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FIRST RUN

Syndication's newcomers brace for the race



FCC holding line on cable ownership cap
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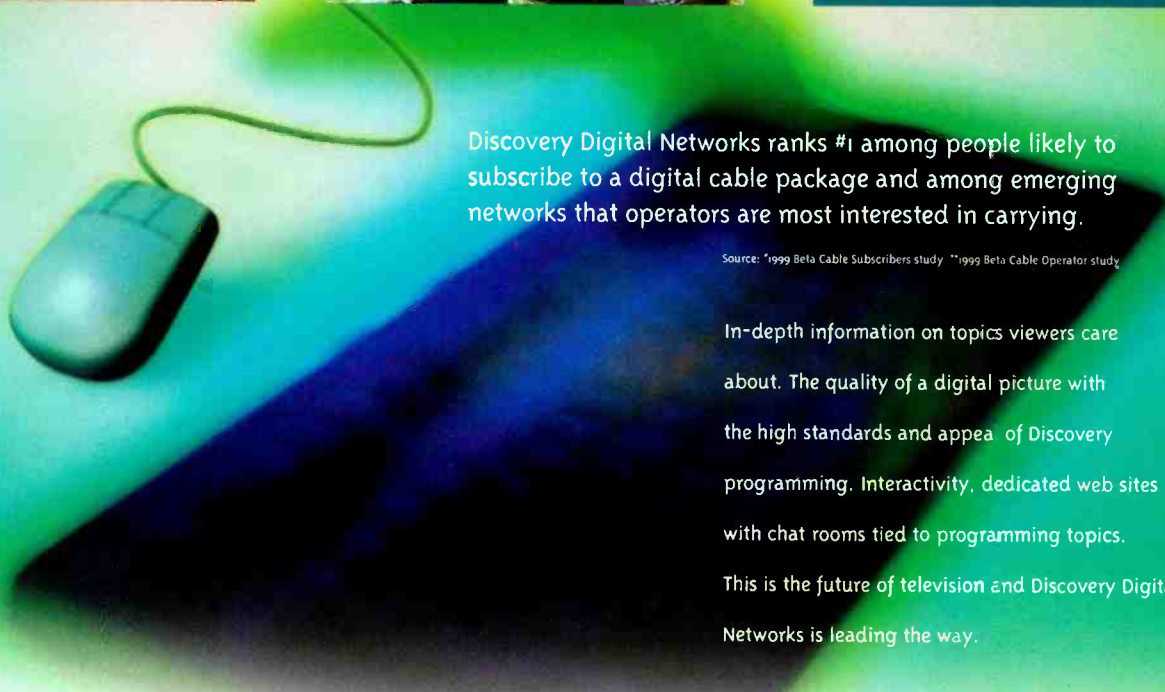
Big media line up for hi-tech VCRs

SPECIAL REPORT
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Discovery Digital Networks ranks #1 among people likely to subscribe to a digital cable package and among emerging networks that operators are most interested in carrying.

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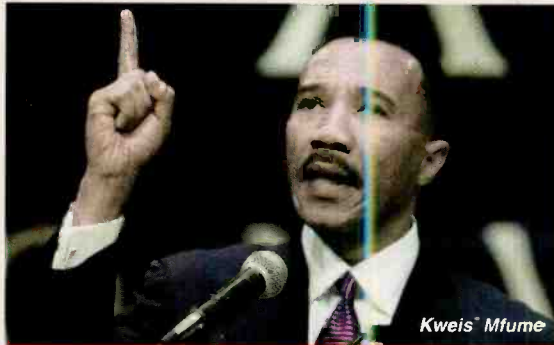
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Illustration by Tom Richmond

Clockwise: Richard Simmons, Dr. Joy Brown, Queen Latifah, Louie Anderson, Martin Short and Tia Carrere



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NAACP sees boycott ahead

'Whitewash' backlash brings threats against Big Four, advertisers and talent agencies

By Joe Schlosser

In an effort to put more minorities in front and behind the camera, NAACP President Kweisi Mfume said he is making preparations for a possible boycott of two of the Big Four broadcast networks during the upcoming November sweeps period.

Mfume told BROADCASTING & CABLE that NAACP executives are also looking into taking action against major cable networks, Hollywood talent agencies and possibly boycotting the nation's top national TV advertisers in coming months.

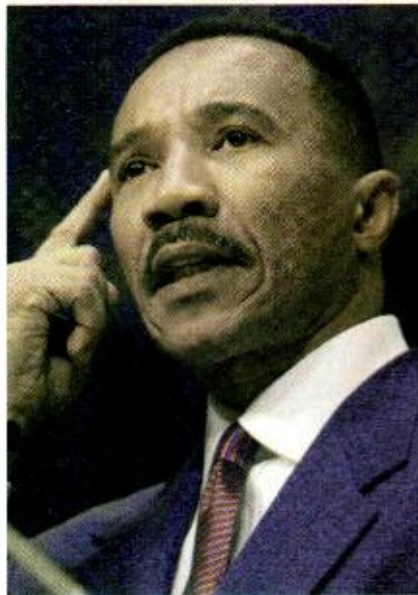
Nearly two months after blasting the Big Four broadcast networks for developing fall schedules that were "a virtual whitewash" due to an absence of minorities in major roles, Mfume came to Los Angeles last week to meet with executives at CBS, NBC and Fox.

On Thursday, the NAACP leader met with CBS Television CEO Leslie Moonves, Fox Entertainment President Doug Herzog and NBC's West Coast head Scott Sassa and Entertainment president Garth Ancier. A week earlier, Mfume had met with ABC Television President Pat Fili-Krushel in New York.

"The meetings were good and productive from the standpoint that initial dialogue has taken place," Mfume said. "It remains to be seen however, whether or not this generates real progress. I'm cautiously optimistic, but I'm a realist at the same time and I know that change is not going to happen in and of itself. There has to be a real imperative to bring about that change and so the position of the NAACP to create that imperative has not changed at all."

Regarding a possible boycott of two of the networks during the important November sweeps period, Mfume said it remains an option and that "it's fair to say that it is going to be a reality unless something changes that is significant on their part." He did not disclose which two networks would be targeted.

Mfume said the NAACP is gathering employment, programming and other data on all four of the top broadcast



Mfume says the NAACP will not act alone. It's meeting with 'four major' Hispanic groups in Baltimore next week.

networks and putting plans for such a boycott in place. He said that the NAACP will not drive any such boycott alone. Hispanic and other minority organizations will also be involved, Mfume notes, adding that he is meeting with "four major" Hispanic organizations in Baltimore this week to discuss the boycott option.

"If we are forced to use that option, it will take place during the sweeps weeks, both in the fall and during the spring," Mfume said.

Mfume said he told the top network executives that the NAACP's emphasis is not only aimed at the hiring of more diverse cast members, but on placing more people of color in top executive ranks. He said the media has put the emphasis on the acting front, but that is really not where the attention should be placed.

"We are gathering data and we certainly welcome [the broadcasters] to give us the opportunity to understand what they may be doing outside of the data that we may not be aware of," he said. "We want to try and understand what the dilemma is from their perspective, but we recognize that in 50 years of television that very little has

changed with respect to opportunities as executives and producers and to a lesser extent talent. We won't even mention the corporate structure, which is absolutely abysmal."

Executives from all four broadcast networks acknowledged meeting with Mfume last week, but each opted not to discuss specifics.

Late last month, the NAACP purchased 100 shares of stock in the parent companies of all four top broadcast networks and Mfume said he plans on making a lot of noise at board meetings until "boards of directors recognize that there has to be an imperative for change."

Mfume said the NAACP is also gathering data on the top 100 advertisers in the country and that a boycott of the top 25 advertisers may be in the plans, as well. He said any call for a boycott against advertisers would run separately from the proposed network boycotts. "We want to bring to light those advertisers who continue to support such a segregated system," he explained.

In terms of cable, Mfume said that industry is not free of the criticism his organization has placed on the broadcast networks. He singled out Disney-owned ESPN for its lack of diversity behind the camera.

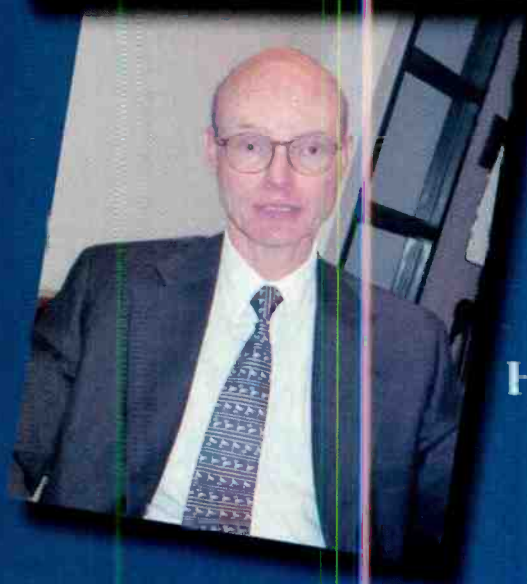
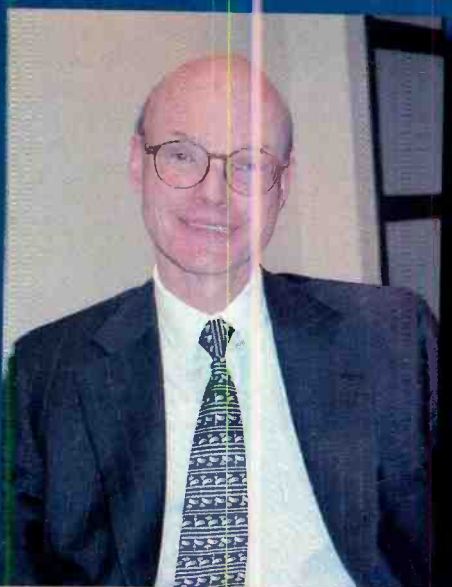
"When you look specifically at the ESPNs of the world and the way the structure of an ESPN is, what we see is an outright denial of opportunity there and jobs are not available off-camera. ESPN may be as bad, if not worse, than some of the networks."

ESPN on Friday defended its commitment to diversity, saying in a statement that it "is committed to providing opportunity throughout our organization. We are proud of our progress in the area of diversity and we continually seek to improve our efforts."

Meanwhile, Hollywood talent agencies may also be targeted, Mfume warned, calling them "an absolute throwback to the days of old."

"The agencies have been very quiet about all of this, but we have not been overlooking the fact that they are probably the worst example of diversity that we have found, he said. ■

“In the newspaper business, we like to give our readers the source document. In video programming, C-SPAN is the source.”



**Walter E.
Hussman, Jr.**

President
WEHCO Video

Member,
C-SPAN Board
of Directors

“Our company started in 1909 when my grandfather was on his honeymoon. He and my grandmother were on a train from Ft. Worth to Florida. The train stopped in Texarkana. They spent the night and decided to stay. They bought a newspaper called the *Four States Press* that later became the *Texarkana Gazette*.”

“The company, WEHCO Video, is named after my father, Walter E. Hussman. He worked for over 50 years in the news business and brought us into radio and television. He started with radio in 1933 and then added television in 1952 in Texarkana. In the early 1960s, he bought a couple of cable systems in Hope and Camden, Arkansas.”

“I went to Lawrenceville, a prep school in New Jersey, where the greatest lesson I learned was in real-life ethics. One of my teachers explained that even if I lied and got away with it, there would always be one person who knew the truth and that was me.”

“I got my undergraduate degree in journalism from the University of North Carolina. At times I wasn't a very serious student. My journalism professor, Walter Spearman, said, 'You can always work for your daddy's newspapers so you won't have to work very hard.' That put a burr under my saddle and I thought that's not what I wanted; I wanted to accomplish something on my own.”

“After earning an MBA from Columbia, I worked in New York as a reporter for *Forbes* magazine. In 1970, I returned to the family business. After learning the newspaper and cable businesses, I found that I enjoyed day-to-day operations. I discovered that what you did with limited resources was just as, if not more, creative than reporting and editing the news.”

“In the newspaper business, we like to give our readers the source document. In video programming, C-SPAN is the source. It lets viewers go to the source, hear it for themselves, unedited, and make up their own minds. I think C-SPAN has pioneered a trend where I see journalism going over the next 10 to 20 years—making the original information, that source material, available to a vast audience.”

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Putting the lid on cable?

FCC not eager to grant ownership-cap relief for AT&T's MediaOne deal, lobbyists fear

By Bill McConnell and
John M. Higgins

While the FCC has blessed broadcasters by suddenly relaxing station ownership rules, big cable operators cannot count on that same generosity next month.

Cable industry lobbyists worry that the Commission might balk at their push for the loosening of similar restrictions on how many subscribers a single operator can control.

That's bad news for AT&T's planned takeover of MediaOne Group, which cannot go through intact without major relief from the FCC. Other big cable operators also can forget about mega-deals if the agency holds the line.

Although the commissioners decided Aug. 5 to end the ban on TV duopolies and officially sanctioned radio/TV cross-ownership, they also stood firmly against any serious loosening of the industry's "attribution" rules. Those rules determine how a broadcaster is penalized for minority investments in

TV stations when calculating national and local audience reach caps.

To broadcasters, the attribution changes were secondary to their successful fight to preserve most local marketing agreements—deals often set up to circumvent the duopoly ban. But in cable, attribution rules are a hot issue to the biggest multiple system operators, who have established a Byzantine network of investments in each other's businesses.

Though only AT&T is currently hampered from further growth by the current 30% national limit on the number of cable homes passed, the other largest MSOs—Comcast, Cablevision, Time Warner and Cox—would be hamstrung if they wanted to merge or sell out.

"The fact that they're taking this up so soon after the broadcast rule changes makes me concerned that they will apply the same logic verbatim without thinking the consequences through," says cable attorney Arthur Harding, who represents Time Warner Entertainment.

FCC staffers are aiming to send their

recommended changes to the five commissioners before the agency's Sept. 15 meeting. FCC officials would not comment.

The current FCC ownership rules prohibit MSOs from controlling more than 30% of U.S. homes passed by cable. Buying MediaOne would leave AT&T with stakes in systems passing 61 million homes, about 64%, and serving 37 million subs, or about 55%. AT&T plans to sell some systems, trimming its ownership to 58% of homes passed and 52% of all basic subs.

But not all investments count. The FCC definitely tallies any system of which AT&T owns 50% or more. AT&T is also penalized for owning more than 5% of a publicly-traded company, under the contention that such an investor can wield substantial control over a public company.

However, MSOs are not penalized for owning a large minority stake in a private company in which there is a single majority shareholder.

So AT&T executives say the FCC would attribute them with about 47% of homes passed if they buy MediaOne and sell some systems. That's well over the cap.

Operators are pushing the FCC to make sweeping changes, including raising the national ownership limit to 40% or more, plus relaxing the attribution rules.

That may not be easy. Even though broadcasters won permission to own two stations per market, the FCC has refused to tinker with attribution rules. Instead, the FCC actually tightened the rules, eliminating some attribution exemptions for program suppliers that invest in their customers.

The FCC is expected to grant cable one wish: The Commission has indicated it will calculate an MSO's ownership concentration based not on homes passed but on its percentage of all multichannel subscribers, including DBS customers. That move would increase the number of households an MSO can reach.

After applying the current attribution rules, AT&T would own systems passing 47% of all cable homes, but serving 41% of multichannel subscribers. Still, that won't give AT&T all it needs unless the FCC also substantially increases the 30% threshold.

AT&T's big reach

Acquisition of MediaOne would give AT&T equity interests in 17 outside cable companies. Interests that AT&T is selling are shown in bold.

	Ownership	Homes passed	Basic subs
AT&T Broadband	100.0%	19,002,000	11,417,000
MediaOne	100.0%	8,530,000	4,970,000
Time Warner Entertainment	25.5%	17,940,000	11,150,000
Cablevision Systems Corporation	33.0%	5,126,000	3,419,000
Time Warner/Texas	49.5%	2,189,000	1,109,000
Falcon Communications	45.9%	1,626,000	955,000
Lenfest Communications	50.0%	1,383,000	1,014,000
Bresnan Communications	50.0%	949,000	640,000
InterMedia Capital IV*	44.6%	940,000	595,000
Adelphia Buffalo	33.3%	710,000	475,000
Intermedia Capital Partners	49.0%	653,000	424,000
Kansas City Cable Partners	46.2%	497,000	307,000
Insight Communications of Indiana	50.0%	471,000	319,000
TCA Cable Partners II	20.0%	450,000	308,000
US Cable of Coastal - Texas	37.1%	216,000	135,000
Peak Cablevision, LLC	66.7%	180,000	113,000
Sioux Falls	50.0%	98,000	65,000
CAT Partnership	33.3%	57,000	39,000
		61,017,000	37,454,000
For Sale		5,243,710**	2,474,000**
Holdings after sales		55,773,290	34,980,000

*Only part of Intermedia IV is being sold

**Includes sales of certain systems to Cox and Comcast

Source: AT&T filing at FCC

To change commissioners' minds, Harding says the industry must convince regulators that big cable systems don't pose the same risk to programming diversity as networks and huge broadcast station groups. Cable systems, he says, have no control over the content aired by the scores of channels they offer. The networks and their affiliates, conversely,

directly control all of the programming aired on the handful of broadcast channels in each market. Harding suggested that the FCC could exempt minority stakes from the ownership cap if the investors certify that they will wield no influence over the company's programming choices.

Cable critics worry that the commission may be swayed by AT&T's argu-

ment that being bigger makes it a more formidable challenger to Baby Bells in the local phone business.

The tradeoff isn't worth it, says Mark Cooper, research director for the Consumer Federation of America. Cooper is leading a consumer-group challenge of the MediaOne deal on antitrust grounds. ■

CBS, CoTriStar in soap deal

SoapCity cable channel gets 'Young and Restless' in repurposing pact; affils get share

By Joe Schlosser

CBS and Columbia TriStar Television have reached an agreement over the future of *The Young and the Restless* that seems to have both sides smiling and CBS' affiliates at least involved financially.

The Eye net has secured broadcast rights to the 26-year-old soap opera in a new, "long-term" contract with the studio, but it had to give up exclusivity to get the deal done. Columbia TriStar retains the day-and-date rights to re-broadcast *The Young and the Restless* on its planned SoapCity cable channel.

In exchange for giving up exclusivity, CBS has received a financial interest in SoapCity and will split its stake with its affiliate body. CBS executives would not disclose the length of the new contract nor the network's plan on how it will divide the revenue from SoapCity with affiliates. But sources said the renewal deal extends another five years.

In May, when Columbia announced plans for the new channel, CBS said it



Without a repurposing agreement with CBS, 'The Young and the Restless,' among network TV's top rated daytime shows, might have gone elsewhere

would not give up exclusivity. But sources said the network negotiated the current deal when it became clear Columbia was prepared to put the show on another network in order to get repurposing rights.

CBS and its affiliates wanted greatly to avoid that scenario. *Y&R* has been the top-rated network daytime television show for 11 years, and a major factor in CBS' 12-year winning streak in the daypart.

"If they didn't agree to repurposing, they ran the risk of losing the show," said Paul Karpowicz, executive vice president, LIN Television and chairman of the CBS affiliate board of governors. "We're never happy about giving up exclusivity," he said. "But this is a franchise show and, because of its importance and CBS' willingness to split whatever benefit they derived, we agreed with the decision."

SoapCity is one of two soap opera channels scheduled to launch next January. The other is Disney's

All My Soaps, which will be driven by ABC's top soap performer, *All My Children*. But industry analysts and agency executives question whether there is a big enough market to support two soap channels. They believe that ultimately the two channels will merge.

Indeed, Columbia TriStar and Disney had been talking about a joint effort earlier in the development process, but talks broke off. Another attempt at getting those talks back on track is likely, sources say. ■

In Chicago, 3 on a DTV stick

After months of negotiations and delayed DTV plans, three Chicago stations have finally found a home for their digital antennas.

The stations—NBC O&O WMAQ-DT, ABC O&O WLS-DT and independent station WFWR-DT—have signed contracts with the Sears Tower to lease space and will share space on a stacked electric antenna. The cost of the deal was not disclosed.

The three stations were scheduled to be online with DTV in May. But station executives were stalemated by several factors, including building owners who, some believed, were seeking exorbitant prices for leased space. The delay also forced each station to request, and obtain, deadline extensions from the FCC.

Although the antenna isn't scheduled for installation

until next spring, WLS Engineering Director Kal Hassan holds out hope that the station will be able to make its May 2000 on-air target date. "It's been an expensive and frustrating process... better late than never," he says.

So far, only Fox O&O WFLD-DT is on the air in Chicago with DTV. It has been broadcasting from its Andrew antenna atop the 1,454-foot Sears Tower. Sears Tower's management company TrizecHahn says it continues to negotiate with other local stations for space. Steve Budorick, the Sears Tower vice president and general manager, says the company is also planning to build a shared-panel antenna that could accommodate a number of stations for analog or digital broadcast. That antenna probably could be ready six months after the company receives its first commitment, he says.

—Karen Anderson



New rules spark CBS-Viacom talk

While **NBC** and **Paxson** continue their mating dance at the duop ball (B&C, Aug. 16), the new rules have rekindled talk of a **CBS-Viacom** merger of some sort. Sources confirm CBS CEO Mel Karmazin has repeatedly told associates he wants very much to acquire Viacom, which the government forced CBS to sell off in the 1970s.

But there's just one problem—Sumner Redstone. The Viacom chieftain also sees himself as a buyer, and has openly talked about the possibility of acquiring CBS. So, while each has its eye on the other, the issue of control is a major obstacle to any deal. "It's an absolutely perfect combination," says a Wall Street source. "The duopoly play is perfect and Viacom has strengths [production and cable] where CBS has weaknesses and vice versa." CBS' strengths are broadcast distribution, outdoor advertising and a budding Internet business.

Young Broadcasting has confirmed it will consider offers for **KCAL(TV)** Los Angeles. It's expected to draw interest from the major networks and Tribune, all with owned stations in the city. But the word last week is that Young has expressed serious interest in **KRON-TV San Francisco**. Young has serious competition for the NBC affiliate, not the least of which is from NBC itself. Others said to be in the hunt: **Fox, Gannett** and **Raycom**.

Spanish-language TV group **Telemundo** has been targeted by other broadcasters looking for second outlets, said Robert Bennett, president of Telemundo partner Liberty Media. "We've been approached by a few people and Telemundo is assessing the alternatives." Bennett dodged a question about Univision, the vastly more successful Spanish broadcaster. Liberty, which has \$4 billion of cash on hand, is unlikely to sell outright, with its track record indicating a preference for taking smaller pieces of larger ventures.

Sinclair Broadcast Group Inc. intends to turn all the TV duopolies it can into pairs of owned stations, according to Chief Financial Officer David Amy. Sinclair will buy 12 of 18 LMA's. That includes **WUTV(TV) Buffalo**.

According to documents filed with the FCC, **WUTV** is being sold to Joseph Austin Koff by Sullivan Broadcasting Co. But Sinclair is keeping an LMA for the station as well as an option to buy, and as soon as FCC rules allow, will purchase **WUTV**, Amy says. Under the new FCC rules Sinclair cannot buy its LMA stations in five markets: Columbus, Ohio; Baltimore; Syracuse, N.Y.; Charleston, W. Va., and Charleston, S.C. The company can't own two TVs in those markets because a duopoly would result in fewer than eight unique owners per market. The LMA in Dayton, Ohio, isn't doable due to station-rating issues.

Tribune Broadcasting President Dennis FitzSimons confirmed last week the group will convert its Seattle LMA into a duopoly. It owns the Fox affiliate there, **KCPQ(TV)**, and has an LMA agreement with WB affiliate **KTWB(TV)**. **Cox Broadcasting** President Nick Trigony says the group will convert its two LMAs (Reno, Nev. and Orlando, Fla.) and a joint sales agreement (Charlotte, N.C.) into duopolies as soon as it can make the deals. "We'll have some announcements very soon."

Granite Broadcasting does well under the new rules—it gets to keep stations in San Francisco and adjacent San Jose. Still, the buzz on Wall Street is that Granite will sell. But company head Don Cornwell says that's premature. "I'm not sure we're a seller or a buyer," he says. "But we're sitting with pretty valuable real estate in two top 10 markets [San Francisco and Detroit]." "We're not looking to sell, but we are open to discussing joint ventures" or other partnerships. —Steve McClellan, John Higgins and Liz Rathbun

Duopoly: Round two

Broadcasters expected to seek further relaxation of local ownership rules

By Bill McConnell

After wrapping up negotiations for the FCC's sweeping Aug. 5 revision of broadcast ownership rules, Chairman William Kennard was eager to begin a tour of Africa. But more thorny ownership issues await Kennard and fellow commissioners when they return from working trips and vacations.

For starters, the commission is expected to face petitions to reconsider parts of the new rules, which permit one company to own two TV stations in the same market under certain conditions.

Although there seems to be little sentiment for any major rewriting, broadcasters are expected to ask the FCC to reconsider some details. For instance, industry officials seem irked that the test for "remaining voices" required for permitting TV duopolies includes only television stations, while the voice test for permitting same-market radio/TV combos includes radio, TV, cable and newspapers. "There's an inconsistency there," said one slightly disgruntled lobbyist.

The industry also may ask the FCC to ease up somewhat on a new rule that counts all debt and equity totaling 33% or more of a station's assets toward ownership if the investor holds another station in the same market or supplies programming to that station. That rule could penalize investors who choose to invest in stations with low debt levels and could thwart owners from self-financing sales to minorities and other new industry entrants.

The Minority Media & Telecommunications Council may ask the FCC to delay implementation of the new rules until the agency conducts "adequate" studies proving that minority ownership will not be harmed by further consolidation. "The commission is acting prematurely because they don't have detailed analysis on how this will impact minorities," said MMTTC executive director David Honig. ■

Chip makers aim to cure DTV woes

Two chip suppliers are introducing DTV tuner chips that promise indoor DTV reception using a simple bow-tie antenna, something Sinclair Broadcast Group found it couldn't achieve with first-generation DTV sets in Baltimore tests conducted last month.

The new 8-VSB tuner chips from semiconductor giant Motorola and start-up NxtWave Communications are designed to combat the dynamic multipath interference that caused DTV receivers to fail in Baltimore. And if they work as advertised, they may quell the ongoing debate over whether the 8-VSB modulation scheme used in the U.S. will work for indoor reception, and if not, whether it should be replaced by the European COFDM system.

Motorola's MCT21000 8-VSB tuner chip is the first Motorola has manufactured, but it can be considered a second-generation chip, says Frank Eory, principal engineer for Motorola digital TV operations. Eory says Motorola used the information from DTV tests in Baltimore, Philadelphia, New York and other locales to correct the reception problems that plague some first-generation 8-VSB tuners.

"From the data we've seen, this completely addresses the static and dynamic multipath issues," he says. "Being the leading COFDM [chip] manufacturer, we could have joined the bandwagon against VSB. But we chose to

apply our engineering talent to fix the problem."

Motorola VP of Marketing and Sales Jeff Davis says MCT2100 samples will go out to set manufacturers in 60 days and mass-product quantities will be available in first quarter 2000. Davis expects to see the new chip make its way into retail products next year.

NxtWave, a spin-off of Sarnoff Corp. run by former General Instrument VP of Technology Matt Miller, is introducing a new 8-VSB chip that also includes cable QAM demodulation so that it can be used in cable set-tops and cable-ready DTV sets.

While NxtWave wouldn't comment last week, industry sources say NxtWave has taken a radically new approach to adaptive equalization that eliminates 8-VSB multipath problems. The company has just received its first silicon, which was fabricated by SGS-Thomson in France, and will be in volume production by the end of 1999, the sources say.

Sinclair VP of New Technology Nat Ostroff says he is encouraged by the NxtWave news, but would like to see a real-world implementation of the technology. "Our avocation here is robust reception with a simple antenna," says Ostroff. "If a chip has been created that can do that for 8-VSB, I say, 'Congratulations, and we'll be the first one to buy stock in your company.'" —Glen Dickson

Encore's billion-dollar play

Movie deal with Disney's Buena Vista focuses on 'subscription video on demand'

By Price Colman

In what's being called the priciest pay-TV film licensing deal in history, John Sie's Encore Media Group edged out HBO and Showtime in signing a long-term licensing deal with Walt Disney Co.'s Buena Vista Television unit.

Estimates of the deal's total value range from \$1 billion to more than \$5 billion. It's nearly impossible to pin down hard numbers because they're tied to how many films the studios release, how well the films do at the box office and whether BVT opts to extend the contract for the full 10 years.

The transaction is as much about emerging technologies and evolving business models as it is about money. Megabucks aside, what distinguishes the deal for both Encore and Buena Vista is the attention it focuses on the growing pay-TV category called "subscription video on demand."

