"We Apologize"
—CNN's Tom Johnson
To many of the 47 million viewers who tune in each month, ESPN is more than just a cable channel. It's a true obsession. And with an unparalleled range of coverage over five networks, it's no wonder ESPN manages to generate more local ad revenue than any other cable network. Its only competition, it seems, is sleep.
News Corp. cashes in  Analysts estimate that Rupert Murdoch’s News Corp. will have $6 billion on hand after the completion of an initial public offering for 20% of its film, TV and sports assets and the closing of its $2 billion-plus sale of TV Guide. / 5

Saturday late night heats up  Veteran Saturday Night Live, turning in its best ratings in years, has lively competition from Mad TV and newcomer Howard Stern. Adding to the mix is Jerry Springer, whose show will be in that slot in nearly 50 markets. / 14

NAB board prepares for battle  At its summer meeting in Washington last week, the NAB board expressed “serious concern” over the Gore commission’s likely recommendation that a voluntary code of conduct should be part of the public interest obligations for digital broadcasters. / 22

Disney stock takes a dip  Disney stock took a plunge last week, amid concerns about troubles at ABC, slowing sales at the company’s home video division and lower numbers for its international film box office sales. / 24

Ameritech files complaint over exclusive contracts  Ameritech New Media last week told the FCC that MediaOne and Time Warner have signed exclusive deals that will force Ameritech New Media to cut its customers off from Classic Sports Network. / 24

For more late-breaking news, see “In Brief” on pages 64-65

COVER STORY
CNN caught in Tailwind
After an independent investigation, CNN retracts its controversial NewsStand report that U.S. military used nerve gas against American defectors and others during the Vietnam War. / 10

BROADCASTING / 29
Murphy exits ‘Hard Copy’  Paramount Domestic Television executives are shaking up their syndicated news magazine Hard Copy. Longtime anchor Terry Murphy has left. / 29

‘60 Minutes II’ in works  CBS News downplayed reports last week that the news division has signed off on a second edition of 60 Minutes. A second edition “is not a done deal,” a news division spokesperson says. / 29

Wolf says shows can fly without pilots  Law & Order producer Dick Wolf suggests junking the pilot system and making decisions about shows based on good scripts and short video vignettes that demonstrate the chemistry between characters. / 30

Hallmark, Henson pay $100 million for Odyssey stake  Hallmark Entertainment and Jim Henson Productions have found an outlet for their family-oriented programming and will put $100 million in cash and programming into Odyssey Channel. / 36

AT&T dials up an untested technology  By deciding to rely on Tele-Communications Inc.’s cable systems as its route into consumers’ homes, long-distance giant AT&T Corp. is betting on a promising but unproven technology—IP telephony. / 36

Cable rules up for review  As they plan their postmerger cable strategy, AT&T executives and others in the cable industry will be keeping an eye on the FCC’s cable ownership limits. Regulators late last month proposed tinkering with the limits on the number of cable systems that a company can own. / 38

WKOW-TV goes digital  wkow-tv, the Shockley Communications ABC affiliate in Madison, Wis., is now on the air with a digital signal, broadcasting from a new Comark digital transmitter and Dielectric antenna. / 43

N2K links with Disney, ABC Radio  N2K Inc. struck a strategic deal last week that gives it a piece of the action for Disney music sales online and a platform for creative development with ABC Radio. / 46
News Corp. cashes in
Stock offering for TV, film and sports assets plus TV Guide sale add to burgeoning war chest

By Steve McClellan

Rupert Murdoch may be on the verge of a $6 billion-plus-spending spree.

That’s how much analysts estimate Murdoch’s News Corp. will have on hand after the successful completion of a public stock offering for 20% of its film, TV and sports assets and the $2 billion-plus sale of TV Guide. The two deals are expected to add some $3.8 billion to the $2.7 billion the company already has on hand.

And how would Murdoch spend the loot? On TV stations, for one thing. News Corp.’s Fox has floated a proposal to invest as much as $150 million to boost minority ownership of broadcast stations—a pet project of FCC Chairman Bill Kennard—in exchange for a waiver of the TV stations ownership cap (see sidebar). Now reaching 35% of the nation’s TV homes, the Fox group is up against the current cap. It would like the freedom to go to 45%.

The company also wants to buy more professional sports teams, thus ensuring programming for its regional sports networks. In addition to owning the Los Angeles Dodgers, Fox currently owns 20% of the New York Knicks (basketball) and New York Rangers (hockey). It also owns Madison Square Garden through its partnership with Liberty Media.

Additionally, it has an option to acquire 40% of the Los Angeles Kings (hockey), just under 10% of the Los Angeles Lakers (basketball) and a 20% stake in the new arena that will house both, the Staple Center in Los Angeles. Fox officials say that the company intends to exercise all those rights.

Few, however, expect Murdoch to blow the whole war chest on acquisitions. Indeed, it has been the company’s relative fiscal restraint in recent quarters that has gained high praise from analysts and investors, who have bid up News Corp. American depositary receipts (ADRs) more than 40% since the TV Guide sale was announced three weeks ago.

At the close of trading last Wednesday (July 1), the News Corp. ADRs (which contain 4 shares each) were up to $32.50, a 48% gain since the beginning of the year.

The company says it will use some of its cash for a previously announced buyback of up to $1 billion worth of its stock. Larry Petrella, entertainment analyst at Lehman Brothers, estimates that the company already has bought back about $1.50 million worth.

News Corp. also said that it would pay down debt, although Petrella notes that “there’s not a lot of debt to pay down.” Petrella says the company’s ratio of debt to pretax earnings is under 4 to 1, which he characterizes as “full investment-grade territory.”

In a report last week, Merrill Lynch entertainment analyst Jessica Reif Cohen called News Corp. “the best value” among major entertainment companies, with a stock price trading at nine times estimated 1999 operating cash flow.

News Corp. hopes

Rupert Murdoch’s ever expanding programming empire includes (clockwise from bottom left) sports (L.A. Dodgers), films (‘Dr. Doolittle’), television (‘X-Files’), news (Fox News Channel) and cable (‘Power Rangers’).
to raise about $3 billion by selling, through a public stock offering. 20% of the Fox Group. It includes Twentieth Century Fox, the movie and TV production studio; Twentieth Television, the TV syndication arm; the Fox TV network; the owned-and-operated TV stations; cable networks (FX, Fox News Channel, Fox Family Channel, FXM) and part-interest in a series of regional sports networks.

News Corp., which is sitting on $2.7 billion, also expects to garner $800 million from the sale of TV Guide to Tele-Communications Inc.

Reif says the planned public offering "should unlock a significant portion of News Corp.'s value. As investors will now be forced to separately value" the company's print and electronic media assets.

Petrella estimates that 50% of News Corp.'s $1.8 billion cash flow is attributable to the company's film, cable, TV and sports assets, which make up the new Fox Group being formed. Last week's announcement was a "very positive event," he says, because it separates the higher-growth electronic media assets from the slower-growth publishing assets.

But the biggest question, says Petrella, is how much of the accumulated cash News Corp. will spend on acquisitions, which could dilute the company's value. News Corp.'s acquisition track record has been pretty good over the years, Petrella says. "TV Guide is the one big miss."

A registration statement for the IPO will be filed within three months, Fox says.

MINORITY OWNERSHIP: Fox's 45% solution

Murdoch wants to invest up to $150 million in minority-owned stations if he can get a waiver of the 35% ownership cap

By Chris McConnell

Rupert Murdoch has a plan for putting more TV stations in his company's broadcast arsenal.

Fox already owns stations.

Murdoch's machinations. The NAB board of directors last week voted to support maintaining the ownership cap at 35%. ABC, NBC, CBS and Tribune Broadcasting cast the only votes against the resolution. Fox's representative—News Corp. Senior Vice President Peggy Binzel—did not attend the meeting.

"There was general apprehension that there was going to be another buying spree on stations," says one source.

Win support for the plan at the FCC.

Honig, Oxendine and News Corp. executives last week were not commenting on the proposal, which was first reported in Mother Jones. Neither were the National Association of Black Owned Broadcasters' James Winston and Washington lawyer Antoinette Cook Bush, also said to be involved in the talks. But others last week said that the two sides had not reached agreement on a final package to present to the FCC.

Officials at the commission have been briefed on the planned proposal but last week were withholding judgment until they receive a submission from News Corp. FCC sources, however, predicted that the proposal would have at least some chance of getting a nod from the commission.

Key issues that commissioners will examine will be the actual size of the fund. the degree of independence from Fox that the new broadcasters will enjoy and whether the financed stations will serve markets where Fox already owns stations.

Media Access Project President Andrew Schwartzman says that regulators have waived rules in the past to encourage greater minority participation in the industry. In 1995, for instance, commissioners approved Tribune Broadcasting's bid to participate in a group of minority investors buying TV stations in New Orleans and Atlanta, even though Tribune already owned stations in both cities. Commissioners approved that deal after deciding that the group's controlling members were also minority members.

More recently, however, commissioners turned down a bid by Granite Broadcasting to hold two stations in the San Francisco area. The minority-owned Granite had argued that the ownership waiver would advance minority ownership in the industry, but the commission said it was not enough to justify the duopoly waiver Granite was seeking.

Although they did not discuss Murdoch's machinations, the NAB board of directors last week voted to support maintaining the ownership cap at 35%. ABC, NBC, CBS and Tribune Broadcasting cast the only votes against the resolution. Fox's representative—News Corp. Senior Vice President Peggy Binzel—did not attend the meeting.

"There was general apprehension that there was going to be another buying spree on stations," says one source.

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CNN takes a fall

Heads roll as CNN retracts story alleging use of nerve gas

By Steve McClellan

Synergy news at Time Warner blew up last Thursday, with full retraction and apologies from CNN and Time for a story alleging that the U.S. military used nerve gas on defectors during the Vietnam war.

The botched story, for which CNN took full responsibility, resulted in the departures of three producers and the reprimand of correspondent Peter Arnett last week.

Pamela Hill, senior executive producer, NewsStand CNN & Time, resigned. April Oliver and Jack Smith, senior producers on the story at issue, “Valley of Death,” were fired by CNN Chairman Tom Johnson.

Arnett, nominally the segment’s chief correspondent, survived because he was in fact no more than a “script reader” who relied on the reporting of Oliver and Smith. CNN sources said. Nonetheless, Arnett shared the byline on the Time magazine story with Oliver.

“We acknowledge serious faults in the use of sources who provided NewsStand with the original reports,” said Johnson in his retraction, which began appearing regularly on the all-news network last Thursday around noon.

“CNN’s system of journalistic checks and balances ... failed in this case,” he said. “The fault lies with the editors, producers, reporters and executives responsible for the report, the program and its contents. ... We apologize to our viewers and to our colleagues at Time for this mistake.”

In hopes of avoiding a recurrence, Johnson promised a review of the CNN editorial standards and practices.

The retraction was a major embarrassment for CNN and a blow to its new high-profile NewsStand series of TV news magazines, designed to exploit synergy between Time Warner’s CNN and its popular magazines—Time, People, Fortune, Entertainment Weekly and Sports Illustrated.

The discredited story appeared on the premiere of NewsStand CNN & Time on June 7. The print version ran in the June 15 issue of Time.

Time Managing Editor Walter Isaacson said the magazine “respects the serious and forthright way that CNN has reexamined this story, and we look forward to continuing to collaborate with them.”

The NewsStand series of magazines is CNN Domestic President Rick Kaplan’s brainchild and a project he has been working on almost since he joined CNN from ABC last August. CNN sources said his job was not in jeopardy, nor was Johnson’s.

CNN sources said that Johnson “had concerns” about the story before it aired. He went to Kaplan, who went back to the producers. They insisted the story was solid and convinced Kaplan to air it.

“I think I’ll survive this, but it’s not an easy time,” said Kaplan. “NewsStand goes on.”

“The test of any program or news organization is not whether you ever make a mistake, but what you do after it happens—how honest you are with the viewers and the people who trusted you,” he said.

The CNN story alleged that in September 1970, during the Vietnam War, the U.S. military used deadly sarin nerve gas in a mission to kill defectors who were hiding in Laos.

The story of Operation Tailwind was
met with widespread skepticism. Other news organizations immediately began investigating and finding holes in the story. CNN’s military affairs consultant quit in protest, and key sources refuted CNN’s account or simply failed to back up the story.

Under pressure, CNN two weeks ago hired First Amendment lawyer Floyd Abrams to conduct an independent investigation. Abrams last week issued a 54-page report with an unequivocal conclusion: "The CNN broadcast was not fair. The central thesis of the broadcast could not be sustained at the time of the broadcast itself and cannot be sustained now," the report says. "CNN’s conclusion that the United States troops used nerve gas during the Vietnam conflict on a mission in Laos designed to kill American defectors is insupportable. CNN should retract the story and apologize."

The report says the producers didn’t fabricate material to support their premise. "The CNN journalists believed in every word they wrote," it says. In fact, it says, the inaccuracies may have stemmed from "the depths of those beliefs and the degree to which the journalists discounted contrary information they received because they were so firmly persuaded that what they were broadcasting was true."

Competing networks—even those that had been reporting that CNN’s story was wrong—were sympathetic to CNN’s plight.

"There are a lot of competitive pressures on everyone. All of us can and have made mistakes," said David Westin, president of ABC News. "We have a lot of very serious procedures in place to make sure that this kind of thing doesn’t happen at ABC News. But I don’t want to be smug at all—all of us can make mistakes."

Even though Fox News Channel had been deconstructing the CNN story for several days, FNC President Roger Ailes was careful not to take potshots, even in an internal memo. "While we can be proud of our own meticulous reporting efforts, we should take no satisfaction in CNN’s and Time’s embarrassment," the memo says. "Indeed, their principled retraction of a story that was not supported by fact raises the bar for all news organizations to make sure our reporting every day is fair, balanced and accurate."

CBS and NBC chose not to comment, saying that they preferred to stay out of competing network’s troubles. CNN’s rapid and complete retraction of the story, together with Abrams’ report, will go a long way toward salvaging whatever damage the story might have done to CNN’s reputation, said Barbara Cochran, president of the Radio-Television News Directors Association. "I think the fact that they dealt with it rapidly and honestly is the best thing they could have done to preserve their credibility," Cochran said.

Brit Hume, Washington managing editor for Fox News, said that the pressures of producing prime time national news sometimes makes a news organization feel forced to air stories without complete confirmation. "When you’re going on the air in prime time, you don’t want to say ‘somebody might have done something,’ or ‘some people think somebody did something.’ You’ve got to come on and nail the coonskin to the wall," Hume says. "That has been the issue with prime time news programs from the start. There’s enormous pressure to justify being aired in prime time."

An emerging issue is whether the competitive atmosphere that may have helped to produce the story also led to the retraction," Hume said. "Such stories do not go unexamined today. The problem may be self-curing."

**Transcripts tell a different story**

In its probe of the story, Floyd Abrams’ report examines the full text of interviews excerpted in the CNN report. The report concludes the on-air comments of key sources such as retired Admiral Thomas Moorer fall short of confirming the story in light of material left on the cutting room floor.

**From CNN’s report:**

**Question:** So isn’t it fair to say in light of all this ... that Tailwind proved that CBU-15 GB [sarin nerve gas] is an effective weapon?

**Moorer:** Yes, I think, but I think that was already known. Otherwise it never would have been manufactured.

**From the full text of the interview:**

**Question:** So you are aware sarin was used?

**Moorer:** I am not confirming for you it was used. You have told me that. But let me put it this way, it does not surprise me. In an operation of this kind, you must make certain that your men are as well-equipped for defensive purposes as possible.
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Saturday late night heats up

‘SNL’ ratings on rise; ‘Mad TV’ comes on strong; Stern, Springer on the way

By Michael Stroud, Joe Schlosser and Dan Trigoboff

Suddenly, late Saturday night is hopping.

After stumbling in the ratings several years ago, NBC’s Saturday Night Live has made a comeback, and this season’s audience is up 7% over last year. Fox competitor Mad TV’s ratings are up 14% this year, confounding critics who predicted three years ago when the show debuted that it would fail.

And now two other entrants are looking for a foothold in what was once SNL turf: Howard Stern, who will launch a new syndicated TV show on CBS stations on Aug. 22, and Jerry Springer, who will begin airing his show in late night this fall in nearly 50 markets around the country.

Once considered a programming sinkhole, late Saturday night this fall will become one of the most competitive time slots of the week. With prime time schedules locked in and the Jay Leno/David Letterman battle settled into uncomfortable coexistence, networks and syndicators see the period as one of the few opportunities on the schedule for revenue growth.

“Late-night programming has always been incredibly competitive, and [late] Saturday night is the last piece of beachfront property,” says Rob Burnett, who produces Letterman’s The Late Show for CBS and The Late, Late Show on the same network.

Whether late Saturday night can support all four competitors—and possibly others down the road, such as ABC—remains to be seen. The four-way battle could deplete the young male viewers that form the core audience for SNL and Mad TV. Stern’s and Springer’s trademark raunchiness could backfire.

“These guys may get ratings on Saturday night. But will they get advertisers? That’s the question,” says Tom DeKadia of media buying consultant Paul Schulman Co. in New York.

Nor do big names ensure big ratings, as the slow-starting Magic Johnson hour and the failed shows of Sinbad and Keenen Ivory Wayans attest.

What’s clear is that late Saturday night is no longer just horror flicks and reruns. SNL this season has attracted ratings of 4.7 and a 20 share among adults 18-49, according to Nielsen Media Research—roughly equivalent to ABC’s and Fox’s weekday prime time average. Mad TV is averaging a respectable 2.5 rating and a 9 share, just below Jay Leno’s season performance and ahead of David Letterman. Well over half of those viewers are young males, coveted by advertisers.

Those ratings have attracted premium advertisers to SNL and Mad TV—translating into millions of dollars in new advertising revenue for NBC and Fox over the past three years.

The shows also are comparatively inexpensive to produce by network standards. An hour and a half variety show costs far less than the $1.2 million price tag on a one-hour prime time drama. In the case of SNL, costs are kept down by filming the entire show in front of a live studio audience, eliminating expensive reshooting of scenes.

That translates into tidy profits for SNL and at least a breakeven for Mad TV, analysts estimate. Officials from the two shows would not comment on profits.

The performance is all the more surprising because Saturday night is packed with some of the week’s poorest prime time lead-ins. Saturday night programs like NBC’s Profiler and The Pretender have never lived up to the ratings of their weeknight prime time cousins.

As for Fox, “We have no lead-in,” says executive producer Adam Small. “We have Cops and America’s Most
Once again, NBC apologizes for keeping America up way past its bedtime.
Wanted." The reason for the lower-rated material, of course, is that younger viewers are either at the movies or partying on Saturday night. And that frustrating fact for Saturday prime time has proved to be a boon to SNL—and to a lesser degree, to Mad TV—which has demonstrated that younger viewers will show up late for compelling material.

"More than any other show on television, SNL is appointment TV," says Gary Considine, executive producer for NBC Studios, which oversees production of the show. It didn't seem that way three years ago. With the departure of stars like Phil Hartman and Dana Carvey and some top writers, the show was sputtering. Ratings were registering in the 3 range, down from its heyday in the early 1990s. "We realized we needed to get the juices flowing again," Considine says.

To turn the show around, NBC brass hired new writers and new talent—such as Will Ferrell and Cheri O'Teri—and introduced animated segments to appeal to The Simpsons generation. The changes boosted ratings sharply, beginning three years ago.

Far from suffering from the debut of Mad TV, SNL actually gained during Mad's first season in 1995-96, rising 26% in Nielsen ratings among adults 18-49, as NBC's cast changes bore fruit.

"I think Mad TV scared them," Small says. "They really had to revamp their material."

Still to survive, Mad TV couldn't just do SNL Lite. "There's no way to do a live show better than SNL," Small says. "We don't have that big studio place in New York with all that history."

Fox made a virtue of necessity, focusing on cramming as many as seven or eight newly edited sketches into an hour and a half—an impossibility for SNL's live-audience venue. And Mad ventured into territory avoided by SNL, even in its most debauched moments. Mad TV has featured Rod Shat, the world's oldest porn star, and Mexican wrestler El Asso Wipo. Most recently, the show angered Catholics with a portrayal of Father Flannel groping two women.

One of the show's more successful installments last season was hosted by Jerry Springer, who aired a mock segment of his show in which actors portraying former Los Angeles policeman Mark Fuhrman and a black gang member refuse to fight.

Springer recently agreed to tone down the violence on his shows, and his new...
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Saturday night competitors predict that the show will suffer in its new time slot without its fistfights. "Jerry Springer has been hot," says NBC's Considine, "I don't think it will continue to be hot."

Obviously, Springer syndicator Studios USA feels differently. With nearly 50 markets cleared, the studio is still shopping the Saturday night show around the country to stations looking to pump up their ratings, sources say.

