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## TOP OF THE WEEK / 4

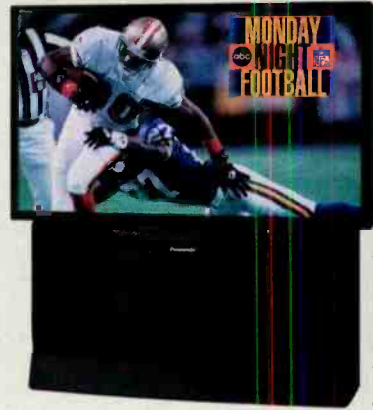
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# Are you ready for HD football?

ABC, Panasonic team for 'MNF' and Super Bowl on HDTV

By Glen Dickson

**M**onday Night Football fans will be able to see every bone-crunching tackle, shoestring grab and bullet pass with greater clarity this fall, thanks to a high-definition programming deal between ABC and Panasonic.

According to industry sources, ABC and Panasonic will announce this week a high-definition sponsorship agreement that will enable ABC to broadcast *Monday Night Football* and the Super Bowl in HDTV next season.

Neither Panasonic nor ABC would comment on the agreement last week. But an industry source says Panasonic is already working with ABC to build a high-definition production truck that will utilize the 720-line progressive-scan HD format favored by the network. The truck is currently under construction and will include Panasonic 720p cameras, recorders and monitors.

Panasonic will also provide ABC with money to help cover the cost of production. Terms of the deal were not disclosed. A source said the 720p mobile unit costs around \$10 million.

The ABC/Panasonic partnership is the second HDTV underwriting deal reached this month. CBS said it will broadcast most of its prime time schedule in HDTV next season with Mitsubishi covering the needed film-to-HDTV conversion costs [BROADCASTING & CABLE, May 10].

Panasonic and Mitsubishi are motivated by their desire to sell expensive HDTV sets. Without programming, consumers have little incentive to buy.

The programming needed to drive set sales may be reaching critical mass. Next fall, in addition to the NFL on ABC, consumers will be able to watch weekly movies on ABC, prime time series and occasional movies on CBS and *The*

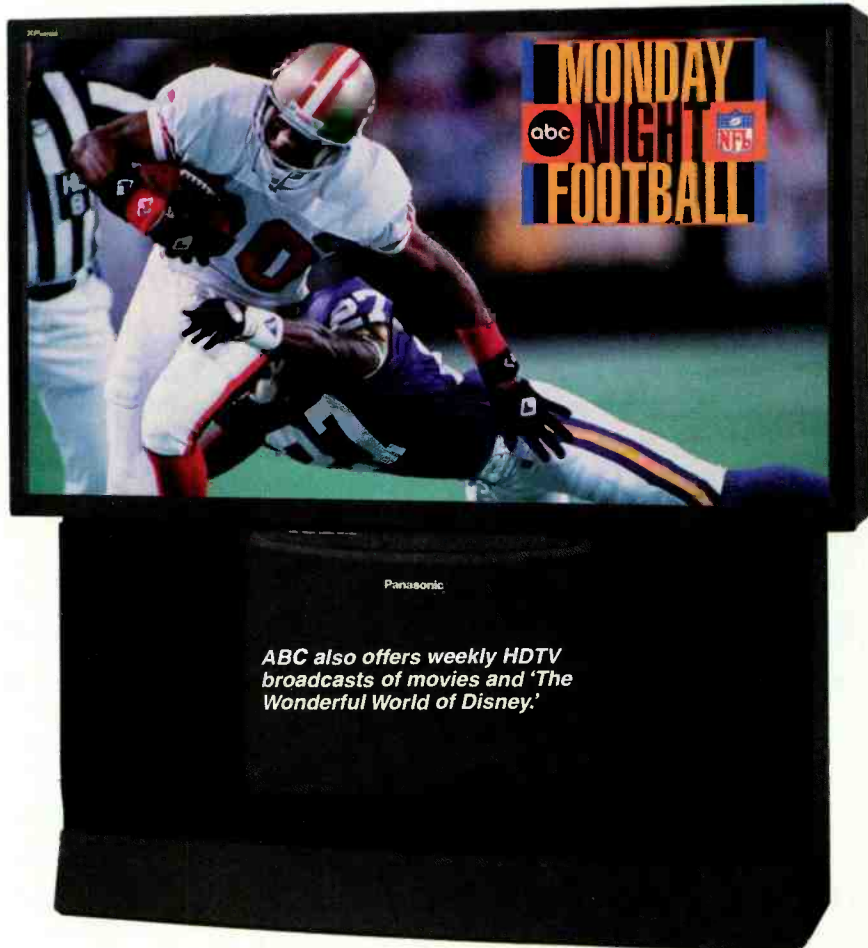
*Tonight Show with Jay Leno* on NBC.

PBS shows at least one HDTV special per month. Fox was due last night to broadcast its first HDTV program, a 720p showing of *Independence Day*, and plans to offer all of its entertainment series in widescreen (probably standard definition 480p) by next spring. And HBO's high-definition service will get a national reach this summer when it launches on DirecTV.

Panasonic and Mitsubishi's HDTV sponsorships build on existing relationships with ABC and CBS, respectively. Panasonic built ABC's HDTV Release

Center last fall, and Mitsubishi has supplied the CBS network and its owned stations with HDTV encoders. The manufacturers have also been leaders in bringing HDTV products to market. Both began shipping HDTV receivers last October.

