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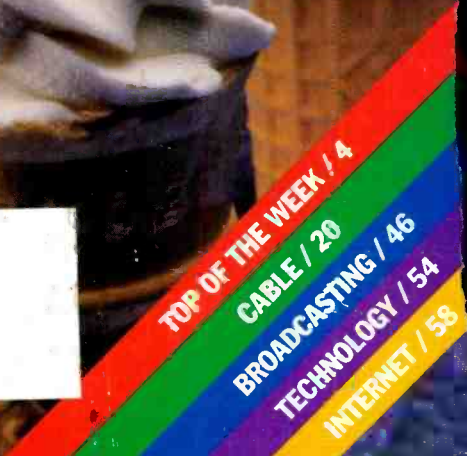
Can NAACP put the color back in color TV?

Disney dreams of video streams

'Simpsons' creator makes syndie debut

Cable execs who wield the content clout

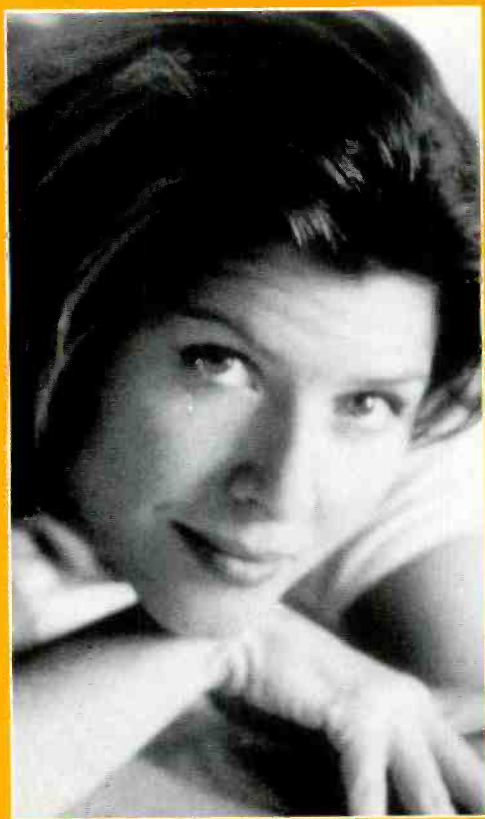
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FCC may OK duopolies

Move would come in agency's planned Aug. 5 rewrite of broadcast ownership rules

By Bill McConnell

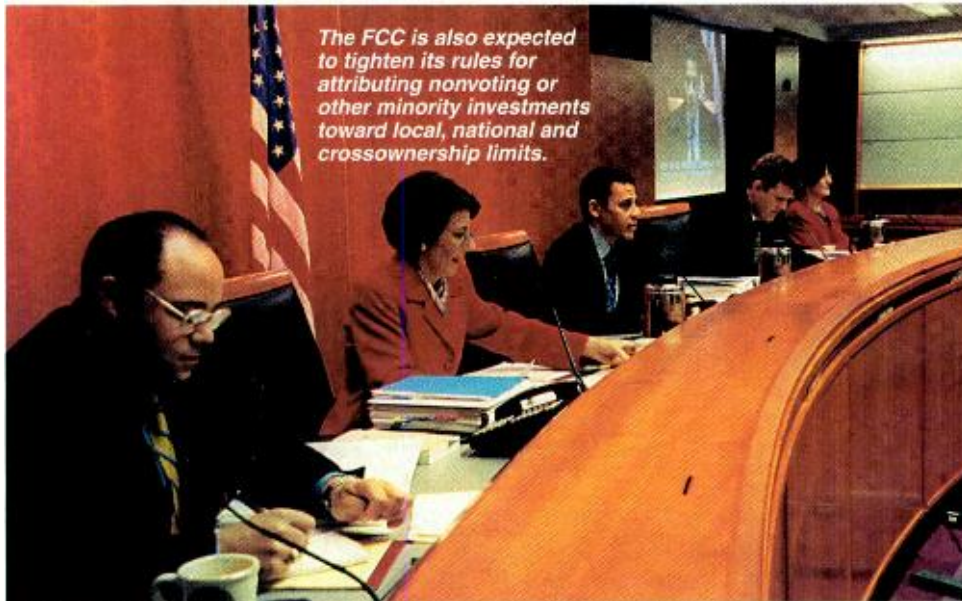
To get Republican members to support long-delayed broadcast ownership-rule changes, the FCC may significantly relax its restrictions on TV duopolies. Agency staffers are expected to present the proposed changes to the commissioners this week.

Briefing papers outlining the proffered changes were scheduled to have been circulated to the five commissioners on July 15, but some key details were still being worked out late Friday. Nonetheless, an FCC spokesman said Chairman William Kennard intends to bring the ownership rules to a vote at the Aug. 5 meeting.

Under plans being considered, broadcast owners would be allowed to own two television stations in the same market, reversing the agency's ban on TV duopolies, according to industry sources familiar with the deliberations. Some limitation on duopolies would still remain, however. In order to prevent an owner from dominating a market, one of the stations would be required to be either a start-up operation, financially struggling, or unaffiliated with a major network. Previously, the Mass Media Bureau was expected to recommend that duopolies be allowed if the second station were financially struggling.

Industry lobbyists who have been directly briefed on the plan, including officials from the National Association of Broadcasters and the Association of Local Television Stations, declined to comment on the recommendations. Chairman Kennard has asked industry officials who have been provided a partial outline of the plan to stay mum, but details have begun to leak to other broadcast lobbyists.

Another contentious detail is a provision that would tighten the policy on



local radio/TV crossownership. The Mass Media Bureau was expected to urge the commission to limit a TV station to no more than six radio outlets in its market. Although crossownership is now technically banned, the current liberal waiver policy allows a TV owner to have up to eight radio stations in a market and Republicans are said to be balking at the change because it would force some current waiver holders to divest some stations.

Further easing the duopoly restrictions, the FCC would allow an owner to operate stations with overlapping signals as long as the outlets serve separate Designated Market Areas. Currently a company is barred from operating stations whose outer signal areas, or Grade B contours, overlap. The proposed change would permit an owner to hold stations in nearby cities, such as Washington and Baltimore.

The staff plan is expected to let stand existing local marketing agreements.

Kennard floated a plan last fall that would have eliminated virtually all in-market LMAs, but met fierce resistance from the industry and Capitol Hill. Although new LMAs would be prohibited in the new plan, the new duopoly rules would be liberal enough so that roughly half of today's LMAs would

pass muster, according to sources.

"The LMA guys should be pretty happy," said one industry source.

The FCC is also expected to tighten its rules for attributing nonvoting or other minority investments toward local, national and crossownership limits. While no current exemptions would be eliminated, media companies that have minority stakes in stations located in the same market or in stations they supply with programming would have their investments counted as if they owned the station if their share of ownership were more than 33%.

Though Kennard has apparently agreed to more lenient rules than the ones he championed last fall, it is unclear whether the commission's other two Democrats, Susan Ness and Gloria Tristani, will go along. Also, the Clinton administration has yet to weigh in publicly. Officially, the administration has stuck to its plan to eliminate LMAs and clamp down on radio/TV crossownership. But Washington sources said Vice President Albert Gore is encouraging the administration to back off, in hopes of dissuading a key business sector from turning to the Republicans during the 2000 presidential campaign. ■

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*Source: Myers Report 1999 Annual Survey of Local Cable Advertising

**Total Research Corporation (Equitrend, January 1999)

***Beta Research Corporation, "1999 Cable Operator Study."

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List swapping angers GOP

Sharing of donors with Democrats threatens funding of public TV and radio stations

By Paige Albiniaik

Public broadcasting went from rags, to possible riches, then back to rags last week.

After members of Congress learned that public TV station WGBH-TV Boston had exchanged donor lists with the Democratic National Committee, Rep. Billy Tauzin (R-La.) pulled a bill that would have generously funded public TV and radio for several years.

"If this is not illegal already, we are going to make it illegal," says Tauzin spokesman Ken Johnson. "This implies a cozy relationship between a group that receives federal funds and a partisan political organization. We are going to put an end to it."

Tauzin plans to redraft his bill, substantially cutting the funding levels he originally proposed. "Billy will think twice before he sticks his neck out for public broadcasting again," Johnson said.

WGBH-TV is not the only station that trades lists with political organizations. WETA in Washington and WNET in New York last week both said they exchange



Tauzin yanked a funding bill for public TV and radio.

lists with both conservatives and liberals. On Friday, Johnson said he also had confirmations that public TV stations KQED in San Francisco, WTTW in Chicago and KCET in Los Angeles also had participated in such exchanges, possibly

without their knowledge.

Tauzin plans a July 20 hearing to examine the list swaps—as well as overall funding levels for public broadcasting.

Noncommercial stations are not allowed to lobby or raise money for political organizations, according to Internal Revenue Service rules, although they can exchange lists as long as they offer them to all parties on a nonpartisan basis.

Members of the House Telecommunications Subcommittee, which Tauzin chairs, learned about the list exchange

from a May article in *The Boston Globe*, which was circulated among committee members last week. WGBH-TV, one of the biggest public TV stations in the country, said in the article that it had only swapped lists once and it was a mistake made by a new employee (see story, B&C, May 17). The station immediately apologized in writing and on the air.

The DNC later said it had first given names to WGBH-TV from its donor list in 1993, then again in 1994. That year, WGBH-TV changed its policy to forbid list exchanges with political organizations. WGBH-TV still owed the DNC names from previous swaps, however, and the station said it supplied them to the DNC over the next five years. WGBH-TV spokeswoman Jeanne Hopkins says the station's independent auditor is reviewing the situation to determine exactly when the list exchanges took place.

The House Telecommunications Subcommittee last week had planned to vote on a bill, sponsored by Tauzin, that would have given the Corporation for Public Broadcasting as much as \$475 million in 2002. Tauzin's plan also would have given CPB a total of \$300 million from 2000 through 2002 for the transition to digital television.

Other Republicans balked at the proposed funding levels. Rep. Michael Oxley (R-Ohio)—Tauzin's chief rival to head the House Commerce Committee in 2000—and Rep. Steve Largent (R-Okla.) teed up a substitute amendment that would have capped CPB's funding at \$350 million in 2002. Oxley's bill also would have given CPB \$60 million from 2000-2002 for its digital transition.

Sources say committee Republicans lined up behind Oxley's measure. However, Johnson says Tauzin planned to offer a manager's amendment, which would have included Oxley's lower funding levels.

Johnson says that when members found out about the list swaps, amendments hostile to Tauzin's proposal began to appear. Sources say, however, that Republicans were already prepared to introduce such amendments. "List swap or no list swap, there was an Oxley amendment," says Oxley spokeswoman Peggy Peterson. ■

NBC bails on 'Roseanne'

Is this the end of the line for *The Roseanne Show*? The NBC TV stations have decided to pull King World's low-rated syndicated talk show off the air in September and the distributor is now looking to find other outlets for the show in major markets.

Ten of 13 NBC O&Os currently carry the first-year talk show and are signed on to carry it through the end of next year. NBC executives say they will pay King World for the show's second season, but they won't even air it late at night.

"We are disappointed that the audience did not accept *The Roseanne Show*. Roseanne is a great star. We did our part in trying to promote the show...and even tried different time periods in several markets without success," said Pat Wallace, president of NBC Television Stations, in a statement. "It also hurts the programs which follow it and we cannot allow this to continue."

King World, which cleared the show in over 90% of the country for two seasons, stands to make a hefty profit off the show whether it airs on the NBC stations or not. King World executives say they will stand by the show for a second season, and said in a statement that they are disappointed with NBC's decision.

NBC alone reportedly paid \$25 million for two years of the program. It debuted last September, and has averaged a 1.6 national household rating season-to-date, according to Nielsen Media Research. Most recently, the talk show has slipped, scoring a 1.4 national household rating (0.8 rating among women 18-to-49) during the May sweeps. Meanwhile, King World is close to concluding its acquisition by CBS. —Joe Schlosser

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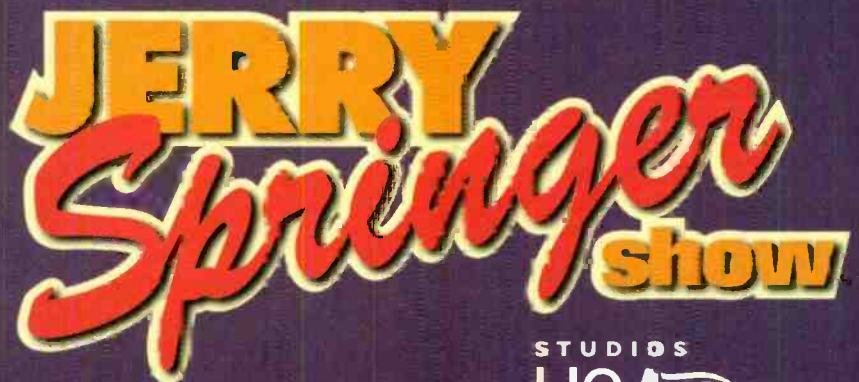
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THE JERRY SPRINGER SHOW CONTINUES TO LEAD THE TALK SHOW PACK.

TOP 5 TALK SHOWS	A18-34	A18-49	A25-54
1. JERRY SPRINGER	3.3	3.3	3.1
2. Oprah	2.1	2.5	2.6
3. Ricki (C)	1.9	1.7	1.4
3. Rosie	1.6	1.7	1.3
5. Sally (C)	1.4	1.5	1.5
5. Montel	1.3	1.5	1.5

Source: NSS, Dallas P.M.; Ranked by A18-49 5/31-6/27/99.

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FCC cuts lowest allowable bids

After a market review, minimum prices for many licenses up for auction will be dropped

By Bill McConnell

The government has given a break to some would-be broadcasters by lowering minimum bids for eight of the 26 TV stations slated to be auctioned this fall.

The FCC last week slashed the lowest allowable bids for the channels after eligible bidders complained that the agency had a wildly inflated opinion of the outlets' earning potential. Three channels allotted for western states enjoyed the largest bid reductions, with cuts of more than \$1 million. The biggest drop was set for ch. 6 in Silver City, N.M., which was axed by \$2.16

million after the FCC backed off its original prediction that the station would serve the El Paso, Texas, market.

The bid for ch. 12 in Logan, Utah, which the FCC predicted would serve Salt Lake City, was cut by \$1.9 million. Both stations will be operated in the distant fringes of the bigger markets. The original bid levels were altered after FCC staffers reviewed the market size and industry cash flow of the channels up for bid.

The agency refused, however, to wholly revamp its bid-setting formula and set a flat rate of \$1 per home for TV stations and 20 cents for FM outlets, as some bidders suggested. The

auction, set for Sept. 28, is intended to clear the FCC's backlog of contested broadcast license applications. In all, almost 200 full-power TV and radio construction permits will be put out for bid along with permits for low-power TV and broadcast translator stations.

Only channels with competing license applications pending as of July 1, 1997, will be included in the auction. A seminar to instruct eligible bidders on auction procedures will be held Aug. 3. Formal applications to bid must be received at the FCC by Aug. 20, and a mock auction will be conducted Sept. 24 to familiarize everyone with the procedures. ■



WASHINGTON WATCH

By Bill McConnell and Paige Albiniak

Broadcasters fight must-carry breakup

Broadcasters oppose an FCC plan to break its digital must-carry proceeding into two parts. Regulators are mulling whether they should settle some important side issues now or wait for a decision on the main question of whether cable systems will be required to transmit digital signals of local broadcasters in their service areas during the transition from analog transmissions. The Association of Local Television Stations last week told the FCC that splitting up the decision will hurt small and independent stations that need must-carry rules the most. "Bifurcation would favor the interests of those least in need of must carry at the expense of those whose ability to enter the digital era depends on prompt

adoption of must carry rules," ALTV wrote in a letter to Cable Services Bureau Chief Deborah Lathen. The non-carriage issues include retransmission consent, signal degradation limits, tier placement and channel position. The agency has considered dividing the decision to alleviate at least some of the lingering questions surrounding the DTV transition.

McCain to FCC: Check TV ratings

Broadcast and cable networks are not rating enough of their programming and when they are, local broadcasters often are not passing those ratings through to consumers, Senate Commerce Committee Chairman John McCain (R-Ariz.) wrote FCC Chairman William Kennard last

week. McCain asked Kennard to direct the V-Chip Task Force, headed by FCC Commissioner Gloria Tristani, to study those issues for 30 days and report back to him. "The effectiveness of the V-chip will ultimately be determined by three factors: the availability of V-chip technology to consumers; the accurate and comprehensive rating of television and cable programming; and the use of such technology and ratings by parents," McCain wrote. Most broadcast and cable networks have added age- and content-based markets to all of their programming, except news and sports.

Captioning the DTV transition

Digital televisions would have to be capable of displaying closed captioning

in a variety of type sizes, colors and screen positions under a proposal the FCC issued Wednesday. The plan is being considered because the FCC wants digital TVs to use their greater capacity to offer closed-captioning options. The FCC is proposing that digital sets be equipped to display captions formatted according to standards agreed to by the Electronic Industry Alliance. The EIA standard gives viewers a variety of captioning options not available under analog. Once digital captioning rules are adopted, distributors of digital programming would be subject to the same transition schedule for captioning new programming as analog providers. By Jan. 1, 2000 video distributors must caption at least 450 hours of new programs per channel per quarter. The amount increase to 900 hours per quarter in 2002, to 1,350 hours in 2004 and 100% of all new nonexempt programs by 2006. The due date for comments on the plan has not been set.

“Sony’s Betacam SX equipment is rugged enough for reporters and flexible enough to handle backward compatibility.”

-Bob Turner, Vice President of Engineering, Belo Corp.



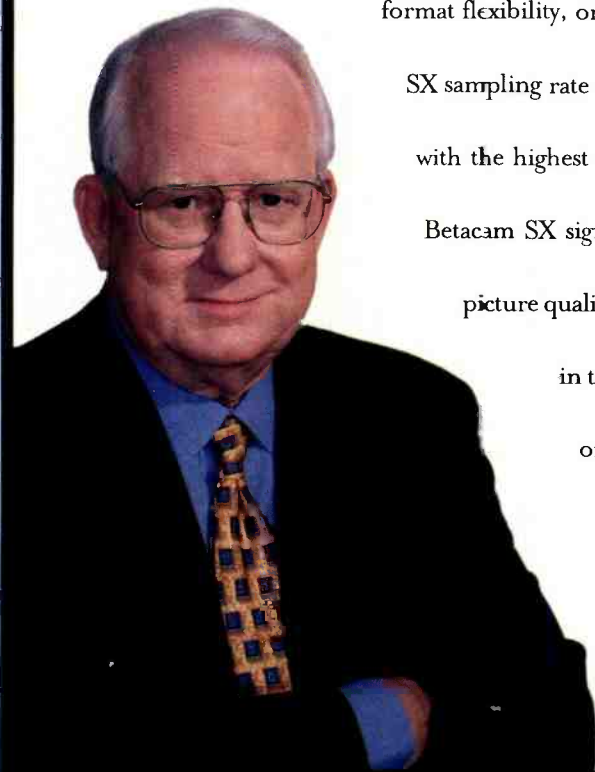
“Reporters do their jobs in all kinds of conditions. Rain. Extreme heat. Dust. But now they’re also going to need to do it in the realm of DTV,” says Bob Turner, Vice President of Engineering at Belo Corp. “And Sony Betacam SX products can handle it all.” Which is why he found Sony’s Betacam SX equipment the perfect choice for the next ENG generation. “Sony’s robust Betacam SX technology gives us a light, rugged camcorder and a way into the new DTV world,” Turner points out. “We also need equipment that’s flexible, and with Betacam SX’s backward compatibility with Betacam SP tapes, we don’t need to have an analog tape machine in every edit suite just to playback our vast library of archive tapes. With SX’s



DNW-A75 VTR

format flexibility, one SX machine will do the work of two.” The 4:2:2 Betacam SX sampling rate was also a plus for Belo because “you always want to start out with the highest resolution possible. And with 4:2:2, we can upconvert the Betacam SX signal to our HDTV channel and still maintain the superior picture quality of the original image,” Turner is quick to add. “Ruggedness in the field, backward compatibility, and the superior resolution of 4:2:2 sampling are the features that have made Betacam SX equipment the choice for news production and migration to the HDTV future in the Belo stations.”

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FINANCIAL WRAP-UP

Week of July 12-16

WINNERS

	7/16 midday	% change
Westwood One	\$42.88	11.00
NTL	\$100.63	9.97
Sony Corp.	\$126.63	7.76
Univision	\$72.00	6.27
ValueVision	\$26.94	6.16

LOSERS

	7/16 midday	% change
Shop at Home	\$9.00	(8.28)
Paxson	\$12.50	(4.76)
TCI Music	\$30.12	(4.36)
Hearst-Argyle	\$25.50	(3.55)
MediaOne	\$74.25	(2.94)

BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES

BROADCAST TV (7/17/98-7/16/99)



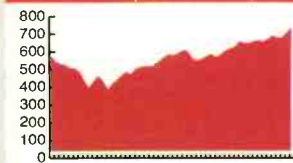
Close	251.74	↑ 1.2%
High	252.29	
Low	250.03	

CABLE TV (7/17/98-7/16/99)



Close	311.73	↓ 0.5%
High	316.76	
Low	311.73	

RADIO (7/17/98-7/16/99)



Close	724.92	↑ 3.0%
High	727.40	
Low	694.40	

DOW JONES

Close	11209.80	↑ 0.1%
High	11209.80	
Low	11148.10	

NASDAQ

Close	2864.50	↑ 2.0%
High	2864.50	
Low	2778.00	

S&P 500

Close	1418.20	↑ 1.1%
High	1418.20	
Low	1393.56	

Lining up at Warner Bros.

Who will replace departing Daly-Semel team? Buzz includes Moonves, Bewkes, Meyer

By Joe Schlosser

Following the surprise resignations last week of Bob Daly and Terry Semel, Hollywood TV and film executives were buzzing over who would succeed them at the top of Warner Bros.

Daly and Semel, who had been running the Time Warner-owned studio together since March of 1994, said they would step aside at the end of the year to pursue other opportunities. The pair had responsibility for the Warner Bros. film, television and music divisions.

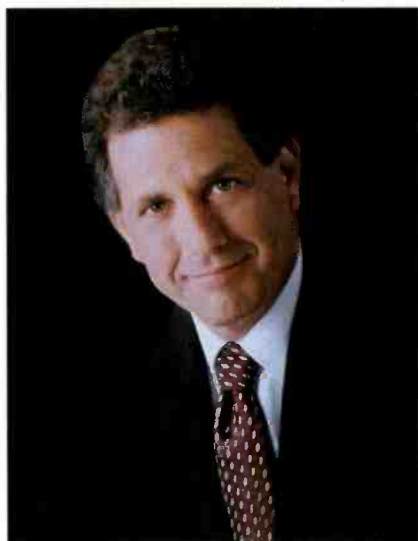
Some Hollywood insiders speculated that Time Warner head Gerald Levin will name three executives to run the studios' three divisions. But others say it may be one lone top gun.

In any event, most expected Warner Bros. President and COO Barry Meyer, who is currently in charge of domestic and international television, to be moving up into a new, higher position.

Warner Bros. executives were not commenting on the succession.

Others being talked about for the top post or posts are CBS Television CEO Leslie Moonves; Jeff Bewkes, who has been HBO's chairman and CEO since 1995; The WB head Jamie Kellner; Walt Disney Studios head Joe Roth; and new Warner Bros. Television President Peter Roth.

Before joining CBS, Moonves ran Warner Bros. Television and made the studio the top network supplier in the early 1990s with such hits as NBC's



CBS' Leslie Moonves (l) used to run Warner Bros. TV division; Jeff Bewkes (r) has kept Time Warner's HBO on its upward track.

ER and *Friends*. Time Warner Chairman Gerald Levin, who wasn't talking about potential successors last week, is said to be a big fan of Moonves' charismatic style. Sources say Moonves would not come back to Warner Bros. unless he were running the whole studio, not the television division alone. Moonves had no comment.

Daly and Semel broke the news to Levin last week only hours after the premiere of the new Warner Bros. film *Eyes Wide Shut*. In a statement, the executives jointly said, "Because this company and its people at every level have meant so much to our careers and to us personally, our decision to leave

did not come easily. For some months now, we have been giving careful thought to the possibility of pursuing new professional challenges and opportunities... As a result of all of our many hours of shared thinking and discussion, we concluded that now is the right time for us to move on."

Daly has been with Warner Bros. since 1980, when he was named chairman and CEO. Semel began his career as an intern in Warner Bros.' New York office and rose to vice chairman of the board and COO in 1981. In 1994, Daly and Semel decided to share the two titles and both added the music responsibilities in March of 1995. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

DENVER

AOL, cable deal in works

Amid the public wrangling over open access to cable networks, America Online is talking with AT&T and Time Warner behind the scenes about a deal, sources say. There's optimism in some quarters that AOL and AT&T will reach an agreement by fall that gives AOL access to AT&T's network. Others say it may take considerably longer, but will eventually happen. "They will come to a solution that doesn't require federal legislation," says a Wall Street source. Such a solution could leave the OpenNet Coalition, of which AOL is a founding member, out in the cold. OpenNet has mounted a noisy and thus far reasonably successful campaign aimed at getting local governments to force cable operators to open their networks to outside Internet service providers, including AOL. But if AOL negotiates a "separate peace" in the business arena (which is what AT&T has argued for all along), it would be a tacit acknowledgement that OpenNet was taking the wrong tack.

OpenNet co-director Greg Simon shrugged off reports of AOL-cable talks as simply rumors and said it was "way too hypothetical" to speculate about the impact of an AOL-cable deal on OpenNet. A representative at GTE, also part of OpenNet, said such a deal would validate GTE's position as long as AOL didn't strike an exclusive agreement.

Broadcasters denied

The Jefferson County Planning commission last Tuesday rejected the plans of three Denver broadcasters to build a "supertower" that would consolidate the stations' towers and accommodate their DTV antennas. Lake Cedar Group, the consortium of the three stations—NBC affiliate KUSA-TV, CBS O&O KCNC-TV and ABC affiliate KMGH-TV, have met opposition from local groups concerned about

the possible effects of electromagnetic radiation on the surrounding neighborhood, which is mainly residential. According to Myron Oliner, chief engineer at KUSA-TV, the board denied the rezoning proposal on the grounds that the stations did not do a "good enough job seeking alternatives." But the so-called alternatives, which include satellite and fiber-optic delivery and building a tower on another mountain, are not viable solutions, he says. "They've done everything imaginable to keep us from going into digital television," Oliner says. KMGH-TV is already broadcasting from a temporary antenna side-mounted on its existing tower, but KUSA-TV and KCNC-TV will miss the Nov. 1 FCC-mandated deadline.

WASHINGTON

D.C. discord

Relations between the NAB and the networks remain rocky, and a recent agreement between the association and DirecTV may not have helped. Sources say the networks were "furious" when the NAB told them that it had come to an agreement with DirecTV over outstanding issues on satellite TV reform legislation without first consulting network representatives. The networks signed on to the deal, but Hill sources say ABC and CBS aren't particularly enthusiastic about it. Still, Preston Padden, ABC's head lobbyist, had nothing but praise for the association. "ABC believes that the NAB did the industry a great service by securing this marker with DirecTV," Padden said. Others said the network grumbling is just further evidence of the power struggle going on between the networks and their affiliates that is being played out through the NAB. "The reason you have an NAB is so they can go out and negotiate these things," said one Washington attorney. "If the networks want to grouse at NAB, they are just using this as an excuse."

DirecTV nears signal deals

By Paige Albinak

DirecTV is close to finalizing deals with the broadcast networks that would allow it to carry the signals of the networks' owned-and-operated stations in their local markets, sources said last week.

DirecTV also is close to deals that would allow it to continue to deliver distant network signals to subscribers who can also receive local network signals. DirecTV is offering the networks 50-75 cents per subscriber per month for the privilege. A federal district court last year ordered satellite broadcasters to stop sending out-of-market TV signals to subscribers who can receive their local affiliates over the air with a rooftop antenna.

Sources said DirecTV does not plan to announce the deals until Congress passes pending satellite TV reform legislation. The House and Senate have passed their own versions of a bill and members of a House-Senate conference must reconcile the two measures before bringing a final package to a vote, which is expected in October.

DirecTV is waiting to see if the conferees decide to allow satellite broadcasters to continue providing the distant network signals. "DirecTV isn't going to commit itself to paying for anything unless everyone has to pay," one source noted.

Broadcasters are not yet negotiating retransmission consent deals with EchoStar CEO Charlie Ergen. Broadcasters would prefer to first close deals with DirecTV and then offer similar deals to Ergen, according to sources.