Studios USA executives won't comment on the weekend sales of the show, but sources say Springer will air on Saturday night in Miami, Phoenix, Houston and a number of other top markets. The deals reportedly are pure barter deals, and the Springer episodes are reruns, not specially produced weekend shows.

Stern is a potentially greater threat. The shock jock's yet-to-be-named show will be produced from his radio studio in New York and will resemble his daily program on cable channel E! Entertainment. Eyemark Entertainment, the syndication arm of CBS, is distributing the show, and executives from the Hollywood studio say that Stern will bring life back to the Tiffany stations on the weekend.

"With the level of talent we have in Howard, we obviously feel there is an opportunity to jump start a time period that has done well on CBS but that has not been dominant," says Ed Wilson, president of Eyemark Entertainment.

Wilson would not say how many markets have signed on for the late-night show, but he says that sales are "going great." Stern's project has been cleared on all of the CBS-owned-and-operated stations with the exception of Green Bay, Wis., and Salt Lake City. Station executives at the CBS O&O in Green Bay say they are attempting to find room for the project.

"We've got two minutes of barter, and you've got to hit 70% clearances for your barter advertisers," Wilson says. "So I'd say it's safe to assume that we will be north of 70%, and I'm not too sure we want to be that much farther north."

Howard Rosenberg, television critic for the Los Angeles Times, thinks Stern has a shot at success, but only if he stays true to himself.

"He has some potential," says Rosenberg, who thinks Saturday Night Live has always been overrated—and he's not enamored with Mad TV. "But it will be really suicidal if he thinks he's joining the mainstream. If he's 75% of what Howard Stern is, he's got a shot."

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**WASHINGTON**

**Must-carry rulemaking**

FCC officials expect Thursday to launch their long-awaited effort to decide how must-carry rules will apply to digital broadcast signals. But sources say the rulemaking proposal will offer little hint as to how commissioners will ultimately rule on whether cable companies should be required to carry local digital broadcast signals. Officials say the proposal poses questions and invites comments, but takes no tentative position on the outcome.

At week's end commissioners also decided they want more time to null a rule to implement the FCC's new authority to auction unassigned radio and TV licenses. Commissioners had planned a vote on the rule this week but decided to pull it from the meeting's agenda.

**BET still betting on Hilton**

BET Holdings Inc. is not affected by Hilton Hotels Corp.'s plans to spin off its gaming operations. BET and Hilton have been working together on plans for a BET SoundStage Casino in Las Vegas. "If it does anything, it helps," says BET Chairman Robert L. Johnson, who is on Hilton's board. The spinoff is a "strategic decision" that will allow separate trading of gaming and hotel stocks, meaning one won't drag the other down. At a Hilton board meeting later this month, Johnson says he plans to talk with Hilton executives about buying an existing casino and renovating it into a BET SoundStage Casino.

**KRON-TV demos HDTV**

At press time, San Francisco NBC affiliate KRON-TV was planning a live satellite broadcast of HDTV for Saturday, July 4. The Chronicle Broadcasting station planned to uplink a live HDTV feed from the San Francisco Maritime Museum, where the San Francisco Chronicle is holding its Fourth of July Waterfront Festival. Footage was to include live HDTV coverage of bands playing at the Festival along with prepackaged material; KRON-TV also planned to cover fireworks in the evening. The HDTV feed was to be received and displayed on widescreen sets at four Circuit City stores and at the San Jose Technical Museum.

**MIA"MI**

**DirecTV weighs in**

BS company DirecTV is attempting to jump into the PrimeTime 24 case going on in Miami. During a hearing before U.S. District Judge Lenore Nesbitt last week, DirecTV asked that the broadcaster plaintiffs post a bond to cover DirecTV's potential losses along with the bond that the plaintiffs must submit in case they lose to satellite TV distributor PrimeTime 24. Judge Nesbitt seemed perplexed as to DirecTV's sudden appearance, asking its representative: "Have you been in this case all along, but in the background?" Alan Greer, DirecTV outside counsel, responded that the company has been tracking the case closely, although it never has been directly involved. The plaintiffs, including CBS and Fox, suggested a $50,000 bond; PrimeTime 24's bond request was for more. If the court enjoins PrimeTime 24 from selling imported network signals to anyone other than subscribers who do not receive clear grade-B broadcast signals under the FCC's definition of white areas, PrimeTime 24 will have to turn off some 1.5 million viewers.

**CBS has eye on site**

BS New Media, which has been playing catch-up with the online efforts of NBC and ABC, now appears to be getting increasingly creative about it. Up until now, the Tiffany network's biggest move was buying into the ascendant SportsLine site for nearly $60 million. That site recently underwent an effective remake, and CBS SportsLine has drawn kudos for its World Cup Soccer coverage online. Now CBS is planning a stand-alone comedy site that will include original content, according to a CBS source. No word on the format, but expect stand-up video streaming and some live elements when the site debuts this fall.
"...expect a high today of -60 °C, with winds gusting to 160 kph. We'll be back with sports right after this..."

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NAB in the green

Association ends year on better-than-expected financial ground

By Paige Albinik

The NAB hit $44.32 million in revenue for its fiscal year ending March 31—$3.5 million over budget estimates. Operating income was $10.36 million, $2 million over estimates.

The association beat its budget estimates because of greater returns on increased investments, more money from meetings and conferences, and higher-than-expected membership levels—both in television and internationally.

Revenue from member dues equaled $9.2 million, $136,000 over budget. The NAB last year added 25 new television members; 16 of those are independent stations, mostly owned by Paxson Communications. Dues from television members surpassed the budget by $182,000, while radio members’ dues were down slightly. Dues from associate and international members totaled $1.31 million, exceeding budget by $158,000.

Interest income on investments totaled $1.8 million this fiscal year, which brought in an additional $816,000.

NAB ‘97, held in Las Vegas in April 1997, brought in $26.92 million, or $1.9 million over budget expectations. Higher-than-planned sales of exhibit space brought in an extra $1.6 million. Advertising and event marketing generated $1.86 million, or $240,000 in additional profits. Other income-generating activities at NAB ‘97 went $52,000 over the budget.

Last year’s Radio Show in New Orleans also brought in more money than expected; $2.7 million, nearly $400,000 over target.

Expenses for NAB’s 1997 spring convention were $820,000 more than expected, while the Radio Show’s expenses ran $177,000 over budget.

NAB BUDGET FOR THE FISCAL YEAR FROM APRIL 1, 1997—MARCH 31, 1998

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<tr>
<th>REVENUEx</th>
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Bennett back at it

Television, movies and popular music all contribute to the degradation of American society, according to a new study from the National Commission on Civic Renewal, a bipartisan research group at the University of Maryland headed by former Education Secretary William Bennett and former Sen. Sam Nunn (R-Ga.).

“We must hold the entertainment industry as accountable for civic harm as we do the tobacco industry for physical harm,” the study says. Then, in an attempt to keep broadcasters from crying First Amendment foul, the study calls for “an intensive public [but governmental] dialogue directed toward this end.”

The study, funded by the Pew Charitable Trust, partially blames time spent in front of the TV or computer for increased crime, divorce and extramarital birth rates.

People are less engaged in community organizations and support networks, such as churches and schools, because television “privatizes us, drawing us away from social relations and civic engagement: and because it helps liberate powerful instincts—toward violence, sexual license and the pursuit of immediate intense sensation—that a decent civic life seeks to moderate.”

Ride 'em, Ric

Senate Communications Subcommittee Chairman Conrad Burns (R-Mont.) has named ex-rodeo cowboy Ric Molen as his legislative director. For the past four years, Molen has worked as a legislative assistant for Burns. Molen replaces Mark Baker, who becomes chief of staff for Rep. Rick Hill (R-Mont.).

Close but no cigar

FCC regulators last week said that CNN had justified a “significant portion” of the differences in prices it charges for its programming—but not enough to avoid an FCC order to renegotiate the prices it charges C-band programming retailers.
This announcement constitutes neither an offer to sell nor a solicitation of an offer to buy these securities. The offering is made only by the Prospectus Supplement and the related Prospectus, copies of which may be obtained in any State from such of the undersigned and others as may lawfully offer these securities in such State.

June 1998

$300,000,000

Clear Channel Communications, Inc.

$125,000,000 6.625% Senior Notes due 2008
$175,000,000 6.875% Senior Debentures due 2018

Price 99.899% per Note
Price 99.111% per Debenture
(Plus accrued interest, if any, from June 16, 1998)

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Preparing for battle
NAB board will wait for Gore public resolution before opposing it

By Paige Albinia

While broadcasters hate the idea of any so-called voluntary code of conduct, the NAB board decided last week to proceed with caution—for now.

At its summer meeting in Washington last week, the NAB board expressed “serious concern” rather than vigorous opposition “about any government efforts to impose mandates that limit or restrict the editorial freedom of American broadcasting.”

The board voted on the resolution in anticipation of the Gore commission’s likely Oct. 1 recommendation that a voluntary code of conduct should be part of the public interest obligations for digital broadcasters. The new code would be based on one that was struck down on antitrust grounds by a federal court in 1982.

Broadcasters, fearing a climate similar to the one that prompted the voluntary television ratings system, last week heard a “robust” discussion, according to one NAB board member, on whether to strongly oppose such a plan. But the networks, led by CBS Senior Vice President Marty Franks, advised caution in battling a code before it’s even recommended.

A.H. Belo Executive Vice President and Gore commission appointee Mike McCarthy agreed with Franks. Franks’ boss, CBS President Les Moonves, is co-chair of the Gore commission: McCarthy’s boss, Belo President Robert Decherd, is a member.

In April, Decherd recommended to the Gore commission that it either deregulate the television industry and let the market determine public interest obligations or apply existing public interest requirements to digital broadcasters. Belo argued that “more public interest obligations will not increase the quality of public interest programming” and that “added public interest obligations place broadcasters at a competitive disadvantage” because competitors have no such rules.

Although acknowledging that broadcasters likely will make known their disapproval of any increased public interest obligation, one public interest advocate views the NAB’s stance with hope.

“Perhaps I’m grasping at straws, but I hope that in expressing a ‘serious concern’ rather than outright opposition, the NAB is leaving the door open,” says Andy Schwartzman, president of nonprofit media law firm Media Access Project.

Poole wins radio board’s vice chair

By Paige Albinia

In this year’s only contested race for NAB executive committee, Bill Poole, general manager of WFLS-FM/WWXK-AM-FM in Fredericksburg, Va., beat Martha Dudman, president of WDEA/WWUM/WZQQ in Ellsworth, Me., to become vice chairman of the radio board.

In the uncontested races, Cox Radio VP Dick Ferguson was elected unanimously to his second term as joint board chairman of the NAB board of directors; Bill McElveen, president of WTCB-FM/WOMG-FM/WISW-AM in Columbia, S.C., was elected chairman of the radio board, and Jim Yager, president of Benedek Broadcasting in Rockford, Ill., and Ben Tucker, president of Retlaw Broadcasting in Fresno, Calif., were elected chairman and vice chairman of the TV board, respectively.

The outcome of the radio board’s vice chair race was uncertain until the June 28 vote. Sources say that Dudman had greater support among members of the NAB executive committee, including joint board chairman Dick Ferguson and radio board chairman Howard Anderson. Richard Osborne, president of WXXL-AM-FM, also stood behind Dudman’s candidacy.

Poole was asked to run last winter by Hedberg Broadcasting Vice President Mark Hedberg.

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Fourth Annual
Medill School of Journalism/Strong Capital Management, Inc.
Financial Writers and Editors Awards

Open to dailies, weeklies, monthlies and broadcast outlets in Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, North Dakota, Ohio, South Dakota, Wisconsin, plus two national categories, for work published from July 1, 1997 through June 30, 1998.

A $2,500 prize for the best entry in each of seven categories:

- Best overall coverage for the month of March of news for the investor by a daily, weekly, or monthly news organization. Four editions of the entire business section or news magazine must be submitted.
- Financial columnist (send 3 columns). Daily, weekly or monthly.
- Spot news reporting on a personal finance topic affecting investors. Daily newspaper only.
- Profile on a publicly-traded Midwestern company that offers useful information for investors. Daily, weekly or monthly.
- General markets coverage, feature or series, that helps investors understand stock, bond or other financial markets. Daily newspaper only.
- Feature or column on a personal finance topic affecting investors. Daily, weekly or monthly. Midwestern or national.
- Broadcast feature or series useful to investors. Midwestern or national.

Deadline July 31, 1998. Applicants should submit original and one copy to Jan Boudart, c/o Medill School of Journalism, Fisk 204, Northwestern University, Evanston, Ill. 60208. Attention: Strong Funds/Medill awards.

Award winners will be announced at the Midwest Financial Writers and Editors Conference, October 12, at Strong’s headquarters in Milwaukee. There is no charge to attend.
smooth skies ahead

VH1 Smooth, one of six new digital channels from the innovators of music television – MTV & VH1.

A cool new digital daydream is here,

VH1 Smooth.

From Kenny G to Enya,

VH1 Smooth is a digital destination where you can escape and relax from the frenetic fray of everyday life.

VH1 Smooth, come take a break.

To get more information call your MTV Networks representative.
Disney stock dips

Lower video sales, ABC's flat performance seen as factors

By Steve McClellan

Disney stock took a plunge last week, amid concerns of troubles at ABC as well as slowing sales at the company's home video division and lower numbers for its international film box office sales.

Disney's stock price dropped $8.125—about 7%—last Tuesday, to $105.25, as a half-dozen analysts cut their year-end earnings estimates for the company. The stock rebounded slightly on Wednesday, gaining $1. It closed at $106.25.

Cowen & Co. entertainment analyst Harold Vogel, who lowered his estimate on the company weeks ago, cites several factors for the stock's drop, including a turnaround at ABC that will take longer than previously expected. "It doesn't look like it will turn positive in a significant way for a while," Vogel says of ABC. "I don't think you'll see it get much worse, but it will be kind of going sideways" well into 1999, he says.

According to Vogel, the flat upfront market suggests that ABC and other NFL rightsholders will have a tough time recouping those investments through increased advertising rates.

Other factors in the Disney downturn are poorer-than-expected home video sales for "Flubber"; the poor performance of Disney's theatricals internationally (because many potential moviegoers are focused on the World Cup); poor sales generally in Asia because of that area's financial crisis, and start-up costs for the new Animal Kingdom theme park, which may draw revenue from the company's other parks.

Disney's fiscal third quarter ended last week, and Vogel anticipates a gain of a "couple of pennies a share" for the period compared with third quarter 1997.

Ameritech files complaint over exclusive contracts

By Paige Albinak

Ameritech New Media last week told the FCC that MediaOne and Time Warner have signed exclusive deals that will force Ameritech New Media to cut its customers off from Classic Sports Network.

The commission's program-access rules forbid cable companies that own programmers from making exclusive deals, but ESPN-owned Classic Sports is not vertically integrated—giving the FCC a different type of program-access complaint to consider.

ANM's complaint says that although "an exclusive arrangement between a cable operator and an unaffiliated programmer is not presumptively illegal," the agreement is "unlawful ... and under well-established principles of antitrust law...if it has an anticompetitive intent or effect."

ANM also claims that the cable companies purposely signed exclusive contracts, which kick in Jan. 1, 1999, to keep ANM from keeping Classic Sports. ANM's contract with Classic Sports expires one day before Classic Sports' new contract with Time Warner and Media One begins, says ANM President Deb Lenart—and Time Warner and Media One have chosen not to carry the sports network up to this point.

"This is a lose-lose deal for both consumers and competitors," Lenart says. "Every single Ameritech cable customer in the affected markets will be harmed by these exclusive contracts. This is an outrageous display of anti-competitive monopoly power."

MediaOne plans to fight the complaint. "Our contract with Classic Sports is legal and proper in every respect. We intend to maintain it," says Dave Wood, spokesman for MediaOne.

ANM also had planned to file a similar complaint against Comcast, but Comcast chose to take 30 days to renegotiate its contract with Classic Sports upon notice that ANM was filing its complaint.

Hey, hey, we're the Aquabats

Buena Vista Television executives, thinking they have found the '90s version of The Monkees, have greenlighted a demo tape with a southern California rock band.

Last week Buena Vista executives, comedian/producer Bobcat Goldthwait and Huntington Beach, Calif., ska band The Aquabats spent two days in a Hollywood studio producing what appeared to be a virtual Monkees remake. The eight-member band, which wears various costumes and acts out stories in concert, has developed a cult following in the Los Angeles area.

"We call it The Monkees meet Batman," says Stephanie Drachkovitch, senior vice president of development at Buena Vista Television. "Our goal with this project was to develop something that is totally original, and it looks as though we are on to just that."

Drachkovitch says it is too early for Buena Vista executives to say what form the project with The Aquabats might take. Any potential show with the group likely will be a half-hour; the project could wind up in syndication or on network television.

Goldthwait, who produced The Aquabats' latest music video, is behind the Buena Vista project and likely will produce the series if and when it is given the thumbs-up from the studio. The earliest possible rollout for The Aquabats will be fall 1999.

—Joe Schlosser
Cleared
In 100%
Of U.S.
Markets
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Murphy leaves ‘Hard Copy’

Contract not renewed for West Coast anchor

By Joe Schlosser

Paramount Domestic Television executives are shaking up their syndicated news magazine, Hard Copy. The first change came last week, when longtime anchor Terry Murphy’s contract was not renewed.

Murphy, who was one of the show’s original anchors when it was launched in 1989, was notified two weeks ago by Paramount executives that she was not going to be kept on the show in the same capacity. Sources say Murphy was offered a senior correspondent role but turned it down. Murphy was unavailable for comment. Paramount executives would not say whether there was another offer on the table.

“Her departure is indicative of changes that Paramount wants to make on the show,” a Paramount spokesperson said. “And it is premature to speculate on any other changes.”

The news hit the Hard Copy set two weeks ago when the show was going on its usual seven-week summer hiatus. This past season, Paramount executives made the first major change on the show in some time, sending co-anchor Barry Nolan to New York on a full-time basis. Murphy was left to handle the West Coast anchoring chores in Los Angeles.

The question now is whether Nolan, who started as a senior correspondent and fill-in anchor on Hard Copy in 1989, will return in the fall. Sources say that his contract is up in September and Paramount executives are still deciding on his future status with the show.

Nolan was unavailable for comment, and Paramount executives would not comment on his status.

Hard Copy, which ran next to Paramount’s Entertainment Tonight in key access time periods for the majority of the 90s, has been moved in some markets to earlier time periods and has seen its ratings slide a bit over the past two years, Hard Copy averaged a 3.1 national rating in the May sweeps, according to Nielsen Media Research—a figure decidedly below its national numbers from a few years back.

“Every show occasionally needs a retooling,” says Bill Carroll, vice president and director of programming at Katz Media. “The show’s ratings have slipped a little over the last few years, and its time periods have changed in a few markets. The show isn’t going anywhere, since it is already cleared for the next few years. So a retooling looks like a good idea.”

Hard Copy is renewed in more than 90% of the country for next season and in more than 50% of the country for the 1999-2000 season.

’60 Minutes II’ in the works?

No deal yet on brand extension for CBS

By Steve McCellan

CBS News is downplaying reports that the news division has signed off on a second edition of 60 Minutes and that CBS Evening News with Dan Rather executive producer Jeff Fager has been tapped to produce it. A second edition “is not a done deal,” a news division spokesperson says.

Indeed, a second edition of the broadcast remains a gleam in the eye of corporate and entertainment executives who see the success that NBC and ABC have had turning single-edition magazines into multi-night franchises.

Dateline has helped NBC News achieve annual pretax profits of $115 million. NBC sources say, compared with annual losses of close to $130 million in the early 1990s, before Dateline debuted. That success also earned anchor Stone Phillips a new multimillion dollar, multiyear deal to remain with the show (B&C, June 29).

Annual profits at ABC News are now $75 million, ABC sources say, in large part because of the 20/20 franchise, which has absorbed PrimeTime Live and will go to three nights in the fall.

60 Minutes is certainly one of the most profitable single programs in the history of television. Its contribution to CBS’s bottom line over the past 30 years is said to exceed $1 billion. Still, the news division has been in the red in recent years. But this year, analysts say, CBS News will turn a profit exceeding $10 million. A second edition, corporate executives hope, would boost CBS News division profits even further.

CBS’s top corporate brass are thrilled that 60 Minutes executive producer Don Hewitt has agreed to explore ways to make a possible second edition become a reality. “Obviously there’s a lot of work ahead of us—but now that Hewitt’s on board, it’s fair to say a second edition is in development,” one source says.

“This is an idea that is under very active consideration,” is how CBS News President Andrew Heyward describes the status of 60 Minutes II. “Whether you chose to call that development, they are certainly overlapping terms. We are working on what this program would be, if we chose to do it.”

