p camera at the show, he says.

Although ABC has installed Tiernan HDTV satellite encoders and Tiernan HDTV integrated receiver/decoders (IRDs) at its O&Os, Davis wants to see more 720p-capable satellite receivers available for affiliates to purchase. Right now, on the NTSC side, ABC simply isn't looking to convert its analog satellite distribution system to digital.

"Our current delivery system is going to keep us whole through 2005 easily, maybe beyond that," says Davis. "I have not found any reason to accelerate a conversion to digital for NTSC. However, the next generation of distribution system, perhaps in the 2005-2007 time-frame, would certainly be digital."

While ABC's primary playback of

commercials comes off Sony LMS machines, Davis says the network has already begun to migrate from tape-based playback to file server playback. "We're looking very hard at a file server system that will allow us to play back our commercial inventory from a file server instead of tape," says Davis. "We'd want a data tape archive incorporated into that as well."

ABC currently uses Tektronix Profiles to handle network time delays and to support playback of multiple feeds of *Good Morning America*, says Davis. "[The GMA application] is not really a time delay, but an opportunity to make corrections for feeds that occur later in the day in some markets," Davis continues.

ABC is also "actively looking" at automation of its program playback, says Davis. Most of ABC's prime time programming is played back off of D-2 tape in a Sony Flexicart. But Davis is looking to take the application to a server.

The network's satellite news-gathering capability will get a boost from a new MPEG-2 compressed digital system, supplied by Tiernan, that is scheduled to roll out in March.

"We're about to launch a system that will allow us to multiply the number of paths that we can transmit to and be received from affiliates," says Davis.

Davis is also interested in exploring digital microwave technology for ENG feeds. "The FCC is collapsing the available 2 ghz microwave spectrum, and we'll continue to look for solutions—either in digital microwave systems that operate in the 2 ghz band or in other bands, that allow us to compensate and gain back additional bandwidth after the changes made by the FCC."

On the network news production side, ABC is content to stick with analog Betacam tape. In fact, the network bought 60 new Beta SP cameras and tape machines within the past year.

"It's been a very good product for us, and I've seen no reason to make a wholesale conversion to a new tape format," says Davis. "I believe some digital, non-tape-based format will emerge shortly, so our next move will be from a tape-based to a non-tape-based acquisition system." —Glen Dickson



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CBS

Now that CBS is “truly started” on its way to digital conversion, the network plans to look for products at NAB '99 to keep the migration moving ahead, says the vice president of East Coast operations, Bob Ross.

“We’re nowhere near completion,” says Ross. “But every year at NAB, we get to see the newest version of the products that will help us get to the next century. It’s a moving target.”

Most of CBS’s network plant is analog—although there are “digital islands” such as the new NFL production and program integration facility, which is all-component digital, and CBS’s HDTV editing and playback facilities. But the core of CBS’s network operations as well as most of its news infrastructure is either analog or composite digital, such as the D-2 VTRs used for network program delivery.

“The good news is, our LMS and commercial and program delivery systems are in quite good shape,” says Ross. “But it’s coming to that time to put a plan together to replace them. When they become unreliable, it’s too late,” he explains. “The real question for CBS and CBS engineering is to correctly split the mix between the NTSC network, where currently all our revenue is derived, and the HDTV network in the future.”

In the long run, CBS is looking to replace its 10 Sony LMS systems and the D-2 tapes they carry with a large-scale video server system. Right now, the network’s use of video servers is minimal: the NFL operation uses a few Tektronix Profiles to generate replays.

“We’ve got a master control system designed, and we’re looking for servers that can do both the HDTV task and the component digital task,” Ross notes. “But that may not be for purchase in '99.” Trying to duplicate CBS’s composite digital plant and run multiple simultaneous networks off one server is “not doable today,” he says.

On the production side, CBS is “in the home stretch,” for deciding on a digital tape acquisition format for news, he adds. The network is evaluating Panasonic’s DVCPRO 50 format and Sony’s Betacam SX. “Once the field tape format is decided, that will answer a number of questions relating to studio editing and disk storage and playback,” says Ross.

While CBS is looking at acquisition

cameras that can handle both 4:3 and 16:9 aspect ratios, the daily acquisition of news in HDTV is a long way off—with the possible exception of the network’s magazine shows, according to Ross. However, CBS will still be evaluating HDTV studio cameras this year; he notes. The network has already used some Sony models for its high-def NFL broadcasts.

So far, CBS’s HDTV facilities consist of a couple edit rooms at Television City in Los Angeles, with mostly Sony gear, and a manual commercial and program integration facility in New York that is based on Panasonic D-5 HD tape decks. Other HDTV gear includes NVision high-definition routers, Chyron Duet high-definition character generators and Tektronix Grass Valley M-2100 HD switchers.

“The challenge for this year is to take that equipment that’s been temporarily installed, that we’ve been using to experiment with HD for a while, and reintegrate that hardware into our existing plant infrastructure,” says Ross. “We have to make the decision about when and what infrastructure to modify that will make it both digitally friendly and HDTV friendly.”

“We have not found any way to overcome the latency issues and other signal processing hurdles [with mezzanine compression],” says Ross, adding that CBS is still committed to implementing a full bandwidth, 1.5 Gb/s infrastructure to handle HDTV signals.

“Today you can’t buy a new plant router in full bandwidth HDTV. It’s practically impossible to buy a component digital plant router right now,” says Ross. “But it would be inappropriate to purchase one now anyway. We want to roll out our HDTV infrastructure in line with TV set penetration, so that we match what we do with the number of eyeballs out there.”

To handle HDTV routing, CBS is using smaller NVision routers right now, and has left rack space to expand them. “We don’t have those cart cages filled,” says Ross.

At NAB, Ross will also be looking for digital infrastructure gear, such as distribution amplifiers and digital audio embedders. “The glue products are very important just for putting component digital into an analog plant. And you have the same issues putting HDTV into an NTSC plant,” he says. “We’re looking at a whole list of stuff.” —Glen Dickson

NAB'99 SELLER'S GUIDE

SHOPPING LIST:

- ✓ HDTV and SDTV video servers
- ✓ digital tape formats
- ✓ digital infrastructure gear
- ✓ HDTV studio cameras
- ✓ HDTV upconverters



Bob Ross

vice president of east coast operations, CBS

“Every year at NAB, we get to see the newest version of the products that will help us get to the next century. It’s a moving target.”



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CNN

CNN will be looking at “everything” at NAB '99, says CNN Vice President of Research and Development Gordon Castle—everything MPEG-2, that is.

“We’re going to be looking at transmission equipment that utilizes MPEG—MPEG servers, MPEG editing, MPEG effects units—the gamut of ways MPEG can be handled in broadcasting. [That] will be a big focus for us from an end-to-end-picture,” says Castle. The network is currently in the midst of a \$15 million deal with Sony to convert its acquisition gear to Betacam SX, which is MPEG based.

As one of the largest international news organizations, CNN will be looking for new ways to utilize MPEG-2 technology and streamline workflow, from acquisition to playout-to-air. Castle is expecting to see demonstrations from the Pro-MPEG Forum, a group of about 50 broadcast equipment manufacturers and programming networks to improve interoperability between pieces of MPEG-2 equipment.

“Broadcasters are confused. It used to be video, and you knew how to put things together. Now with compression, it has all these unknowns,” says Castle, who is involved with the group.

“For us it’s hugely important that we can buy a Tektronix server and buy an HP and make them work together.”

A new 601 infrastructure is in the works at CNN. Once the new infrastructure is in place, Castle expects that CNN will be able to phase out tape and move material around in the form of compressed data files. Tektronix Profile and Hewlett-Packard MediaStream servers are already an integral part of CNN’s operations, and Castle plans to look at advancements from ASC and Sony.

Automation is vital for CNN’s operations, so Castle keeps a close eye on new developments. “We already have an established relationship with Pro-Bel. However, we will continue to look at what other people are doing with automation,” he says. “We’ll look at OmniBus and Louth. Were pretty connected with these companies, but NAB is a nice time to see what’s changed and what’s advanced.”

CNN has decided to take on what will be a multiyear project to convert its huge tape library into a digital online archive. Castle will be looking at asset management systems from Virage and Islip as well as digital storage.

“Broadcasters like ourselves who have already started a transformation to digital realize that you can’t underplay the importance of [asset management],” he says. “We have leveraged one of the big advantages of moving to a digital system in utilizing video servers, so we can share material and move material more dynamically through our production systems.”

He admits, however, that there are some limitations to the storage systems currently on the market. “Storage systems are fixed. There is a limitation there, and media can get lost. So if you don’t take an active role in media management around your system, you cannot get these benefits.”

For signal transport within the plant, CNN is trying to steer clear of MPEG-2 encoding. Instead it will consider transcoding devices that provide SDTI signal transport connecting broadcast equipment without unnecessary compression and decompression of video. Castle says that this will help CNN maintain a high signal quality throughout the plant. He adds that CNN will look at a number of transcoding vendors including NDS, Sony, Philips and Thomson.

Despite the focus on its infrastructure—in terms of time and money—CNN has not forgotten about its on-air graphics look.

The network incorporated Chyron’s Liberty system into its graphics suites this year and plans to add new systems on the PC and SGI platforms. Castle says CNN will investigate Autograph’s Pilot and Discreet Logic Frost software packages.

Castle says CNN will have 10 to 20 people at the show, but has not yet determined its budget.

“We purchase stuff all year round, and spend money based upon projects,” he says. “The industry changes so fast these days you want to make your purchases as close to utilization as possible.” —Karen Anderson

NAB '99 SELLER'S GUIDE

SHOPPING LIST:

- ✓ asset management systems
- ✓ automation systems
- ✓ graphics software
- ✓ transcoding devices



Gordon Castle

vice president of research and development, CNN

“Broadcasters are confused. It used to be video, and you knew how to put things together. Now with compression, it has all these unknowns.”

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SONY

Encore

For Encore, the buzz at NAB '99 is all about digital audio and the expansion of its programming services.

The satellite and cable movie network is planning to amp up its Starz! service with the new "Dolby Digital" audio technology and is looking for in-plant digital audio equipment to support it.

Developed by Dolby Laboratories, Dolby E is designed to serve as an economical digital audio production format for DTV broadcasters transmitting 5.1 channel (AC-3) Dolby Digital audio.

With Dolby E, broadcasters who are already able to support AES/EBU digital audio in their plants won't have to upgrade their audio infrastructures to support Dolby Digital. Instead, they will use Dolby E encoders and decoders to handle multichannel audio. The Dolby E audio will then be encoded as 5.1-channel Dolby Digital audio for ATSC broadcast.

"I'm hoping to see more Dolby Digital-capable equipment—more than we've seen before," says Ray Milius, Encore's vice president of production and operations. "We'll be looking at encoder upgrades from GI [General Instrument], and we will be looking for software upgrades that allow us to support Dolby Digital."

The cable and satellite movie network, which currently operates 10 full-time channels, plans to add two more by May—Starz! Family and Starz! Cinema. To handle its growing library of video material, Encore will be looking at media asset management systems as well.

"It's a pretty hefty topic," Milius says. "Because of the tremendous growth in our channels, and with the [interstitial] production we've done for all of our channels, we're just overflowing with clips, tapes and spots that we need to keep track of and put our hands on."

Milius has his eye on Excalibur and Cinebase asset management systems. "I know there are others out there, but we haven't gotten that far into it yet," he says. "That's part of the reason we are going to NAB."

Encore will also be looking at disk-based storage for interstitial and promotional material as a component of asset management, and Milius plans to look at multichannel automation systems. He will

be investigating several automation software vendors including Drake and Louth.

The network has just made a large-scale commitment to buy Pluto AIRSPACE servers for playback of interstitial material for all of its channels. Each of the Pluto servers provides up to 20 hours of online storage.

"The problem with using servers for the playback of our movies is with the huge volume we have. The economics just aren't there yet," says Milius. "With 11 channels and 45 movies a month on every channel, there are still advantages to being tape-based in that area."

Milius hasn't ruled out adding servers from other vendors. "We'll be looking at other manufacturers just to see what's new and where they are in their development, because we want to keep in touch with what's going on," he explains.

While HDTV is not in Encore's immediate plans, Milius is excited about the possibilities of showing movies in high definition and will be looking for the latest in HD playback and editing gear.

"We don't have a target date for going HDTV now, but we want to keep up-to-date with where we're going and be prepared."

Encore's infrastructure is 601 serial digital component, but Milius will consider adding 1.5 Gb/s routing to portions of the plant for HDTV.

"Probably we won't be upgrading the whole plant because I anticipate if we go to HD it will be primarily on one channel," he says. "It will be a phased-in thing."

Encore operates an in-house post-production center for all of its interstitial and promotional material, so software and nonlinear editing systems are vital to the network. Encore has five full-time Sony online editing suites, four Avid nonlinear editing suites and three graphics suites with Quantel Henry and Hal machines and SGI Octane workstations running Alias/Wavefront Maya software.

Milius hopes to expand Encore's post-production capabilities and will look at Quantel's Editbox and Discreet Logic's Fire and Flame. He also plans to look into advanced technology for Avid's Media Composer nonlinear editing system.

—Karen Anderson

NAB '99 SELLER'S GUIDE

SHOPPING LIST:

- ✓ Dolby Digital audio
- ✓ asset management systems
- ✓ HD playback machines
- ✓ nonlinear editing systems



Ray Milius

vice president of production and operations, Encore Media Group

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Fox

After spending the last two years building a new all-digital network center and launching an SDTV prime time feed, Fox isn't planning on a huge shopping spree at NAB '99, says Andy Setos, executive VP of News Corp.'s News Technology Group.

"We've been so focused on DTV, there really is not a lot of new functionality that we're looking for," says Setos. "This is one of those years where DTV as an application has overtaken the manufacturers. We're all waiting for stuff, such as a contribution audio compression system, digital studio-to-transmitter links, and digital satellite news-gathering systems."

On the DTV production side, Fox will be looking at progressive cameras and 16:9 monitors, which he says are a crucial item. "The year of the 2-foot rack is coming," says Setos. "That may sound like a light-hearted point, but it's very important. Directors and producers rely on monitor walls to do a show. It's an essential element of their tool kit. Unless we plan on showing a very small widescreen picture on a 4:3 monitor, we're going to need 16:9 monitors—which means we have to go to a different rack size."

Fox is also interested in compressed digital audio systems that can support moving Dolby Digital 5.1 channel audio around a plant. "Now it's very hard to move around anything but stereo, with two channels, left and right," says Setos. "As we move deeper into DTV, we're going to need to have a contribution-quality audio signal that can easily handle 5.1." While Setos is familiar with Dolby Labs' Dolby E proposal [BROADCASTING & CABLE, Feb. 15, 1999], he says several other prominent manufacturers are also working on the problem.

"A lot of people think of digital being high cost, but in the area of transmission it's cheaper," says Setos, who adds that digital satellite newsgathering gear is another area of focus for the network.

Right now, Fox's network center can support the 480p SDTV format at either 24 or 30 frames per second. All of its prime time material, or 15 hours a week, is being transmitted digitally to Fox DTV stations. While the live action programs shot on video are sent in 480i, Fox has done a few airings of *The X Files* in 480p.

"We are working with the producers

[on producing in 480p]," says Setos. "The big challenge is not technology, it's aspect ratio. It's not a simple task but we're working on it." Fox's long-term thinking is to start distributing a 480p widescreen feed to all affiliates that will support both its DTV and NTSC services.

"One of the strengths of 480p is that you can inexpensively derive 4:3 NTSC from 480p 16:9," says Setos. "Our mindset has changed completely, now that we're in the new world of DTV. What we do is send out a DTV feed at 480p, and NTSC is derived from that. That's our thinking right now."

But 720p is a different story, both inside and outside the plant.

"At this point we're looking at overlaying the plant. Some elements of the main plant will be in two formats, some will be in one."

Setos says likely pieces of "overlay" gear that could handle both 480p and 720p would be routers and servers. "Basically, any equipment that doesn't take, make or affect an image," he says. "Cameras and monitors aren't dual-purpose."

While digital VTRs can handle 480p/30—some can even be modified to handle 480p/24—the only tape deck that Setos says he knows of that can support 720p is Panasonic's D5 HD. And the only 720p camera available today, he notes, is a "special-order" model from Philips, although Panasonic says it is making a 720p studio camera for ABC. Of course, he expects to see other manufacturers with 720p VTRs and cameras in Las Vegas. Setos remarks that "There will be other tape machines that do 720p at the show."

One thing of which Fox is certain is that it won't be building a 1.5 Gb/s infrastructure to support 720p HDTV. Instead, Setos thinks Fox will use some level of mezzanine compression (probably about 4:1) throughout its plant, with maybe only the graphics area supporting full-bandwidth HDTV. Fox has a similar setup now, where its only "full-rate" area is networked—it includes Discreet Logic and SGI-equipped graphics facility with servers that run at a rate of 300 Mb/s.