Earlier this month, DirecTV and the NAB settled their differences on satellite legislation. But Hill staffers and lobbyists say that agreement isn't gaining much ground on Capitol Hill. "The agreement helped to identify the issues, but that's about it," one Hill source said. ■

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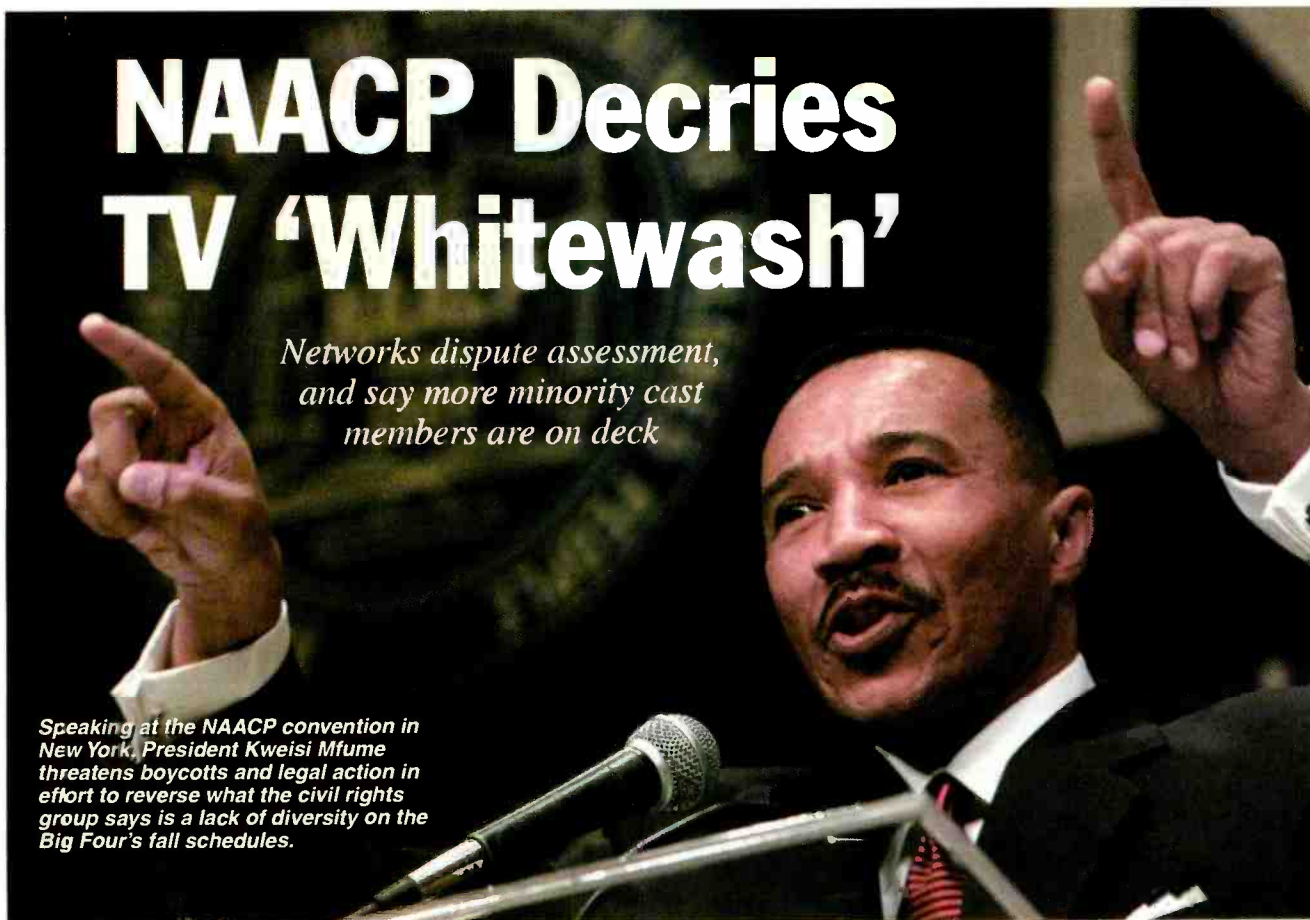
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NAACP Decries TV 'Whitewash'

Networks dispute assessment, and say more minority cast members are on deck

Speaking at the NAACP convention in New York, President Kweisi Mfume threatens boycotts and legal action in effort to reverse what the civil rights group says is a lack of diversity on the Big Four's fall schedules.



AP photo

By Steve McClellan

The major networks have never been known as bastions of programming diversity. Indeed, they have historically aired programs with a few tried-and-true formats, featuring predominantly white casts. As the comedian Fred Allen put it several decades ago: "Imitation is the sincerest form of television." And television was imitating both itself and a society that was also sometimes slow to change.

TV's record has improved over the years—with more diversity in ensemble casts and stronger roles for minorities—but not enough, says the National Association for the Advancement of Colored People.

Last week, the NAACP took the industry to task for what its president, Kweisi Mfume, called the "whitewash" in network prime time programming. Citing the "clueless and careless" efforts of the four major networks, which, Mfume said, last May unveiled 26 new shows with no minorities in lead roles, the NAACP executive unveiled the organization's "Television and Film Diversity Campaign."

In a speech at the NAACP convention in New York, Mfume said the campaign would include lawsuits and boycotts aimed at both networks and the advertisers who support "these highly segregated shows." In a speech before the same group, Vice President Al Gore endorsed the effort.

The campaign will be anchored in Hollywood, where the NAACP will open an office in October. Mfume said the campaign would be supervised by the yet-to-be-named head of the Hollywood office.

The networks responded quickly last week with their own assessments of the new shows. They suggested that in at least eight, minorities have been cast in "prominent," "regular," "co-starring" roles, and in one or two cases what they defined as leading roles (see page 17). Cable and other networks aren't being targeted, the NAACP says, because the Big Four still get most of the eyeballs.

The speech was the buzz of the industry last week. Reaction was varied, but two impressions stand out. First, many agree with the organization—including some network executives—that network

programming is not as diverse as it ought to be.

But most of those contacted last week also say the NAACP doesn't have a good legal case and that their most effective weapon is public opinion. Attempted boycotts against networks and advertisers have also largely failed in the past to bring about meaningful change, executives said.

"It's very, very clear that the [FCC] is not going to touch this despite the fact that most commissioners are minorities," said Erwin Krasnow, partner at Washington firm Verner Liipfert Bernhard McPherson & Hand, and former vice chairman of BROADCASTAP, an investment fund that specialized in minority broadcasters.

The NAACP suit "would have to be brought under some broad, public interest standard, but even still, that would fly in the face of all written FCC decisions on the subject. This is probably more of a gesture to get attention than a legal challenge that has a serious chance of being reviewed by the FCC or the courts."

According to David Honig, executive director of the Minority Media and Telecommunications Council, "It's very

difficult, but not absolutely, 100% impossible to address this important issue at the FCC?"

Honig says there are three basic legal cases the NAACP could try to make.

First, they could argue that because the 1996 Telecommunications Act mandated that telecommunications services be provided without discrimination based on race, that major licensees [networks that own stations] have a special obligation to ensure diversity of programming. "That's somewhat of a stretch, but you could make that argument, he says."

Second, when the FCC deregulated TV station program reporting requirements in 1984, it said that if evidence exists of a market failure, it would readress whether there was some need for reregulation. "It's a high barrier to overcome, but there's a chance—if you can obtain economic evidence to show that because of the network distribution system the marketplace is inherently incapable of addressing minority needs without some type of intervention."

In 2003, another tactic

Third, they could try to prove that a policy of exclusion calls into question the qualification of a licensee. "The only route at the FCC is a petition to deny a license renewal. If the networks are trying to acquire a station, someone could file a petition to deny. But no actual renewals are due until 2003," Honig says.

Another avenue the NAACP is exploring: whether the networks are in compliance with Equal Employment Opportunity Commission regulations. Mfume told B&C last week he does not believe they are in compliance and that legal action in that area is being explored. The networks last week said they were in compliance.

"Yes, absolutely," said CBS general counsel Martin Franks. "We have to be as station owners." In fact, CBS abides by the old EEO rules passed by the FCC that were thrown out by the courts, said Franks. "Having said that, would we like to do better? Absolutely."

The NAACP was linking the network's hiring practices to the lack of on-screen minorities. "This isn't just about black faces on the screen," says NAACP Chairman Julian Bond. "You don't see the diversity of America reflected in the board room, the executive suite or even in middle management," he says of the networks."

Scott Sassa, president of NBC Entertainment, who is a Japanese-American,

Networks of color?

The four major networks cited for lack of minorities in their new prime time series by the NAACP last week dispute that characterization with their own assessments. They say that fully a third of all the new fall shows on their networks (9 out of 27) feature an Asian, Hispanic or black actor in a starring or co-starring role or as part of an ensemble cast. The networks also point to the number of minorities in returning shows, and add that more minority members are being cast.

■ CBS executives say 11 of the 19 prime time shows on the Tiffany network this fall will have minority actors in either a lead or co-starring role. Of the network's six new series, CBS executives say one has a minority actor in a major role—Dennis Haysbert in *Now and Again*. CBS' midseason series, *City of Angels*, from Steven Bochco, will feature an almost all-minority cast, CBS executives say. The drama from the *NYPD Blue* producer is based on a hospital in a predominantly African American community. Actor/comedian Bill Cosby is the star of two of the 11 CBS series with minorities in a major role. Cosby is the host of *Kids Say the Darndest Things* and of the sitcom *Cosby*. The network's action series, *Martial Law*, stars Sammo Hung, the only leading Asian actor on the four major broadcast networks.

■ ABC, like CBS, will have minority actors starring or playing a leading role in 11 of 19 prime time programs (excluding news, sports and movies) this fall, network executives say. Of the Disney-owned network's six new fall shows, two have minorities in prominent roles, ABC executives say. Paula Jai Parker has been cast in David E. Kelley's action series, *Snoops*, and Jeffrey D. Sams has been added to Kevin Williamson's drama, *Wasteland*. In May, ABC Entertainment President Jamie Tarses acknowledged that her network's new fall programming was not "as ethnically diverse" as it could have been. Tarses vowed to add minority cast members to the new shows and a number of existing ABC series. So far, in addition to Sams, ABC has added China Shavers and Jon Huertas to *Sabrina the Teenage Witch*. The sitcom *Then Came You* is expected to get an additional minority cast member or two and ABC's two midseason pickups, *Believe* and *Talk To Me* are also likely to add minority cast members, ABC executives say.

■ At NBC, eight of the network's 20 scheduled prime time series (excluding news and movies) will feature minorities in top roles this fall, network executives say. Of the seven new shows, three will have minority actors in leading or co-starring roles. John Wells' new drama, *Third Watch*, boasts five minority actors in the ensemble cast: Cobe Bell, Michael Beach, Anthony Ruivivar, Eddie Cibrian and Bobby Cannavale. The DreamWorks drama *Freaks and Geeks* is currently casting an African-American actor for a leading role, NBC executives say, and the *Law & Order* spinoff from Dick Wolf, *Law & Order: Special Victims Unit*, will also feature a number of minority actors. Nearly all of the regular *Law & Order* cast members will be used in the spinoff and Jesse Martin (*Ally McBeal*) has been added as one of the show's principal players. NBC's top-rated drama, *ER*, will have three minority actors in leading roles, including the return of first-season co-star Ming Na. *ER* also has four minorities in recurring roles. The midseason series *The Others* stars minority actor Bill Cobbs, and NBC executives say they have been recasting and retooling a number of other new and returning series.

■ At Fox, eight of the network's 17 prime time shows (excluding reality series) scheduled for the fall will have minority actors in lead roles, including the voices behind a number of the network's top animated sitcoms, Fox executives say. Of the eight new programs joining the network, three will include minority actors in lead or regular cast member positions. The drama *The Badlands* (formerly *Ryan Caulfield*) has three minority actors in the ensemble cast, including two series regulars, Fox executives say. Roselyn Sanchez and Clifton Powell co-star, while Kimberly Scott has been cast in a recurring role. Executives on the upcoming *Party of Five* spinoff starring Jennifer Love Hewitt, *Time of Your Life*, have named Diego Serrano as a co-star and are currently casting an African-American actress, Fox executives say. Drama *Manchester Prep* will be adding an African-American male for a supporting role, while African-American Craig Lamar T aylor has a recurring role in the new sitcom *Malcolm in the Middle*, Fox executives say. *Party of Five* has added Wilson Cruz to that show's ensemble cast for the upcoming season. Two animated series (*Futurama* and *King of the Hill*) feature regular minority characters, *Ally McBeal*'s ensemble cast features prominent Asian- and African-American characters, and midseason replacement series *The PJs* has an all-African American cast headed by Eddie Murphy.

responds: "Our most popular shows have minorities in them. We don't produce shows because they are one minority group or another. We produce them because the cast is representative of the best actors to fill the roles. And I think you end up with a good diverse cast like with *ER* and [new series] *Third Watch*. That being said, we can do a better job in some of our other shows. I'm not going to tell you we do the best job."

Sassa also says the networks have incentive to be diverse: "We are in a business that is fully incumbent upon us getting the most amount of viewers in our own stations. Our own stations, at almost every network station group, are stations that are in cities that over-index with minorities. So if that is the case, we not only have a social incentive, but a business incentive to make this happen. So it's not that we are trying to avoid this; it's something that we need to do."

More jobs, more owners

Mfume says he will push for commitments from the networks to increase the level of minorities in program decisionmaking positions at the networks. More actors alone, he says, "isn't going to fix the problem. It's going to be opening up opportunities in the newsrooms, and in public affairs, and entertainment programming."

Mfume says he will also press for help in getting greater levels of minority ownership of TV stations. "Particularly affiliates," he says. "That will help us get closer to some sort of agreement." CBS Chairman Mel Karmazin is one of several executives spearheading a committee looking to create a minority investment fund for would-be broadcasters, Franks notes.

Rev. Jesse Jackson, president of the Rainbow/PUSH Coalition, echoed those themes last week in remarks to the Minority Media and Telecommunications Council.

All Americans lose out if programming is lily white, he said. Programming devoid of minorities is "like baseball before Jackie Robinson."

One question that keeps surfacing is why the networks would intentionally disrespect a key segment of the population—racial minorities—that the U.S. Census Bureau projects will represent about 47% of the U.S. population by 2050? Even Mfume won't say it's intentional.

"I don't know if that was intentional, or if it was just the way the cards fell this year," says Jeff Sagansky, president of Paxson Communications and former program-



'We don't produce shows because they are one minority group or another. We produce them because the cast is representative of the best actors to fill the roles.'

Scott Sassa, NBC

ming head at CBS. At CBS, he says, "This business, at its core, is extremely practical. There is a huge Hispanic and black audience out there. I think you sort of ignore it at your own peril."

It's also an audience that watches a lot of TV. Nielsen Media research confirms a TN Media report that African Americans watched 40% more TV last November than non-black audiences. Moreover, estimates are that black and Hispanic consumers have annual spending power far exceeding \$500 billion.

Ad boycotts fail

What about the threat of advertiser boycotts? They don't work, and in this case they would be inappropriate, says Allen Banks, a senior media executive at Saatchi & Saatchi. "It would be ridiculous and upsetting if the ad community were to take the heat for this issue when clearly we make none of the decisions on which shows go on the air," he says. "We have a responsibility to our products to get the message out the best way we possibly can."

Southern Baptists targeted Procter & Gamble and other major advertisers a

decade ago for supporting shows with "anti-family" values. Everyone but a few Baptists say it failed, says Banks. So did show-specific boycotts aimed at *NYPD Blue*, *Married...With Children* and *Soap*, he said.

People like themselves

Other ad executives said that programming decisions are essentially controlled by white network executives who get concepts from white producers writing for white audiences. "A lot of people are dealing with people like themselves and programming to people like themselves," says Doug Alligood, senior vice president of special markets for BBDO. A recent analysis of its membership by the Writers Guild of America showed that minorities comprise about 7% of its membership—a significant underrepresentation.

Nevertheless, ad executives say the NAACP may be on to something and that the broadcast networks risk losing touch with a growing and influential segment of TV viewers by producing shows without diverse appeal.

"If you're trying to reach an ethnic audience, it's definitely harder than it used to be," says Steve Sternberg, senior vice president and director of broadcast research for TN Media. "While some advertisers are content to reach upscale white viewers, many advertisers feel that the black audience is a vital audience segment to reach, Sternberg says.

The NAACP and the networks' interest can actually coexist, says John Rash, senior vice president and director of broadcast negotiations for Campbell Mithun Esty. "Increasing program diversity can address the NAACP's concerns and maintain the high cost of network advertising."

Others challenged both Mfume's points and tactics. Time Warner President Richard Parsons said, "You can't paint everybody with the same brush. With this kind of frontal assault, everybody is in the position of being the white hats and the other side being the black hats is not the way to make the point."

Added Parson's boss, Time Warner CEO Gerald Levin: "Delivering real diversity is a real thing for us. To single out the entertainment business, the television business, I'm not sure it's a productive thing to do." Levin says he respects Mfume. But, "I want some respect also as a company and as a CEO that cares deeply about these issues." ■

—with reporting by Bill McConnell, Richard Tedesco, Joe Schlosser, and John Higgins



Photo: Michael Quan

Looking for talent to stock TV stations, networks and Web sites, NBC was able to review and critique tapes in its expansive booth.

Unity '99: The place to be

Broadcast recruiters say talent plentiful at minority journalist convention/job fair

By Dwight Cunningham

Guard your mailboxes. Don't accept any Federal Express envelope addressed to a minority journalist in your newsroom. It could mean the staffer may be out your door and headed for another news operation.

Even before four days of tireless recruiting had ended at the Unity '99 convention in Seattle, Billy Otwell, the news director at WTNH-TV in New Haven, Conn., acknowledged that he had already dispatched at least one such package with a plane ticket inside.

"Someone fit the bill," he said, understandably reluctant to disclose the person's ethnic background or gender. Too easy to pinpoint, too easy to stifle a potential hire. All he offered was that his LIN Television station was in search of a weathercaster—and may have found one with impeccable qualifications, including American Meteorological Society certification and several years' experience.

More plane tickets are on the way, senior news managers at Unity predicted, and headed for well-positioned, seasoned and self-directed talent that happens to be black, Hispanic, Asian-American or Native American. By Labor Day, most of the newsroom raiding will be over, these news managers said.

Such was Unity '99, a historic gathering of 6,000 minority journalists and more than 75 broadcasters, who swooped in to scoop up talent and, in most cases, seemed to find what they were looking for. "I wanted to go back to their hotel rooms and pack up six"

prospects before they were hired by a competitor, said Angela Robbins, WJBF-TV's news director in August, Ga. "That's how good they were."

Coming against the backdrop of a decline in minority employment in TV news—from 20% to 19% in 1998—Unity '99 was an event that stretched clearly beyond corporate flag-waving. With the demise of FCC EEO rules, stations are no longer obliged to recruit or hire minorities. Nonetheless, recruiters were serious in their attempt to diversify their newsrooms.

NBC was there, recruiting for its owned-and-operated stations, cable networks and expanding Web offerings. "We spent a year brainstorming to get everyone in the company excited," said Elena Nachmanoff, NBC News vice president/talent development. Ten of 13 O&Os were represented with general managers or news directors.

Any drawbacks? "Everyone wants to be an anchor or a reporter," Nachmanoff said. "Nobody wants to be a producer."

ABC erected several booths equipped with video monitors and 40 network people who critiqued applicants' tapes. Other broadcasters also sent recruiters, including Chris Craft/United Television Stations, Belo and Cox.

Searching to fill 60 news job openings at its eight stations, Tribune Broadcasting sent five recruiters. At the top of the list: filling some 20 jobs at KSWB-TV San Diego, a start-up newscast for The WB affil, said LaMonica Threet, a human resources manager. And based on the tapes she saw, Threet said she

expects Tribune to snare "more than 10" new minority journalists.

Other recruiters at Unity were equally confident. They said that time spent, frequently up to a year, preparing for the largest gathering of journalists in the United States would be fruitful. There's really no job-fair equivalent in broadcasting, they said. Not even the Radio-Television News Directors Association could compare to Seattle's open-air talent search.

In all, broadcasters spent hundreds of thousands of dollars for recruiting booths, travel expenses and sumptuous cocktail receptions with lamb chops and open bars. At NBC, for example, "Every division gave money to make this possible," Nachmanoff said.

Her colleague, Douglas Adams, president and general manager at KXAS-TV in Dallas, said he found a "higher caliber" of minority talent than in years past. "I'm seeing more people with more experience and more developed skills," he said. "I'm seeing experienced people ready to come to work in Chicago or Dallas."

Jane Park could be one of them. Park is a 23-year-old Korean American "videojournalist" at Central Florida News, a 24-hour cable news channel co-owned by Time Warner Communications and *The Orlando Sentinel*. She said she's "willing to go anywhere" for that "perfect opportunity" to be a morning anchor and start a family.

On the career fair's last day, she had netted two firm job offers and three other leads. "She's one of those rare individuals with talent beyond her years," said Otwell. "She will do well." ■

Anyone for plain vanilla cable?



With the advent of exciting new digital flavors, it's easy to forget about selling tried-and-true basic. But operators do so at their peril.

The attention of the cable industry is riveted on new services—telephony, high-speed Internet access and digital packages of niche programming and pay-per-view movies. Excited by their earnings potential, managers and investors want to know how rapidly they can be

deployed and what the best tactics are for pushing them into subscribers' homes.

The industry's marketing managers gather in San Francisco this week for CTAM's annual "summit" to figure such things out. But there is a gnawing concern among some executives and

Wall Street analysts about the sluggish growth of what former Tele-Communications Inc. Chairman John Malone used to call "plain vanilla cable"—the basic blend of local broadcast signals and cable networks.

With the new businesses getting so much attention, will operators devote sufficient resources and effort to selling the basics, the products that generate

By John M. Higgins

the bulk of the industry's profits? If they don't, they may see further defections to satellite TV and shorter basic subscriber rolls. Annual growth of basic has fallen below 2%.

"One of the challenges of the new-product rollouts is to make sure you don't take your eye off the goose that laid the golden eggs," said John Alchin, treasurer of Comcast Corp.

Charter Communications Corp. Chairman Jerry Kent agreed. "I'm sure that's a risk for a lot of companies. That's your bread and butter. If you don't get them now, DBS will get them. Forever."

Even the bulls on advanced services acknowledge that operators will remain heavily dependent on the base business for many years. Forecasters estimate that in 2003, new products will account for as little as 15% of what is expected to be about \$51 billion in revenues. And that assumes that operators—who have a poor track record developing new products—will sell the services as aggressively and profitably as promised.

When cable stocks were trading at 10-11 times cash flow a year or so ago, investors were pretty happy with companies that could sustain 10% annual cash-flow growth. But MSOs have ballooned to 17-19 times cash flow. As a result, investors' demands are much higher. If rollouts are delayed and profits on new services are slower to come, operators will be depending on basic cable to hold the line.

"That's the whole object here. Keep the boat floating while you get the new stuff out," said Sanford Bernstein & Co. media analyst Tom Wolzien. "It's not a ringing endorsement of an industry."

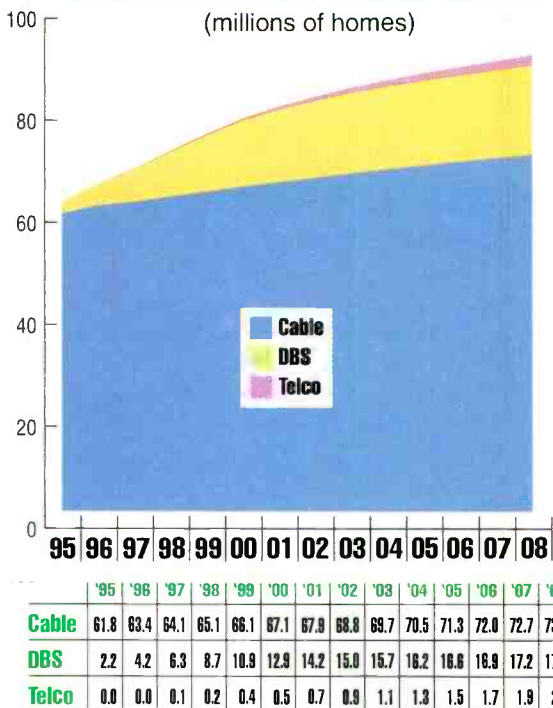
Wolzien sees basic subscribers actually declining over the next several years.

Basic cable's growth has pretty much been stunted. During the first half of the decade, operators regularly posted 4% yearly internal subscriber growth and 11%-14% cash-flow gains. That's slowed to around 1.5%. That's about the same rate as new-housing growth, the most basic force in the cable industry. Any operator will acknowledge that the easiest sell in cable is a family moving into a brand new house.

Meanwhile, MSO executives are reduced to boasting about even tenths of a percentage point gain. "Other people are only posting 1.5% sub growth," said a senior executive with

Multichannel video subs

(millions of homes)



Source: Morgan Stanley Dean Witter

one MSO. "We're 1.7%."

No.3 MSO Comcast's growth is running 1%-1.25% this year, down from 1.4% during 1998. Morgan Stanley Dean Witter media analyst Richard Bilotti estimates that internal sub growth at MediaOne Group Inc., which is selling out to AT&T, is running about 1.3%, up from 1.1% last year.

Cox Communications and Cablevision Systems are better, posting growth of about 2.5% so far this year.

That affects revenues not just from basic subscriptions, but advertising, pay and pay-per-view as well. Analysts estimate that industry revenue and cash-flow growth from operators' core business will hover around 6%-7%.

Reasons for the sluggishness are clear. Cable operators lost much of their momentum to DBS services DirecTV and EchoStar. While their initial growth came from uncabled rural towns, they proved that there was plenty of untapped demand in already-wired suburbs—consumers who felt underserved or badly served by their local cable company. DBS now reaches 10 million homes and company executives say more than half of their growth comes from areas already cabled.

Cable operators counter that many DBS subscribers keep cable to get clear broadcast signals, even in suburbs and cities. What they don't detail is the financial losses from video-hungry, dual-service subscribers downgrading from profitable enhanced basic and pay tiers to cable's real "vanilla," inexpensive broadcast basic.

Further, the good old days of basic revenue and earnings growth were driven in large part by rate hikes. Before federal rate reregulation hit in 1992 sys-

CTAM keeps its eye on future

The CTAM summit, slated for a four-day run in San Francisco this week (July 18-21), is putting its emphasis on marketing new products. In fact, two of its six tracks are devoted to high-speed Internet access and digital video (niche networks and movies on demand).

The tilt toward high-tech also shows up in the list of speakers. They include C/Net CEO and founder Halsey Minor; Wink Communications President Maggie Wilderotter; Benchmark Capital partner Bruce Dunlevie; Liberty Digital President Lee Masters; New America Digital Publishing President James Murdoch; and Steve Perlman, co-founder of WebTV.

The expected 2,400 will be invited to take field trips—to Silicon Valley to tour Sun Microsystems, Excite@Home or Oracle, and to a local Starbucks for a gathering of entrepreneurs.

For the keynoters, CTAM is counting on familiar faces: Leo Hindery, president of AT&T Broadband Services, and Joe Collins, chairman and CEO, Time Warner Cable. Organizers are also bringing in a couple of marketers from other fields to share their wisdom. They are Jon Steel, vice chairman and director of planning for Goodby, Silverstein & Partners, the advertising agency that created the "Got Milk" campaign, and Jill Elikann Barad, CEO of Mattel.

tems frequently boosted rates 13%-15% per year. Even in the year before those rules expired in March operators increased rates an average of 9%.

This year, at least, operators are anxious enough about Congress imposing a new rate rule that they're practicing self-restraint, raising prices just 3%-5%. "Of course you're not seeing basic revenue growth," said AT&T Broadband President Leo Hindery said. "I'm trying to be responsible and not raise prices."

No cable systems have been more aggressive about new products than those in AT&T Corp.'s cable unit. Well before being sold to AT&T in March, what had been Tele-Communications Inc. had plunged heavily into digital cable, rapidly deploying converters that could deliver fat packages of new cable channels to systems serving virtually all of its 11 million subscribers.

TCI wasn't only after the cash-flow kick that digital packages could bring. Back in 1997, newly hired Hindery also had an eye on reviving the company's core business.

TCI had never invested aggressively in rebuilding its systems, leaving the company a portfolio of properties offering relatively few channels, many just 35-45 slots. At the same time direct broadcast satellite services were eating into cable by offering packages of 120-180 different channels. TCI hoped the digital technology would bolster its core business.

The results? AT&T/TCI is adding digital subscribers at the rate of about 17,000 per week, reaching 1.4 million units or 12% of basic subscribers as of the end of June.