While Hewitt has agreed to explore the possibilities, he has done so with very mixed feelings. ‘Don has made no secret of his concern that 60 Minutes’ reputation for excellence be preserved...
Katie stays at ‘Today’

NBC confirms that the network has reached an agreement with Today co-host Katie Couric to re-up with the show. Terms weren’t disclosed, but sources say that Couric’s new contract runs four years and will pay her some $7 million a year. An NBC official declined to confirm how much the morning news star will be paid to remain with the program. Most in the industry believed all along that NBC would pay whatever it took to retain Couric.

Today is the leader by a wide margin among the morning network news shows. It has been doing as well or better in the salable demographics than ABC and CBS combined and commands about half of the almost $400 million in advertising spent on the three shows annually. At deadline last week, NBC had issued no release about Couric—because, a spokeswoman said, the co-host had not yet signed the new contract. “We’ve reached an agreement,” the spokeswoman said, although she said that she didn’t know why the contract wasn’t signed yet or when it would be.

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Wolf says shows can fly without pilots

Producer’s knock on expensive system begins to open some doors

By Joe Schlosser

Hear the one about the TV producer who died and was given a choice by St. Peter of whether to go to heaven or hell? After being shown an idyllic videotape of sex and partying in hell, he chose hell—only to discover when he got there that it was all fire, brimstone and torture. “This isn’t what I saw in the video,” he complained to the devil. “Oh, that was the pilot,” the devil replied.

The story isn’t new, but Law & Order producer Dick Wolf uses it to illustrate his continuing criticism of the pilot system: What gets on the air each year often bears little resemblance to the expensive first cuts that network executives see. It is a criticism that is starting to draw some support.

Pilots and characters in pilots that are picked up are tweaked endlessly, Wolf argues. The vast majority of pilots are junked, and only a tiny percentage of shows that do make it to the schedule are renewed for a second year.

His solution: Junk the pilot system and make decisions about shows based on good scripts and short video vignettes that demonstrate the chemistry between characters.

“The pilot system is insane,” he says. “No other industry in the world would accept this kind of failure rate.” Wolf’s proposal to do away with the pilot system might itself have been dismissed as lunacy 10 years ago, when networks could still count on fat operating profits and relatively little cable competition. With profits shrinking and pressure from investors to cut costs, his ideas are getting a more receptive hearing.

“The pilot system is probably not the most economically sound system, and we are all looking for alternatives,” says ABC Entertainment President Jamie Tarses.

For each of the 37 new shows that made this year’s fall schedule, three or four didn’t. Comedy pilots cost $1 million—$1.3 million apiece to produce, while dramas cost $2 million—$2.5 million apiece—ten of millions of dollars shelled out by networks and studios for wasted material.

The figures get even starker when you look at shows that return for a second year. Networks paid as much as $120 million for 49 drama pilots for the 1997-98 season, and only 14 made the schedule, Wolf estimates. And only one of those dramas—All My Children—is returning for a second season.

Wolf figures that networks and studios could cut costs by tens of millions of dollars if they simply paid writers $100,000 to write scripts and had producers make 10-minute “proof-of-concept” presentations.

“You don’t have to make pilots,” he says, “You can tell in 10 minutes whether there is chemistry between the actors or not.” Producers don’t give any better indication of a series’ longevity than a good script, Wolf contends. His prime example: Law & Order. Rejected eight years ago by CBS, it was finally picked up by NBC’s Warren Littlefield, who worried that the show couldn’t keep up the pace of the pilot.

Today, the program is the longest-running drama on TV, and last year it won an Emmy for best drama series.

Networks, of course, have long made special deals with such top producers as ER’s John Wells to put shows on the air based on rough sketches. But they’ve been much more reluctant to make such commitments to lesser-known producers, worrying that they’d lose their shirts on ill-formed ideas.

As networks start producing more of their own fare while cutting costs, they may be forced to consider doing without full pilots. “The whole concept of a full pilot is in question,” Tarses says. “I wouldn’t rule anything out.”

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Couric re-ups for a reported $7 million per year.
No news

The departure of top news personnel in St. Petersburg, Fla., has locals wondering whether Paramount plans to pull the plug on WTOP(TV)’s news broadcasts and possibly those of other Paramount stations. When contacted, WTOP general manager Mike Conway said only that “I’m not going to comment on rumors.”

But the absence of corporate confirmation has done little to calm fears inside; several members of the news staff have been contacting nearby stations about jobs. At least two stations have pitched the idea of providing a branded news product for WTOP under contract, but so far the station has not indicated much interest.

The recently announced departures are sports anchor and former Tampa Bay Buccaneer Beasley Reece, news anchor Patrick Emory and—in particular—Steve Schwaid, who is the station’s news director and the corporate news director for all 18 Paramount stations. Schwaid is leaving for Philadelphia’s WCAL(TV). Emory’s departure in the spring was reportedly related to disagreements with station management.

Local broadcasters say that although WTOP has news talent, it is not cost-effective to support a substantial news department in order to offer a single daily newscast—particularly in a market crowded with broadcast and cable news outlets doing four hours or more of news daily. “They lose out on economies of scale,” says one. “The expense is tough to justify with one broadcast.” WTOP also has direct competition at 10 p.m. from the local Fox affiliate, WTXX(TV).

Ghost with the most

WHFX(TV) Cleveland plans to bring back—presumably from the dead—Cleveland broadcast film host “The Ghoul,” who haunted area TV and radio stations from the early 1970s until the mid-1980s. The popular wild-haired host, brought to life by Ron Sweed, began at wkhh(TV) Cleveland and was syndicated at various times to San Francisco, Los Angeles, Boston and Philadelphia. For a while The Ghoul relocated to Detroit. The Ghoul will host a weekly movie on Fridays, beginning this week.

The Ghoul gets to work in Cleveland.

On display

Quincy Jones Broadcasting has leased 22,000 square feet at New Orleans Shopping Center for wnoT- TV and says it will use the heavily trafficked location to “bring the station closer to our audience.” Senior VP and GM Madlyn Bonnot says the master control areas and production suits will be glass-enclosed for public view. In addition, a retail store is planned for the location.

The station also touts its proximity to both the Superdome and the new sports arena and says that it will begin marketing its production and post-production facilities aggressively to sports networks.

Let me stand next to your fire

Sioux Falls, S.D., ABC affiliate KSPY-TV reports that its campaign to purchase thermal imaging cameras for local firefighters has exceeded expectations, raising enough for three cameras. (One was the initial goal.) KSPY-TV General Manager Jack Hansen reports $52,000 raised so far, with more coming in daily.

The cameras are valuable to firefighters because they can identify people in smoke and fire-filled structures as well as sense hot spots in walls, ceilings and floors. They also can be used to find victims in highway accidents and severe storms.

Brown joins Lee Broadcast

Davenport, Iowa–based Lee Enterprises has named Colleen Brown—currently president and general manager of NBC affiliate and Gannett station KPNX(TV) Phoenix—vice president of its broadcast group.

Brown joins Lee after 19 years with Gannett. Gary Schmedding, president of the broadcast group, says that Brown’s talent for strategies and “operational excellence” will help to improve operations as the group moves toward digital broadcasting. Portland, Ore.’s KOIN (TV) has plans for transition to digital by Nov. 1999. Lee’s other eight stations are scheduled to convert by May, 2002. Brown is a member of the NAB board of directors in addition to being active in various Phoenix civic groups. She has held executive positions in Greensboro, N.C.; Flagstaff and Kingman, Ariz., and Denver.

A coincidence?

Under the headline above, a letter-writer to the Orlando Sentinel asked: “Has anyone else noticed that since the wildfires in Central Florida have become the focus of local television news coverage, the area’s crime rate appears to have fallen?”

Low-power LMA


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Twentieth drops Shoemaker

Magic Johnson will be going it alone on his latenight syndicated talk show. Johnson's sidekick, comedian Craig Shoemaker, has been dropped from the three-week-old show. A Twentieth Television spokesperson confirmed that Shoemaker is gone, but would not elaborate on his dismissal. The Twentieth spokesperson also said Shoemaker will not be replaced; bandleader Sheila E. will have a more active role in the show. When the show launched, Shoemaker sat next to Johnson at the start of the show and then did his own mini-monologue or comedy routine each night. His role was quickly downgraded after the first week to a member of Johnson's on-air comedy team. Shoemaker, who was added to the show just two weeks before it debuted, was unavailable for comment.

Grammer adds another two years to his 'Frasier'.

Raise for 'Frasier'

Frasier star Kelsey Grammer's salary will rise 40%, to more than $400,000 per episode, as part of a deal with Paramount Television that will keep his production company with the studio through the end of the century, sources say. Grammer's deal also includes an undisclosed piece of the show's back end profits. Grammer's Grammet Productions, based at Paramount, made comedy All Fired Up and pilot All Together Now for NBC. Meanwhile, NBC agreed to pay more than $3 million an episode to Paramount to extend the show for at least two seasons beyond its upcoming sixth, sources say. NBC and Paramount officials declined comment, and Grammer couldn't be reached.

'Sentinel' returns to duty

UPN has brought back its previously benched action series The Sentinel and has ordered two comedies for midseason. UPN ordered 13 episodes of The Sentinel, about a police detective with heightened senses, following a fan letter and phone campaign for the show, which ceased its run at the end of last season. The network also ordered six episodes apiece of Castle Rock Television's Nicki and Jim Henson Productions' Home Team for midseason. The shows join its animated series, Dilbert, as midseason pickups.

Genius?

No, sitcom acting

Saturday Night Live alum Jon Lovitz has emerged as a top candidate to take over slain actor Phil Hartman's place on the NBC comedy NewsRadio, sources say. Lovitz was close friends with Hartman, who had also been an SNL veteran. Another SNL regular, Rob Schneider, and Patrick Warburton, who played Elaine's boyfriend on Seinfeld, are also said to be candidates for the role.

'Fawlty' connection

CBS has ordered nine episodes of John Larroquette's Payne for midseason. The show is based on Britcom Fawlty Towers, which was a hit for ex-Python John Cleese in the late 1970s in Britain and was imported to the U.S. by PBS. Payne features Larroquette in the Cleese role as a reluctant innkeeper. It is not the first attempt to duplicate the comedy. Bea Arthur of Maude fame starred in an extremely short-lived adaptation, Amanda's, on ABC in 1983.

Natural born killer bees?

Are the Not Ready for Prime Time Players ready for the big screen? NBC is considering a proposal to co-finance with Paramount Pictures a series of movies based on SNL sketches in return for a piece of potential profits.
Study blasts Baltimore news

Says crime stories out of proportion to problem, but pollster says data don’t support conclusion

By Dan Trigoboff

A study of Baltimore TV concludes that the emphasis of local news on crime is scaring people out of the city, even as crime rates drop.

But local TV defended its coverage, and the study’s pollster quickly distanced itself from the report’s more critical findings.

In his Project on Media Ownership’s "It’s A Crime: The Economic Impact of Local TV News in Baltimore," New York University Professor Mark Crispin Miller says that “anchors and reporters dwell obsessively on local crime and other telegenic instances of pain and suffering.

“Despite their obvious talent, and despite their clear concern for Baltimore’s well-being, those professionals are over-zealous in their crime coverage, which crowds out other, more important stories.”

Miller, who has lived in Baltimore for years while teaching at Johns Hopkins University, says that the problem is not poor news judgment but “great commercial pressure from on high.” He found that nearly 40% of local newscasts from four stations studied over a three-week period this spring was devoted to crime, and nearly 10% to accidents and disasters. That left little time, he concluded, for reporting on government, education, business, the environment or health.

Reaction to the study from local news leaders was predictable and negative. Katherine Greene, who was news director at WBAL-TV until last week (she is now at Washington’s WTTG) disputes Miller’s conclusions and his notion of corporate pressure: “We’re like the viewers. We get sick of crime coverage too.” She concedes that WBAL-TV’s maxim of “live, local, late-breaking” lends itself to crime coverage, but “the safety issue makes crime one of the most important stories.”

Yet Miller’s study suffered quickly from a defection from its ranks. Public Agenda, a New York–based research group that polled Baltimore viewers for the study, said that Miller’s findings distorted the data to support Miller’s bias.

Public Agenda’s Crime, Fears and Videotape, a second part of the study, supports Miller’s notions that area residents had considerable fear about crime, that “good news about declining crime rates has yet to penetrate” and that many polled think local crime coverage is unfair to minorities. But Public Agenda also finds that fear of crime is based partly on experience, and that overall, local TV “gets good marks from Baltimore area residents.”

Miller says he was surprised by Public Agenda’s reaction and called the complaints “trivial and ridiculous. What we have here is a difference of opinion on tone.”
For the second week in a row, news magazines accounted for half of the top 10 shows; veteran '60 Minutes’ was number one.
Radio network to broadcast to U.S., Europe simultaneously

Programming described as ‘radio with a conscience’

By Elizabeth A. Rathbun

Radio Voyager Network hopes to be the first 24-hour network to simultaneously reach Europe and the U.S. with “radio with a conscience.”

Founders Paul Bartishevich and William Torrey are investigating satellite providers that reach the continental U.S. and Europe. They plan to have Radio Voyager broadcasting from studios in Washington starting Sept. 15.

Torrey, formerly director of Voice of America Europe, says that Radio Voyager—which will be provided free to affiliates—is not meant to replicate that federal government-sponsored service, which folded in January 1997. However, it is modeled on VOA’s English-language format of contemporary “music and more,” which he says was a runaway hit in Europe.

The two founders are convinced it will be a hit in the U.S., too. “The domestic radio marketplace is a bit stale,” Torrey says. Adds Bartishevich, “There is no question in my mind [that] there is room for a new radio format. None.”

With about 30 radio stations sold on the idea in Europe, Bartishevich and Torrey are launching their quest for U.S. affiliates. They hope to have 40 to 50 lined up by launch time.

Besides two minutes of network advertising per hour, 12 minutes of local programming and two minutes of news at the top of the hour from United Press International. Radio Voyager will feature “information bursts” of up to 90 seconds each, four times an hour. These bursts will address such issues as race, the environment, health and new technology (hence the slogan, “radio with a conscience”).

The bursts will be developed by civic and educational groups, including the Wildlife Conservation Society and the Center for Marine Conservation. Sponsorship will come from corporate sponsors and foundations to be announced. Listeners can follow up on a topic by going to Radio Voyager’s future Website.

“A Radio Voyager listener, at the end of an hour [and] whether they want to or not, will have absorbed a great deal of information,” Torrey says.

“We want to have global reach,” but without a credo of “profit at any cost,” Bartishevich says.

Radio Voyager is targeting a wide demographic of English-speaking, better-educated 18-to-44-year-olds. That adds up to a potential audience of nearly 750 million, Radio Voyager press materials say. It will be a market-exclusive service, so “we’d like to have a station in every market, and we see that as a reasonable goal,” Bartishevich says.

Conan on the radio

Late, late-night talk show host Conan O’Brian soon will be heard in dayparts other than the wee hours of the morning (or late evening in the Central time zone). United Stations Radio Networks (USRN) says that highlights of O’Brian’s opening monologues from his nightly NBC TV show will be offered in daily two-minute features starting Aug. 1. USRN says that more than 200 stations already have signed on for Conan on Radio and will be afforded market exclusivity. The redhead host’s daily comedy bits have a major national sponsor, international hair salon chain Supercuts. The syndicated strip will be packaged by Market Leader (which also spins TV’s Wheel of Fortune for radio) and produced and distributed by USRN. Highlights of O’Brian’s monologue, taped nightly before a studio audience, will be sent by satellite to affiliates the following day.

Big Apple revenue up more than 7%

Advertising revenue in the New York market jumped 7.2% (to $214.1 million) in the first five months of this year, according to the accounting firm of Miller, Kaplan, Arase & Co. Local sales for January-May climbed 7.5%, to just under $180 million, while national sales rose 5.9%, to $34.6 million.

Auto dealers (at $4.886 million) and TV stations/networks ($3.245 million) were the largest-spending categories so far this year, with utilities/communications/cellular in third place ($1.96 million), followed by financial services ($1.6 million) and health care ($1.57 million).

Ad revenue for May—$52.4 million—was 5.7% higher than in May 1997. Local sales increased 6.1%, to $44.7 million, and national business for the month rose 4.1%, to $7.7 million, according to New York Market Radio (NYMRAD).
Hallmark, Henson buy into Odyssey

Two companies pay $100 million for major interest in cable channel

By Donna Petrozzelo

Hallmark Entertainment and Jim Henson Productions have found an outlet for their family-oriented programming in Odyssey Channel.

Henson/Hallmark sank $100 million in cash and programming into Odyssey Channel last week, precipitating yet another evolution for the family values network and giving the two companies instant access to 30 million cable subs (far easier than launching a network in the current market).

In return for their investment, Hallmark and Henson will split a 45% stake in the channel, creating a four-way partnership with Odyssey's existing owners—Liberty Media Corp. and the National Interfaith Cable Coalition.

Bringing in new partners reduces Liberty Media's stake in the channel from 49% to 32.5% and NICC's share from 51% to 22.5%, according to a Liberty spokesperson. Odyssey is expected to generate about $21 million in ad sales and revenue fees in 1998, according to Paul Kagan Associates. According to sources familiar with the network's expenses, it would barely have broken even this year if the ownership and programming structures had remained unchanged.

The restructuring reduces yet again NICC's share of the channel it founded in 1988 as Vision Interfaith Satellite Network (VISON).

Between 1988 and 1995, the channel was the Faith & Values Channel. NICC formed an ownership partnership with Liberty Media in 1995 and renamed the channel Odyssey. The NICC maintained its majority share and managing control of the network within the Liberty partnership until last week's announcement.

Cable industry sources say that Liberty Media, which has kept Odyssey afloat in lean financial times, was actively seeking partners to rejuvenate the channel. Odyssey's average ratings in prime time typically hover in the .1 to .2 range, though ratings for some of its movies hit a peak .4 or .5 rating. Odyssey claims 30 million subscribers through carriage over 1,500 basic cable systems. Prime-tar and the C-band signal.

Cable industry sources speculate that Henson and Hallmark were attracted to Odyssey as an outlet for creative projects that mesh with Odyssey's wholesome, family-orient-ed agenda. The NICC also concluded that Henson and Hallmark would be appropriate partners, say sources familiar with the deal.

Hallmark's library includes Hall-mark Hall of Fame productions and the series Lonesome Dove, among other family fare. Its upcoming projects include a 10-part series on the Bible, a special on Noah's Ark and a profile of Mother Teresa.

Liberty Media, Hallmark and Henson are keeping mum on any specific programming changes that may result from the restructuring. Industry sources say Odyssey not only will draw heavily on the Henson and Hallmark libraries but also will provide a platform for originals. One source describes Henson and Hallmark as a good fit with the network because their original projects are often message-driven.

However, Odyssey is not expected to renge on certain programming promises it has made to operators—including promising not to entirely abandon its religious offerings. Odyssey's regular series include the animated Davey & Goliath along with interdenominational church services. In prime time, Odyssey slates several off-net series, including Trapper John, M.D.

IP telephony: Does AT&T have its number?

Telco is putting its local phone ambitions in the hands of a new, untested technology

By John M. Higgins

By deciding to rely on Tele-Communications Inc.'s cable systems as its route into consumers' homes, long-distance giant AT&T Corp. is betting on a promising but unproven technology—IP telephony—to traffic telephone calls the way America Online traffics Web pages.

In many ways, IP—for Internet protocol—telephone services seem like an ideal solution for cable operators seeking to extract completely new revenue out of the millions of miles of copper they have strung across America. The same cable networks that are prepped for high-speed Internet service are expected to be readily adapt to carrying telephone calls along the same pipe. A phone call will be parsed into millions of digital packets that are merged into a pipe with thousands of other calls—then sorted out and sent to the appropriate phone on the other end.

This is different from telephone ser-
vice offered on limited basis by MSOs like Cox Communications Inc., MediaOne Group Inc. and Cablevision Systems Corp. Those operations are “circuit-switched”—they traffic voice over cable to a conventional telephone switch, which treats it much like an ordinary phone call.

TCI President Leo Hindery says that he believes in IP telephony “passionately, absolutely passionately. The economics are so compelling, the quality is so high.”

But IP telephony is unperfected. Some companies are using digital IP over dedicated networks—notably Qwest, which made a splash recently by agreeing to acquire fifth-ranked long distance carrier LCI Communications. But no one has tried it over anything as widespread and “noisy” as a cable system, and severe kinks need to be ironed out.

“It’s more deplorable than deployable,” says an executive at one major MSO that’s been looking at IP telephony. The biggest snag is “latency”: delays in the travel of some voice data packets as they course through the networks. Other problems include the inability to readily offer such common telephone features as call waiting and call forwarding—and even a dial tone.

Those problems probably will be solved by software improvements. “There are some big speed bumps, but they’re fixable speed bumps,” the executive says. Some industry executives and analysts believe that IP telephony will be ready for the market in 18-24 months. But others worry that it will take as long as five years.