"Everything in our experience tells us that we're not going to be building large 1.5 [Gb/s] plants," says Setos. "Absolutely not."
—Glen Dickson

NAB99 SELLER'S GUIDE

SHOPPING LIST:

- ✓ digital satellite newsgathering systems
- ✓ 16:9 monitors
- ✓ 480p and 720p cameras
- ✓ 720p routers, 720p tape decks



Andy Setos

executive vice president,
News Corp.'s News
Technology Group

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Fox Sports Net

With its 22 regional channels reaching 62 million homes, Fox Sports Net continues to expand. Already the sports cable network has outgrown its current Los Angeles and Houston facilities and is in the midst of a major overhaul of both of its operations centers to help support future growth. While Fox has already bought some major equipment for the facilities, Fox Sports Net's Vice President of Technical Operations, Mark Coleman, will have his hands full at this year's NAB.

The network is planning to move into a new Los Angeles master control center by September 1999 and will be expanding its Houston operation, which is expected to be up and running by December. Communications Engineering, Inc., a Newington, Va.-based systems integration firm, is building both facilities.

The two upgraded plants are 601 serial digital component and are based around Sony's Betacam SX format and Tektronix 256x256 routing. They will house all of the master control operations for Fox Sports Net and its regional cable channels, as well as for FX.

Fox Sports Net's new Los Angeles site is around the corner from TCI's National Digital Television Center (NDTC). Since it has a strategic partnership with TCI/Liberty, the sports network plans to move its transmission services from Globecast to NDTC.

Coleman says he hopes to create a seamless interface between the two locations and with its New York partner, Rainbow Media Holdings. Fox Liberty owns 50% of Rainbow Sports, which co-manages several of Fox Sports Net's regional networks.

"We would like to be able to have a virtual network where we could, through our Louth and our HP file servers, call up Los Angeles and Houston and have [the video file] appear at any location," says Coleman. "We're also looking to work with some of our providers like HP," he adds, "to see how far they have come in their development of WAN connections for our file server technology."

This year Fox Sports Net has been rolling out its NDS compression system for satellite delivery to cable headends. The headends are equipped with Wegener MPEG-2 based integrated receiver

decoders (IRDs).

"Now that we are having all of our product in the digital domain, we would like to be able to look for efficient ways to transport our product across the country for backhaul, says Coleman. "We will also be looking at delivery systems, whether across land line or satellite, and [using the] efficiencies of the MPEG compression system."

Compression, he says, has helped the network spend "the right amount of money in the right place." Since it began using the NDS 8:1 compression system, Coleman says, Fox Sports Net has turned back seven transponders, and plans to turn back even more transponders this year. Fox Sports Net currently shares 20 transponders with FX and other Fox/Liberty ventures.

Coleman also says he will be looking for digital backhaul services and is interested in seeing what MCI and AT&T have to offer. The network currently uses Vyvx for analog backhaul for live events.

Fox Sports Net uses National Mobile Television's trucks for production. Coleman says he will be looking to see if the company has added anything new to its production units.

Fox Sports also wants to improve its on-air look by adding the latest in broadcast graphics software.

"We use a fair amount of Avid Technology [nonlinear editors], so we need to see how far along they are and to see if there are any new developments in that area," says Coleman. He will also be looking for software systems that can run regional sports information in the form of a ticker, "to give it that regional flavor."

High definition is not among Fox Sports Net's near-term goals. "As far as I can tell, it's not in our foreseeable future," Coleman says. "That's not to say that we won't pick the right time and place to dabble in it." The network will continue to "watch the HD phenomenon," he quickly adds, and upgrade its services whenever the opportunity arises.

"With each move that we make, whether it's new talent or adding new programming, it raises the bar," adds a Fox Sports representative familiar with the cable channel's agenda. We've got to have the technological capacity to meet and exceed what cable operators as well as our viewers are expecting." —Karen Anderson

NAB 899 SELLER'S GUIDE

SHOPPING LIST:

- ✓ compression gear
- ✓ transmission gear
- ✓ post-production tools



Mark Coleman

vice president of technical operations, Fox Sports Net

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MSNBC

This year, MSNBC is coming to NAB looking to try to bring its operations into the digital age, says vice president of technical operations Mel Weidner.

A team of about five engineering and operations people from MSNBC will scour the NAB show floor this year for the latest in digital production and transmission technology.

Although the Microsoft-NBC news network collaboration has only been in existence for three years, MSNBC's broadcast plant is filled with analog equipment centered around Sony's Beta-cam SP format.

With its analog cameras and tape machines, Weidner says, "We still fall into the category of a traditional broadcast plant in terms of how news operations work."

Currently, the only digital part of its operations is commercial integration. The commercial integration system involves a disk-based server system controlled by a Drake automation software.

But the plant has a 601 serial digital component infrastructure that will provide the news organization with an easy migration path to digital production.

Weidner explains that MSNBC's goal in moving to digital is to improve the "speed and simplicity" of its operations—from acquisition and editing to playout-to-air.

"By the end of the year, I have challenged my folks to come up with a plan to move us into a digital tapeless environment," he says.

The move will begin with disk-based servers. "Certainly the servers would be capable of handling all of our material. And will be able to give us 99.99% reliability," he says.

Weidner says he hopes a tapeless environment will "allow us to reduce our cost and put better tools in the hands of the editorial folks.

"I'd love to have an environment [where] everybody worked off of a PC or a server and the video information was nothing more than a data file. You could edit from your workstation. That would also allow you to blur the lines between traditional jobs functionality," he adds.

Making the decision to move to a tapeless, environment, however, did not come easy for Weidner. "With the advent of low cost Ω -inch formats, it's going to make the

decision financially a little bit tougher to go totally tape-based," he says. "You can buy a DVCPRO professional digital Ω -inch tape machine for \$13,000. So in some ways, when you look at the number, it may still be cheaper to stay with tape for a while." But for efficiency and longevity, he says, hands down, servers are the way to go.

On the transmission side, Weidner will be looking for the latest in digital satellite compression technology. By utilizing compression, MSNBC will be able to carry sideband carriers—digital channels that would cohabit with its analog transponder on PanAmSat's Galaxy 1-R. Weidner says he plans to talk to Scientific-Atlanta and General Instrument about their latest products.

The news network is always trying to enhance its on-air look. At NAB, MSNBC also will be shopping around for the latest innovations in PC graphics systems.

"Graphics are an integral part of our programming," he says. "We will be looking at what new offerings manufacturers have that are more flexible, faster and less expensive than traditional graphics manufacturers."

For MSNBC, Weidner says he is interested in learning more about SGI's new NT-based workstations and will also look at Intergraph Computer Systems workstations. Graphics software is also on the shopping list, including Alias/Wavefront Maya, Kinetix 3D Studio Max, and Discreet Logic's newest software, Flint. He is also looking forward to seeing the Chyron Duet HDTV graphics processing system in action.

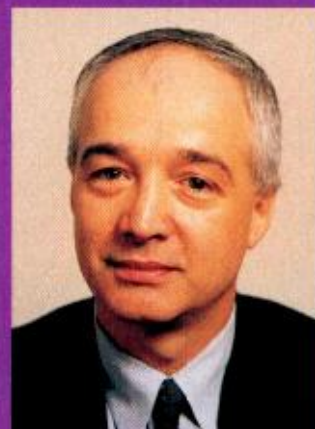
The network anticipates having to upgrade its Wegener DTMF cue tone system, which enables affiliates to insert commercials. "We are finding that we need to generate more tones than we can with our existing product," he says. "The [Wegener] is the mainstay in the industry. As opposed to broadcast networks, with cable you can have 200 to 300 affiliates and none are standardized."

Weidner says that MSNBC's equipment budget is about the same as 1998's, but he has not determined how much it will spend at the show. Instead, the team will research new equipment and prices to determine how much the network will need to spend to meet its 1999 operational goals. —Karen Anderson

NAB99 SELLER'S GUIDE

SHOPPING LIST:

- ✓ disk-based servers
- ✓ PC-based graphics systems
- ✓ satellite compression technology



Mel Weidner

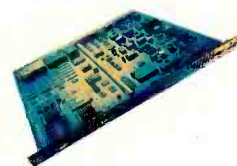
vice president of technical operations, MSNBC

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NBC

As NBC looks to NAB '99, the network is "buckling down and getting on to the business of digital," says Charles Jablonski, NBC's vice president of broadcast and network engineering. But that doesn't mean that NBC is looking to buy a lot of new DTV gear at this year's show.

Instead, NBC feels like it is "light years ahead" of other networks with its Genesis-component digital facility, which depends on file servers for program storage and playback and can support a bandwidth of up to 360 Mb/s, according to Jablonski. The network plans to use mezzanine compression within the Genesis plant to handle HDTV program origination out of New York, which doesn't need any new servers or other equipment for high definition, says Jablonski. NBC plans to broadcast HDTV movies using Genesis starting this fall.

Of course the network's first HDTV program will be *The Tonight Show with Jay Leno*, which will start airing HDTV broadcasts in April. NBC has contracted with Sony to build a high-def studio, master control room and editing suite for *The Tonight Show* at its facilities in Burbank, Calif.

"That will be originating directly in Burbank as it is now," says Jablonski. "It will be the first HDTV show done without a net—the only one shooting in HDTV." NBC will use the Sony 1080i high-def "production island" to generate *The Tonight Show's* 480i NTSC feed as well.

So far, NBC's DTV broadcasts have consisted of upconverted NTSC programming. Jablonski says he's happy with the Snell & Wilcox units NBC purchased for use at the network's 30 Rockefeller Plaza studios and its four DTV O&Os in Philadelphia, Washington, Dallas and Los Angeles.

"We'll be buying more for the next round of stations we're doing this year," he says. While NBC has trumpeted the virtues of 480p standard-definition DTV in the past, Jablonski says the network isn't looking to transcode 480i to 480p. Instead, stations will continue to upconvert 480i to 1080i.

NBC's Tiernan HDTV encoders for satellite distribution of programming have just been delivered and are in the process of being installed, says Jablonski.

The network is still in "the planning stages" of converting its NTSC distribution to digital, and has no solid plans for purchasing any equipment to that end. Since the digital compression gear keeps getting better and cheaper, "we'd like to delay that as long as possible," says Jablonski.

The network installed Panasonic DVCPRO digital tape at its O&Os in 1998, under a contract dating back to June 1997. "We plan to convert a few other stations as time and money allows," says Jablonski.

As for tape at the network level, NBC isn't looking to install a new digital format anytime soon. "We are still all-analog with Betacam SP," says Jablonski. "We started that investment in 1993," he says, adding, "We have no immediate plans to convert to digital. Right now we're worried about getting the Olympics done."

With the exception of the Sony HDTV equipment already contracted for doing *The Tonight Show*, NBC isn't looking for any wide-screen production gear to support DTV broadcasts at the network or the O&Os, says Jablonski.

One thing he will be looking for in Las Vegas is tapeless newsroom systems for NBC's O&Os that combine newsroom automation with nonlinear editing on a server-based network.

"We're trying to see a way to reinvent and redefine our process rather than just replacing equipment in kind," he says. However, he isn't sure whether the server-based newsroom systems currently in the market are up to the task.

"I don't know if they're ready yet," he says. "We're just starting [our evaluation]. The first thing is to understand the process, and then automate it, rather than automating everything and trying to fit the process to the automation."

NBC is also interested in digital microwave systems for newsgathering. "We're looking heavily into that, and we've got to coordinate the effort with the stations" says Jablonski, adding that the network is considering Dolby's new Dolby E digital audio system.

"We looked at [Dolby E], and we're still waiting for it to be finalized," he says. "We're interested in a way to get multiple audio channels through the plant."
—Glen Dickson

NAB '99 SELLER'S GUIDE

SHOPPING LIST:

- ✓ upconverters
- ✓ tapeless newsroom systems
- ✓ digital ENG gear



Charles Jablonski

vice president of broadcast and network engineering, NBC

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PBS

PB'S Ed Caleca is hoping to see more than just new products at this year's NAB. "Heading into the show, the one thing I'm very interested in seeing is some clarity on the issue surrounding formats—in terms of where the various networks and broadcasters are going," says Caleca, PBS senior vice president of technology and operations. "The suppliers have told us that we'll see price points significantly lower on HDTV cameras and other equipment in the 1080i environment. But we continue to hear not only in the halls, but throughout the industry that people continue to hang on to 720," he observes. "I'm interested to see if the suppliers say this [HDTV] is a reality. And if you go that way they'll have the equipment to do it."

Though Caleca's long-term hope is to center on one HDTV standard, in the meantime he says he will continue to equip PBS's Alexandria, Va. plant to handle either 1080i or 720p. Right now, PBS's Scientific-Atlanta HDTV encoders can support either format, as can the network's Panasonic D-5 HD tape decks. Caleca says he'll be looking at the next generation of HDTV encoders and HDTV IRDs at NAB, mainly with PBS member stations in mind.

"We have General Instrument IRDs for SDTV, but we have not made the choice for HDTV," says Caleca. "We're looking at the normal cast of characters and what level of support they'll give. It's a major purchase for a station, a \$1.5 million to \$2 million capital requirement. We have four IRDs, but most stations have eight."

High on Caleca's personal shopping list are HDTV and SDTV video servers.

Right now, PBS is distributing 19.4 Mb/s ATSC-compliant feeds to member stations when it broadcasts HDTV programming, allowing PBS stations to simply "pass-through" the feed to their transmitter without requiring their own encoder. That will probably change once PBS upgrades to a distribution feed at a higher data rate—perhaps 45 Mb/s, says Caleca. HDTV material may still be stored at 19.39 Mb/s, he adds. The distribution rate PBS will send has a big impact on the server decision, he notes.

"We're looking now, and we'll probably buy something in the 2000-2001 [time]period," he says. "One thing I'm

very concerned about is, I'm still not sure the consumer marketplace is going to gel the way everybody perceives it's going to gel. I have to make sure I don't buy assets that I can't fully utilize. So I'm making incremental changes to the infrastructure that's built," he explains. "I want at least two more Christmases under my belt to see how the consumer take-up has gone."

Going to a higher-quality distribution feed also means PBS could be pinched for satellite capacity. "We have a defined number of transponders," he says. "Right now, I can put two 19.39 [Mb/s] signals on a single transponder on GE-3. We're packing the HDTV signal on the upper end, and the lower end is a 24-hour test-feed loop. If I go to 45 [Mb/s], I'll need an entire transponder to send out one stream."

Caleca is also being cautious about buying full-bandwidth 1.5 Gb/s HDTV gear, and is currently relying on a mezzanine compression strategy using PBS's 270 Mb/s infrastructure. Relying on the Philips component digital routers and switchers that he now has, Caleca thinks he can make some incremental changes that could "hold us for 18 months to two years." He adds that building a multi-channel HD control room will cost over \$5 million, according to his estimates.

Caleca is interested in closed-captioning and PSIP (Program System and Information Protocol) generators for PBS's DTV broadcasts. "That's very important in at least doing local branding insertion," he says. "Or maybe I can do it here for the limited number of stations on the air. We'll have 20 to 25 with digital capability by Christmas '99."

While PBS can do 480p encoding, Caleca will be looking to buy some other 480p equipment, mainly to handle material from member stations who plan to begin shooting in 480p soon.

Although the PBS network doesn't do much production, Caleca will also be looking at SDTV and HDTV cameras on behalf of PBS stations. "One thing our DTV office of planning is hoping to do is to build on the strategic relationships and agreements we have with Scientific-Atlanta, Sony and Philips," says Caleca. "If we can work at the national level to strike strategic agreements, we can say to our stations, 'Here's a deal, and maybe you can take advantage of it.'"

—Glen Dickson

NAB '99 SELLER'S GUIDE

SHOPPING LIST:

- ✓ video server
- ✓ HDTV encoders
- ✓ HDTV satellite IRDs
- ✓ HDTV master control gear
- ✓ digital archiving systems



Ed Caleca

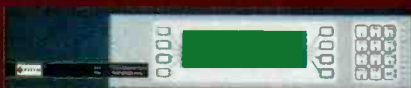
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Turner

Turner Entertainment Group is in a major expansion mode. The company is extending its TNT and Cartoon Network feeds into Latin America and adding new entertainment channels. To support that growth, Turner plans to build a new digital facility.

But as Turner develops its programming network operations, increasingly the question arises as to exactly how the network intends to make it all possible.

What's more, Turner, like most other networks, is looking at HDTV. Because of its broadcast station, WTBS(TV), the company's timetable for high definition is less flexible.

Turner's Senior Vice President of Network Operations, Suzanne Donino is trying to determine how the new technologies will fit into the network's overall business plan. She is looking toward NAB '99 for some answers.

Turner will be looking at technologies that will support the new services as well as its existing programming services. "We've got a migration strategy that we are in the process of formulating. We view NAB as a great opportunity to embellish that migration strategy and validate it," says Donino.

Turner is looking at the new facility as an opportunity to consolidate the network's broadcast operations into a digital environment by utilizing automation and tape robotics and video servers.