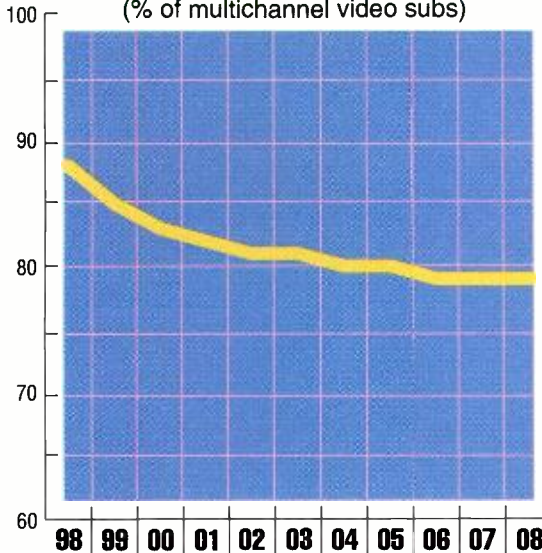
But on the basic side things are sluggish. In systems that started offering digital the earliest, the rollout has only had marginal effect on basic business, perhaps adding a tenth of a percentage point to customer growth.

"There's no correlation between high digital penetration and analog growth," said Doug Seserman, executive vice president of marketing for AT&T Broadband Services. He expects that to change, since research shows large boosts in digital subscribers' satisfaction with their cable service, which should reduce churn. But the anticipated "halo effect" on the basic business has not materialized.

So even with the financial kick from digital, AT&T systems are expected to ring up another lackluster year of basic subscriber and revenue growth. Total cable cash flow may grow just 2% this year.

Cable's market share

(% of multichannel video subs)



	'98	'99	'00	'01	'02	'03	'04	'05	'06	'07	'08
Cable's share of multichannel video subs	88%	85%	83%	82%	81%	81%	80%	80%	79%	79%	70%

Source: Morgan Stanley Dean Witter

There are still some strong success stories in basic. Kent's Charter had boosted basic subscribers by 3.5% in 1997, twice the industry average. But he thought the company could do even better. Top marketer Mary Pat Blake had constructed an elaborate database of residents in Charter's systems, allowing the company to more carefully segment its marketing. For example, homes with children got a pitch different from those with singles. Homes that hadn't subscribed to cable for five years responded particularly well to an offer of three months service for just \$6.

Kent created a bonus system, paying system and regional managers for every tenth of a percentage point they did over 4%. And unless the whole company succeeded, no one would get paid. The year ended with a 4.8% subscriber gain. "I created a lot of competition in the company," Kent said.

The CEO of another MSO noted, however, that Charter has been purposely slow to deploy new products. Now that Microsoft co-founder Paul Allen has bought the company to push new technologies, the company will be under the microscope to see how marketing resources diverted to new technology may affect basic growth. "Paul's mandate is to roll all this new stuff out," the CEO noted. "Can Jerry still post that kind of basic growth?"

Operators are taking the issue seri-

ously. Taking a page from consumer products manufacturers, particularly Procter & Gamble, Cablevision Systems has adopted a product management structure for its metro-New York operation. Different teams have direct responsibility for specific products: telecom, Internet and plain vanilla cable.

While individual system managers are charged with execution, a separate 70-person team is responsible for all basic and pay cable sales efforts across the three-state region—everything from promotions to scripts for customer service reps.

One part of the team is assigned to targeting new customers, another to retaining existing basic customers, another to upgrading them to new tiers or pay services. The group's compensation is tied to the growth of basic

and pay tiers.

Michael Bair, president of product management and marketing for Cablevision, said Cablevision executives were worried about neglecting basic cable. "That's why we decided to reorganize the company," he said. "The video side doesn't have to worry about what the telephone side is doing."

Comcast and Cox are making similar efforts, but not directly tied to individual systems.

At AT&T, Seserman is pushing an extensive "frequent flier" program, allowing its best customers to accumulate points that can be turned in for a T-shirt or backpack bearing the logo of a cable network.

A subscriber who takes multiple pay channels and buys movies on pay-per-view could get enough points for baby clothes emblazoned with *Rugrats* characters in a matter of months. A basic-only customer will need three years to get just a T-shirt.

After 18 months, the program is pretty clearly a success, according to Seserman. Among the 3.3 million customers enrolled, disconnects are 12% less than average, downgrades from pay and enhanced basic are 19% less, and upgrades to digital tiers are 19% more. "We know that the retention program is having a retention benefit," Seserman said. ■



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The gatekeepers

A handful of MSO executives control what's on cable TV

Talk about being in the hot seat. Imagine deciding what gets pumped into millions of cable homes. Imagine dealing with scores of executives, from entrepreneurs to billionaires' emissaries, all of whom want their product to be a part of that payload. Imagine doing it in an atmosphere where programming costs outpace inflation, but consumers resist paying more while stockholders expect spectacular results, which, when realized, can mean getting merged out of a job. That, in case you hadn't figured it out, is a fairly accurate job description for a cable system programming executive.

While the job can be trying, it involves tremendous power. Two of the executives interviewed here, for example, control programming in more than 40% of the cable world.

"From a business standpoint, they're all difficult," said one affiliate sales executive who deals regularly with the executives. "They're all challenging because [MSOs] are getting bigger and their distribution leverage is getting bigger."

Yet the largest MSOs aren't necessarily the toughest, according to an executive at a medium-sized network. Time Warner's Fred Dressler and AT&T's Madison Bond—representing the

two largest MSOs—tend to seek mutually beneficial deals with the networks. Not so with Adelphia's Jeff Abbas and Comcast's Tom Hurley, both of whom declined to be interviewed for this article. Abbas and Hurley are known as two of the most hard-nosed programmers around, say colleagues. "They really kind of cut right to the deal," said the network executive.

Adelphia—which now ranks as the sixth-largest MSO, with nearly five million subscribers—is tough, according to sales executives who have dealt with the company. "They're extremely financially oriented. 'What's the deal? What's the rate?' They're totally driven by financial aspects," said one.

Since there are fewer MSOs controlling most cable subscribers, do a handful of these powerful people collectively dictate what networks get for license fees? "Absolutely not," said the same network executive. "I've been here for 12 years, and that's never popped into my head one time. Each one of them now, compared to years ago, has different strategies."

Here's a look at eight executives—six men and two women—who hold the programming keys to most of the nation's cable homes.

By Deborah D. McAdams

Matt Bond, AT&T Broadband

Call him Matt, please. Madison Bond insists on informality, despite having one of the most powerful positions in the cable industry, at least as far as networks are concerned. Bond is executive vice president of programming and president for satellite services for AT&T's Headend in the Sky. The MSO formerly known as Tele-Communications, Inc. controls roughly 23% of the cable world—16.2 million subscribers. Yet even being the biggest in the business, Bond contends he doesn't strike fear in the hearts of network negotiators.

"We've got a product to deliver," he said. "It isn't about leveraging the programming community. Obviously, negotiations can be difficult at times, but even with the numbers at AT&T, we aren't in any position to dictate terms."

Bond said he deals with escalating program costs just like every other MSO. And just like every other MSO, customers don't want to hear about it.



"Obviously, negotiations can be difficult at times, but even with the numbers at AT&T, we aren't in any position to dictate terms."

"That's a bit of a cross we have to bear. All the customer sees is our bill to them," he says. "They don't know how much our programming costs have increased—many times the rate of inflation," he adds. "In fact, a significant portion of customers don't even think we pay for programming. It's just one of the features of this industry. It's probably the same anywhere else. If you buy a car, do you know how much they paid to put the seats in, and do you care at the end of the day? Our cus-

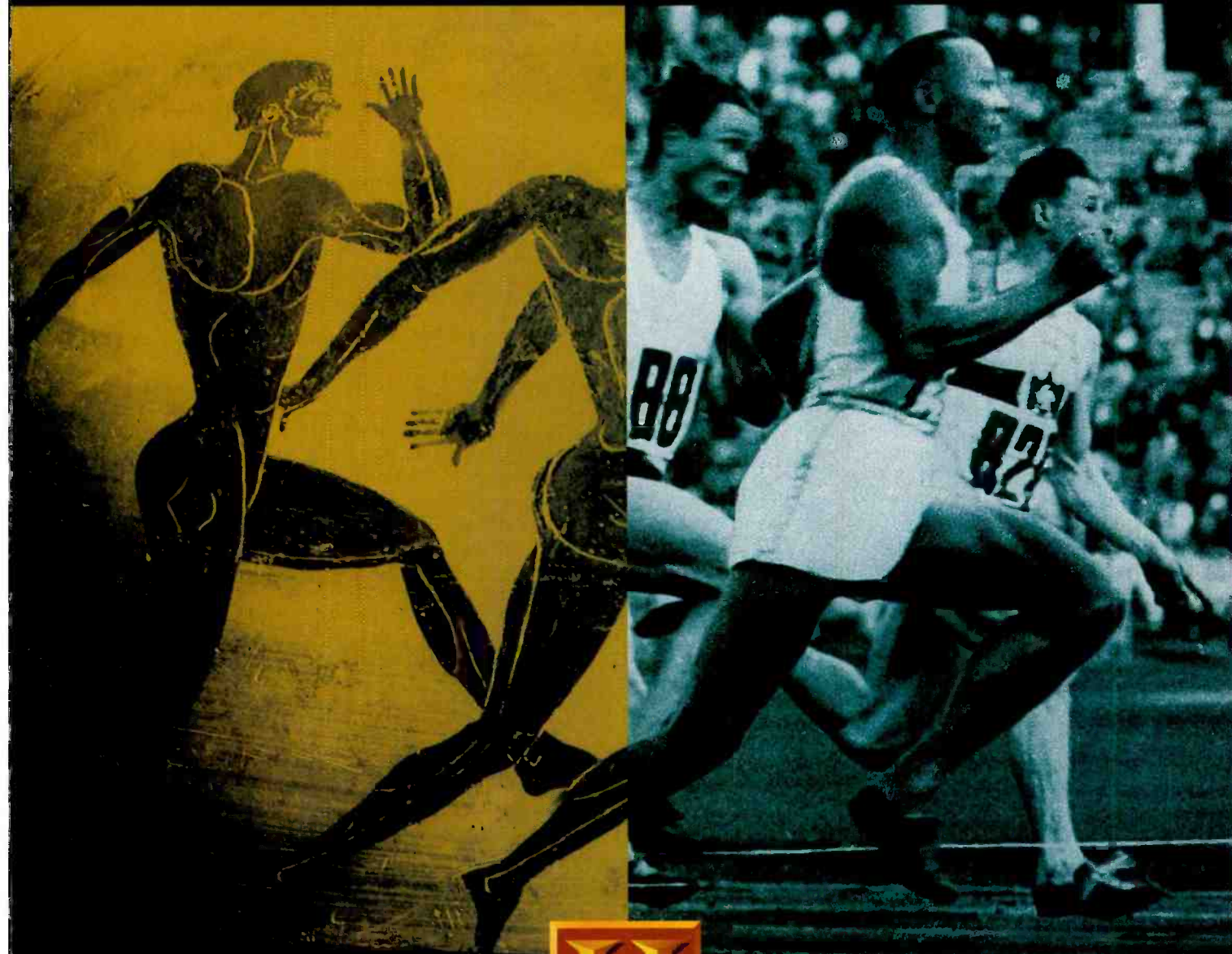
tomers are the same."

"I think people want good content, and they want choice," he said. "They want a lot of different viewing options. So I don't know if there's a theoretical limit. If you'd have asked that question in 1975, you'd have probably asked if 25 channels is enough."

Of all the MSOs, AT&T is probably closest to realizing the 500-channel universe, at least in terms of the technology necessary to create it. The cable provider has more digital-ready homes—10.4 million—than any other MSO, and far more digital subscribers—1.3 million—than anyone else; Bond foresees the day when negotiators no longer have analog discussions.

"Ultimately, you will see a significant transition to digital. It is a superior and far more efficient usage of bandwidth for a better, cleaner picture. Over the long term, we'll start seeing a migration to digital architecture," he said. "I think it's past time [for networks] to create digital content." ■

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Fred Dressler, Time Warner

Fred Dressler has been an MSO programmer for 12 years. At one time, that would not have been unusual. But in today's cable arena, where billion-dollar system mergers occur almost weekly, Dressler is senior among MSO programmers.

By appearances, Dressler can broker any kind of deal he wants. He holds the keys to the second-largest chunk of cable real estate, one that reaches 13 million households. Having scores of networks vying for a piece of that would seem to make Dressler, who is senior VP of programming at Time Warner Cable, all-powerful. Not so, he says.

"We used to have networks that paid us to get on," he said. "We used to get paid monthly fees." Now it's the other way around, especially for popular networks. TNT and TBS (also owned by Time Warner) for instance, reportedly get as much as \$1 a subscriber from operators, while ESPN is ratcheting up license fees by 20% a year.



"If somebody pays you a launch fee, they get it back in license fees at the end of the day."

But what about launch fees? What about Rupert Murdoch paying upward of \$15 a sub to get Fox News onto systems?

"If somebody pays you a launch fee, they get it back in license fees at the end of the day," Dressler said. Yet the common wisdom suggests launch fees are the only ticket to a coveted piece of cable bandwidth, which is perceived as being increasingly rare.

"I don't believe that's the case at Time Warner," Dressler said. "We'll have plenty of spectrum space, but programming costs is a part of what keeps

MSOs from adding analog channels. Programming has become one of the largest, if not *the* largest expense outside of personnel that we have."

Time-Warner Cable is about 70% built-out to 750-850 mhz, with about a third of that currently set aside for Internet and telephone use, says Dressler. Like most MSOs, Time Warner's full basic package of 50 channels runs from \$30 and \$35, which is about the maximum subscribers are willing to pay.

"The customers generally want it all, they just don't want to pay as much. That's what it all boils down to. When we add channels, we may raise the price. But people object," he says, "or they ask for specific channels. 'There's five or 10 channels I don't watch, can you take them off? The permutations are limitless that way,'" Dressler adds.

"Time-Warner is talking about putting a cap on its rates," he says. "We don't think we can raise our retail and consumer rates as DBS becomes more competitive." ■

Rich Goldberg, DirecTV

Rich Goldberg speaks in the rush of words of someone amazed at their own predicament. When he signed on to do program acquisitions for DirecTV, the company was a year away from having a single customer. Goldberg said he used to approach networks "cup in hand."

That was 1993. Today, DirecTV serves more than 7 million homes with a 95-channel basic package plus about 100 premium and audio channels. Goldberg, vice president of program acquisitions, no longer negotiates as if looking for handouts.

"We've gone from being kind of a nuisance to these guys to being one of the top three customers," he said. "Programmers think we're swell."

Perhaps, justifiably so. Rarely does a cable operator put a new network on all of the headends in a system. With satellite, carriage is the whole she-bang.

"Last summer, ZDTV launched with DirecTV in April as a new channel," Gold-



"We've gone from being kind of a nuisance to these guys to being one of the top three customers. Programmers think we're swell."

berg said. "When we threw the switch, they added 4 million homes. So if you're a brand new network dying to get distribution, not only do you get our subscribers, you've overbuilt the cable operator."

Distribution is one thing, but being part of that highly coveted basic package is another. Goldberg has to balance the same cost issues as his cable counterparts. Total Choice, DirecTV's basic package, is \$29.99.

"Programming costs are a huge issue for us. We've added 40 new

channels to Total Choice without raising the price a penny," he said. "At a certain point, we can't put anymore in our \$29.99 package."

"If you look at satellite services, most are getting 40%-70% more revenue out of the home compared to cable. If the average cable operator gets \$40 out of the home, we're getting about \$55," he said.

What is the pitch that sells Goldberg on a network? "At the end of the day, deals that have financial incentives. Our business could survive quite nicely without adding another network, but are we maximizing our business by not adding another network? Probably not."

Financial incentives don't necessarily mean launch fees, he said.

"Is it good programming? What are the economic considerations being offered the company? Will it add new customers and get more dollars out of the home? If someone's throwing a lot of money at us, but it's something that won't fly, it's not a good deal." ■

...Jack emerges from a coma only to discover that his gorgeous new wife Barbi is tragically suffering from amnesia brought on by some bad clams and is, in fact, already married to none other than his stepmother's personal trainer, Claude, who everyone thinks has died in a very bizarre kickboxing accident but has regained consciousness himself just prior to the embalming process where he has found himself gazing into the shocked yet longing eyes of the mortician's assistant, Pamela de Rigor who herself is suffering from a slight case of amnesia and is completely unaware that she is the long lost and much adored Princess Sari of Armenia. Will Claude and the Princess consummate their newfound love? Will Barbi recover and seek out Claude? If so, will she ever eat take-out Italian again? Will Jack lose the love of his life? More importantly, will his hospital stay be covered by his group plan? Stay tuned...

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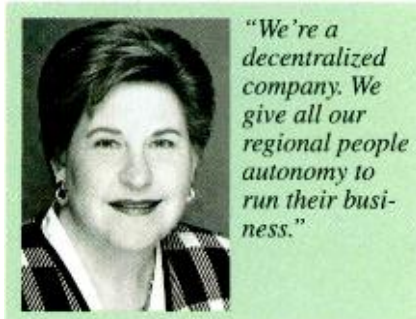
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Patty McCaskill, Charter

Five years ago, Patty McCaskill was consulting for a little St. Louis-based cable start-up with around 100,000 subscribers. She's still there, but today, that St. Louis start-up is the fourth-largest MSO in the country. McCaskill's initial duties for Charter Communications turned into the formidable job of contract reviews every time the MSO picked up yet another system, which it has done every few months, particularly over the last year. Charter has picked up more than 5 million subscribers since Microsoft co-founder Paul Allen bought the company in July 1998.

"Initially, we had networks that were already on the systems," she said from an airport phone on her way back to St. Louis from meetings in Connecticut. "We had to renegotiate those contracts and as we continued on the acquisition trail, these became evolving contracts."

Charter's exponential growth rate meant McCaskill had to constantly change her approach to negotiations.



"We're a decentralized company. We give all our regional people autonomy to run their business."

"It became easier, because if someone recognizes you're growing and going to be a major player, they see they'll need you," she said. "It's more difficult, because if you get larger, you have more leverage and you don't take the top of the rate card. Negotiations become more complex."

Charter's random geography complicates matters even more. The acquisition trail bounces from St. Louis, to the L.A. basin, the Carolinas, Georgia, Connecticut, Massachusetts, Wisconsin, Michigan, Minnesota and Texas. Presumably, McCaskill's task would be a whole lot

easier if Charter—which reaches 6.3 million subs—just assimilated systems into one, uniform channel lineup.

"We make it as close to the customer as possible," she says. "Programming needs for Ozark, Ala., may be different from a bedroom community in New York. So we really can't make a corporate decision on what a channel lineup on Charter is going to look like."

"We're a decentralized company," she says. "We give all our regional people autonomy to run their business."

Customer demand drives network carriage, McCaskill admits, not the terms of the deal.

"Charter doesn't do launch fees," she adds. "It's a loan with a balloon note on the back of it. We look at the quality of the network and how that will serve customers and Charter. If cash incentive is part of the original deal, Charter asks for free carriage in lieu of cash upfront. This helps the long-term license fee expense we have to pay to keep from raising rates to customers." ■

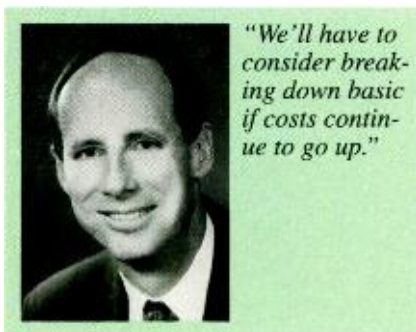
Bob Wilson, Cox

Programming is a matter of consensus at Cox, where affiliates weigh in on network selections. As one network executive put it, "At Cox, you cut a corporate deal, and it gives you a hunting license."

This democratic approach makes Bob Wilson's job resemble a "frenetic balancing act," he says. Wilson is vice president of programming for Cox, which now ranks as the nation's fifth largest MSO with 5.1 million subs. Determining network carriage involves balancing the demands of customers, affiliates and programmers, he says.

"We start with basic elements of good programming—of filling a niche, of having a capable programming provider, the deal and customer demand. Once you get past that, there are a lot of other issues, such as competing distribution systems, demographics, and ownership interests."

So what about money? Has Cox somehow escaped the financial squeeze of ris-



"We'll have to consider breaking down basic if costs continue to go up."

ing network license fees and hike-resistant subscribers? Hardly, Wilson says.

"Pricing and package are extremely important. We're seeing erosion of our margins. Our costs continue to increase by 2% a year as a percentage of revenue earned," he adds. "That's significant."

Cox has added about 10 channels to its basic-level package over the last five years. Packages vary somewhat across systems, but most carry a core lineup of about 40 channels for a price in the low \$30s.

"If networks all need big increases to fund big business plans to be bigger, better and more competitive, that's going to continue to exert pressures we're all going to respond to," he insists. "We'll have to consider breaking down basic if costs continue to go up."

Such talk strikes fear in the hearts of programmers, who stand to lose subscribers if basic packages are split up. Cox's less extreme response to pricing pressure currently is to put a lid on basic analog carriage. New networks are considered solely at the digital-service level.

Digital service is available to about half the homes throughout the Cox systems. So far, Cox has about 135,000 digital takers—an estimated 600,000 digital subs including pending takeovers of TCA and Media General. All have a choice of four digital tiers, each with seven to eight channels, further complicating the puzzle of who gets what.

"I'm amazed at system operators, how they keep it together and keep it going," Wilson said. ■

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Mac Budill, Cablevision

Mac Budill chooses his words carefully. For someone in arguably one of the most powerful positions in television, Budill is painfully media shy. Not hostile, just shy. He describes what he does, which boils down to controlling the cable spigot into nearly 3.4 million homes, in the most matter-of-fact way possible.

"I'm responsible for identifying the best collection of programming content for our customers and insuring we have access to that programming under the best economic terms," he says.

Call it driving a hard bargain, which is how one network sales affiliate vice president describes Budill's tactics. Budill says he gets right down to brass tacks, meaning money. But perhaps that's just a poker-faced negotiating strategy employed by the Cablevision Systems programming executive. Budill says viewers determine the deal.

"It is unquestionably consumer demand," he said. "We will enter and



"The cost of programming is increasing beyond our retail pricing flexibility at the moment."

continue to enter an increasingly competitive landscape. We must be guided most fundamentally by what our subscribers want."

"The deal," he added, "is certainly a factor."

The deals are bound to become more complex if Budill's recently bestowed title is any indication. He was named senior vice president of video products the day he talked with BROADCASTING & CABLE. Therein lies some indication of Cablevision's strategy for the future. Like the majority of the MSOs around the country, Cablevision has bumped up

against the glass ceiling of programming prices vs. subscription rates, even though the parent company has significant programming interests in Rainbow Sports and Rainbow Entertainment.

"The cost of programming is increasing beyond our retail pricing flexibility at the moment," he says. "We are constantly under pressure to pass those costs on to consumers."

Cablevision responded with digital diversity across a unified front.

"In the last year, Cablevision has reorganized into a product-management structure. We centralized our marketing, programming and branding operations to think about the New York market, broadly speaking," says Budill. "We're set up to drive video, voice and data products across the New York area.

"As we get into the digital realm, we will look closely at whether what customers want is lots more video channels, or if what they want is more services that take advantage of the Internet access capabilities we expect to deploy," he says. ■

Italia Weinand, Mediacom

Italia Comisso Weinand had a perfectly good job when her brother convinced her to come to work for him. "I came on board with the promise of working three days a week," she said.

"Ha!"

Weinand had been with Comcast Corp. for two decades when her brother Rocco Comisso cut a deal in his basement for a 10,300-subscriber system in Ridgecrest, Calif. in early 1996. Today, Comisso's Mediacom is among the largest MSOs in the country, with nearly 740,000 subscribers and 1,300 employees (when the Triax acquisition closes).

"I happen to have a relationship with a genius," is how Weinand puts it.

Her hours grew exceedingly long at Mediacom while working full-time at Comcast, so she left Comcast in April, 1996 to join the family genius. She now sports the ubiquitous title of senior vice president of programming and human resources and corporate secretary



"Now I'm doing between eight and 14 channels at once. The average number launched in the last year is about eight channels—all analog."

"Programming is the fun part," she says. Mediacom has launched 361 channels this year alone, partly because the MSO's strategy involved buying smaller, 300 mhz systems and upgrading them to 550-750 mhz. The build-out is 85% complete. And before joining Mediacom, the most channels Weinand had ever launched at any one time was three.

"Now I'm doing between eight and 14 channels at once," she said. "The average number launched in the last year is about

eight channels—all analog." Viewer preference is about 75% of what determines network carriage, and people typically ask for what they've seen advertised on other channels, Wienand said. The History Channel, Animal Planet, Discovery and the Turner networks are high on the list, with Nick at Nite's TV Land getting "phenomenal" requests in Mediacom's mostly non-urban areas. Of any single category, Weinand said there can never be enough good, educational children's programming. Conversely, her programming pet peeve is violence, which is arguably a mainstay of cable networks, given the nature and popularity of wrestling.

"I think there's a piece of human nature that needs to see some of that," Weinand said. "I'm talking about these films that keep coming out," she says. "I don't have a problem when a machine shoots a machine. I do have a problem with blood and guts and gore. But I'm not here to dictate consumer desire." ■

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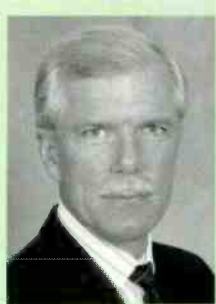
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Jerry McKenna, Cable One

Jerry McKenna answers his own phone. It's probably for the best. Keeping track of him would be a nightmare. McKenna is in charge of programming contracts and strategic marketing for all of Cable One's 53 affiliates, plus he runs the Arizona division. At least twice a week, McKenna deals with people who want him to launch their network.

McKenna tries to keep it fairly uniform throughout the 735,000-subscriber MSO. Each affiliate gets the same 35-40 satellite networks in addition to five channels for local stations. Using one program package throughout the MSO makes McKenna's job more manageable. He generally offers system-wide distribution over a three-year period. In return, McKenna fulfills a key objective—getting a break on programming rates.

"[Programming rates are] growing at double-digit rates. They are the greatest



"While many networks want to do original and syndicated programming, they have got to look at their advertisers to support it."

challenge we face. They are escalating at such a rapid rate, if we do not bring them under control, we'll have to pass them on to customers, and with DBS. It would seriously erode our customer base," he says. "We have decided to tell one or more networks we can no longer afford to carry them."

DBS, or direct broadcast satellite service, has about an 8% share in Cable One's market, compared to perhaps 2% five years ago, says McKenna.

The most difficult part of the job, at least from the programming side, he says, "is working with networks to get them to understand that the economics of the industry are changing, and that we simply can't pass on their rate increases to our customers without penalty. While many networks want to do original and syndicated programming, they have got to look at their advertisers to support it."

After all, advertisers are the ones who reap the rewards when networks have a hit program, not MSOs, he adds.

A few more phone calls and 10 or 15 more deals, and Cable One's analog universe will be full.

"Fifty-one. That's the maximum number we've decided to carry. We have to have a programming package that is competitive to DBS," says McKenna. "On the other hand, if we carry too many networks, that complicates the whole programming issue." ■

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UPN may reduce programming. Sinclair Broadcasting President, Barry Baker says that UPN has privately admitted its error in going to five nights this season before getting its first three nights firing on all cylinders. Baker told a gathering yesterday at the Paine Webber Media Conference in New York that he wouldn't be surprised if the network - which is down 30%-40% in the ratings this season - cut back by a night or two to shore up its schedule. Sinclair operates seven UPN affiliates.

Speaker-elect speaks out on LMA. House Speaker-elect Bob Livingston (R-La.) has signed a letter telling the FCC to drop a proposal that would eliminate local TV marketing agreements (LMAs) because it is contrary to the 1996 telecommunications Act. "Most broadcasters who invested the time, money and resources in LMAs will face financial hardship if forced to walk away from their investments," the letter says. "This is a harsh message to send to broadcasters who now face the multi-billion dollar challenge of absorbing the infrastructure costs in the transition to digital television."

AT&T waits on Time Warner. Cable operators being wooed by AT&T to cut telephony joint ventures are waiting for Time Warner Cable to do its deal first. At least that's what cable executives were saying in the hallways of the Paine Webber, Inc. annual media investment conference in New York, Tuesday. Even after buying Tele-Communications Inc., AT&T needs to line up other MSOs as telephone affiliates to fully execute its strategy of finding a way around the Baby Bells' monopoly of turning long distance calls

BREAKING NEWS

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With the cancellation of the NBA All-Star game, NBC becomes yet another casualty in the basketball lockout. NBC planned to air the game during the key Feb. sweeps.