A few basic elements of IP telephony over cable that are particularly important: IP telephony does not actually use the traffic-jammed Internet, only its standards. IP telephony is dramatically more affordable than other methods if operators already are investing the capital to widely deploy cable modems that can do double duty. One big impediment remains power—ensuring that each element of the network has a backup electricity source. However, if AT&T can save money on local access payments to Baby Bells, the long distance carrier may be able to get a reasonable return even if other operators cannot.

“Internet protocol” evokes images of foreign college students using headsets attached to their Packard Bell PCs to make virtually free calls home via their Netcom accounts. Those calls are often broken up as bits of conversation get clogged up with spam and other unwanted material.

But calls over a cable system would get switched to a separate dedicated network with much higher, controllable quality. “Most people think IP telephony is telephone over the Internet,” says Bear Steams & Co. analyst Ray Katz. “They don’t realize what we’re talking about is using IP protocol—this is the key here—on a managed network. IP protocol on the unmanaged Internet is a whole different ball of wax.”

Even so, latency delays are a major issue. IP telephone conversations pause the way Home Box Office movies occasionally get snagged coming out of their digital file servers. The data packets don’t all line up in a row the way they’re supposed to. Missing a few seconds of “Ghost” is one thing, but interrupting Grandma’s phone conversation is another.

“You know how e-mail goes: Sometimes all the pieces don’t get put together for a couple of days?” says Sanford

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**AT&T outlines TCI upgrade costs, telephony strategy**

AT&T estimates it will spend $4.4 billion to modernize and maintain TCI cable systems over the next five years, as well as an average cost of $400 per customer to provide IP telephony in TCI markets.

AT&T plans to spend $1.3 billion to upgrade 90% of TCI systems by 2000, with TCI spending $500 million on upgrades before the deal closes. Additional maintenance costs are estimated at $1.3 billion per year, or $25 per video subscriber, for the systems. And upgrading to digital set-tops is estimated at $1.8 billion, or $175 per sub.

David Nagel, AT&T chief technology officer and president of AT&T Labs, provided those estimates in a briefing last week on technical integration and costs related to the merger. To enable telephony, AT&T foresees attaching external network interface unit boxes to homes, with a modem interface inside enabling 10 Mbs Internet connection speeds.

Assuming further upgrades to enable packet telephony, costs of $400 to $500 per customer are projected for those choosing phone service only and $300 to $400 per customer for those adding telephony to existing cable service, according to Lew Chakrin, AT&T vice president of corporate business development. The figures are based on an estimated 30% penetration of 17 million households with IP telephony service. Next year’s cable modems are expected to have built-in IP telephony capability or upgrade paths.

Packet telephony requires only 16 kb/s per line versus 64 kb/s for standard voice service, according to Nagel, who says that the type of circuit-switching used by TCI for IP telephony in its Hartford, Conn., system would be an interim step only. “Once you go to packet telephony, you get more efficient use of the whole system,” he says.

Nagel called single-bill, one-stop shopping for TCI subs “imperative,” with a fresh focus on service. “What I want is to make a simple phone call or—even better—click a Website and have someone show up a short time later and leave with everything working,” Nagel says.

AT&T engineers want to explore integration of AT&T Internet technologies with @Home—including new chat and talk technologies introduced last week—as they look to offer a range of Internet access services at various speeds.

—Richard Tedesco
C. Bernstein & Co. analyst Tom Wolzien, “The same thing happens here.”

The CableLabs Packet Cable Group is addressing the latency issues, but the tolerances are extremely small. Voice signal latency as minute as 200 milliseconds—1/5,000 of a second—renders IP telephony non-competitive with Baby Bell standards. But a prototype with a built-in modem exists that would enable ready translation of an analog voice signal into packetized data.

“In the long-haul networks, all are showing great strides in making it work,” says Mark Davis, Cox’s director of engineering and telephone technology. “It’s in the access market where work still needs to be done.”

Costs are an issue. Assuming penetration hits some 20% of homes passed, the cost of conventional cable telephone runs about $550-$600 per telephone subscriber. That’s about $200 cheaper than estimates from about three years ago, when MSOs like TCI and Time Warner Cable backed off from the business.

One industry executive says that adding backup power to the system runs about $20 per home passed, regardless of how many customers eventually are signed up. Each line added requires about $25-$50 in head-end controller costs and $75-$100 per line in phone switch costs. Each home subscriber requires a network interface unit (NIU) connecting the cable system to household phone wiring that runs about $350 per home.

IP telephony won’t be cheaper, and may be more expensive. Switches will be replaced by simpler Internet routers if they prove able to handle the traffic. The functions of the NIU will be handled by a third-generation cable modem that can handle both talkers and surfers. However, the cable modem needs to be accompanied by a line card that will interface with the household telephone wiring and do things that a cable system cannot do, like shoot electricity through the wiring to make the phones ring when someone calls.

Those costs—except the line card—may come down. But if IP telephony isn’t cheaper, why bother? Because the cable modem does double duty. It can offer consumers phone and high-speed Internet service, bringing in two revenue streams from the same $350 piece of equipment.

And TCI’s vision has been to incorporate cable modems in digital set-top boxes and widely deploy the equipment that otherwise serves to expand channel capacity. TCI Chairman John Malone sees consumers surfing from their TV sets to interact with Buffy the Vampire Slayer for just a little money.

AT&T can try a cheaper route by configuring its system to handle long-distance calls only. That partly avoids the system-reliability issues but also cuts the revenue potential. Other complicating issues include the condition of TCI’s plant, which is below the standards of some of its peers. Voice traffic isn’t very tolerant of noise in the system, and TCI’s is not highly regarded on Wall Street. TCI’s Malone defends his systems as “equal to” those of TCI’s peers and notes that the company is far ahead in deployment of digital cable.

However, that neglects one of TCI’s major motives for pursuing digital so strongly: Its systems lack the capacity to readily add more channels any other way.

Price Colman and Richard Tedesco contributed to this story

### FCC’s cable rules up for review

**By Chris McConnell**

As they plan their postmerger cable strategy, AT&T executives and others in the cable industry will be keeping an eye on the FCC’s cable ownership limits.

Regulators late last month proposed tinkering with the limits on the number of cable systems that a company can own. Current regulations set the limit at 30% of homes passed nationwide, although the FCC has never enforced the rules because of an ongoing court challenge.

The commission asked whether the 30% cap should remain and whether the limit should be based on the percentage of subscribers rather than on the percentage of homes passed.

Cable lawyers say that the dormant rules could loom large on the industry’s horizon should they survive the court challenge. Several point to Telecommunications Inc., which they say is near the current cap.

“With the flurry of deals announced over the last several months, it is clear that TCI has breached, or will soon breach, the 30% limit,” Commissioner Gloria Tristani said, adding that she would have preferred the FCC to start enforcing the limits now. “Under these circumstances, the 30% limit we are reaffirming today may be rendered moot unless the stay is lifted.”

Lobbyists say a key issue will be how the commission defines system ownership. In a companion rulemaking, regulators asked how the attribution rules should treat partnerships and joint ventures among companies.

“That could be a concern,” Washington cable lawyer Wesley Heppler says of the effort to define cable ownership. Heppler and others say that the outcome could significantly affect the number of subscribers attributed to TCI.

Cable lawyer Arthur Harding applauds the commission for bringing up the attribution issues before pending deals close.

The National Cable Television Association’s Daniel Brenner and other cable lawyers, meanwhile, also welcome a provision of the proposal that asks whether the ownership limits should consider the presence of all multichannel distributors in the market—not just cable systems.

"I understood at a very young age that the news media interprets news."

Jack T. Pottle
President and Chief Operating Officer
Faith Communications, Inc.

Member
C-SPAN Board of Directors

"When I was a child in Denver, whenever we would personally see something newsworthy, my father would sit me down, and we would read the coverage of that event in both local newspapers. We would monitor the kind of pictures that they would show of candidates and analyze them according to whether the papers were endorsing the candidate or not. I understood at a very young age that the news media interprets news. There is an inherent bias in what they do."

"When I was at Colorado College, I spent time living in downtown Chicago in an urban studies program doing community organizing in low-income communities. The program focused around housing issues at a time when there was a big HUD scandal in Chicago. It was a fabulous thing to do—getting away from campus and learning about a different aspect of life."

"I have three children. I have a son who is a sophomore at Cornell, a daughter who is a senior in high school and a son who is in third grade. I probably look at education as most parents do, in that I really just want to make sure that my children get a solid grounding. I want to make sure our children can read well, write well and have an appreciation of American history and culture. I think my children have received an extraordinary education—we live in a multicultural community with great schools and dedicated educators—it's been terrific."

"I still find cable an immensely exciting business. It's a business that changes every day. There's always a new challenge to confront. From a cable perspective, my mentor was June Travis. I hope I have been able to pick up some of her strengths and talents as a manager—caring about the individuals who work for the company, understanding that the strength of the cable business is the men and women who, day after day, go out and serve our customer."

"What we try to do is provide a breadth of programming to our customers. And C-SPAN is a part of that breadth, which is important to us. What I enjoy about C-SPAN is simply the unvarnished news—showing our government at work without any interpretation. That's the brilliance of C-SPAN."
GI buys TCI set-top centers

TCI gets GI stock in exchange for assets and licensing rights to HITS service business

By Donna Petrozzello

In a deal that some analysts described as a logical next step in the deployment of digital, Tele-Communications Inc. reached a definitive agreement last week to turn over its authorization center business to General Instrument Corp. for an estimated $576 million in stock.

Terms of the deal call for GI to transfer 21,356,000 shares of its newly issued stock to TCI. In return, GI acquires the assets and licensing rights to operate the digital set-top authorization center business for subscribers to TCI's Headend-in-the-Sky (HITS) service.

The shares represent about 10% of the fully diluted equity shares of the company, according to General Instrument.

GI stock traded last week at an average $26-7/8 per share.

TCI's HITS authorization center oversees distribution and billing for programming distributed via HITS. Last week's agreement brings a deal crafted last December a step closer to completion.

Acquiring operational control over the HITS authorization center is a natural fit for General Instrument, which plans to distribute at least 15 million advanced Next Level digital set-top boxes over the next three to five years.

GI already has deployed more than a million interactive digital cable set-top terminals and more than 500 digital headends. The company reported annual sales of $1.8 billion for its cable and satellite TV operations last year.

The deal benefits TCI, which has committed to buying 6.5 million—11.9 million of the 15 million GI boxes in exchange for a 16% equity interest in GI/Next Level.

In addition, TCI Ventures gains a 10% equity interest in GI as a result of GI's acquisition of the digital authorization business from TCI's HITS.

The deal does not affect TCI's control of the programming content of HITS.

"With this deal, TCI consolidates two assets," says Gary Farber at Cowen & Company. "TCI has plans to order 6.5 million to 11.9 million digital set-top boxes, and TCI is a significant owner of General Instrument. This also rounds out what GI is offering in terms of digital services."

General Instrument is expected to encourage sales of its authorization center services to small and midsize MSOs who might otherwise establish the same type of service in the individual headends in each of their systems.

"The HITS authorization center eliminates the need for individual services in the headends of separate cable systems," says Dan Sutorius, senior director of marketing for digital network systems at General Instrument.

"That's key for small and midsize operators because maintaining the authorization services at the individual headends can be costly."

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CABLE’S TOP 25

Two ESPN shows airing June 28 made it into basic cable’s top 10: the Yankee-Mets game and NASCAR’s Save Mart/Kragen 350.

Following are the top 25 basic cable programs for the week of June 22-28, ranked by rating. Cable rating is coverage area rating within each basic cable network’s universe; U.S. rating is of 88 million TV households. Source: Nielsen Media Research

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>Network</th>
<th>Day</th>
<th>Time</th>
<th>Duration</th>
<th>Rating U.S.</th>
<th>Hits (000)</th>
<th>Cable Share</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>South Park</td>
<td>COM</td>
<td>Wed</td>
<td>10:00P</td>
<td>30</td>
<td>5.1</td>
<td>2.6</td>
<td>2,533</td>
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<tr>
<td>2</td>
<td>WWF Wrestling</td>
<td>USA</td>
<td>Mon</td>
<td>10:00P</td>
<td>63</td>
<td>4.5</td>
<td>3.3</td>
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<tr>
<td>3</td>
<td>MLB: N.Y. Yankees vs. N.Y. Mets</td>
<td>ESPN</td>
<td>Sun</td>
<td>8:00P</td>
<td>192</td>
<td>4.3</td>
<td>3.2</td>
<td>3,150</td>
</tr>
<tr>
<td>4</td>
<td>WCW Monday Nitro</td>
<td>TNT</td>
<td>Mon</td>
<td>10:00P</td>
<td>60</td>
<td>4.2</td>
<td>3.2</td>
<td>3,094</td>
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<tr>
<td>5</td>
<td>WWF Wrestling</td>
<td>USA</td>
<td>Mon</td>
<td>8:00P</td>
<td>63</td>
<td>4.1</td>
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<td>TNT</td>
<td>Mon</td>
<td>8:00P</td>
<td>60</td>
<td>4.1</td>
<td>3.1</td>
<td>3,003</td>
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<tr>
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<td>TNT</td>
<td>Mon</td>
<td>9:00P</td>
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<td>4.0</td>
<td>3.0</td>
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<td>NASCAR: Save Mart/Kragen 350</td>
<td>ESPN</td>
<td>Sun</td>
<td>4:20P</td>
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<td>3.8</td>
<td>2.9</td>
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<td>9</td>
<td>Movie: &quot;An Unexpected Life&quot;</td>
<td>USA</td>
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<td>121</td>
<td>3.7</td>
<td>2.8</td>
<td>2,759</td>
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<tr>
<td>10</td>
<td>The Brady Bunch</td>
<td>Nick</td>
<td>Sun</td>
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<td>3.5</td>
<td>2.6</td>
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<td>11</td>
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<td>Nick</td>
<td>Sun</td>
<td>10:00P</td>
<td>30</td>
<td>3.2</td>
<td>2.4</td>
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<tr>
<td>12</td>
<td>Blues Clues</td>
<td>Nick</td>
<td>Mon</td>
<td>9:30A</td>
<td>30</td>
<td>3.2</td>
<td>2.4</td>
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<td>3.1</td>
<td>2.4</td>
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<td>14</td>
<td>Movie: &quot;Die Hard&quot;</td>
<td>USA</td>
<td>Fri</td>
<td>9:00P</td>
<td>150</td>
<td>3.1</td>
<td>2.3</td>
<td>2,284</td>
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<tr>
<td>15</td>
<td>Rugrats</td>
<td>Nick</td>
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<td>10:00A</td>
<td>30</td>
<td>3.1</td>
<td>2.3</td>
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<td>Rugrats</td>
<td>Nick</td>
<td>Tue</td>
<td>7:30P</td>
<td>30</td>
<td>3.1</td>
<td>2.3</td>
<td>2,226</td>
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<tr>
<td>17</td>
<td>Road Rules VI</td>
<td>MTV</td>
<td>Mon</td>
<td>10:00P</td>
<td>60</td>
<td>3.1</td>
<td>2.2</td>
<td>2,122</td>
</tr>
<tr>
<td>18</td>
<td>The Brady Bunch</td>
<td>Nick</td>
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<td>9:00P</td>
<td>30</td>
<td>3.0</td>
<td>2.2</td>
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<tr>
<td>19</td>
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<td>30</td>
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<td>3.0</td>
<td>2.2</td>
<td>2,147</td>
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<tr>
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<td>The Real World VII</td>
<td>MTV</td>
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<td>3.0</td>
<td>2.2</td>
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<tr>
<td>22</td>
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<td>Nick</td>
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<td>9:00P</td>
<td>30</td>
<td>2.9</td>
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<tr>
<td>23</td>
<td>Rugrats</td>
<td>Nick</td>
<td>Thu</td>
<td>7:30P</td>
<td>30</td>
<td>2.9</td>
<td>2.2</td>
<td>2,121</td>
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<tr>
<td>24</td>
<td>Blues Clues</td>
<td>Nick</td>
<td>Tue</td>
<td>9:30A</td>
<td>30</td>
<td>2.9</td>
<td>2.2</td>
<td>2,110</td>
</tr>
</tbody>
</table>
EchoStar gives nod to Noggin

EchoStar Communications Corp. is the first DBS operator to sign up for Noggin, the 24-hour educational cable network and online site that is a joint venture of Nickelodeon and The Children’s Television Workshop. EchoStar says it will roll Noggin out on its DISH network in January, 1999, when the channel is expected to debut. EchoStar’s DISH is available to 1.3 million homes. DISH’s other MTV Networks’ offerings include TV Land, the East Coast and West Coast feeds of Nickelodeon, MTV, M2, MTV Español and VH1.

E! tops 50 million

Speaking of noggins, E!: Entertainment Television President Lee Masters didn’t really shave his head for last week’s trade ad trumpeting the network’s sub count. E! has topped the 50 million-subscriber mark (after gaining 4 million new subscribers in the first half of 1998, according to the network and Nielsen Media Research). Masters, who says that the network also signed on more than 4 million new subs in 1997, expects E! to hit the 53 million mark by the end of this year.

cable garnered an average 22.8 million households while ABC/CBS/NBC/Fox combined tallied an average 22.6 million homes. Cable’s household delivery marked a 19.5% gain over the same week last year. In prime time, basic cable ratings hit an average 23.2 last week, compared with a 23.0 average rating for the Big Four networks. That’s an 18.4% increase over last year, according to the CAB and Nielsen. For the same week, basic cable’s average price per thousand TV household was 44.9, equal to the Big Four’s share. But although the share average was equivalent for cable and broadcast, the total marked nearly a 17% increase for cable over the same period last year and a 7.2% slip in share for the broadcast networks.

Noggin gets new head

Nickelodeon President Herb Scannell has named Tom Ascheim general manager of Noggin. Ascheim will oversee programming, operations, online content and marketing of Noggin. MTV Networks’ affiliate sales department will take over the channel’s distribution rollout, Nickelodeon says. Ascheim has been Nickelodeon’s VP of business development, publishing and multimedia since 1997. In that role, he helped to develop Noggin.

Basic cable booming

More U.S. homes tuned into basic cable last week (June 22-28) than to programs on the Big Four broadcast networks, according to a data from Nielsen Media Research and the Cable Advertising Bureau. Using Nielsen data, the CAB reported that
CTAM urges marketers to take control, defend customers

‘Market marketing,’ advises President Beales

By John M. Higgins

Attendance at CTAM’s annual convention set a new record as cable marketing executives gathered to ponder how to sell a flood of new products.

More than 2,700 system and marketing executives attended the annual conference in Chicago last week to explore the theme, From Chaos to Control, which focused on issues of selling new cable products that are beginning to hit the market.

One recurring theme was the importance of marketing executives taking control of processes within their companies rather than merely creating clever advertising and promotion plans. The executives said that marketers need to drill home the needs of their customers at every stage of product development and delivery, something particularly crucial as MSOs craft high-speed online, digital video and telephone services.

“We must seize control of the digital discussion from the technologists and bring it back to our consumers.” —Peter Chernin, CEO of Fox Group

Justice also agrees upon Primestar.

CTAM President Char Beales had a similar message, reiterating her contention that executives need to “market marketing” within their organizations. She related the experience of a marketing executive new to the industry who sat in on a meeting about digital set-top boxes. Topics discussed included cost, technical capabilities, relationship with vendors, delivery dates and pricing.

“Everything was given consideration—except the single most important item, the customer.”

She noted that MediaOne and Cablevision Systems Corp. have elevated the role of marketing executives in recent reorganizations, with Cablevision actually making one system marketer copresident of its largest regions. Networks such as Comedy Central, HGTV and E! Entertainment Television have done a particularly good job of elevating marketing, she added.

Next year’s conference is scheduled for July 21 in San Francisco.

Primestar gets February day in court

Justice also agrees to drop charges against GE Americom

By Paige Albiniak

Cable-owned DBS company Primestar is scheduled to take up its case against the Justice Department Feb. 1, 1999. U.S. District Judge June Green told the parties in a hearing last Tuesday.

The Justice Department in May sued Primestar, which is trying to complete a $1.1 billion purchase of the satellite assets owned by News Corp. and MCI’s joint venture ASkyB, on the grounds that its proposed deal is anticompetitive.

The trial date falls between the November date suggested by the government and the May date requested by Primestar. Said the 84-year-old judge upon making the assignment: “This trial date is firm if this court is still living.”

Although it seems that Primestar would prefer to get the trial under way quickly to get into the market as soon as possible, the DBS company preferred to schedule the trial later because the complaint is fairly complicated. Some of the issues the government has taken on will require a fair amount of effort to address,” says one Primestar attorney. “The government sat on this thing for 10 months, and now they are in a big hurry.”