In addition to building the HDTV Release Center, which ABC has used to originate its 720p broadcasts of *Wonderful World of Disney* and various theatricals, Panasonic has developed 720p studio cameras that ABC began evaluating this winter (Philips is the only other manufacturer to make a 720p camera). Panasonic is also the only television set manufacturer to make a high-definition television set that shows both 720p and 1080-line interlace (1080i) in their native formats; other HDTV sets convert ABC's 720p pictures to 1080i for display. While broadcasting Monday Night Football in HDTV will be a significant addition to ABC's digital television lineup, the network has already delivered more total hours of HDTV than any of its broadcast competitors.



ABC also offers weekly HDTV broadcasts of movies and 'The Wonderful World of Disney.'

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\* Total Research Corporation (EquiFem), January 1999  
\*\* Beta Research Corporation, "1999 Radio Operator Study."



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Since November 1, 1998, ABC has broadcast over 25 high-definition theatrical movies, including popular titles such as *101 Dalmations*, *Mission Impossible* and *A Time To Kill*.

Nineteen ABC owned and affiliated stations are currently on-air with digital

stations and thus able to broadcast HDTV football: KABC-DT Los Angeles; WPVI-DT Philadelphia; KGO-DT San Francisco; WCVB-DT Boston; WMUR-DT Manchester, N.H. (Boston); WFAA-DT Dallas-Fort Worth; WJLA-DT Washington; WXYZ-DT Detroit; WSB-DT Atlanta;

KOMO-DT Seattle; KMGH-DT Denver; WTAE-DT Pittsburgh; KCRA-DT Sacramento, Calif.; KATU-DT Portland, Ore.; WTHN Hartford-New Haven, Conn.; WCPO-DT Cincinnati; KITV-DT Honolulu; KXLY-DT Spokane, Wash.; and WKOW-DT Madison, Wis. ■

# Kennard pushes cable-ready DTV

*FCC chairman calls for timetable to resolve digital TV technical issues*

By Bill McConnell

**F**rustrated by the disputes that have delayed the introduction of cable-ready digital TV sets for months, FCC Chairman William Kennard last week challenged the haggling industry sectors to set strict deadlines for resolving their disagreements.

Until the disputes are resolved, the rollout of DTV will be mired in a "chicken and egg" conundrum. Without cable-ready sets, few customers will buy digital equipment; without a substantial audience, Hollywood won't produce the volume of digital programming that can drive the rollout.

Kennard said he wants equipment manufacturers, moviemakers, retailers and the cable industry by July 1 to establish a timetable for settling lingering technical disputes. "We all must have a sense of urgency about getting this done," he said during an agency hearing on DTV technology.

Although he still maintains that government rules are the wrong approach, Kennard warned that the agency cannot hold off forever. "We can't tolerate strategic delaying tactics and companies refusing to cooperate in order to fight for short-term advantage," he said.

Industry officials said there should be little problem meeting Kennard's mandate—the National Cable Television Association and the Consumer Electronics Manufacturers Association have already set target dates to resolve most of the disputes.

Broadcasters, however, say Kennard is going too easy on the warring parties



*Kennard says he doesn't want to intervene in the DTV disputes, but if broadcasters and manufacturers cannot resolve them, the FCC will step in.*

because there is no guarantee the deadlines will actually be met. Instead of "jawboning," the FCC should give the industries three months to settle their disputes before launching a rulemaking, said Margita White, president of the Association for Maximum Service Television. Absent a resolution, government rules should be on a fast-track, MSTV and the National Association of Broadcasters said in a

written statement following the hearing. "Immediate action by the FCC is now needed to ensure that consumers receive the digital broadcast signals sent by local TV stations," said NAB President Eddie Fritts.

Broadcasters say the delays are hanging them out to dry because stations have spent millions to initiate digital transmissions, but viewers are few because consumers are reluctant to buy today's digital sets. Consumers fear that anything on the market today will become obsolete when the industry standards finally are set. Furthermore, the dearth of compelling digital programming is allowing viewers to ignore the technology, broadcasters say.

It was clear from last week's session that little progress has been made since November, when the equipment and cable industry groups agreed to make "Firewire," officially known as IEEE-1394, the standard connection among digital components.

Some set makers continue to balk at

including the 1394 connection in cable-ready digital TVs, arguing that the connections aren't needed on portable TVs and other sets that consumers won't attach to VCRs and other accessories.

Instead, Panasonic is urging the industry to set "baseline" standards that will allow TV sets to hook directly into the cable system, but do not include the 1394 connection. "Consumers will not be well-served if all cable-ready sets include expensive features that may never be used by a significant number" of viewers, said Paul Liao, president of Panasonic Technologies.

Arguably the key dispute is over copy-protection standards.

The prevailing technology is the so-called 5C standard developed by Sony, Matsushita, Intel, Hitachi and Toshiba. But Thomson Consumer Electronics and Zenith are refusing to go along, favoring their own XCA standard. Without a copy-protection agreement, the entertainment industry is reluctant to produce high-definition and other digital content.

Equipment makers and retailers share some of the blame for slow implementation of the 5-C standard, which allows content to be coded so that the distributor can control how many times a program can be recorded, or whether it could be recorded at all, said Chris Cookson, Warner Bros.' executive vice president of technical operations. "There are companies that want restrictions only for the content they want to see protected, but not for content they can use to sell recorders."

Alan McCullough, president and chief operating officer of Circuit City stores, countered that the dearth of digital programming hardly makes copy-protection standards a priority. "Give us something to protect," he said. Retailers fear that the lingering disputes will prevent cable-ready sets from being retailer-ready in time for this year's Christmas selling season. ■





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# Anti-violence bill advances

*Senate-approved package includes probes into media's role in promoting violence*

By Paige Albiniak

**S**tung once again last week by a schoolyard shooting, Congress now appears likely to pass a law that cracks down on juvenile crime, more closely controls guns and takes the entertainment industry to task for its alleged role in selling violence to kids.