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It's official: Sachs at NCTA

Anstrom departs for The Weather Channel; highly respected exec takes over his spot

By Paige Albinak

Former Continental Cablevision executive Robert Sachs last week was declared the cable industry's head lobbyist and new president of the National Cable Television Association.

"I look forward to working with both the entrepreneurs who created [the cable industry] and the industry's new investors and leaders as we provide consumers with the best programming on television and a host of exciting new broadband services in the 21st century," Sachs said at a press conference in Washington.

Sachs takes over from Decker Anstrom, who leaves the association August 1 to take the helm of The Weather Channel in Atlanta. "Robert is a person with enormous integrity and terrific intellect," Anstrom said. "He won't just hit the ground running, but sprinting."

Sachs was the unanimous choice of the NCTA's selection committee, head-



Anstrom (l) on Sachs (r): 'He won't just hit the ground running, but sprinting.'

ed by Cox CEO James Robbins.

"I can't say enough good things about his intellect, commitment to this industry and knowledge of the players," Robbins said. "And on a very personal note, Robert is an absolutely wonderful human being."

Sachs signed a three-year contract and will earn a salary of \$850,000 annually, with the possibility of pay increases

depending on his individual performance as well as the performance of the cable industry, Robbins said. Anstrom earned \$821,634 in 1997, the last year that salary information was publicly available.

Not surprisingly, Sachs' top priorities for the association remain the same as Anstrom's: avoiding price regulation, heading off attempts to force high-speed data access to cable systems, and defeating any efforts to impose digital TV carriage requirements.

Sources predict a major challenge for Sachs will be keeping the cable industry unified in the face of a great deal of consolidation that has left a few huge behemoths instead of many smaller MSOs.

Sachs brushed off the question of whether there would be a power struggle within NCTA now that AT&T is the largest cable company. "I would expect that AT&T will be an active and supportive member of this organization," Sachs said. ■

WB brands pay per view

Anticipating video on demand, studio calls attention to category with new logo

By Deborah D. McAdams

Even though true video on demand has remained elusive since its conception 25 years ago, Ed Bleier wants to be ready when it finally materializes.

So Bleier, president of Warner Bros. Domestic Pay-TV, Cable & Network Features division, is leading an effort to "brand" the category of pay-per-view movie. The idea is to raise awareness about pay-per-view movies so consumers will be champing at the bit for VOD when it actually becomes available. Bleier's tactic involves the rollout of a generic PPV logo adaptable for use by any studio, cable or satellite system, network or pay-per-view service, and compatible with video or print formats.

Unveiling his strategy last week at Warner Bros. New York headquarters, Bleier said, "Movie pay-per-view is a category, but it's also 80 to 100 separate distinct pieces of merchandise...Every



Bleier's strategy is to raise awareness about PPV with a specially designed generic logo that can be used by studios, MSOs and satellite systems.

New York's Imbue Studio of Broadway Video Design.

The logo itself consists of variations of a stylized graphic person—the type usually seen on road signs—aiming a remote control at a widescreen displaying the phrase "MOVIE PPV," with

movie has a distinct feel, a distinct look...When we ran several promotions in a row, it started to look like beef stew."

Warner Bros. spent in "the tens of thousands" to get the logo created by Ericksen Advertising & Design in New York, Bleier said. Animation for the video version was provided by

space for studio or system names at the bottom. Bleier said pay-per-view industry players first discussed branding the category more than a year ago when research from the Joint Studio PPV Co-op suggested it would help buy rates. Bleier said his counterparts were "enthused," until it came to writing the check.

"We decided to try to devise an umbrella logo for PPV, for other studios to use if they please," he said.

At least one has already declined. A spokesman from Sony's Columbia TriStar Pictures said, "Our studio has passed on this particular logo." He did not elaborate. Contacts at Disney's Buena Vista and Paramount weren't aware of their studio's plans.

Even if none of the other studios take up Bleier's offer, the logo will live, he said.

"Time Warner accounts for about 20% of [PPV] movie promotion, so it should get some recognition," he said. ■

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A DBS launch for ethnics

Using Mideast and Asia sources, GlobeCast joins cast of programming providers

By Price Colman

France Telecom's GlobeCast satellite subsidiary is taking aim at ethnic-viewer niches in the U.S. with a new satellite service this week. GlobeCast's as-yet-unnamed service is the company's first consumer-oriented, direct broadcast vehicle offered in the U.S.

Ethnic markets in the U.S.—including Hispanic, Arabic, Chinese and Japanese populations—are increasingly attracting attention from DBS, cable and broadcast service providers.

Initially, GlobeCast's service will offer eight channels of programming from Middle Eastern and Asian sources. But GlobeCast owns a second transponder on Telstar 5, which will

deliver the ethnic channels, and is negotiating for two additional transponders.

The channels launched on July 20 in digital format include EBC/Abu Dhabi TV; Kuwait TV; Saudi TV; SCC/Syria Satellite Channel; IRIB from Iran; Thailand's TV5, and NATV, a Chinese-language channel based in North America.

Other ethnic program providers, including Encore Media Group's International Channel, Telemundo, Univision, Galavision and SkyView Media (formerly Ethnic American Broadcasting Co.) are targeting ethnic audiences in the U.S. But GlobeCast's strategy focuses more on complementing than competing, says Robert Behar, GlobeCast America president-CEO.

"It's not a matter of competing, it's a

matter of offering more to the customer for the money," says Behar. "Our services cater to ethnic groups not served by other broadcasters, including cable."

Initially, the GlobeCast service will focus on Middle Eastern and Asian ethnic groups, though Behar says that programming for Hispanic and Portuguese populations in the U.S. will be added.

GlobeCast's economic model differs from the norm. There's a \$399 cost for the hardware—including receiver and 30-inch dish—but no monthly charge for the service. In addition, GlobeCast's foreign broadcast "customers" pay the company to distribute their services. Most other services generate revenues from subscription, advertising, or a combination. ■



CABLE'S TOP 25 PEOPLE'S CHOICE

TNT's original drama 'The Hunley' was the highest rated movie in last week's cable ratings. It ranked No. 3 with a 4.2 rating and a 7.3 share.

Following are the top 25 basic cable programs for the week of July 5-11, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHS (000)	Cable Share
1	WWF Sports Entertainment	USA	Mon	10:00P	68	6.2	4.7	4714	10.6
2	WWF Sports Entertainment	USA	Mon	9:00P	60	5.7	4.3	4308	9.5
3	Movie: 'The Hunley'	TNT	Sun	8:00P	120	4.2	3.2	3212	7.3
3	Real World VIII	MTV	Tue	10:00P	30	4.2	3.0	3002	7.0
5	NASCAR/Jiffy Lube 300	TNN	Sun	1:00P	210	4.1	3.1	3056	11.4
6	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.8	2.9	2914	7.0
6	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.8	2.9	2868	7.7
6	Movie: 'Death of a Cheer...'	LIF	Sun	6:30P	105	3.8	2.8	2826	7.9
7	WCW Monday Nitro Live!	TNT	Mon	9:00P	60	3.3	2.5	2505	5.5
7	Movie: 'Murder Or Memory'	LIF	Sun	3:00P	105	3.3	2.5	2462	8.6
7	Movie: 'Have You Seen...'	LIF	Sun	4:45P	105	3.3	2.5	2454	8.1
12	South Park	CMDY	Wed	10:00P	30	3.1	1.8	1830	5.2
13	WCW Thunder	TBS	Thu	9:04P	61	3.0	2.3	2269	5.3
13	Movie: 'Harmful Intent'	LIF	Sun	8:15P	105	3.0	2.2	2187	5.1
15	Movie: 'Prison of Secrets'	LIF	Sun	1:15P	105	2.9	2.1	2106	8.0
16	Movie: 'Island of Dr. Moreau'	TBS	Sun	8:00P	123	2.8	2.2	2153	5.1
16	Franklin	NICK	Wed	10:30A	30	2.8	2.1	2070	10.7
18	WCW Monday Nitro Live!	TNT	Mon	10:00P	68	2.7	2.1	2081	4.7
18	Movie: 'Dead By Sunset...'	LIF	Sat	8:00P	120	2.7	2.0	2002	5.7
20	WCW Thunder	TBS	Thu	8:05P	59	2.6	2.0	2025	5.1
20	Movie: 'The Shawshank...'	TNT	Sun	5:00P	180	2.6	2.0	1960	5.8
20	M. Sendaks Little Bear	NICK	Tue	10:00A	30	2.6	2.0	1955	10.1
20	Franklin	NICK	Fri	10:30A	30	2.6	2.0	1953	9.8
20	Rugrats	NICK	Mon	7:30P	30	2.6	2.0	1948	5.1
20	M. Sendaks Little Bear	NICK	Wed	10:00A	30	2.6	1.9	1927	10.3
20	Franklin	NICK	Wed	1:00P	30	2.6	1.9	1918	7.8

SBCA a 'digital reality' check

"Experience digital reality" is the theme for the Satellite Broadcasting & Communications Association's annual convention this week in Las Vegas, but it could just as easily be "We're on a roll."

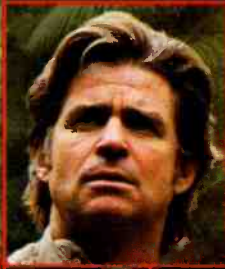
While the DBS industry's two top players, DirecTV and EchoStar Communications Corp., continue to rack up strong subscriber gains, the "digital reality" catchphrase is a tacit acknowledgement that the cable industry is responding, says SBCA spokeswoman Jennifer Buckley.

A bigger buzz at the SBCA show may be DBS' entry into interactive TV. DirecTV has allied with America Online to offer AOL TV, and EchoStar has teamed with Microsoft to offer WebTV.

DirecTV President-CEO Eddy Hartenstein is scheduled to deliver the show's opening keynote speech on Monday. Charlie Ergen, EchoStar chairman-CEO, will conduct a keynote interview with *Satellite Business News* editor-publisher Bob Scherman on Tuesday.

The show, which runs from Sunday through Wednesday, is expected to attract more than 5,000 attendees. —Price Colman

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Source: NMR Galaxy Explorer. NHI defined 2Q99. Primetime = Mon-Sun 3-11P. * Persons 2+.
**UPN, WB program data as per Jan '95. Cable data based on time period. Subject to qualifiers supplied upon request.

Browbeaten in Broward

After AT&T lobby loses open access in Florida county, more battlefronts emerge

By Price Colman

Despite its best efforts, AT&T continues to lose ground in the fight to prevent its cable kingdom from being invaded by a hungry horde of outside Internet service providers.

Unincorporated Broward County, Fla., last week narrowly approved a county ordinance requiring cable operators there to open up their broadband pipes to Internet interlopers.

Just to the south, the much larger Miami-Dade County, Fla., appears poised to enact a similar ordinance later this month, observers say.

Thus far, only two municipalities—Portland, Ore., and surrounding Multnomah County and unincorporated Broward County—have moved legally to force cable operators to open space on their networks for outside ISPs.

But as the issue has gained attention, lobbying efforts have escalated, creating a tornadic cycle in which the frenzy feeds itself.

"The lobbying on this thing has been intense," says *Fort Lauderdale Sun-Sentinel* political columnist Buddy Nevins. In Broward County, the opposing forces—GTE as the chief proponent of open access and AT&T as the primary opponent—spent roughly \$500,000 on lobbying efforts, Nevins estimates.

AT&T boasts one of the most powerful lobbying machines in Washington, but the loosely knit openNET coalition that's spearheading the open-access offensive has its own end run: it will take its message to local regulators via a grassroots effort.

And while two municipalities hardly constitute a groundswell, openNET doesn't need to win in every city to force a move at the federal level, observers say.

"Cable seems to be winning the conventional war in Washington," says Bear Stearns analyst Ray Katz. "Now they're having to fight a guerrilla war in the provinces. It's difficult to tell whether that guerrilla war is being won

or lost. It's almost like Vietnam...like the U.S. and the Tet Offensive, cable could win the battle and lose the public-relations war on the homefront."

Last week, in the wake of the Broward County win, the openNET coalition held a teleconference to press its case.

"We're not popping champagne corks because of what happened in two places," said openNET spokesman Greg Simon. "Now we want to see that spread across the country.

The fighting's sure to escalate. In addition to Miami-Dade County, Fla., other franchising authorities also have open access on their agendas. They include Los Angeles, San Francisco and Oakland, Calif., and Seattle and surrounding King County, Wash. San Francisco officials are scheduled to vote on open access on July 26, while Miami-Dade's vote is set for the next day. The other cities are at various stages of studying the issue.

Meanwhile, the openNET coalition says it intends to go beyond just targeting those cities, taking its case to any municipality empowered to approve transfer of MediaOne franchises to AT&T, which is in the midst of acquiring MediaOne for about \$68 billion.

Such cities include Atlanta, Boston, Detroit, Los Angeles, and Jacksonville, Fla.

Even where transfers aren't at issue, regulators are watching the open-access debate. "We're seeing a lot of cities looking at this. It's going to be on the plate

of every city that has transfers," predicts Jane Lawton, president of the National Association of Telecommunications Officers and Advisors (NATOA).

NATOA's position is that its members are fully empowered to act on the access issue. "Franchising and local control was not invented with the 1984 Cable Act," says Susan Littlefield, past president of NATOA and telecommunications regulatory manager for St. Louis. "We as local governments have some authority that doesn't stem from the FCC, and the FCC has no statutory right to preempt it."

As firm as she is on local regulators' authority, Littlefield remains somewhat ambivalent on the open-access issue.

"No one has gone to the fundamentals of the debate," she says. "Is it about a choice of ISPs within a delivery system, or is it about a choice among competing delivery technologies? Until that question has been answered on a macro level, all these other arguments are just posturing, and you're not going to get good national direction, whether from the FCC or locally mandated." ■



"City after city has to decide...until the federal government changes its do-nothing policy into a do-something-right policy."

Federal Communications Commission Chairman William Kennard has become a lightning rod for criticism after declaring at the National Cable Television Association annual conference in June that Portland's action could portend a patchwork quilt of local ordinances, creating regulatory chaos.

Meanwhile, as openNET was taking its message to the media, AT&T Chairman C. Michael Armstrong took his to Capitol Hill. His message to the Senate Judiciary Committee: Don't tinker with the '96 Telecom Act.

"The Bells and GTE...have litigated all the way to the Supreme Court to avoid complying with the Telecom Act," Armstrong told lawmakers. "And although that litigation seems to have run its course, the Bells and GTE now are asking Congress to reward their recalcitrance by making exceptions in the Act...My message is simple: Stay the course."

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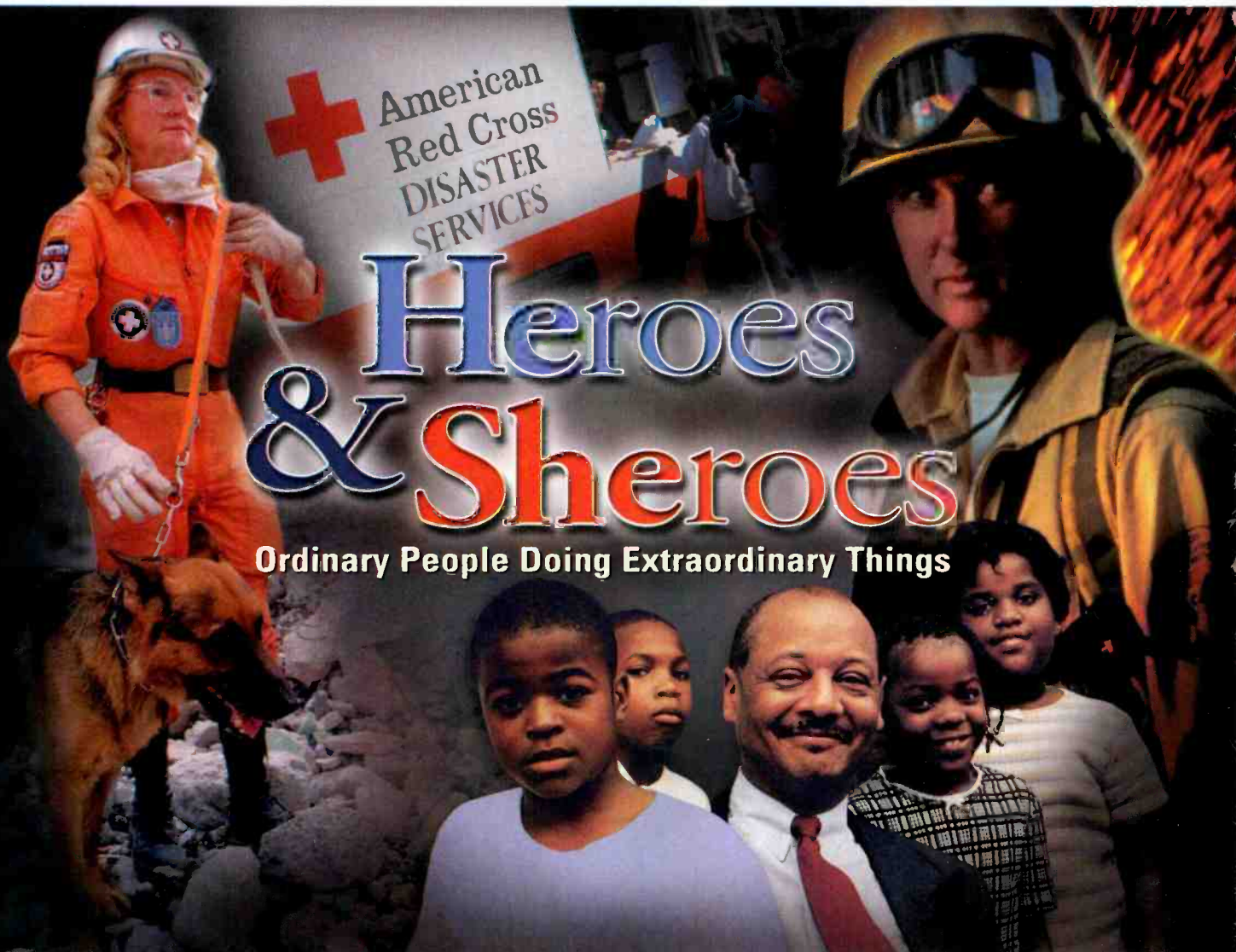
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Vying for favor on the Hill

AT&T, Bell Atlantic and others debate legislation to regulate broadband access

By Paige Albiniak

AT&T Chairman C. Michael Armstrong in Senate testimony last week defended his company against any legislation that would require AT&T to open its broadband networks for competitors' use.

Such government intervention will stifle investment, Armstrong said. "The market should make the choice, competition should spur development and customers will determine what they want," Armstrong told the Senate Judiciary Committee in written testimony.

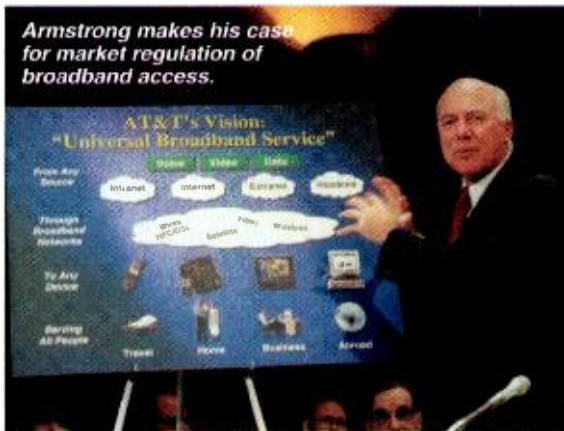
Meanwhile, Bell Atlantic says that it is not fair to allow AT&T to offer broadband services on its unregulated, proprietary network, while Bell Atlantic labored under the restrictions of the 1996 Telecommunications Act. According to the law, regional telephone companies may not enter the long-distance market until the FCC has determined that they have opened their local markets to competition. The FCC has yet to make such a finding.

Bell Atlantic CEO Ivan Seidenberg argued that regulations should be relaxed to allow phone companies into the long-distance data business, even if they haven't opened up their local voice loops. "At best, more regulation creates uncertainty. At worst, it destroys the business case for investing in new technology. These rules are unnecessary. They should certainly not be imposed on Bell Atlantic when my competitor is operating without this regulation," Seidenberg said.

Teligent CEO Alex Mandl and PSINet CEO William Schrader told the panel that the market would force cable companies to open their networks, and no legislation was needed.

Doing anything to reopen the Telecommunications Act of 1996, which allows cable operators to offer phone service and phone companies to offer cable service, would be a mistake, Mandl said.

"I think it would significantly slow



down the development of competition. I think it would create confusion," said Mandl, whose company offers voice, video and data services over its wireless microwave network.

"[Companies such as AT&T] have the right, in my opinion, to use their assets that they've purchased with their money any way they wish," said Schrader, whose company offers Internet access. "They will be forced by market pressure...to open up their system over time to other ISPs. I don't think you need to do anything to give

non-Regional Bell Operating Companies a push."

A second panel of witnesses was split on whether Congress should force cable companies to open their networks.

Only consumer advocate Gene Kimmelman, who is co-director of Consumers Union's Washington office, argued that more regulation was necessary.

"If neither antitrust officials nor the FCC are willing to stop the telecommunications consolidation juggernaut, it is imperative that Congress step in to establish comparable public obligations for the two wires that may someday be in a position to compete for the most important telecommunications, Internet and television services," Kimmelman said.

Kimmelman wants Congress to regulate pricing of "monopoly telephone and cable services" and to ensure that these so-called monopolies do not subsidize other emerging services.

Two financial analysts—Anna-Maria Kovacs of Janney Montgomery Scott in Boston and Kevin Moore of Deutsche Banc Alex Brown in Baltimore—both said that the market should be left to sort itself out. ■

Cable, ISPs battle over leased access

By Bill McConnell

Subscribers will have fewer viewing options if cable operators are forced to offer leased access to Internet service providers, the cable industry warned last week.

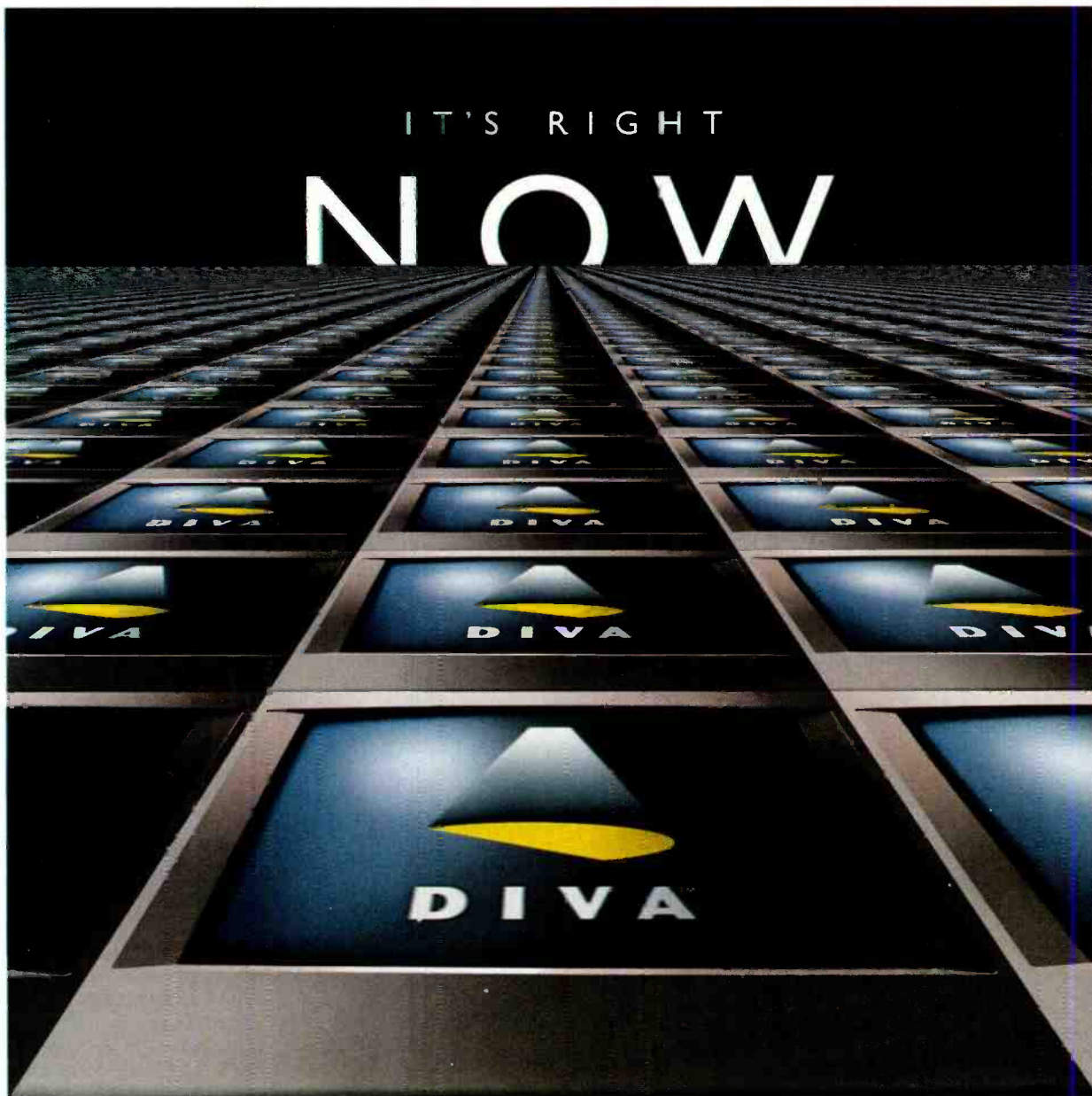
If ISPs are allowed on cable systems, traditional cable programmers who rely on leased access for carriage of their programming options would be denied access. Meanwhile, viewers would obtain nothing that is not available on the Internet already, the National Cable Television Association told the FCC.

"Requiring cable systems to lease

capacity to competing providers of Internet access would do precisely nothing to expand the diversity of programming," the NCTA said.

At issue is a request by Redondo Beach, Calif.-based Internet Ventures Inc. to use the leased-access rules to gain carriage for its PeRKinet service, which provides global video streaming of TV channels. The company has been denied leased access by AT&T Corp. in Spokane, Wash and Durango, Colo., markets.

By appealing to the FCC, IVI has thrust itself into the heated debate over access to cable's broadband network. Though the FCC says it's best to hold off any thought

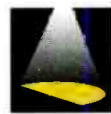


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of regulation until the broadband market develops, ISPs warn that cable companies will come to dominate the Web—unless they are required to give competitors access to their high-speed network.

So far, the FCC appears in no mood to change its mind, but IVI officials hope that support from local regulators and other ISPs will alter the agency's position.

Though cable companies now restrict leased-access carriage to traditional broadcasters and cable networks, IVI argues that its Internet transmissions

meet the FCC's definition of "video programming" and PeRkinet qualifies for paid access to local cable systems.

But cable industry officials deride the company's legal interpretation. "IVI's petition is nothing more than a brazen attempt to use the regulatory process to salvage a business model that apparently is not viable in the open market," wrote MediaOne officials.

FCC rules stipulate that video programming be one-way rather than two-way, as is interactive Internet traffic, MediaOne

said. Consequently, even traditional TV shows offered via the Internet do not meet the FCC's definition, MediaOne argued. "A *Seinfeld* episode delivered over the Internet would not be 'video programming,'" the company said.

But IVI has garnered allies among some local cable regulators and other ISPs, who say the leased-access option will ward off a cable monopoly.

"Cable Internet service is comparable to broadcast television in all material respects," wrote the Vermont Department of Public Service.

They argued that Internet programming is similar to multichannel video distribution provided by telephone companies, which the FCC has already ruled provides sufficient competition to justify relaxing basic rate regulation on incumbent cable franchises.

In addition, video streaming over broadband networks provides comparable picture quality to conventional TV. "There is virtually no picture-quality distinction between Web-based video image over cable and a broadcast television digital image."

Vermont officials also argued that digital TV content will increasingly resemble Internet programming, because data traffic and network Website content will be made available over the air or on cable.

Finally, Vermont argued that the combination of digital technology and cable plant upgrades would alleviate any shortage of carriage capacity because the number of available channels will increase tenfold.

Officials from the Cable Communications Office in King County, Wash., also endorsed IVI's petition.

Further, a group of Texas Internet service providers pointed out that leased access would also ensure that cable companies are fully compensated for any necessary capacity upgrades. "Leased access is not a free ride," they said. "Leased access for ISPs will cost cable operators nothing."

America Online, which is fighting for direct access to cable broadband networks rather than the more narrow leased-access option, said IVI's petition should be granted. The company, however, said the FCC should also institute broader unbundling rules.