"Currently we cache out of our LMS [Sony's Library Management System] to our file servers for playout-to-air, to do our West Coast feeds and our regional feeds to Latin America, and we use it to insert new programming material and commercial and promotion material," she says.

At NAB '99, Turner will try to determine how much of its existing equipment it will be able to take from its current facility to the new plant.

"Some of the newer technologies that we've employed over the past year to 18 months will certainly be part of our infrastructure," Donino adds.

Turner has just begun using Hewlett-Packard MPEG-2 4:2:2 Media Stream broadcast servers for spot insertion and playout of long-form programming for three of its feeds of Cartoon Network Latin America. It plans to extend the use

of file servers in the new plant.

The new plant will be developed as a bridge between its current analog operations to an all-digital environment.

"In light of any new information," says Donino, "we think that we will have to be an analog-digital environment during this migration to the new facility. 601 is certainly a viable option for us for backward and forward mobility."

As part of its digital operations Turner, like many cable networks these days, is looking to find new ways to manage and store its glut of video material. "I think all of us in the industry have huge libraries in some way, shape or form," Donino notes. "How do we transfer those tape libraries into this new environment and how do we manage that new environment in our infrastructures?"

So this year, Turner is investigating asset management software solutions and has already been doing some "back-door evaluations" of software companies including IBM. Donino sees asset management as part of a bigger picture.

"[It needs to have] interoperability not only with typical broadcast technologies, but with business applications, with interfaces to the trafficking system and to the program scheduling system," Donino explains.

"We have our operating model of having material that is online, near-line, off-line and deep storage," she adds. "If I can find someone at NAB that has a solution for managing all of our content in those stages with software that knows where it needs to be when it needs to be there, I'll be extremely pleased."

Turner will also be looking for HD master control equipment at NAB '99 for its eventual move to HDTV programming. As mandated by FCC regulations, Turner Broadcasting System's Atlanta station WTBS (TV) is scheduled to begin broadcasting DTV by 2002 and has already been involved in high definition productions and technical demonstrations.

Donino says Turner's cable network has begun developing preliminary business plans and will begin HD operations when WTBS begins its HD broadcast. WTBS has already purchased a Harris DTV-ready analog transmitter that is set to become operational in mid-June 1999. —Karen Anderson

NAB '99 SELLER'S GUIDE

SHOPPING LIST:

- ✓ asset management systems
- ✓ video servers
- ✓ automation systems
- ✓ HDTV master control gear



Suzanne Donino

senior vice president of network operations, Turner Entertainment Group

"We have our operating model of having material that is online, near-line, off-line and deep storage. If I can find someone at NAB that has a solution"

Fox aims to fly with Road Runner

News America strikes first of several news, sports broadband deals to boost ads online

By Richard Tedesco

Fox Sports and Fox News Online will get new lives online when editions of their content customized for broadband access appear on Time Warner's Road Runner service.

Broadband versions of streamed video content specifically designed for faster Internet connections are due to debut by June 30. Fox News Online will produce 15-20 stories updated in packages twice daily on Road Runner, while Fox Sports Online posts as many as five stories twice each day, according to Jordan Kurzweil, vice president of product development for News America Digital Publishing, News Corp.'s digital studio.

The initiative is the start of a broad effort to stream Fox news and sports stories over fast cable and telco connections, according to Kurzweil, who says News America expects to be up and streaming on other broadband connections by mid-year. "Strategically, we view it as very important to get into the broadband space early, to develop products to be specifically [for] consumers," he says.

Fox News had taken an aggressive tack toward streaming prior to this, putting up a 24-hour streaming feed of Fox Cable News as a charter client for RealNetworks' RealVideo offerings.

But the broadband connections are intended to bring Road Runner users closer to a television experience of video content online, with an effective throughput rate of 1.5-2 Mb/s—a quantum leap above the typical 56 or 28.8 kb/s rates most PC users can get.

Prototypes of the news and sports online packages are fully developed for Road Runner, according to Kurzweil, adding that News America is in conversations on similar deals with other broadband providers.

Video content customized for broadband provides the impetus high-speed services such as Road Runner need to increase their modest penetration. Road



Fox Sports and News take on a new look when they start posting as many as 20 stories twice daily on demand when they debut on Road Runner.

Runner recently struck a deal with CBS Sportsline to produce a customized package of video and audio programming for its subscribers. Road Runner currently reaches 180,000 customers on Time Warner systems around the country.

For News Corp., putting its video assets up on faster Internet pipes represents a play to increase its advertising revenues online, according to Matt Jacobson, executive vice president of News America Digital Publishing. "We

did this to extend the relationships we have with advertisers on air and online," he says.

News America has drawn eight advertisers online with video spots in the past year, according to Jacobson, including BMW, Alliance Capital and Victoria's Secret. The objective is to sell online time to existing on-air advertisers with the ability to pump their ads in higher quality video streams on broadband pipes. Jacobson says new online advertisers are already lined up for the Road Runner project.

Most recently, News America streamed ads online during a Super Bowl half-time show produced by Fox Sports Online. ■

CNN.com makes deal for medical content

Cable net co-brands with WebMD in exchange for multi-million dollar ad buy

By Richard Tedesco

CNN News Group and WebMD have struck a strategic alliance to exchange content in a multi-million dollar promotional deal.

CNN is taking a minority equity stake in the online health portal and will co-brand its online health content with WebMD. In turn, WebMD has committed to a multi-million dollar ad buy across all CNN networks over three years.

The co-branded content is expected to debut on CNN.com on April 1, according to Rob Tolleson, CNN senior vice president of business operations and development, who says CNN sees

the move as a means of capitalizing on a healthy appetite for medical information among Internet surfers. CNN's Health site is already one of its most heavily trafficked areas. "Medical information is in demand," says Tolleson. "It requires a lot of depth and we decided to find a partner who can provide a lot of depth."

At the end of each on-air segment about medical news, viewers will be directed to consult CNN.com/WebMD for further information. CNN.com will also provide links to WebMD. Subscribers to WebMD's professional site will be able to access health updates from CNN Headline News through that site's Physician's Lounge.

CNN.com has content sharing deals with *Elle* in its fashion area and publisher IDG in computing, but neither relationship is as extensive as the WebMD arrangement. ■

CLASSIFIEDS

RADIO

HELP WANTED PRODUCTION

Fundraising Producer, WSIU-FM. Responsible for producing all on-air radio fundraising programs and promotions, including all on-air membership campaigns and special efforts such as the "Love of Public Radio" or end-of-the-fiscal-year efforts, produce membership messages for use throughout the year, produce underwriting credit announcements, produce paid PSA's, produce station promos, produce the on-air component of the annual "Record Harvest" LP sale, write direct mail appeals, and produce on-air spots to reinforce mail campaigns, research and recommend new production fundraising strategies, and train and mentor students in on-air fundraising production techniques. Requires solid production, supervisory, interpersonal skills. Good organizational abilities are a must. Master's degree in Radio-TV or other relevant discipline preferred, Bachelor's degree required. Three years professional experience in the field of radio broadcast production, at least one of which must have been in the area of fundraising, preferably at a CPB-qualified public radio station. Familiarity with "the Giving Path" is preferred. Deadline for application: March 15, 1999 (or until filled). Send letter of application, resume and 3 letters of professional reference to: Tom Godell, General Manager, WSIU/WUSI-FM, 1048 Communication Building, SIUC, Carbondale, Illinois 62901-6602. SIUC is AA/EEO. Please indicate source of position notice.

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.

SUBCARRIER AVAILABLE

SCA Subcarrier available for the Boston metro area. Email mail@whrb.org for more information.

TELEVISION

HELP WANTED MANAGEMENT

Assistant Business Manager. Responsibilities include corporate-level financial operations and reporting (including budgeting, general ledger, audit, credit and collections). Will report directly to Owner/President with responsibilities to CFO at corporate headquarters. Will act as alternate business manager for three subsidiaries (tv stations). Primary responsibility includes personal financial operations for Owner. Qualified candidate will have 5-7 years experience, preferably in broadcasting industry; accounting degree required; CPA preferred. Ability to work independently and prioritize work a must. Must be Bondable. Salary commensurate with experience. Send resume and salary history to: Human Resources, 800 N. Shoreline Blvd., Suite 2700 South, Corpus Christi, TX 78401 or Fax 512-884-0718. No phone calls. EOE.

General Manager (Eastern) Top 100, eastern GM sought. We are a dynamic, privately held media company seeking an experienced, energetic GM to join our group of three CBS affiliates. This is an outstanding opportunity to take this news leader to new heights. Must have at least 3 experience as a GM with proven managerial skills and a successful track record in news and sales leadership. Competitive salary and excellent benefits. Please FAX resume to: 201-646-4782.

General Manager. Top 60, south central market GM sought. We are a dynamic, privately held media company seeking an experienced, energetic GM to join our group of three CBS affiliates. This is an outstanding opportunity to lead this news challenger to new heights. Must have at least 3 years experience as a GM with proven managerial skills and a successful track record in news and sales leadership. Competitive salary and excellent benefits. Please FAX resume to: 201-646-4782.

HELP WANTED SALES



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

Sales Manager. We are looking for a Sales Manager with minimum 3 years experience in broadcast TV or cable. Must have effective interpersonal and presentation skills, etc. Please send resume to WPXW-TV, 1010 Wayne Avenue, #625, Silver Spring, MD 20910 or Fax: 310-495-1280. EOE.

National Sales Manager: WYFF-TV, a Southeast NBC affiliate in the 35th market, has an opening for a NSM. Candidates should have a minimum of 3-5 years of experience as a NSM, Rep, or extensive major agency sales. Hyphenated market sales experience a plus. Must possess strong organizational and leadership skills and be detail oriented. Applicants must have excellent negotiation and research skills and be conversant with TVScan, Marshall or Scarborough, and Star. Please send your resume, references, and salary requirements to: WYFF-TV, Human Resources Manager, PO Box 788, Greenville, SC 29602. WYFF is an Equal Opportunity Employer.

If you are a superstar sales rep in a small market, Second Generation TV wants to move you up. We have outstanding opportunities for experienced and self-motivated individuals. Mail or fax resume to: Larry Blum, Second Generation TV, 1228 Euclid Avenue, Suite 860, Halle Bldg., Cleveland, OH 44115. Fax: 216-687-6195. EOE.

General Sales Manager. WJAC-TV in the Johnstown/Altoona DMA is seeking to fill a General Sales Manager position. Candidate must have at least five years sales management experience. Position pays extremely well with excellent medical/dental benefits. Bonus and auto included. Please send resume to: Marty Ostrow, General Manager, WJAC-TV, 49 Old Hickory Lane, Johnstown, PA 15905. EOE-M/F/H/V.

General Sales Manager. WTVY-TV, a Benedek Broadcasting station and dominant CBS affiliate has an immediate opening for a General Sales Manager. We are seeking a proven sales leader who has strong local and national experience, extraordinary people and organizational skills and a proven ability to train and motivate. Superior communication and selling skills are a must. If you're the best and ready to prove it, apply now. Send resume and references to General Manager, WTVY-TV, P.O. Box 1089, Dothan, Alabama, 36302. EOE. Excellent compensation and fringe benefits package available.

General Sales Manager. WTOL-TV, in the 66th ranked Toledo, Ohio market, is seeking an experienced and dynamic General Sales Manager. Part of the growing Cosmos Broadcasting Corporation group, this ratings and revenue leading station is looking for a leader with a proven track record to be responsible for the performance of the NSM, local sales staff (8), traffic department (3), and research analyst. New Media (web site, IVR) marketing knowledge a plus. Effective use of PC applications a must. The ideal candidate will have both local and national sales management experience. Send letter and resume to General Manager, WTOL-TV, PO Box 1111, Toledo, Ohio 43699-1111. No phone calls please. EOE.

Account Executive (99-12): K-EYE TV 42, CBS' most successful affiliate switch in one of the fastest growing markets in the country, has an opening for a broadcast Account Executive. College degree with minimum 3 years TV sales experience required. Experience in Microsoft Office, TV Works, Columbine, or similar services preferred. K-EYE TV/Granite Broadcasting 42 is an Equal Opportunity Employer. No phone calls, please. Send resume to: Beverly Ray, Local Sales Manager, 10700 Metric Blvd., Austin, TX 78758. Fax: 512-832-7533. Email: ray@keye.com

HELP WANTED CONSULTANT

Seeking consultant with min. 10 years programming, broadcast management, marketing, ad sales, and cable launch experience. Fax cover letter, resume and fees to 202-478-1818.

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

HELP WANTED TECHNICAL

Admit it.



Entertainment has always been your thing.

When you join DIRECTV®, you become part of the ultimate home entertainment experience. With over 200 digitally delivered channels, we offer subscribers the very best in sports, movies, music and more. It's no wonder DIRECTV and the DIRECTV system are the fastest-selling consumer electronics products in U.S. history. If you've always wanted to be a part of the entertainment industry, you can do it here. After all, the only thing growing faster than our reputation is our audience.

Technical Services Technician

We are seeking individuals with widely diverse RF broadcast satellite experience to diagnose and repair equipment and/or system problems. A 2-year college degree or equivalent along with 3 years of hands-on experience in RF video and audio standards and measurements are required. The ability to repair equipment down to the component level is necessary. In addition, experience in as many of the following areas as possible is needed: analysis/troubleshooting/repair of complex analog/digital video, communication, data and control systems and equipment; satellite earth station transmitters; receivers and antenna tracking systems; analog and digital routers, videotape recorders/players, switchers, and broadcast automation systems. Will also assist engineering in the planning, design, documentation, installation, and checkout of new or modified electronic systems and equipment. Ideal candidates must also have experience with spectrum analyzers, oscilloscopes, audio analyzers and/or waveform monitors. Must be willing to work early mornings, late nights and/or weekends and work overtime as needed. Must also have extensive range in lifting/carrying and be able to remove/install equipment.

DIRECTV offers an excellent compensation and benefits package, as well as the chance to make an impact on a huge audience, in an industry that gets more exciting every day. For immediate consideration, please forward your resume and salary history to: DIRECTV, Inc., Attn: Employment-TS, 5454 Barton Road, Castle Rock, CO 80104; or fax to: (303) 660-7088; e-mail: crbc-hr@directv.com. Visit our Web site at www.directv.com. DIRECTV is proud to be an Equal Opportunity Employer. We do more than support workforce diversity — we live it!

Maintenance Technician. Must have thorough knowledge of electronic theory, understanding of specifications, diagrams, manuals and be proficient in operation and use of test equipment, scopes, wave form and spectrum analyzer. Will install, test, and maintain cameras, tape machines, microwaves, satellite receivers, audio equipment, switchers, control automation, VHF TV transmitters and broadcast related equipment. Must be experienced in all areas of television broadcast maintenance. FCC General Class Operators license or acceptable equivalent demonstrated ability or training. SBE certification is a plus. For employment consideration at WBTV, a superb technical facility and one of the nation's premiere CBS affiliates forward resume to Cathy Lockhart Cloud, WBTV, One Julian Price Place, Charlotte, NC 28208, Fax: 704-374-3626, ccloud@jpc.com Jefferson-Pilot Communications is an Equal Opportunity Employer.

Director of Engineering. KMTV, CBS affiliate in Omaha, Nebraska, is seeking a new director of engineering to oversee its technical and news production operations. Candidate will be responsible for leading the department's strategic planning, overseeing all equipment and property acquisition, installation and maintenance in accordance with FCC regulations and managing the department's team of technicians, operators and directors. Qualifications include a two-year degree in Electronic Technology or commensurate experience and 3-5 years of supervisory experience. Having experience as an assistant or chief engineer, a four-year degree and news production background will be a plus. KMTV is a division of Lee Enterprises, Inc. and offers a competitive salary and excellent benefits. Send resume and salary requirements to: Janet Tidwell, KMTV, 10714 Mockingbird Drive, Omaha, Nebraska 68127, Fax: 402-592-4406, Email: intouch@kmtv3.com Equal Opportunity Employer.

Transmitter Supervisor. KDFW FOX 4, a FOX O&O, currently has an opening for an experienced Transmitter Supervisor. Responsibilities include but not limited to the operation, installation and maintenance of all equipment associated with the transmission facilities for KDFW FOX 4 Television. Additional duties include operating two-way communications, microwave and transmission equipment, microwave receive sites, helicopter operations, and various test equipment. This position reports to the Director of Engineering and includes supervising maintenance staff assigned to RF, developing Capital and Operating Budgets for transmitter operations, maintaining all EAS logs and other required transmitter/operation logs to insure compliant operations. Qualified candidates must possess two-year technical college or higher education with courses relating to broadcasting engineering. Ideal candidates must demonstrate proven management experience and knowledge of VHF and UHF. Previous experience with RCA, TTU-110 and Harris Plantium preferred. Rush resume/letter of interest (specify position and job code) to: Human Resources, KDFW FOX 4 Television Station, 400 N. Griffin St., Dallas, TX 75202. Faxes accepted at 214-954-0315. No phone calls please. Job Code: 540-3. EOE/M/F/D/V.