"Some form of a bill will become law," said a Senate staffer. "There is unbelievably high momentum to reduce juvenile crime."

On the same day—May 20—a teen gunman injured six schoolmates in Conyers, Ga., the Senate passed a bill 73-25 on juvenile justice that it had been debating for a full week. Included in the bill were seven amendments aimed at encouraging the entertainment industry to tone down the violence it shows and sells.

But the Senate defeated two other measures—one that would have restricted violent TV to late nights and another that would have created a 12-member commission to study kids'

access to violent movies. Sen. Ernest Hollings (D-S.C.), champion of the violent TV measure, said last week that he plans to reintroduce it during a Senate Commerce Committee hearing.

House leadership last week discussed taking up legislation in mid-June. House Speaker Dennis Hastert (R-Ill.) called for the media to regulate itself. "The whole industry must join in the cause. Keep casual gunplay out of the movies. Keep hate-music out of the music stores. Keep bomb-making Web sites off the Internet. Don't make video games so violent that they warp young minds.

"Free expression does not necessarily have to lead to moral chaos. Let us join together in finding ways to help parents raise their children to be good, productive citizens."

The Senate staffer predicted that once the House approves a bill and the combined package goes to a conference meeting between the House and Senate, the media-related amendments would be "tempered" because they "overlap needlessly."

The amendments approved by the Senate would:

- Launch a Department of Justice and Federal Trade Commission investigation into whether entertainment companies purposely market violence to children;

- Require the National Institute of Health to study the effects of violent video games and music lyrics on children;

- Mandate enforcement of ratings systems. Movie theater owners would have to keep children under age 17 out of R-rated movies and retailers would not be able to sell M-rated video games to underage kids;

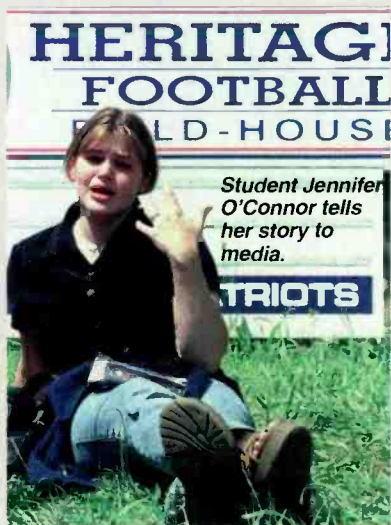
- Grant entertainment companies an antitrust exemption to allow them to create programming codes of conduct;

- Create a National Commission on Violence to study for one year what causes kids to act violently;

- Require Internet service providers to offer free or at-cost Internet filtering software; and

- Forbid filming of violent movies on federal lands and forbid federal agencies from participating in filming of violent movies. ■