SVOD is like video-on-demand (VOD) in that it uses a video file server to store and deliver commercial-free videos, typically movies, whenever a

subscriber wants them. The videos come with VCR-like functions such as pause, rewind and fast forward.

Where SVOD and VOD differ is in the business models. With VOD, a customer on a two-way digital cable network orders a movie for a set price, say \$4. With SVOD, a customer already subscribing to a premium movie package pays a small additional monthly charge to obtain on-demand access to any of the movies available that month.

"It's VOD without the angst," says Encore Chairman-CEO John Sie. "With VOD, you know you can buy it, but it's going to cost you. With SVOD, it's an enhancement of programming the customer already subscribes to. I believe SVOD is going to be the future of pay TV."

Sie isn't alone. HBO and Showtime, Encore's key competitors, also are exploring SVOD in preparation for launches that could come as soon as next year.

Although Encore, which owns Starz! and 12 other premium movie networks, had output deals with three smaller studios encompassing SVOD rights, the

deal with BVT secures Encore sufficient product to compete in SVOD.

"John Sie strikes again," says analyst Tom Wolzien of Sanford Bernstein. "He's one of the smartest guys around. It's a really great concept. Was it too expensive? That hasn't been determined yet."

The transaction, announced last week, covers Encore's existing output deal with BVT, which expires Dec. 31, 2002.

To gain exclusive SVOD rights to the 40-plus films a year included in the deal, sources said, Encore gave up a third pay-TV window and permitted BVT to deliver the films over the Internet at the same time that Encore offers them.

Typically, after theatrical release, films go to video-store release, then to cable or satellite pay-per-view (PPV) and VOD, then to premium movie channel distribution, then to network TV or syndication.

The output deal gives Encore rights to all theatrical releases from Touchstone, Hollywood Pictures, Miramax and Dimension for four years, beginning Jan. 1, 2003. Disney has the option to extend the deal for another six years, which would take it through Dec. 31, 2012. ■

FINANCIAL WRAP-UP

Week of August 16-20

WINNERS

	8/20 midday	% change
EchoStar	\$74.75	13.79
Granite	\$10.63	9.42
ValueVision	\$26.06	9.13
Citadel	\$33.00	8.65
Infinity	\$28.06	8.17

LOSERS

	8/20 midday	% change
Big City Radio	\$4.00	(9.50)
Cox Radio	\$52.19	(8.26)
Liberty	\$33.31	(4.32)
Sinclair	\$17.81	(3.87)
TCI Satellite	\$3.75	(3.47)

BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES

BROADCAST TV (8/19/98-8/20/99)



Week ending 8/20	
Close	266.29
High	266.29
Low	262.37

1.1%

CABLE TV (8/19/98-8/20/99)



Week ending 8/20	
Close	293.76
High	299.38
Low	291.32

2.1%

RADIO (8/19/98-8/20/99)



Week ending 8/20	
Close	682.03
High	683.47
Low	661.63

2.9%

DOW JONES

Week ending 8/20	
Close	11100.60
High	11117.10
Low	10963.80

1.2%

NASDAQ

Week ending 8/20	
Close	2648.33
High	2671.22
Low	2621.43

0.4%

S&P 500

Week ending 8/20	
Close	1336.61
High	1344.77
Low	1323.59

0.7%

Media giants play PVR field

NBC, Disney, Time Warner lead group that invests \$57M in Replay's high-tech VCR

By Richard Tedesco

Media powers are ponying up to stake claims in personal video recording companies, with Replay Networks reaping \$57 million from several major players last week.

NBC, Disney and Time Warner lead the list of Replay investors. Others include Showtime Networks, Liberty Media and the Matsushita unit that makes disk drives for both personal video recorder (PVR) startups Replay and TiVo.

PVRs are quickly being tagged as the next consumer electronics skyrocket by observers who see a large audience for live TV with VCR-like functionality. These set-top devices permit viewers to pause, rewind or fast forward to skip ads while watching TV in real time, or program the devices to save 24 to 30 hours of shows on disk drives for later viewing. Replay enables users to search for shows by actor or genre; TiVo develops a viewer profile and records shows based on prior preferences.

Forrester estimates that 14 million U.S. households will have the new devices by 2004—after PVR unit prices drop from the present \$500 to \$700 range to around \$200.

"These companies want a front-row seat on what's happening here, and this enables them to stay close to this and not get left out," says Josh Bernoff, principal analyst for Cambridge, Mass.-based Forrester

Research. "The whole category is going through the roof right now."

That was precisely what NBC had in mind in backing both PVR start-ups. "We clearly saw the impact of this," says Peg Murphy, vice president of NBC Interactive Media. "NBC wanted to have a very loud voice in this."

Disney participated in a \$32 million round of financing for TiVo late last month with CBS, Discovery, Comcast Communications and Cox Communications. NBC had previously invested in TiVo.

Speaking at a New York digital media conference sponsored by Kagan Seminars, Murphy added that NBC and other investors saw barriers to entering the fledgling PVR business already rising quickly. And she expects the \$57

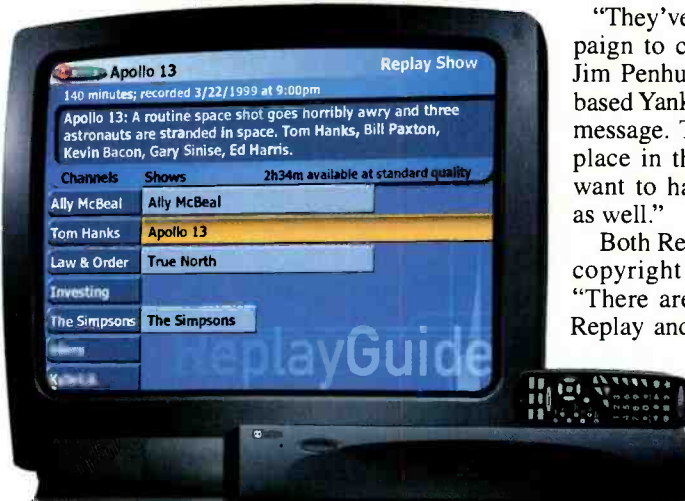
million to immediately pump up Replay's prospects. "With that kind of money, you're going to see marketing like you've never seen before," she said.

A major TV ad campaign is planned for the fall, according to Jim Plant, Replay marketing director, who added that a "large chunk" of the \$57 million will drive the TV promotion. Replay and TiVo plan to aggressively push their boxes during the Christmas season.

While major media companies are seeking a piece of the action, they're also pressing current and future PVR participants to license the programming that enables consumers to rewind and fast forward. Time Warner, CBS and Disney are part of the newly formed Advanced Television Copyright Coalition seeking to establish parameters around use of their programming.

"They've all gone on this campaign to cover their bases," says Jim Penhune, analyst for Boston-based Yankee Group. "It's a mixed message. They all want to have a place in these ventures, but they want to have [copyright] control as well."

Both Replay and TiVo claim the copyright issue isn't a problem. "There are no conflicts between Replay and members of the coalition," says Plant. A



Replay lets viewers customize their TV time through search, record and other modes.

spokeswoman for TiVo says the company doesn't believe it's infringing on any copyrights and plans to work amicably with its partners going forward.

TiVo's investors will become programming partners, the spokeswoman says. Most of Replay's new investors will have places in a "Replay Zone,"—a programming preview area that is being created for networks to showcase their programming, Plant said.

Further, the PVR universe is set to expand exponentially, with Microsoft Corp. the next player pushing in.

The satellite-delivered version of Microsoft's WebTV over Echo Star's Dish Network now permits viewers to pause live shows. Later this year, a software upgrade will enable viewers to record, rewind and fast forward, according to John Kelley, WebTV product marketing manager, who says Microsoft sees this personalization in the larger context of WebTV's evolution. "It's part of a broader TV experience," Kelley says.

America Online last week took a minority stake in TiVo, with plans to use the technology with AOL TV, a WebTV-like service that will allow Web surfing on TV next year.

Meanwhile, Quantum, the company that provides the enabling technology for the disk drives in TiVo and Replay, is working with consumer electronics companies, preparing to deliver PVR functionality through cable set-tops and embedded in TVs.

"We're working with them on many different implementations," says Bentley Nelson, Quantum's manager of strategic and technical marketing.

Meanwhile, major consumer electronics entrants could drive the cost of PVRs down quickly. TiVo currently charges \$500 for its box and \$10 per month for its service. Replay's box is \$700; the service itself is free.

TV networks face the loss of potentially huge ad revenues as PVR penetration grows because of consumers' ability to skip ads. Analysts say that could prompt pay-per-view programming, new forms of sponsorships and a scramble for enhancements to keep eyeballs on those ad spots.

"But in the end," says Forrester's Bernoff, "there's not a whole lot you can do to a Tampon commercial to get people to watch it."

That could portend a wholesale shift in TV advertising as PVRs become a permanent part of the living room landscape, industry observers note. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

Recess doesn't mean relax

The National Association of Broadcasters doesn't want FM interference protections relaxed in order to make room for low-power radio stations. Apparently the NAB doesn't want relaxed lawmakers, either. Last week the group urged its members to rally their home state congressional delegations against low-power FM during the August recess. The NAB also faxed a sample letter intended as a guide for lawmakers who might be inclined to tell the FCC to drop the idea. (Lest the flurry of letters seem anything other than the politicians' own, however, the NAB noted that the sample should not be copied verbatim.) The sample also notes that tests by the NAB and the Consumer Electronic Manufacturers Association show that low-power signals would interfere with existing channels.

A chunk of Nostalgia

It could be a takeover that's both really cheap and really expensive. Goodlife TV's sugar daddy, Concept Communications, may finally be getting around to taking the ailing network private. Concept, an affiliate of the Rev. Sun Myung Moon's Unification Church International, owns 70% of Goodlife parent Nostalgia Network Inc. and has been pumping in money since 1994. In the past, Concept officials didn't want to allocate the cash to buy out public shareholders, preferring instead to put the cash into operations. But Concept disclosed in a recent securities filing that it may buy out all public shareholders. Nostalgia's stock is just 6 cents a share, so buying up the 6.2 million publicly held shares could cost a mere \$300,000. The expensive part is that Concept has funneled \$70 million into Goodlife so far. Goodlife president Squire Rushnell said that going private might make it easier for the network to execute a deal with the MSO investors he's courting.

REDWOOD CITY, CALIF.

Nobody's @Home

Investors are in agony over the 64% plunge in Excite@Home's stock since April, but company insiders have tried to shelter themselves from the storm. A wide range of Excite@Home executives have unloaded around \$90 million worth of stock since April, when the company's stock peaked. Data from insider trading analysis firm CDA/Investnet shows that recent sellers included Excite@Home Chairman Tom Jermoluk (raising \$5.8 million); board member and Liberty Media Corp. Chairman John Malone (\$2.9 million); CFO Ken Goldman (\$4,030,050) and Senior Vice President of Marketing Dean Gilbert (\$3 million). Excite@Home's shares have been crunched by the downdraft in Internet stocks, plus America Online's push to rip away E@H's exclusive access to affiliates' cable systems.

LOS ANGELES

Cuts at Touchstone

Sources say those expected job cuts at Touchstone Television will likely come down early this week. Employees of the Disney-owned TV studio have been waiting for weeks to hear who will be kept as a result of the studio's merger with ABC. ABC Television Group Co-chairman Lloyd Braun is expected to announce as early as today that one-third of the studio's work force will be laid off or repositioned within the Disney ranks, sources say. Touchstone and ABC executives were not commenting on Friday.

NEW YORK

'Passions' can fade

Early ratings returns on NBC's new soap *Passions* aren't so good. As of last Thursday, 18 local Nielsen books (covering 15% of the country) for the July sweeps were in and they showed *Passions* averaging a 1.4 household rating and a 6 share, compared to a 2.3/11 for the same time periods in July 1998.

FCC proves weak cable ally

On open access, agency says both sides' arguments may rest on faulty premises

By Bill McConnell

Cable operators were expecting the FCC to take an aggressive stand against local Internet access rules, but the agency offered only tepid moral support.

The FCC last week urged a federal appeals court to avoid any ruling that would have broad implications for the rollout of broadband services when deciding on AT&T's challenge to Portland, Ore.'s open-access rules for cable Internet providers. But the agency steered clear of any specific suggestions and would not say that its decision to hold off on national broadband rules also obligates local regulators to demur as well.

"If AT&T was looking for full-bore support, it didn't get it," says Andrew Schwartzman, president of Media Access Project.

"I don't think AT&T and the FCC are as like-minded as conventional wisdom would have it," says Scott Cleland, analyst with Legg Mason's Precursor Group.

AT&T and the cable industry are asking the appeals court to strike down the Portland mandate that would force the company to give competing Internet service providers access to the company's broadband network. The rules were imposed as a condition of AT&T's acquisition of the local Tele-Communications Inc. franchise and upheld in June by the federal district court in Portland.

AT&T argues that its broadband service is a cable service exempt from telephone-style access rules. But the district court ruled that Portland's open-access rules are similar to the FCC's must-carry rules for local broadcasters and do not turn cable companies into telephony-like common carriers.

But the FCC also refused to say whether cable Internet services should be classified as "cable," or whether they should be considered "telecommunications" or even "advanced services."

"The answer to this question is far from clear," the FCC said in a brief filed with the federal appeals court in San Francisco.

The answer also is critical in deciding how much leeway municipal governments have to regulate cable broadband

services. Rather than aligning itself with either the cable industry or the local franchise authorities, the FCC said both sides "may have premised their arguments on a faulty legal assumption."

The FCC indicated it might instead put all broadband providers, including digital subscriber lines offered by telephone companies, under a common advanced telecommunications framework, thus cutting out local franchise authorities but also holding out the possibility of its own open access rules.

That might be the way to go if cable one day forges a broadband monopoly, the FCC suggested, noting that it is "the only agency with jurisdiction over all the current providers of broadband technology."

But the FCC would not even rule out the possibility that cable broadband could be regulated as a telecommunication service, which would make it subject to the full range of interconnection and equipment co-location services phone companies must provide to their competitors.

The cable industry had been expecting a much stronger endorsement since FCC Chairman William Kennard earned a standing ovation at the National Cable Television Association in June by telling industry officials that he would push to pre-empt Portland's rules if the industry would only ask the agency to act. Kennard invigorated industry hopes two weeks ago when he rejected his local and state advisory board's request for a formal inquiry into the need for open-access rules. But the other commissioners refused to step on local regulators' toes before deciding what regulatory scheme the service falls under.

For its part, the cable industry denies disappointment. After all, the FCC did argue that all regulators should keep a hands-off approach and that broadband deployment would be needlessly delayed if thousands of municipal governments imposed their own cable Internet rules. The agency also noted that it might decide to pre-empt local rules in the future. ■

Clinton PSA a hit

Anti-violence ad gets prime time on 30 networks

by Paige Albinak

The top six broadcast networks and 24 cable channels were all on board last week when the White House showed off a new public service announcement encouraging kids to talk to their parents about violence.

The 30 outlets aired the White House-endorsed ad last Wednesday night between the 8 p.m. and 9 p.m., a broadcast technique the campaign's sponsors call a "roadblock."

"This ensures that virtually all people watching television prime time this evening will have an opportunity to see the spot," said Rick Gitter, NBC vice president of advertising standards and program compliance, who attended the event.

"This so-called television roadblock is really unprecedented. The networks are donating \$1.5 million of free airtime in one night alone. That's more blanket coverage than I get for the State of the Union," said President Clinton.

"Many of the networks have already pledged to continue airing these PSAs during different time slots for the remainder of this year. So let me say once again, I am very, very grateful to all the people involved who have fulfilled the commitment that they made at our Youth Violence Summit in May—to use the power of your medium to send out positive messages to our children."

For their part, network executives and lobbyists said later that they appreciated hearing grateful—in lieu of critical—words from an administration that has made a habit of beating up on them.

Lobbyists typically shy away from White House events to avoid getting caught on one side of a political issue, such as gun control. Nevertheless, all four of the top broadcast networks had representatives at the White House event, including Gitter and top network lobbyists ABC Senior Vice President

Preston Padden, CBS Senior Vice President Marty Franks and Fox Senior Vice President Peggy Binzel. National Association of Broadcasters President Eddie Fritts and Motion Picture Association of America President Jack Valenti also were on hand for the announcement.

The last time the administration announced a PSA effort, in conjunction with free health care for kids, CBS and Fox chose not to attend, while ABC stayed in the background. At the time, all four networks were unhappy with a letter from Larry Irving, head of the National Telecommunications and Information Administration, encouraging the FCC to keep a tight rein on broadcast ownership rules. The networks felt the administration was saying one thing in private and another thing publicly.



At a White House ceremony, Clinton expresses gratitude to the television industry for continual airing of the anti-violence public service announcements through 1999

Since then, relations between broadcasters and the administration have thawed some.

The Ad Council's new president, Peggy Conlon, says the PSA—which features President Clinton and children talking about violence—is a continuing

part of a two-year, \$15 million annual effort to focus on youth violence and how to curtail it. (Conlon is the former publisher of *BROADCASTING & CABLE*) All parties plan to continue airing the spot for the next few months.

The National Association of Broadcasters last Friday uplinked the PSA to all its members, while Showtime Inc. made it available via satellite to local cable operators.

“Broadcasters are committed to helping foster a national dialogue that helps to prevent violence in our communities,” said Fritts. “The new PSA is meant to support parents, who have the toughest job of all.”

In conjunction with the Ad Council, the NAB plans to announce at its Radio Show in Orlando at the end of this month that it also will make radio spots available to its radio members. ■



WASHINGTON WATCH

By Paige Albiniak and Bill McConnell

Burns to FCC: Let Lockheed/Comsat deal proceed

Sen. Conrad Burns (R-Mont.) encouraged regulators to consider Lockheed Martin a common carrier so that the aerospace manufacturer can purchase nearly half of U.S. satellite company Comsat for about \$2.8 billion. Without the FCC's approval of a new designation for Lockheed Martin, by law the company would only be able to buy 10% of Comsat. “I believe it would be irresponsible on my part if I continued to request that the Commission withhold action on the pending Lockheed Martin application for authorized carrier status,” Burns wrote in an Aug. 13 letter to FCC Chairman

William Kennard. “While I remain deeply committed to arriving at a legislation solution, further delay... will be damaging to the prospects of providing information technologies to rural Americans via satellite.” Congress is trying to privatize Comsat so that it runs more efficiently and charges lower prices to companies that use its transponders to provide international broadcast and communications services. The Senate passed such legislation sponsored by Burns on July 1. The House last year overwhelmingly passed similar legislation, sponsored by House Commerce Committee Chairman Tom Bliley (R-Va.), but has not reconsidered the Comsat bill this year.

Bliley and Burns do not agree on major provisions in the legislation, which is stalling the process.

Monticello wins; FCC staffers overruled

Monticello Mountain Broadcasting can rest easy. An FCC administrative law judge last week overruled agency staffers seeking to revoke the company's license for WJUX (FM) in Monticello, N.Y. Staffers had argued that Monticello illegally turned over control of the station to Gerard A. Turro, whose Jukebox Radio supplied all programming for WJUX through a time-brokerage agreement. In 1997 the FCC ordered Monticello to show why its license should not be revoked and

also raised the possibility that it would strip Turro's licenses for two translators located in an adjacent county that rebroadcast WJUX programming. Agency staff said he misled regulators by assuring them that his outlets only would retransmit WJUX signals when, in fact, they did not always receive a clear signal from the station and sometimes rebroadcast phone transmissions from the WJUX studio. But Judge Arthur Steinberg found that the FCC had not proven Turro's signal reception problems or any broadcast of phoned-in programming. For its part, Monticello proved that it was firmly in control of WJUX, Steinberg said, by negotiating a lucrative \$440,000 contract from Jukebox Radio and by insisting that Jukebox Radio provide public service and new programming aimed specifically at the station's community.

Going into the annual NATPE conference last January, 23 original first-run shows from Hollywood's top syndicators were being sold for the upcoming season. The distributors were pitching six new talk shows (seven if you count Paramount Domestic Television's *Leeza*), eight weekly series, five game shows, two newsmagazines and a pair of court-based programs. Now, almost seven months later and only days away from the start of the 1999-2000 television season, a total of 15 new first-run shows are putting the final touches on their premiere episodes.

Four new talk shows have made the cut, gaining enough national broadcast station clearances to get the green light from their respective studios. Rap-star-turned-actress Queen Latifah, fitness guru and former talk show host Richard Simmons, radio personality Dr. Joy Browne and comedian-actor Martin Short are all fronting new chat shows this fall. Pearson Television's planned talker *Christopher and Camilla* and Buena Vista's *The Ainsley Harriott Show* failed to make the cut.

Seven new weekend series are going to make it—only Paramount's underwater series *Avalon* failed to get off the ground. Rysher Entertainment is offering *Relic Hunter* with actress Tia Carrere; New Line is selling *Sir Arthur Conan Doyle's The Lost World*; and Tribune Entertainment has *BeastMaster: The Legend Continues*. Also available for weekend play is Columbia TriStar Television Distribution's entertainment-sports series *Battle Dome*, Eyemark Entertainment's *Peter Benchley's Amazon*, Buena Vista's *Star Search*-like program *Your Big Break* and Hamilton Entertainment's *The Dream Team*.

Of the four game-relationship shows offered for the fall, two have made it all the way to September: Pearson Television's remake of *Family Feud* and PolyGram/Universal Television's relationship show *Blind Date*. Buena Vista's *Let's Make a Deal* and Paramount's *Who Knew?* were put on the back burner.

MGM Television's *National Enquirer* is the only new newsmagazine program, as Studios USA's *Free Speech* died a quick death after NATPE. Two court shows were on the market and two court shows are coming to a TV station near you this fall, as the hot genre continues to pick up steam. Twentieth Television is remaking *Divorce Court*, and Warner Bros. has another judge to add to its fold in *Judge Mathis*.

Here is a closer look at the new syndicated shows coming this fall:

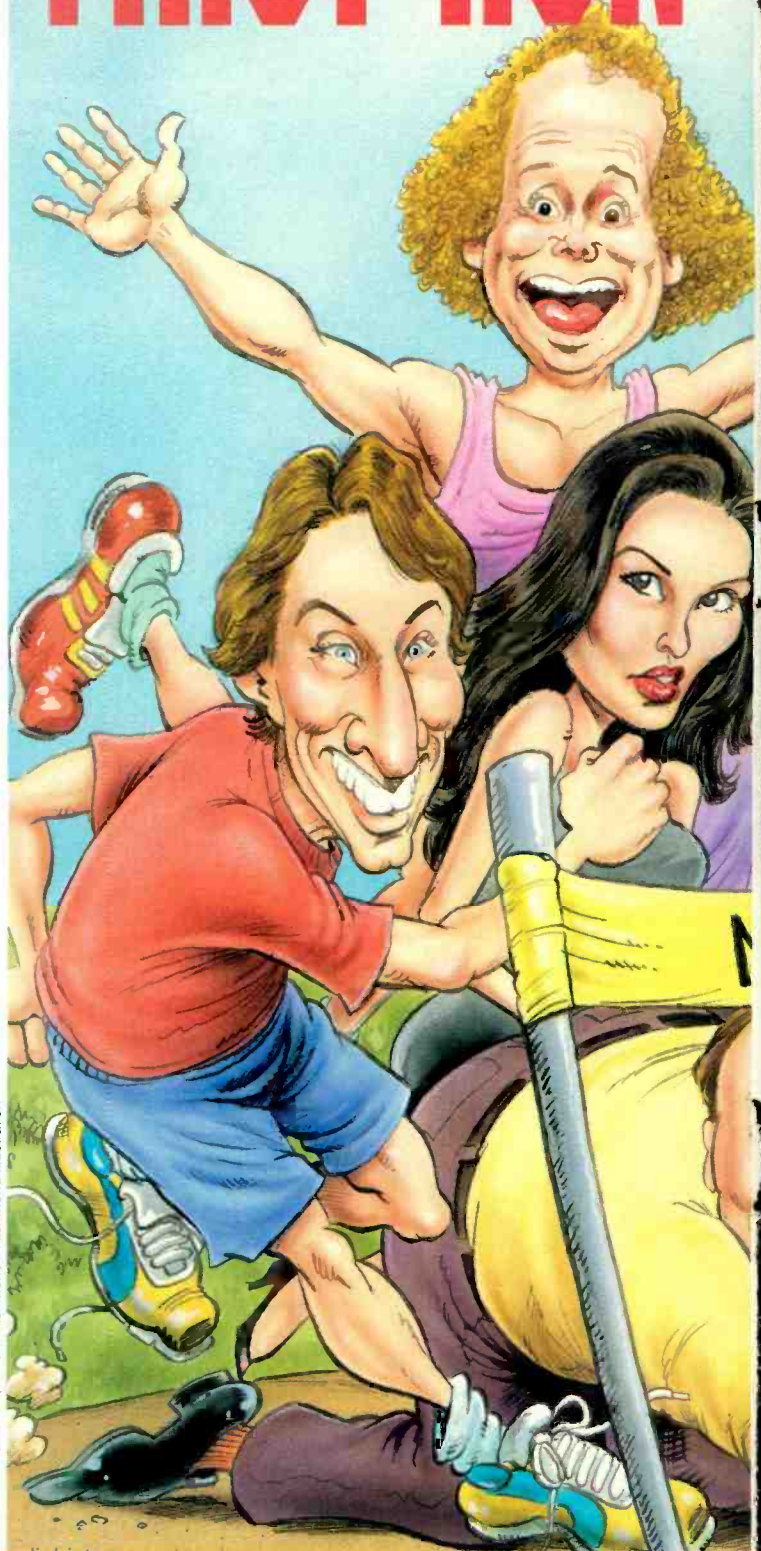
BATTLE DOME

Columbia TriStar Television Distribution has combined a professional wrestling-type program with the format of former syndicated series *American Gladiators* to come up with their new weekly series *Battle Dome*. Three outside competitors will face off against 10 *Battle Dome* warriors each week in extreme-sports competitions that feature ongoing story lines and an annual championship. "The war-

BY JOE SCHLOSSER

Illustration: Tom Richmond / Richmond Illustration

ON TRACK FOR FIRST RUN

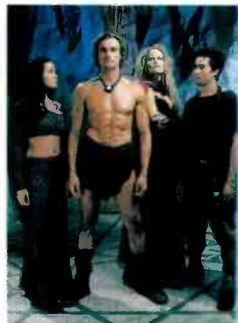


Fifteen original syndicated shows join the race for viewers this fall



riors are very distinct and over the top," says CTTD's Executive Vice President of Programming Russ Krasnoff. "We want to feature these characters in each episode as much as possible to help bring people back to the show. Viewers will want to tune in each week to watch the characters as much as they are going to want to see the action." The three outside competitors will compete each week for \$1,000 on a tough obstacle course and in other athletic events.

BEASTMASTER: THE LEGEND CONTINUES



Dar, the BeastMaster, is coming back to television in a new action series from Tribune Entertainment. The one-hour weekly series starring Daniel Goddard (*Home and Away*) is based on Andre Norton's book *The Beast Master* and the popular *Beastmaster* films of the last decade. The show is being shot on location in Queensland, Australia, and debuts on Oct. 4. The series will follow

Dar, the last surviving male of the Sula tribe, who can communicate telepathically with the animals of the ancient world.

BLIND DATE

The phrase "blind date" is going to take on a whole new meaning when PolyGram/Universal Television's new nightly relationship series of the same name debuts next month. Each half-hour episode of *Blind Date* will feature two separate blind dates with strangers who are matched according to hobbies, interests and "compatible neuroses," according to the show's producers. Roger Lodge, formerly of E! Entertainment, will host the show and provide viewers with background information and comments on the dates. Camera crews will be sent out on each date, and funny comments and instant analysis will be shown on the screen as the date heats up.

DIVORCE COURT

Twentieth Television is taking the format of the old *Divorce Court* series and making it a reality series. The original *Divorce Court*, which aired in the '70s, used actors as litigants. However, the 1999-2000 version from Fox's syndication unit will feature actual divorced couples. Mablean Ephriam, a no-nonsense family law attorney from Los Angeles, is the show's judge and the center of the action—à la *Judge Judy*. Each episode will feature one case and most will have footage of the couples before the divorce. "I was a mediator, not a judge. But the change from the real courtroom scene to the TV courtroom is not much different," says Ephriam. Paul Franklin, Twentieth Television's executive vice president and general sales manager, says *Divorce Court* will be a lively and emotional show. "These are two people who were married and had a relationship. No matter how it's decided, there will be a lot of feelings and emotions involved."