Chief Engineer wanted for the independent Hearst-Argyle television station in Tampa. Must be "hands-on" and have demonstrated interpersonal and managerial skills. Transmitter and studio maintenance experience, and FCC General Class license a must. Send resumes to Ken Lucas, VP/General Manager, WWWB-TV, 7201 E. Hillsborough Avenue, Tampa, FL 33610-4126. EOE.

UPN 45, KUVI in Bakersfield, California has an immediate opening for a "hands-on" Chief Engineer. Applicants should possess strong working knowledge of routing and production switchers, high power UHF transmitters (klystron or IOT), new studio and control room design and construction, the maintenance of Sony Betacam and one-inch video tape formats and must be familiar with current FCC Rules and Regulations. For consideration, fax a confidential resume including salary requirements to: 310-348-3659, Attention: Bakersfield Chief Engineer Position. EOE.

Television Engineer. Media institution seeks technician processing well-rounded skill set in all facets of broadcast for Manhattan production facility with stable environment. Duties include overall maintenance and operations supervision of studio/control room, edit systems and field camera equipment. Position requires proven EIC abilities in a news bureau-type operation. Live shot coordination, facilities booking experience desirable; also abilities to train and lead production crews. Successful candidate will have at least three years' experience in progressively more demanding roles in broadcast production. Fax resume/cover letter/salary requirements to TE at 212-317-6572. EOE.

Director of Engineering. Progressive Communications Company is seeking a news corporate chief engineer to oversee the technical operations for a group of television stations in accord with FCC regulations. Candidate will also be responsible for overseeing all equipment and property maintenance, assuring operation within Federal and State safety regulations and in accord with good engineering practice. Other responsibilities will include overseeing the compiling of engineering data for FCC licenses, permits and the posting of all licenses and authorizations as required. Candidate must also be able to design and layout new equipment installations and evaluate and recommend capital expenditures for the stations. Requirements include a two-year Associate Degree in Electronic Technology or commensurate experience. Experience should include 5 years supervisory experience, and 3 years as a Chief Engineer. Requirements also include technical knowledge of design and construction of broadcast facilities. A knowledge of DTV requirements and the ability to direct the installation of the new digital facilities as well as knowledge of budgets and the ability to negotiate contracts with equipment providers is also required. Please FAX resume to: 201-646-4782.

Project Engineer: Will conceive, design and implement projects and assignments and provide thorough and accurate documentation of projects and installations. Must be experienced in all areas of television broadcast maintenance. FCC General Class Operators license or acceptable equivalent demonstrated ability or training. SBE certification is a plus. For employment consideration at WBTV, a superb technical facility and one of the nation's premiere CBS affiliate forward resume to Cathy Lockhart Cloud, WBTV, One Julian Price Place, Charlotte, NC 28208, Fax: 704-374-3626, ccloud@jpc.com Jefferson-Pilot Communications is an Equal Opportunity Employer.

HELP WANTED NEWS

Video Associates, Inc., is seeking a full-time photographer with at least 3 years of professional experience. Work will consist of shooting long format programming on Sony's top of the line Betacam camera (D600). Please send your resume and sample reel showing your feature work to: Video Associates, Inc., 815 W. Van Buren, Chicago, IL 60607.

ASSISTANT NEWS DIRECTOR

KGO Television is seeking an experienced News manager to oversee the daily newsgathering operation including coverage, production, promotion and scheduling. Will assist News Director in strategic planning, sweeps coordination, budget management and long-term projects and goals. Must be a strong leader, a passionate journalist and a creative thinker. Major market television news management experience is required. Open until filled. Please send resume and cover letter to:



KGO-TV Personnel
900 Front Street
San Francisco, CA 94111
EOE

SENIOR WRITER

Leading trade publication in advanced television technical market is seeking a senior writer. Previous experience writing about TV technology for a business magazine preferred. Great opportunity with expanding publication. Please send resume with salary requirements and two writing samples to:

Cahners Business Information
HR Dept. - DTV
245 West 17th Street
New York, NY 10011
Fax: 212-463-6455

Writers/Producers. PAX-TV, the nation's 7th broadcast network, is looking for talented Writers/Producers. You'll find a great working environment, your work can actually get on the air and you will never again have to go to the News Director for approval. If you're willing to work hard, enjoy a fast-paced environment and your ability is network quality, send your reel to: Paxson Communications Corporation, Human Resources, 601 Clearwater Park Road, West Palm Beach, FL 33401. Email: employment@pax.net EOE.

Weekend Producer. WAGA, FOX O&O in Atlanta, is seeking a Weekend Producer to gather news and information for newscasts. Producer plays an active role in deciding newscast content, how stories are produced and where they will be placed within the newscast; assigns and supervises writers and associate producers; prepares newscast formats; plans and coordinates the use of graphic elements in the newscast; discuss story angles and content with news managers and reporters; interacts with the assignment desk and news managers regarding story development and status; line produces assigned newscasts and fills in when necessary to produce any regularly scheduled newscasts. Performs duties of associate producer three days a week. Must have 3 years experience producing television newscasts for broadcast on a commercial television station. College degree preferred. Send resume to Human Resources/FOX 5, 1551 Briarcliff Road, Atlanta, GA 30306 or Fax: 404-724-4426. EOE. No phone calls.

Writer-Producer, Promotions: KFSN-TV, Fresno, a Disney/ABC-owned station, has an immediate opening for a Promotion Writer-Producer. Non-linear editing experience and strong writing skills a must! Interested candidates should send resume to: KFSN-TV, Personnel Dept., 1777 G Street, Dept. BC, Fresno, CA 93706. KFSN-TV is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

Univision 23 needs Chief Photographer with excellent photographic and journalistic skills. Individual will be responsible for overseeing news videographers, all aspects of ENG photography, ENG equipment and news vehicle maintenance. Minimum 5 years experience in medium to major market television station with emphasis in news and supervisory experience required. Experience in operating live microwave equipment. Must be willing to work a flexible schedule, including as needed overtime and weekends. Send resume to: HR Dept., KUVN CH 23, 2323 Bryan Street, #1900, Dallas, TX 75201. EOE.

The 6 and 10pm Anchor/Producer position is now open at WDAY-TV, Fargo, North Dakota. This is a *great job* with a *number one* television station committed to news. Successful candidate will have exceptional organizational, writing and presentation skills as well as superior news judgement. Experience necessary. Locally owned company with ENG and SNG. Send non-returnable tape to: Al Aamodt, News Director, WDAY-TV, 301 South Eighth Street, Fargo, North Dakota 58103. EOE.

TV News Reporter/Writer. KFSN-TV, Fresno, A Disney/ABC-owned station, is seeking an experienced General Assignment Reporter. Minimum two years fulltime field reporting experience. Skills must include understanding of libel and slander laws, clear and concise writing and creative presentation. Good live shot skills a must. Four-year degree required. Resume and tape (Beta or VHS) TO: KFSN-TV, Personnel Dept., 1777 G Street, Dept. BC, Fresno, CA 93706. No phone calls please. KFSN-TV is an Equal Opportunity Employer. Women and members of minority groups are encouraged to apply.

TV Assignment Editor. KFSN-TV, the ABC owned station in Central California, is looking for an Assignment Editor. Qualified candidates will have a minimum of one year of experience working on a commercial television news assignment desk. Must be able to research and set up UKP daily news assignments while also keeping track of multiple reporters and crews in the field. Should also be familiar with newsroom computer systems. Great people skills are a must. A four-year degree in Journalism is preferred. Please send resume and cover letter to: KFSN-TV, Personnel Dept., 1777 G Street, Dept. BC, Fresno, CA 93706. KFSN-TV is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

News Executive Producer: WFSB, a Meredith Broadcasting Group station, and #1 news station in Connecticut, is seeking candidates with excellent people skills and news judgement to supervise producers, edit news copy and reporter packages and to help make us an even stronger #1 news station. Send resume to: Deborah Johnson, News Director, 3 Constitution Plaza, Hartford, CT 06103-1821. EOE.

Ready for a challenge? We're a fast paced, breaking news, got all the toys Station who's looking for a News Producer who's got what it takes to bring it all together. Interested? Send resume and non-returnable tape to Billye Gavitt, KWTV, PO Box 14159, Oklahoma City, OK 73113. EOE/M/F.

Photographer/Editor. WSOC-TV is looking for a visual storyteller who can go off the shoulder as well as off the sticks...a creative go-getter, who can run a live truck, edit and even voice over live pictures on occasion. If you like a challenge and have a couple of years of experience on the street, then we want to hear from you. Send tape and resume to: WSOC-TV, Dept. 95, Attn: Bill Bruce, News Operations Manager, 1901 N. Tryon Street, Charlotte, NC 28206. No phone calls please. EOE. M/F.

Sports Reporter/Weekend Anchor. FLD/FOX32 Chicago is seeking a sports reporter and fill-in anchor for 9 p.m. weekday and weekend sportscasts. Sports reporter will prepare weekly package for weekend sportscasts, also will do out-of-town live shots. Will prepare weekly feature for Bears pre-game show, and occasional live shots for the 9 p.m. news. Requirements: degree in Journalism or related field, at least three years experience as a sports anchor, reporter, and a field producer. The candidate must be able to travel and work a flexible schedule. Send resume and cvr. ltr. to WFLD/FOX 32, H.R. Dept., 205 N. Michigan Ave., Chicago, IL 60601. No phone calls, no faxes. EOE/M/F/D/V.

Producer: WAGA-TV, FOX O&O in Atlanta, is seeking a Producer for highly rated morning show, *Good Day Atlanta*. Producer gathers news and information for newscasts; plays active role in deciding newscast content, how stories are produced, and where they will be placed within the newscast. Assigns and supervises writers and associate producers; prepares newscast formats; plans and coordinates the use of graphic elements in the newscast. Discusses story angles and content with news managers and reporters; interacts with the assignment desk and news managers regarding story development and status. Line produces a one-hour segment of *Good Day Atlanta* and fills in when necessary to produce any regularly scheduled newscasts. Must have a minimum of 3 years experience producing television newscasts for broadcast on a commercial television station. College degree preferred. Send resume to Human Resources/FOX5, 1551 Briarcliff Road, Atlanta, GA 30306 or Fax: 404-724-4426. EOE. No phone calls.

News Producer. WSOC-TV is looking for a strong storyteller who loves live news and winning. This is a number one shop that loves to rock 'n roll on breaking news. If you like to win and want to learn in one of the best shops in the country, send tape and resume to: Mike Goldrick, News Executive Producer, WSOC-TV, Dept. 95, 1901 N. Tryon Street, Charlotte, NC 28206. EOE M/F.

Morning Meteorologist. We're still looking for the right combination. We need a meteorologist who's serious about weather, and knows how to have fun. You'll be waking up the Florida panhandle, so you need to have the right kind of personality. After all, you may be the first person a viewer sees in the morning. But don't forget this is a great weather market. We had three hurricane threats in '98. Rush your VHS tape, resume and references to Doug Crany, News Director, NewsChannel 27, 7927 Thomasville Rd., Tallahassee, FL 32312. No beginners please. EOE.

News Director: WXYZ-TV, Detroit's ABC affiliate, has an immediate opening for an ambitious, creative person to oversee the daily operations of the newsroom. Individual must have excellent people skills and be able to attain departmental as well as station goals through effective written, oral and delegation skills. A successful track record as a news leader in a metered market strongly desired. Send resume to: Debbie Suminski, Human Resources Dept., WXYZ-TV, PO Box 789, Southfield, MI 48037.

KODE-TV in Joplin, MO has an immediate opening for a 6 and 10pm news producer. Person hired must have excellent news judgement, writing and people skills. College degree or equivalent experience preferred. Send VHS tape and resume to Jeff Phillips, News Director, KODE-TV, 1928 W. 13th, Joplin, MO 64801.

KTUU-TV is looking for the right General Assignment Reporter. At least two years news reporting experience required. Anchoring and "live" experience helpful. If you're a storyteller who can enterprising stories, likes to travel and experience Alaska, we've got a dozen award winning NPPA photographers who want to work with you. Alaska's dominant news station. Large market quality. '98 Murrow winner. No tabloid, no meters, no consultants. Just TV news the way it's supposed to be. Send non-returnable tape to Steve MacDonald, Assistant News Director, KTUU-TV, 701 East Tudor Road, Suite 220, Anchorage, Alaska 99503. EOE.

Executive Producer. NewsChannel 27 needs an out of the box thinker. We have a great, new, cutting edge look, a state of the art control room under construction, and all the tools. Now we need you. You're a conversational writer who puts flair and style into your newscasts, but doesn't forget about journalism. This is a great opportunity for someone who wants to break into management. Rush your VHS tape, resume, and references to Doug Crary, News Director NewsChannel 27, 8927 Thomasville Road, Tallahassee, FL 32312. Women and minorities are encouraged to apply. EOE.

Co-Anchor/Reporter. Small market, CBS affiliate, seeks a Co-Anchor/Reporter for its 6:00 pm and 10:00 pm weekly newscast. Must be able to edit video tape for broadcast. Degree and on-air experience required. Send tape and resume to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE.

Bureau Reporter/Photographer. WSOC-TV is looking for a multi-talented storyteller to run one of our bureaus. This person is responsible for making contacts and generating story ideas from this area of our market. This person should be able to shoot and edit as well as deliver on-camera. If you can do the job, please contact: Robin Whitmeyer, Senior Executive Producer News and Special Projects, WSOC-TV, Dept. 95, 1901 N. Tryon Street, Charlotte, NC 28206. No phone calls please. EOE M/F.

Anchor/Reporter. WSOC-TV is looking for an Anchor who still enjoys being on the street and working the lead story. Previous full-time anchoring experience required. No beginners please. We want that seasoned storyteller who wants to make a commitment to Charlotte and the number one news operation in town. Send resume and tape to: Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 North Tryon Street, Charlotte, NC 28206. EOE. M/F.

Coordinating Producer. WAGA-TV, FOX O&O in Atlanta, is seeking a Coordinating Producer for highly rated morning show, *Good Day Atlanta*. Coordinating Producer supervises production of show, works with assignment desk in determining news coverage and live reports and collaborating with show producers on formats. Reads and approves all broadcast copy; assists executive producer in appraising the work performance of program producers and associate producers; develops, implements and maintains standards of performance in writing, photography, editing and use of graphics. Directs producers and associate producers in approaches and techniques to be used in writing, covering and presenting news stories. Must have minimum of 3 years experience in producing television newscasts for broadcast on commercial television. College degree preferred. Send resume to Human Resources/FOX5, 1551 Briarcliff Road, Atlanta, GA 30306 or Fax: 404-724-4426. EOE. No phone calls.

Assistant News Director. Degree required. Strong journalistic and people skills; previous news supervisory and on-air anchor experience essential. Please send tape and resume to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE.

Broadcast Personnel. KTUL, LLC in Tulsa, Oklahoma, an ABC affiliate station, seeks the following positions: *Weekend Meteorologist and Tornado Chase Team Leader:* 3 years experience, Bachelor's degree preferable in Meteorology. *Photojournalist:* 2 years experience, NPPA oriented. *Video Tape Editor:* 1 year experience and familiarity with the Beta editing system. *Morning Assistant Producer:* 1 year experience in news writing or assisting in producing. Bachelor's degree in Journalism. We have a new live truck; a new SAT truck and a new newsroom being built. Also photojournalists have their own gear. If you are looking for a place to grow, great pay, and excellent benefits, then look no further. Please send a non-returnable tape, resume, and references to: KTUL, LLC Human Resources Department, PO Box 8, Tulsa, OK 74101. We are an Equal Opportunity Employer.

Assignment Editor. NBC O&O WRC-TV in Washington, DC is seeking an aggressive Assignment Editor with five years of news gathering experience. Send resume to NBC/WRC-TV, Employee Relations, Dept. AE, 4001 Nebraska Avenue, NW, Washington, DC 20016. AA/EOE.

HELP WANTED FINANCIAL & ACCOUNTING

Director of Finance: WAGA-TV, FOX O&O in Atlanta, is seeking Director of Finance to oversee day to day accounting operations of fast paced television station; performing month-end closing and reporting, participating in budget preparation process, monthly forecasting, as well as special projects. Responsible for supervising staff of 2-4 accounting personnel, with duties including payables and payroll. Bachelor's degree in Accounting/Finance, CPA preferred. 3-5 years experience in accounting field with supervisory experience. Thorough background and knowledge of account analysis and reconciliation, all facets of general ledger accounting and reporting, cash flow management, fixed asset maintenance and budgeting. Proven ability to create, analyze and interpret a variety of financial reports. Proficient with Excel and mainframe financial reporting, JD Edwards a plus. Send resume to Human Resources/FOX5, 1551 Briarcliff Road, Atlanta, GA 30306 or Fax: 404-724-4426. EOE. No phone calls.