## Georgia on their minds

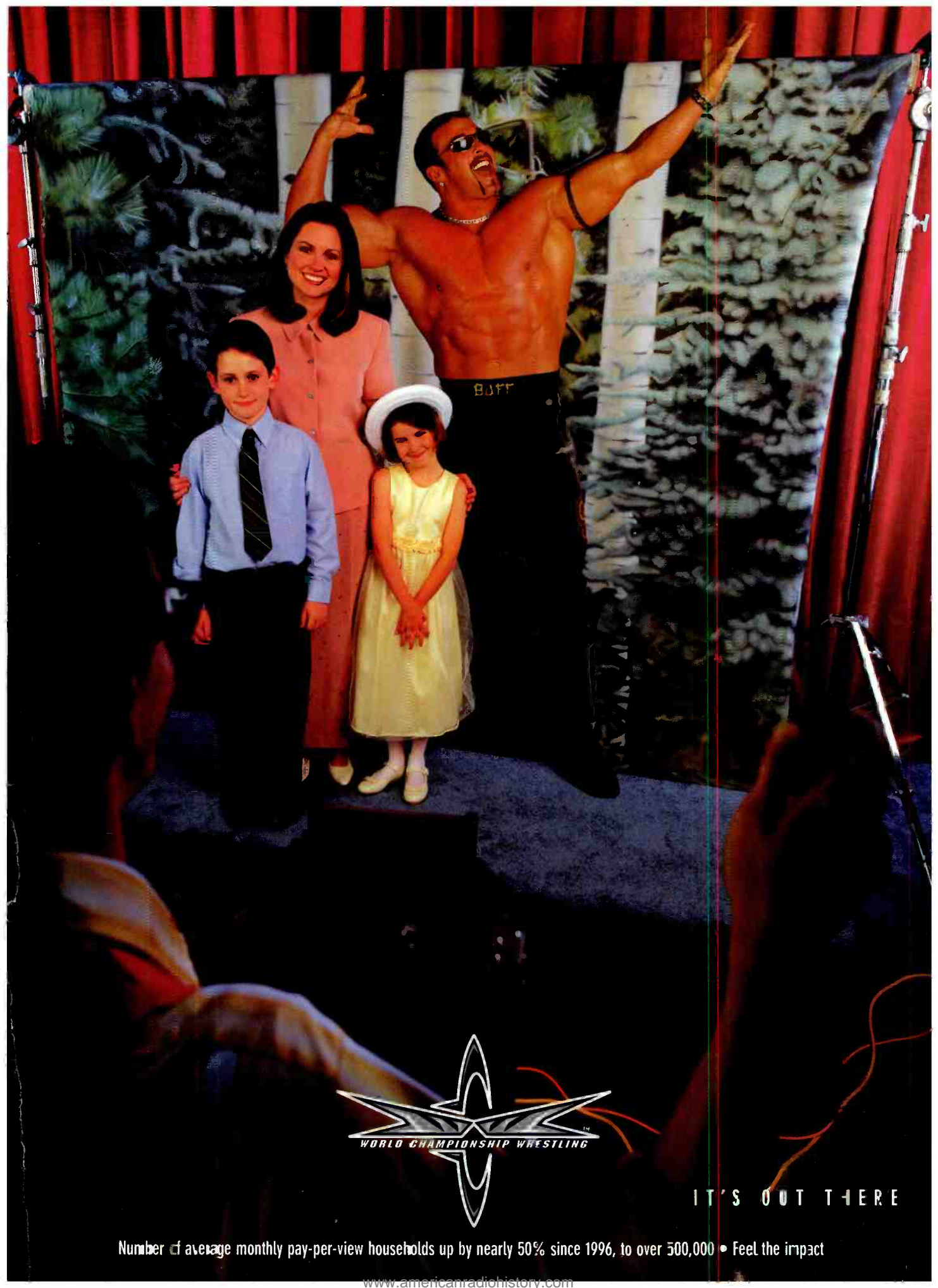


Student Jennifer O'Connor tells her story to media.

Another high school shooting caught the nation's attention last week, although this one, at Heritage High in the Atlanta suburb of Conyers, Ga., was less tragic. WSB-TV and WAGA(TV), both Atlanta, were out front on the coverage. Atlanta-based CNN used feeds from those stations, as well as from WGNX(TV) and WXIA-TV there and footage from its own crews. Coincidentally, Heritage High was scouted by CBS for an upcoming *48 Hours* dealing with the pressures on teenagers (the story was not related to the Littleton incident), but no footage was shot there.



The scene outside Heritage High School after the shooting in which six students were injured.

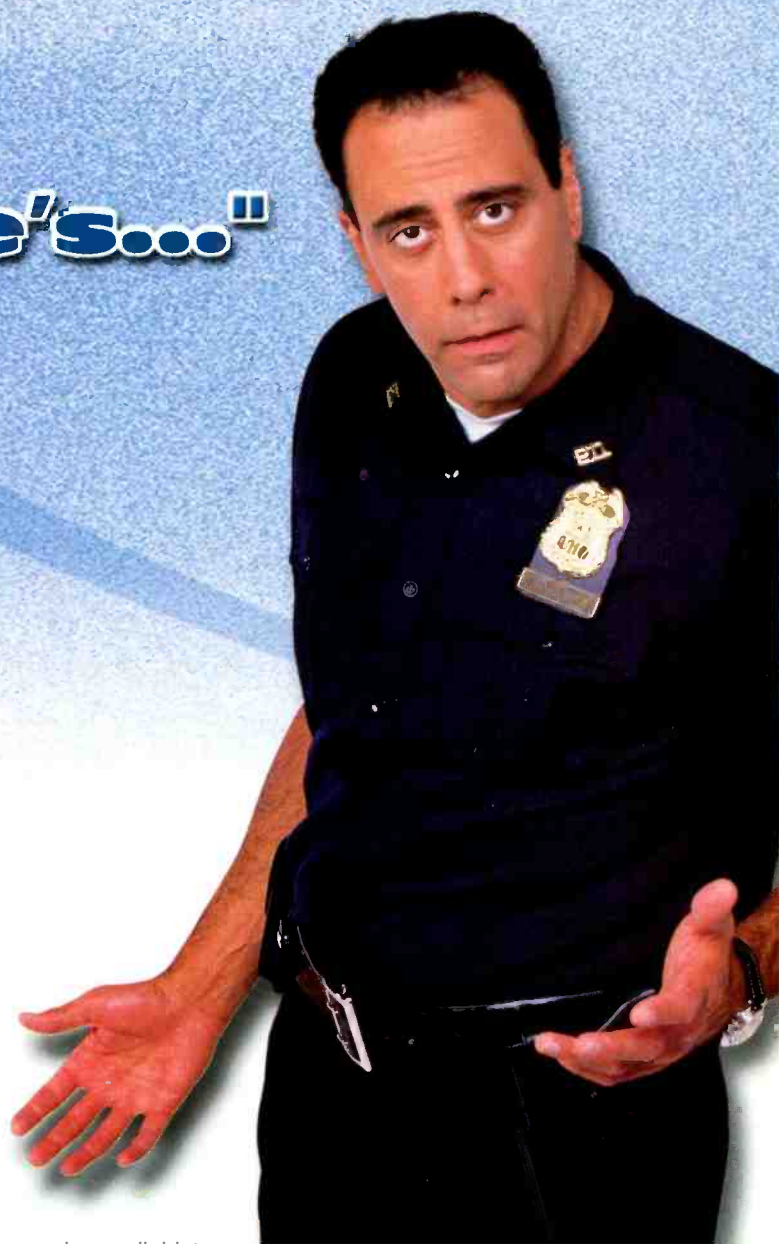


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## CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

### CHICAGO

#### Mixed DTV messages

The *Chicago Tribune* last week reported that member stations of the Chicago Digital Broadcasters Committee "lean toward giving their official support to a proposed office tower at 7 S. Dearborn [in downtown Chicago]" and that "an announcement could come as early as the end of [last] week that the stations are backing a plan to go on top of the 82-story Dearborn Street office and residential tower." No announcement had come by press time. Mark Drazin, engineering director of Tribune-owned WGN-TV and chairman of the DTV committee, is noncommittal about the Dearborn plan. "We continue to look at all possible options; it's got to make technical, economic and political sense," Drazin told BROADCASTING & CABLE. Another source close to the issue says it is unlikely that Chicago broadcasters would commit to a building now, since "about five" competing developers are proposing similar tall structures that could support broadcasters' DTV antennas. "There are a lot of people trying to play politics and play public opinion," the source says. The source also disagrees with the *Tribune's* contention that the Dearborn skyscraper, which developer European American Realty says will be the city's tallest structure, would interfere with digital signals emanating from the Sears Tower or the John Hancock Building.