THE DREAM TEAM

The BKS Bates/Hamilton Entertainment weekly action series *The Dream Team* added a little fire power last week when former James Bond star Roger Moore was added to the show's cast. The role Moore will play, the leader of the show's elite group of intelligence agents, was originally set for Martin Sheen. Sheen, who starred in *The Dream Team's* two-hour pilot episode, left the show to join NBC's upcoming drama

West Wing. "It was originally a 'Charlie' role with Sheen, where you would have just seen a talking head giving out the mission orders," says David Tumaroff, one of the show's producers. "But Roger is going to be much more involved and we'll see him a lot out of his base in the south of France." *The Dream Team* is primarily taping out of Puerto Rico, with a few episodes in Canada and Europe, Tumaroff says.

THE DR. JOY BROWNE SHOW

Eyemark Entertainment is bringing licensed clinical psychologist and syndicated radio talk show host Dr. Joy Browne to television on Sept. 13. Browne, whose radio program is broadcast to over 300 radio stations in the U.S.

and Canada, says this talker will be decidedly different from the rest. "The idea is that if you have a problem, you are welcome to come on the show. And if you don't, then you are not going to be on there," says Browne. "We are not going to have people pushing books or pushing movies or their latest projects. We want people who have problems, and I'm going to try and help them." Each one-hour episode will feature a single topic and usually one set of guests, Browne says.

FAMILY FEUD

Comedian Louie Anderson is taking over where Richard Dawson and the late Ray Combes left off as the host of the classic game show *Family Feud*. "I'm following in some pretty big footsteps," Anderson says. "I watched Richard and Ray, and they both had their own styles. I think I've got my own thing as well. You have to play the game, but I'm going to do a lot of comedy with the families. If someone says a dumb answer, I'm usually ready with something like 'You're out of the family.'" The game itself is almost entirely the same as it was, two families dueling it out for \$10,000. Michael Canter (*Dating Game/Newlywed Game*) is the executive producer, and Pearson Television is the distributor.

JUDGE MATHIS

Warner Bros., the producers of the original *People's Court* and the latest version that featured former New York City



Mayor Ed Koch as judge, is bringing Detroit's Greg Mathis to syndication. Mathis, a former gang member who spent time in jail in his youth, has an almost storybook tale behind his rise to the bench. After his incarceration, Mathis promised his dying mother that he would turn his life around, and he did. He attended college, went to law school and became the youngest judge in Michigan's history. "His background is very important to this show," says Warner Bros./Telepictures executive Jim Paratore. "For viewers watching the program, it will help them relate to the way he makes his decisions and handles his courtroom."

THE MARTIN SHORT SHOW

King World Productions' is bringing another big name to syndication, and executives at the home of *Oprah Winfrey* and *Wheel of Fortune* believe they have found the next big talk show star in Martin Short. Short has starred on *Saturday Night Live*, in various films and on numerous talk shows. The program will be taped in Los Angeles and is being produced by Short, Bernie Brillstein and former *Forgive or Forget* show-runner Stuart Krasnow. A number of comic actors will be a regular part of each show, and celebrity guests will be incorporated into stunts and short spoofs. Short says he won't have a traditional opening. "If it was a monologue, it would be a monologue that makes a left turn that makes a left turn into another left turn," Short says. "We might open with a song or we might open with me sitting down and talking with a sidekick about last night's Oscars. To see me come through a curtain and do a string of jokes about the President would feel like I'm borrowing from Mr. [Jay] Leno."

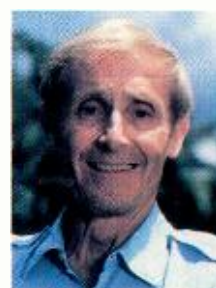
NATIONAL ENQUIRER

With *Hard Copy*, *American Journal* and a handful of other newsmagazines exiting over the last two years, MGM executives decided to test the waters with a new magazine that exploits the

editorial strengths of the tabloid, *The National Enquirer*. The half-hour strip will be hosted by Mike Walker, the senior editor and lead gossip columnist at the paper. "We're going to be a daily show, but we are not going to be chasing daily news," says David Wyler, one of the show's executive producers. "We are going to be a lot like the weekly paper, taking new angles on second-day stories. About 90% of the stories will come out of the paper. And on the majority of them, we'll take them and do in-depth features for TV." Walker, who will oversee all the newsmagazine's stories and editorial content, will open each half-hour show with a monologue filled with items from his weekly column.

PETER BENCHLEY'S AMAZON

Peter Benchley, the man behind such films as *Jaws* and *The Creature*, is now going after the weekend syndication mar-

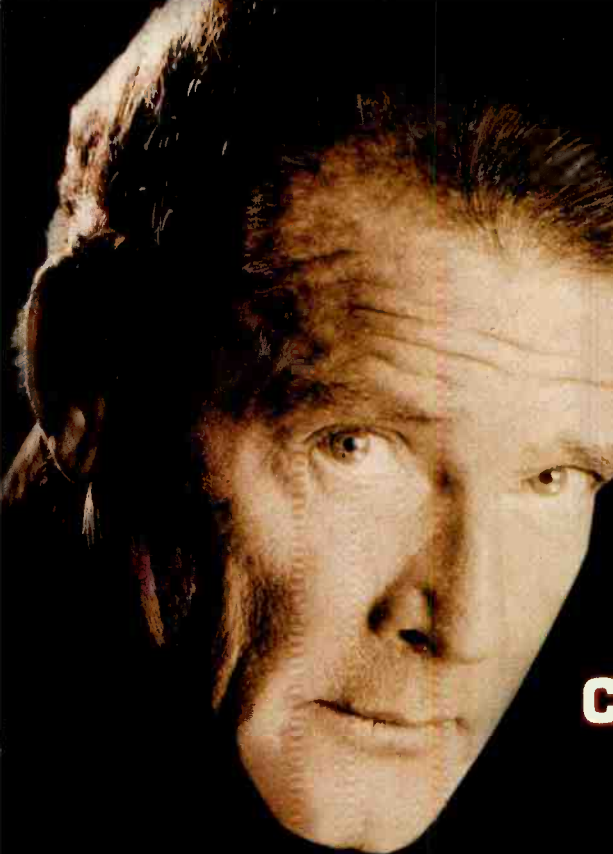


ket. Benchley's *Amazon*, which is being distributed by Eyemark Entertainment, follows the story of a group of plane crash survivors in the South American jungle. C. Thomas Howell

and Carol Alt star in the weekly series, which was created and will be produced by Benchley. "It's an hour of action and suspense, but the writing on this show is going to separate this from the others," says Ed Wilson, Eyemark Entertainment's president. "Given the fact that Peter Benchley is attached and that every episode is going to be promoted like an event, we really believe *Amazon* is going to be a strong weekend player."

QUEEN LATIFAH

Queen Latifah, who has seemingly done everything in the entertainment industry—a prolific music career, a network television sitcom and starring roles in major Hollywood films—is now trying her luck in the talk show world. The talker is distributed by Telepictures, a division of Warner Bros. Domestic Television, and it debuts nationally on Sept. 20. "For the most part, it's going to be a single topic show with a mix sort of like Oprah's," says Telepictures Productions' President Jim Paratore. "There will be celebrities on certain shows, newsmakers on others and real people with real issues other



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HAVE YOU?

CLEARED OVER **80%** OF U.S.
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DREAM TEAM

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days. But it will all be handled with class and dignity and some reasonable approach." Latifah's mother, Rita Owens, will lend her unique perspective on the issues, and up-and-coming musical talent will often be featured.



RELIC HUNTER

Actress Tia Carrere is set to play a female version of Indiana Jones in Rysher Entertainment's action hour *Relic Hunter*. Carrere plays a history professor who tracks down lost icons and rare treasures. "It is a modern take on Indiana Jones, but Tia is certainly not Harrison Ford," says Gil Grant, one of the show's producers. "She's a lot prettier than he is." Fifteen episodes are being taped in Toronto and seven more in Paris, Grant says. The story lines will take on a French twist once the show moves its production home to Paris in November.

RICHARD SIMMONS' DREAM MAKER



Former Deal-A-Meal pitchman and daytime talk show host Richard Simmons, is looking to fulfill viewers' dreams in his new daily series from

Tribune Entertainment. The one-hour show premieres on Sept. 20 and will now originate from Los Angeles, rather than a Las Vegas hotel as was originally planned. Tribune executives say that logistically Los Angeles makes more sense. They are expected to announce a \$12 million sponsorship deal that will allow Simmons to make even more dreams come true over the course of the season. Each show will feature a live studio audience, with a handful of wishes being fulfilled all over the country during each show. "This show is going to be very uplifting; some dreams are going to be funny, some poignant," Simmons says. "Some dreams will give computers to schools, some money to people who want to go back to school and some will

just give a person a day off to be pampered."

SIR ARTHUR CONAN DOYLE'S THE LOST WORLD

New Line Television and executive producer John Landis (*Animal House*, *Trading Places*) are teaming up to take the classic dinosaur tale in a new direction. "The shows will stick to the premise of Sir Arthur Conan Doyle's original story, but will take some pretty radical turns," says Landis, who also produces Buena Vista Television's weekly syndicated series *Honey, I Shrank The Kids*. "Doyle didn't have aliens and time travel and lost civilizations, but we will." *The Lost World* is being shot on location in Australia, and post-production is being handled in Montreal. "When people think of *The Lost World*, they think of *Jurassic Park* [the film], so we are able to take

advantage of that brand," says New Line Executive Vice President David Spiegelman. "And John Landis is not just a name on a slate, he's involved in almost every aspect of this thing."

YOUR BIG BREAK

Buena Vista Television and Dick Clark are taking a talent show format that has been airing in a number of European nations for sometime and Americanizing it. It's a lot like *Star Search*, but with a funny twist. *Your Big Break* gives ordinary viewers the chance to sing a song from one of their favorite musical acts, and the show dresses the viewer up to look like the star. Christopher Reid, formerly of the rap duo Kid-n-Play, is the show's host. "Everybody thinks they might be a star, but this show really gives them a chance to become one," says Clark. "It's different than all the other fare that is out there on the weekend. It's not an action series." ■

Shrinking the playing field

Wave of consolidations among syndicators makes everyone an insider

Where did the syndication business go? Since the doors closed at this year's NATPE conference in January, syndication distribution companies have been disappearing faster than the fights on *The Jerry Springer Show*. Worldvision Enterprises, Rysher Entertainment, PolyGram Domestic Television and even syndication giant King World Productions have all been gobbled up by larger entities since spring, and insiders say a few more distributors may sell out by the end of the year.

A small group of syndication companies not affected by the rash of con-

solidations are also said to be on the block or looking for strategic alliances with bigger distribution hubs, including MGM Domestic Television. MGM executives say that it is "imperative" that the studio's syndication division align itself with a major player in the television business in the coming months. Pearson Television's U.S. division, which now distributes *Baywatch* and a number of game shows domestically, is also rumored to be open to the highest bidder. And changes may be in store for a number of established syndicators, including Disney's Buena Vista Television. Sources say because of all the reshuffling and cost-cutting taking place at Disney, Buena Vista Television could be hit with major changes before

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the new millennium.

The first-run syndication industry, which only a few years ago was a thriving business with over 20 distribution outlets selling programming to all 50 states, is now run by a handful of powerful Hollywood studios and distributors with ties to major television station chains. Without a connection to a studio or a TV station group, syndication executives say it is nearly impossible to clear a show nationally these days.

Those left standing after this year's consolidation run prove just that: Time Warner-owned Warner Bros. Domestic Television; Fox-owned Twentieth Television; Barry Diller's Studios USA; Tribune Co.'s distribution company Tribune Entertainment; Viacom's Paramount Domestic Television; Sony's Columbia Tri-Star; and CBS' Eyemark and now King World divisions.

"It has always been survival of the fittest in this business, and it continues to be that way," says Bill Carroll, vice president and head of programming at Katz Television. "I think what you are really looking at, rather than the small companies falling by the way side, are companies that were successful, up-and-running operations, looking at the playing field and doing what made the most sense. No one would have anticipated King World being absorbed by anybody five years ago."

For King World, the long-time distributor of *The Wheel of Fortune*, *Jeopardy* and *The Oprah Winfrey Show*, pairing up with CBS meant instant station alignment for the company, not to mention \$2.5 billion in King World's coffers. PolyGram (*Motown Live*, *The Crow*, *Stairway to Heaven*) went under the Universal Television banner, because the company with the famous music label needed an infusion of money and a future.

And Paramount Television Group, which recently acquired Worldvision Enterprises (*Judge Judy*, *Judge Joe Brown*) and took over the distribution of all of Rysher Entertainment's product (*Judge Mills Lane*, *Nash Bridges*), made its moves for a whole host of reasons. Through its merger with Spelling Entertainment, Paramount assumed Worldvision's viable TV library and first-run product. In its deal for Rysher, Paramount attained full ownership of the news-magazine *Entertainment Tonight* from

Rysher's parent company Cox Broadcasting and a handful of successful TV series.

"It would be foolish to say there will not be anymore mergers, because I think there will be," says Studios USA Domestic Television President Steve Rosenberg. "There are still a few companies out there hanging on."

The changing landscape among the syndication "suppliers" has a number of station executives wondering how the string of mergers and acquisitions will affect them. Dick Kurlander, vice president and director of programming at Petry Television, says the major distributors will now clearly have the upper hand



Pearson Television's U.S. division, which distributes the popular 'Baywatch' series, may be the next syndicator gobbled up in the consolidation frenzy.

in negotiations with individual stations.

"This is bad for the industry for multiple reasons," says Kurlander. "It's bad from the stand point of leverage and we all know the leverage game. This just accentuates the leverage the distributor has to launch product and renew marginal product. And now that we are down to about eight major players, I think its bad in terms of creativity. Now all the creativity and the chances are being taken on the cable side."

Dick Askin, the president of Tribune Entertainment, agrees with Kurlander, even on the issue of leverage. But Askin says the consolidation on the distribution side goes hand in hand with the ongoing consolidation among station owners.

"It is like the 'Battle of the Titans' out there," Askin says. "There is no doubt that the situation for the stations is more difficult when you get a marketplace that is controlled by six or seven entities. But the negotiations are much more complicated now because of the consolidation on the station side as well. It's not your typical buyer-seller transaction anymore. There are a lot of other ancillary issues that now come

into almost any negotiation."

As for the lack of creativity and opportunities for outside producers and syndicators, some distribution executives are wondering where the fresh ideas will come from in an industry full of court-show and talk-show copycats.

"What scares me is that we have gone from an industry of 25 to 30 companies to an industry of about 10. And the question I have is, 'Will we do as much program development with the 10 as we did with the 30?'" one top syndication executive said. "If we are not, then the industry is going to be affected—because who ever thought that the short Jewish judge would become a break-out hit."

Matt Cooperstein, senior vice president of distribution at PolyGram Television, which was acquired by Universal Television a few months ago, says buyers want diversity in the marketplace and they are not going to get as much in this environment.

"I think when you have only a few sellers, there will be fewer choices," says Cooperstein. "I think there's going to be less creativity and less risk taking. And I don't think it's such a great thing. When there are more ideas flowing into the marketplace, there is a

tendency to get fresher, more innovative product on the air."

Paramount executives, who have seen their programming output almost double overnight, say there is no need to worry.

"It is going to be the same way as it was," says Joel Berman, co-president of Paramount Domestic Television. "There is no change in philosophy, and we will still try and produce the best kind of product possible. I don't think there is anything in the structure today, despite all of the consolidation, that would prevent anybody with a good show that is well executed to be able to get it on the air and be successful."

But is there still a place for the little syndicators? Pearson Television's Joe Scotti says his company is perfectly situated to be the outside distributor stations are looking for.

"No one wants to be dictated to as to what program they are getting for what time period or day part," says Scotti, Pearson's executive vice president of domestic distribution and marketing. "Stations are going to need good alternative suppliers, and we are going to be there with that product." ■

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The Digital Jungle

It's survival of the fittest for programmers who venture into the land of digital cable

When cable's illuminati first glimpsed how digital compression could dramatically expand the size of the cable pipe, it must have seemed like they'd discovered the mother lode.

Suddenly there were 10 or more channels where there'd only been one. The new-found bounty gave rise to visions of everything from the Left-Handed Fly Fishing Channel to the Military Channel to something called the Puppy Channel.

Over the past five years, what seemed like a programmer's promised land has become a digital jungle. Bandwidth still rules, and while there's more of it, thanks to digital compression technology, there's also far more competition for what's ultimately a limited resource.

The video programmers that once held a hammerlock on cable spectrum now must defend against a growing horde of hungry invaders competing for audience attention. Data, telephony and evolving interactive services have emerged as potent competitors for spectrum. Once the heart and soul of cable, video has become just another tool telecommunica-

tions companies are using in an effort to "own" the electronic action in homes.

"A few years ago, people began to say it [digital] is just 1s and 0s. Why can't we convert voice and other things to 1s and 0s," said one programming executive, who requested anonymity. "The real estate started to get pricey. Video shrunk from unlimited to the 100-200 megahertz range. Now, I have to have a killer concept, a killer brand or a lot of cash to buy myself onto the plant."

Digital's eek!onomics

Speaking of killers, digital cable is not yet three years old and is already producing a body count. Earlier this month, Time Warner-Advance Newhouse abruptly shelved plans to launch The Women's Network after several months of trying to create buzz for the embryonic channel.

The Women's Network seemed to have everything going for it—attractive target-group demographics, ample financing from well-heeled backers and the promise of wide distribution on

Time Warner Cable systems.

What led to its demise? In part, a business plan that largely ignored digital and focused on analog. By opting to go entirely with original programming, The Women's Network painted itself into a corner from which the only path to viability would have been carriage on 35 million plus cable homes—the generally accepted threshold for breaking even. With launch fees, The Women's Network might have been able to hit 35 million fairly quickly. After all, the estimated \$11 per subscriber News Corp. paid to buy distribution for Fox News Channel pushed it past 20 million in less than two years.

But with analog capacity growing scarcer by the day, The Women's Network back-up plan largely discounted digital. The high cost of original production made analog carriage a make-or-break proposition. Even if digital had been a significant part of the plan, it would have been some time before penetration would be sufficient enough to attract big advertising dollars. Even with bullish estimates, it probably will be at least until the end of 2005 before digital penetration reaches 35 million homes.

By Price Colman

"The old model is difficult to follow and make money with in the current digital environment," says Andy Heller, executive vice president-CEO of Turner Network sales. "We've taken a little slower approach than some of the others. We didn't go out and create networks just to have placeholders in the digital environment."

Turner's wait-and-see approach to digital was emblematic of much of the programming world until recently. With TCI (now AT&T) the only operator to aggressively pursue digital early on, most programmers apparently figured—why not see how things shake out. Two notable exceptions: Discovery Networks Inc. in the ad-supported programming category and HBO in the premium movie category.

"What we talked about was claiming the landscape," says Charley Humbard, vice president and general manager, Digital Networks and Advanced Television at Discovery.

As cable operators have accelerated digital deployment, other programmers have climbed on board. Like Discovery, most are using the retail-stocking model. As digital expands the video "store" size, it's considered crucial to offer more product simply to maintain a proportionate amount of shelf space. A reasonable strategy, but one limited to certain companies.

"Turner, Viacom, Fox, Discovery, Disney, ESPN—the fact that they already have broadly distributed analog channels means they already have infrastructure in place," says Robert Bennett, president-CEO, Liberty Media. "They have people out pounding the pavement, people creating affiliate sales packages, promotional materials, relationships with advertisers and distributors. Plus, they already have a programming library, probably more than they need for a digital channel. The costs of going from there to adding on a digital channel are really quite small."

By recycling existing inventory and using the established infrastructure, a programmer could launch an ad-supported digital net for \$10 million or less and hit break-even at 2 million to 4 million subscribers, programming experts say. Contrast that with an analog channel, where startup costs begin at about \$150 million, not counting launch fees, and break-even is roughly 35 million subscribers.

Digital is so new that, so far, no single business model has emerged as the sure-fire formula for success. For ad-supported nets, options range from Dis-

Digital cable networks

More than 50 channels seek carriage on digital tiers

Parent	Digital Network	Launch date
A&E	Biography Channel	Dec. '98
	History Channel International	Dec. '98
BET	BET Soundz R&B	July '98
	BET Gospel	Nov. '98
	BET World Music Beat	TBA
	Rap/Hip Hop	TBA
Discovery	Civilization	Oct. '96
	Home & Leisure	Oct. '96
	Kids	Oct. '96
	Science	Oct. '97
	Wings	July '98
	Health	July '98
	en Español	Aug. '98
	People	Dec. '98
E! Entertainment	style.	May '99
Encore Media Group	Starz! Family	May '99
	Starz! Cinema	May '99
Fanfare	Classic Movie Channel	Nov. '99
Fox Family Channel	boyzChannel	Oct. '99
	girlzChannel	Oct. '99
HBO	HBO Family	Feb. '99
	HBO Comedy	May '99
	HBO Zone	May '99
	Multimax: ActionMAX	June '98
	Multimax: ThrillerMAX	June '98
HGTV (Home & Garden)	Do-It-Yourself	Sept. '99
Inspirational Network	Digiplex (6 channels)	2000
International Channel Network	International Channel	Oct. '98
	ART (Arabic)	Oct. '98
	RAI (Italian)	Oct. '98
	The Filipino Channel	Oct. '98
	Zee TV (Indian)	Oct. '98
	TV AS A (South Asia)	July '98
	CCTV- (Chinese)	April '98
	TV5 (French)	Feb. '98
Liberty CANALES ñ	Canal 9	Oct. '98
	CBS TeleNoticias	Oct. '98
	Cine Latino	Oct. '98
	Fox Sports Americas	Oct. '98
	Box Exitos	Oct. '98
	Box Teatro	Oct. '98
Lifetime	Lifetime Movie Network	Sept. '98
Rainbow Media	AMC—American Pop	1999-2000
	Bravo—World Cinema	TBA
Showtime Networks	Showtime Beyond	Sept. '99
	TBD (Gen-Y emphasis)	June '00
Viacom's "The Suite from MTV Networks"	MTV: M2	Aug. '98
	MTV "3"	Aug. '98
	MTV "7"	Aug. '98
	VH1 Country	Aug. '98
	VH1 Smooth	Aug. '98
	VH1 Soul	Aug. '98
	Nickelodeon: Noggin	Feb. '99
	Games & Sports (GAS)	March '99
	Nick Too	Jan. '99
	The Weather Channel	WeatherScan
WeatherScan Local		May '99
WeatherScan Radar		June '99
WeatherScan +		Sept. '99
WeatherScan + Traffic		TBA
WeatherScan Español		TBA

Source: Network comments filed with FCC, industry contacts
Note: Some networks are also carried on analog tiers.



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Digital cable's tech boosters

A couple of technologies may help to drive digital cable: grooming technology and personal video recorders.

The grooming boxes give operators a tool for customizing their programming lineups, allowing them to mix and match transponder offerings from aggregators such as HITS and AthenaTV. The approach is substantially cheaper, and more flexible, than taking offerings à la carte from the packagers or straight from the programmers. It also facilitates local digital ad insertions, enhancing a local network's value. But for national programmers, it could make it easier for one of their packaged channels to get bumped.

"Grooming is a double-edge sword," says Rich Fickle, senior vice president of HITS and senior vice president/program director of Interactive Television at the National Digital Television Center. HITS, he adds, is encouraging the development of the technology.

The PVRs allow viewers to record and store programs and watch them at their convenience. Great for the viewer maybe, but potentially problematic for advertisers and networks. Those same devices permit viewers to zap-out or fast-forward through commercials.

Also, because they enable time-shifted viewing of shows, there's some concern that loyalty toward and identification with a specific show will come at the expense of the network. A number of program and content providers have already raised questions about copyright issues even as they are investing millions in TiVo and Replay, the companies developing and selling the combination set-top-storage devices. —Price Colman

covery—spin-offs with re-purposed product and very low production costs—at one end, to the hybrid digital-analog approach where the proportion of original product is higher.



E!'s Marta Tracy: *'Right now for style., it's really the eyeballs.'*

"We're at a very interesting point in the industry," says Lee Masters, president-CEO of Liberty Digital and former president-CEO of E! Entertainment.

Every one used to do the same thing. It was easy to project where you were going. Now, each company has a different attitude about digital." Adding to the challenge, operators themselves differ on their approaches to digital deployment.

For instance, AT&T BIS, using its Headend In The Sky (HITS) service, offers a mix of advertising-supported and subscription-supported networks. Time Warner's AthenaTV, a competitor of HITS, delivers a similar mix to Time Warner Cable systems and soon will expand to non-affiliated operators. Nearly all programmers offer à la carte delivery from satellite transponders they have leased. Conversely, Comcast

and MediaOne, rely entirely on premium and multiplexed movie channels and pay-per-view offerings.

"The number-one factor we look at is choice and convenience," says Judi-Allen, MediaOne, senior vice president-video. "At some point, we will penetrate the stream of movie lovers. Then we will probably want different positioning, and incremental product, to gain more incremental subscribers."

So how's a programmer to cope? E! Networks' new style, channel exemplifies the hybrid—part digital, part analog—approach.

Superficially, style, shares certain characteristics with The Women's Network: similar demographic target viewer, heavy reliance on original programming and a primary focus on analog carriage. There's one key difference, however, style, isn't locking itself into the analog approach. Even though style, was conceived five years ago as an analog-only channel (there was no digital at the time), it's accepting digital realistically, if not entirely enthusiastically.

"Right now for style., it's really the eyeballs and getting as many people to see and sample [style.] as possible," says Marta Tracy, senior vice president of programming at style, and creative executive at its parent, E! Networks.

Eyeballs translate into ratings, which translate into advertising dollars,

and that's what the game is all about for ad-supported cable networks.

"The bottom line is if you can hang around for the long run and suffer the start-up losses and generate a 0.2 or 0.3 rating, you're going to have a very valuable network," says Derek Baine, a Paul Kagan Associates analyst who has written a book about the impact of digital. "If you don't have ratings, you're not going anywhere. You can get subscribers, but you have to get ratings. It's a chicken-and-egg issue."

The trick, says Baine, is to keep a tight lid on programming costs early on in a network's life span, thus limiting startup losses.

"E! Entertainment and style, do a lot with a limited programming budget, so it can be done," Baine says. "But if you look at 200, most are not going to be as successful as E! style."

Just how successful style, will be remains to be seen. The network has racked up about 6 million analog subscribers since its launch in October 1998 and is shooting for about 10 million combined analog-digital subscribers by year-end. Digital carriage commitments from Time Warner Cable and Adelphia will certainly help, as will the economies of scale that come from using E! Network's production operations. Also, style.'s target audience of



Encore's Mike Hale: *'The mantra is hold the home; sell the phone.'*

women ages 18-49 is extremely attractive to advertisers, which means ad dollars probably will flow in earlier than if style, was truly a niche network.

The approach style, is taking—one foot in analog, the other in digital—is the new model ad-supported nets may have to follow to make it in the digital age, says Dave Cassaro, style.'s executive vice president of sales and affiliate relations.

"We thought [style.] was a strong contender for analog distribution," says Cassaro. "The real world is that there's limited analog space out there and a very competitive marketplace."

More tools for deals

The advent of digital cable may be exerting an even greater Darwinian influence over programming, but it's also giving programmers more tools

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for carriage deals with operators. Analog bandwidth scarcity makes launch fees all but inevitable in that world. It's different for digital, but only in nuance.

"A lot of services are buying their way onto digital plant," says an executive at one programmer. "Everyone remembers Fox News. You're finding it in indirect ways in digital. The first model is so many years free, then an escalating license fee in the out years. The second model is a price increase on analog services, but the operator gets these digital services for free."

A small number of programmers targeting digital are offering cash, but for position, not carriage. "There are networks willing to buy their way down," the executive says, paying for more favorable position in the digital lineup.

The license fees that are being charged are relatively small—5 cents to 15 cents per subscriber, though some programmers are said to be looking for as much as 25-40 cents per digital subscriber, sources say. While that may sound pricey, it's limited by the currently small size of the digital universe and, possibly, by license-fee freezes or reductions from analog networks with the same programmer.

Much ado about digital

It's hardly surprising that in digital cable's early days, there's a lot of uncertainty, and some stumbles, as programmers and operators alike seek to develop the economic-business models that work best for them. But it's worth remembering that it all boils down to bandwidth.

"Everyone will be digital in ten years," says Bear Stearns analyst Ray Katz. "Digital is a marketing word for the consumer. Once it penetrates, what we're talking about is more choices. The issue is not digital. It's fractionalization.

Once again, the digital platform complicates the situation while boosting the size of the toolbox. Cross-channel promotion won't mean just analog and digital cable, but also Internet and interactive television. Programmers able to play in all those areas will have a distinct advantage.

"Right now, the mantra is hold the home, sell the phone, Internet, home security, and everything else that's going to require bandwidth," says Mike Hale, senior VP of marketing and business development at Encore. "It's not just about the cable business anymore."