The parties still are trying to negotiate an agreement so that Primestar, under the umbrella of TCI Satellite Entertainment, can operate a high-powered DBS company using ASkyB’s full continental U.S. satellite slot at 110 degrees west longitude. New Primestar CEO Carl Vogel told institutional investors at a conference two weeks ago that the Justice Department wants a clean sweep of Primestar’s cable owners: Time Warner/Newhouse (30%), Comcast (10%), MediaOne (9%) and Cox (9%).

Joel Klein, assistant attorney general for antitrust, last week was not ruling out the possibility of resolving the case without going to trial. “Many cases come to a consent decree before they come to litigation. Only 10% to 15% of cases end up in litigation,” Klein said during a Media Institute luncheon speech last week in Washington.

The Justice Department also agreed last week to drop its charges against General Electric’s satellite division, GE Americom, which holds a 51% stake in Primestar. GE had argued that it is not a cable company and therefore the Justice Department had no case against it.

During the same hearing last Tuesday, the Justice Department asked Primestar attorneys how AT&T’s proposed $48 billion acquisition of TCI would affect the proposed Primestar merger.

Primestar attorneys said that successful completion of an AT&T acquisition of TCI would eliminate all of TCI’s interests in Primestar. At press time, Klein did not know whether the Justice Department’s antitrust division (which he controls) or the Federal Trade Commission—the two agencies that vie for antitrust cases—would win oversight of the AT&T and TCI merger.
WKOW-TV goes digital

Launches test signals at WKOW-DT Madison, Wis.

By Glen Dickson

WKOW-TV, the Shockley Communications ABC affiliate in Madison, Wis., is now on the air with a digital signal. WKOW-DT is broadcasting on ch. 26, its permanent digital channel assignment, from a new Comark digital transmitter and Dielectric antenna that has been installed at the community candelabra tall tower (1,450 feet) just west of Madison.

WKOW-DT is unique among fledgling digital stations in that it is using a channel combiner to merge its NTSC and DTV UHF signals—which are adjacent on chs. 27 and 26—and feed them to a single antenna for broadcast. The channel combiner has been manufactured by Dielectric with input from Comark, which had to modify its exciters units for the application.

"We're the first one to go to the air in the 'N minus one' configuration," says Terry Kelly, executive vice president of Schockley Communications, who hopes to accumulate a lot of useful test data from WKOW-DT.

"The combiner's a prototype device, but it could have lot of impact," he says. "Potentially, stations could even share their transmission line with a competitor. From our first digital signal tests, there appears to be minimal interference with ch. 27. We have to do some careful electronic testing, but we're very encouraged by what we're seeing."

For now, WKOW-DT is transmitting only digital test signals, but Kelly expects to be broadcasting video in the next few weeks. The station also plans to be ready to pass through ABC's HDTV programing, such as Wonderful World of Disney, when it starts this fall. WKOW-DT has ordered a 720P-capable Harris/Lucent encoder, which is to be delivered in early September. Kelly says that WKOW-DT also is going to be a beta site for ABC's digital downlink system.

"We hope to have a downlink unit in August," Kelly says. "We'll go on air with whatever ABC provides with in HDTV, coincident with their network launch. They're trying to get started in October."

The station is converting its master control room and production control to a 360 Mb/s digital infrastructure. WKOW-DT also has ordered a Snell & Wilcox upconverter that it will use to take signals from 601 digital or NTSC to 720P. Kelly says the station will also try to use the Snell & Wilcox unit to perform aspect ratio conversion from 4:3 to 16:9 so early buyers of HDTV sets don't have to watch WKOW-DT's picture with blank side panels.

"There's no completely satisfactory solution to that," Kelly says. "Until we start shooting in widescreen, the best of all worlds is aspect ratio conversion."

Kelly says that WKOW-DT is having discussions with local consumer electronics retailers on how they can jointly promote DTV in Madison, which he thinks is a ripe market for early DTV adopters because of its low unemployment rate and highly educated populace. "Since we are on first, we have some time to see how can we drive demand in this market."

<table>
<thead>
<tr>
<th>STATION</th>
<th>OWNER</th>
<th>NETWORK AFFILIATION</th>
<th>ANALOG CO.</th>
<th>DIGITAL CH.</th>
</tr>
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<tbody>
<tr>
<td>WFAA-TV Dallas</td>
<td>A.H. Belo</td>
<td>ABC</td>
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<tr>
<td>KXAS-TV Dallas</td>
<td>NBC/LIN</td>
<td>ABC</td>
<td>5</td>
<td>41</td>
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<tr>
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<td>Fisher Broadcasting</td>
<td>ABC</td>
<td>5</td>
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<tr>
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<td>KCTS Television</td>
<td>ABC</td>
<td>9</td>
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<td>CBS</td>
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<td>ABC</td>
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<td>PBS</td>
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<td>Industry-sponsored</td>
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<td>A.H. Belo</td>
<td>ABC</td>
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<td>WKOW-TV Madison, Wis.</td>
<td>Shockley Communications</td>
<td>ABC</td>
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JULY 6, 1998 / BROADCASTING & CABLE
WCNC-TV chooses Sony SX

Charlotte station investing more than $1 million in format

By Glen Dickson

WCNC-TV Charlotte, N.C., is converting its news acquisition, production and playback operations to Sony’s Betacam SX digital tape format. The A.H. Belo station and NBC affiliate has invested more than $1 million in SX gear, including 14 DNW-9WS 4:3/16:9 switchable camcorders, 14 DNW-A75 VTRs, five DNW-A225 portable editors and four DNW-A22 players.

According to John Dolive, WCNC-TV director of engineering, the station has been considering a new format to replace its aging Betacam SP equipment for a year. Dolive says that SX’s backwards-compatibility with SP tapes was a big factor in his decision.

“I never really seriously considered anything other than SX,” he says. “Sony has been a good company, and they’ve always had a migration path with their tape formats. They also have a strong relationship with Belo, and I’ve personally had a strong relationship with Sony. While I see that Panasonic has a good format with DVCPRO, I preferred to stay with Sony.” Dolive also says that the price Sony offered to Belo was “very competitive.”

Belo, in fact, has been one of SX’s strongest customers. Other Belo stations to buy Betacam SX gear include KXTV(TV) Sacramento; KMOV(TV) St. Louis; KGTV(TV) Portland, Ore.; WFAA-TV Dallas; KHOU-TV Houston; KENS-TV San Antonio; WHAS-TV Louisville, Ky.; and WVEC-TV Norfolk, Va.

WCNC-TV will acquire news footage with Betacam SX camcorders.

WCNC-TV expects to have all of its Betacam SX gear by November, when the DNW-A75 decks will be available for delivery. In the meantime, the station is using some loaner DNW-A30 playback-only decks for its news playback, feeding them with Betacam SP tapes. Dolive expects to receive the SX editors, viewers and cameras in August.

WCNC-TV currently uses Avid NewsCutter nonlinear editors to perform its daily news edits, and that will continue after it implements SX.

“We shoot on SP and bring it back to edit on Avid,” Dolive says. “Then once it’s edited on the Avid, we dub it back to SP for playback. Now we’ll acquire on SX, dub it to the NewsCutter to edit and dub it back to SX for playback to air [probably using an SDI interface between the Avid and Sony machines].”

Dolive admits that WCNC-TV’s editing setup adds a step, because editors have to dub the final edited piece back to tape for playback. But he says that editors would still need to view an edited piece before it airs, and he thinks the extra time the dub takes is made up for by the overall speed of nonlinear editing.

“There may still be some things that our editors feel would be quicker with strict tape-to-tape editing,” he says. “But overall, they’re happy with the functionality of the Avid.”

Bringing HDTV to stadiums

Sports production technology supplier SportVision Systems has snagged a one-year contract from the National Football League to serve as technology consultant for new and renovated football stadiums. “We are on the verge technologically, with DTV transmission starting this fall in limited markets and HDTV product being talked about seriously by the networks,” says SportVision COO Jerry Gepner. “And 19 stadiums are going to experience some sort of major construction in the next few years.” Gepner says that the advent of DTV production affects stadium design in a number of areas.

Disc treatment for Goodwill Games

Tape House Digital, New York, handled the visual effects for “Disc,” a 30-second spot for the 1998 Goodwill Games. In the spot, a huge digitally created gold disc, imprinted with a map of the world, hovers over the Manhattan skyline and emits golden light over the city. Tape House Director of Visual Effects Michel Suisse and his compositing team used Discreet Logic Inferno along with Sparks plug-ins to create the disc; the spot’s golden light treatment was created and colored in Inferno.

TVN taps GI

Satellite television programmer TVN Entertainment, which provides pay-per-view movies and special events to the C-band backyard dish market and to cable operators, has chosen General Instrument to provide it with HDTV encoding equipment. The equipment will be used for a high-definition programming service that TVN plans to launch in early 1999. TVN Chairman Stu Levin says that GI has assured TVN that its signal will pass through GI’s 4DTV digital C-band IRDs or DCT-1000 digital cable set-tops to HDTV television sets—no matter which format of HDTV service TVN offers.

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N2K links with Disney, ABC Radio

Online music marketer dons mouse ears, expands ABC Radio audience

By Richard Tedesco

N2K Inc. struck a strategic deal last week with Buena Vista Internet Group, Disney's Web unit. N2K gets a piece of the action for Disney music sales online and a platform for creative development with ABC Radio.

The most immediate effect of the union was an online Disney Music boutique, Disney Music, at N2K's Music Boulevard site, offering all the music from Disney's animated films. It's a departure from the core audience that N2K has developed online with its Jazz Central Station site—but what the deal lacks in hip musical style it should make up for in monetary return.

It certainly won't hurt the ascendant fortunes of N2K, which is poised to hit $50 million in online revenue, according to analysts' projections. Most important, it puts N2K in business with Disney and with ABC Radio, which seeks to aggressively grow its network online.

When ABC Radio and N2K launch GoRadio sometime later this year, all 27 of the radio network's owned stations will be online with linked sites. N2K will help stations to design sites and to gear up for online purchases.

The multifaceted deal raises the possibility of N2K—which is also the official retailer for ABC.com—co-producing recordings of music specials that air on ABC, according to J.J. Rosen, president of N2K's Music Boulevard Network. Rosen casts this deal as another of the "important strategic partnerships," such as those struck with America Online and Netscape.

N2K plans to work closely with ABC Radio to develop the sites, according to Rosen. He says that the main objective with GoRadio is "to create a top-quality Web presence" for ABC stations with news, artist interviews and other N2K content. Private "labels" will be created for each station, with PC users able to cherry pick DJ selections, according to a source familiar with the plans.

ABC Radio saw the opportunity to improve its stations' profile and profit from a share of recording sales revenue. N2K is creating the umbrella site for the stations. "They offer a unique bundle of music-related services," says Rick Mandler, general manager of new media for ABC Radio, who also says that ABC is "intrigued with the possibilities" of linking with an online music label.

Myriad possibilities exist for cross-packaging of content between the various Disney entities and N2K and for localized online music marketing.

Comcast Online cops new content partners

By Richard Tedesco

Comcast Online has created 13 partnerships with major providers to make its Comcast@Home service and its Website more popular destinations for PC users.

American Movie Classics, Bravo, E! Online, The Weather Channel, SonicNet and The Box are among the high-profile providers whose content Comcast will cache. Some content will be custom-tailored for Comcast's @Home customer base. "We want people to make use of our home page," says Gaurav Suri, Comcast Online's director of content.

Comcast plans to expand its music events repertoire in cooperation with SonicNet, according to Suri. Comcast has had success with live musical events recently, drawing several thousand @Home customers for streamed performances by pop singer Christopher Cross and Southern rockers Lynyrd Skynyrd. Both events will be repeated, Suri says. The Cross performance, which has been taped, included a chat session with the performer.

Comcast@Home online users will be able to order videos for The Box cable video service online at special rates, according to Suri (the regular rate is $2.50 per video).

AMC plans to present a new hybrid, American Pop: on-air and online components will provide retrospectives on the movies and related—and unrelat-
ed—pop culture. The episodic series will be produced in full-motion video to take advantage of @Home’s access speed. AMC also will create a virtual Five & Dime Store where viewers can interact online to trade memorabilia for Comcast’s InYourTown sites.

On the practical side, Bloomberg will provide the same services that it provides online, including radio and TV clips accessible through InYourTown. Classifieds2000 will provide regionalized classified listings in a range of categories. SmartRoute, the national online travel service, will help Comcast customers find their way around.

The Weather Channel will provide regionalized forecasts. In addition to its creative content, E! Online eventually will create a localized movie service for InYourTown.

Other content providers for Comcast Online include AccuNet, a Web directory service, and OnHealth.com, which provides city health guides.

The overall objective, Suri says, is to attract more @Home subscribers with enhanced content that also improves the 'Net experience for all PC users in markets where Comcast presents In-YourTown.

Nationally, @Home now claims more than 100,000 subscribers among its major MSO partners. Comcast Cable’s systems have some 25,000 customers for its version of the service.

CableSoft Corp. starts toward its year-end goal of 500,000 users for its interactive TV service on three systems with a launch on MediaOne’s Jacksonville, Fla., system next month.

Nearly 100,000 MediaOne customers will be able to see a dozen readily accessible screens of information on their TVs, configured as virtual channels delivering the latest local weather, traffic, sports and lottery updates, restaurant listings and classified ads drawn from local newspapers. Windows NT servers at the system headends will broadcast the content through the channel's vertical blanking interval to the set-top for display on-screen. “To us, it was paramount to be scalable,” says Sonia Khademi, president of CableSoft. “We need the eyeballs.”

In addition to providing half-hour updates of local weather and traffic reports that are refreshed every three minutes, CableSoft will offer a FastYellow local business directory on-screen as well.

By year’s end, the company expects to add some 270,000 subscribers from Tele-Communications Inc.’s Pittsburgh and Hartford, Conn., systems to the 175,000 subs who eventually will be able to access the service via MediaOne in Jacksonville—once the necessary advanced analog boxes have been rolled out.

Meanwhile, Khademi claims that CableSoft is close to striking deals with Cablevision Systems Corp. and Time Warner Cable as part of its strategy to establish footholds in urban systems with several MSOs.

CableSoft’s open-platform approach enables it to translate data from a range of sources. It recently announced content deals with The Weather Channel ESPN’s SportsTicker, JDTV, CinemaSource, LotteryNet and SmartRoute to provide localized services in each market.

Instead of waiting for the local weather report or local team results to roll around, busy cable viewers can access the information instantly. “What we capitalize on are type A personalities that want information quickly,” Khademi says.

CableSoft splits revenue from banner ads sold locally by the cable operators as well as from classifieds repurposed from local newspapers. Advertisers’ payments for their ads to appear on-screen are shared by the paper, the operators and CableSoft, according to Khademi.

The Burlington, Mass.-based company is emphasizing simplicity in its approach, both technologically and aesthetically. It opted to put software in set-tops, rather than adding a box atop the TV, and to keep the on-screen elements—including click-on options—basic. “It looks simple because we made it simple,” Khademi says. “Every time we started to complicate things, we started to lose people.”

ACTV launches Dallas interactive sports test

ACTV Inc. has begun co-producing enhanced sports programming with Fox Sports Southwest on Tele-Communications Inc.’s cable system in the Dallas area.

A handful of households on the system have begun receiving interactive broadcasts of Texas Rangers and Houston Astros baseball games, according to David Alworth, executive vice president of ACTV Entertainment. Alworth did not say when the service will be introduced commercially on the TCI system, but a source says that TCI is contemplating a rollout later this summer at an undetermined price.

ACTV offers sports viewers 60 interactive options that are available while they view TV events in real time, including on-demand replays and Star Cam, an alternative camera shot of a star home-team player. ACTV concluded a successful test of its nascent service in Los Angeles area last year. ACTV also expects to launch commercially in Los Angeles.
**CHANGING HANDS**

The week’s tabulation of station sales

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### TVs

**Construction permit for KMWB(TV)** Harrison, Ark.
- **Price:** $1.8 million
- **Buyer:** Carmen-Harrison LLC, Hartsville, Tenn. (Ruth Payne Carmen, principal); no other broadcast interests
- **Seller:** ACME Television Licensees of Tennessee LLC, St. Louis (Douglas Gealy, principal); owns six TVs

**WYOW(TV)** Eagle River, Wis.
- **Price:** $421,000
- **Buyer:** Shockley Communications Corp., Madison Wis. (Terry K. Shockley, president); owns/is buying six TVs, three AMs and three FMs
- **Seller:** Northwoods Educational Television Association, Eagle River, Wis. (Lyle Evans, principal); owns three FMs
- **Facilities:** Ch. 34, 2,000 kw, ant. 1,092 ft.
- **Affiliation:** ABC

### COMBOS

**WTAD(AM), WBJI(FM), WQCY(FM)** and WMOS(FM) Quincy, Ill.
- **Price:** $2.35 million
- **Buyer:** StaRadio Corp., Kildeer, Ill. (Jack Whitley, president); owns/is buying five AMs and 10 FMs
- **Seller:** Citadel Communications Corp., Bigfork, Mont. (Lawrence R. Wilson, president/19.1% owner; ABRY Broadcast Partners II LP, 37.2% owner); owns 63 FMs and 26 AMs
- **Facilities:** WTAD(AM): 930 khz, 5 kw day, 1 kw night; WBJI(FM): 106.7 mhz, 25 kw, ant. 328 ft.; WQCY(FM): 99.5 mhz, 27 kw, ant. 751 ft.; WMOS(FM): 103.9 mhz, 3 kw, ant. 289 ft.
- **Formats:** WTAD(AM): news/talk/sports; WBJI(FM): news/talk; WQCY(FM): AC; WMOS(FM): talk
- **Broker:** Media Venture Partners

**WJEH(AM) and WMGG(FM)** Gallipolis, Ohio
- **Price:** $1.45 million
- **Facilities:** WMGG(FM): 101.5 mhz, 50 kw, antenna 541 ft.
- **Formats:** WJEH(AM): classic rock; WMGG(FM): country
- **Broker:** Donald K. Clark Inc.

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### Z-Spanish merging with Achievement Radio Holdings

TSG Associates II Inc. (TSG), parent company of Achievement Radio Holdings (ARH), will transfer its six radio stations—valued in excess of $27 million—to Z-Spanish Media Corp. and then acquire a controlling interest in Z-Spanish. The merger will combine ARH’s six stations with Z-Spanish’s 21. Those 21 stations will retain their same licensees but ARH will be allowed to elect a majority of members of the Z-Spanish board of directors.

This deal is preparatory for (but not part of) TSG Capital Group’s partnership with three Hicks Muse broadcasting entities—Chancellor Media, Capstar Broadcasting and LIN Television—formed with intent to buy a 20% nonvoting equity in Z-Spanish for $25 million (B&C, June 22). That deal is expected in the near future.

The six stations which ARH is transferring control of are KGOL(AM) Humble, Tex.; WNDZ(AM) Portage, Ind.; WBPS(AM) Dedham, Mass.; KZSF(AM) San Jose, Calif.; WPQA(AM) Chicago, and KZMP(AM) Fort Worth, Tex.

Z-Spanish (Amador S. Bustos, president) produces three different 24-hour Spanish-language music formats for its 21 stations and its additional 26 affiliates nationwide.

TSG has two presidents: joint owners Duane E. Hill and Cleveland A. Christophe, both of Stamford, Conn. They also are presidents of PAR Holdings Inc.

—Kristine Lamm

**Buyer:** Legend Communications of Ohio LLC, (W. Lawrence and Susan K. Patrick, principals); owns KZMO-AM-FM Greymbull, Wyom., and KZTS(AM) Tacoma, Wash.

**Seller:** Wagner Broadcasting Corp., (Lynd Turner and Ruth Pellengerin, principals); no other broadcast interests

**Facilities:** WJEH(AM): 990 khz, 1 kw; WMGG(FM): 101.5 mhz, 50 kw, ant. 492 ft.

**Formats:** WJEH(AM): gospel; WMGG(FM): classic rock

**Broker:** Patrick Communications

**WWTK(AM)-WWOJ(FM)** Lake Placid/Avon Park, Fla.
- **Price:** $910,000
- **Buyer:** Coho Radio Group, will be in Sebring, Fla. (Peter Coughlin, president); owns WJEK-FM Stillwater, N.Y.
- **Seller:** Casey Communications Inc., Sebring, Fla. (John Casey, president); no other broadcast interests

**Facilities:** AM: 730 khz, 500 w day, 340 w night; FM: 99.1 mhz, 10,000 w, ant. 500 ft.

**Formats:** AM: talk; FM: country

**Broker:** Donald K. Clark Inc.

**WDY(AM) Fajardo, P.R.**
- **Price:** $8.25 million
- **Buyer:** Spanish Broadcasting System of Puerto Rico Inc., Miami, Fla. (Pablo Raul Alarcon Sr., president); owns/is buying 10 FMs
- **Seller:** Pan Caribbean Broadcasting Corp., Fajardo, P.R. (Richard Friedman, principal); owns WMDD(AM) Fajardo, P.R.