### WASHINGTON

#### Shield envy

Lobbyist Greg Simon last week had harsh words for AT&T Corp., which opposes several of his clients on key policy issues. In a May 20 *The Wall Street Journal* story he accused the company and an oceanic cable consortium to which it belongs of "trotting out" little firms as "human shields" in its fight to win federal approval for a trans-Pacific line. Global Crossing Ltd., a

Simon client, is fighting the approval. Simon has been accused of using the human-shield tactic himself, however, in his fight to make AT&T and other cable firms open their broadband networks to Internet competitors. OpenNet, Simon's broadband coalition, lists scores of small Internet service providers as members, but its guiding force is industry behemoth America Online.

### HOLLYWOOD

#### Wake-up call

Martin Sheen, who is co-starring in the upcoming NBC drama, *West Wing*, says he has no plans to act in the syndicated action series, *D.R.E.A.M Team*. Sheen, who had a role in the syndicated series' two-hour, made-for-TV movie pilot earlier in the year, had been billed by Unapix and BKS Bates executives as a potential cast member on the series when it launches in the fall. Unapix executives did not return calls at press time.

### NABOO

#### Crisis decision

Anthony Thorssen goes by the name Desmond Crisis as a correspondent on Sci-Fi Channel techie show C-NET Central. But he had a real crisis over the opening of *Phantom Menace* last week. Obsessed with *Star Wars*, Crisis had spent two days on line for tickets to the very first show with a group of friends at a San Francisco theater, doubtless performing his amazing impression of a Wookiee. But Sci-Fi called at the last minute begging him to appear at a publicity event at the *Phantom Menace* midnight opening at a New York theater. And the network had no tickets to give him. Major quandary. Torn—and unpaid for the appearance—Crisis made one demand: Sci-Fi had to pay for his equally obsessed girlfriend to join him. "This is a 'couple' thing for us," Crisis said. Sci-Fi did score some 3:30 a.m. tickets for the *Star*-struck pair.

# Sat TV gets closer to local

By Paige Albinak

The Senate last week unanimously approved legislation that would allow satellite TV companies to offer local broadcast signals, which should allow them to compete more effectively with cable.

The bill requires satellite companies to carry all the local signals in all the markets they serve by Jan 1, 2002, a deadline the satellite industry would like to see pushed back. Under the proposed terms, satellite companies will have little more than two years to comply with the full "must carry" requirement in the markets they are serving. Broadcasters are unlikely to agree with any change in that deadline, however.

The House earlier this month passed similar legislation 422-1. The two bills will now go to a conference meeting of the House and Senate, probably after Congress' Memorial Day recess. Observers expect a bill to be signed into law this summer.

Aside from must carry, there are several issues remaining in the House and Senate bills that broadcasters and satellite companies want to resolve before a bill becomes law. Satellite carriers are focusing on keeping a provision in the House bill that assures nondiscriminatory access to local broadcasters' signals. Broadcasters, and particularly the networks, are fighting inclusion of the language.

The Senate bill also would cut off by the end of the year all out-of-market network feeds for satellite subscribers living within broadcasters' main signal, or Grade A, contour. A federal court in Miami last year ruled it illegal for households within the Grade A contour to receive out-of-market TV signals.

The bill would allow all distant-network subscribers who live outside broadcasters' main signal area to keep the signals, unless the FCC decides the practice would "materially" harm local broadcasters. Broadcasters oppose the provision because they say it would shrink their coverage areas. ■

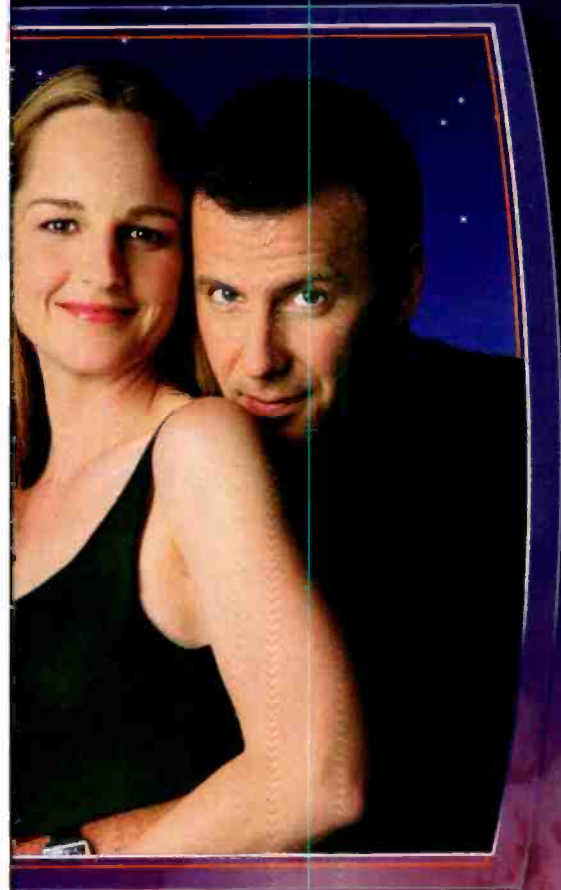
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# Chancellor prunes for growth

*Radio giant's billboard about-face could make room for business play on the Internet*

By Elizabeth A. Rathbun

**C**hancellor Media Corp. may be looking to get rid of its billboards, which it says are stunting the Dallas-based company's growth.