—Additional reporting by Deborah McAdams

Dancing into digital

Digital has yet to really take off, but some MSOs see it as cable's next big moneymaker

By Deborah D. McAdams

There's a tale told in the well-guarded halls of HBO headquarters in New York City, about the launch of cable's first pay service in Pennsylvania nearly 30 years ago. While television industry pundits scoffed at the notion that people would ever pay for a channel, folks in Wilkes-Barre, Penn., were chasing the cable trucks for HBO.

The past is always rosier in retrospect. The reality is that the pay model had a history of fits and starts before HBO got it off the ground with a smattering of fights, movies and live events like the *Pennsylvania Polka Festival*. Now, more than 36 million people pay \$10 or more per month for one of several configurations of HBO with its vast library of theatricals and original productions.

By comparison, the trajectory of digital cable is similar to the early rise of

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Digital outlook

Top five MSOs

AT&T Broadband

AT&T has gone all out to push digital because its systems have been in such terrible shape. Many systems with low channel capacity were being attacked by high-capacity DBS services. Digital has been available on 95% of AT&T's systems since 1997, serving about 11 million subscribers. About 1.5 million digital units have been sold at \$10 a month.

Time Warner

Time Warner has taken a different route, choosing instead to push "advanced analog" converters that offer some additional channels, a primitive electronic program guide and lots of cash flow. Time Warner's systems have largely been upgraded and have lots of channel capacity. But the company is planning to launch digital in 35 markets serving 60% of its subscribers by year-end.

Comcast

A relatively early player in digital, the MSO is taking a different marketing approach. While others used digital to load up on newer "basic" channels like CNNfn or Speedvision, Comcast's digital services have included only extra pay multiplex and PPV channels. That means low programming costs for the same \$10 fee that AT&T charges. Comcast has 226,000 subs and has doubled its install rate from 4,000 per week to 8,000 per week.

Cox

Always a leader in selling new products, Cox has gotten fairly aggressive in its digital rollout. Digital has launched in 10 markets and lured 144,000 customers paying between \$8 and \$13 per month. The MSO offers several different themed tiers including sports and information, plus movies and general entertainment.

Charter

Before Paul Allen bought Charter, the company was a technology laggard. Charter needed to conserve cash and preferred letting larger operators pioneer products. Charter has just 8,700 digital subscribers in 16 systems serving 330,000 customers out of four million basic subscribers. Most take the no-basic approach to programming, relying on movie channel multiplexes. But Allen has said he wants digital set-tops in 100% of his homes by 2002.

HBO. After some notably unspectacular efforts at deploying digital cable service, penetration is picking up speed. AT&T Broadband and Internet Services reports adding 80,000 to 100,000 new digital subscribers per month. Time Warner Cable started 1999 with zero digital subscribers, and anticipates ending the year with close to 500,000. Cox and Comcast have each signed up more than 100,000 digital subscribers over the past year, with Comcast expecting to reach 300,000 by the end of 1999. According to Kagan cable industry reports, by year's end projected digital homes should total 3.3 million,

Off to a rocky start

Customer demand is undoubtedly part of the equation. But demand hasn't sparked right away. There were no customers chasing TCI trucks when the operator rolled out its 175-plus channel ALL TV for \$65 per month in test markets in 1996. It was too much all at once, say some observers. Customers weren't ready to be overrun with channels, and operators didn't know how to sell them. For example, people had to subscribe to premium channels to get the corresponding multiplex channels when they subscribed to digital. However, to customers it seemed as if they were paying more money for something they already had. Now, AT&T groups the premium services and corresponding multiplexes in digital tiers, and puts one price on the entire package.

"Strategies have matured," says Doug Sesslerman, senior vice president of marketing for AT&T BIS. "What we found was, we were pretty effective at selling at a \$10 increment. Today, we sell price-point packaging."

Price-point packaging is simply an extension of the graduated pricing scheme common in the analog tier. For example, the price-points at AT&T's Dallas affiliate start at \$11.09 per month for basic analog service; \$20.12 for expanded basic, with premium services going for \$10 à la carte. The Dallas system's digital packages begin at \$41.99 for one box and the requisite equipment, expanded basic plus the STARZ! and Encore! multiplexes. Then there's a \$51.99 tier, a \$59.99 tier and, finally, a \$69.99 tier with all the premium movie multiplexes plus enough equipment to hook up three televisions.

There were other bugs to be worked out after the ALL TV trials.

"Originally, we had a 14-to-one compression ratio," an AT&T BIS

spokeswoman said. "We scaled it back. We found out the quality wasn't good enough at 14-to-one. We also found out part way through that the buttons on the remote control were too small. Older people weren't using pay-per-view as much because they couldn't manipulate the controls."

"We didn't go all out to market [ALL TV]," she said. "The pressure was on to do this right, and there were no second chances. There was one shot at this. We didn't actively market until March 1998, and by the end of 1998, we had one million customers."

Another adjustment to AT&T BIS's marketing strategy was shifting the primary emphasis from the *digital* aspect of the service to the products—the channels, multiplexes and music.

"There's still an emphasis on digital. But too much can be confusing to consumers," Sesslerman said. "Digital cable isn't really about technology. Customers don't care about technology. They care about features. In this case, it's a lot more channels than the consumer had before. They also like the other innovative features like the on-screen program guide, DMX, the sound and picture quality, plus the additional movie and premium service channels."

Once AT&T BIS determined the most effective way to market digital cable, they had to get it to the customers. The issue of converter box availability was addressed early on, when, as TCI, the company paid for a new production line at General Instruments, their primary vendor. The issue of installers was a different matter. Orders came in so rapidly within the first few months that the cable operator had to develop a self-install kit. Self-installs account for 25% of new digital connections in some of AT&T BIS's markets.

But while the digital rollout is gaining momentum, it has not been without problems. Both Comcast and Time Warner Cable subscribers were reportedly confused about the cost of additional services and equipment. And churn continues to be a concern at AT&T, although turnover rates are down from around 7% in the early months of the service to about 5% now. Sesslerman gives part of the credit to a program launched in April 1998 that rewards customer loyalty. Subscribers amass points based on their level of service that can later be traded for exclusive network merchandise. Around 3.3 million households participate, including all digital customers.

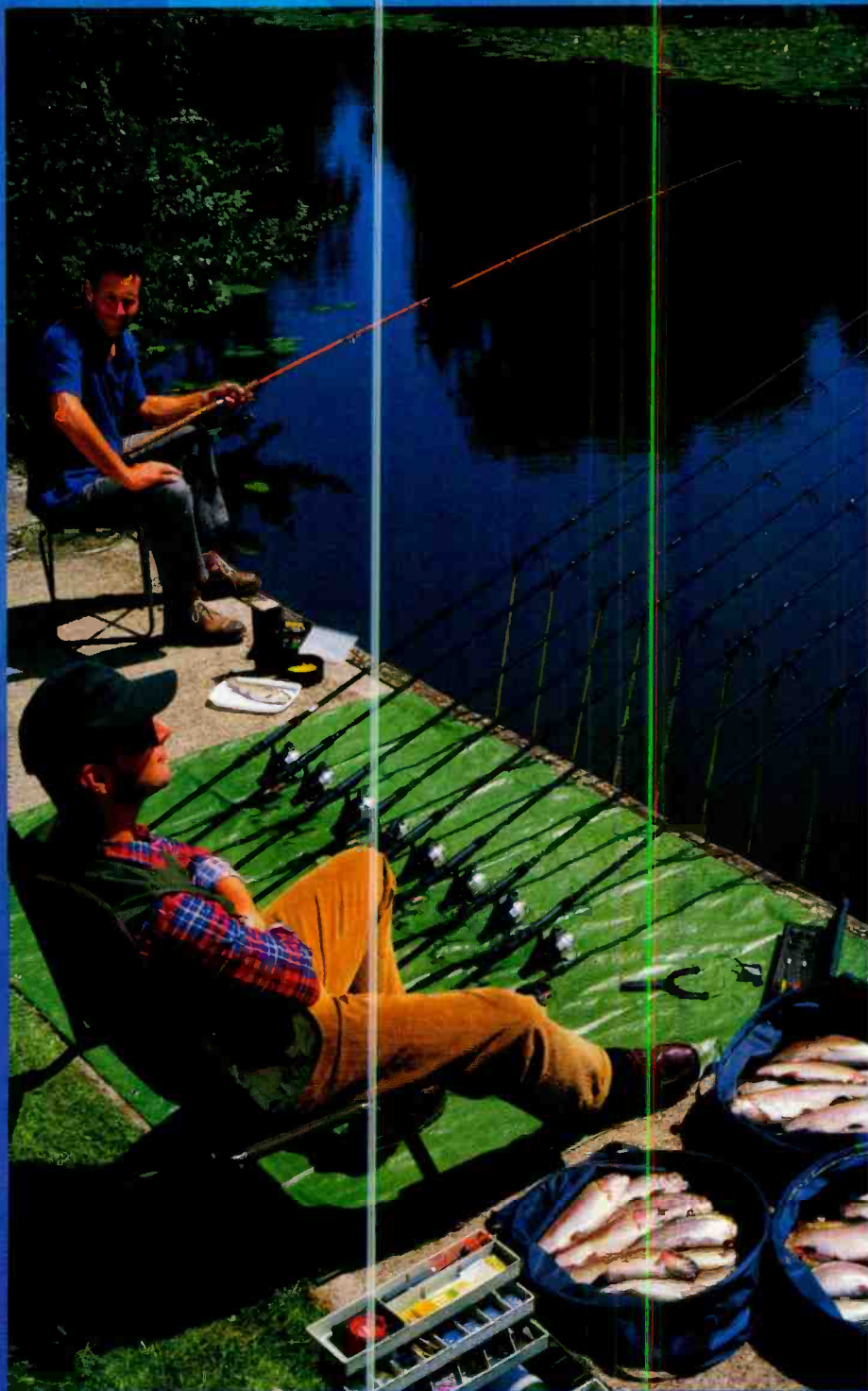
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Among those enrolled, disconnects are down 12% and downgrades were reduced by 19%, said Sesslerman.

Other operators, including Time Warner and MediaCom, report delays in getting converter boxes from vendors. Both of those MSOs launched digital cable earlier this year: MediaCom in an 18,000-subscriber market in Florida, and Time Warner in a 50,000-subscriber market in Austin, Texas, as well as other small markets.

"So far, we're finding more aggressive demand than we anticipated," said Mike Luftman, spokesman for Time Warner Cable. "We expect to be close to a half million digital subscribers by the end of the year."

Unlike AT&T, Time Warner took an interim step in launching digital cable. "Time Warner Cable made a strategic decision not to roll out digital until second-generation boxes came out," said Luftman, a policy that Cablevision has also adopted. "We expected second-generation boxes to be real-time, two-way boxes

with video-on-demand capacity. In the meantime, we rolled out addressable analog boxes. It taught us how to roll out new technology in a rebuilt system. It allowed us to move the system from 50 channels to about 75- or 80-plus," he adds, "introducing the interactive program guide—fairly crude by digital standards—but the customers loved it." So far, addressable analog has been Time Warner's most successful launch since HBO, says Luftman. "Memphis, for example, is 75% penetrated," he says. "This is how Time Warner generated a lot of its revenue growth over the last few years."

The competitive edge

Revenue growth is undoubtedly a driving force in the digital rollout. Growth in basic cable subscribers has been less than 2% over the past few years, and competitive pressures continue to increase. Just as basic cable packages and what customers were willing to pay for them reached critical mass, satellite came along with four times the

channels at around 75% to 80% of the price. Several MSO programming executives have said digital is their only option to grow the business.

"In the digital world, there's a little more flexibility," said Joe Lawson, vice president of marketing for Bresnan Communications, soon to be part of Charter Communications pending closure of the deal. "You don't have to artificially constrain the availability of bandwidth."

Between digital compression and system upgrades, MSOs will eventually fill that additional bandwidth with telephony and Internet services. For the time being, however, they depend on programmers to get the ball rolling.

Lawson, formerly a marketer on the network side for Black Entertainment Television, points out that quality programming is imperative to selling digital cable.

"Most programmers believe digital is viable," he says, "but they don't want to be on digital. You've got a slew of programmers chasing around one or two slots on the

analog spectrum. The industry has to get behind the marketing of digital products, both the programmers and the operators, and we need to put compelling products on digital cable. You can't grow digital if every great new product goes on analog."

Content, content, content

Mike Mason is senior vice president of marketing for ZDTV, one of the relatively new channels chasing the elusive analog space.

"I think that's a real dilemma for the cable industry. They have to have compelling content, and be willing to pay for it, and give it exposure," Mason said. "We don't want to be on [digital], but we'll help you roll it out," he says, by barking it on analog.

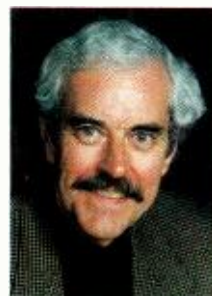
Much of what's available for digital tiers involves channels built around library product, niche channels like Discovery's Kids, People and Science, or MTV's genre music channels. Fox Family is one of the few programmers doing a purely digital launch with its

boyzChannel and girlzChannel. Both networks are scheduled to launch Oct. 31 with 25% original programming. Rich Cronin, president and CEO of Fox Family Channel, said the new digital channels will have to have license fees greater than those typically paid in the analog world.

"Cable operators have to understand that without strong networks, digital doesn't mean anything," he says. "They've got to support these networks and give us the license fees we need to survive."

But Matt Bond, executive vice president of programming for AT&T says the digital world is growing too fast to pay higher license fees for digital carriage.

"Our viewpoint is, there should not be a



ZDTV's Mike Mason: 'We don't want to be on digital, but we'll help you roll it out' by promoting it on analog channels.

distinction between analog and digital rates. We've got a large mass of digital customers right now, and digital is the future distribution model," says Bond. "We've got to be careful not to set up economics that result in much higher costs for programming in the future."

Programming costs are one of the reasons "multiplexers" like HBO are in the cabird seat in the digital realm. HBO provides five channels in addition to its main channel, all at no additional cost to the MSO or the customer. Encore!, STARZ!, Showtime and The Movie Channel have similar multiplexes. At least two MSOs—Comcast and MediaOne—are filling their digital tiers exclusively with premium multiplexes and pay-per-view channels.

"It's a terrific strategy when you're trying to get the box in the home," said one MSO executive. "They're targeting a higher end market, and for a minimal fee, they're giving people 20 to 30 channels of additional premium and pay-per-view."

"The number one factor we use is choice and convenience," said Judi Allen, senior vice president of video for MediaOne. "We think that with a combination of premium multiplex screens and more pay-per-view screens, anytime you sit down, you can have four times the choices you had with analog." ■



Bresnan's Joe Lawson: 'Most programmers believe digital is viable, but they don't want to be on digital.'



AT&T's Doug Sesslerman: 'Digital cable isn't really about technology. Customers don't care about technology.'



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TV's smart boxes

Intelligent digital set-tops yield extra channels and other services

By Craig Kuhl

That boring and seemingly brainless set-top box on your television is getting a whole lot smarter. So smart, in fact, it can now manage a family's entire entertainment, information and communications needs from a single, streamlined unit the size of a small laptop. Not surprisingly, that new box has become the source of an ongoing financial frenzy in the cable industry, a frenzy that has companies gobbling up systems at record prices.

Digital technology, which allows massive quantities of video and data to be sent to and from a customer's home or business, is the link to Internet access, high-speed data, video-on-demand, IP telephony, and other services yet to be discovered. A core group of manufacturers has been adding intelligence and speed to its "next generation" boxes, while jockeying for position to get them to market—in this case to cable operators—and eventually on retailers' shelves.

Case in point, General Instrument, which is arguably the leading digital set-top box manufacturer with 4.5 million units shipped to 100 corporate customers. This quarter, GI will roll out its latest box, the DCT 5000+, which includes a cable modem, advanced graphics, greater speed and a "triple tuner" architecture that will allow customers to watch television, access the Internet and talk on the telephone, all at the same time.

"We'll ship about 100,000 DCT 5000+ units this quarter to various MSOs," says Dave Robinson, senior vice president and general manager of digital network systems for GI. The DCT 5000+ will cost about \$500, Robinson adds, and the company is betting that the box will be able to bring fresh dollars to cable operators' business.

"With the digital services available with the DCT 5000+, operators can expect \$15 to \$22 a month in incremental revenues," Robinson says. "And it

has unlimited expansion capabilities."

Scientific-Atlanta is expanding the production and deployment of its digital set-top box as well. The company says it has shipped 511,000 Explorer 2000s this fiscal year, with 20,000 set-tops a week being installed in customers' homes. S-A also says it will double its production capacity of the Explorer from 1 million units annually to 2 million, and add three new Explorer family members—the Explorer 6000, 3000 and 2000S.



GI's DCT-5000+ digital cable converter has a 'triple tuner' architecture that will allow customers to watch television, access the Internet and talk on the telephone.

The Explorer 6000 is the company's most powerful new model, delivering a host of services from video teleconferencing to IP telephony.

Because getting digital set-top boxes to MSOs quickly is so important to maintaining a competitive advantage, there are some serious challenges to updating set-top technology and keeping pace with processor speed and other digital set-top components.

"Digital is new territory for us, so training cable operators and our own people to get systems operational is a real challenge," says Bill Wall, technical director of subscriber networks for S-A. "The transition from analog to digital is a big step."

Maybe too big, according to Ted Henderson, managing director of research for Janco Partners, a Denver-based cable and telecommunications research firm. "We're not sure of the true demand for digital boxes. There are wiring issues, and punching holes in walls throughout the house. Constant service calls have upset customers in

the past. They want a box with all the components to eliminate wiring issues.

"There are super boxes being built," says Henderson. "But is there a business for them? Do consumers want them?"

Those "super boxes" include the DCT 5000+ and Explorer, along with others such as Pace Micro Technology's Di4100, now rolling out in the UK. After a two-year hiatus, Pace is re-entering the U.S. market with its recent agreement to supply 100,000 digital set-top boxes to BellSouth Corp.

Pace is active in the overseas set-top market with more than 2 million of its digital boxes deployed in Europe.

"Speed to market means price or functionality advantages," says Neil Gaydon, president of the Americas for Pace Micro Technology PLC.

Philips Broadband Inc. will enter the set-top fray as well, says Paul Pishal, director of business development for Philips, and next year will introduce its high-performance,

open-cable set-top box, Philips High End Solution. "We're in discussions now with MSOs and will keep a close eye on the move to retail," Pishal says.

For cable operators such as Cox Communications, a leading provider of advanced services, digital set-top boxes must stay ahead of technology's curve. "We're customer advocates and provide them with a full suite of services. So we don't want them stuck with obsolete boxes," says Tom Nagel, vice president of business development for Cox.

Fear of obsolescence is a powerful motivator for set-top manufacturers to introduce faster, stronger and more flexible boxes. Yet even with the most open systems, issues such as keeping software current remain.

The next generation of boxes, Henderson says, will be the smartest yet, capable of IP telephony, cable modems, high-capacity processors for interactive TV and more. But, he cautions, "the business must be built on cost, consumer ease of installation and reliability before you ask a customer to switch services." ■

Nielsen sells for \$2.7B

Dutch publisher committed to software, technology upgrades at ratings service

By Steve McClellan

The gold standard for TV audience ratings will soon be measured in Dutch guilders.

Nielsen Media Research has entered into a definitive agreement to be acquired by Dutch publisher VNU NV for \$2.7 billion (\$37.75 per share), including \$2.5 billion cash and \$200 million of assumed debt. A tender offer for shares became effective Friday (Aug. 20). VNU executives said they hope to close the deal, which is subject to antitrust scrutiny by the U.S. Justice Department, by early October.

For VNU, the Nielsen acquisition would be the crown jewel in a collection of marketing information companies it has acquired in the U.S. over the past several years. VNU's Marketing Information Services group (with revenues last year of \$337 million) include Competitive Media Reporting, the ad tracking service, Scarborough Research; the radio audience measurement company; and Soundscan.

The one area of overlap is CMR and Nielsen's Monitor Plus, which also tracks ads. Officials said it was still an "open question" as to whether those services would be integrated in some way or continue to operate independently.

VNU also publishes SRDS, the database publisher of advertising service information (\$32 million in revenue for 1998) and Billboard Publications Inc., publisher of *The Hollywood Reporter*, *Ad Week* and *Mediaweek*. BPI revenues last year totaled \$195 million.

VNU's proposed purchase price for Nielsen is more than double the \$18 per share that Nielsen was trading for at its low point this year on Feb. 17, although at least one analyst and some investors said last week they thought the price was too low.

"They could have done better on the price," said Monica Logani, a Lehman Bros. analyst who covers Nielsen. "A mid-40's [per share price] would have made more sense. Nielsen is a very

strong brand name in a monopoly position, with 15% [annual cash flow] growth. It's recession resistant with really strong recurring revenues. I think it should sell for more than 13.6 times next year's EBITDA [earnings before interest, taxes, depreciation and amortization]."

Officials at VNU and Nielsen responded that VNU's offer was a "full and fair price," as the VNU spokeswoman put it. As of last Wednesday, the market seemed

the business," said one network research executive. "They seem to be more committed lately as a stand-alone to putting the money into the software and technology."

As a public company, Nielsen has pledged in SEC filings to spend "an estimated \$300 million," over four years to upgrade its systems for the digital era. A VNU spokeswoman said the company was "absolutely committed" to making sure Nielsen has the money to do that.

"I am hopeful that this won't in any way interfere with the kind of progress that I believe that we've been making with Nielsen," said Alan Wurtzel, president, research and media development, NBC. "I think that Nielsen has tried very hard to improve its service and I think they're trying to improve the methodology both on the national and station levels."

Not everyone feels that way. In June WSVN(TV) Miami, the Fox affiliate, cancelled its Nielsen contract in a dispute over the number of Spanish-

language households in the market's meter sample. According to station general manager Robert Leider, the lack of ratings has not hurt the station's sales efforts. "It's business as usual," he said, noting that the station still gets measured and agencies know what the ratings are.

Meanwhile, Nielsen said last week that it was upping its investment in NetRatings Inc., the Internet measurement service, to 13.8%, with options to increase that stake to 47%, for a total of a little more than \$80 million. Nielsen also has the right to assume a controlling interest (54%) in NetRatings if it elects to go public. NetRatings is a start-up company trying to compete with MediaMatrix, seen as the dominant company in the Internet measurement business.

Nielsen had revenues of \$402 million in 1998, up 12%, with operating cash flow of \$126 million, up 31%. Revenues for the first half of 1999 were \$220 million, up 13%, with a 19% gain in operating cash flow to \$70 million. Estimated revenue and cash flow for 2000: \$515 million and \$185 million respectively. ■



John Dimling, president, Nielsen Media Research (left), will remain in that position when the company is merged with VNU. Other members of Nielsen's senior management team will also keep their positions, including Buzz Moschetto and Susan Whiting, who oversee the national services, and Barry Cook, head of research. Dimling also stands to make more than \$5 million in exercisable stock options. Cook will make between \$1 million and \$2 million on his stock options.

to agree, with Nielsen trading at 37 3/16, unchanged for the two days after the acquisition was announced.

But Logani says she has talked to major Nielsen shareholders who were "very disappointed" with the VNU offer. While no one seems to have lost money on this transaction, Logani says some shareholders feel they should have done better, given the relative risk they took investing in Nielsen. Whether those shareholders take the step of not tendering their shares remains to be seen, she says.

Network executives contacted last week said they weren't sure how, or even if, the sale would affect their dealings with the ratings service. One concern voiced by several media executives is whether Nielsen will be given adequate resources by its new parent to upgrade its systems for measuring audiences in the digital age.

Until about 18 months ago Nielsen had been a division of larger companies, including Cognizant Corp., and Dun & Bradstreet before that. "The D&B years were not good years in terms of Nielsen servicing its clients and putting money into



STATION BREAK

By Dan Trigoboff

Baltimore station will skip 'Breakfast'

Bad news for local programming from Baltimore, as WMAR-TV cancelled Sunday morning's *Rodricks for Breakfast*. The show, which lasted almost four years but ends Sept. 5, was hosted by Dan Rodricks, a longtime columnist for *The Sun* in Baltimore and popular figure around the city. The two-hour show featured local music and personalities, and won numerous local honors along with a solid core of viewers. Ratings were good, station sources say, adding that *Breakfast* was a good fit for viewers and station executives alike. Moreover, Scripps Howard Broadcasting has been a champion of local programming.

But local advertisers weren't as appreciative. WMAR-TV execs said they appear to be spending more on cable these days. Meanwhile, Scripps' nine stations are operating under a belt-tightening order following months of declining revenue (B&C Aug. 16, p. 16). In Kansas



Dan Rodricks will be eating breakfast alone on Sundays. WMAR-TV cancelled his early-morning show.

City, layoffs were announced in the newsroom. In Baltimore, the station plans to reduce its employees through voluntary buyouts. Rodricks, who formerly worked at rival station WBAL-TV and its AM radio station, has been asked to remain with the station in a different capacity, but no word yet on his broadcasting plans.

Twin Cities station wins libel trial

After a six-week trial and 10 days of deliberation, CBS-owned WCCO-TV Minneapolis won a victory in a defamation suit brought by the widow of a murder victim who had been identified by a policeman as the crime's sole suspect. "The intent of this story was to report on the status of the murder investigation and to help trigger the memories of our viewers, which in turn might have led to new evidence in this case," said WCCO-TV Vice-President and General Manager Jan McDaniel. A loss in the trial, McDaniel said, "would have changed the way we all do business."

A WCCO-TV *Dimension* report in 1994 on the unsolved 1993 murder of Dennis Stokes included an on-camera interview of a detective, who stated that Teri Stokes was his only suspect in his five-month investigation. The report included interviews with the victim's family, friends and co-workers. Stokes and her attorney declined to be interviewed

Early newscast en Espanol for NY

WXTV, Univision's New York station, plans to launch what it says will be the city's first Spanish-language early-morning news show this October. The early edition of *Noticias 41* will launch Oct. 4, at 6 a.m. as a local lead-in to the Univision network morning show *Despierta America*, from 7-10 a.m.

Lexington, Ky., anchor resigns

WLEX-TV Lexington, Ky. anchor Tom Kenny resigned after court documents showed he was a customer of an area prostitute. He had been taken off the air earlier last week. Kenny had been with the station since 1987, co-anchoring in recent years with his wife, Nancy Cox, a former Miss Kentucky who has been with the station since 1992. In local papers, Kenny apologized and said he has asked for forgiveness "from my God, my family, my church and my friends, for my moral failure. I take full responsibility for the pain and embarrassment this has caused my family and WLEX-TV." The station has not offered comment, stating that it was a personnel matter.

Matthews named GM in Cincinnati

Former newsman A. Rabun Matthews has been named president and general manager of WLWT-TV, Hearst-Argyle's NBC affiliate in Cincinnati.

Matthews moves to Ohio after nine years with WLKY-TV, Hearst's CBS affiliate in Louisville, where he was most recently president and general manager. Matthews is a former vice president for news at Pulitzer Broadcasting, which was acquired by Hearst, and has been a local and network newsman for more than two decades.

Accused killer mails Houston station

Houston's KTRK-TV received an unusual correspondence last week from an unlikely source. Reporter Cynthia Hunt was the recipient of an 11-page letter from accused serial killer Angel Maturino Resendiz, in which he discussed his love for his dogs and the suffering of the Kennedy family, and suggested an inner creature that may have been responsible for his alleged criminal activity. Resendiz crossed the border from Mexico last month to surrender to U.S. authorities and stand trial for as many as nine killings in three states.

The station aired parts of the letter after confirming its authenticity with the Harris County Jail, where Resendiz is held. In his letter, written in English and including numerous spelling and grammatical errors, Resendiz said he saw his inner demon when looking at himself under his wife's black fluorescent light. Resendiz's attorney told reporters the letter was written against his advice.

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

'Millionaire' off to a flying start

By Joe Schlosser

Apparently a lot of Americans want to be millionaires, too. ABC's special prime time game show, *Who Wants to Be a Millionaire?*, kicked off a 13-day run last week with larger-than-expected summertime ratings.

Based on the popular British game show that has garnered some eye-popping ratings across the pond, *Who Wants to Be a Millionaire?* attracted nearly 10 million viewers per episode in the overnight ratings its first couple of nights on ABC's prime time lineup. The show, hosted by talk-show icon Regis Philbin, was also building on its lead-in numbers and winning its time periods.

On Monday, Aug. 16, the trivia show scored an 8.4 rating/14 share in the overnight ratings, according to Nielsen Media Research. In its second outing, *Millionaire* grew by 8% to a 9.1/15.

But Michael Davies, the show's executive producer, says the way to judge *Millionaire*'s ratings is not by nightly increases, but rather how it does in its time period.



ABC's prime time game show with Regis Philbin (r) attracted 10 million viewers.

"I really think it's a mistake to look at the story in terms of growth night to night," Davies says. "You have to judge it against its time period, what was going on in the time period a week before or two weeks prior. All networks have nights when they do really well and nights when they don't. I can promise you this show is not going to grow each night."