"The nature of IVI's service—with broadband downstream and telephone return—is particularly amenable to the commission's existing rules on leased access," AOL said. "The rules, however, may not be adequate to fulfill Congress' goals" of ensuring robust competition in fully high-speed services. ■

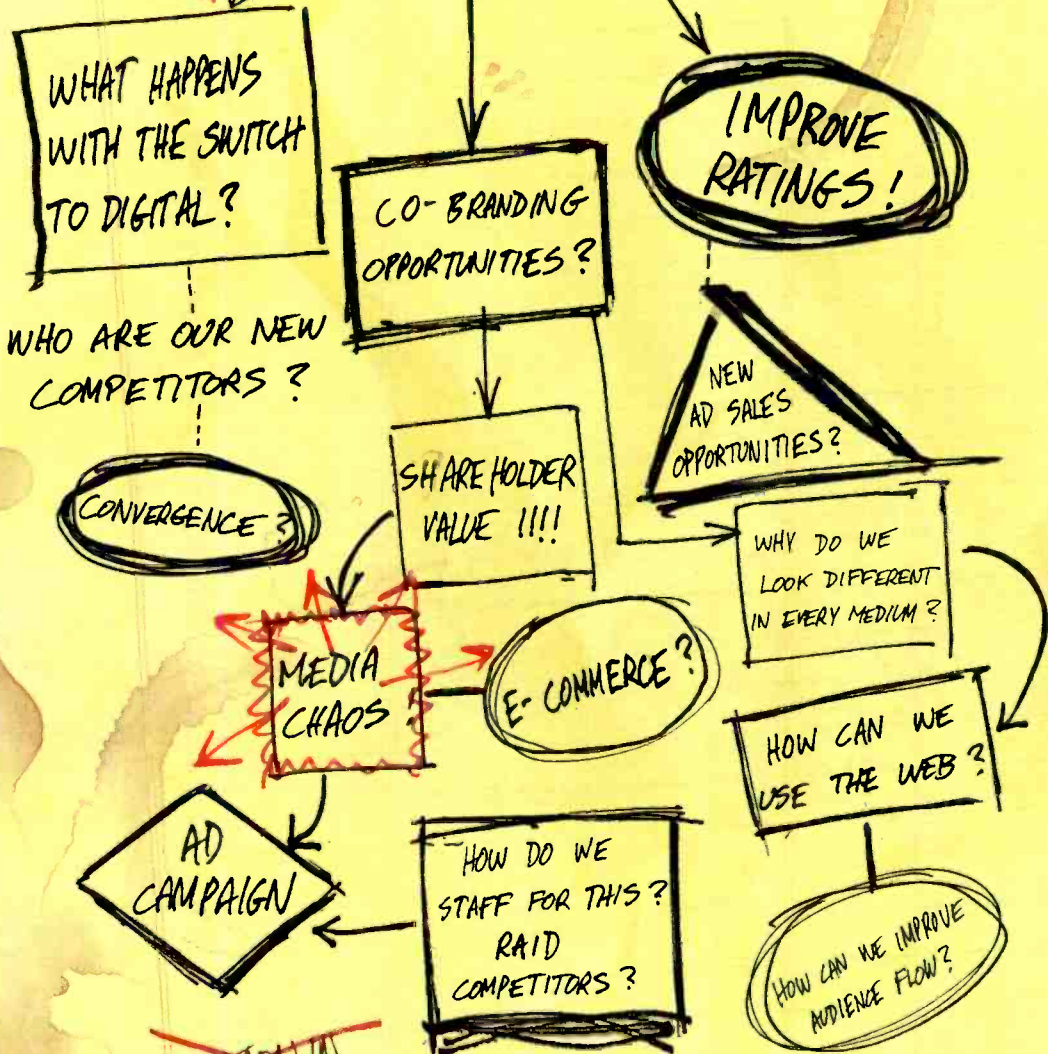
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Film Roman on syndie march

'Simpsons' producer launches syndication division with daily action block

By Joe Schlosser

Just as the majority of independent syndication studios are selling out, Hollywood production company Film Roman is checking in.

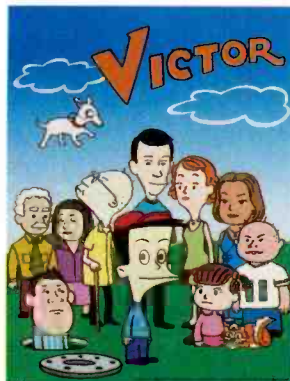
The production arm behind Fox's *The Simpsons* and *King of the Hill* is launching a syndication division with an ambitious debut effort.

Film Roman executives have unveiled plans for a \$50 million programming block aimed at young adults, which incorporates two live-action series and what it bills as the first, first-run animated series designed for that demo. The company has produced short pilots for all three programs and is gearing up for a domestic sales push that will start later this month.

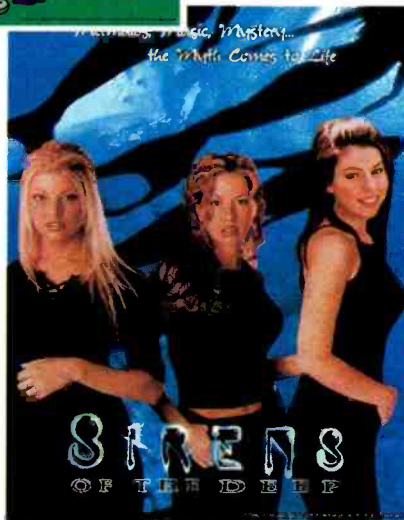
Max Degree TV, the hour daily block set to debut in fall 2000, also has a number of major Hollywood names behind it. Steve Tisch, who produced *Forrest Gump* and *Risky Business*, is set to co-produce one of the two live-action series, entitled *Mission Extreme*. The other, *Sirens of the Deep*, will include special effects from Steve Wang, the Hollywood special effects maven behind such films as *Godzilla* and *Men in Black*. And Wes Archer, the director and lead animator on both *The Simpsons* and *King of the Hill*, is signed to pave the way for the animated series *Victor*.

Max Degree TV is designed for viewers 12-34 and is being sold on a barter basis for early fringe-time periods, Film Roman executives say. The two live-action series (40 episodes per season at \$500,000 per episode) will air during the weekday block and the animated *Victor* (22 episodes per season at \$450,000 per episode) will be sold under the Max Degree TV banner for weekend play.

Max Degree TV is the product of new Film Roman television programming President Mark Lieber, who pitched the idea to Film Roman brass shortly after arriving at the studio six



Wes Archer, lead animator of 'The Simpsons,' brings his innovative 'view-mation' technique to 'Victor' (l). 'Sirens of the Deep' follows the underwater adventures of three attractive singers who also happen to be mermaids.



months ago.

Lieber, who co-created Saban's domestic television division and formerly worked for PolyGram Domestic Television, will head up Film Roman's

in-house domestic distribution efforts. Film Roman is also looking to sell the programming block overseas and studio executives say this is the first of more offerings to come on both the syndication and cable programming fronts.

"Having been in the syndication marketplace for so many years, I felt that the stations have been underserved for a long time.... We wanted to come out with first-class product, and we think we've got it."

Lieber says MTV and The WB were a big inspiration for Max Degree TV. He says the young adult population has not had anything to crow about in early fringe-time periods for some time.

Both live-action shows include young adults in lead roles, with sexy, high-tech effects and lots of action. *Mission Extreme* takes a handful of extreme sports athletes and transforms them into undercover detectives fighting international espionage. The series will feature in-line skating, skateboarding and a number of other sports. *Sirens of the Deep* is a fantasy adventure starring three young female singers who are also mermaids. They lead a secret underwater life fighting creatures from an ancient world.

Victor is the story of a boy who believes that he can talk to aliens. The series is produced in Archer's innovative "view-mation" animation style. Lieber describes the series as broadcast television's equivalent of *South Park*. ■

Scoreless match scores big time

The Women's World Cup championship on ABC on Saturday (July 10) between the U.S. and China was the most-watched soccer contest ever on U.S. television, pulling in an estimated 40 million viewers, ABC said. The game (from 3:30 p.m. to 6:45 p.m.) averaged a 13.3 rating/32 share in the 44 Nielsen metered markets and an 11.4 rating/31 share in the nationals. With the U.S. team involved, the Women's World Cup final also proved more popular than the NBA finals, which averaged an 11.3 rating over a five-game series last month on NBC. By comparison, the men's World Cup final last year (which did not feature the U.S. team) averaged a 6.9 in the overnights, a little more than half the rating of Saturday's game, where the U.S. beat China in a down-to-the-wire defensive struggle that was decided on the final penalty kick after a scoreless game that included two overtimes. The previous U.S. ratings record for a televised soccer game was the 1994 Men's World Cup Final, which averaged a 12.8 rating.

—Steve McClellan

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• “DIGITAL-S is an *incredible tool* in today’s competitive age”—*Robert Baker, Chief Engineer, TCI Media Services, Monterey Bay, CA*

• “We purchased DIGITAL-S because it is *perfectly suited* to meet the future demands of DTV”—*Matt Tuter, Station Manager, KFTL-TV, Oakland, CA* • “The *picture quality* of DIGITAL-S *rivals* the most *expensive digital systems*”—*Ken Tofanelli, Chief Engineer, WEEK-TV, Peoria, IL*

• “DIGITAL-S provided us with an *easy upgrade path* and has allowed us to achieve extremely high quality digital video at an *affordable price*”—*Robert Scalfani, President, Multi Image Group, Boca Raton, FL*



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Radio Unica plans autumn IPO

Spanish-language network sets offering to extend reach, repay \$111.2 million debt

By Elizabeth A. Rathbun

Radio Unica Communications is jumping on the IPO bandwagon. The Spanish-language network, which also owns radio stations, is taking itself public, probably this fall.

As a national radio network, the Miami-based company seems to be breaking with traditional broadcasters who emphasize local programming, says Leland Westerfield, an analyst with PaineWebber who covers the nation's leading Spanish-language broadcaster, Hispanic (formerly Hefel) Broadcasting Corp. But through its affiliates, Radio Unica appears to be trying to appeal to Hispanics who live outside the 15 markets where 77% of the nation's Hispanic population is concentrated. "They're going after the remaining 23%," Westerfield says.

Radio Unica may also prove a contender in major Hispanic markets with its sports- and celebrity-based programming. The company recently wrapped up live coverage of the NBA finals and has the contract to cover them again next year (the broadcasts ran as the Spanish-language second-

ary feed over NBC TV and also aired over NBA.com). Last month, Radio Unica acquired broadcast rights to the 2000 and 2004 Summer Olympics. It also carries World Cup and Copa America soccer.

TV stars from the Telemundo and Univision networks are at the heart of Radio Unica's news/talk format. The personalities were lured by Radio Unica founder Joaquin F. Blaya, former president of Univision Holdings and chief executive of Telemundo Group. He formed Radio Unica in 1996; the network went on the air Jan. 5, 1998. Blaya and other company officials could not comment for this article because of SEC constraints.

The network reaches more than 80% of the U.S. Hispanic audience, according to Radio Unica's July 9 IPO filing with the Securities & Exchange Commission. Radio Unica's 13 owned or operated stations—nine of them in six of the nation's top eight Hispanic markets—broadcast the network feed 24 hours a day, seven days a week. Its 36 affiliates each must use at least eight hours per weekday.

In addition to funding station acquisitions in large as well as "less concentrat-

ed" Hispanic markets, Radio Unica says it intends to use the proceeds of its \$98 million IPO to help repay its \$111.2 million debt. The company also wants equity ownership in a Spanish-language Internet portal. The IPO is expected to take place in late September or October. Shares will be sold on the Nasdaq National Market under the stock symbol "UNCA," the filing says.

While he can't predict the results of the offering, Westerfield says he expects Hispanic Broadcasting, with its "first-to-market advantage," to remain the dominant Spanish-language radio player. But Radio Unica will provide another investment alternative for those who are aware of the "very attractive demographic shifts that are occurring in radio."

Advertising to Hispanics grew 15% between 1992 and 1998, to \$1.7 billion, Radio Unica's SEC filing says. But while Hispanics account for 7% of U.S. consumer spending, just 1% of ad spending targets them. That's because of the lack of Spanish-language media outlets—a lack Radio Unica intends to help remedy, it says. ■



GET WITH THE PROGRAM

By Joe Schlosser

'Short' staffed

The Martin Short Show is now staffed for the coming season. Four more executives have been added to King World's new syndicated talk show to round out the crew: Pete Hammond and Kalen Gorman have signed on as senior talent executives; Hedda Muskat has joined as human-interest producer, and Suzie Tremblay is the show's talent coordinator. Hammond was formerly coordinating producer at *Access Holly-*

wood, while Gorman was a segment producer on that show. Both Muskat and Tremblay previously worked on the defunct *Howie Mandel Show*.

NBC cast changes

Ming-Na has rejoined the cast of NBC drama *ER*. The actress played a medical student during that show's first season (1994-1995) and has starred in a number of motion pictures since, including *The Joy Luck Club*. Elsewhere on the NBC casting front, Jamie Luner has joined

Saturday night series *Profiler*. Luner will take over the lead female role on the series, replacing the departing Ally Walker. NBC executives say Luner will appear in the first two episodes of *Profiler* during the upcoming season. Luner has had roles on *Melrose Place* and the canceled series *Just the Ten of Us*.

WB show renamed

The WB's upcoming animated series *The Downtowners* has been renamed *Mission Hill*. Executives

at the WB and Castle Rock Entertainment, the show's producers, say they changed the series name because of possible confusion with the new MTV animated show *Downtown*.

'Stars' shines

The WB's premiere of sitcom *Movie Stars* shone in the national ratings last week. The July 11 debut scored a 3.3 rating/6 share for The WB, according to Nielsen Media Research. The show gave The WB its second-highest household rating of the season in the Sunday 9-9:30 p.m. time period. It averaged a 2.1/7 among men 18-34, which topped ABC, CBS and NBC in that demo during the half hour.

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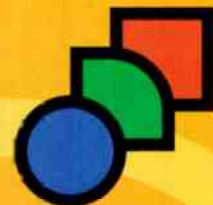
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STATION BREAK

By Dan Trigoboff

Tenn. station backs down on pay-for-coverage issue

Fox affiliate WDSI-TV Chattanooga, Tenn., was embarrassed by the news that its sales department had offered local businesses three positive news stories in exchange for \$15,000. Parent Pegasus Broadcast Television said the news department was not aware of the offer, extended to businesses through an advertising circular, and that it was withdrawn before any takers emerged. David Janacek, Pegasus' VP, news, said the deal was promoted by a salesman unaware that "This is a line you do not cross. This is not a journalism issue. This is a sales issue."

The one-page circular invited advertisers to have their company "highlighted" by "positive news coverage," which would raise its esteem in the community. The invitation outlined what the \$15,000 fee

would bring: airings of the stories in morning, mid-day and evening newscasts and with several promos. Ironically, the circular praised WDSI-TV news for its credibility.

Notoriety over the incident is especially troubling at Pegasus, Janacek said, where the group has been trying to build up its news departments since last year. The news department "had no part in this," said Janacek, himself a longtime newsman, "but they're guilty by association. It's very important that everyone understand that we're a legitimate news organization."



In a business known for changing faces, WRC-TV Washington celebrates stability. WRC is running summer promos commemorating its news, sports and weather anchors' 10 years together. Jim Vance (2nd from left) has actually been with the station nearly 30 years—27 as an anchor; sportscaster George Michael (l) and meteorologist Bob Ryan (r) have each been with the station since 1980. In 1989, Doreen Gentzler joined WRC-TV, which has been the area's top-rated news station for several years.

Scranton/Wilkes-Barre stations to change agreement

The original, unprecedented shared-services agreement between Wilkes-Barre and Scranton, Pa.-area stations WBRE-TV and WYOU(TV) called for sharing the news and promotion operations at WBRE-TV's revamped and modernized facilities. Now, the stations are hoping to merge their sales, administrative and accounting operations under the same roof, and Justice Department antitrust staff have been investigating the proposal, interviewing area

advertisers.

WYOU General Manager John Dittmeier said this would "still be two very traditional, competitive products and would warrant the attention of two sales staffs." The issue came up, Dittmeier said, because WYOU's lease is expiring and the stations' management believe they would benefit from bringing both into one facility. Traffic management is particularly inefficient, Dittmeier says, since the newsroom is in Wilkes-Barre while almost everything else is in Scranton. Dittmeier says WYOU, which is licensed in Scranton, would maintain a significant news presence there.

All news is local. Contact Dan Trigoboff at (301) 260-0923, e-mail dtrig@erols.com, or fax (202) 463-3742.

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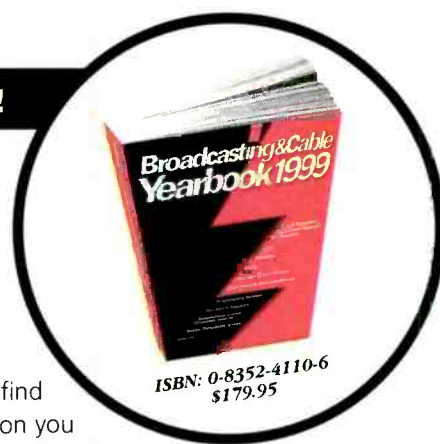
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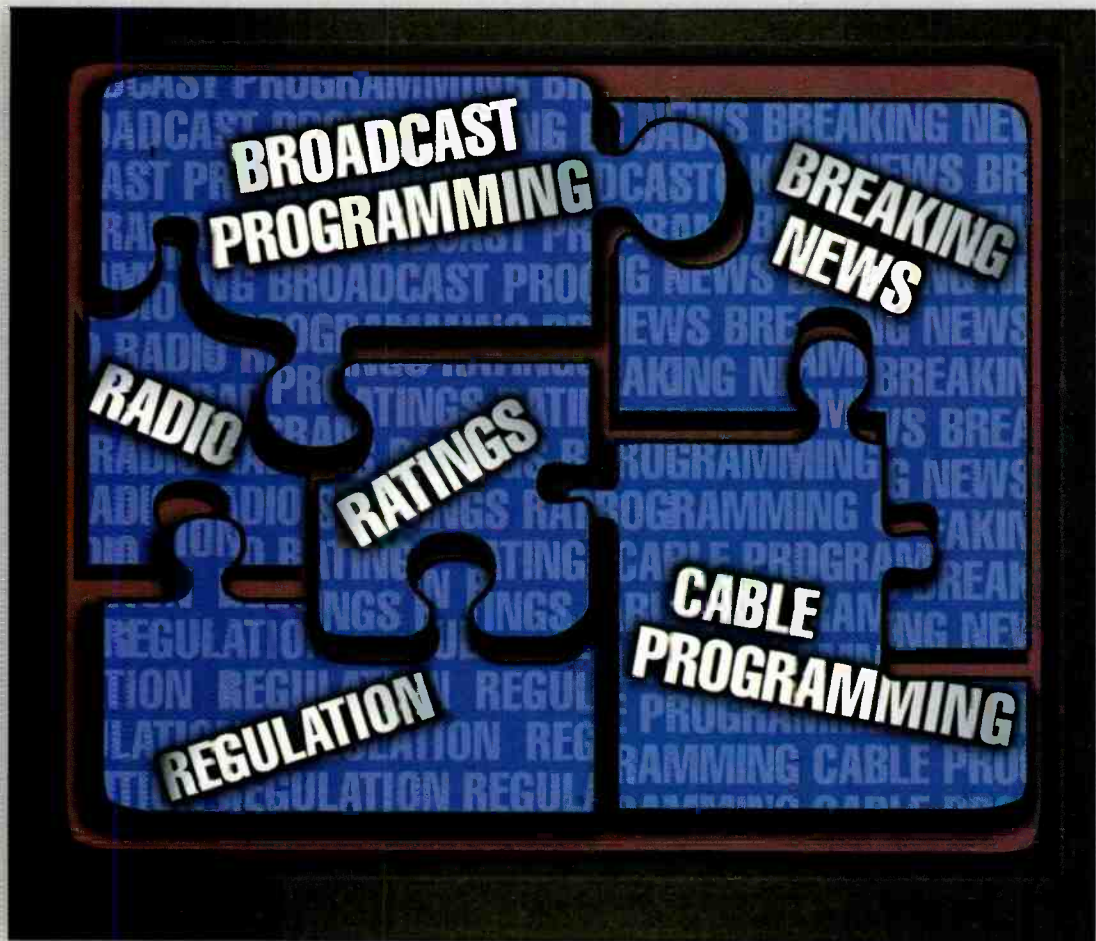
Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

News continued strong: Tuesday's edition of 'Dateline NBC' finished first, with '60 Minutes' I & II and Friday's '20/20' also in the top 10.

Week 42	abc	CBS	NBC	FOX	U/PIN	WB	
	8.2/15	6.0/11	4.4/8	4.5/8	1.2/2	2.2/4	
MONDAY	8:00 11. 20/20 7.7/15	39. Cosby 5.7/11	86. Suddenly Susan 3.3/7	74. That '70s Show 4.1/8	115. Dilbert 1.1/2	98. 7th Heaven 2.4/5	
		43. King of Queens 5.5/10	88. Suddenly Susan 3.1/6	69. That '70s Show 4.3/8	118. Dilbert 1.0/2		
		19. Ev Lvs Raymd 6.9/12	84. Mad About You 3.4/6	64. Ally McBeal 4.7/8	113. Redhanded 1.4/3	102. Rescue 77 2.0/4	
	9:30 4. ABC Monday Night Movie—She Woke Up Pregnant 8.5/15	28. King of Queens 6.3/11	74. Mad About You 4.1/7		113. Redhanded 1.4/3		
	10:00	39. Funny Flubs/Screw Ups 5.7/10	28. Dateline NBC 6.3/11				
TUESDAY	8:00 23. Home Imprvmt 6.6/13	21. JAG 6.7/13	53. 3rd Rock fr/Sun 5.2/10	82. Guinness World Records 3.6/7	106. Moesha 1.9/4	99. Buffy the Vampire Slayer 2.3/4	
	8:30 39. The Hughleys 5.7/11		63. NewsRadio 4.8/9		110. Clueless 1.7/3		
	9:00 35. Spin City 5.9/11	10. 60 Minutes II 7.8/14	48. Just Shoot Me 5.4/10	79. Fox Files 3.7/6	102. Malcolm & Eddie 2.0/4	111. Felicity 1.6/3	
	9:30 68. Sports Night 4.4/8		23. Will & Grace 6.6/11		106. Between Brothrs 1.9/3		
	10:00 65. NYPD Blue 4.6/8	32. 48 Hours 6.0/11	1. Dateline NBC 9.3/17				
WEDNESDAY	8:00 38. Dharma & Greg 5.8/12	8. CBS Wednesday Movie—A Perfect World 7.9/15	35. Dateline NBC 5.9/12	67. Fox Summer Movie Special—The Net 4.5/9	109. 7 Days 1.8/4	99. Dawson's Creek 2.3/5	
	8:30 48. Two Guys, A Girl 5.4/11		32. World's Most Amazing Videos 6.0/11		102. Star Trek: Voyager 2.0/4	94. Charmed 2.6/5	
	9:00 30. Drew Carey 6.2/11			16. Law & Order 7.2/13			
	9:30 31. Whose Line Is It 6.1/11						
	10:00 13. 20/20 7.6/14						
THURSDAY	8:00 57. ABC Big Picture Show—Love Affair 4.9/9	57. Promised Land 4.9/10	8. Friends 7.9/16	48. World's Wildest Police Videos 5.4/11	118. Mercy Point 1.0/2	101. Wayans Bros 2.2/4	
		26. Diagnosis Murder 6.5/12	14. Jesse 7.3/14	82. The Family Guy 3.6/7	120. Mercy Point 0.9/2	94. Jamie Foxx 2.6/5	
	9:00		3. Frasier 8.7/16	89. The PJs 3.0/5		92. Steve Harvey 2.8/5	
	9:30		5. Will & Grace 8.4/15			92. For Your Love 2.8/5	
	10:00 43. Vanished 5.5/10	14. 48 Hours 7.3/13	11. ER 7.7/14				
FRIDAY	8:00 57. Two of a Kind 4.9/11	43. Kids/Darndest 5.5/12	43. Providence 5.5/12	43. Fox Movie Special—In the Line of Fire 5.5/11	121. Legacy 0.7/2		
	8:30 54. Boy Meets Wrld 5.1/11	57. Candid Camera 4.9/11	20. Dateline NBC 6.8/14		115. Love Boat: The Next Wave 1.1/2		
	9:00 42. Sabrina/Witch 5.6/12	72. Magnificent Seven 4.2/8	48. Law & Order 5.4/11				
	9:30 65. Brother's Keeper 4.6/9	35. Nash Bridges 5.9/12					
	10:00 6. 20/20 8.0/16						
SATURDAY	8:00 79. Am Fun Hm Vid 3.7/9	69. Early Edition 4.3/10	84. The Pretender 3.4/8	69. Cops 4.3/10	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 994,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY		
		48. Martial Law 5.4/11	77. NBC Saturday Night Movie—Deadly Pursuits 4.0/8	54. Cops 5.1/11			
	9:00 79. ABC Saturday Night Movie—My Family/Mi Familia 3.7/8	17. Walker, Texas Ranger 7.0/14		56. AMW: America Fights Back 5.0/11			
	9:30						
	10:00						
SUNDAY	7:00 74. Wonderful World of Disney—Loch Ness 4.1/8	2. 60 Minutes 9.2/20	72. Dateline NBC 4.2/9	90. World's Funniest! 2.9/6	111. The Parent 'Hood 1.6/4		
		17. Touched by an Angel 7.0/13	23. Dateline NBC 6.6/13	90. King of the Hill 2.9/6	102. Smart Guy 2.0/4		
	8:00			57. The Simpsons 4.9/10	94. Sister, Sister 2.6/5		
	8:30			57. Futurama 4.9/9	106. Zoe Dunc Jck Jn 1.9/4		
	9:00 26. 20/20 6.5/11	6. CBS Sunday Movie—Streets of Laredo, Part 1 8.0/14	32. NBC Sunday Night Movie—Naomi & Wynonna, Part 1 6.0/11	78. The X-Files 3.8/7	86. Movie Stars* 3.3/6		
9:30 21. The Practice 6.7/12				94. Unhap Ever After 2.6/4			
10:00							
10:30							
WEEK AVG	5.7/11	6.6/13	5.8/11	4.4/9	1.4/3	2.3/4	
STD AVG	7.7/13	8.7/15	8.6/15	6.6/11	1.9/3	3.1/5	



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USA's StationWorks gears up

With NDS compression gear, facility will feed digital programming to 13 stations

By Glen Dickson

USA Broadcasting has selected NDS Americas to supply DTV compression gear for the centralized master control facility it is creating in Ontario, Calif.

USA's StationWorks facility, which shares space with KHSC-TV Los Angeles, will eventually supply both NTSC and DTV feeds to all 13 USA stations over two-way fiber optic connections. The move will cut down the amount of master control personnel and equipment needed at individual USA stations.

While financial terms of the NDS deal weren't disclosed, USA executives have previously indicated that USA will spend \$50 million on the StationWorks facility and upgrades at the stations to allow for remote operation.

NDS is supplying USA with its Series E5610 MPEG-2 encoders and its MPEG splicer, which will allow USA to insert compressed spots into the digital program stream, along with PC-based control systems. NDS has already delivered enough compression

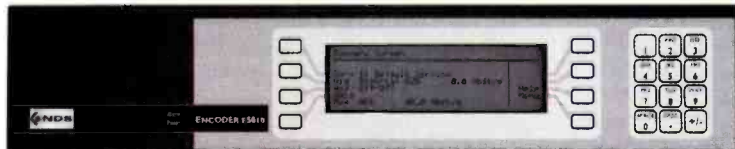
gear to Ontario to support four stations, says Tom Mann, USA's vice president of engineering and new technology, and those systems are currently being tested. USA plans to serve all of its sta-

tion control and better quality insurance. The signal making up our on-air is literally built in Ontario and plugs right into the transmitter."

USA is using Philips MediaPool servers to store content in Ontario. DS-3 fiber distribution is supplied by Vyvx, which is also supplying USA with its new spot-warehousing service.

"We will have multiple avenues," says Mann. "National spots will be warehoused in Vyvx's Tulsa spot warehouse and downloaded to us on glass anywhere from minutes to 24 hours before the broadcast day begins. On a local spot basis, a local advertiser who wanted to subscribe to Vyvx could take it that way. With smaller advertisers, the spot will probably be delivered to the station and backhauled on the two-way glass, unless it occurs at the last second, where it will be run by automation at long distance."

While Mann isn't specific about USA's DTV programming plans, he says the NDS ATSC compression systems are capable of compressing seven standard-definition program streams into one 6 mhz DTV channel. ■



USA Broadcasting will use NDS MPEG-2 encoders to compress its DTV feeds.

tions remotely from Ontario within the next 18-24 months.