Also last week, Chancellor announced plans to change its name to match its current stock symbol—AMFM. And it formed three business units to try to become an Internet force as well as the country's largest radio company.

Chancellor hopes to become AMFM Inc. on July 13, the same day shareholders are scheduled to vote on whether to accept a long-planned merger with sister radio company Capstar Broadcasting Corp. The merger will give AMFM about 465 radio stations reaching 66 million listeners each week.

Chancellor apparently is poised now to quickly divest its billboard assets. In

announcing first-quarter results earlier this month, Chancellor admitted that revenue from its 42,500 outdoor displays is expected to stay flat in the second quarter (B&C, May 17). Chancellor last Thursday hired Morgan Stanley Dean Witter & Co. and Greenhill & Co. to sell the assets, which are worth at least \$1.6 billion.

Meanwhile, Chancellor wants to explore new territory on the Internet. Last Wednesday, it said it has formed AMFMi, AMFM.com and AMFM Equities to take advantage of those waters, as yet largely unexploited by radio companies as a way to make money.

In announcing its strategy—short on specifics at this point—Chancellor said it wants to bring e-commerce to Web sites for its radio stations. Only a few dozen or so Chancellor stations currently have a Web presence, spokesman Stewart Lewack said.

Chancellor's vision includes making money through advertising—both audio and video—and sponsorships. The company wants to make each station's site a "local Web portal" for access to both live audio streaming and the World Wide Web. Special deals and buying clubs would be formed for listeners, who also could instantly order recordings that they hear.

Internet-only radio, videoconferencing and distance learning also are being explored. And Chancellor plans to take equity in Internet start-up companies in exchange for giving companies free commercial time on its radio stations.

Chancellor said its Philadelphia stations are serving as a "trial launch" for its Internet plans. But the Web site for Chancellor's WIOQ(FM), Q102philly.com, for example, doesn't even stream the station's air, much less offer any ads or examples of e-commerce. ■



## WASHINGTON WATCH

By Bill McConnell and Paige Albiniak

### NBC out of NAB?

NBC is weighing terminating the membership of its 13 owned-and-operated stations in the National Association of Broadcasters as a cost-cutting measure, an executive close to the company confirmed last week. The executive said all costs are being considered and that "there are no sacred cows," but that no final decision will be made for months. NBC and Fox have been unhappy with the NAB because of the TV board's position not to support raising the network ownership cap past 35% of the national viewing audience, the current limit. Fox executives have been saying for

months that it also is considering pulling the membership of its O&Os.

### Errata

A House Telecommunications Subcommittee draft proposal suggests funding the salaries and administrative costs of the National Telecommunications and Information Administration at \$10.9 million, not the NTIA's entire budget, as reported in the May 17 issue. NTIA has suggested funding salaries and administrative costs at \$17.2 million, with \$6.2 million for new initiatives. The subcommittee has not proposed a final number for the NTIA's entire budget, although the administration has request-

ed \$72.4 million in total funding for the agency.

### License auctions get a date

Auctions for 178 full-power TV and radio licenses are scheduled for Sept 28, the FCC said last week. Minimum bids for the licenses are based on market size, industry cash flow and recent broadcast transactions. The bidding is limited to companies whose applications are already on file. Some of the would-be buyers have had license requests pending for five years. For the 27 TV stations on the block, minimum bids range from \$160,000 to \$2.48 million.

### Trinity appeals for Miami license

Trinity Broadcasting Network went to court last week to keep its license for WHTF(TV) Miami. The Christian broadcasting operation said that the FCC's April 15 penalty for lying to regulators was unjust. "We feel like we're not getting fair treatment at the commission," said Trinity attorney Colby May, noting that the commissioners were deeply divided over the revocation. Because of the panel's disagreement, the penalty should have been less harsh, he said.

### New staffer joins Powell's office

Marsha MacBride, the top staffer on the FCC's Year 2000 task force, will become mass media and cable adviser to Commissioner Michael Powell. She will replace Jane Mago, who leaves Powell's office June 1.

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**Top 10 Lead-Managed Municipal Underwritings<sup>12</sup>**

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†Based on full credit to each manager, across debt and equity capital raising and advisory investment banking products and services. Investment banking and securities products provided through Banc of America Securities LLC, member NYSE/NASD/SIPC, a subsidiary of Bank of America Corporation. Bank of America is the marketing name for Bank of America Corporation and its affiliates worldwide. <sup>1</sup>Through first quarter 1999 by number of syndicated loans; Source: Loan Pricing Corporation. <sup>2</sup>Through year-end 1998; Source: Securities Data Company. <sup>3</sup>Through first quarter 1999 based on dollar volume, full credit to all managers; Source: Banc of America Securities. <sup>4</sup>In 1998, ranked by number of transactions, full credit to each manager; excludes units, rights, ADRs, closed-end funds, overallocments, and international tranches; Source: Securities Data Company. <sup>5</sup>Through year-end 1998; Source: *Project Finance International*. <sup>6</sup>Through first quarter 1999; excludes agencies and 144As; Source: Securities Data Company. <sup>7</sup>Through first quarter 1999, based on number of programs; Source: Banc of America Securities. <sup>8</sup>Through April 30, 1999; Source: MCM/Corporate Watch. <sup>9</sup>In 1998, based on number of transactions; excludes non-U.S. targets; Source: Securities Data Company. <sup>10</sup>Jan. 1, 1999-April 30, 1999, includes listed and Nasdaq trading. Includes investment banks; data has been combined to reflect merged entities; Source: AutEx/BlockDATA. <sup>11</sup>Through first quarter 1999; includes public and 144A offerings; Source: Securities Data Company. <sup>12</sup>Through year-end 1998; Source: Securities Data Company. ©1999 Bank of America Corporation.