Millionaire allows 10 contestants each night to compete for escalating prizes that could ultimately total \$1 million. ABC will air 13 original episodes over a 14-day period that started last Monday (Aug. 16) and ends Sunday (Aug. 29). Potential contestants play the first round of the game by calling in on either an 800 or 900 number set up by ABC. Callers with the highest scores are being flown to New York over the two-week stretch and put on national television. The shows are taped one day in advance of their airdates.

"I had no doubt Americans would want to be millionaires, but if you know anything about this business it is that you know nothing," Davies says. "I have always said I totally believed in this format, but you just never know. I have worked on really good shows that have failed, and on really bad things that have worked. So far so good."

ABC executives have not yet decided what the future of *Millionaire* will be after the two-week run, but Davies says he is almost 100% sure that it will come back in some form to the network during the upcoming season. ■

Oprah on top as Jerry's slide continues

It was the same story again in the national weekly ratings among the syndicated talk shows, *Oprah Winfrey* was on top and *Jerry Springer* continued to slide. *The Oprah Winfrey Show*, despite a 2% drop, continued its run as the highest rated talk show, posting a 5.7 national rating during the week ending Aug. 8, according to Nielsen Media Research. *Sally Jessy Raphael* placed third with a 3% gain to a 3.7; *Jenny Jones* dropped 3% to a 3.5; and *Maury* slipped 8% to a 3.5. Both *Live with Regis and Kathie Lee* and *The Montel Williams Show* rose 6% to a 3.3, while *Ricki Lake* dropped 6% to the same 3.3 national rating. *Rosie O'Donnell* slowed 6% to a 3.2. *Forgive or Forget* was the highest rated new talker, despite a 10% dip to a 1.8. *The Donny and Marie Show* gained 7% to a 1.

—Joe Schlosser



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AUGUST 9-15

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

ABC's telecast of the AFC-NFC Hall of Fame Game—heralding the return of the Cleveland Browns to football—took the top slot in Week 47.

Week 47	abc	CBS	NBC	FOX	U/P/N	WB
	10.1/18	6.6/11	6.2/11	4.4/8	1.8/3	2.5/4
MONDAY	8:00 8:30 9:00 9:30 10:00 10:30	28. King of Queens 6.2/11 47. Thanks 5.4/9 8. Ev Lvs Raymd 7.8/13 16. Becker 7.2/12 21. 48 Hours 6.7/11	77. Suddenly Susan 4.1/8 70. Veronica's Closet 4.4/8 32. Law & Order 6.1/10 5. Dateline NBC 8.4/14	75. That '70s Show 4.2/8 70. That '70s Show 4.4/8 70. Ally McBeal 4.4/7	101. Moesha 2.1/4 104. Moesha 2.0/4 111. Between Brothers 1.6/3 115. Malcolm & Eddie 1.4/2	91. 7th Heaven 2.6/5 101. Movie Stars 2.1/3 111. Kate Joplin 1.6/3
TUESDAY	8:00 8:30 9:00 9:30 10:00 10:30	5.4/10 40. Spin City 5.6/11 65. It's Like, Y Know 4.6/8 28. Dharma & Greg 6.2/11 54. Sports Night 5.1/9 40. NYPD Blue 5.6/10	6.8/12 25. JAG 6.6/12 17. 60 Minutes II 7.1/12 21. 48 Hours 6.7/12	6.5/12 44. Just Shoot Me 5.9/11 39. 3rd Rock fr/Sun 5.7/10 28. Just Shoot Me 6.2/11 21. Will & Grace 6.7/11 11. Dateline NBC 7.4/13	4.0/7 79. Guinness World Records 3.7/7 75. Fox Files 4.2/7	1.7/3 109. Moesha 1.7/3 114. Clueless 1.5/3 111. Malcolm & Eddie 1.6/3 106. Between Brothers 1.8/3 115. Felicity 1.4/2
WEDNESDAY	8:00 8:30 9:00 9:30 10:00 10:30	6.2/11 43. Two Guys, A Girl 5.5/11 59. Norm 4.9/9 35. Drew Carey 5.9/10 51. Two Guys, A Girl 5.2/9 6.20/20 7.9/14	6.9/12 37. Cosby 5.8/11 17. CBS Wednesday Movie—Dave 7.1/12	6.6/12 34. Dateline NBC 6.0/12 28. World's Most Amazing Videos 6.2/11 10. Law & Order 7.6/13	5.4/10 47. Fox Summer Movie Special—Fear 5.4/10	2.0/4 106. 7 Days 1.8/3 97. Star Trek: Voyager 2.2/4 93. Dawson's Creek 2.4/5 88. Charmed 2.8/5
THURSDAY	8:00 8:30 9:00 9:30 10:00 10:30	4.9/9 78. Whose Line Is It 3.8/8 68. Whose Line Is It 4.5/8 43. David Blaine: Street Musician 5.5/10 51. Nightline in Primetime 5.2/10	7.4/14 11. CBS Thursday Movie—The Rockford Files 7.4/14 11. 48 Hours 7.4/14	7.4/14 3. Friends 8.5/17 19. Jesse 6.9/13 8. Frasier 7.8/14 25. 3rd Rock fr/Sun 6.6/12 14. ER 7.3/13	5.5/10 43. 1999 Teen Choice Awards 5.5/10	1.7/3 109. The Sentinel 1.7/3 106. The Sentinel 1.8/3 97. Wayans Bros 2.2/4 93. Jamie Foxx 2.4/5 93. Steve Harvey 2.4/4 96. For Your Love 2.3/4
FRIDAY	8:00 8:30 9:00 9:30 10:00 10:30	5.8/11 49. Home Imprmnt 5.3/11 65. The Hughleys 4.6/9 58. Sabrina/Witch 5.0/10 54. Boy Meets Wrld 5.1/10 14. 20/20 7.3/14	4.9/10 61. Kids/Darndest 4.7/10 61. Candid Camera 4.7/9 70. Unsolved Mysteries 4.4/8 40. Nash Bridges 5.6/11	5.1/10 59. Providence 4.9/10 20. Dateline NBC 6.8/13 79. Homicide: Life on the Streets 3.7/7	2.9/6 86. World's Funniest! 3.3/7 91. Mad TV Primetime 2.6/5	1.3/3 108. UPN Special Presentation—Killer Deal 1.3/3
SATURDAY	8:00 8:30 9:00 9:30 10:00 10:30	4.6/10 81. America's Funniest Home Videos 3.6/8 54. ABC Saturday Night Movie—In the Army Now 5.1/10	5.8/12 37. NFL Pre-Season Football—New York Jets vs. Green Bay Packers 5.8/12	4.3/9 82. The Pretender 3.5/8 61. NBC Saturday Night Movie—Circle of Friends 4.7/9	4.9/10 68. Cops 4.5/10 61. Cops 4.7/10 51. AMW: America Fights Back 5.2/10	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
SUNDAY	7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30	5.2/10 74. Wonderful World of Disney—The Adventures of Pinocchio 4.3/8 32. Stephen King's The Langoliers, Part 1 6.2/11	7.5/14 2. 60 Minutes 9.1/19 6. Touched by an Angel 7.9/14 27. CBS Sunday Movie—Gone in the Night, Part 1 6.5/11	6.0/11 54. Dateline NBC 5.1/11 43. You Asked for It 5.5/10 21. NBC Sunday Night Movie—The Promise 6.7/12	3.9/7 82. World's Funniest! 3.5/7 82. King of the Hill 3.5/7 49. The Simpsons 5.3/10 65. Futurama 4.6/8 85. The X-Files 3.4/6	2.4/4 105. Rescue 77 1.9/4 97. Sister, Sister 2.2/4 90. Smart Guy 2.7/5 87. Movie Stars 3.0/5 91. Unhap Ever After 2.6/4
WEEK AVG	6.0/11	6.6/12	6.0/11	4.4/8	1.7/3	2.3/4
STD AVG	7.5/13	8.4/14	8.3/14	6.3/11	1.9/3	3.0/5

Cable jobs going begging

Shortage of qualified people pushes MSOs to up incentive packages to get them aboard

By Deborah D. McAdams

It takes more than just one week of vacation and run-of-the-mill wages to get qualified employees into cable jobs, human resources experts have found.

Faced with finding workers for their emerging broadband businesses amid a period of low unemployment, cable operators have resorted to offering more perks to fill their ranks.

In particular, jobs in huge demand include cable technicians, customer service representatives and installers. To attract them and get them to sign up, some MSOs have upped their pay and benefits packages.

And apparently even money isn't enough.

"All of that old mythology about it being money, money, money," said Judy Henke, vice president of human resources for Cox Communications. "It's not. People want to know where they're going, or where they can go" in the company.

Henke finds vacation time is a high priority among the people she sees. "It's a key motivator for Gen-Xers. When you compete with someone who's giving two weeks and you're still giving five days, that's not good."

Come next January, new entry-level Cox employees will get a second week of vacation their first year. The company is also implementing more flextime into employee schedules.

Cox employs roughly 15,000 people. The company has about 500 positions open around the country, Henke said. To fill them, Cox has undertaken a radio ad campaign in some of its larger markets and has targeted career fairs at business schools. Current employees can make up to \$500 by bringing someone new into the Cox fold.

The Atlanta-based MSO also has turned to Monsterboard.com, a giant Internet want-ad service, to find technical employees. Other recruitment enticements include stock options at a 15% discount and, come January 2000, a tuition benefit of up to \$5,000 a year for qualifying programs.

"We think offering \$1,000 a year isn't offering anything," Henke said. "We also realize it benefits the company."

"We are competing with different industries," said Beth Arnholt, senior director of recruitment for the cable division at Comcast, which has between 700 and 800 positions open. "We're up against the AT&T's, the regional Bells, Silicon Valley and the Internet" for people with the engineering and technical skills necessary to launch cable into the Internet arena. Employees with such backgrounds are accustomed to job perks beyond the usual pay/vacation/sick leave package. Break rooms in Silicon Valley resemble nightclubs and pubs. Vending machines are free to employees. Dress codes are relaxed, and people generally get a piece of the company, she said.

"Traditional cable doesn't hold the allure or the excitement that the Internet is now holding," said Susan Bishop, president of Bishop Partners, a New York headhunting firm. Technically

savvy people prefer dot-coms, she said. "They think [dot-coms] have the potential of spinning off and making them millionaires."

Isabel Arace, vice president, compensation, AT&T Broadband & Internet Services, estimated her operation needs at least 100 technicians and customer service reps in each of 11 new markets. It takes longer to explain and install bundled services, she said, explaining the demand. A video installation may take 10 to 20 minutes compared to maybe 1.5 hours for a bundled services install.

At the engineering level, Arace said severance packages are also in great demand. "We tell people the company is stable, but that doesn't matter to them."

The job shortages at several MSOs contacted confirm the findings of two recent surveys by the Cable and Telecommunications Human Resources Association revealing a tight labor market in the cable industry. The

Family matters, E!'s Shea decides



Shea will remain as a consultant after her replacement is named.

In a surprise move, E! Entertainment Television's top executive, Fran Shea, is exiting the network after just nine months in the job.

Shea, 41, was promoted to the top slot in December to replace outgoing President Lee Masters, who left to run Liberty Media's interactive T / portfolio. But she only took the title "acting" president, citing her recent return from maternity leave after giving birth to her first child. At the time, she nevertheless insisted that she was "committed" to the job.

"A lot of people thought she was positioning," said one Shea associate. "That wasn't the case."

The pull of family won out. Shea said that dividing time between her daughter and the network proved too hard. "E! needs a leader that can be more committed than I can be," she said Wednesday. "It needs more than the 70% I can give."

Shea will stay until E! partners Comcast Corp. and Liberty Media Corp. select a replacement. After then, she will consult for two years.

Shea said she's happy with E!'s programming and distribution right now. "Attention needs to be paid to international development and brand building," she said. "That's probably where I'll spend my attention." —John Higgins

findings contradict the expectation of fewer jobs in the wake of recent industry consolidation.

As far as any future layoffs are concerned, a few administrative positions may be eliminated where responsibilities are duplicated, but the people

involved will likely be moved to different areas of their companies.

Dave Watson, for example, ran Comcast's cellular phone division. The division was spun off. Watson was not. He had previous sales experience, and now he's executive vice president of

sales, marketing and customer service for Comcast's cable division.

"In a clustered world...the skill sets are different. In some cases, you have to find people outside the cable business. I guess I was an example of that," Watson said. ■

Fuzzy vision doomed channel?

Turner's bid to attract women via new network may have been hurt by too many cooks

By Price Colman

The Women's Network may have been as much a victim of internal conflicts and unclear direction as it was the high cost of original programming, industry sources say.

Although economics and the requisite time to break even were clearly factors in Ted Turner's decision to pull the plug on the unlaunched net, an ill-defined vision for the net and lack of consensus on a business plan were other deal killers.

"There were different views on everybody's part about who was driving the business and debate about [economic] participation levels," says one source familiar with the situation.

Also, some cable operators, while initially supportive, were leery of the impact of a planned Web component on their core video operations, one source says. A key issue: Would a Web presence enhance or detract from the video channel?

"The cable guys were concerned about being left out of the [Web] revenue stream," the source says. "It was less about viewership than revenue...It had to be a collaboration with cable operators. They couldn't set [the Web business] up and cut [cable] out. But they couldn't figure out how to cut [cable] in."

That absence of a unifying vision for the network beyond just being a magnet for advertisers seeking women viewers prevented the network from gaining credibility.

"I was never sure what The Women's Network was going to be," adds a source in the financial community.

A spokesman for Turner Broadcasting System, which was leading development of the network, declined to comment.

Not surprising, industry sources say, was the quick denouement after



Mitchell was slated to lead The Women's Network, with original programming culled from Time Warner and Condé Nast publications. However, sources said the companies' corporate cultures worked against the effort.

TBS's formal unveiling of the new network at the National Cable Television Association show in June. Within the financial community, some observers reacted with considerable skepticism, saying that Time Warner and magazine publisher Advance Publications were simply test marketing the concept by holding a formal press conference.

Not so, counter sources familiar with the companies involved. The seminal idea arose when Pat Mitchell, who would have headed the new network, joined Turner Broadcasting in the early '90s. The concept, with strong backing from Ted Turner, hinged on spinning content gleaned from the pages of Time Inc. and Condé Nast Inc. magazines into original, and expensive, half-hour and hour TV shows. Condé Nast, which publishes 17 consumer magazines includ-

ing *Vogue*, *Mademoiselle*, *Self* and *Vanity Fair*, is a division of Advance.

Further, Advance and Time Inc. were enthusiastic about the opportunities for leveraging women-oriented magazine content and their brands on a video platform as well as on the World Wide Web.

Without a mutually acceptable business plan, it was impossible to justify the hefty costs for the original programming that was to be the lifeblood of the network. PaineWebber media analyst Chris Dixon estimated that the partners would need \$300 million to launch the network in the analog realm and that it could take up to six years for it to break even.

From Ted Turner down, executives involved with The Women's Network were convinced they had identified an economically powerful and underserved demographic niche: women ages 18-59.

But they weren't alone. As The Women's Network was developing programming and business plans, Lifetime Television was growing its audience. Oxygen, another women's cable network still in the conceptual stage, was grabbing attention—and investments—with Geraldine Laybourne, Marcy Carsey and Oprah Winfrey at the helm. And E! Entertainment's spin-off, style., was building a following.

Corporate conservatism may also have played a role in killing The Women's Network, industry executives say. With the merger of Turner and Time Warner, gone were the days when Ted Turner might have blazed ahead. Fiduciary responsibility to Time Warner shareholders prevailed. Turner, as one of the largest shareholders, made what some insiders consider an obvious call before the effort siphoned more time, creative energy and money. ■

Not Glenn's problem

Ex-Jones Intercable chairman quietly sells bulk of stock

By Price Colman

Jones Intercable Inc. investors may be wrestling over Comcast Corp.'s offer to increase its stake in the MSO, but the much-criticized deal is less of a dilemma for Glenn Jones. The former Jones Intercable chairman has quietly sold off most of his remaining holdings in the company.

A Securities and Exchange Commission filing shows that Glenn Jones and his personal holding company, Jones International, sold a total of 1 million shares to Comcast Corp. July 2 for \$50 per share in cash, the market price on the day the sale closed. Jones International sold 997,373 shares for \$49.9 million while Glenn Jones personally sold Comcast 2,627 shares of class A common stock for \$131,350.

Having sold a substantial amount of his holdings at various times, Glenn Jones now has about 721,000 of Jones Intercable shares worth \$36 million.

Some financial executives said they feel Glenn Jones has left them high-and-dry as they try to squeeze a better deal out of Comcast, which is launching a tender offer to buy enough stock from the public to increase its Jones Intercable ownership from 37% to 79%. Some analysts and money managers oppose the deal because Comcast's offer of \$50.31 per share values Jones Intercable's systems at an estimated \$3,100-\$3,500 per subscriber. Other MSOs are selling for \$4,000-\$5,400 per subscriber.

Comcast has countered that buyers pay up for control of a company, and it has already paid that premium when it bought out the interests of Bell Canada interest and, subsequently, Glenn Jones. That gave Comcast supervoting stock, 47% of the company's shareholder votes and control of Jones Intercable's board.

"With the stock having gone from \$12 to \$50, no one should be surprised that Glenn is cashing in his chips," says one financier. "Did they think he'd stick around to help out the little shareholders when he has no history of doing that?"

Asked earlier about his stock holding, Jones wouldn't comment and he couldn't be reached last week.

But he has long gotten a different deal than his public shareholders, using

Jones Intercable's systems to carry networks that he personally owned and selling huge options on his personal holding to suitors. He's raised \$350 million over the years including:

- \$58 million from Bell Canada, or \$20 per share for merely an option to buy his 2.9 million supervoting (10 votes per share) common shares. At the time Jones Intercable shares traded at around \$10.

- \$200 million from Comcast, or just under \$69 per share, for those same supervoting shares when they were trading at roughly \$28.

- \$25 million from Comcast that went to Jones International for guaranteed channel slots it held on Jones Intercable systems.



Jones and his holding company sold 1 million shares last month to Comcast.

- \$8 million from Comcast to purchase Glenn Jones employment contract.

- \$50 million from Comcast to purchase the 1 million Glenn Jones/Jones International class A shares. Comcast acquired the shares at market price. ■



CABLE'S TOP 25

PEOPLE'S CHOICE

The CBS political thriller 'First Daughter' wrestled the top spot away from the WWF last week. The original movie starring Mariel Hemingway earned a 6.9 rating/12 share.

Following are the top 25 basic cable programs for the week of August 9-15, 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	Movie: 'First Daughter'	TBS	Sun	8:00P	122	6.9	5.3	5309	12.0
2	WWF Sports Entertainment	USA	Mon	10:00P	69	6.5	5.0	4933	10.7
3	WWF Sports Entertainment	USA	Mon	9:00P	60	6.2	4.7	4720	9.7
4	Movie: 'If Someone Had...'	LIF	Sun	4:00P	120	4.7	3.5	3490	10.8
5	WWF Sunday Night Heat	USA	Sun	7:00P	60	4.4	3.4	3379	8.6
6	NASCAR/Frontier At The...	ESPN	Sun	12:30P	180	4.1	3.2	3145	10.8
7	Movie: 'First Daughter'	TBS	Sun	10:02P	121	3.8	3.0	2945	7.0
8	WCW Monday Night Live!	TNT	Mon	8:00P	60	3.7	2.8	2788	6.2
9	NFLX/Giants/Vikings	ESPN	Fri	8:15P	205	3.4	2.6	2599	6.6
9	Movie: 'Legionnaire'	USA	Tue	9:00P	120	3.4	2.6	2560	5.6
11	Movie: 'Shattered Trust'	LIF	Sun	2:00P	120	3.3	2.4	2424	7.9
12	WCW Thunder	TBS	Thu	9:02P	63	3.2	2.5	2487	5.7
13	Rugrats	NICK	Mon	4:30P	30	3.1	2.4	2346	8.5
13	Franklin	NICK	Tue	10:30A	30	3.0	2.3	2294	11.2
13	Movie: 'Menendez, Pt. I'	LIF	Sun	6:00P	120	3.0	2.3	2283	6.2
16	Movie: 'Menendez, Pt. II'	LIF	Sun	8:00P	120	3.0	2.3	2254	5.0
16	Rugrats	NICK	Mon	4:00P	30	2.9	2.3	2237	8.8
16	Real World VIII	MTV	Tue	10:00P	30	2.9	2.2	2162	4.9
19	WCW Monday Night Live!	TNT	Mon	10:00P	66	2.9	2.2	2198	4.8
19	Rugrats	NICK	Sat	9:30A	30	2.9	2.2	2196	10.1
19	Rugrats	NICK	Mon	7:30P	30	2.8	2.2	2146	5.3
19	M. Sendaks Little Bear	NICK	Tue	10:00A	30	2.8	2.2	2145	10.6
23	Rugrats	NICK	Sun	9:30A	30	2.8	2.1	2132	9.4
23	WCW Monday Night Live!	TNT	Mon	9:00P	60	2.8	2.1	2132	4.4
23	Hey Arnold	NICK	Mon	8:00P	30	2.8	2.1	2122	4.9
23	Spongebob	NICK	Sun	10:00A	30	2.8	2.1	2082	8.8
23	Franklin	NICK	Wed	10:30A	30	2.8	2.1	2069	10.1
23	Scooby Doo	TOON	Wed	10:00P	30	2.8	1.6	1602	4.4

Thomson: 8-VSB *does* work

With help from Indianapolis NBC affiliate, set maker defends transmission system

By Karen Anderson

Thomson Consumer Electronics is working to prove the merits of its DTV receivers—and the 8-VSB transmission system.

The set manufacturers last week produced the weeklong Indianapolis RCA Tennis Tournament in 1080i HDTV for broadcast by WTHR(TV) broadcast on its digital channel 46.

The high-def event could be watched on Thomson sets at several electronics retail outlets and at special venues. WTHR sponsored an exhibition at the Indiana State Fair, and Thomson demonstrated an RCA 61-inch rear-projection set at the tournament's entertainment pavilion.

"We wanted to show throughout the week that it is possible and doable to receive digital television throughout an urban area, which has been called into question by Sinclair [Broadcast Group] and other interests who have axes of their own to grind," says Thomson



Curious viewers stop by WTHR's HDTV exhibit at the Indiana State Fair.

spokesman David Arland.

Based on tests it conducted in Baltimore, Sinclair has launched a campaign to reconsider the 8-VSB transmission system, which is at the heart of the U.S. digital broadcast television standard. Sinclair prefers the European COFDM system, arguing that it is more robust. Unlike 8-VSB, Sinclair says, COFDM can deliver signals to sets with indoor antennas and mobile devices.

Also concerned about the perform-

ance of 8-VSB, National Association of Broadcasters President Eddie Fritts has called on consumer electronics manufacturers to improve receiver technology. However, unlike Sinclair, Fritts and the NAB do not advocate a switch to COFDM.

Arland criticizes the Sinclair tests. He says anywhere viewers can get a good NTSC signal, they will be able to pick up an 8-VSB signal with the latest generation of receivers. Consumer electronics manufacturers have stepped up to the challenge and are now offering 8-VSB receivers capable of receiving clear, strong signals. In fact, Arland says, last week in Indianapolis he watched the high-def broadcast from the 18th floor of a downtown apartment building using Thomson's new DTV set-top box with improved adaptive equalizers and a pair of indoor rabbit ears. The picture, downconverted for display on an NTSC set, was "brilliantly clear."

WTHR displayed several sets in an exhibition hall at the state fair and received signals with varying degrees of success. A set with an outdoor antenna received a "perfect" signal, while one with indoor rabbit ears had slight interference when people touched or got very close to the antenna, says WTHR Director of Engineering Al Grossniklaus.

He says that while COFDM does offer better reception, it is bandwidth and power-hungry, making it economically undesirable for broadcasters. "COFDM does, at this point in the development of the technology, do a better job of overcoming multipath inside of buildings. But as the adaptive equalizers are improved in 8-VSB receivers, that gap will be significantly narrowed," he says.

To carry out the production, Thomson hired Cincinnati-based independent producer and HDTV veteran Ken Fouts to direct the three-camera production with HDTV production gear from Sony and Panasonic. Chyron and Evertz provided character generation and logo insertion, respectively. Time Warner Telecom provided a local 24-mile fiber link for backhaul from the tennis center to the WTHR transmission site. Telecast Fiber and Force Inc. also provided fiber transmission. ■

Thomson spurns two-in-one DTV

Out of its concern that 8-VSB digital receivers don't work well with indoor antennas, Sinclair Broadcast Group is now suggesting that receiver manufacturers make dual-mode DTV sets that would receive 8-VSB and COFDM signals. Broadcasters could then use whichever transmission system they want, the station group says. Sinclair, which believes COFDM is superior, plans to present the idea in a petition to the FCC [B&C, Aug. 16, 1999].

"It doesn't seem to be a great burden on the receiver manufacturers to do it," says Sinclair VP of New Technology Nat Ostroff, noting that manufacturers are already building digital TVs and set-tops that can also receive satellite TV signals.

But the first manufacturer to bring a combination DTV/satellite product to market, Thomson Consumer Electronics, says incorporating COFDM would be a deathblow to DTV. "That would have one effect—to stop digital TV in its tracks," says spokesman David Arland. "It would mean at least a two-year delay in digital TV receivers, and would do nothing to advance digital TV in the U.S."

Arland's prediction of a two-year delay is based on the 2.5 years it took Thomson to bring salable DTV receivers to market after the FCC approved the DTV standard in December 1996. While Arland says it would be technically possible for Thomson to incorporate COFDM functionality into DTV receivers, doing so would require Thomson to go back to the drawing board.

"It is a sizable change to the product that would require a complete re-engineering effort," says Arland. "It's not just like plugging in a circuit board, as Sinclair suggests."

Thomson would have to design a new chip set and conduct lengthy testing in a variety of reception environments. "It would be a great expense to us, and it would add cost to, not reduce the cost of, DTV receivers," he adds.

—Glen Dickson



CUTTING EDGE

By Karen Anderson

GlobeCast N.A.-MTV Latin-America deal

GlobeCast North America has entered into a three-month deal to provide MTV Latin America a full-service production package and occasional transmission services for four new shows. The production package includes studio space, control room operations and a crew.

BT and VSC unite

Video Services Corp. and BT North America Broadcast Services have agreed to jointly develop, market and sell each other's video services in the U.S., it was announced last week. Video Services, through its two transmission subsidiaries, Atlantic Satellite Communications and Waterfront Communications, will provide an expanded domestic fiber optic network, additional teleport facilities in the New York area and an extensive switching network. BT North America will provide a global network of satellite services, compression and other broadcast services.

HGTV picks Crawford

Home and Garden Television is using Crawford Communications to provide network origination and transmission services, while HGTV's Knoxville, Tenn.-based facility is under construction. HGTV has used Crawford as its disaster recovery site for three years. Crawford is providing full-time master control, tape playback, and uplink services. HGTV's new facility is scheduled for completion in November.

Capitol selects Thomcast

Capitol Broadcasting's WRAL-TV Raleigh and WRAZ-TV Durham, N.C., which Capitol operates under a local marketing agreement, have purchased Thomcast/DiviCom HDTV and SDTV transmission systems. Thomcast will supply DiviCom HDTV and SDTV encoding systems, the Pearl PSIP Manager and Opal Data Broadcasting Gateway, as well as integration

services. Thomcast also will provide WRAL-TV with an HDTV encoding system to be used for contribution feeds.

Fletcher installs hi-def sports cams

Chicago-based sports and video systems rental firm Fletcher Inc. has installed five Sony high-definition cameras in New York's baseball stadiums—three in Shea Stadium and two in Yankee Stadium. Cablevision's Madison Square Garden Network (MSG) is using the cameras for HDTV production of Yankees games; Fox Sports Net is using them for the Mets at Shea.

KUAT-TV's excellent HD adventure

Plus 8 video, a Burbank, Calif.-based production equipment rental firm, provided a Sony HDTV camera package to Tucson PBS affiliate KUAT-TV for its production of *River of Iron: Dreams of a Grand Canyon Railroad*, part of a series called *The Desert Speaks*. The production team used the equipment, which also included a Fujinon lens and an Ikegami HD monitor, on a 10-day trip down the Grand Canyon to document the work of river explorer Robert Brewster Stanton.

Quantel finds graphics partner

Quantel is joining forces with Alias/Wavefront. Under their agreement, Quantel will use Alias/Wavefront's Maya

Unlimited software for its Open Render Engine. Quantel's editing systems will be able to send live clips to Maya, enabling a 3D artist to more accurately visualize models and images in context. The 3D model can then be sent to the Quantel where camera angles, geometry, motion, lights, shadows, color and textures can be modified.