"The concept is that we are making up both the analog and ATSC MPEG streams at Ontario and distributing them over bidirectional fiber," says Mann. "The station contributes spots and local programming, which are sent back over fiber and cached in a large disk array." Mann adds that USA stations will also have the ability to insert spots locally through the MPEG splicers, though most spot insertion will happen in Ontario.

"[It gives us] better management of it," says Mann. "We have very big servers that hold the data and programming in Ontario, and we can get better

Fast-forward to HDTV

Panasonic is offering a VCR that will record and play back HDTV tapes as well as conventional VHS tapes. The unit begins shipping this month with a suggested retail price of \$999.95.

"Just think of it as a standard VCR with capability of recording HD signals through a set-top box," says Panasonic National Product Manager Tom Hantson.

The VCR can be hooked up in two ways. It can be connected through the Firewire interface to the set-top box for HD recording. For

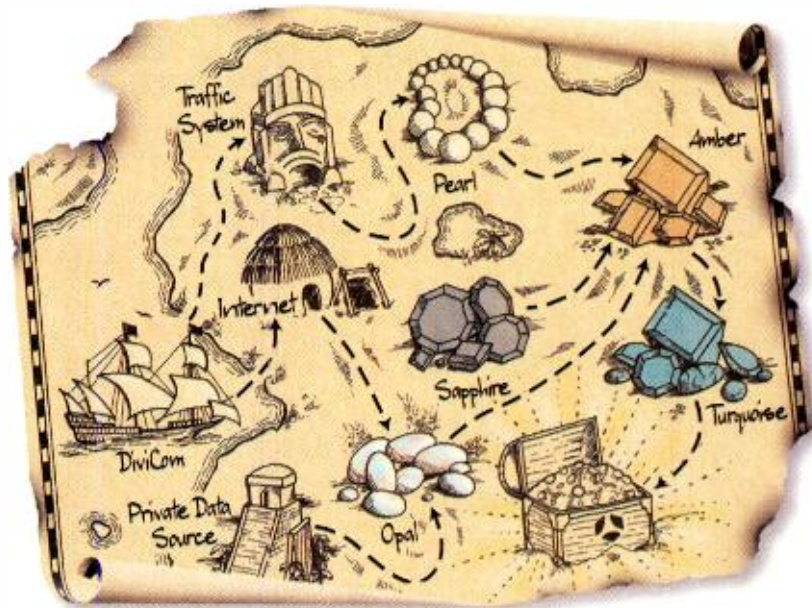
NTSC recording, it can be hooked up like a standard VCR, directly to the receiver.

The VCR incorporates the 5-C content protection technology developed by a consortium of consumer electronic manufacturers, including Panasonic's parent company, Matsushita, along with Sony, Intel, Hitachi and Toshiba. Content providers encode tapes in three ways—to record, record only once, or not allow recording. When the encoded video passes through the IEEE 1394 or Firewire interface between receiver and VCR, the VCR reads the 5-C encoding to regulate whether video can be recorded.

Panasonic has developed a digital tape to work with the new unit. The new tape records all 18 ATSC formats. Hantson says he has "no idea" when entertainment companies will begin to offer prerecorded HDTV videos.

—Karen Anderson





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Columbine plucks Drake

Broadcast software provider will integrate automation products to reach wider market

By Karen Anderson

Broadcast software provider Columbine JDS has acquired Drake Automation, an automation software and hardware company, in a deal valued at around \$27 million.

Columbine is known mainly for its trafficking and billing software, including Paradigm, BIAS, Columbine and JDS 200. It also offers master control automation products, the MCAS playlist manager for video servers and the MCAS-III multichannel automation system. Drake is known for its D-MAS multichannel automation software.

According to Columbine President Doug Rother, the combination offers "major synergies." "MCAS is best suited for a [small] number of channels, one to five channels," he says. "Drake is better suited for very, very large installation. Now we cover both sides of the markets.

"The major change is that we make sure we tightly integrate the Drake products into our trafficking products."

In addition, Rother says, Drake's hardware manufacturing division will allow Columbine to offer PC-based platforms and interface products. Rother says the company will continue

to resell IBM AS-400 file servers, Tektronix Profiles video servers, and Hewlett-Packard Media Stream video servers (HP's video server division is being acquired by Pinnacle Systems).

With the purchase of Drake, Columbine acquires more than 100 employees and offices in London, Toronto, and Morristown, N.J. According to the agreement, principals from Drake will continue to manage the company's day-to-day operations. Columbine now has more than 600 employees. "We buy companies as much for the people as for the products," Rother says. ■



CUTTING EDGE

By Glen Dickson and Karen Anderson

Terayon buys Imedia for \$100 million

Cable modem manufacturer Terayon Communication Systems is acquiring compression supplier Imedia in a deal valued at around \$100 million. The purchase, expected to close by the end of September, will allow Terayon to offer a complete broadband system to cable operators. The purchase is a positive turn for Imedia, which burst onto the U.S. cable scene in 1995 with a deal to provide multiplexing gear to TCI. But it eventually lost the contract to General Instrument, prompting a \$65 million lawsuit against TCI that was settled late last year.

Emmis selects AP for newsrooms

Emmis Communications is the third major U.S.

broadcast group to select AP's Electronic News Production System to serve as the newsroom computer system for all of its stations. Installation will begin at KHON-TV Honolulu, with other stations to follow in 1999 and 2000. ENPS features include scripting, run-downs, planning, contacts, messaging, archiving, third-party device control, external publishing, newswire management, remote access capabilities for field staff, and a fully-integrated search engine.

Omneon gets more investors

Networking and storage firm Omneon Video Networks has completed a \$23.7 million second round of financing. The financing was led by Northwest Venture Partners and included first-round

investors Accel Partners and Mayfield Fund and new investors Lucent Venture Partners and The Ignite Group. Omneon, which has developed professional networking products based on the IEEE 1394, or Firewire, protocol, has now raised over \$32 million in venture capital and corporate funding. The company expects to begin delivering products this fall.

Looking at life through DVCPR050

Sea Studios Foundation of Monterey, Calif., a production company that specializes in natural history programming, has begun shooting *The Shape of Life*, using Panasonic DVCPR050 progressive equipment. *The Shape of Life* is eight one-hour episodes and is a co-production with National Geographic Television of

Washington. Sea Studios will shoot the series using 16:9/4:3 switchable 3-CCD DVCPR050 progressive camcorders. It will use DVCPR050 progressive studio VTRs for post-production.

Christian TV seeks higher power

Clearwater, Fla.-based Christian Television Network (CTN) has selected Acrodyne Industries Inc. to provide television transmitters to its owned-and-operated stations in a five-year deal worth about \$2.5 million. Acrodyne will provide WHBR-TV Pensacola, Fla., with the first high-power diacode transmitter. The station has purchased an Adjacent Channel Technology (ACT 30/3D) transmitter that will combine analog and digital signals when the station begins broadcasting DTV.

The Acrodyne transmitter will enable WHBR-TV to pass both the 30kw analog and the 3kw digital signals through a single diacode amplifier.

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Designed to operate alone or as part of a complete HD/SD system solution, NDS' E5820 ATSC encoder provides you with the perfect broadcast power play.

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Disney dreams of pay streams

Internet asset consolidation intended to accelerate Mouse broadband strategy

By Richard Tedesco

Bringing its Internet assets together is sparking Disney fantasies of PC users paying for video streaming of feature films delivered over broadband Internet pipes.

Last week's anticipated move to take full ownership of Infoseek and pair it with Buena Vista Internet Group's diverse Web properties will produce a more aggressive broadband strategy in the world of Disney. As the deal to assume a majority stake of its consolidated Internet assets was announced, Michael Eisner, chairman and CEO of The Walt Disney Company, indicated he was focusing on what high bandwidth Web services would look like. "Our content becomes more important as the bandwidth increases," Eisner says.

Disney envisions creating pay-per-view and subscription services for premium content on the Internet within the next five years, according to Kevin Mayer, executive vice president of the Buena Vista Internet Group, as broadband penetration matures. "In the not-too-distant future, it will become a medium for movies," Mayer says.

Now that it directly controls all of its Internet assets, Disney is more secure in leveraging its video library online, according to Mayer. "We will immediately be more aggressive, but we're not going to get irrationally ahead of the development curve," he says.

But, he says, Disney doesn't want to cannibalize its home video business or other revenue streams.

Disney will immediately seek to deliver more video clips to its most popular sites, such as ESPN. That could produce personalized versions of ESPN's *SportsCenter*, according to



Mayer, with PC users accessing *SportsCenter* segments.

Meanwhile, a revamp of its Go Network portal is in the planning stages. Disney's diverse Internet brands will be given a more prominent presence in Go, according to Mayer,

conflicting corporate cultures of Disney and Infoseek drove the deal.

"That's why we did the deal, so that we eliminated any competing agendas," says Mayer. "The fact that we didn't own Go probably meant we weren't maximizing the effort we put behind it."

That is an area where observers agree Disney needs to expand its Internet efforts. "What they don't have is a portal that makes any sense yet," says Peter Krasilovsky, analyst with the Princeton, N.J.-based Kelsey Group. "And it's not as though they're going to have any

magic synergies that they haven't had before."

What Disney will have is overriding control—72%—of the tracking stock of go.com. It already has seven suits filed by Infoseek shareholders in Delaware Chancery Court last week on the heels of the buyout announcement. ■

Disney's Internet assets

- Disney.com, Disney's Club Blast, The Disney Store Online, Disney Travel Online
- ABC News Internet Ventures
- ABCNews.com, Mr. Showbiz, Wall of Sound
- ESPN Internet Ventures
- ESPN.com, NFL.com*, NBA.com*, NASCAR.com*

* Joint ventures with the respective sports organizations
Source: The Walt Disney Co.

who says third parties are being recruited to create areas in finance and business and technology for the portal.

The subtext of Disney's Infoseek takeover was its dissatisfaction with the sluggish performance of Go as a magnet for Web surfers since its launch late last year. Observers suggest the

Excite@Home buys iMall

Excite@Home boosted its e-commerce profile with a \$425 million deal to acquire iMall last week.

The cable Internet company also struck a deal with First Data Corp. to enable companies to set up credit card transaction capabilities online. iMall sells software to create virtual storefronts on the Web.

The two deals are intended to readily create a route for small and mid-sized merchants to set up virtual stores online. The First Data/iMall services will be available to businesses through @Work, Excite@Home's commercial Internet-access service. "It gives them a one-stop shop to go from a brick-and-mortar store to an Internet store," says George Bell, Excite@Home president.

That is projected to add approximately \$25 million in revenues to @Work next year, according to Bell, who says the deal is expected to close in the fourth quarter of 1999.

On the consumer side of its business, Bell hopes to build significantly on Excite's existing e-commerce by increasing the number of its virtual storefronts.

First Data, which holds an 11% stake in iMall, currently provides 2 million merchants with credit card services. It has brought 45,000 of those businesses online and Bell expects to increase that number exponentially.

—Richard Tedesco

SITE OF THE WEEK

www.detnow.com



DetroitNow WXYZ-TV Detroit Ch. 7, ABC

Site features: Live streaming of weekday newscasts at 5:30 a.m., noon, 5, 6, and 11 p.m. and weekend newscasts at 6 and 11 p.m.; newscasts and individual stories archived for two weeks; local weather with Doppler radar map; summary of statewide road detours; links to ABCNews.com, ABC.com

Site launched: December 1998

Site director: Christa Reckhorn, WXYZ-TV Internet manager

Number of employees: 4

Design: In-house

Streaming technology: RealVideo

Traffic generated: 500,000 page views monthly; 10,000 page views monthly for streaming newscasts

Advertising: Banner ads

Revenue: N/A

Highlights: Recent live coverage of explosion at Ford River Rouge plant in Dearborn drew high numbers; International Auto Show site designed by wxyz also had significant traffic; live downtown Detroit tower cam is among most popular regular features

—Richard Tedesco

Sony, TW to make music with CDNow

Media giants create Columbia House Web harmony

By Richard Tedesco

Sony Corp. and Time Warner made their first major play in the online music business last week in a pact with CDNow to create a serious presence in digital music downloading later this year.

The deal combines Columbia House, the direct music marketer co-owned by Sony and Time Warner, with CDNow, a prominent online digital music dealer, in a marriage that brings the media giants' considerable promotional power into play.

When the Columbia House deal with CDNow is consummated later this year, Sony and Time Warner will each own 37% stakes in the venture. CDNow shareholders will own the remaining 26% of the company.

Gerald Levin, Time Warner chairman and CEO, indicated that his company and Sony would make significant financial commitments to drive what they see as a digital music era about to explode on the Web. "There is a digital downloading revolution that is occurring," Levin declared. "We're on the cusp of a tremendous expansion of the music business."

Sony and Time Warner will use CDNow's established presence online to draw some of the estimated \$2 billion Columbia House's 16 million members spend on music outside of that club, according to Jason Olim, CDNow president and CEO, who said the merger makes CDNow a major music portal.

"The potential is there," said Kevin Hause, digital media analyst for International Data Corp. "Columbia House could go a long way to infuse online distribution of music with legacy and fresh content. The question, of course, is moving that to digital distribution and beyond the Columbia House Web site."

Sony and Time Warner plan to make that transition to digital music distribution online this fall. And they expect the \$4 billion-\$5 billion in annual Columbia House revenues along with the \$100 million in annual CDNow returns to make the venture profitable

virtually from the outset.

Richard Bressler, recently appointed chairman and CEO of Time Warner Digital Media, projected profitability by the end of the joint operation's first year. "The combination of e-commerce and digital downloading as a platform makes us optimistic about this venture going forward," Bressler said.

Time Warner Music and Sony Music are both currently engaged with three other major recording labels this summer in a test run with IBM's digital music management system, downloading tunes to Road Runner subscribers in Cox Cable's San Diego system.

CDNow merged with N2K, another online music marketer and programmer, earlier this year. ■

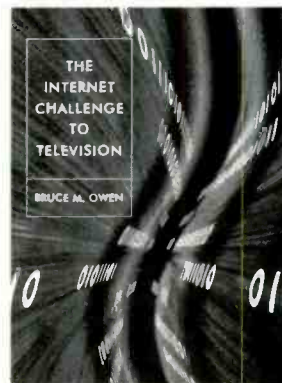
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RADIO

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Send resume/cover letter to:

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ENTERCOM SEATTLE
1820 Eastlake Ave E
Seattle, WA 98102
Fax (206) 726-6864
EOE**

TELEVISION

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CEO Search: We are a Los Angeles Internet startup currently in the embryonic stages. Our model targets a multitude of inter-related industries including: entertainment, broadcasting/media, publishing and advertising. We are first-to-market with zero competitors, and are beginning our initial funding process (\$20MM). We seek a remarkably successful leader with 5-10 years experience as CEO with a major publishing, entertainment or broadcasting/media concern. We are only considering candidates living in California or Arizona at this time. See detailed job description at <http://home.earthlink.net/~smberson>.

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You will be responsible for selling ad space to studios, syndicators and cable networks in the LA area. The ideal candidate for this senior level position should have knowledge of the television industry, as well as print, cable or syndication experience.

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Account Manager, WFAA-TV, Dallas, TX, top rated ABC affiliate and Belo flagship, is building the sales department of the future. The success of our new sales re-structure has resulted in the need for an additional *Account Manager*. The position involves overseeing large agency negotiations and managing a team of 3 or 4 account executives. Applicants should have 2-3 years sales management experience and proven ability to manage the development of new business. Please send resumes to: WFAA-TV, Attn: Human Resources, 606 Young Street, Dallas, Texas 75202. Visit our website: www.wfaa.com WFAA-TV is an equal opportunity employer. WFAA-TV Co., a Belo subsidiary.

HELP WANTED SALES



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The successful candidates for these positions should have several years of new business development success in broadcast or print media. Excellent presentation skills and PC software proficiency are required. So if you are an experienced professional, with an ambition to be on the ground floor of a brand new medium, we are interested in you.

For consideration, please fax your resume, cover letter and salary requirements to: VP, Administration 212-883-0395.

Broadcasting & Cable

**International Group
ADVERTISING SALES**

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Account Executive: WJW, FOX 8, a Fox O&O in Cleveland is looking for an experienced Account Executive. Minimum 2 years TV sales experience. Candidate must have a proven track record with major agency/client negotiations and new business development. Must be proficient at analysis of Nielsen data, TVScan and Scarborough. Strong presentation skills needed. Knowledge of Microsoft Word, Excel, Powerpoint a plus. Send resume and cover letter to: WJW Fox 8, Human Resources Manager, 5800 So. Marginal Road, Cleveland, OH 44103.

HELP WANTED TECHNICAL

Manager/Chief Engineer: WGCU-TV, PBS Affiliate, Florida Gulf Coast University. Responsible for the planning, design, installation, and maintenance activities. Assists with the coordination associated with FM and distance learning engineering activities. *Requires:* BA/BS & 4 yrs of broadcast engineering and managerial expc. within a licensed broadcast facility; or MA/MS & 2 yrs of broadcast engineering and managerial expc. within a licensed broadcast facility. Must hold either an FCC Radio Telephone General License or S.B.E. certification. *Prefer:* BA/BS or MA/MS. At least 8 yrs expc. in both TV & radio engineering and expc. within a univ. licensed public broadcasting facility. *Special notes:* As an exception, applicants who do not meet the minimum BA/BS degree requirement may be considered for this position if they possess a combination of education and/or expc. equivalent to the state specifications (total of 8 years). #30116 (Reannouncement). Open Until Filled. Review of applications will begin on July 30, 1999 and will continue until the position is filled. Visit our website at <http://admin.fgc.edu/hr/index.html> or call the jobline at 941-590-1111 for more info. Admin. & Prof. category. FGCU is an EO/EA/AI.

Director of Engineering: Two station group of ABC affiliates in Traverse City and Marquette/Calumet, Michigan seeks hands-on, experienced engineering professional for department head position. Skills in leadership and organization required. Hands-on position requires performing preventive maintenance of two satellite transmitter sites and maintenance of studio and production facilities at both stations. Extensive knowledge of all pertinent FCC rules and regulations pertaining to TV Broadcast Services and the ability to ensure the stations' compliance with them is mandatory. Experience required maintaining and operating RF, studio, production, microwave and satellite equipment. Thorough familiarity with computer-driven systems, and ability to deal professionally and successfully with other staff members, clients and the public is required, together with absolute honesty, integrity, strong work ethic and sincere desire to help other team members achieve group goals. Great lifestyle in Northern Michigan and the Upper Peninsula. Detailed resume/cover letter to DE Position, Scanlan Communications Group, 201 E. Front Street, Traverse City, MI 49684. EOE/AA.

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Maintenance Engineer: 3 yrs. exp. in maintenance/repair of b'cast equipment, including but not limited to audio/video switchers, tape recorders, cameras, character generators, video servers, sat. receivers/controllers, t-mitters, micro. equip., etc. FCC License/SBE Cert. preferred. Self starter, work under pressure, think on feet! Flex. schedule (early am, eve, late night, w-ends), computer literacy, working knowledge of news station ops. Duties will expand to meet new tech/industry demands. Resume to Michael Tamme, WFTV, 490 E. South St., Orlando, FL 32801. EOE.

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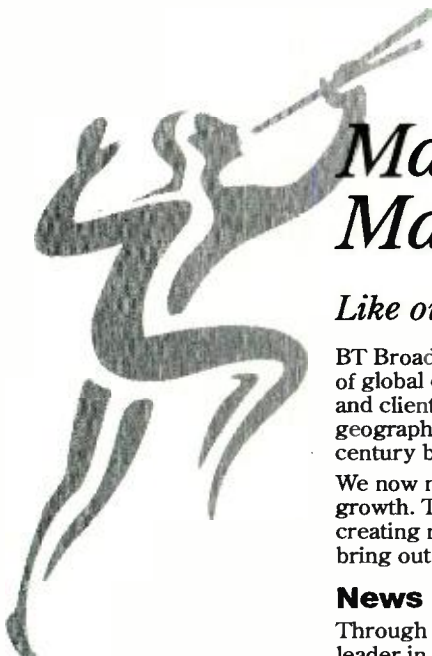
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Applicants should have a minimum of five years' experience as a promotion manager or creative services director, and should have major market experience in the promotion department. The applicant should have attended several national marketing and promotion conferences and seminars, can work well with other department heads and can manage creative people.

This newly-created position is part of a reorganization of departments at the television station. This individual would be responsible for overseeing all station marketing and the programming department.

KIRO-TV is an equal opportunity employer. Any interested party should send a resume and a tape of your promotion work to Julie Kelsch, Director of Human Resources, KIRO-TV, 2807 Third Avenue, Seattle, WA 98121.

HELP WANTED NEWS

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UPN 9, WWOR-TV, is looking for a seasoned **Writer/Producer** eager to flex their creative muscle in the nation's top market.

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EOE/M/F/D/V

WTXF-TV-Philadelphia, a FOX broadcasting Station, has an immediate opening for an Assignment Manager to supervise the daily activities of a fast paced Assignment Desk; assigning reporters and camera crews, covering breaking news, developing stories with reporters, crews, Managing Editor and Planning Editor, developing news sources and contacts, assist in special projects. The ideal candidate must be an experienced news professional with exceptional people skills. Have knowledge of local, regional, national and international stories and the ability to work effectively and professionally under pressure. 5-7 years of newsroom experience. Send resume to Human Resources Department-BC, FOX Philadelphia, 330 Market Street, Philadelphia, PA 19106. EOE. No phone calls.

What we want is off the cuff (or off the wall), occasionally irreverent, frequently unpredictable, non-stop attention-getter. Can you believe this is an ad for someone to do weather? ACME Television is looking for an outstanding on-air personality who will double as primary TV station spokesperson in Rocky Mountain Top-50 market. Meteorologist preferred, not necessary. Computer literacy a must, sanity optional. EOE-women, minorities and Vietnam veterans encouraged to apply. Send resume, airccheck, and list of 5 favorite Pauly Shore movies to: ACME Weather c/o ACME Television, 10829 Olive Blvd. Suite 202, St. Louis, MO 63141.

Reporter/Photographer: Will head remote news bureau. Must have broadcast writing and interviewing skills, along with excellent videography and editing abilities. Good news judgment and time management skills essential. At least one year of TV news experience required. Send resume and tape to News Director, WTVG, PO Box 1150, Chattanooga, TN 37401. Equal Opportunity Employer.

HELP WANTED PUBLIC RELATIONS

Public Relations For Broadcasting: The industry's dominant high-growth broadcast public relations company recently cited by Business Week, Forbes, and Individual Investor is seeking a dynamic communications professional to lead its media relations team. The ideal candidate has extensive experience in broadcast journalism and/or public relations, and should be familiar with the online news landscape. Ability to creatively lead and nurture a talented team of placement professionals is highly desirable. Full compensation package includes profit-sharing and stock options. Please send resume to Box 01576. EOE.

HELP WANTED NEWS

WANE-TV CBS Channel 15 in Fort Wayne, Indiana has an immediate opening for a *Director*. Experience punching live, fast paced news is required. WANE has an Echolab switcher, Pennacle DVE Stillstore, Leitch Stillstore and Chyron In-finit. This position is open immediately. Interested applicants should send a resume to Jim Riecken, Production Manager, WANE-TV, 2915 West State Boulevard, Fort Wayne, IN 46808. Fax resume to 219-420-0903 or E-Mail jim@wane.com. WANE TV is an E.O.E.

Media General Broadcast Group, WNCT-TV, has an immediate opening for a hands-on Marketing Director to market and brand the station. Managing a department of four, this key position will execute all station promotion. Responsibilities include maintaining a high quality on-air look while building ratings, and working closely with the News department to develop compelling news series, topical, and image promotions. If you have at least two years of television promotion experience and are a highly creative writer/producer, send your resume, tape, and salary history to: WNCT-TV 3221 South Evans St., Greenville, NC 27834. EOE M/F. Pre-employment drug test required.

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Box _____,
245 West 17th St. 7th Fl.
New York, New York 10011**

HELP WANTED NEWS

Wanted to purchase - Basketball and Football Videotapes. Collector will pay up to \$250 per tape for videotapes of pro and college basketball and football games before 1982. Interested in complete or partial games. Chuck 617-558-9343, Fax 617-558-9338.

WOWT-TV, NBC affiliate in Omaha, NE seeks a full-time *Promotion Writer/Producer*. Must be a creative pro to write and produce dynamic news topicals that keep viewers from using their remotes. Hands-on shooting and non-linear experience preferred. Good people skills, ability to clearly communicate concepts and ideas and work well under deadlines essential. Creative environment with excellent salary/benefits. Call our job line at (402) 346-6666 ext. 7772 for full details! Requires pre-employment drug testing and background check. EOE. Send/fax/e-mail resume to or fill out an application at: WOWT/HR-PWP, 3501 Farnam Street, Omaha, NE 68131, Fax (402) 233-7885 or Email hr@wowt.com.

News Director: Dominant, West Texas, CBS affiliate, looking for top notch News Director to manage aggressive 21-person department. Need strong journalistic and people skills. Responsible for 29 weekly newscasts in a very competitive, cable penetrated market. Previous news management experience essential. Prior on-air anchor experience helpful. Degree required. Send resume and salary history to Personnel Director, KLST-TV, P.O. Box 1941, San Angelo, TX 76902. EOE.

Assignment Editor: WETM-TV, Elmira, NY is searching for an organized, aggressive & computer savvy Assignment Editor to help direct news coverage for dominant NBC affiliate in upstate New York. Candidate will help manage daily crew assignments, information flow, & respond to spot news and must be decisive and show leadership qualities. Send resumes to: Paul Donohue, News Director, WETM-TV 101 E. Water St., Elmira, NY 14901. Smith Television of NY is an EOE.

Managing Producer: KVIE Channel 6, to format and design shows for weekly public TV magazine show. Supervise & hire staff; direct graphics. Ability to work effectively with program and station staff. Work under pressure; meet deadlines. Excellent writing and creative skills. Able to travel and work flexible hours. Three years experience as executive producer and five years experience in writing, field, segment, line & show producing for television. Send cover letter/resume to Human Resources, KVIE, Inc., P.O. Box 6, Sacramento, CA 95812 or visit our web site at www.kvie.com. Open until filled. No calls. EOE.

Executive Producer: ABC in Saint Louis is looking for a "hands on" producer with exceptional writing news and tease writing ability. 7 years line producing in a top 50 market or 3 years as an Executive Producer in a top 50 market. You must be able to take charge and manage an aggressive news organization in a highly competitive market. Great people skills are a must. Send resume, news and tease writing samples and show tape to: Personnel Administrator, KDNL-TV, 1215 Cole Street, St. Louis, MO 63106. Pre-employment drug screening required. Women and minorities are encouraged to apply. KDNL is an Equal Opportunity Employer. No phone calls please. Resume deadline is August 2, 1999.

WBNS-TV, the CBS affiliate in Columbus, Ohio, has immediate openings for the following news positions:

Producer (Job #293-200): Produce long-and short-form programming, daily newscasts, specials and other programs. College degree and previous news experience required

Investigative Reporter/Producer (Job #243-200): Generate, develop, and report investigative segments. Knowledge of relevant legal issues and experience in computer assisted research, using Fox Pro, access and 9-Track required, along with a college degree in broadcast journalism or a related field.

Weekend Anchor/Investigative Reporter (Job #145-200): Seeking an outstanding journalist to anchor our top-rated weekend newscasts and add to our award-winning investigative unit. Requires 7 years reporting experience and 3 years anchoring.

Reporter (Job # 242-200, 257-200): Generate story ideas for on-air presentation. College degree and minimum 3 years of reporting experience required.

Sports Anchor/Reporter (Job #262-200): Prepare and present sports segments for broadcast. College degree and minimum of 3 years sports reporting experience required.

Assignment Editor (Job #186-200): Develop news stories, react quickly to breaking news, and manage multiple news crews. College degree and minimum of one year assignment editor experience required.

Overnight Newsource Anchor (Job #206-200): Write and anchor top of the hour news cut-ins, monitor CBS and CNN wires, and write stories for morning newscasts. College degree and relevant experience required.

WBNS-TV is locally owned and has all the toys and resources for you to win. We offer a competitive salary and benefits package, and a drug-and smoke-free workplace. Qualified candidates should send tape, resume, and cover letter indicating job number to: Human Resources, Job # _____, WBNS-TV, 770 Twin Rivers Drive., Columbus, OH 43215. Equal Opportunity Employer.

Assignment Editor: To help direct news gathering effort, monitor scanners, assign camera crews, write fact sheets & news stories. Position provides important editorial & logistical support for News staff. Requires a highly motivated self-starter. Prior experience in broadcast news is a plus. Schedule may include overnights and/or weekends. Send resume with cover letter (no calls/faxes) to Tanya Husar, Assignment Manager, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131. EOE.