Business Manager - ABC25 WJXX, the Allbritton affiliate in Jacksonville, Florida, is searching for a hands-on manager to serve as the Department Head of the Accounting/Finance function. This individual will be responsible for all accounting and financial reporting including general ledger, accounts payable, accounts receivable, credit and collections, payroll, fixed assets, budgeting, and all account reconciliations. Must be able to maintain an effective system of internal accounting controls and safeguarding of assets. Station liaison with Corporate finance division. Preference will be given to candidates with a CPA and previous supervisory experience. Experience in broadcast industry and Great Plains-Dynamics accounting system a plus. To apply for this position, send cover letter and resume to: Human Resources Director, ABC25 WJXX, 7025 A.C. Skinner Pkwy, Jacksonville, FL 32256. Fax (904) 332-2527. No phone calls please. EOE.

Senior Accountant. ABC7 Los Angeles is seeking a Senior Accountant who will be responsible for day-to-day general accounting functions, financial reporting, fixed asset maintenance and special projects. This position will also assist in budget and forecast preparation. College degree in Accounting or Finance is required along with 2-3 years of accounting experience. CPA preferred. Please send your resume to: ABC7, Attn: Kimberly Castillo, Dept. SRA/BC, 4151 Prospect Avenue, Los Angeles, CA 90027. No phone calls please. Equal Opportunity Employer.

HELP WANTED ADMINISTRATION

ADVERTISING SALES SERVICES COORDINATOR

Leading International television magazine group has an immediate opening for an energetic, organized, self-starter.

Position provides sales support to international sales team. Administrative duties include faxes and correspondence, preparing and distributing media kits and maintaining sales database. Heavy client contact. Handles customer inquiries concerning ad rates and material requirements. Serves as liaison to offices in London and Singapore regarding circulation, production, marketing and trade show arrangements.

Ideal candidate should have excellent communication skills, good follow through, be detail-oriented and thrive in a fast-paced deadline driven environment. Previous experience in sales or publishing a plus. Excellent growth opportunity. Terrific pay and benefits.

Please send resume to:

**Human Resources
Cahners Business Information
245 West 17th Street
NY, NY 10011
Job #BCINTL**

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your classified ad to
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at (212)206-8327.

HELP WANTED PROMOTION

HELP WANTED MISCELLANEOUS

From: **Jamie**

Subject: **Produce and Design in Paradise**

To: **Mel**

Dear Mel,

I've died and gone to Heaven. It's wintertime and it's 85 degrees. This place is paradise. Sure, I work only 2 blocks from the beach and I've traded my snow boots for sandals. But, the real paradise is my job. Remember all those cool spots we always said we would do if we could just find the right place? Well...I found that place. In the first seven weeks WAMI was on the air we won 7 Emmy's, more than any other station in the region. I'm adding a new spot to my reel every week!

And did I mention the toys? AVID's, SGI's, Mac's, Digital Online, Film Shoots, the works. I hope I'm not sounding like too much of a techno-geek, my bad.


But, here's the good news. USA Broadcasting is getting ready to roll out 5 new stations in the top 10 markets and they've selected Miami Beach as their national promo hub. We're working on cutting edge promos for tons of really cool original programming, Miami Heat, the Florida Marlins, movies, comedies, yadda, yadda, yadda. Did I mention that USA Broadcasting is a sister company to some of the biggest names in the industry; USA Networks, SciFi Channel and the Home Shopping Network. As if that weren't enough, how about Ticketmaster and on-line City Search, I bet that caught your eye. I know you're tired of doing the same old samo, why don't you send them your reel?

USA Broadcasting Promotion
605 Lincoln Road, 2nd floor
Miami Beach, FL 33139

One more thing, once you go you may never want to leave. If you know of any **Producers and Designers** who want to do promos in paradise, let them know. I've gotta jump. My parents are coming in for a week. Okay, so it's not all paradise.

C-ya soon,
Jamie

USA Broadcasting is an Affirmative Action, Equal Opportunity Employer.



SINCLAIR COMMUNICATIONS, INC.'s TV stations cover over 25.9% of the U.S. and its top ten radio division operates in 10 separate markets. Sinclair's TV group includes affiliates with all 6 networks. As our phenomenal growth continues, we seek the one element which gives us the edge on the competition and the power to stay on top - the best people in the business. If you are a motivated team player with a successful track record, an opportunity may await you at Sinclair.

• Columbus-WSYX/WTTE-TV/ABC-FOX Producer/Editor
Seeking qualified candidates for this position within the Creative Services Dept. Applicants must be able to conceptualize, edit and produce on-air promotion for news, special events and entertainment, as well as handle a variety of organizational responsibilities. All applicants must be familiar with non-linear edit systems, exhibit strong communication skills and express the ability to handle a variety of responsibilities. College degree preferred. Resume and tape required. BC#268

• Columbus-WSYX/WTTE-TV/ABC-FOX Assignment Editor
Looking for an assignment editor who loves spot news. Ideal candidate will run the desk, come up with stories, thrive on spot news, but remain cool under pressure. Previous experience on Assignment Desk or broadcast news field required. Send resume. BC#269

• Dayton-WKEF/WRGT-TV/NBC-FOX Account Executive
WKEF-TV, a fox affiliate, is looking for an Account Executive with strong customer service and negotiating skills along with a proven track record of new business development. Media sales experience required. Send resume and cover letter. BC#270

• Dayton-WKEF/WRGT-TV/NBC-FOX Promotion Writer/Producer
The coolest affiliate combination in the country is seeking a talented and enthusiastic person for the most important job in the promotion department, marketing the news product. Primary responsibilities include writing and producing news topicals and image promos. If you have superior communication and writing skills as well as the ability to deliver under tight deadlines, then Dayton's NBC and FOX affiliate is looking for you. Send a resume and reel. BC#271

• Minneapolis-KMWB-TV/WB Local Account Executive
Looking for a creative, assertive, high-energy person to join our sales team. As part of television's fastest growing network, we offer opportunity, growth and reward. Send resume. BC#272

• Pensacola-WEAR-TV/ABC Creative Services Producer/Director
Candidate should have the ability to develop and maintain strong working relationships with sales personnel and clients. Creative concept, planning, writing, shooting and editing skills resulting in productions which meet the marketing objectives of the client. Experience with nonlinear editing systems, preferably Scitex Stratosphere along with graphic design, creation and implementation skills (2D/3D). Strong organizational and communication skills. Computer experience a must; strong on word-processing and familiar with LAN and the web. Degree in television production or marketing preferred, with proven experience in production. Send resume, demo tape and salary requirements. BC#273

• Raleigh-WFLF-TV/WB Technical Director
Technical Director needed immediately. Must be experienced, creative and be able to direct a fast paced 10 P.M. newscast. Send resume. BC#274

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



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WCAX-TV, Burlington, VT seeking producer/editor for Promotion Dept. Must be experienced, proficient in writing and producing TV promotion. Experience in video editing at professional level required, with Media 100 and Avid experience desired. Resume and tape of best work to Promotion, WCAX-TV, Job #112, P.O. Box 608, Burlington, VT 05402. EOE.

Are you the top Promotion Writer/Producer at a middle market station? Are you doing it all? This may be your big break! KPIX-TV, the CBS O&O in San Francisco is looking for someone to join the team in the Creative Services department. We all came from middle market stations, the best training ground of all. And now it may be your turn! The ideal candidate is an excellent writer, and has experience with non-linear editing. Send your resume and reel to Ed Cushing, Promotion Manager, KPIX-TV, 866 Battery Street, San Francisco, CA 94111.

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HELP WANTED CREATIVE SERVICES

WJLA, Washington's ABC 7, has an immediate opening for a top-notch addition to its design team. Conceptually strong, creative talent with energy, imagination and eye-catching style. News, promotion, programming and marketing support all part of the job. Undergraduate degree in design and minimum 3 years video design experience. Mac skills in After Effects and Photoshop a must. Quantal experience helpful. *No phone calls.* EOE. Send resume, non-returnable tape and salary history to: Human Resources, WJLA-TV, 3007 Tilden St., NW, Washington, DC 20008.

HELP WANTED PRODUCTION

Video Editors. Rutledge Broadcasting, a NY based production co. seeks staff and freelance video editors for employment at Court TV. We're seeking editors with non-linear backgrounds, who also possess experience in graphics and design. Knowledge of stratosphere, Photoshop, After Effects and Illustrator a must. Promotions and documentary experience a plus. Also seeking editors with GVG and CMX experience. Varying shifts available. For immediate consideration: Send resume to: Rutledge Broadcasting, Murry Hill Sta., P.O. Box 880 NYC, NY 10156-0602. (No phone calls please).

Executive Producer, Boston Based National Production. Hearst-Argyle Television Productions, a dynamic production company owned by Hearst-Argyle Television Inc., is seeking an exceptional Executive Producer. In this position, you will manage a talented team currently producing successful weekly nationally syndicated television shows, as well as develop and pitch new concepts for cable and syndication. In addition, you'll bring strong producing experience to the position, as well as budget controls and savvy interpersonal skills working with on-air talent and staff. You will report to the Vice President and General Manager of the production company. This key management position requires prior experience as an Executive Producer, as well as "hands on" magazine, talk show, specials and documentary experience. We offer an exciting and challenging environment in a growing company. Reply to Box 01504.

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

Bilingual Production Associate. WUNI-TV, New England's Univision affiliate, is looking for a Spanish/English speaking #2 for Prod. department. Applicant must be proficient with A/B roll editing with Beta SP and 1" tape. Experience with AVID editing, studio/field lighting, field shooting with Beta SP, and studio cameras a plus. Must be able to multi-task and act as a team player. Send resumes to: M. Godin, WUNI-TV, 33 Fourth Avenue, Needham, MA 02494 or fax to 781-433-2750. No phone calls please. EOE.

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CABLE**HELP WANTED ALL POSITIONS**

Technical

Adelphia

Adelphia is recruiting for the following individuals for the Rutland, Vermont region:

PLANT MANAGER

Seeking an organized professional with expert communication skills to oversee all technical aspects of cable system plant operation including maintenance, FCC compliance, POP testing, capital projects, safety programs, and budget preparation. You'll also assist with recruiting/hiring, provide technical training, and conduct employee performance evaluations. Qualifications include a HS diploma or equivalent with 5+ years' technical operations experience, or a bachelor's degree with 3+ years' experience, and 2+ years in a supervisory capacity. A valid driver's license is required. Strong technical knowledge of cable systems (headends, distribution systems, installation/construction, and subscriber equipment) is essential. A background in electronics, customer service experience, and computer skills are preferred.

MAINTENANCE TECHNICIANS

To qualify, a high school diploma or equivalent is required. Must perform routine and preventative maintenance on feeder/distribution and trunk systems in addition to Service Technician duties. Certification in pole climbing and use of bucket trucks are prerequisites. Must have understanding and the ability to use signal level meter, cable locator, AC clamp meter, system maps, spectrum analyzer, volt ohm meter, egress, monitoring devices, TDR, OTDR, and sweep gear. Must have completed NCTI "System Technician" and "Test Measurements" courses or equivalent in other experience/education.

Successful candidates must pass a drug test, physical, criminal background and driving record check.

We offer an excellent salary/benefit package, including 401(k), life insurance and comprehensive health plan. For consideration, please send resume to: **HR Manager, ADELPHIA, Code BC222, 106 Kimball Avenue, South Burlington, VT 05403.** Adelphia is an Equal Opportunity Employer.

HELP WANTED LEGAL**ATTORNEY**

FOX/Liberty Networks is in search of an attorney to negotiate and draft cable affiliation agreements for all FOX/Liberty programming services (FOX Sports Net regional networks, FX, FiTV, FOX Sports World, FOX Sports Americas) and to support Affiliate Relations. Candidates should have at least five years' experience in contracts/transactional matters, and some direct experience with cable affiliation agreements. Candidates must be able to work in a fast-paced environment and have strong managerial skills.

We offer a competitive salary and comprehensive benefits package, 401(k) plan and professional work environment. We are an equal opportunity employer. For consideration, please send resume and salary history to: **FOX/Liberty Networks, LLC, Code: DF/ATT, 1440 Sepulveda, Los Angeles, CA 90025.** NO PHONE CALLS PLEASE. EOE.



FOX/LIBERTY NETWORKS, LLC

HELP WANTED PROGRAMMING

COORDINATOR, PROGRAM RESEARCH

The History Channel has an immediate opening for a highly motivated researcher and story idea generator to support its programming department. This position coordinates research, program ideas and submissions for THC Programming Department. This qualified candidate will provide administrative support to the Programming Director and Managers and help maintain strong internal communications between programming and other departments.

Requirements include a liberal arts college degree and a minimum of two years work experience in a related television-journalism field. Must have demonstrated skills in research, writing, and organization. The individual must demonstrate a strong interest in history and proficiency in MS Word and Excel computer applications. This position requires a confident, proactive and detail-oriented individual with ability to make quick decisions and handle multiple tasks.

For immediate consideration, please send or e-mail resume with salary requirements to:



THE HISTORY CHANNEL.

The History Channel
Attn: Dept. HR-RESTHC
235 East 45th Street
New York, NY 10017
Email: hr.tem@aetn.com
NO PHONE CALLS PLEASE
EOE M/F/D/V

Eastern Region

**Affiliate Marketing
Manager**

Encore Media Group's International Channel is looking for an Affiliate Marketing Manager for our New York office to develop system launch and retention strategies, plan marketing campaigns, work with ethnic based companies/organz. 50% travel, college degree required and min. 4 yrs experience in similar position. **Send resume to IC, #99-05, P.O. Box 4917, Englewood, CO 80155, Attn: Office Manager. Fax: 303-267-8540. Successful applicant subject to drug test. EOE.**



HELP WANTED MARKETIING

Marketing

RESEARCH POSITIONS

Encore Media Group, the nation's largest provider of premium movie networks has the following openings:

MARKETING RESEARCH MANAGER

(Job E609BC) We'll rely on you to analyze qualitative and quantitative data to address marketing issues and provide input for management decision making. Responsibilities include objective definition, project design and activities relating to data collection. A bachelor's degree, 5-8 years' business experience, market research design and analysis skills are required. An orientation to detail and good interpersonal, communication and organizational skills are essential.

RESEARCH ANALYST

(Job E606BC) You'll work with syndicated ratings data in support of Encore's programming acquisition and scheduling, marketing and promotion, and distribution decisions. Responsibilities entail analyzing Nielsen Media research ratings data. Ideal candidate should have hands on experience using TV ratings, preferably Nielsen national meter data, and/or a film background with a familiarity with research practices. Experience with a syndicated on-line database such as Nielsen Galaxy navigator/Explorer is a plus. Advanced verbal and written skills to describe analyses and create presentations are required. Candidates must be proficient with Excel and familiar with Powerpoint or other graphics package.

For fastest processing of your resume it's important to put the job number on your response. Send resume and salary history to Encore Media Group, P.O. Box 6542, Englewood, Colorado 80155 or fax to 303-267-7370. EOE.



Western Region

**Affiliate Marketing
Manager**

Encore Media Group's International Channel is looking for an Affiliate Marketing Manager for our Los Angeles office to develop system launch & retention strategies, plan marketing campaigns, work w/ ethnic based companies/organz. 50% travel, college degree required and min 4 yrs. experience in similar position. **Send resume to IC, #99-05, P.O. Box 4917, Englewood, CO 80155, Attn: Office Manager. Fax: 303-267-5840. Successful applicant subject to drug test. EOE.**



HELP WANTED TECHNICAL

PT opportunities available in Channel One's Operations Department. Channel One News broadcasts daily via satellite. Master Control Tape Operations Department. Channel One News broadcasts daily via satellite. Master Control Tape Operators (BetaSP, D2 experience pref.), Online/Offline Video Editors (TD experience pref.), Audio Engineers (Euphonix board experience req.) Qualified candidates please fax resume and salary req.'s to Chris E. 323-860-1463 or mail to PO Box 74911, Los Angeles, CA 90004. No calls please. Equal Opportunity Employer.

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HELP WANTED FINANCIAL & ACCOUNTING

Controller for diversified cable and broadcasting company located in the Pacific NW. Experience as a controller a must; experience in a closely held corporate environment preferred. Good communication and people skills needed. MBA and/or CPA preferred. Please send resume, references, and cover letter including salary requirements to: Personnel, PO Box 7009, Eugene, OR 97401. EEO. For additional info contact Stacie (541) 485-5611.

HELP WANTED SALES

SR. DISTRICT SALES MANAGER

Encore Media Group's International Channel needs a Sr. District Sales Manager for our Chicago office to manage network distribution efforts in our Central Region for affiliate sales. Execute system-specific marketing progs. & retention tactics. Participate in local community events and trade events. Min. Bachelor degree & 3 yrs. relevant sales/mktg experience. Strong sales presentation & negot. Skills. 50% travel. Prev. cable/tv experience pref. Resume: International Channel, #99-06, P.O. Box 4917, Englewood, CO 80155, Attn: Office Manager, Fax: 303-267-5840. Successful applicant subject to a drug test. EOE



Senior Account Executive. Encore Media Group's Liberty Media, International Channel Networks needs a Sr. AE for our Los Angeles office for the development of nat'l broadcast cable ad sales. Responsible for targeting nat'l and ethnic ad agencies, ethnic owned corps. and ethnic targeted businesses. Must have excellent communication skills, college degree and 2 yrs min. media/tv ad sales experience, MS office exp. Travel required. Send resume to: IC, 570 Lexington Ave, 36th Fl, NY, NY 10022. Attn: S. Barrie. Successful applicant subject to drug test. EOE.