Discreet offers HD Fire and Inferno

Graphic equipment manufacturer Discreet, a division of Autodesk, announced the availability of Fire and Inferno v3.5, which enables real-time HDTV integration with the SGI HD I/O board. The system allows users to master in HD and then format-convert to NTSC, PAL, and other DTV formats.

WB adds Axiom console

The WB Television Network has installed a second 64-input Solid State Logic Axiom digital audio console in its Burbank, Calif. post-production facility. The WB uses the consoles for post-production of promotional spots for The WB prime time and Kids WB.

Miranda unveils DV converter

Miranda Technologies last week announced the availability of DV-Bridge, a bidirectional DV-to-SDI/AES converter. The DV-Bridge converts compressed DV video and audio to and from SDI (4:2:2) digital video and AES audio and is designed to work with DV Camcorders, DV-VCRs or DV-based storage and editing systems equipped with the IEEE-1394 FireWire interface.



A production crew from Tucson, Ariz., PBS affiliate KUAT-TV enjoys a high-def river adventure. Sony HD cameras were provided by Plus 8 Video.

CBS' direction: Do-it-yourself

Eye net takes equity stakes in Wrenthead.com, Jobs.com

By Richard Tedesco

Continuing to tool up its Internet connections, CBS struck two deals worth \$95 million last week to buy into cars and careers.

The network gets a 38% stake in Jobs.com, an online job search site, for \$62 million in promotion and advertising over five years. CBS takes a 22% stake in the Wrenthead.com automotive site in exchange for \$33 million in plugs over the next four years.

Wrenthead.com offers links to automotive parts sites and will soon offer car and truck parts for sale, along with how-to information. CBS will also seek to develop a how-to show with Wrenthead.com for TNN.

Both CBS and TNN run a heavy rotation of NASCAR racing in their respective schedules. "CBS and Nashville Network have a large presence in motor sports," said Fred Reynolds, CBS chief financial officer.

Jobs.com is a good fit with the network's local and national reach, according to Reynolds: "We've always coveted the classifieds the newspapers have."

CBS is finalizing terms of an investment in a women's site, according to Reynolds, who said CBS is also considering weather sites.

"Over the past several months, e-commerce has been a strong component in each Internet niche that CBS has bought into. "Making investments in these companies makes more sense than a portal play," said Charlene Li, an analyst with Cambridge, Mass.-based Forrester Research, adding that the portal space is already overcrowded with Disney's Go Network and NBC's Snap not performing to expectations.

CBS will probably eventually need a portal, according to Reynolds, but he said the priority was still to aggregate sites with an emphasis on e-commerce.

"Just because everyone else is rushing off a cliff doesn't mean CBS should follow," Li said.

Emily Meehan, an analyst with the Boston-based Yankee Group, said CBS is "trying to make e-commerce plays that make sense with its audience."

So far, those investments have included SportsLine.com, Marketwatch.com, StoreRunner.com, Office.com, Switchboard.com, Medscape.com and ThirdAge.com. Each has been consummated in the same way: equity stakes swapped for promotional time on CBS properties. Last month's \$150 million Medscape deal was the largest one to date. Deals in principle are also set with Rx.com and hollywood.com. ■

Going against the grain

Eschewing a portal play, CBS has been picking its spots with targeted Web investments totaling \$722 million.

Date	Site	Content	Stake
1997	MarketWatch	Financial news	\$50 million
1997	SportsLine.com	Sports news	\$62 million
April 1999	Hollywood.com	Movie information	\$100 million
April 1999	Storerunner.com	Shopping mall	\$100 million
June 1999	Switchboard.com	Phone directory	\$135 million
June 1999	ThirdAge.com	Baby boomers	\$30 million
July 1999	Medscape.com	Medical information	\$150 million
August 1999	Wrenthead.com	Auto information	\$33 million
August 1999	Jobs.com	Job search information	\$62 million

Source: CBS

SITE OF THE WEEK
WWW.WB20.com



KBWB-TV
San Francisco
WB, ch. 20

Site features: Live streaming of nightly 10 p.m. newscast and *Tech Now*, half-hour show on high-tech developments airing at 6:30 p.m. on Saturdays and Sundays; newscasts archived for one week; information on WB shows, including *Charmed*, *Felicity*, *Buffy the Vampire Slayer* and *Dawson's Creek*; news, weather, sports highlights; links to local movie guide and entertainment guides, free e-mail and local online marketplace

Site launched: February 1999

Site director: Matt Edens, online producer

Number of employees: 2

Site design: In-house

Streaming technology: RealVideo

Traffic generated: Averaging 12,000 page views monthly for Webcasts

Advertising: Banner ads; video ads for local car dealers

Revenue: N/A

Highlights: Kids Club and online Tech Report are most popular features

Coming soon: All news stories to be archived on FasTV.com starting in mid-September for KBWB and sister station KNTV in San Jose, Calif.

—Richard Tedesco



Top 25 Media Groups

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CLASSIFIEDS

RADIO

HELP WANTED MANAGEMENT

Help Wanted: Ohio AM/FM station looking for a sales oriented *General Manager* with a proven track record. Reply to Box 01590. EOE.

HELP WANTED SALES

Mid Atlantic Broadcast group seeks exceptional General Sales Manager to provide sales leadership, training and vision for 5-station market cluster. Better than average pay and opportunity to share in the ownership to the person who can join this team and demonstrate the qualities needed for the position. Send letter first, detailing your background and salary needs to start the process. Send to: Maria Schroeder P.O. Box 3788, Radford, VA 24141

HELP WANTED NEWS

Executive Producer, Talk of the Nation. Responsible for editorial planning and oversight of the show; tracks ongoing flow of news; maintains contacts with news sources and internal desk editors; assures that the show stays on top of news and events that merit live coverage; supervises show staff and live events coverage. Bachelor's degree or equivalent experience required. Seven years news broadcast experience; supervisory experience; demonstrated understanding of sound management and supervisory principles; radio production skills; ability to effectively schedule, monitor, and manage remotes and live events coverage; and ability to effectively work with a diverse group of individuals under deadline pressure required. Job Code #B&C542. Send or fax cover letter and resume identifying position by number and title. National Public Radio, Human Resources Department, 635 Massachusetts Ave. NW, Washington DC 20001-3753, Fax 202-414-3047, EOE/AA/M/F/D/V. Also visit our website at: www.npr.org.

Executive Producer for Weekend Shows, News Administration Note: The incumbent works Wednesday through Sunday. Supervises weekend programs and newscasts; tracks flow of news and events; performs weekly evaluation of shows; sets-up coverage for developing news over the weekend; edits reporter pieces over the weekend, as needed; in conjunction with desk editors, makes weekend reporter assignments to cover breaking news; and assists in the planning and execution of weekend shows. Bachelor's degree or equivalent experience required. Seven years broadcast news experience, which includes news gathering and editing; demonstrated excellent production skills; demonstrated understanding of sound management and supervisory principles; and ability to effectively work with a diverse group of individuals under deadline pressure required; daily news and supervisory experience preferred. Job Code #B&C973. Send or fax cover letter and resume identifying position by number and title. National Public Radio, Human Resources Department, 635 Massachusetts Ave. NW, Washington DC 20001-3753, Fax 202-414-3047, EOE/AA/M/F/D/V. Also visit our web site at: www.npr.org

HELP WANTED SHOWS

Your show in Long Island, New York. Big Market. Radio station with excellent signal. Cost-Effective. Generate Qualified Leads. Call Stefan Rybak at 516-845-5400.

HELP WANTED ON-AIR ANNOUNCER

100KW Progressive Catholic noncom in Central Florida needs experienced announcer. Must have keen knowledge of contemporary Christian music, Catholic doctrine and ability to talk Catholic faith on air. Great benefits, decent pay. Send tape, resume and salary to Station Manager PO Box 18081, Tampa, FL 33679. EOE

SITUATIONS WANTED ANNOUNCER

Part-time Jock, Prod., News. (Oldies-Classic Rock-Jammin Oldies) (30 yrs. exp.) NYC, Li., Hudson Valley, NJ, Phila. J. Carr (212) 677-8531.

SUBCARRIER LEASE

Subcarrier Available. WNYE-FM, New York. 91.5 Mhz. 20 KW. Data/paging Services only. Contact: Frank Sobrino (718)250-5829.

LEASED PROGRAMMING

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

TELEVISION

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Need an account executive or sales manager? Over 1,000 candidates with an average of 4+ years of media sales experience available. Over 80% of our candidates are currently employed. Candidates in all 50 states. Total cost \$250. Contact birschbach media sales recruitment at 303-368-5900. Check out our website at www.birschbachmedia.com.

NYC TV Sales to 45K. Tired Of the Rep Grind? Transition to NYC Local TV Sales. Take the talents you have learned in selling WB and UPN Stations. You will call on the same NYC Agencies selling a New York area commercial TV Station. If you are going to move into Local TV Sales this is the time. Direct response exp. a must. Contact: Lee Rudnick, President, DBI Media Executive Search; Fax: 212-338-0632; Phone: 212-338-0808 Ext 5; E-mail: dbimedia@mindspring.com.

Account Executive WPVI-TV: the ABC/Disney owned station in Philadelphia, is seeking an AE to specialize in business development and marketing sales. The successful candidate will be aggressive, smart, motivated and eager to join a dynamic sales environment. A college degree is preferred; marketing and/or sales experience is desired. Media sales/marketing experience is a plus. Basic computer skills are required, and preference may be given to candidate with advanced skills and knowledge of the Internet. Mail, fax or e-mail resume (no calls) to Lisa Hines, Sales Manager, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131 Fax 215-581-4515; email (lisa.hines@abc.com) EOE

HELP WANTED SALES

Local Sales Manager: WLAX Fox 25 is seeking a Local Sales Manager that possesses teaching and coaching skills to lead our sales staff into the new Millennium. New business development skills are a must. If managing a sales staff that sells the market's best syndicated shows, Fox's unique network programs and Packer football interest you, please send or fax your resume to: Station Manager, WLAX TV-25, 1305 Interchange Place, La Crosse, WI 54603, Or fax to: 608-783-2520. WLAX/WEUX are equal opportunity employers and encourage women and minorities to apply for this and other positions available.

General Sales Manager WFLA-TV: Florida's Number 1 Television Station, WFLA-TV in Tampa, is seeking an experienced and creative sales professional to fill the position of General Sales Manager. Candidate must have 7-10 years experience as a proven Sales Manager, preferably as a GSM, and be able to lead and motivate our sales team in the achievement of revenue goals, sales development, selling goals and professional development. Must demonstrate proven ability to cultivate new business and have extensive knowledge of inventory and traffic functions, as well as research and sales promotion. Successful candidate will be the individual who can also lead our Sales Department into the exciting world of media convergence and provide ancillary revenue opportunities. Resumes should be sent to the attention of HR Dept., WFLA-TV, 905 E. Jackson St., Tampa, FL 33602. Media General Broadcast Group, www.mgbg.com. M/F EOE Drug Screen.

General Sales Manager: New FOX start-up in Wisconsin offers an outstanding opportunity to build your own sales team. Prior management experience and ability to assemble and lead an aggressive sales team. If you are a dynamic, goal oriented leader, rush resume, salary history to WFXS, P.O. Box 6190, Wausau, WI 54402. EOE.

Director of Sales: Need creative leader to direct and build our sales organization. Candidate will oversee the local and national revenue of two major affiliates as well as develop revenue for the NTR and Internet initiatives. We are a large company located in a mid-size market with excellent benefits. Must possess GSM experience with examples of successful inventory utilization. We have the tools we need the leader. Reply to Box 01588. EOE.

General Sales Manager: KTVA-TV, CBS for Anchorage, Alaska is looking for a creative leader for its sales team. Responsibilities include overseeing all sales efforts, hiring, training and maximizing revenue from inventory. Must have excellent communication and presentation skills, along with the ability to motivate others. Send resume to: Station Manager, KTVA-TV, 1007 W. 32nd Ave., Anchorage, AK 99503.

Send Blind Box responses to:
Box _____
BROADCASTING & CABLE
245 W. 17th St.
7th Fl.
New York, NY 10011

HELP WANTED SALES

Local Sales Manager: FOX23 WXXA-TV, a Clear Channel Television Station in beautiful Upstate NY, is looking for a highly motivated sales pro to lead our talented local staff. Qualified candidates will possess a minimum of 3 years television sales experience, plus the ability to lead, train and motivate daily. We are focused on new business development, NTR and synergy with our 7 local radio stations. FOX background a plus. If you have what it takes to grow with us, send resume and cover letter to: GSM, WXXA-TV FOX23, 28 Corporate Circle, Albany, NY 12203. EOE.

HELP WANTED MARKETING

Marketing Writer/Producer: WCBM-TV Media General Broadcast Group WCBM-TV NBC 2 in Charleston South Carolina is looking for a marketing writer/producer with a strong creative sense and good writing skills. We are looking for a highly motivated team player with the ability to handle multiple tasks. Non-linear editing skills are a plus. Please include a demo tape. Send resume to Human Resources Dept. 210 West Coleman Blvd., Mt. Pleasant, SC 29464 EOE M/F Drug screening.

NBC O&O WRC-TV seeking experienced, highly motivated *Marketing Manager* to generate new revenue. Excellent research, writing, presentation, and negotiation skills required. Fax resumes to 202-885-4913. EOE.

HELP WANTED TECHNICAL

Miami USA Broadcasting (WAMI-TV) is seeking an experienced Technical Director. Qualified candidates should understand concepts of in-studio technical equipment, including switcher, chyron, video ENG, tape playback, camera, audio and teleprompter. Must have knowledge of Phillips Switcher, Abekas Dveous or comparable, two years experience as Technical Director, experience on a news show and one year experience as Chyron Operator. Resumes and cover letters may be faxed to (305) 604-0406 Attn: Human Resources. WAMI-TV is an Equal Opportunity Employer.

Chief Engineer (Job #99-502): WTHR, A Dispatch Broadcast Group Station has an immediate opening for a chief engineer. Responsibilities will include technical plant installation and maintenance, supervision of the maintenance and operations staff, management and execution of capital and other projects, FCC compliance and assisting Director of Engineering and Operations with operating and capital planning budgets. The successful candidate will be an energetic and dynamic leader with a solid engineering, IT and technical management background in a fast-paced, news-heavy environment. Requirements include a BSEE or related degree, SBE or other professional certification and minimum of five years' experience as a medium to large market Chief Engineer or Assistant Chief. Applicants possessing these skills should send cover letter indicating referral source and resume to the Department of Human Resources, Attn: Job No. 99-502, P.O. Box 1313, Indianapolis, IN 46206. Replies held in confidence. Qualified minorities and women are encouraged to apply. We are a drug-free and smoke-free environment. Equal Opportunity Employer.

HELP WANTED TECHNICAL

Major westside production/distribution company seeks a *Network Affiliate Engineer*. Responsibilities include working directly with affiliate pertaining to resolution of problems both site related and transmission related, develop operational procedures as required, and implement changes in technology as required. Must be experienced in operation and installation of VideoCipher II+IRDs and stand alone descramblers, Affiliate Management System and Channel Control Computers for the VideoCipher II+ encryption system, PowerVu and PowerVu Authorization Computer system. Must have knowledge of RF transmission systems and application of satellite link budgets in analog and digital domains. Candidate must have an intermediate level of experience regarding baseband analog video and audio signals, as well as, operations in both analog and digital playout facilities. Must also have knowledge of operational reference levels and subcarrier deviation. Please fax resumes to 310-235-5898.

Computer Systems/TV Broadcast Engineer: WESH-TV Orlando's NBC affiliate and a Hearst-Argyle television station, is seeking a Computer Systems/TV Broadcast Engineer. Duties include install and track computer hardware and software, maintain administer NT computer networks and broadcast equipment maintenance assignments. Two years experience in a similar position and NT certification preferred. Knowledge of studio systems and FCC rules helpful. Send resume to Richard Monn, Chief Engineer, WESH-TV, P.O. Box 547697, Orlando, FL 32854. No phone calls. Equal Opportunity Employer.

Chief Engineer: Needed for Telemundo Affil., RF Exp. essential, Townsend Xmtr. Must be prepared to lead station through digital transition. Send Resume to Gen. Manager, KFWD-TV, 3000 W. Story RD., Irving, TX 75038. An EEOE.

Assistant Director of Engineering: Engineering professional - major market television group broadcaster, "Univision", seeks a "hands-on" Assistant Director of Engineering for the group. You will be based in Los Angeles but will work with and travel to all our major market "O&O's". The ideal candidate will have 5-10 years experience as Chief or Assistant Chief Engineer working in UHF stations. Superior salary and benefits. Fax resume to (310) 348-3659. EEO.

HELP WANTED PRODUCER

Special Projects Producer: Need an energetic producer who has an eye for production, creates great elements, a la Dateline, writes clear focused scripts, and understands the importance of finding highly promotable, hard-hitting stories for series. Additional responsibilities include field producing and planning for coverage of major news events. Candidate should have strong interpersonal, written and oral communication skills. Prior producing experience in investigative reports and series preferred. Please send resume and non-returnable VHS tape to NBC 5, PO Box 1780, Fort Worth, TX 76101 Attn: Employee Relations. (No phone calls please) EOE.

TAKE A LOOK:
www.broadcastingcable.com

HELP WANTED NEWS

Weekend Sports/Weather Anchor/Reporter: WBC 5 and 28 Calumet, MI, Marquette DMA 175 is seeking a real go-getter to fill Weekend Sports and Weather Anchor/Reporter position. If you like challenges including the four season's of Michigan's Beautiful Upper Peninsula and are looking for the chance to grow your skills we have the right opportunity for you. Selected applicant would be responsible for News and Sports reporting duties 3 days a week plus Anchor and Weather Sports and Weather for Action 5 News Weekend Editions. If you have the skills we're looking for send your Resume and Tape to Action 5 News Go-Getter, 1122 Calumet, MI 49913. No phone calls please. EOE

Weekend Sports Anchor/Reporter/Photog: CBS affiliate seeks a Weekend Sports Anchor/Reporter/Photog. Must be able to gather, shoot, and edit sports for broadcast and handle live shots at sporting events. Requires a working knowledge of Texas High School, College, and Professional Sports. Play-by-play experience helpful. Degree and prior experience preferred. Send resume and tape to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE

Weekend Meteorologist: WJXX ABC25, the Allbritton communicates new affiliate in Jacksonville, Florida, is searching for weekend meteorologist to anchor the 6 & 11 pm weekend news casts. Will also provide weekday assistance to Chief Meteorologist. AMS seal preferred. To apply, send non-returnable VHS-tape, cover letter and resume to Human Resources Director, ABC25 WJXX, 7025 A.C. Skinner Parkway, Jackson, FL 32256. EOE

Weekend Anchor/Reporter: KCRA-TV, the Hearst-Argyle owned NBC affiliate in Sacramento, is looking for a bright and dynamic person who can anchor our weekend morning newscasts. We're looking for that unique individual who has the confidence and poise to step right into the anchor chair, but also has the potential to grow within KCRA. Strong reporting, writing and story telling skills are important for the reporting side of this job. We're looking for someone who comes to work with energy and ideas every day. Send resume, non-returnable VHS tape, and references to: Ed Chapuis, News Director, KCRA-TV, 3 Television Circle, Sacramento, CA 95814. No phone calls.

Univision 41 New York is Growing: New York's #1 Spanish language station seeks the following persons as we begin our daily 6 a.m. newscast: anchors (2), reporter, photographer/editor (3), producer, videotape editor, newswriter (part-time), production assistant, production technician (2), and newsroom secretary. Experience and bilingual English-Spanish required. Tape, resume to WXTV, 500 Frank W. Burr Blvd., Sixth Floor, Teaneck, NJ 07666. EOE.

Television, CBS Newspath, Live News Center: CBS Newspath has two openings (one freelance, one staff) in our Live News Center in New York. The selected candidate will have at least two years' TV news experience, preferably on an assignment desk. You must know how to produce a livenesshot and taped package, work well under pressure and understand the concepts of satellites, circuits and signal routing. Please send your confidential resume to: Recruitment Department LK, CBS Corporation, 524 West 57th Street, New York, NY 10019. Equal Opportunity Employer.

HELP WANTED NEWS

F O X 5 0

THERE'S MORE THAN ONE REASON TO JOIN US.
WE CAN THINK OF 50.Commercial Producer—Promotion and Marketing
Job #99-138

Be a part of the hottest FOX affiliate in the Southeast. Our award winning creative department is looking for a person who can write, shoot and produce television spots for FOX 50 commercial clients. Individual must have excellent writing and production skills and complete knowledge of current television production techniques. Also, individual must possess positive presentation and client relation skills, and be a quick, creative thinker. Television writing and production experience required. AVID experience a plus.

Here, you'll receive an excellent compensation package as well as professional development. Please send resume indicating job number and VHS tape of production samples to: Corporate Human Resources, FOX50, P.O. Box 12800, Raleigh, NC 27605; Fax (919) 890-6011. EOE



Division of Capitol Broadcasting Company, Inc.

WWW.FOX50.COM

TV News Reporter: Eastern Iowa's 24 Hour News Source is looking for a reporter who can shoot. We have all the toys (four live trucks, live news helicopter and satellite truck) we need someone to play with them. One year experience required. Send Tape and resume to Personnel Coordinator, KCRG, P.O. Box 816, Cedar Rapids, IA 52406. EOE.

State Capitol Reporter: Need experienced broadcast journalist to live in Richmond and run full-time bureau covering state government & politics. No beginners. Prior experience covering General Assembly preferred. **Assistant News Director/Assignment Manager:** Need seasoned newsroom leader with strong writing and management skills to guide young reporters in aggressive weekday coverage from story selection through final product oversight. Substantial news experience required. No phone calls, faxes or e-mail. Send a letter explaining why you are the best candidate along with a resume and a non-returnable VHS videotape to: News Director, WVIR-TV, 503 E. Market Street, Charlottesville, VA 22902 EOE.

Special Projects Photographer: WTVD-TV, an ABC owned station is looking for a creative, experienced photographer for our special projects unit. The ideal candidate is a visual storyteller with strong editing skills. This position works with our consumer, health, and features reporters as well as covering general assignment stories. Live truck experience a plus. Rush tape/resume: Ted Holtzclaw, News Operations Manager, WTVD-TV, 411 Liberty Street, Durham, NC 27701. EOE.

KLAS has immediate openings for: AM Executive Producer: This position directly supervises the morning, noon and weekend newscasts. Extensive line producing experience required. Previous management experience preferred. Online Producer: This position produces local content for our internet site. Strong writing skills necessary. Knowledge of internet technology preferred. Photojournalist: Minimum of two years experience required. Strong editing and Live shot skills necessary. Apply to KLAS, 3228 Channel 8 Drive, Las Vegas, NY 89109 EOE

Producer: WYFF-TV, the Hearst NBC station in Greenville, SC is searching for an aggressive, high-energy newscast producer who is an excellent writer. One year of experience in a commercial television newsroom and a college degree required. Send to WYFF-TV, Human Resources Manager, 505 Rutherford Street, Greenville, SC 29609. EOE

Planning Editor: ABC-7, WJLA-TV has immediate opening for a qualified experienced news assignment/planning editor with at least 3 years experience in the Wash DC Metropolitan area market. Must know the needs of all various jurisdictions throughout the Washington area. Only experienced candidates need apply. Fax resumes to: (202) 364-1943 or mail to: Human Resources, WJLA-TV, 3007 Tilden Street NW, Washington, DC 20008. EOE.

Photographer/Reporter: WHAS11 is looking for an individual with 3 years experience as a bureau photographer/reporter. Candidate should be able to shoot on Beta, edit your own stories (non-linear editing experience is a plus), be enterprising, work independently, have a good live presence, be a solid story teller, and possess knowledge of live trucks. We ask for your cooperation and assistance in our efforts to recruit, hire, and promote women and minorities. If you know of a qualified and interested individual, we encourage you to refer them to us. Interested candidates forward resume, tape and cover letter to: Cindy Vaughan, Human Resources Director, HR #932, WHAS11, 520 West Chestnut Street, Louisville, KY 40202.

News Staff Wanted: FOX 47 in Rochester MN will be hiring a news staff to launch an exciting start-up. Come join a great team in a great place to grow your skills working for a terrific company, Shockley Communications. Interviewing for: Anchors (2), Producer, Assignment Editor, Meteorologist, Sports Director, Videojournalist/Reporters (3). Don't miss this great opportunity! Send resume's and tapes to: News Director FOX 47 KXLT, 6301 Bandel Road NW, Rochester MN 55901 No phone calls please.

News Photographers: Looking forward to another winter shooting in the snow or would you like to work in Florida? Contact andy@flanews.com for details.

KATV, Little Rock, Arkansas' top-rated station is searching for an Assignment Editor. Must be highly organized, flexible, display outstanding news judgement and work well with an energized newsroom staff. Responsible for daily news coverage and crew assignments. Person should possess three to five years television news experience and outstanding computer skills. BS Degree in Journalism or related field required. Good salary and benefits. Send resume to Sharon Lewis, HR Director, KATV, PO Box 77, Little Rock, AR 72203. No Phone Calls. KATV is an Allbritton station. EOE

ATTENTION READERS:

Looking for a job? Why not place a
"Situations Wanted" ad?
Call Brent 212-337-6962 for details

HELP WANTED NEWS

News Position: Expanding business news organization is looking for television anchor, reporter, assignment editor, producer, writer and financial analyst from top 30 markets. Send resume, salary history, non-returnable tape and writing samples to Box 01589. EOE.

Managing Editor: Gannett owned NBC affiliate in Buffalo, N.Y. is looking for an aggressive, people oriented managing editor. Job requires a 4 year degree, preferably in journalism and at least 5 years experience in television news. Must possess strong organizational skills and be able to calmly juggle many different projects. Send resume to Randal Stanley, News Director, WGRZ-TV, 259 Delaware Ave., Buffalo, NY 14202. No Phone Calls. EOE.

Executive Producer: Rochester's News Leader is looking for an Executive Producer with great journalistic skills and a flair for production. Candidates must have the ability to lead a veteran award-winning staff. Minimum 3-5 years newscast producing or equivalent required. Send resume and VHS tape to Human Resources, WOKR-TV, PO Box 20555, Rochester, NY 14602-0555. EEO.

Executive Producer: WGRZ-TV, Gannett owned NBC affiliate in Buffalo, N.Y. is seeking an executive producer. Candidate must have a minimum 5-7 years producing experience. Must be a creative thinker with strong writing and managerial skills, a team leader, motivator and people person. Send resume to Randal Stanley, News Director, WGRZ-TV, 259 Delaware Ave., Buffalo, NY 14202. No Phone Calls. EOE.

Associate Producer: WYFF-TV, the Hearst-Argyle NBC station in Greenville, SC is searching for an associate producer to support our newscasts. If you are a recent college graduate who wants to produce newscasts, this is the entry-level job that will take you there. Send your resume to WYFF-TV, Human Resources Manager, 505 Rutherford Street, Greenville SC 29609. EOE

Anchor Needed In Augusta. WAGT, the NBC affiliate in Augusta, GA. has an opening for anchor. If you're looking for the opportunity to move from your current anchor role to a higher profile position, or if you're a reporter with studio and live experience ready to move to the anchor desk, this is for you. Candidates should possess strong reporting skills combined with experience and/or presence on the anchor desk. There will also be live field anchoring opportunities. We move fast, so you need the energy to stay with us. Send a non-returnable VHS tape with a cover letter to Ed Kral, News Director, WAGT, 905 Broad St. Augusta, GA. 30901.

HELP WANTED NEWS

Anchor/Reporter: WETM-TV, Elmira, NY is looking for an Anchor/Reporter for dominant NBC affiliate in the Souther Tier of NY. This is a main anchor position. Candidates will also report in the afternoon and be trained as a backup producer. Requirements include solid writing, anchoring, and reporting skills. Send tapes and resumes to: Paul Donohue, News Director, WETM-TV, 101 E. Water St., Elmira, NY 14901. Smith Television of NY is an EEO Employer.

HELP WANTED PROMOTION

Promotion Director: New FOX start-up in Wisconsin offers the chance of a lifetime. Launch a new major affiliate. Must be a strong writer, creative thinker and well organized. DVC Pro and Avid. Send resume, clips and 1/2" reel to WFXS, P.O. Box 6190, Wausau, WI 54402. EOE.

HELP WANTED ADMINISTRATION

KFWD-TV/Dallas Needs Traffic asst., Exp. A+. Comp. skills needed. Fax Resume to Gloria Castro At (972)258-1855. An EEOE.

HELP WANTED RESEARCH

RESEARCH MANAGER - New York City -

Tribune Entertainment Company, the syndication division of one of the country's most successful media companies, is looking for a Manager to join its research team in New York City.