# Prime Time 1999-2000

## GREAT EXPECTATIONS

*Six major broadcast networks woo advertisers with 36 new sitcoms and dramas*

By Steve McClellan  
and Joe Schlosser

**F**eeling the weight of programming costs, audience erosion and post-Littleton anti-violence sentiment, the major networks bought fewer new shows for the 1999-2000 season, cloned others and took ownership stakes in more shows than ever. They also jettisoned some shows with high levels of mayhem.

Nine broadcast networks—ABC, CBS, Fox, NBC, UPN, WB, Pax TV, Univision and Telemundo—presented their prime time schedules to advertisers last week in New York. The advertisers are expected to spend \$6.5 billion for prime time spots on the networks over the next few weeks.

The Big Four will start next season with 25 new shows—two fewer than last year—including 16 new comedies

and 20 new dramas. WB and UPN will add 11 new shows, including four new comedies, six new dramas and UPN's two-hour wrestling block. A year ago, the two also added 11 new shows.

Next season NBC and Fox will offer repackaged versions of two of their most popular shows—*Law and Order* and *Ally McBeal*. Some call it “re-purposing,” while others call it program brand extension. But many believe repackaged fare will become the driving force of network programming in the digital age.

NBC struck a deal with USA Studios to air a second and derivative *Law & Order* hour, called *Law & Order: Special Victims Unit*. The second show, airing Mondays, will feature many of the same actors that have appeared on the original *Law & Order*. NBC bought the two shows as a package, with the twist that *Special Victims Unit* will be repeated on USA Network within a week of airing on NBC. In return for allowing the

cable airing, NBC saves about \$50 million annually on the combined license fee for the shows, network sources say.

“As we move into the digital age, you’ll have several opportunities to see *Ally McBeal* across the digital platform,” said Fox Entertainment President Doug Herzog. “It’s the way of the world. There’s only four or five networks showing things once a week. The rest of the world is showing *South Park* all week and their movies over and over all week. That’s the way viewers watch television now, so let’s get used to it.”

In-house production continues to climb. The Big Four have each increased their ownership stakes over last year and collectively own or have a stake in 54% of the prime time schedule. Fox and CBS have the biggest stakes, at 71% and 68% respectively, up from 47% and 55% a year ago. ABC and NBC each have a stake in 11 of 25 shows (44%). Last year, ABC was at

29% and NBC was at 41%.

None of the networks were perceived to have emerged from last week's new schedule announcements with the proverbial hot hand. NBC is still tops among adults 18-49, albeit with a lead reduced by more than half over the current season. Agency executives—who were bemused by the fact all the major networks found at least one benchmark by which they could claim to be “number one”—say the ratings crown is basically up for grabs next season.

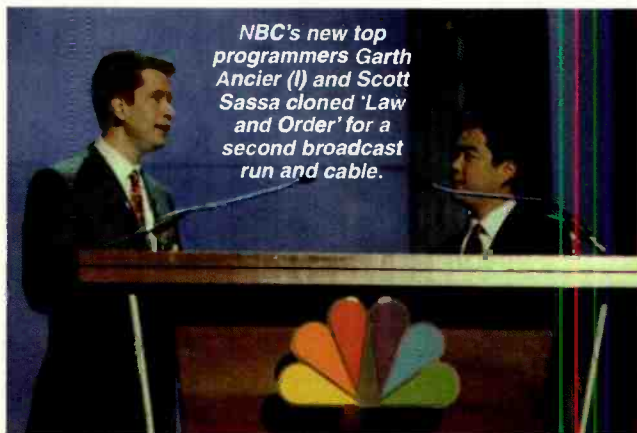
“Everybody is very much dependent on how their new shows perform,” says Paul Schulman, who heads Schulman/Advanswers, N.Y., the network buying arm of Advanswers Media. “You can't say at this juncture that anybody really did themselves a lot of good or made a horrible mistake.”

Schulman and other agency executives asserted that the networks aren't as stable as they'd have you believe. ABC stressed that it picked up the fewest new shows in a decade. “I don't know if that's a pronouncement that they have become more solid or have no bench,” said Schulman.

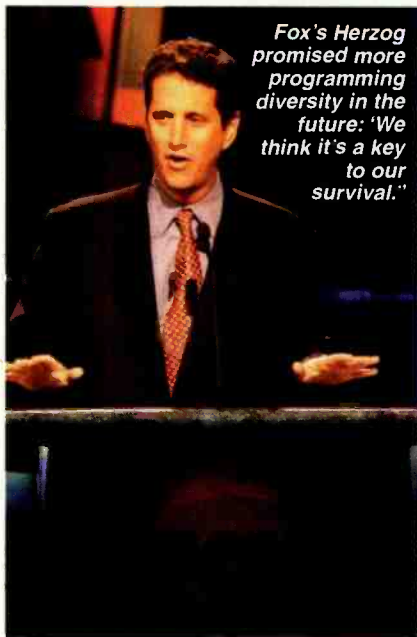
And ABC is reshuffling many of those returning shows and thereby putting at risk two of its strongest nights, Tuesday and Wednesday, Schulman said. “ABC is really trying to block NBC from getting back into the Tuesday ball game by moving *Spin City* and *Dharma*” to Tuesdays. But, said Schulman, ABC “weakens its own Wednesday” by doing so. “That's a high-risk strategy. Usually Tuesday and Wednesday are [ABC's] big nights and there is no proof that *Two Guys, A Girl* and *a Pizza Place* can be a strong lead-off on Wednesday.”