ALLIED FIELDS

HELP WANTED NEWS

Broadcast News Writer, Washington, D.C. Fast growing Internet newswire is seeking a broadcast news writer for its flash news section. www.ConservativeNews.org is an aggressive news team that is seeking an experienced, energetic, creative, conservative writer for our 100,000+ daily website. Must be able to write quickly, handle deadline, identify top stories and juggle tasks. Competitive salary, excellent benefits. Apply to: Dorothea Cooke, Managing Editor, 113 South West St., Suite 200, Alexandria, VA 22192, 1-877-CNS-NEWS or e-mail dcooke@cnsnews.org.

HELP WANTED TECHNICAL

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Or, fax to (212) 682-2662, attention Human Resources Dept. Use codes above on cover sheet.

HELP WANTED INSTRUCTION

American University School of Communication in Washington, DC seeks graduate fellows to assist in teaching and professional duties while earning a Master's degree in Journalism and Public Affairs. This 10-month program begins in July. Program includes Washington internships and a faculty with professional credentials. The positions are part-time and designed to provide financial assistance to students admitted for graduate study. For more information, write to: School of Communication, Graduate Journalism Programs, American University, 4400 Massachusetts Ave., NW Washington, DC or e-mail at socgradp@american.edu.

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**VISIT BROADCASTING
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La Salle University- The Department of Communication seeks candidates for a full-time position as Instructor or Assistant Professor beginning Fall 1999. The position calls for someone to teach basic television studio and field production, video editing, audio production, and Power Point and other presentational packages. Ability to teach public speaking, mass communication writing, and other mass communication courses a plus. In addition, student advisement, and departmental and university service are expected. We seek a Ph.D., although candidates who are Masters trained and have evidence of teaching effectiveness and professional experience will be considered. Send letter of application, current vitae, graduate transcripts, three letters of recommendation, and evidence of teaching effectiveness to: Lynne A. Texter, Ph.D., Department of Communication, La Salle University, Philadelphia, PA 19141, by March 8, 1999. La Salle University, a Roman Catholic institution under the auspices of the Christian Brothers, is an equal opportunity employer.

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Complete 120 KW Comark UHF Transmitter Facility. WSNS TV Channel 44 Chicago will be leaving it's Hancock Building transmitting facilities. Therefore, we are selling our complete 120 KW UHF transmitter system currently on-air, to be decommissioned in 3Q 1999. Transmitter was installed and commissioned in December 1990. Suitable for NTSC and/or DTV operation. Consists of four air-cooled Klystrode common mode amplifiers that have exhibited in excess of 50,000 hours tube life, dual exciters, two HV power supplies, all components and accessories, all fixed and Magic T's, combiners, filters, plumbing, dummy loads, remote control system, automatic mains power regulators, secondary power transformers, cooling system, gauges, meters, spare components, all associated equipment. *With or without the following:* Two, 350' 6 1/8" RF transmission lines, and RCA (Dielectric) channel 44 68' top mounted polygon antenna with fiberglass radome, currently delivering 4.2 Million watts ERP of Chicago's finest UHF TV signal. (capable of 5 Million) Well maintained and clean facility. Removal must be completed by Sept. 30, 1999 or TBD. *Available for inspection by appointment only. Serious cash offers only. Performance bond required to cover removal.* For Technical information contact: Jim Church, Transmitter Supervisor. For Financial Arrangements contact: Henry Ruhwiedel, Director of Engineering or David Cordova, Station Manager. WSNS TV, 430 W. Grant Pl., Chicago, IL 60614. 773-929-1200.

FOR SALE STATIONS

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FM Class A Carolina Coastal with cash flow . . . \$750K
FM Class C2 S. Florida Resort Market . . . \$1.3M
AM Florida Gulf Coast (Tampa) Cash flow . . . \$950K
HADDEN & ASSOC.
(O) 407-365-7832 (FAX) 407-366-8801

Wisconsin. FM/AM excellent billing, excellent cash flow and potential real estate. \$1,750,000 or \$1,200,000 for FM or \$700,000 for AM. Call Don Roberts 804-244-2666.

Northern New England AM?FM. Only stations in market, excellent equipment, owned tower site, stable staff. Largest city within 60 miles. Four season resort area. Sales 20% ahead of last year. Owner financing available. Priced at 8x cash flow. \$690,000. For Sale by Owner. Principals only. Reply to Box 01500.

Florida. W. Palm Beach Area. A.M. excellent potential. \$1,250,000 call Don Roberts 804-244-2666.

Florida. Central combo, attractive facility, well maintained, ideal for experienced sales executive or husband and wife team. Mayo Communications, 813-971-2061.

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CHANGING HANDS

The week's tabulation of station sales

TVS

51% of the construction permit for KWBA(TV) Sierra Vista, Ariz.

Price: \$2.1 million for stock

Buyer: Tucson Communications LLC, Tucson, Ariz. (Gary Marshall, CEO); no other broadcast interests

Seller: Myoung Hwa Bae, Skokie, Ill.; no other broadcast interests

Facilities: ch. 58, 5,000 kw, ant. 1,086 ft.

Format: Dark

COMBOS

WDJX(FM), WFIA(AM), WLRS(FM), WSFR(FM) and WVEZ-FM all Louisville, Ky.; **WERE(AM) and WENZ(FM)** Cleveland and **WGTZ(FM), WING(AM)-FM** Dayton, all Ohio; **WBGB(FM) and WZNZ(AM)** Jacksonville and **WHPT(FM), WFJO(FM), WDUV(FM), WRBQ(AM) and WZTM(AM)** Tampa, all Fla.

Price: (for cash) \$162,500,000

Value: (of swap) \$55 million

Buyers/swapper:

■ **WDJX(FM), WFIA(AM), WLRS(FM), WGTZ(FM)**

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ **\$2,100,000** ■ 1
 Combos ■ **\$344,900,000** ■ 4
 FMs ■ **\$5,350,000** ■ 2
 AMs ■ **\$3,426,000** ■ 10
 Total ■ **\$355,776,000** ■ 17

SO FAR IN 1999

TVs ■ **\$165,140,000** ■ 10
 Combos ■ **\$410,987,527** ■ 18
 FMs ■ **\$96,892,907** ■ 32
 AMs ■ **\$33,803,000** ■ 27
 Total ■ **\$706,823,434** ■ 87

and **WING(AM)-FM:** Blue Chip Broadcasting, Cincinnati, Ohio (Ross Love, president); also owns seven FMs

■ **WERE(AM) and WENZ(FM):** Radio One, Baltimore (Catherine L. Hughes, owner/chairwoman; Alfred Liggins, president); also owns five AMs and

six FMs

■ **WZTM(AM):** Mega Communications Inc., Englewood Cliffs, N.J. (Alfredo Alonso, CEO); also owns eight AMs and two FMs

■ **WRBQ(AM):** ABC Inc., New York (Robert A. Iger, president; Robert F. Callahan, ABC Radio president); owns/is buying 10 TVs, 20 AMs and 16 FMs

■ **WSFR(FM), WVEZ-FM, WHPT(FM), WFJO(FM) and WDUV(FM):** Cox Broadcasting Inc., Atlanta (Nicholas D. Trigony, president; Robert F. Neil, Cox Radio Inc. president); also owns 11 TVs, 15 AMs and 37 FMs. (Cox has agreed to swap the assets of WYYY(FM), WWHT(FM), WSYR(AM), WHEN(AM) and WBBS(FM) all Syracuse, N.Y. plus additional cash consideration for the assets it is acquiring)

■ **WBGB(FM) and WZNZ(AM):** Put in FCC Trust

Seller/swapper: Clear Channel Communications, San Antonio, Texas (L. Lowry Mays, president); also owns is buying 22 TVs, 157 AMs and 282 FMs

Facilities: WDJX: 99.7 mhz, 24 kw, ant. 720 ft.; WFIA: 900 khz, 1 kw; WLRS: 102.3 mhz, 3 kw, ant. 300 ft.; WSFR: 107.7 mhz, 8.2 kw, ant. 567 ft.; WVEZ-FM: 106.9 mhz, 24.5 kw, 670 ft.; WERE: 1300 khz, 5 kw; WENZ: 107.9 mhz, 70 kw, ant. 750 ft.; WGTZ: 92.9 mhz, 31.6 kw, ant. 600 ft.; WING(AM): 1410 khz, 5 kw; WING-FM: 102.9 mhz, 50 kw, 160 ft.; WBGB: 106.5 mhz, 6 kw, 328 ft.; WZNZ: 1460 khz, 5 kw; WHPT: 102.5 mhz, 100 kw, ant. 1,776 ft.; WFJO: 101.5 mhz, 100 kw, 1,358 ft.; WDUV: 103.5 mhz, 100 kw, ant. 1,358 ft.; WRBQ: 1380 khz, 5 kw; WZTM: 820 khz, 50 kw day, 1 kw night

Formats: WDJX: adult CHR; WFIA: Christian teaching; WLRS: alternative rock; WSFR: classic hits; WVEZ-FM: soft rock; WERE: news/talk; WENZ: modern rock; WGTZ: CHR; WING(AM): news; WING-FM: classic rock; WBGB: classic rock; WZNZ: news; WHPT: adult alternative; WFJO: love songs; WDUV: easy listening; WRBQ: urban AC; WZTM: sports

■ **WRBQ-FM, WSIT(FM) Tampa, Fla. and WNCX(FM) Cleveland**

Price: \$122.5 million

Buyer: CBS Corp., New York (Mel Karmazin, president/COO); owns/is buying 14 TVs (two DTs), 10 AMs and 13 FMs

Seller: Clear Channel Communications,

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has acquired

KHRR-TV KQBN-TV

Tucson, Arizona

KDRX-TV

Phoenix, Arizona

from

HISPANIC BROADCASTERS

for

\$12,000,000

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



Kalil & Co., Inc.

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

San Antonio, Texas (L. Lowry Mays, president); also owns is buying 22 TVs, 157 AMs and 282 FMs

Facilities: WRBQ-FM: 104.7 mhz, 100 kw, ant. 555 ft.; WSJT: 94.1 mhz, 100 kw, ant. 1,059 ft.; WNCX: 98.5 mhz, 16 kw, ant. 960 ft.

Formats: WRBQ-FM: country; WSJT: jazz; WNCX: classic rock

WXFN(AM) and WLBC-FM Muncie, Ind.

Price: \$3.1 million

Buyer: Sabre Communications, Williamsport, Pa. (Joel Hartstone, chairman); also owns three AMs and eight FMs

Seller: DRMS Communications Inc., Muncie, Ind. (Jim Davis, principal); no other broadcast interests

Facilities: AM: 1340 khz, 1 kw; FM: 104.1 mhz, 50 kw, ant. 420 ft.

Formats: AM: sports; FM: AC

WRSW(AM)-FM Warsaw, Ind.

Price: \$1.8 million

Buyer: GBC Media LLC, Winona Lake, Ind. (James Bustraan Sr., president); no other broadcast interests

Seller: WSRW Broadcasting Inc., Warsaw, Ind. (Martha Lane Williams Hartle, president); no other broadcast interests

Facilities: AM: 1480 khz, 1 kw day, 500 w night; FM: 107.3 mhz, 50 kw, ant. 293 ft.

Formats: AM: MOR; FM: oldies

FMS

WBUZ(FM) Delta, Ohio

Price: \$4,925,000

Buyer: Cumulus Media Inc., Milwaukee (Richard W. Weening, executive chairman; Lewis W. Dickey, executive vice chairman); owns/is buying 66 AMs and 147 FMs

Seller: Toledo Radio Inc, Toledo, Ohio (Dan Dudley, president); no other broadcast interests

Facilities: 106.5 mhz, 3 kw, ant. 328 ft.

Format: Pure rock

KZZM(FM) Dayton, Wash.

Price: \$425,000

Buyer: Butterfield Broadcasting Corp., Yakima, Wash. (Sol Tacher, president); also owns three AMs and four FMs. Tacher also owns KXLE(AM)-FM Ellensburg, Wash.

Seller: Dayton Broadcasting Co., Walla Walla, Wash.; no other broadcast interests

Facilities: 102.3 mhz, 6 kw, ant. 374 ft.

Format: Country

Broker: Miller & Associates

AMS

WMJR(AM) Winchester, Ky.

Price: \$583,000

Buyer: Messengers of Mary Inc., Lexington, Ky. (James Cloud, president); no other broadcast interests

Seller: Lyon Broadcast Group Inc., Lexington, Ky. (Michael Dempsey, president); no other broadcast interests

Facilities: 1380 khz, 2.5 kw day, 40 w night

Format: '70s

KPRK(AM) Livingston, Mont.

Price: \$500,000

Buyer: Marathon Media LLC, Chicago (Bruce Buzil, manager); also owns seven AMs and 19 FMs

Seller: Livingston Broadcasting Inc., Livingston, Mont. (Jann Bersten, owner); also owns a percentage of two AMs and two FMs

Facilities: 1340 khz, 1 kw

Format: Country

KLFJ(AM) Springfield, Mo.

Price: \$432,500

Buyer: 127 Inc., Branson, Mo. (C.J. Perme, president); no other broadcast interests

Seller: He N' Me Broadcasting Inc., Springfield, Mo. (Mark Holmes, manager); no other broadcast interests

Facilities: 1550 khz, 5 kw day, 28 w night

Format: Talk

WSGC(AM) Kaukauna, Wis.

Price: \$398,000

Buyer: Lyle Evans, Green Bay, Wis.; also owns one TV, one AM and two FMs

Seller: Evangel Ministries Inc., Appleton, Wis. (Donnie Slye, chairman); also owns three FMs

Facilities: 1050 khz, 1 kw day, 500 w night

Format: Country

WKQV(AM) Pittston, Pa.

Price: \$350,000

Buyer: Citadel Communications Corp., Bigfork, Mont. (Lawrence R. Wilson, president); also owns 36 AMs and 74 FMs

Seller: Robert C. Cordaro, Inc., Dunmore, Pa. (Robert Cordaro, principal); no other broadcast interests

Facilities: 1550 khz, 10 kw day, 500 w night

Format: News/talk

Broker: MCP Group Ltd.

WAVB(AM) Lajas, P.R.

Price: \$350,000

Buyer: International Broadcasting

Corp., San Juan, P.R. (Pedro Roman Collazo, owner). Callazo also owns three TVs three AMs and one FM

Seller: Professional Broadcasting Corp., Bayamon, P.R. (Aurea Velez Ramirez, president); no other broadcast interests

Facilities: 1510 khz, 1 kw

Format: Spanish

KOKO(AM) Warrensburg, Mo.

Price: \$310,000

Buyer: Bick Broadcasting, Hannibal, Mo. (Bud Janes, president); also owns two AMs and five FMs

Seller: Johnson County Broadcasters, Warrensburg, Mo. (Avis Tucker, owner); also owns KLMX(AM) Clayton, N.M.

Facilities: 1450 khz, 1 kw

Format: AC

Broker: Media Services Group Inc.

KRXR(AM) Gooding, Idaho

Price: \$200,000

Buyer: Maria Juarez, Rupert, Idaho; no other broadcast interests

Seller: Arlis Tranmer and Maria Tranmer, Gooding, Idaho; no other broadcast interests

Facilities: 1480 khz, 1 kw day

Format: Country

WBUL(AM) Shepherdsville, Ky.

Price: \$162,500

Buyer: LCR Partners LP, Louisville, Ky. (Vincent Heuser Jr., president); no other broadcast interests

Seller: Cross Country Communications Inc., Louisville, Ky. (George Zarris, president); also owns one AM and two FMs

Facilities: 1470 khz, 1 kw day, 54 w night

Format: Southern gospel

WTZY(AM) Fairview, N.C.

Price: \$140,000

Buyer: WTZY(AM) Inc., Mount Pleasant, S.C. (Edward Seeger, president). The shareholders also own two AMs and eight FMs

Seller: John McLeod, Asheville, N.C.; no other broadcast interests

Facilities: 880 khz, 1.1 kw

Format: Dark

—Compiled by Alisa Holmes

Dave Garland Media Brokerage represented the seller, Faith Broadcasting LP, in the sale of KYOK(AM) (B&C, Feb. 15) to ABC Inc. for \$6 million.