This multi-faceted position is heavily involved in supporting both programming and national advertising sales. Duties include presentation writing, trending reports, ratings estimates, competitive analyses and training. The ideal candidate must possess 4+ years of research experience at a syndication company or at other media research departments. Knowledge of Nielsen data (local and national) and software, as well as Microsoft Office are desired. Strong writing, analytical and interpersonal skills are essential.

We offer a competitive compensation and benefits package. For immediate consideration, send your resume and salary history to: **Tribune Entertainment Company-HR, Attn: C. Roberson, 435 N. Michigan Ave., 1st floor, Chicago, IL 60611. Fax: (312) 222-5031.** We are an equal opportunity employer.

Research Director: One of the top award winning WB affiliates in the country is looking for an experienced Research Director. If you're comfortable with qualitative and quantitative research including TV Scan, Scarsborough, CMR, Qualitap and Microsoft Office, Nielsen, Galaxy, Navigator, etc., this could be right for you! Please send resume to: WKCF-TV, 31 Skyline Drive, Lake Mary, FL 32746, Attn: HR/RD, Fax: 407-647-4163, No phone calls please. EOE

HELP WANTED PROGRAMMING

Director of Enhanced Programming:

PBS Online is seeking a Director of Enhanced Programming. Responsibilities include leading the broadband cross-platform programming efforts by PBS and IteI including establishing production models and setting guidelines. Director will oversee the day-to-day operations of 24x7 digital data distribution from PBS to consumer households via digital terrestrial, broadband cable, DSL, etc. Candidates must have at least four years managerial experience at a high volume, interactive, TV/multi-media company. Must have strong understanding of the Internet, online programming applications (HTML, Java script, etc.), and first generation Web/TV hybrid devices (InterCast, WebTV, WaveTop, etc). Knowledge of television broadcasting, especially DTV possibilities, is important. Should have experience supervising teams of creative and technical people and tactfully critiquing digital productions (content, interface, design, etc). Startup experience is a big plus. If you are interested in applying for the above position, please check out <http://www.pbs.org/insidpbs/jobs/direnanced.html> and submit letter of interest, resume, and salary requirements to: **PBS, 1320 Braddock Place, Alexandria, VA 22314, Or email to: jobs@pbs.org**



HELP WANTED CREATIVE SERVICES

Writer/Producer: KUTV, Salt Lake City - a CBS O&O, is searching for an experienced writer/producer to join its award-winning Creative Services team. If you like variety and want to work and play in the beautiful Mountain West, join Utah's fastest growing news operation. Write/produce News Promotion, Program Promotion, Commercials, PSA's, Programming, you name it. Excellent writing and personal communication skills required. AVID or other non-linear editing experience strongly preferred, shooting skills a plus. If you want a chance to shine in a positive, casual environment committed to quality, send a resume and non-returnable videotape to: John Greene, Creative Services Director, KUTV, 2185 So. 3600 West, Salt Lake City, UT 84119. EOE.

Graphic Designer: KUTV, Salt Lake City, a CBS O&O, is searching for an experience graphic artist. If you like variety and want to work and play in the beautiful Mountain West, join Utah's fastest growing news operation. Design/produce daily news graphics, Show Opens and Elements, Commercial Graphics, Set Elements, Print - you name it. Photoshop and Illusirator knowledge preferred. Paintbox and After Affects experience a plus, as is editing experience. If you want a chance to shine in a positive, casual environment committed to quality, send a resume and non-returnable videotape to John Greene, Creative Services Director, KUTV, 2185 So. 3600 West, Salt Lake City, UT 84119. EOE.

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Call Brent 212-337-6962

HELP WANTED CREATIVE SERVICES

Graphic Designer - WAVY-TV and Fox43 (LMA) in Norfolk VA is seeking a creative designer. Must have design background, strong work ethic and be a team player. Liberty and Mac a plus. Send your resume and VHS tape now to Judy Triska, Promotion Manager, WAVY Broadcasting Inc., 300 Wavy St., Portsmouth, VA 23704. No phone calls. Equal Opportunity Employer.

Art Director - WAVY Broadcasting, Norfolk VA is seeking an Art Director. The position is responsible for all on-air and print for WAVY-TV (NBC) and its LMA WVBT-TV (FOX) and will manage 2 designers. We are moving quickly into the future and looking for the right person to take us there. Hands on Liberty and Mac required. If you have the creative and leadership skills and drive to direct an NBC and FOX affiliate under the same roof send your resume and VHS tape now to Judy Triska, Promotion Manager, WAVY Broadcasting Inc., 300 Wavy St., Portsmouth, VA 23704. No phone calls. Equal Opportunity Employer.

HELP WANTED OPERATION

The National Digital Television Center-LA has several openings for the following positions:
Master Control-Tape Operator: Duties include maintaining daily program logs, assures proper on-air look for selected prgm channels. Monitors & adjusts quality of tape machines during playback & recording. Quality checks assigned air tapes for technical acceptability, segment timing, & prgming format. Record satellite prgm feeds, dubs prgms for station library, and edits commercial break reels. Min. Qualifications: High school diploma or equivalent, 2 yr exp in TV/ broadcast operations or production. Operational knowledge of videotape, video switchers & automation equipment a plus.
Master Control Operator: Duties include live on-air switching of all prgming for channel playback operations, video tape editing of professional formats, maintain daily prgm logs, dubs prgms for station library, edits commercial break reels. Min. Qualifications: High school diploma or its equivalent. 2 yrs on-air master control operations including videotape & video switcher exp. Duties require a person to be self-motivated, able to work under strict deadlines, & work with minimal supervision. For all Master Control Operator/ Tape Operator positions, shift work to include morning, evenings, & overnights required; work days can be any day of the week including holidays.
Traffic Assistant: Needed to compile daily broadcast log, input contract related data, route dubs and give clerical support as needed. Production, traffic, radio or tv experience, HS diploma or equiv., working knowledge of Windows and MS Office, and ability to operate 3/4" and 1/2" VCR reqd. 2 yrs in TV broadcast traffic department, working knowledge of traffic software (s.a. VCI) and fluency in more than one language pref'd. An interview, drug test & background check req'd for successful candidate. Please fax resume to 310-207-4128, attn: HR. Please no phone calls.

**FOR SUBSCRIPTIONS
Call - 800-554-5729**

HELP WANTED CREATIVE SERVICES

Creative Services Director: You: A talented, lively individual looking to showcase your talents in on-air and sales promotion. We: A flourishing WB affiliate in one of America's most livable cities, led by the nation's most dynamic and innovative station groups, ACME Television. We want to be part of a highly creative, fun and energetic workplace, where good ideas flourish and creativity is king! We want someone to take our creative efforts to the next level at our Salt Lake City affiliate, KUWB-TV. Hands-on experience is vital to lead this growing Creative Department. If you have the talent to create and execute unique, attention-getting and revenue-generating promotions and have a fresh, new approach to on-air promotion, we want to hear from you! You'll handle promotions for sales and the station, showcase your talents in a Top-40 market, and build strong management skills that will take you and your career to the next level! Previous TV promotion experience is vital. A good attitude, high-energy and willingness to take charge a must! Rush your resume and examples of your best stuff to: ACME Television, Attention: Director of Promotion, 10255 SW Arctic Drive, Beaverton, OR 97005. ACME Television is an Equal Opportunity Employer.

CABLE

HELP WANTED CONTENT MANAGEMENT

The Business Affairs Department of
BLACK ENTERTAINMENT TELEVISION,
a leader in music entertainment and a cable industry pioneer is looking for a

**DIRECTOR,
 CONTENT MANAGEMENT**
 - Washington, DC based -

Candidate will oversee the daily operations of BET's tape library; evaluate existing media assets; evaluate content management systems to develop an archiving system; direct the centralization and reorganization of BET's program content and raw footage inventory; oversee the transformation of BET's media assets into digital format; develop and interdepartmental flow system for delivery and digital conversion of BET's media assets; supervise staff in logging, tracking, cataloguing and managing BET's media assets and clearance information; and perform other related duties as needed.

MLS required. Entertainment/Television industry experience required with six or more years film archiving and/or tape librarian supervisory experience with film production background. Experience in establishing operating policies, organizational structure and overseeing daily operations. Excellent oral and written communication skills a must.

Att: Human Resources-Dept. GB
BLACK ENTERTAINMENT TELEVISION
 One BET Plaza/
 1900 W Place, NE
 Washington, DC
 20018-1211



No phone calls, please
 Equal Opportunity Employer - M/F

HELP WANTED NEWS

Looking for freelance General Assignment Reporter for local cable station. Must be able to shoot, edit, write and report. Experience necessary. Send 1/2 inch demo tape and resume to: Bridget Kelly, Century Communications, 3041 East Miraloma Avenue, Anaheim, CA 92806. EEO.

HELP WANTED TECHNICAL

The Disney Channel is seeking a Maintenance Engineer to maintain, install, calibrate and repair to a component level all broadcast equipment in our multi-network origination facility. This individual should be experienced in the operation and maintenance of the following equipment: Digital Betacam, D2, 1", 3/4" & 1/2" VTRs, BRS routing, production, on-air switchers, robotic playback systems and disk-based video servers. Experience with serial digital video and AES/EBU digital audio is preferred. Must be DOS and Windows literate and have the ability to work evening, night and weekend shifts. To apply for this position, please fax resumes to: (818) 846-8281, Attn: J. Evans. EOE.

HELP WANTED SALES

Help Wanted Sales

Account Executive: National Cable Network looking for seasoned Account Exec. to complete Ad Sales team and who can close business, make client calls, give solid presentations and who would enjoy the entrepreneurial sell. Must be motivated, persistent and have excellent communication skills with a creative outlook on selling. Preferably 3 yrs. of successful experience in Cable Sales. Compensation plan very competitive to the industry.

Ad Sales Coordinator: National Cable Network looking for Sales Coordinator with good communication skills, experience dealing with commercial traffic department and strong with detail and accounting. Develop and maintain relationships with agencies and have the ability to creatively plan and organize tasks under pressure.

Sales Planner: National Cable Network looking for Sales Planner who has a minimum of 3 years media experience. Strong writing and presentation skills and familiar in Cable Research. Must have ability to creatively plan and organize schedules under pressure and handle network inventory intelligently and effectively. Proficient in Excel, Word and Powerpoint.

Fax resumes
 (indicating position of interest)
**Nancy Cohen - VP Sales at Odyssey,
 A Hallmark & Hanson Network
 Fx. (212) 489-2238**

HELP WANTED PRODUCTION

Senior Producer/Production Supervisor: Atlas Media, the fast-growing NY-based tv production company, seeks jack-of-all-trades Senior Producer to oversee a portfolio of national cable network productions. Must be hands-on with Budget tracking, Re-writing, Scheduling, Off & On-Line editing. 7+ years experience in production and supervision of national cable programming a must. Must thrive in controlled chaos. Fax resume to Executive Producer 212-661-0153.

HELP WANTED DUPLICATIONS COORDINATOR

Duplications Coordinator

Home & Garden Television seeks a self-motivated individual to monitor all technical aspects of the duplications process and insure high quality control standards. Must have experience in multiple formats and video/audio routing. Candidate should have the ability to troubleshoot technical problems and provide corrective measures.

The E.W. Scripps Company is an equal opportunity employer providing a drug-free workplace through pre-employment screening. We offer a comprehensive salary and benefits package. Qualified candidate should send a confidential resume with salary requirements to the following address. No phone calls please.



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PO Box 50970
Knoxville, TN 37950

INTERNET SERVICES

Parrot Media Network (www.parrotmedia.com)
offers online databases of over 70,000 media executives with extensive up-to-date info on thousands of media outlets. U.S. and International TV Stations, Networks, Groups, Reps, Cable Systems, MSOs, Cable Networks, Satellite Operators, Radio, Press/Publicity, Newspapers, Advertising Agencies, Movie Chains and Movie Theatres. \$49.95/month. Call for FREE one day password. All information also available in directory and computer disk formats. 1-800-PARROTC



ALLIED FIELDS

HELP WANTED VIDEO PRODUCTION

Video Producer/Director: Two full-time positions available to support the university by producing broadcast-quality programming for and about Virginia Tech and its various constituencies. Requires expertise in all aspects of video production including writing, videography and computer-based editing, and ability to operate professional video equipment and current software. Positions require creative, independent people who can work effectively with clients and complete projects within deadlines. Call (540) 231-9331 or (540) 231-6258 (TDD), visit any Virginia Employment Commission office, or log onto <http://www.vt.edu> to obtain a state application. Return application or resume to: Personnel Services, First Floor, Southgate Center, Blacksburg, VA 24061. Refer to job numbers 2324/5362. Salary range \$27,204 - \$40,621 depending on qualifications. Video resumes will be requested of the most qualified applicants. Review of resumes will begin August 24 and continue until positions are filled. An EOAA Employer committed to diversity.

HELP WANTED ADMINISTRATION

Director: Walter Cronkite School of Journalism and Telecommunication, Arizona State University, Tempe, AZ. The Walter Cronkite School of Journalism and Telecommunication at Arizona State University seeks candidates for director of this top-ranked school. The School offers instruction in journalism, broadcasting and mass communication to more than 1,200 undergraduates and 80 graduate students. The director is responsible for planning, budgeting, fund-raising, mentoring, quality of teaching, research/creative activity, service and outreach. The director also serves as executive director of the Cronkite School Endowment Board. The School seeks an outstanding individual capable of guiding the Cronkite School on its upward trajectory in mass communication education. The leader selected will need to excel at fielding an innovative program to educate journalism and telecommunication students for the professions of the future including new media and non-traditional information transfer. The position demands an individual who can effectively mentor, motivate and lead a multidisciplinary faculty of experienced professionals with strong academic and research backgrounds. The director must manage the day-to-day operations of a complex, professionally oriented school in a major Research I university located in an urban environment. Housed in the College of Public Programs, the School offers instruction in print journalism, broadcast journalism, public relations, photojournalism, broadcast management and new media. Therefore the director should have a familiarity with various aspects of the professional media as well as with media theory and research foundations. The successful candidate must merit appointment as a tenured full professor, that is, he or she must have established a record of excellence along one or two career paths, either (1) holding a terminal degree and having a national record of excellence in journalism/mass communication teaching, research or creative activity, and service; or (2) having a master's degree with exceptional national media leadership experience as well as a demonstrated capacity to work in a higher-education setting. For all candidates, excellent communication skills are required. Candidates must have at least five years experience in some phase of the media, as well as clear evidence of leadership and administrative or management skills in either higher education of the professional media. A record of successful fund-raising, grant-writing or fiscal development is also required. Desired qualifications include an earned doctorate in journalism, broadcasting or mass communication, and significant leadership in national professional organizations. Initial review of applications and nominations begins November 5, 1999, and review will continue monthly until the position is filled. Application materials must include: (1) a current curriculum vitae (or resume); (2) a letter outlining employment history, educational and administrative philosophy and research or creative interests; (3) names, positions and telephone numbers of three academic or professional references. All materials must be sent to: John E. Craft, Chair, Director's Search Committee, Walter Cronkite School of Journalism and Telecommunication, Arizona State University, Tempe, AZ 85287-1305. Arizona State University is an affirmative action/equal opportunity employer.

HELP WANTED WAREHOUSE MANAGER

Warehouse Manager: Looking for experienced manager familiar with cable electronics. Good salary plus benefits. Located in Boston area. Call Jeff @ 781-297-3000.

HELP WANTED TECHNICAL

Teleport Operator - Lorai Skynet, a leading provider of satellite communications services, is seeking a Teleport Operator to work in our San Francisco International Gateway facility located in Richmond, CA. You will have an Associates degree or equivalent in Electronics and 1 year operations experience in a satellite teleport or broadcast facility. Broadcast TV or military telecommunications experience will be considered. Experience includes performing C and KU uplink/downlink services, transmission scheduling and coordination. Computer experience or technical maintenance a +. We seek a team player with strong communication skills and the ability to grow and learn new technology. We offer a competitive salary and an exceptional benefit package. Mail your resume to: Lorai Skynet, Room 3A17, P.O. Box 7018, Bedminster, NJ 07921 or fax to Kathy (908) 470-2519. Lorai Skynet is an EOE M/F/D/V and a subsidiary of Lorai Space & Communications, a high technology company concentrating primarily on satellite manufacturing and satellite-based telecommunications services.

TV/Video Engineer: Responsible for the long-term design and engineering of television facilities on campus. Responsibilities include providing maintenance and operational support for academic television, including maintaining TV studio and remote equipment; and providing expertise as the technical and maintenance engineer for all computer hardware in Multimedia Lab. Bachelor's degree in broadcasting or equivalent preferred with professional television engineering and/or computer maintenance experience required. Certification of Society of Broadcast Engineers preferred. Send letter of application and resume to: Director of Human Resources Management, 107 Administration Building, Northwest Missouri State University, Maryville, MO 64468. *Application Deadline: September 17, 1999 or until position is filled.* Northwest is an Equal Opportunity Employer and encourages women and minorities to apply.

EMPLOYMENT SERVICES

TV News Reporters, Anchors, Producers & Weathercasters: You deserve the best chance to achieve your goals. Contact Tony Windsor at NEWSDirections (423) 843-0547. v/m at (800) NEWSDIR or on the web at www.news-directions.com.

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DATEBOOK

MAJOR MEETINGS

Aug. 31-Sept. 3—*National Association of Broadcasters* Radio Show. Orange County Convention Center, Orlando, Fla. Contact: (202) 429-5419.

Sept. 9—*Television Bureau of Advertising* 1999 Annual Forecasting Conference. Time Life Building, New York. Contact: (212) 486-1111.

Sept. 27—*Interface XIII*. Ronald Reagan International 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 Osmanski (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—1999 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.

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.

May 7-10, 2000—Cable 2000, 49th annual *National Cable Television Association* Convention and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: Bobbie Boyd (202) 775-3669.

THIS WEEK

Aug. 25-27—*National Association of Broadcasters/Latin America* Annual Conference. Loews Miami Beach, Miami Beach, Fla. Contact: Mark Rebolz (202) 429-3191.

AUGUST

Aug. 30-Sept. 1—*ICM Conferences* The Future of Cable. Omni Interlocken Resort, Denver. Contact: Paul Ferreria (416) 955-0375.

Aug. 31—*National Association of Broadcasters* Radio Show Career Fair. Orange County Convention Center, Orlando, Fla. Contact: Karen Hunter (202) 429-5498.

Aug. 31-Sept. 3—*National Association of Broadcasters* Radio Show. Orange County Convention Center, Orlando, Fla. Contact: (202) 429-5419.

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. 13—*National Lesbian and Gay Journalists Association* Student Scholarship Reception. ABC Main Building, New York. Contact: Michael Collins (203) 281-8984.

Sept. 13-14—*National Association of Minorities in Communications* 13th Annual Urban Markets Conference. The Millennium Broadway, New York. Contact: Michael Stiver (212) 838-2660, ext. 21.

Sept. 14-17—*National Association of Black Owned Broadcasters* 23rd Annual Fall Broadcast Management Conference. Loews L'Enfant Plaza Hotel, Washington. Contact: (202) 463-8970.

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. 16-19—*National Lesbian and Gay Journalists Association* 8th Annual Convention. Sheraton Hotel, Atlanta. Contact: (202) 588-9888.

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

Sept. 20-Oct. 2—*Radio-Television News Directors Association* International Conference and Exhibition. Charlotte Convention Center, Charlotte, N. C. Contact: Carolyn Wilkins (202) 429-5366.

Sept. 22—*Parker Ethics in Telecommunications* 17th Annual Lecture and Awards Luncheon. National City Christian Church, Washington. Contact: William Winslow (212) 870-2137.

Sept. 22—*HRTS Newsmaker Luncheon* Network Entertainment Presidents. Century Plaza Hotel, Los Angeles. Contact: (818) 789-1182.

Sept. 22-24—*Institute of Electrical and Electronics Engineers* 49th Annual Broadcast Symposium. The Hilton Washington Embassy Row Hotel, Washington. Contact: David Layer (202) 429-5339.

Sept. 25—*Television News Center* Reporter Training. Ventana Productions, Washington. Contact: Herb Brubaker (301) 340-6160.

Sept. 25-27—*National Association of Broadcasters* TV Hundred Plus Conference. Marriott Hotel, Nashville. Contact: Carolyn Wilkins (202) 429-3191.

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: The Five Burning Questions. The Westin Hotel, Santa Clara, Calif. Contact: (831) 645-1055.

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

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

Sept. 30-Oct. 1—*Iowa Public Television* Iowa DTV Symposium 1999. West Des Moines Marriott, West Des Moines, Iowa. Contact: Marcia Wych (515) 242-4139.

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—*AP TV-Radio Association* Seminar on Industry Issues and Tape Critiques. San Jose Wyndham Hotel, San Jose, Calif. Contact: Rachel Ambrose (213) 626-1200.

Oct. 2-4—*Radio and Television News Directors Foundation* News Management Training Seminar for Women and Minority News Professionals. Charlotte Convention Center, Charlotte, N. C. Contact: Michelle Loesch (202) 467-5206.

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

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

Oct. 3-6—*Video Transport Services* Annual Conference. Hilton Universal City and Towers, Los Angeles. Contact: Sunny Despain (212) 465-6780.

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

Oct. 4-7—*National Association of Broadcasters* Satellite Uplink Operators Training Seminar. NAB Executive Conference Center, Washington. Contact: Courtenay Brown (202) 429-5341.

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

Oct. 8-10—*Colorado Broadcasters Association* 50th Anniversary Convention. Omni Interlocken Resort, Broomfield, Colo. Contact: (303) 892-0500.

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

Oct. 13—*Advertising Club of New York* Luncheon for Leo Hindery. The Waldorf Astoria Hotel, New York. Contact: Anne Slepceky (212) 533-8080.

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

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

Oct. 19-20—*Society of Broadcast Engineers* National Meeting and Broadcasters Clinic. Marriott West, Madison, Wisc. Contact: John Poray (317) 253-1640.

Oct. 20-23—*National Broadcast Association for Community Affairs* 25th Annual Convention. Minneapolis Hyatt Regency, Minneapolis. Contact: (407) 653-8709.

Oct. 24-26—*National Association of Broadcasters* European Radio Conference. Sheraton Hotel, Brussels, Belgium. Contact: Mark Rebolz (202) 429-3191.

Oct. 26-28—1999 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.

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

CHANGING HANDS

The week's tabulation of station sales

TVS

WAWD(TV) Fort Walton Beach/Pensacola, Fla./Mobile, Ala.

Price: \$175,000

Buyer: Beach TV Properties, Panama City, Fla. (Byron J. Colley, president); owns WPCT(TV) Panama Beach/Panama City

Seller: H. James Sharp, Ocala, Fla.; no other broadcast interests

Facilities: Ch. 58, 490 kw, ant. 161 ft.

Affiliation: Independent

COMBOS

KWOS(AM) Jefferson City-KJMO(FM) Jefferson City/Columbia and construction permit for FM, Jefferson City, Mo.

Price: \$2.5 million (\$2.3 million for KWOS(AM)-KJMO(FM); \$200,000 for CP)

Buyer: Premier Radio Group, Columbia, Mo. (Alan Germond, chairman); owns one other AM and three other FMs

Sellers: kwos-kjmo: Zimmer Radio of Mid-Missouri Inc., Cape Girardeau, Mo. (Jerome Zimmer, president); owns eight AMs and 10 FMs. Zimmer owns wooz-FM Harrisburg, Ill., and 20% of one AM and five FMs; is president of Lyle Broadcasting Corp., which owns WCIL-AM-FM Carbondale, Ill., and Big Mack Broadcasting Inc., which owns four FMs. CP: Bittersweet Broadcasting Inc., Cape Girardeau, Mo. (David Zimmer, principal). David Zimmer owns 51% KATI(FM) California/Jefferson City and 20% of KEZS-FM CAPE Girardeau, both Mo. Note: David and Jerome Zimmer are brothers

Facilities: kwos: 1240 khz, 1 kw; KJMO: 100.1 mhz, 33 kw, ant. 600 ft.; FM: 104.1 mhz, 6 kw, ant. 285 ft.

Formats: kwos: news/talk; KJMO: oldies

WBMC(AM)-WTRZ-FM and WAKI(AM) McMinnville -WWEE(FM)

Spencer/McMinnville, Tenn.

Price: \$2.1 million (\$1.3 million for WBMC-WTRZ-FM and \$900,000 for WAKI-WWEE)

Buyer: Clear Channel Communications Inc., San Antonio, Texas (L. Lowry Mays, chairman); owns/is buying 19 TVs, 166 AMs and 323 FMs, including WHCD(FM) Auburn, N.Y. (see item, below). Note: McMinnville is between Nashville and Chattanooga, Tenn.

Sellers: wbmc-wtrz-fm: Cumberland Valley Broadcasting Co., McMinnville (Thorold Ramsey, president); no other broadcast interests WAKI-WWEE: Durham Broadcasting Corp.,

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$175,000 ■ 1
Combs ■ \$5,100,000 ■ 3
FMs ■ \$5,500,000 ■ 3
AMs ■ \$10,025,500 ■ 10
Total ■ \$20,800,500 ■ 17

SO FAR IN 1999

TVs ■ \$2,490,369,005 ■ 52
Combs ■ \$1,810,262,386 ■ 119
FMs ■ \$1,020,728,189 ■ 182
AMs ■ \$144,006,189 ■ 136
Total ■ \$5,465,365,769 ■ 489

McMinnville (Aaron Durham, president); no other broadcast interests
Facilities: wbmc: 960 khz, 500 w day; WTRZ-FM: 103.9 mhz, 5.3 kw, ant. 130 ft.; WAKI: 1230 khz, 1 kw; WWEE: 107.3 mhz, 2 kw, ant. 508 ft.
Formats: wbmc: country; WTRZ-FM: top 40; WAKI: full service; WWEE: AC

Broker: Media Services Group Inc.

KCRV(AM)-KLOW(FM) Caruthersville, Mo.

Price: \$500,000

Buyer: Pollack Broadcasting Co., Cordova, Tenn. (Sydney Pollack, president); no other broadcast interests

Seller: Pyramid Media & Entertainment Inc., Cape Girardeau, Mo. (Jerald Jones, president); no other broadcast interests

Facilities: AM: 1370 khz, 1 kw day, 63 w night; FM: 105.1 mhz, 3 kw, ant. 200 ft.

Formats: AM: country; FM: AC

FMS

WAVF(FM) Hanahan/Charleston, S.C.

Price: \$3 million (for stock)

Buyer: Emerald City Radio Partners, Washington (Paul Robinson, president); owns one AM and two other FMs

Seller: Cordes Street Communications Inc., Savannah, Ga. (Haywood B. Bartlett Jr., president); no other broadcast interests

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Facilities: 96.1 mhz, 100 kw, ant. 538 ft.
Format: Modern rock
Broker: Sailors & Associates

WHCD(FM) Auburn/Syracuse, N.Y.

Price: \$2.5 million
Buyer: Clear Channel Communications (see first Combo item, above)
Seller: Salt City Communications Inc., Syracuse (Merrill B. Charles, president); no other broadcast interests
Facilities: 106.9 mhz, 14 kw, ant. 941 ft.
Format: Smooth jazz

Construction permit for KNBB(FM)

Ruston, La.
Price: \$270,000
Buyer: Ruston Broadcasting Co. Inc., Ruston (Dan Hollingsworth, president); owns KRUS(AM)-KXKZ(FM) Ruston
Seller: BFH Inc., Ruston (Beverly Faye Hollingsworth, president/spouse of president of buyer); no other broadcast interests
Facilities: 99.3 mhz, 15.5 kw, ant. 300 ft.

AMS

WNIV(AM) Atlanta and WLTA(AM) Alpharetta, Ga.

Price: \$8 million
Buyer: Salem Communications Corp., Camarillo, Calif. (Edward G. Atsinger III, president); also owns 36 AMs and 16 FM

Seller: Genesis Communicationms, (Bruce Maduri, president); owns wwBA(AM) Tampa/St. Petersburg, Fla. and is buying WFIV(AM) Orlando, Fla.
Facilities: WNIV: 970 khz, 5 kw day, 39 w night; WLTA: 1400 khz, 1 kw
Formats: religious
Broker: Jorgenson Broadcast Brokerage

WPWC(AM) Washington

Price: \$900,000
Buyer: JMK Communications Inc., Los Angeles (Jae Min Chang, president); no other broadcast interests
Seller: Happy Broadcasting Co. Inc., Dumfries, Va. (Ray Woolfenden, president); no other broadcast interests
Facilities: 1480 khz, 1 kw
Formats: Country/bluegrass
Broker: Blackburn & Co. Inc.

WQBQ(AM) Leesburg, Fla.