Anchor - Good Day Philadelphia: WTXF-TV FOX Philadelphia, a FOX broadcasting Station, has an immediate opening for an individual to anchor the 7am to 9am morning show. The ideal candidate will be able to think outside the box to create an entertaining news, information and entertainment show. Candidate will be able to ad-lib, move effortlessly from segment to segment and, create our alternative morning show. Candidate should have at least 3 years of TV anchoring experience and a college degree. Individual must be able to work in a team environment and be able to create segments after the show completes for the day. Send resume and tape to: Human Resources Department-BC, FOX Philadelphia, 330 Market Street, Philadelphia, PA 19106. EOE. No phone calls.

Editor/Cameraman: Needed at once, must know FAST VM editing and exp. with video camera taping. Fax resume (310) 996-5555 or mail to: Attn: Controller, 1627 Pontius Ave., #100, W. Los Angeles, CA 90025.

Medical Producer: Produce daily stories and sweeps pieces for medical reporter/anchor and our doctor. Two years experience producing TV medical reports. Tapes, resumes, references to: Matt Parcell, Ex. Prod., Special Projects, WFTV, 490 E. South St., Orlando, FL 32801. EOE.

Assignment Editor: Award-winning Gulf Coast Fox station. 4 hours news daily. Strong organizational skills. Know story development; importance of live; ability to adapt. Must have excellent people and phone skills. Prefer at least 2 years experience. Resumes to Chuck Bark, News Director, WALA-TV, 210 Government Street, Mobile, Alabama, 36602. EOE, M/F. E-mail: cbark@wala.emmis.com

Sports Anchor: Candidate should have experience as a nightly sports anchor in a major Market TV Station. Excellence in nightly sportscast presentation as well as live remotes required. Please send resume and tape to: Bart Feder, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

News Reporter/Anchor/Weekend Weather: Fox 28, South Bend is looking for a weekday general assignments reporter/weekend weather anchor. Requirements include: College degree and one year experience. Send resume and VHS tape to News Director, WSJV-TV, FOX 28, Box 28, South Bend, IN 46624. No phone calls. EOE.

HELP WANTED NEWS

SBG
SINCLAIR BROADCAST GROUP

SINCLAIR BROADCAST GROUP TV stations cover over 25.9% of the U.S. and its top ten radio division operates in 10 separate markets. If you are a motivated team player with a successful track record, an opportunity may await you at Sinclair.

- **Charleston, WV-WCHS (ABC) General Manager**
Seeking an outstanding General Manager with strong leadership, financial and personnel management skills. A minimum of three to five years of experience in television Sales Management / General Management, knowledge of management of LMA property and successful track record are preferred. Box #336
- **Dayton, OH WRGT/WKEF (NBC) Avid Editor/Producer**
The promotion department at Dayton's NBC and FOX affiliate are searching for an Avid Editor/Producer. Creativity, aggressiveness and self-motivation are a must. Strong organizational skills are necessary. Two years editing experience preferred. Creative team player should send resume and non-returnable tape.. Box #337
- **Indianapolis WTTV/WITK (WB) Master Control Operator**
Master Control Operator in WB4 a Sinclair Broadcast Station, has an immediate, full-time opening for a Master Control Operator. Applicant should possess at least two years post high school education pertaining to TV broadcasting. Experience with I², Mill, digital tape machines, satellite recording and computer automation systems. Applicant requires ability to reason quickly, manually thread and cue video taped shows, communicate effectively, have an eye for quality and work well under pressure. 11:00 p.m. 7:00 am shift. Send resume and cover letter. Box #338
- **Nashville WZTV (Fox) / WUPN (UPN) Web Master**
Live in Music City and work for two growing television stations as Web Master. We are looking for a team player who is proactive and able to coordinate needs and activities on the local level as well as with corporate staff. The ideal candidate should have at least 2 years experience actually maintaining and designing web pages using one or more of the following: HTML, JAVA, Perl, CGI Script and SQL. Must also be experienced with URL's, Browsers, FTP and E-mail. Send resume. Box #339
- **Pensacola WEAR/WFGX (ABC/WB) Chief Photographer**
Immediate opening. Florida Gulf Coast ABC affiliate seeks dynamic photojournalist to lead talented staff through daily coverage and future digital conversion. Rush resume with references and demotape. Box #340
- **Portland, ME WGME (CBS) General Sales Manager**
Seeking a successful candidate whom is a dynamic sales leader, possess a history of goal-oriented developmental sales management with a strong track record of industry achievement. Send cover letter and resume. Box #341
- **Springfield, IL WICS (NBC) Executive Producer**
WICS has an opening for an experienced news professional who wants to join a winning team in central Illinois. Successful candidate will have top writing and producing skills as well as the ability to oversee staff and daily news product. WICS is one of the highest performing affiliates in the NBC network. The right person will join the dominant team in the state capitol. Send tape of your last show, resume and references. Box #342
- **Springfield, IL WICS (NBC) Morning Meteorologist**
WICS has an opening for an experienced meteorologist to join its morning news program. Looking for a story that can translate useful information to the viewer. We are the market leader in weather and have just installed a new weather computer. 2 years experience and an AMS seal preferred. Send resume. Box #343
- **Various Locations Account Executives**
Must be able to handle agency business and develop new business. Strong negotiations and communication skills, thorough knowledge of ratings/research tools and working knowledge of computers a must. Send resume. Box #344

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

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FOX BROADCASTING COMPANY

Fox Broadcasting Company currently has an excellent opportunity available for a Commercial Copy Scheduler. Individual will be responsible for working with advertising agencies and processing television commercial instructions.

We are seeking a team player with excellent organizational skills and attention to detail. Must be able to handle busy phones while working under tight deadlines. Television and computer input experience required.

We offer challenging career opportunities, competitive salaries and excellent benefits. For consideration, please forward your resume with salary history to: **Fox Broadcasting Company, Human Resources Dept., 04799-B, P.O. Box 900, Beverly Hills, CA 90213.** No phone calls, please. Equal Opportunity Employer.



HELP WANTED PRODUCTION

DIRECTOR OF PRODUCTION

PGA TOUR Productions at the World Golf Village in St. Augustine, Florida, has an outstanding career opportunity for a Director of Production. This individual will assist with creative development and implementation of broadcast programs, commercial vignettes and ancillary products, including syndication and home video. Duties include guiding the creative production staff, overseeing program development opportunities and developing a freelance pool of talent. Must work with other departments to prepare budgets, develop communication links across departments, implement a Quality Control system and develop new business opportunities. This position reports to the VP, Production.

Candidates must have 10+ years of production industry experience, including 3 years in a management role. Requires a working knowledge of film and video, understanding of production processes and knowledge of directing and editing techniques. Must be able to budget and actualize projects and write detailed production proposals. Strong attention to detail and interpersonal skills are essential. Knowledge of golf required.

This challenging position offers professional growth opportunities, a competitive salary, performance bonus, excellent health benefits, pension, 401(k), and family membership to the TPC at Sawgrass. For consideration, please send your resume to: **PGA TOUR, Inc., Attn: HR-DP, 100 PGA TOUR Blvd., Ponte Vedra, FL 32082.** No phone calls, please.

www.pgatour.com

EOE, M/F/D/V



HELP WANTED PROMOTION

Promotion Manager: Coastal Carolina ABC affiliate is looking for someone with proven creative skills. Qualifications include extensive writing and production experience especially with news image and topical promos. Responsibilities also include overall station look, all outside media placement and creative, station projects and special events. Send resume and tape to: General Manager, WCTI, P.O. Box 12325, New Bern, NC 28561 or fax resume to: (252) 638-2575. E.O.E.

HELP WANTED CREATIVE SERVICES

Director of Creative Services, WSB-TV, Atlanta: Lead the marketing efforts of one of the top ABC affiliates in America. The combination of a great station - WSB-TV, a great company - Cox Broadcasting, and a great market - Atlanta, make this one of the finest opportunities of its kind in broadcasting. Depth of experience and a strong news orientation are necessary. For the right candidate with the right background, there could be a programming component to this position as well. Send resume and tape to Greg Stone, Vice President & General Manager, WSB-TV, 1601 W. Peachtree Street, N.E., Atlanta, Georgia 30309.

HELP WANTED OPERATION

Air Operations Manager: KJCT-TV, owned by Pikes Peak Broadcasting Co. and located in beautiful western Colorado, is seeking a hands-on, detail-oriented leader to train and motivate our operations department. Position is responsible for acquisition, storage, and broadcast of all material aired by station. Duties include hiring, training, and oversight of employees within department. Technical broadcast experience preferred. Send cover letter and resume to EEO Officer, 8 Foresight Circle, Grand Junction, CO 81505.

TAKE A LOOK:
www.broadcastingcable.com

HELP WANTED PRODUCTION

Two Production Managers needed by leading Christian broadcasting Network. Able to do: live and tape, studio and remote, from pre to post production. Send resume and tape to: Tri-State Christian TV, Inc., PO Box 1010, Marion, IL 62959. An EEO employer.

VP for Production: KCTS-TV/Seattle, a non-profit organization, seeks a Production VP to be responsible for development, creation, funding & marketing of productions at KCTS and KYVE-TV/Yakima. Major focus will be management of creative program production & marketing teams and ability to successfully lead these teams. Work with key KCTS executives to develop long-term vision, standards & creative freshness for KCTS production. Work closely w/ outside production companies in development of new productions for regional, national & international markets. Manage, supervise & develop work of KCTS Production & Development teams, including EPs, producers and development staff. Create enhanced multimedia formats, taking advantage of digital TV and interactivity technologies. Lead production development teams in packaging program projects to include educational, online & other ancillary components. Requirements: 10+ years in production management, preferably some national & international production experience. Experience managing production teams ranging in size from 15-35 people. Proven track record in leadership, individual & team development, and production management services. Strong financial management background/understanding of production financing and budget management skills. High energy level, goal-oriented, with creative but pragmatic mind. \$90,000 - \$150,000 plus generous benefits and annual incentive bonuses. To apply, send 2 copies *Each* of cover letter and resume to Margaret Feige, Recruitment Specialist, KCTS, 401 Mercer Street, Seattle, WA 98109. All applications must be postmarked or hand delivered by July 26, 1999. No telephone calls, e-mail or faxes, please.

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SITUATIONS WANTED RESEARCH

Production research by an experienced librarian-MLS. Meticulous, detail-oriented information specialist can research, organize and write the reports you need in a professional, timely manner. I am computer literate and conversant with TV/Radio terminology. Excellent writing, editing and indexing skills. Willing to do a variety of tasks. Reply to Box 01577.

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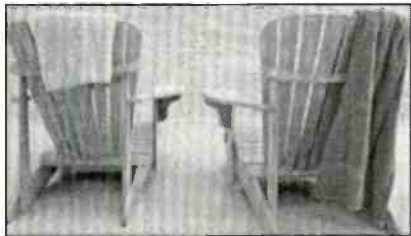
Cox Communications in Las Vegas, NV is looking for advertising sales professionals who have 5 years of experience in Cable Television (or related field) including 3 years of Supervisory experience. If interested in applying for National Sales Manager or Local Sales Manager, please forward your resume with salary history to Sharon Boyd GSM, CableReb Las Vegas, fax (702) 386-8042, or email: Toni.Javin@cox.com EOE.

PUBLIC NOTICE

Notice: Change of Address. Effective July 12, 1999. Department of Telecommunications and Energy, Cable Television Division, One South Station, Boston, MA 02110; (617) 305-3580 Website address www.state.ma.us/dpu/catv

HELP WANTED MANAGEMENT

birschbach media sales and recruiting. Media sales positions nationwide; sales management; account executive; traffic-production-technical. Ph: 303-368-5900, Fax: 303-368-9675. E-mail: jbirsch@birschbachmedia.com.



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The Home Shopping Network, America's leading electronic retailer, has an exciting opportunity for a Supervising Producer at its corporate headquarters in beautiful St. Petersburg, Florida.

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➔ **Responsibilities include** developing production aspects of HSN programming, ensuring proper execution of planned production goals, interfacing with various areas of HSN to determine upcoming events, coordinating production needs with merchandising goals and communicating production needs to various broadcast departments.

➔ **Requirements include** Undergraduate degree in TV/Radio/Film plus 3-5 years broadcast/producing experience, excellent communication (oral and written) and organizational skills, strong leadership ability and the ability to prioritize multiple tasks.

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Fax: 727-537-6361
e-mail: Andersonl@hsn.net

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www.hsn.com

HELP WANTED VARIOUS POSITIONS

MSNBC, a 24 hour news network, is seeking enthusiastic self-starters to join our award winning graphics team and chyron team. Both positions require the ability to work well as part of a team and thrive under deadline pressure. Successful candidates will have effective communication, interpersonal, organizational and creative problem solving skills. Flexibility with respect to hours is necessary. Successful candidates must be able to work additional hours beyond scheduled shift with little or no notice if needed.

GRAPHIC DESIGNER

MSNBC is seeking a proven broadcast designer to join our award winning team. We are looking for a visionary who has the experience, talent and ability to create cutting-edge designs and packages. The ideal candidate will have a high proficiency in using the tools of the trade; such as PaintBox, HAL or MAC/NT based desktop platforms, etc.

CHYRON OPERATOR

MSNBC is looking for energetic Chyron Operators to operate our electronic graphics generator for live cable television program. The successful candidate should have knowledge of Chyron MAX! and INFINITE! as well as 1-2 years of relevant experience. In addition, the ability to marry text with backgrounds and knowledge of transforms and networking is required.

For immediate consideration, send resume to: MSNBC Employee Relations Dept.-TA One MSNBC Plaza Secaucus, NJ 07094 Fax: 201-583-5819 An Equal Opportunity Employer M/F



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

ALLIED FIELDS

HELP WANTED FACULTY

Television Production, Faculty (two-year temporary) - position effective January 6, 2000. *Responsibilities:* Teach undergraduate television production classes such as advanced producing/directing, studio production, video graphics, and new media production; help develop curriculum; advise students; and serve on committees. *Required Qualifications:* Bachelor's degree in Television Production or New Media Production or related field. At least four years work experience in television or video production with practical knowledge of all facets of production, including but not limited to, single and multi-camera shooting, linear and non-linear editing, audio, lighting, studio production, and television graphics. Familiarity with both PC and MAC is necessary. *Preferred Qualifications:* Advanced degree in Television Production or New Media Production or closely related field. In addition to the practical skills cited in the qualifications required, additional skills would be favorably considered in remote production, DVD and other interactive media production, compositing, 3-D animation, and knowledge of Photoshop, Director, Premiere, AVID non-linear editing, 3-D Studio or other recognized industry standard hardware or software tools in the video production area. Experience teaching undergraduate students at an accredited higher education institution also preferred. Review of applications will begin 09/20/99 and continue until position is filled. Interested individuals may submit a resume, letter of application, videotape examples of their work, names and phone numbers of three current references, and copies of college transcripts to: Job Code BCM-018203, Human Resources Development, Ferris State University, 420 Oak St., Prakken 150, Big Rapids, MI 49307. An Equal Opportunity/Affirmative Action employer. For more information about Ferris State University please visit our website at <http://www.ferris.edu>.

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

INTERNET

HELP WANTED PRODUCTION

FasTV.com is the first branded, consumer-oriented site which leverages the power of the Internet and the impact of video content from the world's most trusted news, information and entertainment sources. FasTV.com has several immediate opportunities available for experienced website production professionals. Each position requires specific experience in a news environment, as well as expertise and skills with Photoshop and HTML. Additionally, experience in local television news as a station's MSNBC Producer or website producer are preferred. FasTV.com offers competitive salary+benefits+stock option package. Resumes, including a list of credits/URLs of sites produced, and salary requirements/history should be sent to: jobs@fastv.com, FasTV, Inc., 5670 Wilshire Blvd., Los Angeles, CA 90036.

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CHANGING HANDS

The week's tabulation of station sales

TVS

KTSC(TV) Pueblo/Colorado Springs, Colo.

Price: \$2.375 million

Buyer: Rocky Mountain Public Broadcasting Network Inc., Denver (James N. Morgese, president); owns KRMA-TV Denver and KRMJ(TV) Grand Junction, Colo.; has applied to build TV in Durango, Colo.

Seller: University of Southern Colorado, Pueblo (Tito Guerrero, president); no other broadcast interests

Facilities: Ch. 8, 316 kw visual, 63.2 kw aural, ant. 1,224 ft.

Affiliation: PBS

COMBOS

KLEM(AM)-KKMA(FM) Le Mars/Sioux City, Iowa

Price: \$3 million

Buyer: Powell Broadcasting Co. Inc., Baton Rouge, La. (Nanette Kelley, president) owns KSCJ(AM) Sioux City, KSUX(FM) Winnebago, Neb./Sioux City and KVOL(AM) Lafayette, KVOL-FM Opelousas/Lafayette and KOJ(FM)

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ **2,375,000** ■ 1
 Combos ■ **\$9,210,000** ■ 5
 FMs ■ **\$750,000** ■ 1
 AMs ■ **\$1,000,000** ■ 1
 Total ■ **\$13,335,000** ■ 8

SO FAR IN 1999

TVs ■ **\$2,458,034,005** ■ 46
 Combos ■ **\$898,587,435** ■ 95
 FMs ■ **\$914,513,189** ■ 148
 AMs ■ **\$124,124,689** ■ 108
 Total ■ **\$4,395,259,318** ■ 397

New Iberia/Baton Rouge, La.

Seller: KLEM Inc., Le Mars (spouses Paul and Patricia Olson, owners); no other broadcast interests

Facilities: AM: 1410 khz, 1 kw day, 63 w night; FM: 99.5 mhz, 100 kw, ant. 790 ft.

Formats: Both AC

Broker: Blackburn & Co. Inc.

KEJO(AM)-KFLY(FM) Corvallis/Salem, Ore.

Price: \$2.3 million

Buyer: Clear Channel Communications Inc., San Antonio, Texas (L. Lowry Mays, chief executive); owns/is buying 22 TVs, 157 AMs and 284 FMs

Seller: Madgekal Broadcasting Inc., Corvallis (Mario Pastega, president); no other broadcast interests

Facilities: AM: 1240 khz, 1 kw; FM: 101.5 mhz, 28 kw, ant. 98 ft.

Formats: AM: adult pop standards; FM: AC/easy rock

KVAS(AM) Astoria and KSWB(AM)-KULU(FM) Seaside, Ore., and KKEE(FM) Long Beach, Wash./Astoria

Price: \$1.5 million

Buyer: New Northwest Broadcasters II Inc., Bellevue, Wash. (Ivan E. Braiker, president/13.3% owner; Key Equity Capital Corp., 46.9% owner); owns KAGO-AM-FM Klamath Falls, Ore., and KJOX(AM) Selah and KHHK(FM) Yakima, Wash.; is buying KFAT(FM) and KKRO(FM) Anchorage, KQEZ(FM) Houston/Anchorage and KCBF(AM)-KXLR(FM) Fairbanks, Alaska. Braiker owns 50% of New Northwest Broadcasters Inc., which owns KAQX(FM) Bonanza, Ore./Twin Falls, Idaho; KLAD-AM-FM Klamath Falls, Ore., and KBBO(AM)-KRSE(FM) Yakima and KARY-FM Grandview/Yakima, Wash.

Seller: Dolphin Radio Inc., Hillsboro, Ore. (Doug McCoun, president/owner); owns KUIK(AM) Hillsboro

Facilities: KVAS: 1230 khz, 1 kw; KSWB: 840 khz, 1 kw day, 500 w night; KULU: 102.3 mhz, 25 kw, ant. 328 ft.; KKEE: 94.3 mhz, 3 kw, ant. 233 ft.

Formats: KVAS: country/top 40; KSWB: classic hits of the '70s, '80s and '90s; KULU: soft rock; KKEE: oldies

KLMR(AM) Lamar/Pueblo/Colorado Springs-KSEC(FM) Lamar, Colo.

Price: \$1.31 million

Buyer: California Communications/Commonwealth II, San Diego (Dex Allen, president); owns KKSC(AM)-KSIQ(FM) El Centro, Calif.

Seller: Spearman Co., Loveland, Colo. (Monte Spearman, president); owns KHPN(AM) Loveland

Facilities: AM: 920 khz, 5 kw day, 500 w night; FM: 93.3 mhz, 100 kw, ant. 498 ft.

C L O S E D

PAXSON COMMUNICATIONS CORPORATION

Lowell "Bud" Paxson, Chairman and Chief Executive Officer
has agreed to acquire

WSPX-TV

Syracuse, New York

for

\$6,750,000

from

SYRACUSE MINORITY TV, INC.

Mr. Herbert A. Washington, President

*Patrick Communications was proud to serve
 as the broker in this transaction.*

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BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,784
Commercial FM	5,720
Educational FM	2,040
Total Radio	12,544
VHF LPTV	563
UHF LPTV	1,594
Total LPTV	2,157
FM translators & boosters	3,190
VHF translators	2,162
UHF translators	2,739
Total Translators	8,091
Commercial VHF TV	561
Commercial UHF TV	661
Educational VHF TV	125
Educational UHF TV	245
Total TV	1,592

CABLE

Total systems	11,600
Basic subscribers	64,800,000
Homes passed	93,790,000
Basic penetration*	66.1%

*Based on TV household universe of 98 million
Sources: FCC, Nielsen, Paul Kagan Associates
GRAPHIC BY BROADCASTING & CABLE

Formats: AM: agriculture; FM: AC
Broker: Norman Fischer & Associates Inc.

KGVL(AM)-KIKT(FM) Greenville/into Dallas, Texas

Price: \$1.1 million

Buyer: Susquehanna Radio Corp., York, Pa. (David Kennedy, president); owns eight other AMs and 16 other FMs, including KLIF(AM) and KTCK(AM) Dallas, KKLK(AM) and KTBK(AM) Denison-Sherman/Dallas, KPLX(FM) Fort Worth/Dallas, KKZN(FM) Haltom City/Dallas and KXZN(FM) Sanger/Dallas

Seller: First Greenville Corp., Greenville (R.W. Andrews, president); no other broadcast interests

Facilities: AM: 1400 khz, 1 kw; FM: 93.5 mhz, 9.1 kw, ant. 328 ft.

Formats: AM: C&W; FM: country

Brokers: John W. Sanders (buyer); Media Services Group Inc. (seller)

FMS

KESP(FM) Payson, Ariz.

Price: \$750,000

Buyer: Rainbow Broadcasting Inc.,

Scottsdale, Ariz. (Charles J. Brentlinger, president); owns KBZG(FM) Payson/Scottsdale
Seller: Four Rivers Broadcasting Inc., Carefree, Ariz. (John C. Power and Andrew Moorer, directors); owns two AMs and two FMs. Power and Moorer also own Redwood Broadcasting Inc., which has applied to build TVs in Butte, Great Falls, Marquette and Missoula, all Mont., and FMs in Dickson, Okla., and Gillette, Wyo.; Northern Lights Broadcasting LLC, which has applied to build FMs in Williston and Tioga, N.D., and Sidney, Mont., and Wyoming Resorts LLC, which has applied to build an FM in Thermopolis, Wyo.

Facilities: 101.1 mhz, 88 kw, ant. 1,033 ft.

Format: Dark

WKXY(AM) Sarasota, Fla.

Price: \$1 million (includes \$100,000 consulting fee)

Buyer: WGUL-FM Inc., Palm Harbor, Fla. (Carl J. Marcocci, chairman/61.6% owner); owns WRFB(AM) Cocoa, WGUL-FM Palm Harbor/Dade City, wxof(FM) Beverly Hills/Hernando, winv(AM) Inverness/Palm Harbor and WGUL(AM) Tampa, all Fla.

Seller: Sarasota Broadcasting Co., Sarasota (A.G. "Tony" Fernandez, owner); no other broadcasting interests

Facilities: 930 khz, 5 kw day and 2.5 w night

Format: News/talk

—Compiled by Alisa Holmes

CORRECTIONS

■ WBRU(FM) Providence, R.I., has not been sold by Brown Broadcasting Service Inc. to Capstar Broadcasting Corp., as reported in July 12 issue. Brown still owns the station.

■ The incorrect seller was reported for the \$65 million sale of KLTU(FM) Fort Worth/Dallas (July 12). Hispanic Broadcasting Corp. bought the station from Sunburst Media LP, Dallas (John M. Borders, president). Sunburst also is buying KRJT(=M) Dallas and owns/is buying 15 other FMs and six AMs.

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DATEBOOK

MAJOR MEETINGS

Aug. 31-Sept. 3—*National Association of Broadcasters Radio Show*. Orlando Hilton Hotel, Orlando, Fla. Contact: (202) 775-3527.

Sept. 27—Interface XIII Sponsored by *Broadcasting & Cable*. Ronald Reagan Trade Center, Washington. Contact: Steve Labunski, (212) 337-7158.

Sept. 29-Oct. 2—*Radio-Television News Directors Association* Conference and Exhibition. Charlotte Convention Center, Charlotte, N. C. Contact: Rick Osmani, (202) 467-5200.

Oct. 12-14—*Mid-America Cable Telecommunications Association* Mid-America Show. Overland Park International Trade Center, Overland Park, Kan. Contact: Patty O'Connor, (785) 841-9241.

Oct. 26-28—1998 Eastern Show, Cable Conference and Exhibition presented by the *Southern Cable Telecommuni-*

cations Association. Orange County Convention Center, Orlando, Fla. Contact: Patti Hall, (404) 255-1608.

Nov. 8—9th annual *Broadcasting & Cable Hall of Fame* Reception and Program. New York Marriott Marquis Hotel, New York. Contact: Steve Labunski, (212) 337-7158.

Dec. 14-17—The Western Show Conference and Exhibition presented by the *California Cable Television Association*. Los Angeles Convention Center. Contact: (510) 428-2225.

Jan. 24-29, 2000—36th annual *National Association of Television Programming Executives* Conference and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: (310) 453-4440.

April 10-13, 2000—*National Association of Broadcasters* Annual Convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

THIS WEEK

July 18-21—*CTAM Marketing Summit*. San Francisco Marriott Hotel, San Francisco. Contact: (703) 549-4200.

July 19-21—SBCA '99, national satellite convention and exposition presented by the *Satellite Broadcasting and Communications Association*. Las Vegas Convention Center, Las Vegas. Contact: Jennifer Snyder, (703) 549-6990.

July 20—*Women in Cable and Telecommunications* Senior Women's Reception. Fairmont Hotel, San Francisco. Contact: Jim Flanagan, (312) 634-4230.

July 22-24—*National Religious Broadcasters* Southwestern Regional Convention. Dallas/Fort Worth Marriott Hotel, Fort Worth, Texas. Contact: Pat Simmons, (918) 747-9464.

July 23-25—*Radio-Television News Directors Foundation* Gearing up for the 2000 Elections Workshop. Chicago. Contact: Avni Patel, (202) 467-5215.

July 24—*Television News Center* Anchor Training. Reuters TV, Washington. Contact: Herb Brubaker, (301) 340-6160.

July 24-27—*National Association of Broadcasters* Executive Development Seminar for Radio Broadcasters. Georgetown University, Washington. Contact: Chris Suever, (202) 775-3511.

JULY

July 31—*AP Radio-TV Association of California-Nevada* Seminar. Hilton Hotel, Santa Barbara, Calif. Contact: John Palminteri, (805) 882-3973.

AUGUST

Aug. 4—*HRTS Newsmaker Luncheon* Kids Day. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

Aug. 4-7—*Association for Education in Journalism and Mass Communication/Association of Schools of Journalism and Mass Communication* 82nd Annual Convention. Ernest N. Morial Convention Center, New Orleans. Contact: (803) 777-2005.

Aug. 18-21—*American Women in Radio and Television* Annual Convention. The Drake Hotel, Chicago. Contact: (803) 777-2005.

Aug. 25-27—*National Association of Broadcasters/Latin America* Annual Conference. Delano Hotel, Miami Beach, Fla. Contact: (703) 506-3290.

Aug. 31-Sept. 3—*National Association of Broadcasters Radio Show*. Orlando Hilton Hotel, Orlando, Fla. Contact: (202) 775-3527.

SEPTEMBER

Sept. 8-10—*Women in Cable and Telecommunications* Executive Development Seminar. Hilton Hotel, Lovelan, Colo. Contact: Pamela Williams, (312) 634-2330.

Sept. 9—*Television Bureau of Advertising* 1999

Annual Forecasting Conference. Time Life Building, New York. Contact: (212) 486-1111.

Sept. 9-12—*Michigan Association of Broadcasters* Annual Conference. Mackinac Island Hotel, Mackinac Island, Mich. Contact: Mike Steger, (517) 484-7444.

Sept. 10-14—*International Broadcasting Convention* Annual Conference. Savoy House, Amsterdam, Netherlands. Contact: Hilary Robinson, 44-171-240-3839.

Sept. 15—*HRTS Newsmaker Luncheon* Network Entertainment Presidents. Universal Hilton Hotel, Los Angeles. Contact: (818) 789-1182.