DATEBOOK

MAJOR MEETINGS

April 19-20—*Television Bureau of Advertising* annual marketing conference. Las Vegas Hilton Hotel, Las Vegas. Contact: (212) 486-1111
April 19-22—*National Association of Broadcasters* annual convention. Las Vegas Convention Center. Contact: (202) 429-5300
May 17-20—39th annual *Broadcast Cable Financial Management Association* conference. MGM Grand Hotel, Las Vegas. Contact: Mary Teister (847) 296-0200
June 10-15—*21st Montreux International Television Symposium and Technical Exhibition*, Montreux Palace, Montreux,

Switzerland. Contact: (800) 348-7238
June 13-16—Cable '99, 48th annual *National Cable Television Association* convention and exhibition. McCormick Place, Chicago. Contact: Bobbie Boyd (202) 775-3669
Dec. 14-17—The Western Show conference and exhibition presented by the *California Cable Television Association*. Los Angeles Convention Center. Contact: (510) 428-2225.
Jan. 24-29, 2000—36th annual *National Association of Television Programming Executives* conference and exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: (310) 453-4440.

THIS WEEK

Feb. 21-24—21st *Monte Carlo TV Market* conference and exposition. Loews Hotel, Monte Carlo, Monaco. Contact: (201) 869-4022.
Feb. 22-24—*North American National Broadcasters Association* annual general meeting. The Freedom Forum, Washington. Contact: Paul Ferreira, (416) 598-9877.
Feb. 23-24—Great Lakes Broadcasting Conference and Expo, presented by the *Michigan Association of Broadcasters*. Lansing Center, Lansing, Mich. Contact: (800) 968-7622.
Feb. 24-26—Texas Show '99, cable convention and exhibition presented by the *Texas Cable & Telecommunications Association*. San Antonio Convention Center, San Antonio, Texas. Contact: (512) 474-2082.

MARCH

March 3-5—*CTAM* digital and pay-per-view conference. New Orleans Marriott Hotel, New Orleans. Contact: (703) 549-4200.
March 4—*Cabletelevision Advertising Bureau* 17th annual Cable Advertising Conference. New York Marriott Marquis, New York City. Contact: (212) 508-1214.
March 9—*HRTS* Newsmaker Luncheon. Regent Beverly Wilshire Hotel, Beverly Hills. Contact: (818) 789-1182.
March 10-13—30th annual Country Radio Seminar, presented by *Country Radio Broadcasters Inc.* Nashville Convention Center, Nashville. Contact: (615) 327-4487.
March 11—9th annual banquet and celebration of the First Amendment *Radio and Television News Directors Foundation*. Mayflower Hotel, Washington. Contact: (202) 467-5217.
March 15-17—*North Central Cable Television Association* annual convention and trade show. Hyatt Regency Hotel, Minneapolis. Contact: Karen Stamos, (651) 641-0268.
March 18—15th annual *National Association of Black Owned Broadcasters* Communications Awards Dinner. Marriott Wardman Park Hotel, Washington. Contact: (202) 463-8970.
March 22-25—*SPORTELAmerica* TVMarket conference and exposition. Miami Beach, Fla. Contact: (201) 869-4022.
March 23-24—10th annual *Consumer Electronics Manufacturers Association/IEEE Consumer Electronics Society* Digital Engineering Conference. Crown Plaza Hotel, Hasbrouck Heights, N.J. Contact: (703) 907-7660.
March 24—"The Business of Entertainment: The Big Picture," 9th annual *Variety/Schroders Media Conference*. Plaza Hotel, New York. Contact: Margaret Finnegan, (212) 492-6082.
March 24-26—"Making News: An Executive Seminar on Broadcast Journalism," presented by the *NAB Education Foundation*. Swissotel, Atlanta. Contact: John Porter, (202) 775-2559.

APRIL

April 2-3—21st annual *Black College Radio* convention. Renaissance Hotel, Atlanta. Contact: (404) 523-6136.
April 6—SkyFORUM XI, direct-to-home satellite TV business symposium presented by the *Satellite*

Broadcasting and Communications Association. Marriott Marquis Hotel, New York City. Contact: Carrie Cole, (703) 549-6990.
April 6—T. Howard Foundation fund-raising dinner, presented by the *Satellite Broadcasting and Communications Association*. Tavern on the Green, New York City. Contact: Carrie Cole, (703) 549-6990.
April 9-10—*Texas Associated Press Broadcasters* annual convention and awards banquet. Omni Downtown, Austin, Texas. Contact: Diana Heiderger, (972) 991-2100.
April 12—*HRTS* Newsmaker Luncheon. Regent Beverly Wilshire Hotel, Beverly Hills. Contact: (818) 789-1182.
April 12—Gracie Allen Awards *American Women in Radio and Television*. The Hudson Theatre on Broadway, New York City. Contact: Laura Scot, (703) 506-3290.
April 16-19—44th annual *Broadcast Education Association* convention and exhibition. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5354.
April 17—*Broadcasters Foundation* Charity Golf Tournament. Las Vegas National Golf Course, Las Vegas. Contact: Gordon Hastings, (203) 862-8577.
April 19-20—*Television Bureau of Advertising* annual marketing conference. McGraw-Hill Conference Center, Las Vegas Convention Center, Las Vegas. Contact: (212) 486-1111.
April 19-22—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.
April 21—*Broadcasters Foundation* American Broadcast Pioneers Breakfast. Las Vegas Convention Center, Las Vegas. Contact: Gordon Hastings, (203) 862-8577.
April 25-27—First annual ENTERTECH Conference, presented by *IDG Conference Management Company*. La Costa Resort & Spa, Carlsbad, Calif. Contact: (877) 223-9753.
April 26—*Broadcasters Foundation* Golden Mike Award. The Plaza Hotel, New York City. Contact: Gordon Hastings, (203) 862-8577.
April 27—*HRTS* Newsmaker Luncheon. Regent Beverly Wilshire Hotel, Beverly Hills. Contact: (818) 789-1182.
April 27-28—"Executive Development Seminar Mastery Course," *Women in Cable and Telecommunications*. Sylvan Dale Ranch, Loveland, Colo. Contact: Laurie Empen (312) 634-2353.
May 2-4—*Pennsylvania Association of Broadcasters* annual convention. Adam's Mark Hotel, Philadelphia. Contact: (717) 534-2504.
May 3-6—*Women in Cable and Telecommunications* "National Management Conference." San Francisco Hilton and Towers, San Francisco. Contact: WICT (312) 634-2330.
May 11-12—*Kentucky Cable Telecommunications Association* annual convention. Radisson Plaza Hotel, Lexington, Ky. Contact: Randa Wright, (502) 864-5352.
May 17—59th annual *Peabody Awards* luncheon. Waldorf-Astoria Hotel, New York. Contact: Dr. Barry Sherman (706) 542-3787.
May 17-19—"Advancing the Science and Art of Marketing," eighth annual *Claritas* Precision Mar-

MAY

keting Conference. Fairmont Hotel, Chicago. Contact: (800) 678-8110.
May 17-19—"Cable & Satellite Mediacast: Delivering the Digital Future," forum for the digital broadcast, IT and telecommunications industries, presented by *Reed Exhibition Companies*. Earls Court 2, London. Contact: +44 (0)181 910 7962.
May 17-20—39th annual *Broadcast Cable Financial Management Association/Broadcast Cable Credit Association* conference. MGM Grand Hotel, Las Vegas. Contact: Mary Teister, (847) 296-0200.
May 22-27—22nd annual *National Association of Black Owned Broadcasters* spring broadcast management conference. Renaissance Beach Resort Hotel, St. Thomas, U.S. Virgin Islands. Contact: (202) 463-8970.

JUNE

June 5-7—*Cabletelevision Advertising Bureau* local cable sales management conference. Hyatt Regency, Chicago. Contact: Nancy Lagos, (212) 508-1229.
June 7-8—53rd annual *New Jersey Broadcasters Association* convention and Mid-Atlantic States Expo. Trump's World's Fair Resort and Casino at Trump Plaza, Atlantic City. Contact: Phil Roberts, (888) 652-2366.
June 10-15—21st *Montreux International Television Symposium and Technical Exhibition*, Montreux Palace, Switzerland. Contact: (800) 348-7238.
June 10-16—*National Association of Broadcasters* 1999 Management Development Seminar for Television Executives. Northwestern University, Evanston, Ill. Contact: John Porter (202) 429-5347.
June 11—Fourth Annual Broadcaster's Cup Golf Tournament, hosted by the *Nevada Broadcasters Association*. Desert Inn, Las Vegas. Contact: Ryan Sterling, (702) 794-4994.
June 11-13—"Civic Journalism: On the Air in '99," workshop sponsored by *Radio and Television News Directors Foundation and the Pew Center for Civic Journalism*. Denver Convention Center, Denver. Contact: Avni Patel, (202) 467-5215.
June 13-16—48th annual *National Cable Television Association* Convention and exposition. McCormick Place, Chicago. Contact: Bobbi Boyd, (202) 775-3669.
June 16—"18th Annual Accolades Breakfast" *Women in Cable and Telecommunications*. Chicago, Ill. Contact: Mary Daviau, (312) 634-4230.
June 16-18—Sixth biannual *International Mobile Satellite* Conference and exposition. Ottawa, Canada. Contact: Jack Ringley, (613) 990-2761.

JULY

July 10-16—Management development seminar for television executives presented by the *National Association of Broadcasters*. Northwestern University, Evanston, Ill. Contact: Jack Porter, (202) 775-2559.
July 18-21—*CTAM* Marketing Summit. San Francisco Marriott Hotel, San Francisco. Contact: (703) 549-4200.

—Compiled by Nolan Marchand
(nmarchand@cahners.com)

A Detroit star is reborn

Plans were in the works to bring Bill Bonds back to television even before Detroit's mayor suggested it. After all, WXYZ-TV could hardly celebrate its 50th anniversary last year without Bonds—arguably the biggest name ever in Detroit news but dismissed three years earlier after a drunk-driving arrest.

Talk of bringing Bonds back had resurfaced while he worked with the ABC affiliate on a documentary commemorating its golden anniversary.

Later, when receiving an award at a formal dinner, Bonds spoke briefly but movingly, not about himself, one observer recalls, but about his city and its place in America. "I just said what was on my mind," Bonds notes. "I felt it was kind of a chance to redeem myself." And when his turn came, Detroit Mayor Dennis Archer said, "Bill Bonds is a legend in this city. He is still loved and respected...still very much a part of this station."

For Bonds—who once challenged another Detroit mayor, the late-Coleman Young, to a fight—it was an impressive tribute.

When word got out that Bonds might be coming back to WXYZ, viewers acclaimed the idea. Bonds was the city's ratings king for years. Before losing his job in 1995, the million-dollar-a-year anchor had been referred to in an article about Detroit media as "local anchorman/demigod."

"He's a man of this town," says Grace Gilchrist WXYZ's vice president and general manager, explaining Bond's extraordinary hold on the people of Detroit. "He's an inordinately talented man, in many ways a wonderful human being. He's devoted to politics and current events and he loves to talk to people about it."

Gilchrist, who played a key role in bringing Bonds back on the air as a commentator, believes that despite wealth and fame, Bonds "never really lost that guy-on-the-street perspective." Even Bonds' well-publicized struggles with drinking, she believes, further endeared him to his city. "I think it's a combination," Bonds suggests, "of being good at what you do and being lucky."

Bonds has been a fixture in Detroit TV for more than 30 years; a career that includes well-publicized acts of varying outrageousness, a body of solid reporting and commentary and acts of personal kindness. Bonds once took the toupee off his head and auctioned it to benefit the family of a local sportswriter who had passed away.

Bonds first attracted national attention



"I'd like to anchor [a half-hour show], raise hell and interview everybody in the world that's available."

William Duane Bonds

News commentator, WXYZ-TV Detroit; b. Feb. 23, 1932, Detroit; Air Force, 1951-1956; BA, English, University of Detroit, 1961; reporter, WKMA(AM) Detroit, 1961-1964; reporter, anchor, WXYZ-TV Detroit, 1964-1968; KABC-TV Los Angeles, 1968-1971; reporter, anchor, WXYZ-TV, 1971-1975; reporter, anchor, WABC-TV New York, 1975-1976; reporter, anchor and commentator, WXYZ-TV, 1976-1995; host, WJBK-TV Detroit, 1995-1996; host, WXYT(AM) Detroit, 1996-1997; current position since 1998. m. Karen Lawrence, Dec. 22, 1996; children: John, 31; Mary Christine, 31.

covering the Detroit riot in 1967, attention that attracted stations in the nation's two largest markets. But he always returned to Detroit, where he's most comfortable, and certainly most appreciated.

Nonetheless, he approaches national issues and national figures with his characteristic aggressiveness and outspokenness—which once caused Sen. Orrin Hatch (R-Utah) to drop his earpiece and leave an interview abruptly, saying Bonds was about "as discourteous" an interviewer as Hatch had faced.

Bonds took the national stage when his question during a 1992 debate between Democratic presidential candidates set off a heated exchange between Bill Clinton and Jerry Brown regarding Clinton's electability and his wife's law firm.

The outrageousness? Loud clothing. A couple of fistfights. The challenge to Coleman Young, which some characterize as a misunderstood joke. Traffic incidents. In 1984, he took time off to be hospitalized for exhaustion. In 1989, he checked into a rehab facility and spoke openly about his alcoholism. He would check himself into another facility after the 1994 drunk driving arrest that cost him his job.

But it was a traffic incident in December 1982 that has affected him the most. His daughter, Joanie, was 19 and a Michigan State University student when she was killed in a head-on collision. "That changed a lot of things. I was always a guy who could fix anything. I could not fix this for myself, my wife, or my other children. I had been riding high; my career was going great...this led to a lot of depression, a lot of pain. It never does go away. Coming from a family of alcoholics, I tried to kill the pain with booze. It doesn't work."

What characterizes a Bill Bonds commentary? It's about me, about you, about problems... You write them in your head and your heart. You type them with your hands." Even as he turns 67 this week (Feb. 23), he says he'd like to work more.

"I'd love to do a half-hour show," he says. "I'd like to anchor it, raise hell and interview everybody in the world that's available. I don't know how that plays anymore."

"It shouldn't have ended the way it ended" when he last signed off, he says. "It somehow worked out; and that's a blessing for which I'm most thankful and grateful. I still like to raise a little hell, and I get pretty well paid for it." —Dan Trigoboff

BROADCAST TV

Bart Catalane, executive VP and chief financial officer, ABC radio, New York joins ABC Inc. there as executive VP and chief financial officer, broadcasting.

Nick Scariti, chief information officer, Paxson Communications, West Palm Beach, Fla., named senior VP. He will continue his CIO duties.



Braune

Appointments, PBS Communications & Brand Management department, Alexandria, Va.: **Judy Braune**, VP, advertising and promotions planning, named VP of new unit; **John Ruppenthal**, creative director, named senior creative director; **Kristine Barr**, associate director, named director.

Elliott Wiser, general manager, Bay News 9, Clearwater, Fla., named VP.



Degner-Krenz

Appointments, KDVR(TV) Denver: **Deonne Degner-Krenz**, business manager, Jacor Broadcasting, Denver, joins as director, finance; **Clyde Becker**, promotion manager, KPHO(TV) Phoenix, joins as creative services director.



Jacquemin

Cathy Jacquemin, sales manager, KNBC-TV Burbank, Calif., named VP, sales.

Susan Stewart, account executive, Telerep Television Sales, Chicago, joins WGN-TV there in same capacity.

Paul Briggs, account executive, WSOC-TV Charlotte, N.C., joins WAXN-TV there as sales manager.

Appointments, WTVZ(TV) Norfolk, Va.: **Marybeth Ditteaux**, sales assistant,

named account executive; **Joe Pai**, manufacturing supervisor and purchasing agent, Symbol Mattress, Richmond, Va., joins as account executive.

PROGRAMMING

David Evans, president and CEO, TINTA, Englewood, Colo., joins Hallmark Entertainment Network, New York, in same capacity.

Irv Schulman, account executive, Buena Vista Television, Burbank, Calif., named director, advertising sales.

Marsha Reed, corporate secretary, Walt Disney Co., Burbank, Calif., named VP. She will continue her corporate secretary duties.



Nichols

Appointments, Columbia TriStar Television Distribution, Culver City, Calif: **Paul Nichols**, VP, media relations, Pearson All America, Santa Monica, Calif., joins in same capacity; **Andrew Deutscher**,

local account executive, KASW-TV Phoenix, joins as account executive, Southeastern region; **Mark Wurtzel**, account executive, Western region, named regional manager; **Andy Teach**, executive director, network and cable research, named VP; **Dominik Leconte**, senior research analyst, network and cable, named manager; **Colyn Scott**, systems administrator/graphics coordinator, research, named manager, research operations.



Wyerman



Paolantonio

Scott Wyerman, director, research, National Geographic Television, Washington, named VP.

Bill Paolantonio, VP, creative affairs, LMNO Productions, Los Angeles,

named executive VP.

Appointments, NBA Entertainment, New York: **Heidi Ueberroth**, VP, international television, named senior VP, international television and business development; **Gregg Winik**, VP, programming and broadcasting, and executive producer, named senior VP, programming, and executive producer.

JOURNALISM

Brent Hardin, anchor, KSHB-TV Kansas City, Mo., joins WTIC-TV Hartford, Conn., in same capacity.