Price: \$412,500
Buyer: Gateway Broadcasting/Internet Inc., Longwood, Fla. (Bruce L. Cox, president); owns WKIQ(AM) Eustis/Leesburg, Fla.; and WHDM(AM) McKenzie/part of Jackson, Tenn.
Seller: WQBQ Radio Corp., Apopka, Fla. (Hugh G. McComas, principal); no other broadcast interests
Facilities: 1410 khz, 5 kw day, 90 w

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 96 million
 Sources: FCC, Nielsen, Paul Kagan Associates
 GRAPHIC BY BROADCASTING & CABLE

night
Format: News/talk

WTMC(AM) Ocala, Fla.

Price: \$250,000
Buyer: Vector Communications Inc., Montgomery, N.Y. (Robert Maines, president); no other broadcast interests
Seller: News and Travel Network Inc., Orlando, Fla. (Ken Jones, president); no other broadcast interests
Facilities: 1290 khz, 5 kw day, 1 kw night
Format: News
Broker: Hadden & Associates

KRJT(AM) Bowie, Texas

Price: \$150,000
Buyer: Robert Garcia-Buckalew, Austin, Texas; no other broadcast interests
Seller: Billy J. Etter, Bowie; no other broadcast interests
Facilities: 1410 khz, 500 w day
Format: Country
Broker: Media Services Group Inc.

WLLN(AM) Lillington, N.C.

Price: \$145,000
Buyer: Estuardo Valdemar Rodriguez,

Washington; no other broadcast interests

Seller: Christian Purities Fellowship Inc., Dunn, N.C. (O. Talmadge Spence, president); no other broadcast interests

Facilities: 1370 khz, 5 kw day, 49 w night

Format: Sacred traditional Christian

WION(AM) Iona, Mich.

Price: \$111,000
Buyer: Agricultural Resource Group Inc., Milan, Mich. (Robert T. Driscoll, president/president of seller); no other broadcast interests

Seller: Agricultural Resource Group Inc. (court-appointed receiver)

Facilities: 1430 khz, 5 kw day, 330 w night

Format: Country

KKAY(AM) White Castle/Donaldsonville, La.

Price: \$25,000
Buyer: Cactus Communications LLC, Metairie, La. (Jeannie M. Johnston, president); no other broadcast interests

Seller: Lafourche Valley Enterprises Inc., Donaldsonville (Kay LeBlanc, president); owns KKAY-FM Donaldsonville

Facilities: 1590 khz, 1 kw

Format: Gospel

66.66% of KEWI(AM) Benton, Ark.

Price: \$20,000
Buyer: Jim Landers, Benton; no other broadcast interests

Sellers: Steve and Lance Landers, Benton; no other broadcast interests

Facilities: 690 khz, 250 w day, 73 w night

Format: News

Broker: Hadden & Associates

50% of WNEB(AM) Worcester, Mass.

Price: \$12,000
Buyer: Windsor Financial Corp., Fort Lauderdale, Fla. (spouses Kim and James Penta, principals); no other broadcast interests

Seller: Great Commission Broadcasting Inc., Framingham, Mass. (Timothy Horton, president); is buying WJLT(AM) Natick/Framingham, Mass.

Facilities: 1230 khz, 1 kw

Format: Contemporary Christian

—Compiled by Alisa Holmes

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A mogul with cup dreams

Ted Leonsis is a new media mover who moonlights as a sports owner.

Leonsis, president of America Online's Interactive Properties Group, is also majority owner of the National Hockey League's Washington Capitals.

These days, Leonsis has a multifaceted role in an AOL that redefines itself with each new digital alliance. His interactive properties group manages AOL's Digital City local guide brand; AOL MovieFone, the leading movie listings service; and the new digital music alliance between AOL and Spinner Networks and Nullsoft. The Spinner-Nullsoft link connects AOL with a digital music programmer and a technology player. "We have an opportunity to put a stamp on this new medium," said Leonsis, who considers himself the "resident entrepreneur of the family" at AOL.

He lays claim to first applying the concept of "channels" to cyberspace—and helping push AOL into e-commerce. That was when, as president of AOL Services Company, Leonsis oversaw sales, marketing and product development. "It's great to see ideas that you've had turn into big businesses and industries," he says.

Turning ideas into reality is something Leonsis has developed a facility for doing—both inside and outside AOL. Buying the Washington Capitals is just the most recent case in point.

Owning a major-league sports franchise may seem a bit of a stretch for a guy who grew up as a New York Rangers fan playing street hockey and basketball in a working-class Brooklyn neighborhood. "I intend to do this as a labor of love," says Leonsis of his purchase of the sports franchise.

It grew out of a life-changing list of "101 Things To Do," Leonsis says. He started writing the list in 1983. He was a passenger aboard an Eastern Airlines flight that was about 30 minutes from making an emergency landing. The list included winning a Stanley Cup and an NBA championship (Leonsis holds a minority stake in the National Basketball Association's Washington Wizards and an option to buy the team). After a safe landing, he has since been able to check off two-thirds of that daunting list.

A few of the items are a bit less grandiose, like "catch a foul ball." He did that, off the bat of Mookie Wilson of the New York Mets during a spring training game. Among items still to be done: hav-



"It's not the big stage. It's that our work's not done. There are a lot of people who don't have the Internet."

Theodore John Leonsis

President, AOL Interactive Properties Group, Dulles, Va.; b. Jan. 8, 1956, Brooklyn, N.Y.; B.A., American Studies, Georgetown University, Washington; public relations director, Wang Labs, 1977-1981; CEO, Redgate Communications, 1981-93; president, AOL Services, 1994-97; current position since 1997; m. Lynn Peterson, Aug. 15, 1987; children: one son, one daughter

ing a great-grandchild and doing a stand-up comedy routine in a comedy club.

Even before the list, those who know him say Leonsis was a stand-up guy with a clear sense of the future.

His main focus has been computers since his days at Washington's Georgetown University, where he researched a thesis contending that Ernest Hemingway wrote *The Old Man and The Sea* in the 1940s, rather than during the 1950s, as widely believed.

While at Georgetown, Leonsis worked his way through school as an assistant in the office of Rep. Paul Tsongas (D-Mass.), and as a shoe salesman. He graduated from Georgetown in 1977.

His first job after school was in public relations at Wang Labs. In 1981, he started his own publishing firm, Redgate Communications, morphing it into a company that turned catalogs into CD-ROMs.

Vincent Pica, group president of Prudential Securities, approved the \$1 million loan for Leonsis to buy Redgate when Pica worked at E.F. Hutton. Pica says of Leonsis: "He has the ability to sort out what's noise and what's not."

He nearly lost Redgate in 1988, saving it with an 11th-hour bridge loan. "After looking into the maw of defeat on several occasions, you develop a resiliency," Leonsis said. "It's an attitude of, 'Don't quit, don't give up; by perseverance and hard work, you can get at it.'"

Five years later, he sold Redgate to AOL over breakfast with AOL honcho Steve Case, and Leonsis has been making his mark across various lines of AOL's business since.

"It's not the money. It's not the big stage," he says. "It's that our work's not done. There are a lot of people who don't have the Internet. There are a lot of people who want it to be better."

Leonsis's list also included some selfless goals. The "have an impact on a charity" item translated into fund-raising for Best Buddies, an organization that helps people with mental retardation. "Change someone's life" became work for Habitat for Humanity, which builds houses for the homeless.

"I feel fortunate that I've been a survivor," says Leonsis. "I'm trying to become self-actualized personally. I really would like to have balance in my family life and the business and the sports teams."

—Richard Tedesco

BROADCAST TV

Appointments, Fox, Los Angeles: **Michael Michell**, director, station research and sales marketing, WNBC-TV New York, joins as director, affiliate research and marketing; **Quan Phung**, director, Saturday morning programs and prime time series, NBC, Burbank, Calif., joins as director, comedy development; **Paul Lewis**, manager, current programming, named director; **Samie Kim**, development coordinator, Fox Television Studios, named manager, current programming.

Phillip D. Cox, VP/station manager, WBMA-TV Birmingham, Ala., joins WNCN-TV, Montgomery, Ala., in same capacity.

Roger Fishman, senior VP, marketing, News Corp., Los Angeles, named executive VP.

Susie Arnett, developer and executive producer, Telepictures and Juntos Pictures, Los Angeles, joins USA Broadcasting there as VP, development.

Rick Mills, senior VP and general manager, KTXA-TV Dallas/Fort Worth, joins USAB Dallas, an upcoming USA television station as general manager.

Bob Meyer, manager, press and publicity and electronic publicity operations, NBC Entertainment Publicity, Burbank, Calif., named director, movies, miniseries and specials.

Vince Nelson, VP, general manager, WTAP-TV Parkersburg, W.V., joins WYTV(TV) Youngstown, Ohio, in same capacity.

Kathleen Pavelko, president and CEO, Prairie Public Broadcasting, Fargo, N.D., joins WITF Inc., Harrisburg, Pa., in same capacity.

PROGRAMMING

Sarah Timberman, senior VP, drama development, Columbia TriStar Television, Culver City, Calif., named executive VP, series development.

Linda Desiante, VP, contract administration, Carsey-Werner Distribution, Studio City, Calif., named senior VP.

Cathy Loughton, director, international television distribution, Jim Henson Co., Los Angeles, joins NELVANA Enterprises Ltd., London as managing director.

Appointments, Granada Entertainment USA, Los Angeles: **Matt Goldammer**, assistant, business and legal affairs, named director; **Rebecca Hedrick**, assistant, TV movies and miniseries department, named story editor; **E.J. Lee**, assistant and office manager, named manager, creative affairs.

JOURNALISM

Amie Baker, program consultant, ABC, Los Angeles, joins Paramount Domestic Television's *The Montel Williams Show*, Hollywood, Calif., as supervising producer.

Appointments, Channel One News, Los Angeles: **Kris Sanchez**, weekend anchor and weekday education reporter, KVIA-TV El Paso, Texas, joins as anchor/reporter; **Derrick Shore**, co-host, *SPIN*, KUTV-TV Salt Lake City, joins as anchor/reporter.

Stephen Hyder, talk show host, WHEN(AM) Syracuse, N.Y., joins One-on-One Sports, Chicago, as weekend host.

Appointments, WDAF-TV Kansas City, Mo.: **Caroline Rooney**, assignment editor, named reporter; **Dan Vogt**, special projects reporter, KTKA-TV Topeka, Kan., joins as reporter.

Mary Saladna, WGAL-TV Lancaster, Pa., joins WCVB-TV Boston as midday anchor and general assignment reporter, *NewsCenter 5*.

Mike Corbin, weekend anchor, WTVR-TV Richmond, Va., joins WGRZ-TV Buffalo, N.Y., as weekend and weekday anchor.

Jimmy Shapiro, executive producer, KJR(AM) Seattle, joins KGME(AM) Phoenix in same capacity.

Appointments, WXIX-TV Cincinnati: **Sheila Gray**, anchor, WSAZ-TV Charleston, W.V., joins in same capacity; **Betsy McArthur**, anchor and reporter, KVIA-TV El Paso, Texas, joins as anchor.

Carol Scheer, assistant news director, KDNL-TV St. Louis, joins KSTP-TV Minneapolis/St. Paul as executive producer, *Eyewitness News*.

CABLE

Appointments, UVTV, a TV Guide company that distributes Superstations to cable and satellite markets, Tulsa, Okla.: **Mike McKee**, president and chief



McKee

operating officer, Superstar/Netlink, Tulsa, joins in same capacity. He will continue his current duties. **Rob Morris**, senior VP, finance and business operations, Superstar/Netlink, Tulsa, joins as senior VP, general manager. He will continue his current duties.

Stephan Shelanski, VP, program acquisitions, Encore Media Group, Englewood, Colo., named senior VP, program acquisitions, planning and scheduling.

Appointments, affiliate staff, Bravo Networks, Bethpage, N.Y.: **Krissie Verbic**, regional director, Central region, named director, national accounts and affiliate marketing; **Laura Toney**, territory manager, named regional sales manager. She is based in Santa Monica, Calif.

Jennifer Hepler, affiliate marketing manager, Eastern region, named regional sales manager; **Kim Francis**, marketing coordinator, Southern region, named marketing coordinator.

Appointments, Fox Sports Net, New York: **Jon Heidtke**, corporate VP/general



Heidtke

manager, Fox Sports Net Southwest, named senior VP, regional network operations; **Hunter Nickell**, corporate VP/general manager, Fox Sports Net South, named senior VP, regional network operations.

Barbara Hayes, director, affiliate marketing, ESPN Classic Sports Network, New York, joins The Golf Channel, Orlando, Fla., in same capacity.

Appointments, Cablevision, Bethpage, N.Y.: **Michael Smith**, director, video financial planning, Long Island, Westchester county and Massachusetts regions, named director, corporate finance; **Andre Oliver**, consultant, Rockefeller Foundation, New York, joins as VP, community affairs.

Leon Morales, senior manager, accounting, Cox Communications, Atlanta, named director, accounting.

Lawrence Eleftheri, regional VP, Insight Communications, New York, joins Bresnan Communications, White Plains, N.Y., as VP, advertising sales.



Biondi

Juli Biondi, director, facilities, The WB 100+ Station Group, Burbank, Calif., named VP, technical operations.

ADVERTISING/MARKETING/ PUBLIC RELATIONS



Arnsen

Todd Arnsen, staff producer, Pittard Sullivan, Culver City, Calif., named account manager.

David B. Young, closed caption coordinator, ABC, New York, joins The Sloan Group there as associate

account executive.

TECHNOLOGY

Robyn Lipari, VP, affiliate sales and marketing, Eastern region, The Box Music Network, New York, joins DMX Music, Los Angeles, as VP, residential affiliate sales.

DEATHS

Anthony Radziwill, 40, Emmy-award-winning producer, died Aug. 10 of cancer. Radziwill, the only son of Lee Bouvier Radziwill Ross (Jacqueline Kennedy's sister) and Prince Stanislas Albert Radziwill—and a first cousin of Caroline Kennedy Schlossberg and the late JFK Jr.—chose to live his life on the other side of the camera. After receiving a degree from Boston University in 1987, Radziwill began his career as an associate producer for NBC Sports. In 1989, he joined ABC's *PrimeTime Live* as a producer. At ABC, he was named in court decision that gave reporters wide leverage to secretly tape-record reluctant sources. Radziwill also won a 1990 Peabody Award for reporting on the neo-Nazi movement in the United States and an Emmy for work on the Menendez double-homicide case. He most recently

served as VP of documentaries for HBO, where he helped produce such programs as the Oscar-nominated *Lenny Bruce: Swear to Tell the Truth*. He is survived by his mother; wife, Carole Anne DiFalco; sister, Anna Christina Radziwill; and stepfather, Herb Ross.

A. Arthur Aymen, 70, former radio sales manager, died July 17. Aymen was involved in radio broadcasting for 44 years. He was sales manager of WHLS(AM) Port Huron, Mich.; manager of WBSE-AM Hillsdale, Mich.; sales manager for WLAV-FM Grand Rapids, Mich.; and owner of WLEW(AM) and WLEW-FM in Bad Axe, Mich. He is survived by his wife, Nancy; three children and five grandchildren.

Bill Hillman, 76, a news broadcaster and former national president of the American Federation of Television and Radio Artists, died Aug. 3 of congestive heart failure. A member of AFTRA since 1948, Hillman served as president of the 80,000-member union of performers and broadcasters from 1979-1984. Hillman began his broadcasting career at KDIO-TV in Boise, Idaho, in 1942. He left his position to serve in World War

II as a first lieutenant. Following the war, he returned to his native California where he was affiliated with radio and television stations in Oakland, Vallejo and San Francisco. From 1957-1973, he served as a Northern California Correspondent for the United States Information Agency, where his reports were heard throughout the world on the Voice of America. He is survived by three children; a brother and a sister.

Richard Watson, 70, camera operator, KTLA-TV Los Angeles, died August 12. Watson helped establish several technical firsts during his 46-year career at KTLA. In 1955, he provided the first color-camera coverage of KTLA's Rose Parade telecasts. He was also the camera operator for *The Wrangler*—the only Western ever shot on videotape—and operated the first ENG microwave unit in Los Angeles in the late 1950s. Last October, Watson was on the team that launched KTLA-DT, Los Angeles' first high-definition broadcast that featured John Glenn's historic shuttle launch. He is survived by his wife Judy and two children.

—Compiled by **Mara Reinstein**
mreinstein@cahners.com

OPEN MIKE

Problems persist within educational TV mergers

EDITOR: Hybrid ventures between for-profits and nonprofits like Noggin, which is half-owned by for-profit Viacom and half by nonprofit Children's Television Workshop, are not nearly as innocent and simplistic as your editorial ("Open the Floodgates," July 12) implied. "So there would be a flood of partnerships in which for-profit's money and distribution savvy would be combined with nonprofits' educational expertise.... Where is the 'lose' in that scenario," you asked? Every other nonprofit educational entity and for-profit that is not part of the exclusive, hybrid partnership loses—that's who.

Commercial television already complains when their nonprofit brethren become more businesslike. Nonprofits are perceived to have unfair advantages of tax breaks and lower costs for labor and capital. A nonprofit's ability to capitalize on their volunteer base which drives expenses down, the ability to attract

in-kind donations and supplier discounts, and to use philanthropic money to pay for capital investments and cover start-up costs can put them at a very competitive advantage in the commercial marketplace. Add the money and business savvy of a for-profit like Viacom to the nonprofit advantages of the Children's Television Workshop and other for-profit "educational" channels such as the Discovery Channel, Knowledge TV and the Learning Channel hardly have a chance.

The hybrid relationship also creates problems for pure nonprofit educational services—like PBS—they can't compete, stay true to the mission and have difficulty attracting the benefits mentioned above if they are perceived as competitive.

The consequences of the Viacom and Children's Television Workshop venture can be complex and far-reaching. Stealing a line from the teenage vernacular, "I don't think you want to go there."

—*Trina Cutter, president/general manager, WNIT(TV) Elkhart, Ind.*

Big cable players want the FCC to keep a tight rein on private cable companies if the agency lets them use microwave relay services to serve apartment and condo residents. Regulators are considering letting private cable operators, who generally are not subject to local franchise rules, use the 12 mhz band to reach multiple dwellings. Currently, incumbent franchises use the band to beam signals across rivers, mountains and other terrain when stringing cable isn't feasible. The National Cable Television Association last week said it would not oppose the idea if private outfits first exhaust other options including using the 18 ghz

and 23 ghz bands, create no interference with incumbents, and meet a set deadline for putting the spectrum into use.

The House of Representatives is expected to vote after Labor Day on legislation that would grant low-power TV stations permanent licenses, says John Stone, spokesman for Rep. Charlie Norwood (R-Ga.), the primary sponsor of the bill. The bill, which is opposed by the National Association of Broadcasters, would give low-power TV stations Class A permanent licenses as long as they air 18 hours of programming a day seven days a week and run three hours per week of local affairs programming. The bill includes provisions that would give

full-power TV stations priority if a LPTV signal were to interfere with a full-power signal during the transition to digital television.

Rep. Billy Tauzin (R-La.) is hosting a high-technology summit in his home state in October. Tauzin was inspired to hold the forum, which will be led by several government and business leaders, after the Progressive Policy Institute released a study noting that technologically, Louisiana lags far behind most states. "I am deeply troubled by the fact that only one in five adults in our state have access to the Internet in their homes, and most businesses do not have commercial Web sites," Tauzin said. "One of the big reasons is a lack of knowledge. By bringing to Louisiana some

of the brightest minds in technology, I hope to change many peoples' way of thinking." Summit speakers will include FCC Chairman William Kennard, FTC Chairman Robert Pitofsky, Corporation for Public Broadcasting CEO Robert Coonrod, USA Networks CEO Barry Diller, EchoStar CEO Charlie Ergen, Microsoft senior VP Craig Mundie and former White House press secretary Mike McCurry.

David Honea, a graduate student from Raleigh, N.C., will get another shot at winning \$1 million after ABC's new TV show, 'Who Wants to be a Millionaire,' erred last Wednesday in calling his right answer wrong, the AP reported last week. Honea answered correctly a \$64,000 question: Which of the four Great Lakes (not including Lake Superior) has the largest area? Honea responded: "Lake Huron," but the show said the answer was Lake Michigan. Honea questioned the decision after the program. Upon checking the facts, the show's executive producer, Michael Davies, announced Honea was, in fact, correct. The program, which is airing for 13 nights before the new season starts, will bring Honea back on Aug. 29, when he will get his second chance to win \$1 million.

The NAB last week promoted Sharon Kinsman and Jennifer Liven-good. Kinsman, an employee of the NAB for 20 years, becomes senior vice president for administration. She has been NAB's vice president for administrative services since 1995. Liven-good was named vice pres-

Sources: Bohrman exits after CNN's stock market debut

CNN's plan to originate news from the floor of the New York Stock Exchange may have played into David Bohrman's departure from CNNfn, sources close to the situation said.

Bohrman, the recently exiled executive vice president of CNNfn, came up with the idea of doing a show from the exchange before Lou Dobbs's departure from the financial news network. After Dobbs, president of CNNfn and the anchor of CNN's *Moneyline*, left the Turner fold in June, all CNNfn programming decisions became subject to approval by CNN executives, including CNN/U.S. President Rick Kaplan. A month later, and just days before Kaplan revealed CNN's new fall programming schedule at the Television Critics Association tour in Pasadena, Calif., sources say Bohrman was informed CNNfn would be sharing three-and-a-half hours of programming with CNN, including something called *Street Sweep*, a half-hour show originating from the NYSE.

Street Sweep was set to debut in September. Sources say Bohrman considered the encroachment a breach of contract and took Time Warner into arbitration in early August. Meanwhile, CNBC swooped into the exchange last Monday with *Business Center*, its hour-long evening business news program, beating CNN to the punch. That same day, Bohrman was asked to leave CNNfn's New York offices. Reached at his home in Connecticut, Bohrman declined to comment. Steve Korn, vice chairman and chief operating officer of CNN News Group said Bohrman was offered a "significant" role in developing new programs, but that he and CNN officials were unable to reach agreement on what that would be. As for the CNBC coup, Korn did not address Bohrman's role, saying only that CNN was the first to approach and get a commitment to do a show from the stock exchange. "This is not an area where we are concerned about the competition," he said.

—Deborah McAdams



Bohrman's idea to originate the show from the exchange came before Dobb's departure.

ident of national campaigns. She has been at the NAB since 1995, managing campaigns focusing on alcohol abuse, anti-violence and disaster preparedness as well as showcasing broadcasters' community service efforts.

The NCTA's Pam Turner and Dan Brenner each have been promoted to senior vice president by new NCTA President Robert Sachs.

Turner and Brenner each held the title of vice president; Turner for government relations and Brenner for law and regulatory policy. "Pam and Dan have been invaluable assets to NCTA—and to the entire cable industry—especially during and since passage of the Telecommunications Act of 1996," Sachs said. Turner has been at NCTA since 1989, when she came to the association from the White House, where she had worked as Deputy Assistant to the President for Legislative Affairs since 1982.

CTAM is launching a media campaign to inform people what CTAM really stands for, and it's not "Constantly Talking About Money."

The acronym CTAM now officially stands for the Cable & Telecommunications Association for Marketing. Once upon a time, the initials represented a variety of things, including the Cable Television Administration and Marketing Society, the Cable Television Advertising and Marketing Society and most recently, nothing at all.

Petitti named VP and GM of WCBS-TV

CBS named Tony Petitti vice president and general manager of WCBS-TV New York. Petitti had been senior vice president, business affairs and programming for CBS, and was credited with helping bring back the National Football League to CBS last year. Petitti's new job will be to make the network's flagship TV station more competitive in the No. 1 market, where in May, it was fourth in audience share from sign-on to sign-off. Petitti will report to John Severino, who was appointed just last month as president of the CBS Television Stations. Severino replaced Jonathan Klein, who also served as general manager of WCBS-TV. Petitti, who will continue to serve as special adviser to CBS Sports, joined CBS in 1997. Before that, he served stints at both NBC Sports and ABC Sports. Earlier, he worked at the law firm of Cadwalader, Wickersham and Taft.—Steve McClellan



Petitti helped bring NFL telecasts back to CBS.

(Remember CTAM: the Marketing Society for the Cable and Telecommunications Industries?) All the vagueness came to a halt when, at the CTAM Summit in San Francisco last month, Rich Cronin, president of Fox Family Channel, asked a panel of cable industry luminaries what CTAM stood for. When none of the panelists knew the answer, CTAM execs knew it was time to put some words behind the letters.

Former ABC Entertainment Chairman Ted Harbert is reportedly in talks with NBC about running the network's in-house production studio. Harbert, who was recently considered for the Columbia TriStar Television president's position, would help boost NBC Studios' presence in Hollywood, insiders say. NBC and Harbert had no comment.

Dick Wolf is apparently on his way to getting another drama on NBC. Wolf, who already produces the Studios USA dramas

Law & Order and *Law & Order: Special Victims Unit* for the Peacock Network, is close to signing another deal with NBC for a drama for the 2000-2001 season. Sources say NBC and Studios USA execs are close to finalizing a deal for 13 episodes of a yet-to-be-named series starring Oliver Platt (*Lake Placid*). Platt will play a New York journalist who covers the crime beat. Studios USA and NBC executives had no comment.

Studios USA is bringing a donkey, some animation and a game show to the syndication marketplace. Studios USA executives are developing an untitled game show for next season with former *Studs* host Mark de Carlo that will feature an animated donkey as the game's master of ceremonies. The donkey is known as Jack Cass, and through real-time animation technology, he'll be hosting the five-day-a-week quiz show.

Warner Bros. TV is going to pay Dr. Ben-

ton—Eriq La Salle—\$27 million to stay on 'ER' for the next three years.

La Salle is now one of the highest paid stars on network television, but not quite as highly paid as co-star Anthony Edwards, who received a \$35 million, three-year contract earlier from Warner Bros. NBC Entertainment President Garth Ancier said, "Eriq is one of the key reasons why *ER* has been the highest rated and most honored drama series on television during its first five years on NBC. We're thrilled that he is going to remain a part of the show."

Correction: A chart in the Aug. 16 cover story misreported NBC's projected share of household audience for the 1999-2000 season. The correct figure is 14.3. Separately, the WB program *Downtowners* now goes by the title *Mission Hill* and the new UPN show *Secret Agent Man*, which was to have started the new season, has been replaced by *The Strip*.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Fast forward

The import of the FCC's decision to broaden the ability of local broadcasters to compete in the new millennium continues to sink in. Considering that the actions on LMAs and duopolies reversed policies that had stood for decades, something historic is going on. For the sake of the American system of broadcasting, we hope it doesn't stop there.

It was ever thus: Rules that were put in place to put brakes on a new medium are left in a locked position long after new competition has entered the marketplace and all the parameters have changed. It took years for radio deregulation to catch on, long after over-the-air television had become dominant. Cable had wired most of the country with multiple channel offerings before the possibility of broadcast TV deregulation was given credence within the FCC and Congress. Now the telephone and satellite companies are competing with cable, and the Internet is everywhere. If we are to maximize the potential of each of these media contenders and the service to the American public, only a level playing field will do.

As we report this week, broadcasters are pushing the FCC for further relaxation of the local TV ownership rule. The new rules permit ownership of two TV stations in markets with eight other separately owned TV stations—that is, eight other “voices.” The broadcasters want the agency to liberalize its definition of “voices” to include other media—radio, cable and newspapers. The effect would be to significantly expand the number of markets in which one company could own two TV stations. We second the broadcasters' petition. Not to count the other media as “voices” is to deny the obvious. Not only do they represent other points of view, but also competition for each market's finite pool of advertising dollars.

We also encourage the agency to get on with the raising of the national ownership cap, which limits TV station

groups to coverage of no more than 35% of the 100 million TV homes. The agency can use the same rationale for relaxing the national cap as it used for the local one.

If the First Amendment were setting telecommunications ownership policy, all the media would be free. At the moment, we'd settle for reliance on the antitrust laws.

Going too far

Our enthusiasm for WCCO-TV's victory in a defamation suit last week is tempered only by our dismay that the courts allowed the case to reach a jury. After the station reported a police detective's comment that widow Terri Stokes was the sole suspect in her husband's killing, she contended that by running the detective's comment, the CBS-owned Minneapolis station showed reckless disregard for the truth, even though the station also reported the paucity of evidence against her.

The idea that news organizations could be held responsible for statements made by appropriate public officials would be ridiculous if not for the fact that this turned into a six-week trial and 10 days of jury deliberation. Fortunately, even though the jury in this case believed Mrs. Stokes innocent of her husband's killing, it could find no malice on the part of the station.

If she had won her case, it likely would have been overturned on appeal, as so many defamation cases are. But media's deep pockets make them a target for disgruntled people who are brought—often unwillingly—under public scrutiny. And we wonder if all broadcasters have the tenacity to sit through difficult trials and deliberations, or whether they'd knuckle under and settle or apologize. Stations should not be forced to make such a choice. Cases like this should never come to trial. That's a job for the judges. Thankfully, here, the jury did their job for them.

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