**Facilities:** 96.5 mhz, 11.5 kw, ant. 2,795 ft.

**Format:** Top-40, tropical

**WZZP(AM)** Atlantic City, N.J.
- **Price:** $2,922,500
- **Buyer:** Spring Broadcasting of New Jersey LLC, Rockville, Md. (William C. Sherard, principal); owns/is buying nine AMs and 20 FMs
- **Seller:** Radio-Vision Communications II Limited Partnership, Atlantic City, N.J. (Joseph M. Jacobs, principal); no other broadcast interests

**Facilities:** 107.3 mhz, 25 kw, ant. 197 ft.

**Format:** dark

**Construction permit for Scott City, Mo.**
- **Price:** $403,935
- **Buyer:** Zimmer Radio of Mid-Missouri Inc., Cape Girardeau, Mo. (Jerome R. Zimmer, president); owns seven AMs and seven FMs
- **Seller:** Viands Enterprises Inc., St.
Louis (William B. Viands, president); applying for four new FMs

**WAJJ(FM)** Christiansted, V.I.  
**Price:** $250,000  
**Buyer:** American Beeper Radio Network LLC, St. Croix, V.I. (Robert Leonardis, president); no other broadcast interests. [In Jan. 19 B&C, buyer was reported as Knight V.I. Radio Corp. That deal did not close.]

**Seller:** St. Croix Wireless Co. Inc., San Juan, P.R. (John T. Galanes, president); no other broadcast interests

**Facilities:** 93.5 mHz, 9.6 kW, ant. 740 ft.

**Formats:** Caribbean

**Broker:** Gordon Rice Associates

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**WIRD(AM)** Russellville, Ala.  
**Price:** $75,000  
**Buyer:** McCurry Broadcasting Co. Inc., Madison, Ala. (Rene McCurry, president); no other broadcast interests

**Seller:** SIS Sound of Russellville Inc., Russellville (William A. Grant, principal); owns WRPO(AM) Jasper, Ala.

**Facilities:** 920 kHz, 1 kW day, 43 w night

**Format:** Country

Continues on page 63

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**JOURNAL BROADCAST GROUP** has acquired **KIXD-FM**  
**Tucson, Arizona** from **DESERT WEST AIR RANCHERS**

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

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**Kalil & Co., Inc.**  
3444 North Country Club Tucson, Arizona 85716 (520) 795-1050

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**Big Deals**

The following station-sale applications, previously reported in BROADCASTING & CABLE, were made public last week by the FCC:

**KOKH-TV Oklahoma City; WRGT-TV Dayton, Ohio; WTAT-TV Charelston, S.C.; WVAA-TV Charelston, W.V.**  
**Price:** Estimated $950 million-$1 billion (B&C, March 2)

**Buyer:** Sinclair Broadcast Group Inc., Baltimore (David D. Smith, president/28.1% owner); owns/is buying/has LMA with 57 TVs, 36 FMs and 23 AMs

**Seller:** Sullivan Broadcasting Company III Inc., Boston (Dan Sullivan, president);

**Facilities:** KOKH: ch. 25, 1,410 kw visual, 141 kw aural, ant. 600 ft.; WRGT: ch. 45, 5,000 kw visual, 151 kw aural, ant. 1,171 ft.; WTAT: ch. 24, 5,000 kw visual, 497.5 kw aural, ant. 1,800 ft. WVAA: ch. 11, 51 kw visual, 5.1 kw aural, ant. 1,722 ft.

**Affiliations:** All Fox

**KTAR(AM)-KKLT(FM) and KMVP(AM)** Phoenix; **WESH(TV)** Daytona Beach, Fla.; **KCCI-TV Des Moines, Iowa; WLKY(TV) and WLKY(AM)** Louisville, Ky.; **WDSU(TV)** New Orleans; **KETV(TV)** Omaha; **KOAT(TV)** Albuquerque and satellite **KQCT(TV)** Carlsbad, N.M.; **WXII(TV)** Winston-Salem and **WXII(TV)** Winston-Salem, N.C.; **WGAL(TV)** Lancaster, Pa.; **WYFF(TV)** Greenville, S.C.  
**Price:** $1.85 billion ($1.15 billion in stock, $700 million acquisition of debt) (B&C, June 1)

**Buyer:** Hearst-Argyle Television Inc., New York (co-CEOs Bob Marbut, chairman, and John G. Conomikes, president; Hearst Corp., 78% owner) owns/is buying 25 TVs, two FMs and five AMs

**Seller:** Pulitzer Broadcasting Co., St. Louis (Ken J. Elkins, president; Pulitzer Publishing Co., owner [Michael E. Pulitzer, president/23.2% owner]); no other broadcast interests

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**BY THE NUMBERS**

**BROADCAST STATIONS**

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**CABLE**

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<td>Basic penetration*</td>
<td>66.1%</td>
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*Based on TV household universe of 59 million  
Sources: FCC, Nielsen, Paul Kagan Associates
HELP WANTED PROMOTION

S.E. Florida Modern Rocker seeking an aggressive promotions director/FT air talent. Good pay/benefits in sunny FL. Put your tape, resume and samples to: Radio 7 c/o, D. Brunelle, 8 Moran Court, Lawrence, MA 01841.

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

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

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

HELP WANTED TELEVISION

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

HELP WANTED SALES

WTVR-TV in Richmond, Virginia, a Raycom Media station, has an immediate opening for a National Sales Manager. Looking for a National Sales Manager to coordinate national sales efforts in accordance with company goals and objectives, including budgetary responsibility, and market-related research and analysis. Provide support, data, and recommendations on specific national business as well as overall direction of national sales effort. Previous national sales experience necessary. Please send resume, no later than July 15, to Amy Carney, General Sales Manager. No phone calls please. WTVR-TV, 3301 West Broad Street, Richmond, VA 23230. Pre-employment drug screening required. We are an EOE and qualified minorities and females are encouraged to apply.

Traffic Assistant for Chicago WJYS-TV who is detail oriented, organized, has computer skills and 2 years experience in audio and traffic functions. VCI experience is a plus. Responsibilities will include creating daily broadcast log, input of program timings, building program formats, cataloging and inserting promos/psa's, must be able to meet deadlines, communicate with syndicators and work closely with Program Director, master control and sales staff. Please resume to 708-633-0382.
National Sales Manager. An ABC television station in the Southeast is seeking an individual with a proven track record in National Sales. The successful candidate will be able to work closely with the Rep firm, assist in managing inventory and establishing rates, have computer skills, and have a general understanding of marketing principles. To apply send cover letter and resume to: Human Resources Dept., PO Box 2349, Knoxville, TN 37901. No phone calls, please. Drug testing required. EEO Employer. Women and minorities are encouraged to apply.

National Sales Manager. Paramount Stations Group in New Orleans, WUPL-TV, UPN 54, seeks an aggressive leader for the position of NSM. Responsible for maximizing national sales efforts through working closely with national rep firm. Candidate must have good communication and organizational skills with a minimum of 3 years local sales or national rep experience. Send or fax resume to: GSM, WUPL-TV, 3850 N. Causeway Blvd., Suite 454, Metairie, LA 70002 or 504-829-5455. WUPL is an EOE.

ACCOUNT EXECUTIVE

ABC7 is seeking an experienced Account Executive with at least three to five years’ experience in major market television sales. Must have excellent communication, presentation and organizational skills. Marketing/Developmental experience a must. PC skills using Windows software is preferred.

Send resume to: Al Reyes, Director of Diversity Programs & Community Relations, ABC7 Los Angeles, Dept. AES/BC, 4151 Prospect Avenue, Los Angeles, CA 90027. Equal Opportunity Employer.

SALES MANAGER

ABC7 Los Angeles has an immediate opportunity available for an experienced Sales Manager. In this key role, you will be responsible for both local and national sales for the station.

To qualify, you must have at least 5 years sales or sales management experience in a major or local television market. Comprehensive knowledge of client promotions is essential and strong leadership abilities are necessary. Knowledge of inventory control and traffic systems is required.

We offer competitive benefits and lots of opportunity in the nation’s #2 market. If you have a positive attitude and are ready to go to work in a challenging and exciting environment, please mail your resume to: ABC7, Attn: A. Reyes, Dept. SM/BC, 4151 Prospect Ave., Los Angeles, CA 90027. Equal Opportunity Employer. No phone calls, please.

National Sales Manager, KSAT-TV (ABC), a Post-Newsweek Station. Direct selling of commercial air time to national clients; negotiate/ close sales contracts; effective use of research data and materials; help plan and execute station’s sales programs: extensive travel. Qualifications: Prev. TV national sales exp.; ability to manage heavy volume of detail and change. Mail resume to Randy Schmidt, GSM, KSAT-TV, 1408 N. St. Mary’s, San Antonio, TX 78215. No phone calls please. Any job offer contingent upon successful completion of pre-employment physical including drug screen, verification of references and education. EOE/M/F/DV/ADA.

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

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

Account Manager: WESH-TV, Orlando, Florida. NBC affiliate in a top 25 growth market, is seeking an aggressive individual with strong communication and negotiating skills and who is proficient in analyzing and interpreting statistical data. Four years previous television sales experience preferred. College degree preferred. If you are interested in applying for this position, send resume to Claudia Wickham, Local Sales Manager, WESH-TV, PO Box 547697, Orlando, FL 32854. No phone calls! An Equal Opportunity Employer.

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

HELP WANTED TECHNICAL

WCBS Radio, New York’s leader in AM and FM radio news, is looking for an experienced

CHIEF ENGINEER

The professional we seek has a minimum of 10 years experience as a Chief Engineer, high power RF and audio experience, and possesses excellent communication and computer skills. SBE Certification is required.

Send/Fax (212) 247-7918 your resume to: Mark Olskowski, Director of Technical Operations & Engineering, WCBS Radio, 888 Seventh Avenue, 10th Floor, New York, NY 10019.
ENG and Broadcast Personnel. ENG Field Operations with Camera and Microwave Experience. Videotape Editors. Studio Operations and Maintenance including: 1) Technical Directors (GGV-300 switcher with Kaleidoscope) 2) Audio (mixing for live studio and news broadcasts) 3) Studio Camera Operators (studios productions and news broadcasts) 4) Chyron Operators (INFINT) 5) Still Store Operations 6) Tape Operators (Beta) 7) Maintenance (plant systems with experience in distribution and patching). 8) Lighting Director Engineer 9) Robotic Camera Operations 10) Master Control. For the East Coast, Midwest and West Coast. Would commence spring/summer 1998. Out-of-town applicants accepted for the positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017, Or Fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

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

HELP WANTED NEWS

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

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

An Equal Opportunity Employer

The leading Spanish language newscast in the state of Texas is expanding its operation!!!

Be a member of this award winning team! If you are energetic, talented, self-directed, we have the following positions to fill:

PRODUCER
REPORTERS
PHOTOJOURNALISTS
SPORTS REPORTER
Tape Editor P/D
WEATHER ANCHOR

CHYRON-MAX OPERATOR
AUDIO OPERATOR
STUDIO CAMERA OPERATOR
STUDIO ENGINEER P/D
DIRECTOR/TECHNICAL DIRECTOR
MAINTENANCE ENGINEER

KXIN-TV 45 in Houston, Texas. At present an owned and operated station. Has a great opportunity for you to join our team. We offer competitive pay and great benefits. Mail your resume (including salary requirements) with cover letter to:

Human Resources Director (Job Title)
KXIN-TV 45, 9140 Kirk Tree Street, Houston, TX 77054
Equal Opportunity Employer

Weekend Sports Anchor/Reporter. WKBN-TV, Youngstown, OH is seeking a Full-Time Weekend Sports Anchor/Reporter. The candidate must have at least 2 years of on-air experience. Duties will also include producing and editing. Send tapes and resumes to: WKBN-TV, Sports Dept, 3200 Sunset Blvd., Youngstown, OH 44512, EOE.

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

Videotape Photographer. WDAF, a FOX owned and operated television station, is seeking an experienced videotape photographer. Will be required to shoot and edit videotape under pressure of newscast deadlines. The qualified applicant will have a minimum of two years experience in shooting news videotape for a commercial TV station. Must be able to work independently in gathering information in the field as well as writing a running tape. Please send audition tape which includes examples of your use of lighting, off-the-shoulder material, sports coverage, and live shots. For consideration, please send resume and tape to WDAF. Human Resources Department, 2030 Summit, Kansas City, MO 64108, EOE M/F/V/D.

Top 40 CBS affiliate seeks the following: M-F 5 and 5:30pm Anchor: We're looking for a dynamic journalist with anchoring experience, stellar reporting skills and a powerful live presence. Weekend Co-anchor: Looking for individual to co-anchor our primary weekend newscasts, contribute to the editorial process, and report 3 days a week. Reporters (2): We need aggressive, hyper competitive self-starters that generate their own story ideas. Candidates must have superb live skills, comprehend the value of video and sound, and be team players. Assignment Editor: with global perspective who refuses to just rely on news releases and scheduled events to "fill" the newscasts. Photojournalist: Applicants will value NPPA standards, work well with reporters, but also turn photo pieces on their own when appropriate. All positions require previous experience, a superb command of the language and ability to maximize television news storytelling techniques. Forward resume and non-returnable tape to Margie Candelis, WWMT-TV, 590 W. Maple, Kalamazoo, MI 49008.

A South Florida based Television Network is looking for a Chief Engineer. Duties include: daily overseeing Operations and broadcast Equipment Maintenance, budget responsibilities and assistance to Director of Engineering. Skills required: excellent people skills to handle culturally diverse staff, good technical skills, FCC 25W plus and adequate administrative Exp. with C-band and Uplinks is important. A General Class FCC license and/or SBE certification a plus. Reply to Box 01394 EOE.

MIS Manager. Provide computer and information support for all station departments, maintain and administer IBM AS/400 applications, including Enterprise Traffic and Films system, Maintenance and support of the station's Local Area Network, implement, integrate, system upgrades, purchases and software inventory. Degree in Computer Sciences or equivalent and four years relevant experience required. Must be proficient in Novell Netware, Windows 95 and Enterprise. Need solid working knowledge of Windows applications including MS-Word, Lotus 123, MS Office 97 and Groupwise E-Mail. Experience in IPX/SPX and SNA Protocols essential. Familiarity with AS/400 is strongly preferred. Experience in Website platforms and internet technologies highly desirable. The station requires a highly motivated, team-oriented individual with the ability to work independently in a fast paced environment. Must be able to prioritize multiple tasks with a variety of people and departments. Excellent oral and written communication skills. Proven record of confidentiality and dependability. WNYW TV, HRD, MISMGR, 205 East 67th Street, NY, NY 10021, EOE.

Transmitter Maintenance Engineer. KTRK Televisiion seeks an experienced, motivated transmis- sor maintenance engineer to join our technical staff and assist the Transmitter Supervisor with daily operations and maintenance. We will be performing major upgrades of two transmitter sites in 1999. Qualified applicants must have a minimum of 5 years experience with high power VHF and/or UHF television broadcast transmitters and related equipment. A thorough knowledge of FCC rules as well as formal electronics training. SBE certification and/or FCC license is also required. KTRK offers a very competitive salary and excellent benefits package. Interested applicants should send their resumes to: James W. Stanley, Director of Engineering, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. Resumes may also be faxed to 713-663-4623 or emailed to: james.w.stanley@abc.com. No phone calls please. Equal Opportunity Employer. M/F/V/D.

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

KEystone INtL, INC.
500 40th Ave. Blvd., 49 S. Main St.
Pittston, PA 18640, USA
Phone (717) 655-7143
Fax/Resume (717) 654-5765
Television Director: Must be able to direct tastefully, heavy story count, and graphic-intensive newscasts. Must be able to perform under pressure, meet deadlines and communicate well with crew and producers. Must be familiar with Grass Valley 3000 switcher, Ablekutz DVE and Pinnacle Studio Store, Chyron Infinit and Sony 370 studio cameras. Must be able to switch own newscasts on occasion. Prefer minimum 5 years experience in a major market either directing or technical directing newscasts. Degree in communications or related field desired. Qualified applicants will be motivated, creative and able to meet strict deadlines. Please send resume and cover letter to Jeff Jeandheur. Production Manager, KPRO-TV, PO Box 2222, Houston, TX 77252. EOE/Drug free.

News Reporter. Enterprise, research, report, write, produce news stories as needed and assigned. Live reporting in field and on set required. Live presentation skills, including ability to ad lib, communicate smoothly and effectively required. Must have ability to work a beat, enter-prise stories on a daily basis and aggressive, thorough reporting skills. Computer assisted re-porting experience helpful, knowledge of newsroom computers preferred. No beginners. Minimum two years reporting in a commercial broadcast newsroom. Writing samples, resume and non-returnable tape: Pahl Shipley, News Director, KOAT-TV, 3801 Carlisle Blvd., NE, Albuquerque, NM 87107. Drug free workplace. KOAT-TV is an Equal Opportunity Employer.

News Producer. If you are an excellent news producer with strong leadership skills, the number 1 television news position in Kansas City is looking for you. KMBC-TV has an opening for a quality news producer. Do you know how to showcase great video and sound? Do you know how to use graphics to give a newscast style? Can you turn daily news into exceptional newscasts? If you answer "Yes" to all these questions, send a non-returnable tape, a resume and references to Barbara Maushard, Executive Pro-ducer, KMBC-TV, 1049 Central, Kansas City, MO 64105. Women and minorities encouraged to apply. EOE.

News Director, WKBN-TV. Youngstown, OH. A CBS affiliate and the #1 News in very com- petitive, top 100 market seeks aggressive, goal oriented person with strong producing, writing, marketing, managing, computer, and people skills. Two years news director experience preferred and college degree. Ability to work within budget a must. Applications held in strict confi-dence. Send resume with salary history to: Youngstown Television, LLC, Attn: Executive Assistant, 3930 Sunset Blvd., Youngstown, OH 44512. EOE.

News Director, KFSN-TV (an ABC Owned Station), located in the California Central Valley, is seeking a dynamic leader, with a proven track record, to head its News Department. The ideal candidate will have 4+ years news management experience in television journalism and newscast production. This individual will be responsible for all daily news gathering operations, long term planning, personnel management, and financial management and budgeting. Candidate must have a Bachelor’s Degree and be currently employed in television news management. 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.

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

News Assignment Manager. Responsible for en- terprise reporting and developing news stories and allocation of resources - including satellite truck, helicopter with Wescam and six remote bureaus. Long-term and special event cov- erage included. Work with News Director on scheduling and budgeting. Minimum three years news management experience as a producer or assignment editor. Knowledge of computer assisted reporting and newsroom computer systems helpful. Must be great with people, motivated, understand breaking news and deadline pressure. Resume and non-returnable tape: Pahl Shipley, News Director, KOAT-TV, 3801 Carlisle Blvd., NE, Albuquerque, NM 87107. Drug free workplace. KOAT-TV is an Equal Opportunity Employer.

Assistant News Director/Assignment Man-ager. WIFR, CBS in Rockford, is looking for an experienced hands-on, take-charge person to run the daily newsroom operations. If you’re ag-gressive about assignment, story selection, en- terprise reporting, producing, publicizing television and leadership, you may be our person. No phone calls. No beginners. T&Rs to Ray Wilck, News Director, WIFR-TV, 2523 N. Meridian Road, Rockford, IL 61101. EOE.

Assistant News Director. Manage day to day newsroom operations. Responsible for all aspects of editorial and presentation. Assist News Director with personnel, planning, and budget implementation. Busy #1 newsroom with statewide coverage, helicopter and satellite truck. Minimum three years in a newsroom manage-ment position. Experience as a reporter and/ or producer preferred. Knowledge of newsroom com-puters helpful. Must be a news junkie who exists to win all aspects of coverage, especially spot news and breaking news. Resume, cover letter and references: Pahl Shipley, News Director, KOAT-TV, 3801 Carlisle Blvd., NE, Albuquerque, NM 87107. Drug free workplace. KOAT-TV is an Equal Opportunity Employer.

Assignment Editor. WNWO-TV NBC 24 seeks an aggressive, self-starting Assignment Editor. Applicants should have a degree in Journalism or related field. One year experience in a newsroom and knowledge of Northwest Ohio is also preferred. Responsibilities include developing and maintaining sources through phone contacts, coordinating reporter and photographer assign-ments, and monitoring radios for breaking news. Send resume and references to Grant Zalba, WNWO-TV, 300 S. Byrne Rd., Toledo, Ohio 43615. Deadline: July 10, 1998. No phone calls please. WNWO-TV is an Equal Opportunity Employer.