Sept. 15-18—*Radio-Television News Directors Association* International Conference and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: Rick Osmani, (202) 467-5200.

Sept. 16-18—*Tennessee Association of Broadcasters* 52nd Annual Convention. Holiday Inn Choo-Choo, Chattanooga, Tenn. Contact: Jill Green, (615) 399-3791.

Sept. 16—*SkyFORUMXII*, direct-to-home satellite TV business symposium presented by the *Satellite Broadcasting and Communications Association* The Marriott Marquis Hotel, New York. Contact: Carrie Cole, (703) 549-6990.

Sept. 20-23—*National Association of Broadcasters* TV Hundred Plus Conference. Marriott Hotel, Nashville. Contact: Mike Steger, (202) 775-3527.

Sept. 20-Oct. 2—*Radio-Television News Directors Association* International Conference and Exhibition. Charlotte Convention Center, Charlotte, N. C. Contact: Mike Steger, (202) 775-3527.

Sept. 24-27—*Audio Engineering Society Convention* 107th Annual Convention. Jacob Javits Convention Center, New York. Contact: Howard Sherman, (212) 777-4711.

Sept. 26-28—*National Religious Broadcasters* Eastern Regional Conference. Sandy Cove Bible Conference Center, Baltimore. Contact: Bill Blount, (401) 737-0700.

Sept. 28—*The Carmel Group* Convergence '99 Conference. The Westin Hotel, Santa Clara, Calif. Contact: Natalie McChesney, (831) 643-2222.

Sept. 30—*PricewaterhouseCoopers* 1999 Global Convergence Summit. The Marriott Marquis Hotel, New York. Contact: Deborah Scruby (212) 259-4250.

Sept. 30-Oct. 2—*National Religious Broadcasters* Southeastern Regional Convention. Stone Mountain Inn, Stone Mountain, Ga. Contact: Regina McGraw, (404) 728-6727.

OCTOBER

Oct. 2-3—*MIPCOM* Junior/Youth Screenings. Hotel du Lac, Cannes, France. Contact: +33 1 41 99 44 00.

Oct. 3-5—*National Religious Broadcasters* Western Regional Convention. Antlers Adam's

Mark Hotel, Colorado Springs, Colo. Contact: Gary Curtis, (818) 779-8400.

Oct. 4-6—*Southern Cable Telecommunications Association* Eastern Show. Orange County Convention Center, Orlando, Fla. Contact: Patti Hall, (404) 255-1608.

Oct. 5-13—*Telecom '99* 8th world telecommunications exposition and forum. PALEXPO, Geneva, Switzerland. Contact: +41 22 730 5111.

Oct. 12-14—*Atlantic Cable Show* East Coast Cable '99. Waterfront Convention Center, Baltimore. Contact: (609) 848-1000.

Oct. 13-14—*Television Bureau of Advertising* 7th Annual Research Conference. McGraw-Hill Conference Center, New York. Contact: (212) 486-1111.

Oct. 14-16—*National Religious Broadcasters* Midwestern Regional Conference. Lied Conference Center, Nebraska City, Neb. Contact: Martin Jones, (402) 464-6440.

Oct. 18—*Broadcaster's Foundation* Fall Classic Golf Tournament. Manhannan Woods Golf Club, West Nyack, N.Y. Contact: Gordon Hastings, (203) 862-8577.

Oct. 26-28—1998 Eastern Show, Cable Conference and Exhibition presented by the *Southern Cable Telecommunications Association*. Orange County Convention Center, Orlando, Fla. Contact: Patti Hall, (404) 255-1608.

Oct. 28—*HRTS Newsmaker Luncheon* Jupiter Communications. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

NOVEMBER

Nov. 8—9th annual *Broadcasting and Cable Hall of Fame* Reception and Program. New York Marriott Marquis Hotel, New York. Contact: Steve Labunski, (212) 337-7158.

Nov. 19-20—*Society of Motion Picture and Television Engineers* 41st Technical Conference and Exhibition. Jacob Javits Convention Center, New York. Contact: (914) 761-1100.

DECEMBER

Dec. 14-17—The Western Show Conference and Exhibition presented by the *California Cable Television Association*. Los Angeles Convention Center. Contact: (510) 428-2225.

JANUARY 2000

Jan. 24-29, 2000—36th annual *National Association of Television Programming Executives* Conference and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: (310) 453-4440.

—Compiled by Nolan Marchand
(nmarchand@cahners.com)

Grace under pressure

As he talks about his six-year ride aboard that feisty starship known as EchoStar, Mark Jackson clearly believes he's playing on Team Underdog.

EchoStar's flight path seems perpetually fraught with obstacles—from bigger, better-financed competitors to a constant internal battle for the resources required to compete.

It's a cauldron that can cook individuals. But it can also weld powerful teams.

"We always work better under adverse conditions at EchoStar," says Jackson, who is senior vice president of Satellite Services, the division that conceives and oversees EchoStar's consumer and business products. "Our eyes are bigger than our ability to execute....But Charlie [Ergen, EchoStar chairman] really wants everyone to be a team."

Jackson's responsibilities are considerable. He oversees product architecture and marketing, business television operations, broadcast and interactive data services, new business ventures, educational services and transmission and satellite services. More recently, Jackson led the team effort for the DishPlayer. The device combines a satellite receiver with the ability to process Internet TV programming from Microsoft's WebTV Network. It also has a hard-disk drive that can store about six hours of programming and perform VCR-like functions including pause, rewind and fast-forward.

"We want to equip customers to watch TV when they want to watch it," Jackson says. "I call it 'virtual TV.'"

To exploit the DishPlayer's potential, EchoStar needed a partner that could provide interactive TV and Internet TV features such as video games, e-mail and Internet access. Microsoft and its WebTV subsidiary were ideal candidates and Jackson was the early point man in forging the alliance.

What friends and associates characterize as Jackson's talent for bridging the gap between technology and business emerged early. While earning a bachelor of science in electrical engineering from Texas Tech University, Jackson worked at Texas Instruments, designing and building calculators and educational electronic games.

"I got a thrill out of making things people would use in real life," he says.

"I think he has been instrumental in directing strategy at EchoStar," says Vijay Jayant, satellite analyst at Bear Stearns.



"We want to equip customers to watch TV when they want to watch it."

Mark Wayne Jackson

Senior vice president of Satellite Services, EchoStar Communications Corp., Littleton, Colo.; b. Feb. 20, 1961, Hale Center, Texas; B.S., electrical engineering, Texas Tech University, Lubbock, Texas, 1983; project engineer, Texas Instruments, Austin, Texas, 1980-84; project engineer, Franklin Computers, Pennsauken, N.J., 1984; senior engineer, Integrated Circuit Systems Inc., Valley Forge, Pa., 1984-86; senior engineer, Tandon Corp., Moorpark, Calif., 1986-87; manager subsystems and VLSI design, Tandon Corp., Moorpark, 1987-88; manager of system development, Tandon, Moorpark, 1988-90; director of engineering, Tandon, Moorpark, 1990-93; director of engineering, EchoStar, Littleton, 1993-96; vice president of engineering, EchoStar, Littleton, 1996-97; current position since 1997; children, K.D., 8; Austin, 7.

"He had an active role in creating the DishPlayer and in EchoStar's alliance with Microsoft....Now he has to make something out of the interactive business and the collaboration with Microsoft."

If Jackson's aggressive, he's also generous. He's taken team members to Cabo San Lucas in Baja, Mexico, to let off steam and, in true team spirit, he recently loaned his new '99 Porsche Boxster for test spins to the engineering department he once headed. He's obviously still popular: The car was returned unscathed but with a near-empty gas tank.

Jackson grew up in Hale Center, Texas, a self-described geek who worked on his family's West Texas farm raising cotton and sorghum and helping his father moonlight as a drag racer.

"He was the fastest [drag racer] in the world (158 mph) for a while," Jackson says proudly. "He was fairly conservative, but liked to push the edge."

Outsiders and critics who have projected the company's imminent demise from its birth have only fueled the fire in the belly of EchoStar staffers, Jackson maintains.

That's not to say there haven't been some dicey moments.

"My biggest pucker factor was when we launched the first satellite on a Chinese missile," says Jackson. "Our success was riding on that."

Demands are high and hours long at EchoStar. Uber-boss Ergen—who employs a consensus-building-through-argument approach—has made it clear that the pressure's on for the foreseeable future.

The Cabo caravans and Boxster breaks ("I haven't gotten a ticket, but I certainly deserve one," Jackson says) help maintain an even keel. But for Jackson, the goal's the thing and he has his eye on two key milestones—turning a profit and elevating EchoStar beyond DirecTV to the top of the DBS ranks.

While analysts forecast that a profit is possible perhaps by early next year, passing DirecTV, which has a better than 2-to-1 lead in subscribers, will be a formidable task.

In other words, just the diet EchoStar thrives on.

"One of our big philosophies is to put yourself in position to win," Jackson says. "Then, if something does fall your way, you're in a position to take advantage of it."

—Price Colman

BROADCAST TV



Hancock

Appointments, NBC, Burbank, Calif.: **Larry Hancock**, director, prime time series, NBC Studios, named VP, current series, NBC Entertainment; **Patti Hutton**, commercial manager, finance, GE Plastics Americas, Burbank joins as senior VP, finance, West Coast.

Marna Grantham, VP, affiliate marketing and network distribution, UPN, Los Angeles, named senior VP, marketing.

Albert (Bud) Brown, creative services director, KHOU-TV Houston, joins KOTV(TV) Tulsa, Okla., as general manager.



Brush

Craig Brush, president and general manager, KCOS-TV, El Paso, Texas, named chief executive officer of El Paso Public Television Foundation.

Larry Blackerby, VP and general manager, WJTV(TV) Jackson,

Miss., joins KMIR-TV Milwaukee as vice president and general manager.

F. Lewis Robertson Jr., VP, Allbritton Jacksonville Inc., Jacksonville, Fla., joins WJXX(TV) there as general manager.

JOURNALISM

Sandy Mayer, producer, *Today*, NBC, New York, named supervising producer.

Mike James, anchor and reporter, KIRO-TV Seattle, has retired.

Jason Mauk, reporter and producer, *Ohio's Talking*, The Ohio News Network, Columbus, Ohio, named political correspondent.

RADIO

Marc Morgan, senior group VP, Cox Radio, Atlanta, named VP and co-chief operating officer.

Dee Snider, host, *House of Hair*, joins WMRO-FM Hartford, Conn., as weekday host, *The Dee Snider Radio Show*.

CABLE

Jana Bennett, director of programmes, BBC, and deputy chief executive, BBC Production, London, joins TLC, Bethesda, Md., as senior VP/general manager.

Risa Rosenthal, director, direct response advertising, A&E Television Networks, New York, named VP.



Albright

Gary Albright, VP, Trade Creative Services, Cartoon Network, Atlanta, named senior VP.

Appointments, CNBC, Fort Lee, N.J.: **Douglas McMahon**, executive VP and general manager, J.

Walter Thompson, New York, joins as senior VP, marketing and research; **Stephen Majors**, news director, WFTS-TV Tampa, Fla., joins as senior producer, *Early Today*.

Appointments, STAR TV, Hong Kong: **Toby Hayward**, VP, international advertising sales and client services, named executive VP, advertising sales; **Donald Cheung**, marketing consultant, Euan Barty Associates, Hong Kong, joins as VP and special assistant to Executive Chairman Gareth Chang.

Jodi Morelli, director, event marketing, Fox/Liberty Networks, New York, joins Fox News Channel there as director, affiliate marketing.

Tracy Lawrence, VP, affiliate marketing, Nickelodeon, Nick at Nite and TV Land, Los Angeles, joins Fox Family Channels there as senior VP and general manager, boyzChannel and girlzChannel.

ADVERTISING/MARKETING/
PUBLIC RELATIONS

Joy Tashjian, president, merchandising department, DIC Entertainment, Los Angeles, joins newly formed American Champion Marketing Group, San Jose, Calif., as president and chief executive officer.

Estrella Diaz, manager, administration and special events, BROADCASTING &

CABLE, New York, joins The Advertising Council, New York, as executive administrator.

TECHNOLOGY

Appointments, Dolby Laboratories, San Francisco: **David Watts**, VP, marketing, named managing director, European headquarters, London and Wootton Bassett, England. He will be succeeded by **Tim Partridge**, director, film distribution, Dolby UK.

H. Brian Thompson, chairman and chief executive officer, Global TeleSystems Group, McLean, Va., named to board of directors of Williams Communications, Tulsa, Okla.

David Rutchik, VP, commercial and legal operations, WinStar Communications, Washington, joins Diginet Americas, Washington, as executive VP, corporate development and general counsel.



Stanzione

Robert Stanzione, chief operating officer, ANTEC, a communications technology company, Duluth, Ga., named president and chief executive officer.

Appointments, Adlink, Los Angeles: **Kathy**

McGinty, national sales project manager, named national sales support manager; **Susan Goldberg**, account executive, Pax TV, Los Angeles, joins in same capacity; **Jason Nyhan**, account executive, named marketing coordinator.

Sandra Eddy, VP, marketing, Recovery Network, Santa Monica, Calif., joins DMX Music, Los Angeles, as director, marketing for commercial sales.

Appointments, Cox Communications, Atlanta: **Claus Kroeger**, VP, operations, named senior VP; **James Hatcher**, VP, legal and regulatory affairs, named senior VP; **Scott Hatfield**, VP, named senior VP and chief information officer; **John Dyer**, VP, financial planning and analysis, named senior VP and chief accounting officer.

Appointments, Novocom, a broadcast branding group, Los Angeles: **Barry**

Smith, director, marketing and promotion, named director, business development; **Angela Gaspar**, head, sales and development, Caliban Filmworks, West Hollywood, Calif., joins as manager, business development.

Bill Mouzakis, chief engineer, KABC-TV Los Angeles, joins Digital Systems Technology, Irwindale, Calif., as director of engineering.

Appointments, Orban, a manufacturer of digital audio systems for broadcasters, San Leandro, Calif.: **Rick Sawyer**, sales manager, North America, named director, worldwide sales; **Michael Hession**, VP, operations, named general manager.

Beata Tycho, supervisor, CableTrack Data Systems & Development, Advanced Media Systems, New York, named manager.

Jim Zaroda, product marketing and sales manager, EMCEE Broadcast Products, White Haven, Pa., joins Harris Corp., Cincinnati, as television district sales manager.

INTERNET

Appointments, Tribune Interactive, Tribune Company's business group, Chicago: **Sharon Mandell**, director, advanced technology, Tribune Co., named VP and chief technology officer; **Michael Plonski**, director, processing technologies, Tribune Information Systems, named VP, technical operations.

Scott Woelfel, senior VP and editor-in-chief, CNN Interactive, Atlanta, named general manager, CNN Interactive CNNfn Interactive.

Lawrence Kudlow, chief economist, senior VP and director, research, American Skandia Life Assurance, Shelton, Conn., joins CNBC.com, Fort Lee, N.J., as chief economist. He will continue his current duties.

Appointments, Road Runner, Herndon, Va.: **William Gordon III**, executive VP, finance and chief financial officer, BET Holdings, Washington, joins as senior VP and chief financial officer; **Larry Levine**, VP, multimedia ventures, MediaOne Group, Denver, joins as senior VP, corporate development; **James Brueneman**, counselor, Hogan & Hartson, Washington, joins as VP and deputy general counsel.

Appointments, board of directors, Multex.com Inc., New York: **George**

Adam, founder, chairman and chief executive officer, New Era of Networks Inc., New York; **John Tugwell**, president and chief executive officer, Fleet Bank N.A., New York.

ASSOCIATIONS/LAW FIRMS

Dr. Ed Cohen, VP, research, Clear Channel Communications, New York, joins The Arbitron Co. there as director, domestic radio research.

Lee Shubert, trustee/director, Pinnacle Broadcasting Co., Washington, joins Rosenman & Colin there as special counsel.

ALLIED FIELDS



Taylor

Michael Taylor, marketing manager, BT Broadcast Services, London, named business development manager, BT North America Broadcast Services, Washington.

DEATHS

Robert Klose, 72, radio broadcaster, died June 26. Klose was a former disc jockey in West Virginia and New York, and served as general manager of WNBK(AM) Binghamton, N.Y., in the early 1960s. He also owned WATS(AM) Sayre, Pa., and WAVR(AM) Waverly, N.Y. Klose was a former president of the New York State Broadcasters Association. Immediate survivors are unknown.

Jim Long, 67, former president and general manager, WJR(AM) Detroit, died July 12 of cancer. Long, who "took the fall" for the Detroit Tigers management over the controversial dismissal of baseball announcer Ernie Harwell in the early '90s, started at WJR in 1964 in the sales department. He ultimately moved on to general sales manager, general manager and president. He also briefly worked at WPRO(AM/FM) Providence, R.I. in 1985. Long retired from WJR in 1994. He is survived by his wife, Joan; two children; and six grandchildren.

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In a speech at the NAACP Convention in New York, Vice President Al Gore said that the typical American child is bombarded with 20,000 images of murder from the entertainment industry by high school graduation.

Such images, he said, have to be considered a "major factor" in the high levels of real crime, violence and social dysfunction. "I'm telling you there are children who are affected by those images, where those images take root and bear bitter fruit and change them, and desensitize them to the

consequences of violence and make them more likely to commit it themselves," Gore said. "I believe it is time for parents to reclaim the living room, the neighborhoods, the schools, the lives of our children and the culture" that children are steeped in, he said.

DirecTV and Baby Bell SBC Communications are in discussions about expanding an existing alliance but haven't reached an agreement, sources familiar with the situation say. Current discussions focus on SBC marketing and distributing DirecTV to

single-family residences. DirecTV and SBC in March 1998 formed a marketing-distribution alliance aimed at multiple dwelling units (MDUs). They acknowledged then that they were discussing a similar alliance that would cover single-family residences. The companies may be seeking to have a signed agreement in time for the Satellite Broadcasting & Communications Association annual convention, which started Sunday.

Noncommercial low-power radio is the way to go, consumer activist Ralph Nader

told the FCC last week.

"There is a crying need for public space where ideas, art and public discourse can flourish," he wrote in comments to the agency. By limiting the new service to noncommercial programming, the FCC can create a haven from the commercialism that has "inundated" Americans, he said. "When we turn on the radio today, what we hear is mostly mercantile values, commercialism and junk." A noncommercial service is also more likely to offer average Americans an opportunity to use the airwaves than today's full-power outlets, which he says are dominated by wealthy owners. "Is speech truly free if only the wealthy can buy it?" he asked.

The radio ratings news was not good for the newly named AMFM Inc. (see box, page 77) in New York and Chicago.

In the former, the nation's No. 1 radio market, AMFM's Jammin' Oldies WTJM-FM took a serious dive, from being tied for No. 8 among persons 12 and older in Arbitron's winter 1999 book to No. 17 in the spring book, released last Thursday. The company's light AC WLTW-FM tied for first place with Emmis Communications Corp.'s urban hits station, WQHT-FM. WLTW had been a strong No. 1 this past winter, while WQHT-FM had been No. 2.

WNBC-TV New York has reached an agreement with the Port Authority of New York/New Jersey to place a digital television antenna on the World Trade Center in Manhattan, ending negotiations that dragged on since last summer and forced the NBC O&O to

A first glimpse of fall's syndicated shows

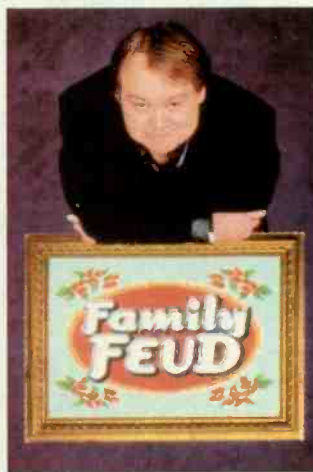
Hollywood syndicators had their one day in front of the national media last week in Pasadena, Calif., to pitch upcoming shows, and they did so with the usual fanfare. Everyone from Richard Simmons (*Richard Simmons' Dream Maker*) to Martin Short (*The Martin Short Show*) to comedian Louie Anderson (*Family Feud*) were on hand to explain their upcoming projects at the annual Synditel portion of the Television Critics Association tour. Many pilots and presentation tapes of the upcoming series were revealed for the first time, including the first look into a couple of expensive action series from famed authors Sir Arthur Conan Doyle and Peter Benchley.

Tribune Entertainment executives, the distributors of Simmons' show, announced that more than \$12 million will be given out to viewers to help make dreams come true during the talk/reality series' first season. Tribune executives say they have signed a sponsorship deal with a soon-to-be-named national corporation that alone will bring \$12 million in prize money to the show.

Although they did not show any video, Columbia TriStar Television Distribution executives gave reporters the skinny on their soon-to-launch sports competition series, *Battle Dome*. A number of *Battle Dome* "warriors," including a scantily dressed female manager were on hand for the CTTD presentation. Studio executives say the show will be taped out of the Los Angeles Sports Arena and will feature 10 actors/warriors competing against three contestants. CTTD executives said there will be ongoing storylines a la professional wrestling, but maintained the competition itself will be "100% real."

Eyemark Entertainment and Alliance Atlantis' action series *Peter Benchley's Amazon* and New Line Television's *Sir Arthur Conan Doyle's The Lost World* looked like mini-movies with high-tech special effects and top-named executives and stars behind them. Benchley himself will make a cameo appearance in the eighth episode and John Landis (executive producer of *The Lost World*) carried on about the "great" qualities of syndication.

—Joe Schlosser



Comedian Louie Anderson hosts the revamped version of 'Family Feud.'

miss its original May 1, 1999 deadline for broadcasting DTV. WNBC-TV has placed orders for a Dielectric digital antenna and combiner for the site and now hopes to launch DTV service by next spring. No other agreements have been reached by New York broadcasters to transmit DTV from the World Trade Center.

As expected, Glynn Brailsford has been named president and CEO of PROMAX & BDA. Most recently, Brailsford was controller of creative services for Channel 5 in London. Brailsford has also served as vice president of on-air marketing for Discovery Channel Europe and head of on-air marketing for Nickelodeon UK. Brailsford will start with the association on Sept. 13 and will be based at PROMAX's Los Angeles headquarters. Brailsford was a PROMAX UK chair and a member of its executive committee.

Kcop(tv) Los Angeles will replace its 7:30 p.m. newscast with off-net episodes of 'Star Trek: Voyager' as a lead-in to its upcoming male-oriented schedule. The access-hour newscast was neither a good performer nor a good lead-in to prime time for the Chris Craft-owned UPN affiliate, which said it will not be laying off news staffers.

Dallas anchor Tracy Rowlett will face his former employer WFAA-TV in arbitration this week, in his attempt to

Chancellor makes change to AMFM

It's official: Chancellor Media Corp. has changed its name to AMFM Inc., moved to the New York Stock Exchange and voted to merge with Capstar Broadcasting Corp. Still the subject of much speculation is whether the nation's largest radio company is up for sale. "It's always an option, but obviously they're focused on being a pure radio company," says BancBoston Robertson Stephens' William Meyers. "If they keep doing all the things they're doing [and do them] successfully, they'll get paid as an ongoing concern or as a takeover entity."

With the Capstar merger, approved last Tuesday by the shareholders of both companies and expected to close shortly, AMFM owns 465 radio stations in 105 markets (it sold a 70% stake in its billboard holdings last month for about \$1.6 billion).

With the completion of the \$4.8 billion Capstar merger, first announced last August, AMFM has "strongly expressed itself as a going concern and not a takeover candidate," says PaineWebber Inc.'s Leland Westerfield. Not only would the tax-free merger be difficult to unwind, but "they did this deal without any hiccups." That contrasts with Chancellor's decision in March to abort the \$1.5 billion purchase of LIN Television Corp. Before announcing those plans, which included a management overhaul at Dallas-based Chancellor, the company was discussing merger possibilities with Clear Channel Communications Inc.

AMFM's stock price closed up slightly last Wednesday, at \$54.688. It was trading at \$53.124 last Friday. The company's new stock symbol is AFM. —Elizabeth A. Rathbun

return to the airwaves on rival KTVR(tv). A non-compete clause in Rowlett's contract prohibits him from working at any station in the market for a year, and could keep him from his new job until next July. Rowlett contends, however, that the station breached the contract when it demoted him from evenings to midday anchoring, and that he should be free to work. Alternatively, he plans to attack the non-compete clause itself. Rowlett's attorney, Stephen Malouf, said that a decision voiding the non-compete would not be binding against all such clauses in Texas broadcasting contracts, but would have some precedent-setting value, since the arbitration comes under a state program. The hearing is expected to take a couple of days with an immediate decision unlikely.

Buena Vista Television

and Walt Disney Television Animation have changed the name of their upcoming two-hour children's programming block from Whomptastic to Disney's One Too. The block premieres in September on UPN and in syndication. Disney executives say the latest name change was to "better tie" Disney's One Saturday Morning franchise with the weekday programming block.

The board of directors for NBCi, NBC's public Internet company, was revealed last week. It includes Bob Wright, NBC president and CEO, as chairman, and Tom Rogers, NBC executive vice president, as vice chairman. John Welch, chairman and CEO of NBC parent General Elec-

tronic, is also among the nine

board members named. **Intel struck a deal to start making ADSL modems using technology from Cisco Systems.** Initially, Intel will make the modems available through Internet service providers, but it expects to start selling them in retail outlets next year. Intel was briefly involved in the cable modem business, and then discontinued that product line a few years ago.

Correction: In the July 12 issue of BROADCASTING and CABLE, the source of Cox Communications' 50.3 million shares of AT&T stock was incorrectly reported. Cox obtained the AT&T shares when it sold AT&T its Teleport Communications Group (TCG) holdings, not its @Home holdings. Cox retains its @Home shares.

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The right track?

Last week's criticisms by NAACP head Kweisi Mfume point out one of the problems with having your principal communications medium also your most regulated. Mfume was decrying the dearth of minority characters among the new prime time shows for fall at the four major networks. The organization was right to make itself heard, which is its job. But we are troubled that it threatened station licenses and political trouble for the networks in order to have its way. And we are even more disturbed that the networks are vulnerable to such tactics. Because of their regulated status, broadcasters must weigh the consequences of disregarding or opposing any group with political clout (like the NAACP) that doesn't like their programming.

Do network programmers have an obligation to conduct more diverse casting? As a legal matter, no. But as a matter of good citizenship, we believe they do. And the network programming chiefs agree. Back in May, the top programmers at ABC and Fox, Jamie Tarses and Doug Herzog, respectively, expressed disappointment with the absence of minority characters on the fall shows and vowed remedies. Earlier, NBC's Scott Sassa had promised to make that network look more like America. By the way, in terms of diversity, the fall schedules aren't all that bad. By our accounting, a third of the new shows (nine out of 27) feature an Asian, Hispanic or African-American actor in a starring or co-starring role or as part of an ensemble cast.

If the politicians can keep off this bandwagon and allow the dialogue to remain among broadcasters and their audience, including those represented by the NAACP, the result might just be more diversity and perhaps even better programming. When the politicians start pushing, however, we start to chafe at the whip and the bit, even if we have no quarrel with the direction.

Derailing the gravy train

Last week, the Fox affiliate in Chattanooga had egg on its face after word got out that a salesman there had offered to sell flattering stories in its newscast to local businesses. Management was contrite and insisted that the news department knew nothing about it. Just in case any other salesmen are similarly confused about the difference between an ad and a news story, here's our editorial comment in the form of a song parody.

Chattanooga News Crew

*Hey there boss, now whaddya say.
 We could make the news department flatter for pay.
 Bend an ear to this scheme of mine
 About the top of the news and the bottom line.*

Pardon me, boss, I sold the Chattanooga news crew
 (yes!, yes!) For 15K.
 C'mon boss, whadda ya say?
 Can we afford, to pass on ads that use a news crew?
 It just wouldn't be fair, to leave that loot lying there.

We'll pen some promos at the station, give 'em several to choose.
 Stick 'em in *The PJs* leadin' into the news.
 Tease it in the weather; nothing could be better
 Than to have our anchor in their corporate sweater.

When we cheer some Widget Co. and make it a star,
 Then they'll see our tendency to flack above par.
 Shovel in releases;
 We'll be rich as Croesus.
 News as advertising, here we are!

There's gonna be, a certain party at the station.
 Blue suit and tie, they call him "FCC guy."
 He's gonna say, "Get out your wallet, cause you crossed the line."
 And then Chattanooga news crew, won't you please pay the fine.

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9:15 AM	KEYNOTE ADDRESS				
10:15 AM	CABLE SUPERPANEL Decker Anstrom Leo Hindery Lee Masters Judith McHale	12:00 PM	LUNCHEON Sam Donaldson & Cokie Roberts - <i>Featured Speakers</i>		

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