Bobbi Harley, special projects/general assignment reporter and substitute anchor, WFOR-TV Miami, joins CBS News, New York, as correspondent, CBS NEWPATH, the affiliate service.

Kerry Oslund, news director, KOIN-TV Portland, Ore., named director of news for parent company, Lee Enterprises Broadcast Group, Davenport, Iowa. He will continue his current duties.

Gregg Kanner, sports producer, WTTG-TV Washington joins WJBK-TV Detroit in same capacity.

Sally Ganz, creative director, WRTV(TV) Indianapolis joins WSOC-TV Charlotte, N.C., as executive producer, creative services.

Rick Stone, producer/host, Morning Edition, WUSF(FM) Tampa, Fla., named news director.

RADIO

John Hare, group president, ABC-owned radio stations, New York, named president, ABC radio. He will continue to be based in New York.

Appointments, KMOX(AM) St. Louis: **Patrick Elsner**, sports account executive, named sports marketing manager. He will be succeeded by **Don Pollnow**, general sales manager, Zimmer Radio Group, Joplin, Mo.

Ken Flower, director, national sales, Pacific Star, Fresno, Calif., named market manager.

Tracy Austin, assistant program director and music director, KIIS(FM) Burbank, Calif., joins WKSS(FM) Hartford, Conn., as program director.

CABLE

Andrew Heller, executive VP, Turner Network Sales, Atlanta, named chief

operating officer. He will continue his executive VP duties.

Appointments, A&E Television Networks, New York: **Arlene Manos**, VP, national advertising sales, named senior VP; **Stephen Stander**, senior VP, law, NBC, New York, joins as VP, legal and business affairs, international; **John Hartinger**, director, affiliate marketing, named VP, affiliate sales, mid-Atlantic region.

Christy Kwon Kreisberg, director, specials, prime time series and late night, NBC Entertainment, Los Angeles, joins TBS Superstation there as director, original programming, series.

Tony Quatrini, account executive, WTAE-TV Pittsburgh, joins Fox Sports Pittsburgh as general sales manager.



Atwood

Clifford

Edward Atwood, executive director, creative services, Cablevision Systems Corp., Woodbury, N.Y., named VP, multimedia services.

Appointments, The Golf Channel, Orlando, Fla.: **Peter Clifford**, regional director, named Western region VP; **Jeff Ronningen**, regional director, named Central region VP. **Tony Tortorici**, coordination producer, ABC Sports, New York, joins as executive producer/VP, production.

Sharon Boyd, Arizona NewsChannel sales manager, CableRep Advertising, Phoenix, named general sales manager, CableRep, Las Vegas.

Marco Williams, manager, sales and affiliate marketing, Playboy Entertainment, Beverly Hills, Calif., joins the Military Channel, Los Angeles, as director, affiliate sales.

ADVERTISING/MARKETING/ PUBLIC RELATIONS

N. Michael Dudynskay, executive VP, account management, Bates USA, New York, named regional managing director, Bates Latin America.

Appointments, Insight Media Advertis-

ing, Columbus, Ohio: **Chris Yoos**, account executive, named local sales manager; **Lynn Wombacher**, account executive, named national sales manager.



Distel-Grady

Appointments, BBDO Chicago: **Beth Distel-Grady**, VP, associate media director, named VP, group media director; **Dan Ramberg**, account executive, Campbell Mithun Esty, Minneapolis, joins in same capacity.

Suzanne Marie Gutierrez, director, Promax & BDA, Los Angeles, named VP, sales and marketing.

Tom Posta, account executive, Bader Rutter & Associates, Milwaukee, named account supervisor.



Gutierrez

TECHNOLOGY

John Pedlow, VP/general manager, U.S. operations, Alpha Technologies, Bellingham, Wash., joins Broadcast Electronics, Quincy, Ill., as president/CEO.



McCoy

Carol McCoy, VP, operations, Rhinoceros Editorial, New York, joins Post Perfect there in same capacity.

Appointments, Columbine JDS, Denver: **Doug Rother**, executive VP/chief operat-

ing officer, named president; **Mike Oldham**, senior VP/director, sales and marketing, named chief operating officer; **Mark Eagle**, senior VP, named executive VP.

INTERNET

Tim Krass, senior VP, affiliate sales, Fox/Liberty Networks and Fox Sports Net, Los Angeles, joins interactive broadband network Intertainer Inc., Santa Monica, Calif., as senior VP, affiliate sales and marketing.

Appointments, Pseudo Programs, New York: **Larry Lux**, senior VP/managing director, National Geographic Interactive, Washington, named CEO; **Tony Asnes**, chief operating officer, named president/chief operating officer.

Appointments, Business Wire, San Francisco: **Judi Swartz**, sales producer, San Antonio Greater Chamber of Commerce, San Antonio, Texas, joins as district manager, Houston; **Ken Bouton**, account executive, Dallas, named Dallas district manager.

ASSOCIATIONS/LAW FIRMS

MJ Sorenson, freelancer, New York, joins the International Council, National Academy of Television Arts & Sciences there as director, marketing and public relations.

Eddie Esserman, owner and operator, WEAS(AM) Savannah, Ga., and WMWR(AM)/WAYS(FM) Macon, Ga., joins Media Services Group, Jacksonville Beach, Fla., as associate, Southeast office.

ALLIED FIELDS

Jane Pickett, director, operations, Broadway Video, New York, named VP.

William Merriam, chief operating officer, National Captioning Institute, Washington, named president and CEO.

Leila Winick, executive VP/general manager, Multicultural Media, the U.S. unit of Western Initiative Media Worldwide, Los Angeles, named director, international accounts, Latin America.

Christopher Scott Campbell, freelancer, New York, joins LoConte Goldman Design, Boston, as coordinating producer.

DEATHS

Mary Nell Santacroce, actress, died Feb. 17 of leukemia and bone cancer. Santacroce, who stopped giving her age years ago, starred in the title role of Driving Miss Daisy in the Atlanta and international productions. She also appeared in numerous TV movies including The Yearling, Stolen Babies, Cold Sassy Tree and the miniseries Scarlett and Queen. Immediate survivors are unknown.

—Compiled by Mara Reinstein
mreinstein@cahners.com

The 25-year-old Cable Telecommunications Association (CATA) will become part of the National Cable Television Association at the end of June,

CATA's board said last week. CATA last year decided to fall on its sword when an internal review concluded that industry consolidation was rapidly rendering the association moot. In addition, more than half of CATA's members also belong to the NCTA. "The consolidation is a natural outgrowth of the consolidation of the industry itself," said CATA President Steve Effros. "[This is] the most efficient way to ensure consistent action for a changing cable telecommunications industry." The association is not closing its doors until June 30 to give itself time to complete work on issues such as digital must carry, Internet regulation and rate deregulation, as well as to wrap up operations, Effros said. While NCTA will take over the helm of CATA's publication, *CATABriefs*, Effros plans to become an independent industry consultant.

The FCC last week agreed to ease the paperwork burden on cable companies

seeking merger approvals. Rather than submitting paper copies of required documents to various local franchising authorities, companies may post them on a web site, the FCC said. Cable companies however, must instruct the local authorities how to access the web site and offer to make paper copies available within 10 days of a request. The electronic posting does not apply to actual merger request forms, but only to accompanying exhibits.

The FCC has extended to March 1 the deadline for comments on a proposal that would require broadcasters and cable companies to actively recruit minorities. The previous deadline was Feb. 18. The deadline for replies has been extended from March 23 to March 31.

Frank Biondi was officially introduced Thursday as a strategic planning and acquisitions consultant at syndication studio King World Productions. The former Universal Studios and Viacom CEO will assist King World execu-

tives in identifying opportunities to "utilize the company's cash reserves as it aggressively looks to expand." King World executives are currently sitting on nearly \$1 billion in cash reserves and have hinted recently at a number of potential areas where they want to spend that money.

UPN's original telefilm *Star Trek: Voyager* turned in the network's best ratings on Wednesday night since September of 1997.

The two-hour film scored a 4.7 rating/7 share, according to Nielsen Media Research. *Voyager* pulled a 3.8/10 in adults, 18-to-49, as well.

Columbia TriStar Television Distribution has signed an exclusive multi-year development deal with writer/producer/director Mark Waxman. The deal is also with Columbia TriStar's children's programming unit. Waxman wrote and executive produced the live-action children's series *Beakman's World* and the CBS series *Bailey Kipper's P.O.V.*

New Jersey weatherman Mark Mur-

phy pulled a woman to safety when a train threatened to crush her inside her car

Wednesday night. The News 12 New Jersey chief meteorologist was on dinner break and stopped his car about a mile from the Edison studios while a train went by. To his right, a car drove by, and was struck and dragged by the slow-moving train. In the dark, Murphy says, "I started to realize I hadn't seen anyone leave the car." So he left his own vehicle to check and found the driver still inside, appearing to him to be hysterical. He walked along with the car, banging on the window and telling the woman to open her door and get out. When she did not, he says, he pulled it open and held it, despite pressure from the train, while he yanked her out. By that time, police were on the scene, Murphy says, "so I just went back to work."

The Radio-Television News Directors Association asked the Justice Department to stop efforts to force the husband of a South Carolina TV reporter to reveal to a grand jury information about a confidential source of his wife's. Prosecutors subpoenaed Jim Matthews over a story his wife, wis(tv) Columbia senior reporter Heather Hoopes, reported about the videotaping by a deputy sheriff of a privileged conversation in jail between a murder suspect and his lawyer. Hoopes' source gave her a copy of the tape, ran part of it in her story. Both Matthews and the station have sought to quash subpoenas in this case. RTNDA President Barbara Cochran's letters

L.A. stations cut to the chases

Southern California viewers last week witnessed what may be the first pair of simultaneous car chases to split the TV screen—appropriately in Los Angeles, where single car chases are pretty standard fare. Police pursued armed robbers from Palm Springs to Los Angeles in one, and an escape in a stolen car from a Lancaster juvenile facility to Anaheim in the other. KCAL(tv) says it was first with both, beginning just in time for its noon news, ending on time at 1 p.m. and preempting all news in between. Other stations joined. The station had its own chopper on one, and used another shared with KABC-TV for the other. KCAL says it got word of still a third ongoing chase, but it ended quickly.



—Dan Trigoboff

to Attorney General Janet Reno, FBI Director Louis Freeh and Justice says "[E]fforts to force Mr. Matthews to betray the confidence of his spouse not only raise compelling questions about marital privilege, but they represent a blatant attempt to circumvent the reporters' privilege recognized by the Constitution, the state and the Justice Department."

Fashion TV, the first 24-hour global TV channel entirely dedicated to the latest fashion trends, is available free to U.S. operators over satellite GE1 this month as it covers Carnival in Rio. The Paris-based network, created in May 1997, reaches more than 200 million households via cable and DBS systems in Europe, Latin America and Asia. The U.S. test is designed to increase awareness of the channel, available in the U.S. for full or partial carriage and syndication.

E! Entertainment and Viewer's Choice have teamed up for a month-long consumer incentive campaign that rewards viewers who order movies on pay-per-view. Cable systems participating in the E! Double Feature program will offer viewers a free video, *The Best of E! Celebrity Arrivals: Glamour, Glitz and Goofs*. This promotion marks the first time a basic cable network has launched such a campaign with PPV.

Fox has ordered 25

Left Coast for some ABC brass

About 200 New York-based ABC employees found out last Friday their jobs (and about 50 other unfilled positions) are being transferred to Burbank, Ca., where parent company Disney is based, effective September 2000. ABC Inc. will remain headquartered in New York, with President Bob Iger splitting his time between the coasts. Among the positions slated to relocate are the president of the television network, currently Pat Fili-Krushel, and a number of her direct reports, including Angela Shapiro, president of ABC daytime. Fili-Krushel, however, is expected to split her time between the coasts, given that several of the key network areas will remain New York-based, including news (headed by David Westin), sales (headed by Marvin Goldsmith) and broadcast operations and engineering (headed by Preston Davis).

The marketing and research functions will be split between New York and Burbank. The top business development and brand management post, currently held by Alan Wurtzel (who reports to Iger), is set to move to Burbank. The top network marketing and advertising post, now held by Alan Cohen, is also scheduled to relocate. Sports, headed by Steve Bornstein, who reports directly to Iger, will remain New York-based. Those holding jobs that are being relocated have until Aug. 31 to decide if they will make the move. For those that decline, stay bonuses are being offered for them to remain with the company during the transition. Some sources questioned the incentive for employees to make the move. Others said "generous" incentives are being offered for both movers and those staying. The company said last June that between 200 and 300 New York-based positions would move to Burbank as part of a reorganization to streamline communication between the network and parent company Disney.

—Steve McClellan

episodes of its freshman live-action comedy, *That '70s Show*, for the 1999-2000 season. The network will also temporarily remove the show from its schedule after the season finale March 13 and return it to the schedule in June as part of the network's effort to air more original programming over the summer.

Hearst Entertainment executives announced a firm go for a third season of the syndicated series *Popular Mechanics for Kids*. The series has been cleared in 70% of the country for the 1999-2000 season.

Sony Online launches a new online gameshow,

Chain Reaction, on The Station@Sony.com this week. The word game is the most recent addition to the popular site, which carries online versions of *Jeopardy* and *Wheel of Fortune*. An online version of Sony TV's *Dating Game* series premieres this spring.

World Events Productions is launching a website companion to its *Voltron: The Third Dimension* animated series. The new Web site, www.voltron.com, features puzzles, games, contests and merchandising related to the series.

Fox Sports Net Films will debut *Magic vs. Bird: The Game That Changed the Game* on Sunday, March 28. The

documentary looks back at the 1979 NCAA men's basketball title game which pitted Magic Johnson against Larry Bird.

The Gay & Lesbian Alliance Against Defamation (GLAAD) praised the producers of WB Network series *Dawson's Creek* last week for "bringing an openly gay teen onto the series. GLAAD executives say *Dawson's Creek* stayed away from stereotypes with its positive portrayal of Jack McPhee (Kerr Smith).

Paramount Domestic Television's news-magazine *Hard Copy* scored a 2.5 national rating for the week ending February 7, according to Nielsen.

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Wise investment

Take a look at the long list of TV and radio deals from 1998 that we assembled in our Feb. 15 issue. It underscores what broadcasters already know: TV and radio stations aren't cheap. The prices being paid these days for an Orlando FM or a Toledo TV make it tough for newcomers, especially minorities who have a particularly hard time raising capital. They may have the experience, management skills and entrepreneurial zeal, but if they don't have the bucks, they're stuck working for somebody else. Today, minorities own about 3% of all stations. Unless something is done, the percentage is unlikely to grow.

Fortunately, something is being done. Last week, CBS's Mel Karmazin and Clear Channel's Lowry Mays called on other broadcasters to contribute to a \$200 million investment fund for minorities. NAB's Eddie Fritts promptly pledged \$10 million. With leveraging, that \$200 million could buy a lot of startup companies a lot of stations.

We are not sure what motivates Karmazin, Mays and Fritts. We hope it has something to do with the fact that an African American couldn't get a job as lofty as a department store clerk when the FCC was handing out most of the valuable broadcast licenses. But we suspect it has at least as much to do with their hope of buying some good will at the FCC, where Chairman William Kennard has made boosting minority ownership a priority. Karmazin and Mays need the good will because they want the FCC to loosen broadcast ownership restrictions. They also share Fritts' concern about Kennard's plan to license hundreds (thousands?) of new low-power FM stations.

We abhor the idea of the FCC using its power over the spectrum and over how broadcasters do business to wrest favors from the industry and, although all parties may deny it, there's some of that going on here. But this fund is a good idea in a good cause. And the truth is that in a regulated

world, every action, whether reasonable solution or reckless capitulation, is taken in the long shadow of government. Either the reality or the perception of coercion is everpresent. If the \$200 million fund can significantly increase the number of minority owners, then the argument against raising ownership caps and for creating low-power FMs—that is, the need for ownership diversity—is commensurately weakened. Karmazin and Mays have it right: It's time to ante up.

The Stantonian Period

Frank Stanton retired from CBS 25 years too soon.

That was among the thoughts that surfaced as we watched the man who is arguably the greatest broadcast executive of all time collect two more lifetime achievement awards from a still-grateful industry. Who else has equaled his passion and skill in defending the First Amendment rights of broadcasters, and his readiness to risk jail in the process? Who was as incensed as he that the Senate closed its deliberations to TV and radio? And who has been so steadfast in his cause, rising again at 90 to declare: "You have to keep everlastingly at it. Never give up or we will lose something precious to our democracy."

Not on his watch, we didn't. Broadcasting didn't win them all, but it won its fair share while Frank Stanton was running CBS and representing the industry as its chief statesman. The momentum of his influence kept us free of the V-chip for a quarter century. His successors lost the fight because they didn't fight it; they traded our freedom away. Irwin Segelstein, another name from the past at CBS and at NBC, was on the mark: "Dr. Stanton made us better at whatever we did. He represented standards that we never lost and that we took with us wherever we went." The whole industry stood taller then. To those who were there, his was their golden age of television.

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