Assignment Editor-Minneapolis: Suburban cab-li news station seeks idea person who can also report and substitute on the anchor desk. You’ll manage a staff of reporters and photo-graphers with state-of-the-art equipment, includ-ing brand new live truck. Tape and resume to: Dan Schilling, News Director- Cable 12 News, 6900 Winnelka Ave., N. Brooklyn Park, MN 55422.

www.americanradiohistory.com
HELP WANTED RESEARCH

MANAGER - TELEVISION RESEARCH

STUDIOS USA, a leading supplier of television programming for syndication, network, and cable is looking for an experienced professional for its audience research department. This is a unique opportunity to get in on the ground floor of a dynamic new company. The ideal candidate has:

- 3+ years of television research experience with a syndicator, network, station or rep firm
- Exceptional PC skills including Word, Excel, and Power Point
- Hands-on experience with Nielsen and other research related software
- Thorough knowledge of all types of television programming
- Outstanding written presentation skills

If you are seeking a new challenge or looking to set-up, please fax resume and salary requirements in confidence to (612)886-5041.

Research/Special Projects Coordinator - WWMV-TV, serving Kalamazoo, Grand Rapids, Battle Creek and Southwest Michigan has an opening for an energetic, outgoing individual as Research/Special Projects Coordinator, to create and coordinate sales marketing promotions, special projects and research. This position must be able to prepare and maintain television ratings and research information. Preferably have knowledge of Nielsen ratings and television avail systems. Strong computer skills, including Microsoft Word, Excel and Powerpoint are a must. Print layout and design helpful. Please send or fax resume and cover letter to: WWMV-TV, Margie Candela, 550 W. Maple Street, Kalamazoo, MI 49009. Fax: 616-382-8225

Research Analyst, Maintain TV Scan Avail System: input all station, program changes, estimates and rationale. Assist Sales Department in areas relating to sales pieces and sales presentations. Applicant should be detail oriented with good organizational skills, knowledge of Powerpoint or Harvard Graphics, Word and Excel. 1+ years of broadcast experience. Reply to Box 01398 EOE.

HELP WANTED CREATIVE SERVICES

Television/Artist/Designer. WB17 Philadelphia seeks a designer to produce graphics and animation for on-air, news and print. Candidate should be experienced in Photoshop, Illustrator, After Effects, Strata Studio Pro, Media 100 and Paintbox. Resumes and tape to: Art Director, WPHL-TV, 5001 Wynneweld Avenue, Philadelphia, PA 19131. EOE. No phone calls please.

Creative Services Director, WATL-TV WB36, the #1 WB affiliate in the country, is looking for a creative services director with cutting edge skills that motivate viewers. You are responsible for the image and positioning of all station media, directing a talented staff, and working with agency for placement of advertising. No phone calls. Please send demo reel. If qualified, please send or fax resume to Human Resources Department, WB36, One Monroe Place, Atlanta, GA 30324. Fax 404-881-3755. No phone calls please. EOE.

HELP WANTED PUBLIC RELATIONS

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

HELP WANTED PROMOTION

TV Promotion Writer/Producer. Outstanding opportunity available at CBS affiliate. AVID editing experience preferred, as is a broadcasting degree and one year experience. Duties include, but not limited to: writing, shooting, and editing. Send resume and VHS tape ASAP: WMBD-TV, Dept. KCB, 3131 N. University, Peoria, IL 61604, EOE.

Promotion Junior Producer/Promo Assistant. Develop your promotion skills in the 80's market at NBC affiliate WAFF. Duties include: writing/producing psa's, promos, event planning, logs. Experience required. Send resume and tape to: WAFF TV, PO Box 2116, Huntsville, AL 35804, ATTN: Human Resources. EOE.

HELP WANTED MISCLOSENDAR

WXP-TV is seeking to fill the following positions: Reporter, Videographer, National Sales Manager, Local Sales Manager, Account Executive, Traffic (Coordinator). Promotion Assistant, Sales Assistant, Accounting Assistant (part-time). Please send resume (and tape if applicable) to WJET-TV, ATTN: Personnel, 8455 Peach Street, Erie, PA 16509. No phone calls please. WXP-TV is an Equal Opportunity Employer.

FOR DAILY CLASSIFIED UPDATES...

VISIT BROADCASTING & CABLE ONLINE

www.broadcascabling.com

As one of the fastest growing, most progressive broadcast groups in the nation, SINCLAIR COMMUNICATIONS, INC. owns and/or provides programming services or has agreements to acquire 51 stations in 32 separate markets, and owns, provides sales and programming services to, or has agreements or options to acquire 26 radio stations. The Sinclair television group will include ABC, CBS, FOX, NBC, WB and UPN affiliates. As our phenomenal growth continues, we seek the kind of people who are motivated and determine to be the best in the business. If you are a motivated team player with a successful track record, an opportunity may await you at Sinclair.

- Charleston - WCHS-TV/ARC
National Sales Manager
Seeking an experienced leader and manager to become a part of a dynamic sales management team. Must be able to establish strong relationships that will enable the group to grow national share. Minimum of 3 years television sales experience. Columbus and Dayton sales territories. Send resume, P.O. Box 4120.

- Indianapolis - WTTV-TV/AB
Promotions Director
Immediate opening for an aggressive, creative individual to plan and implement the station’s marketing strategies. Responsible for TV promotion and production. Must be able to manage staff of producers and graphic designers. Experience in producing an on-air promotion and creative look. Will also handle outside media and publicity. Send resume and tape.

- San Antonio - KABB-TV/FOX
Chief Engineer
Seek a Chief Engineer for four years experience and complete knowledge of broadcast equipment and transmitter systems. Send resume. P.O. Box 4122.

- Sinclair Radio Station of St. Louis - KPLT/WVRY-FM
Assistant Radio Engineer
Seeking an experienced Audio Engineer to work in expanding St. Louis facility. Candidate should provide working knowledge of remote broadcast equipment and technical knowledge of electronics used to produce quality broadcast. Must have excellent knowledge of electronics, audio, and radio technology, and computer networking. Send resume and cover letter. P.O. Box 4123.

- Tri-Cities - WTMX-TV/Fox
Local Sales Manager
Successful candidate must have proven leadership abilities with emphasis on coaching AE’s and quality customer service abilities. A proven track record of new business development and a thorough knowledge of quantitative research a must. Candidate must have a track record of outperforming the competition and an aggressive pursuit of nontraditional revenue opportunities. 3+ years of sales experience preferred. Send resume to: Sinclair, 7700 Southwest Michigan Ave, South Bend, IN 46614.

- Various Locations
Account Executives
Must be able to handle agency business and develop new business. Strong negotiation skills, telephone, and personal selling skills. Send resume.

- Various Locations
Engineering Personnel
Join a leader. Chief, Assistant Chief and Broadcast Maintenance Engineers needed in various Sinclair markets. FCC license and/or CB certification required. Must have proven ability to work as a team member, manage resources, lead people and problem solve. Send resume.

Sinclair is proud to be an
EQUAL OPPORTUNITY EMPLOYER
and a DRUG-FREE WORKPLACE.

WOMEN AND MINORITIES ARE ENCOURAGED TO APPLY

Mail your resume in confidence immediately to:

HELP WANTED PRODUCTION

Television Production Assistant: Applicant must have a minimum of one year's professional broadcast experience. Experience should include still store, character generator, studio camera, and console operation during live newscasts. Chyron INFINITI experience a plus. Send resume to: Production Manager, WTVD NewsChannel 11, ABC P.O. Box 2069, Durham, NC 27702. No phone calls please. EOE.

Graphic Artist. NBC 6/WCN-TC, a subsidiary of A.H. Belo, is recruiting for a Graphic Artist to join our growing staff. Must be able to work flexible hours as needed, including weekends and holidays. Proven experience on a paint system (we currently use Quanti). News graphics experience a major plus. Experience in animation preferred (After Effects, Adobe Premiere). Macintosh platform and the following programs: PageMaker, Illustrator, and Photoshop are a plus. Weather graphics experience is beneficial. Qualified applicants need to send your tape, resume and salary history to: NBC 6, Human Resources Department, Attn: Position 98-17, 1001 Wood Ridge Center Drive, Charlotte, NC 28217. EOE M/F/V/H.

HELP WANTED MANAGEMENT

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

HELP WANTED TECHNICAL

ENGINEER

FOX Sports Network has an immediate opening for a motivated, independent worker to maintain all audio and video processing/distribution equipment, and perform analog & digital troubleshooting to component level. Position requires knowledge of Betacam, D2, UTS AVS2, Betacam, Flexicart, various Chyron systems, Quantel, Abel, GVG and non-linear systems. Minimum two years experience required and SBE certification preferred. Position is located in Centreville, VA. Qualified candidates fax resume to 1-800-286-3847 or send to P.O. Box 247, Los Angeles, CA 90067. Attn: HR/LATO. EOE

EABC, a broadcasting company located in Ft. Lee, NJ is looking to hire professionals for positions in our broadcast operations center. Resumes are being accepted for: Transmission Engineers, Shift Supervisors, Master Control Operators, Video Editors (Linear/Non-Linear). Please send resume with cover letter to: EABC, One Bridge Plaza, Suite 145, Ft. Lee, NJ 07024. Attn: Broadcast Hiring.

HELP WANTED REPORTER

Host/Reporter: FOX Sports New England has an excellent opportunity for a professional with in-depth knowledge of basketball and the NBA, with a general knowledge of all sports. Position requires 3+ years hosting or sports desk experience. Excellent writing and communication skills are a must. Prior field reporter/producer background highly desirable. Ideal applicant will be a "team player" with the ability to operate in a live, fast-paced environment. Send resumes and tapes Attn: Director of Production, FOX Sports New England, 40 Tower Office Park, Woburn, MA 01801. Equal Opportunity Employer.

WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX?

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

JULY 6, 1998 / BROADCASTING & CABLE
HELP WANTED SALES

LOCAL
SALES MANAGER

Cox Cable Rey San Diego is looking for a Local Sales Manager for its Interconnect sales team. Qualified candidates will have a minimum of 5 years sales experience and preferably sales management experience in Broadcast Television, Radio or Cable. Experience selling Major League Sports a plus.

Cox Communications offers a very competitive salary and benefit package and we are a non-smoking, drug-free company. No phone calls. To apply, please send your resume with salary requirements to Cox Communications, Human Resources/LA, 5139 Federal Blvd., San Diego, CA 92105, 5496 or e-mail resume to jobs.sd@cox.com. We are pleased to support a diverse workforce.

SALES ADMINISTRATOR

Fox Sports Net is seeking a Sales Administrator to work out of our Los Angeles office. Will act as liaison between traffic and sales administration for the processing of sales orders, makegoods and revisions to orders; work and post logs; handle repeats; resolve order problems; and effectively execute sales orders. Successful candidate will have 1-3 years similar experience in television working as either a sales assistant or coordinator. Must have good communication and organization skills; the ability to work under pressure; a team player attitude; a willingness to learn; and good PC skills. Traffic background is helpful. Knowledge of a traffic system and college grad preferred.

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For consideration please send/fax resume & cover letter with salary requirements to:

Turner Broadcasting Sales, Inc.
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NY, NY 10016
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TV ART DIRECTOR

CNET: The Computer Network, producer of the TV programs CNET Central, TV.COM, The Web and The New Edge seeks a highly qualified art director for its expanding TV production in San Francisco.

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5 years experience in television design, Paintbox, Illustrator, Photoshop, and Crytron required. AfterEffects, Premiere and Director experience also helpful. If you are interested in this position please send resume to:

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(email): 415-623-2458
(mail) 150 Chestnut Street, San Francisco, CA 94111

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## JULY 6 - 10
- "Harris/PBS DTV Express." DTV dual seminar series featuring technical and business operations seminars presented by Harris Corp. and PBS. East Lansing/Detroit, Mich. Contact: (888) 733-3883.

## JULY 6 - 11

## JULY 6 - 12
- "International Multimedia Conference." Regal Bitmore Hotel, Los Angeles. Contact: (408) 626-6222.

## JULY 7 - 11
- "International Teleproduction Society Annual Convention." Long Beach, Calif. Contact: (610) 363-6888.

## JULY 7 - 12
- "Cable Television Advertising Bureau." Dallas, Tex. Contact: (214) 467-5216.

## JULY 7 - 13
- "National Association of Broadcasters Management Seminar Day." Dallas, Tex. Contact: (214) 467-5216.

## JULY 7 - 15

## JULY 8 - 11

## JULY 9 - 10

## JULY 9 - 15
- "National Cable Telecommunications Association Eastern Show." Orange County Convention Center, Orlando, Fla. Contact: Patti Hall, (404) 255-1608.

## OCTOBER 27 - 29

## OCTOBER 28 - 31
- "Society of Motion Picture and Television Engineers 140th technical conference and exhibition. Pasadena Convention Center, Pasadena, Calif." Contact: (914) 781-1100.

## NOVEMBER 9

## DECEMBER 1 - 4
- "The Western Show, conference and exhibition presented by the California Cable Television Association. Anaheim Convention Center, Anaheim." Contact: (510) 429-5300.
Gadget lover ga-ga over digital

So is it better to buy a big new TV set now or wait for these high-definition sets we’ve been hearing so much about?

Gary Shapiro has heard that question once or twice.

The chief of the Consumer Electronics Manufacturers Association has been fielding queries about high-definition television throughout the decade. Now, with some two dozen stations poised to start broadcasting HDTV this November, the group’s member companies are preparing to start selling the new sets, along with a host of other new digital products.

“People say this is a mature industry,” Shapiro says. “My view is it’s not... We’re just at the beginning of this digital revolution, and there are going to be more and more products [that] will really change our lives.”

He envisions more than new TV sets. Shapiro describes new digital gizmos that could lower the TV volume if the telephone rings, control the heating and lighting in your home and maybe even warn your car of an impending collision.

But don’t let that keep you from driving over to Circuit City for a new television right now.

“There’s never been a better time to buy a TV than today,” Shapiro says. “Prices are always coming down, so they’re always the lowest they’ve ever been in history, and quality is always going up.” Which manufacturer? Shapiro says only: “As long as it’s one of my members, it’s a terrific product.”

Shapiro has been in the business of boosting new consumer electronic products since the early 1980s, when he worked on the industry’s effort to market a new thing called the VCR. As a lawyer for the Electronic Industries Association, Shapiro worked on the industry’s battle over consumer taping of shows for home viewing.

The copyright battle culminated in a 1984 decision by the U.S. Supreme Court that off-air taping for home use is exempt from copyright law. Shapiro, who also chaired the Home Recording Rights Coalition, numbers that decision and his industry’s efforts to defend the legality of video rentals among his career highlights.

“The fact that consumers can go into a Blockbuster store today and rent a video... is something I feel I played a direct and major role in.”

While representing the EIA as a lawyer for Washington’s Squire, Sanders and Dempsey, Shapiro had a chance to check out the association’s convention. The trip, Shapiro says, sold him on the business of bringing electronics to the consumer.

“I was just entranced. I felt I wanted to be part of the trade show, and I wanted to be part of that industry.”

Shapiro joined EIA (now the Electronic Industries Alliance) in 1982 and has been with the group ever since.

In 1995, when EIA created an association for consumer electronics, Shapiro became the new group’s president. Shapiro praises his industry’s provision of products that, in his words, enrich people’s lives without causing cancer. “To me it’s probably one of the best jobs in Washington.”

It’s also a job that gives Shapiro a chance to work in another business for which he professes enthusiasm: exhibitions. Each January, consumer electronics makers attract more than 90,000 people to their convention in Las Vegas. Shapiro, who chairs a trade group for trade shows known as the Center for Exhibition Industry Research, cheers the intense commerce that comes with conventions.

“That’s always an exciting business, because it represents the free marketplace at work: buyers and sellers getting together in one place.”

Shapiro predicts that high-definition sets will be the hot product at January’s convention and adds that his current career goal is to make sure the product has a successful commercial launch.

“HDTV has been a goal [that] has sustained me in my job,” he says.

Colleagues praise his devotion to that goal. Margita White, president of the Association for Maximum Service Television, cites Shapiro’s work with her group on the Model HDTV Station Project, an experimental HDTV station in Washington.

“He’s willing to stand up and speak his views,” adds Washington communications lawyer Richard Wiley, who chaired the advisory group that oversaw development of the new TV transmission standard. “He’s a good representative of his industry.”

It’s an industry that has more than new TV sets to sell, Shapiro is quick to add. He cites an array of upcoming products, such as the smaller compact discs that companies are getting ready to sell. “It’s a terrific concept,” Shapiro says. “I’m ready to go buy one.”

—Chris McConnell
**FATES & FORTUNES**

**BROADCAST TV**

Michael Bonner, director, financial operations, SF Broadcasting (division of USA Broadcasting), named VP, business development, USA Broadcasting, New York.

Bob Richardson, director, engineering, WSPA-AM-FM-TV Spartanburg, S.C., named VP/director, engineering, Spartan Communications Inc. (parent).

Appointments at Sinclair Broadcast Group properties: Dan Cohen, general sales manager, KDSM-TV Des Moines, Iowa, joins KBSI(TV) Cape Girardeau, Mo., and WDKA(TV) Paducah, Ky., as GM: Ted Stephens, GM, KDSM-TV, named group manager. KDSM-TV, WYZZ-TV Bloomington, Ill., KBSI(TV) and WDKA(TV).

Brian Lang, director, sales, American Radio Systems, Buffalo, N.Y., joins WWCW-TV Johnstown, Pa., and WATM-TV Altoona, Pa., as VP/director, sales.

Sara Ahmad, assistant promotion manager, WTAE-TV Pittsburgh, joins WPBF-TV West Palm Beach, Fla., as creative services director.

Wes Milbourn, general sales manager, WWTV(TV) Omaha, joins KFOR-TV Oklahoma City in same capacity.

Appointments at KTIV(TV) Dallas/Fort Worth: Kymberly Redmond, general sales manager, named VP, sales; Dandy Killeen, sports producer, KDFW-TV Dallas, joins as executive sports producer; Babe Laufenberg, analyst, the Dallas Cowboys Radio Network, joins as sports anchor, 11 News at 10 p.m.

Terry Moir Chepilowit, director, station operations, WESD-TV Cleveland, joins WKY-TV Cleveland as director, new sales marketing and special projects.

Appointments at The Broadcast Image Group Inc.: Joan Barrett, VP, news, KPNX(TV) Mesa, Ariz., joins as executive director, management recruitment and product development; Jennifer Perelstein, director, talent recruitment, named VP/executive director; Paul Dughi named VP/executive director, The Producing School.

**PROGRAMMING**

Mona Metwalli, lawyer, Alexander, Nau, Lawrence & Labowitz law firm, joins Bonville Worldwide Entertainment, Los Angeles, as VP, business affairs.

Barrie Brett, executive director, Lifetime Television, joins Hearst-Argyle Television Productions, Boston, as executive producer, development.

Tom Ascheim, VP, business development, publishing and multimedia, Nickelodeon, New York, named GM, Noggin (children’s educational television network).

Michael Clements, manager, current programming, Fox Broadcasting Co., Los Angeles, named director, comedy development.

Judith Weiner named VP, talent and casting; Kelly Edwards, executive director, comedy development, Fox, joins as VP, comedy development; Maira Suro, VP, series development. Spelling Entertainment Group, joins as VP, drama development; James Bethea, director, programming, named executive director, current programming; Todd Lituchy, director, research, Walt Disney Television, joins as executive director, program scheduling.

**JOURNALISM**

Scott Matthews, investigative news producer, joins WNYW(TV) New York as executive producer, investigative reports.

Fred Heller, program director, WJZ-FM Milwaukee, joins Metro Networks as director, operations, Kansas City.

Jim LeMay, news director, WTVS-TV Cleveland, joins WJLA-TV Washington as director, news.

Charlie Hoff, bureau chief, CNN, London, named deputy national managing editor and director of coverage, CNN, Atlanta.

Russ Riesinger, main anchor, WCHS-TV Charleston, W. Va., joins WCNC-TV Charlotte, N.C., as co-anchor, 6News at 5:30 p.m.

**RADIO**


Jack Taddeo, senior VP, programming, SFX Broadcasting Inc., joins Capstar Broadcasting Corp., Chicago, as senior VP, programming.

Randall Bonifacius, vice chairman, Sláger Rádió Rt. (national radio network in Hungary), joins Emmis Communications Corp. as president. Emmis International, overseeing Emmis’s operations in Budapest, Hungary.

Scott Kennedy, VP/national sales manager, Knight Quality Stations, joins Chancellor Media Corp., as VP/director, sales and marketing, New York.

Jim Votaw, director, AM sales, Jacor San Diego, named market manager, Jacor Santa Barbara, Calif., cluster.

Appointments at WBSD, Los Angeles: Leigh Behunin, supervisor, technical operations, Globecast North America, joins as supervisor, customer service center; Peter Wold, director, operations, named director, production and field operations.

Appointments at UPN, Los Angeles:
CABLE

Bill Tipping, national and international customer operations manager, Siemens Business Communications, Norwalk, Conn., joins CableSoft Corp., Burlington, Mass., as director, operations.

Appointments at TC1 Communications Inc., Englewood, Colo.: Elisabeth Shelton, VP/assistant treasurer, becomes senior VP/assistant treasurer; Jean Carlson, assistant treasurer, named VP/assistant treasurer.

Dennis Prechtl, manager, sales resources development, Fox Family Channel. New York, joins NBC Cable Networks, Fort Lee, N.J., as director, affiliate research.

Appointments at International Channel, Englewood, Colo.: Samara Cummins, Southeast and Central sales and affiliate marketing manager. Access Television Network, joins as senior district sales manager. Atlanta; Michael Gerd joins as programming manager. Englewood; Damon Johnson joins as product manager, International Premium Networks and Canales fi; Kathy Myles joins as director, marketing; David Shear, VP, operations, Rifkin & Associates Inc., joins as senior VP, affiliate relations and strategy; Victoria Kent Harris, VP, sales and marketing, named VP, marketing and communications.

Appointments at Viewer’s Choice, New York: Jennifer Feldman, account representative, Mid-Atlantic; named regional marketing manager; Lorelei Galardi, manager, event sales, named associate director; David Wengrod, director, movie programming, named senior director; Eileen Curran, manager, program planning, named senior manager, program planning and scheduling; Suzanne Bergman, manager, affiliate marketing, named senior manager.

Appointments at TVN Entertainment Corp., Burbank, Calif.: Jacqueline Freiich, VP, programming, BET Action Pay-Per-View, Washington, joins as director, programming; Trisha Rice, senior director, affiliate sales. The Cable Guide and Total TV, TVSM, joins as director, Southeast; Neal Flyer, area GM. Showtime Networks, Los Angeles, joins as director, Western region; Steve Schacter, executive director, Sierra Canyon, Chatsworth, Calif., joins as manager, affiliate sales and marketing, national division; Brian Clark, manager, affiliate sales. Home Shopping Network, joins as manager, affiliate relations and marketing, Central region.

Appointments at INS/TV-The Inspirational Network, Charlotte, N.C.: Loretta Singleton, manager, direct response ad sales. The Family Channel, joins as director, commercial sales; Ron Shuping, director, programming services, wsoc-tv Charlotte, N.C., joins as VP, programming.

Isidro Gonzalez, director, advertising sales, The Weather Channel Latin America. Miami, joins GEMS Television, Miami, as VP, Panregional advertising sales.

Guillermo Federico Tabanera, director, program acquisitions, ESPN Sur. Buenos Aires, named GM.

Appointments at Turner Broadcasting System Europe Ltd.: Julia Terry, sales manager, named VP/sales director, responsible for CNN International’s advertising sales in the UK, Netherlands and Scandinavia; Werner Schoppff, sales manager, named VP/sales director, CNN Int’l’s advertising sales in France, Germany, Switzerland and Eastern Europe; Martin Wright, director, Turner Marketing Solutions Group, named VP.

Appointments at Discovery Communications Inc., Bethesda, Md.: Roseanne Lopopolo, executive in charge of production. Nick-elodeon, joins Discovery Kids as supervising producer; Christine Dobday, account director, CKS Partners, joins Discovery Networks U.S. as director, promotions and partnerships, affiliate sales and marketing; Jodi Rubin, product marketing manager, Comsat Personal Communications, joins Discovery Networks U.S. as director, trade marketing and strategy, affiliate sales and marketing.

Brenda Lacy-Davis, director, business development, affiliate sales and marketing. MTV Networks, joins Fox Family Worldwide Inc., Los Angeles, as VP, business and legal affairs.

Tracy O’Shea, public affairs associate, Bresnan Communications, White Plains, N.Y., named project manager, public affairs and community development.

TECHNOLOGY

Alec Shapiro, VP, marketing and business development, Panasonic Broadcast and Digital Systems Co., joins Chynon Corp., Melville, N.Y., as senior VP, sales and marketing, the Americas.

Appointments at Quokka Sports. San Francisco: Les Schmidt, CEO, MECON, joins as senior VP/CFO; Thomas Newell, executive VP/general counsel. GGP Productions LP, joins as VP, business affairs.

DEATHS


Mark Harrington, 51, broadcast journalist, died June 25. Harrington, who helped to launch MSNBC, was VP/General Manager of the news cable network. He joined MSNBC in 1996 after working as senior VP, CBS Media, overseeing new business development and emerg-
ing technologies. Earlier in his career he was a producer for CBS Evening News in Washington and for CBS Sports. Harrington won an Emmy in 1974 for his role in producing The Watergate Transcripts.

George J. Nelson Wilson, 64, broadcaster, died of cancer June 25 at Stella Maris Hospice, Baltimore. Wilson had been president of LARCAN-TTC, a company that manufactures transmitters, since 1996. Before that he was president of LDL Communications from 1984-1996. He was a member of the board of directors of LeBLANC & Royle Enterprises, Oakville, Ontario, and an active member of the Association of Federal Communications Consulting Engineers. During his career he held management positions with Andrew Antenna, Raytheon Canada, Microwave Associates and Bayly Engineering. Wilson is survived by his wife, Gladys, and five children.

Henry G. Saperstein, 80, producer, died of cancer June 24 at his home in Beverly Hills, Calif. As owner of UPA Productions, Saperstein produced many television shows, including Ding Dong School, Dick Tracy, The Gerald McBoing Boing Show and The Famous Adventures of Mr. Magoo—which aired on NBC in 1964—and many of the Mr. Magoo specials that followed. He was the advertising spokesman for the Magoo character and was executive producer of Disney's recent live-action “Mr. Magoo,” starring Leslie Nielsen.

Changing Hands continued from page 49

WLAL(AM) Cobleskill, N.Y.
Price: $75,000
Buyer: NY Communications LLC, Redondo Beach, Calif. (Robert B. Heckler, principal); no other broadcast interests
Seller: Candlestick Broadcasting Corp., Middleville, N.Y. (Joseph Laiolo, president); no other broadcast interests
Facilities: 1500 khz, 500 w
Format: News/talk, oldies

WSHY(AM) Shelbyville, Ill.
Value: $75,000
New owner: New Evangelistic Center Inc., St. Louis (the Rev. Lawrence Rice, president); owns/is buying two TVCs. three AMs and six FMs
Donor: WSHY Inc., Nashville (Bayard H. Walters, president); owns three AMs and 14 FMs
Facilities: 1560 khz, 500 w, 2.1 w
Format: Adult contemporary

WRWB(AM) Roseau, Minn.
Price: $60,000
Buyer: KNNDK Inc., Langdon, N.D. (Bert Johnson, president); no other broadcast interests
Seller: Robert M. Obie, Roseau, Minn.; no other broadcast interests
Facilities: 1410 khz, 1 kw
Format: Oldies

WLOC(AM) Munfordville, Ky.
Price: $35,000
Buyer: Hart County Communications, Horse Cave, Ky. (Dewayne Forbis, president); no other broadcast interests
Seller: Royce Radio Inc., Glasgow, Ky. (Henry G. Royce, president); owns WCLU-FM Munfordville and WCLU(AM) and WGBV(FM) Glasgow, all Ky.

Oliver Ernest Treyz, 1918-1998

Oliver Treyz, 80, former president of television operations at ABC during the 1950s and 1960s, died June 14 at the Actor's Fund Nursing Home and Assisted Living Care Facility, Englewood, N.J. Death was from kidney failure caused by prostate cancer.

Treyz's success at ABC was built on westerns, shows about private detectives and law enforcement officials, and his close ties to West Coast film companies. He pulled in the younger audiences by airing such action program as 77 Sunset Strip, Maverick, The Untouchables, The Rifleman, Cheyenne and Adventures in Paradise. He aired those hour-long shows at 7:30 p.m., an hour before the competition, and created an advertising strategy that allowed several advertisers to buy commercial time for a program.

In December 1961, ABC broadcast Bus Stop, a show that dealt with adultery, suicide and violence, which attracted protest from a congressional committee. Treyz first defended his actions in the name of artistic freedom but later recanted, saying he had made a mistake. By then ABC's ratings had fallen, and Treyz was dismissed in March 1962. In the late 1960s he tried unsuccessfully to start a fourth network. He spent his remaining years as a consultant.

Treyz's powerful, poignant, yet short reign at ABC—he headed the television division from 1956-1962—was documented in then-network chairman Leonard Goldenson's book, Beating the Odds. "Never did one man rise so far and so fast in broadcasting. And never did one man fall so low, or so quickly," he wrote. "When I brought him in as a network president, he was the right man at the right time. ..."

Treyz is survived by his sons, Donald and James, and two granddaughters.

—Denise Smith

During the 1950s, Saperstein also handled merchandising for such television series as Wyatt Earp, The Lone Ranger, Lassie and Roy Rogers. He is survived by his wife, Irene; four children, and three grandchildren.

—Compiled by Denise Smith

www.americanradiohistory.com
Tele-Communications Inc. exercised its option to buy shares of USA Networks Inc. at a reduced rate on June 30, paying $300 million for 15 million shares. The investment brings TCI's stake in USA back up to 21%, up from 18% earlier this year. TCI could have invested assets to bring its stake to 25%, but chose not to, according to sources close to each company. TCI's stake in USA was diluted after the network's acquisition of Seagram Co.'s Universal Studios in February. At that time, TCI was given the option either to contribute assets or $300 million in cash to increase its stake in USA. TCI will have a similar opportunity following USA's acquisition of the remaining shares of TCI's company, an investment totaling more than $400 million. Until July 30, TCI can buy USA shares at a bargain rate of $20 per share, a $6 discount from USA's average trading price last week. USA says it expects TCI to take advantage of the offer by investing up to an additional $160 million in cash.

IPO update: Cumulus Media Inc. completed its initial public offering last Wednesday, realizing $391 million. The stock was expected to debut at $15-$17. Instead, it reached a high of only 14-3/8 before returning to its starting price of $14. Trading under CMLS, 7.6 million shares of common stock sold, in addition to $125 million in preferred stock and $160 million in 10-3/8% senior subordinated bonds. The proceeds will go to complete $280 million in pending acquisitions and to reduce outstanding borrowings. Cumulus Media, based in Milwaukee and headed by Richard Weening, chairman, and Lew Dickey, vice chairman, has been on a buying spree of late. It owns or is buying at least 11 FMs and 50 AMs. Its most recent purchase was WZAT-FM Savannah, Ga., for $3.5 million (B&G, June 29). So far this year, it has been part of 27 deals, each worth more than $1 million. In its market debut, Citadel Communications Corp. was a stronger performer. Priced at $16 after the market closed Tuesday, it reached as high as $20 Wednesday before closing at 19-15/16. Citadel may be more attractive to investors based on president Lawrence Wilson's recent announcement that Citadel "will be acquired ultimately by someone else. .. [the] end game is to sell out." Under the ticker symbol CITC, 5.6 million shares were traded. Citadel, headquartered in Bigfork, Mont., owns or is buying 63 FMs and 26 AMs. Its principals include Wilson (19.1% owner) and ABRY Broadcast Partners II (37.2%). Citadel filed for an IPO to raise as much as $115 million to pay off debt from acquisitions totaling $121.1 million. Revenue for the company was $116.8 million for its 99 stations, according to the company prospectus. In first quarter 1998, the company's net loss more than doubled from the same period in 1997, jumping from $2.2 million to $5.1 million.

J. Daniel Sullivan is building his television group, Quorum Broadcasting, by holding on to WFXV-TV and low-power WPNY-TV (formerly WUPN-TV) Utica, N.Y. The stations were to be part of the sale of Sullivan Broadcasting Co. to Sinclair Broadcast Group Inc., which closed last

**Young puts KCAL, 11 other TVs on the block**

The buyer of Young Broadcasting Inc. probably will be a company looking to make a major step up the ladder of TV household coverage, observers and analysts say. New York-based Young effectively put itself on the market last Monday (June 29), saying it has hired investment banking firm Lazard Freres & Co. LLC "to explore potential strategic alternatives ... including a merger or sale of the company."

"You have to consider anybody who wants to move up to be a major player" as a possible bidder for the TV group owner, a source close to the deal says. "This is a quick way to do it."

Players are groups that have the room to maneuver below the FCC's threshold of 35% of U.S. TV household coverage. Young reaches 9.1% of households with its 12 stations. That eliminates groups like Paxson Communications Corp., which already reaches 30.9%, and Tribune Co., which reaches 26.5%, according to Broadcasting & Cable's list of the top 25 TV groups (April 6).

Among the companies considered the likeliest bidders are acquisition-hungry Hicks, Muse, Tate & Furst Inc., which with its LIN Television Corp. reaches 7.2% of TV households; Sinclair Broadcast Group Inc., which reaches 13%, and Hearst-Argyle Television Inc., which with the recent acquisition of Pulitzer Broadcasting Co. reaches 14.94%. Emmis Communications Corp., which recently got into the television ownership business, also could be a player.

"There'll be no shortage of interest in the television properties," says analyst Victor B. Miller IV of Bear, Stearns & Co.

Another scenario making the rounds repeats one that arose when Young's KCAL-TV Los Angeles went up for sale by the Walt Disney Co. in January 1996: USA Networks Inc. Chairman Barry Diller acquiring at least that station to replace his KHSC-TV on ch. 46. A Diller spokesperson would not comment on "rumors and speculation."

Young owns 12 TV stations, the "crown jewel" of which is KCAL. The company also owns WTVO(TV) Rockford, III.; KWWC-TV Davenport, Iowa; KLEY-TV Lafayette, La.; WLNS-TV Lansing, Mich.; WTEN(TV) Albany, N.Y.; KELO-TV Sioux Falls/Mitchell, S.D. (with satellites Kcolo-TV, KCOL-TV and Kcolo-TV); WATE-TV Knoxville and WKRN-TV Nashville; WRIC-TV Richmond, Va., and WKBV(TV) LaCrosse and WBBY-TV Green Bay, both Wis.

Miller values the group at $1.7 billion#1.89 billion. KCAL alone could be worth $550 million#650 million, he says. Young paid $385 million. Schroder & Co. Inc. puts the possible price of the group at $1.7 billion#1.9 billion. It's not likely that KCAL and the other stations would be offered separately; a source close to the deal says Young wants to sell its stations as a group or merge into another company.

—Elizabeth A. Rathbun
Rainbow rolling out MSG Metro

While Cablevision systems across the New York City tri-state region are clearing channel capacity to make way for Rainbow Media's trio of New York regional information networks, Time Warner Cable of New York has not yet committed to carrying the MSG Metro channels.

Starting Aug. 5, Cablevision Systems Corp. will begin rolling out Rainbow's MSG Metro Guide, MSG Metro Traffic & Weather and MSG Metro Learning Center to the majority of its systems, which serve 2.4 million subscribers.

Rainbow has made a hefty $100 million investment to create the three networks, which Rainbow President Josh Sapan describes as channels that "bridge the gap between localized information available on the Internet and sections of the Sunday newspaper." The channels will not be news-intensive, Sapan says, to prevent cannibalizing Rainbow's News 12 franchises and to minimize competition from cable news networks.

MSG Metro Guide, which will serve as a listings and review guide to entertainment and events, will feature regional arts coverage provided through an alliance with PBS affiliate wnctv New York.

MSG Metro Traffic & Weather will provide 24 hours of reports about regional traffic and weather conditions; Metro Learning Center will air so-called personal-growth programming as well as teen and adult-targeted educational shows, some produced in association with The Princeton Review.

Rainbow is still in discussions with Time Warner to gain carriage to TW's million-plus Manhattan subscribers. While sources familiar with negotiations contend that Time Warner is "basically committed to working with" Rainbow, other cable industry sources speculate that Time Warner may not commit to carrying all three MSG Metro channels in the configuration that Rainbow desires. Another source close to negotiations says that Rainbow will continue to roll out MSG Metro even without Time Warner's initial support.

Rainbow is seeking to line up MSG Metro channels in consecutive channel positions, preferably in the mid- and upper teens, following Rainbow's News 12 and wnet on ch. 13. Sapan contends that alignment will make the channels easier to find and will help viewers identify them as "fitting together like sections of a Sunday newspaper."—By Donna Petrozzello

Wednesday. While Sullivan's 10 other stations went for about $1 billion cash, Sinclair says it "agreed to permit Sullivan to sell [the Utica stations] to Quorum Broadcasting" before the closing for $2.8 million. Sullivan paid $3.2 million for the stations in February 1996. Like Sullivan Broadcast Group, Quorum is controlled by ABRY Broadcast Partners.

The FCC last Friday ruled that cable networks Outdoor Life and Speedvision could not make exclusive programming deals because three of the four partners in the networks (Cox, Comcast and MediaOne) are cable companies, making the networks vertically integrated. The law forbids cable programmers owned by MSOs from further improving their market share by being allowed to make exclusive programming deals. Outdoor Life and Speedvision had asked the FCC for a waiver claiming they needed to be able to sign exclusive contracts to encourage cable operators to carry the networks and that such a waiver was in the public interest because it encouraged program diversity.

Columbia TriStar Television Distribution has cleared NewsRadio in more than 75% of the country for fall. The NBC sitcom, which recently suffered the death of star Phil Hartman, has been licensed in more than 100 markets and in all top 20 markets.

Clearances include wwor-tv New York, kcop(Tv) Los Angeles and wpwr-tv Chicago. CTTD executives say that nearly 50% of the deals are double-run pacts and that the majority of clearances are in late-fringe or access time periods. NewsRadio is licensed on a pure barter basis and is available for two years (1998-99 and 1999-2000). The studio announced the show's availability in syndication only last week, and CTTD sales executives are attempting to clear the show in a matter of weeks.—Joe Schlosser

Errata

The picture that ran with an item on the World Cup in the June 29 "Cutting Edge" column in the Technology department was incorrect: the picture was of a Panasonic nonlinear editor at PHoenix Communications in New Jersey, not a shot of the TVRS World Cup master control room with Tektronix equipment. The correct picture of the World Cup installation is shown here.

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In Brief

Incorporating The Fifth Estate TELEVISION Broadcasting
More than serious

We didn’t have breakfast with the NAB board during its annual get-together in Washington last week, but we can guess the menu: waffles. The board decided not to come out strongly against the revived NAB code that the Gore commission is planning to recommend as a new public interest requirement in the digital age—although its members also suggested that they were not in favor of such a code. (They voted to express “serious concern” rather than outright opposition.) We know why they didn’t throw the gauntlet down with the fire of publishers whose freedom is being threatened, and by now most regular readers of this page should know too. Through the licensing process, the government has power over how broadcasters do business.

The NAB’s members know what they should do: Program to their local viewers, not to their Washington audience. We trust they will soon upgrade their “serious concern” about a code to unequivocal opposition. Not to do so risks allowing this bad idea to take root in Washington and grow into one that can’t be quashed.

A herd of scapegoats

TV, movies, computers and music are partly to blame for crime, divorce and babies born out of wedlock. That is the conclusion of a study backed by two former government officials with way too much time on their hands. The entertainment media play a role in shaping society, of course—but if they influence some negatively, they inspire others to become artists, civic and business leaders and pioneers in a host of fields.

We would like to ignore such studies, only this one is funded by the Pew Charitable Trust for something called the National Commission on Civic Renewal, which is associated with the University of Maryland and carries the names of former Education Secretary William Bennett and former Sen. Sam Nunn. With the weight of these names and titles, the report could wind up being used as ammunition by critics of the medium who actually do wield power over television (see above). According to the study, the entertainment industry is culpable because it “draws us away from social relations and civic engagement; and because it helps liberate powerful instincts—toward violence, sexual license and the pursuit of immediate intense sensation—that a decent civic life seeks to moderate.” And rock ‘n roll is the devil’s music.

Bad apple

We certainly don’t agree with the Rev. Al Sharpton that the Katz Radio memo that characterizes urban listeners as “suspects” can be extrapolated into a blanket indictment of the radio industry or of Katz Radio as “stacked against blacks and Latinos.” But this memo had an ugly sound and deserves the attention it has received—to make sure that this is an isolated incident and attitude. The best person to ensure that, at least at Katz, is Jeff Marcus, Chancellor’s new chief. The best way to combat unequal treatment of minorities is not with rhetoric and finger pointing but by changing attitudes and finding ways to increase their participation in the media.

The National Hispanic Foundation for the Arts is holding a forum in Washington to discuss ways of increasing minority opportunities in the media. Elsewhere, News Corp. has been talking with minority advocates about establishing a fund to seed minority investment in station ownership to the tune of as much as $150 million. (We reserve judgment on the expected quid pro quo [a waiver on the ownership caps], but that doesn’t change the value of the investment in minority ownership.) The success of that, and similar efforts, would be the best answer to the “suspects’” memo.
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“Animal Planet is not what a viewer might expect ... (it’s) a lively mix that borrows from the genres and formats of network television, simply replacing the human element with animals.” The New York Times