Fox is getting the most out of its hit *Ally McBeal*, spinning off a half-hour version that will mix fresh material with outtakes from earlier episodes.



NBC's new top programmers Garth Ancier (l) and Scott Sassa cloned 'Law and Order' for a second broadcast run and cable.



Fox's Herzog promised more programming diversity in the future: 'We think it's a key to our survival.'

CBS is also messing with a successful night to make another night stronger, said Schulman. The network is shifting the Tuesday movie to Wednesday and *60 Minutes II* to Tuesday to give the newsmagazine a better lead-in with *JAG*. “There are some curious moves here. If I have a night that's working I leave it alone. There aren't that many nights that are working for any of the networks.”

Stacey Lynn Koerner, vice president, program research, TN Media, said no new show seemed to generate a huge amount of buzz last week. The new *Ally* aroused some attention, she said, as much for the novelty of the repackaging concept as anything else.

Fox's strategy to go after teens on Thursday with the young-skewing *Manchester Prep* will be “very interesting to watch,” Koerner said. “Teens have come to expect the WB is their place for TV and they will go there first.” But if they don't like WB's new *Popular*, Fox will

get a look, she said.

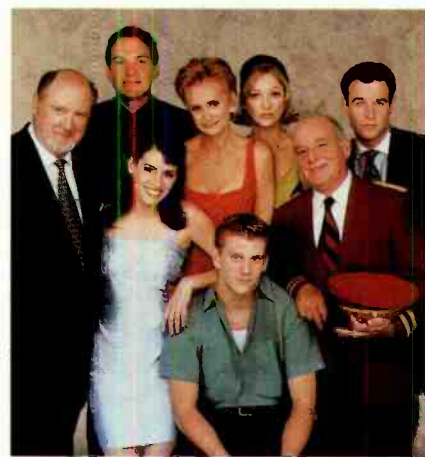
She also said Fox's decision to put *Family Guy* at 9 p.m. is not unlike Fox's move a decade ago to put *The Simpsons* at 9 p.m. against the then powerhouse *Cosby* show on NBC. *Frasier*, she points out, is no *Cosby* and Fox could have some success with the move.

Diversity was definitely not a popular word at any of the network presentations, as many of the broadcasters moved away from urban comedies and sitcoms. Fox pulled its only African American-based comedy *The PJs*, but ordered 22 episodes of the claymation series as a back-up show. The WB and UPN moved their “urban” comedies to a single night, while neither NBC nor CBS have a single sitcom centered on a minority.

“It's called white people under the age of 30,” said one top studio executive after seeing all the network schedules last week. “When you look down the line at the network lineups, that's all there is basically. The industry needs to look hard at what is going on and really work at becoming more diverse.”

Fox's Herzog responded that the network would try to develop shows in the future with African American and Latino leads. “We'd like to be more diverse as a network. We think it's a key to our survival.”

With more shootings in U.S. high schools last week, violence continued to



CBS has an ownership interest in all six of its new series, including 'Love or Money' (above) from Paramount. The network will have a stake in 71% of its prime time schedule.

weigh heavily on the media and it took center stage at CBS' lineup presentation to the media. CBS president Leslie Moonves says his network didn't pick up the Columbia TriStar mafia-themed drama *Falcone* because "it's not the right time to have people being whacked on the streets of New York." CBS executives screened the pilot only a week after the Littleton, Colo. tragedy.

"Anybody who doesn't pay attention

to what's going on and says the media has nothing to do with this is just an idiot," Moonves said. "I'm not saying we don't deserve some of the blame that we get, but to not be aware of what is going on and to not look at a pilot like [*Falcone*] and not be affected is impossible."

But Moonves said *Falcone* is a high-quality drama that may make it on to the CBS schedule as a mid-season

addition. At UPN, where the start-up network is adding a two-hour broadcast of WWF wrestling every Thursday, network executives say they will take extra caution in terms of violence and offensive gestures.

"It will probably come down a little bit," says UPN's Dean Valentine of wrestling on the network level from its usual cable home. "No raised middle fingers and stuff like that." ■

1999-2000	abc	CBS	NBC	FOX	UPN	WB		
MONDAY	8:00	20/20 Monday	King of Queens	Suddenly Susan	Time of Your Life	Moesha	7th Heaven	
	8:30		Ladies Man	Veronica's Closet		Mo'Nique		
	9:00	ABC's NFL Monday Night Football	Evbdy Lves Raymond	Law & Order: Special Victims Unit	Ally McBeal	Grown Ups		Safe Harbor
	9:30		Becker			Malcolm & Eddie		
	10:00	Once and Again* (after football)	Family Law	Dateline NBC				
10:30								
TUESDAY	8:00	Spin City	JAG	3rd Rock from the Sun	Ally	Dilbert	Buffy the Vampire Slayer	
	8:30	It's Like, you know...		The Mike O'Malley Show	That '70s Show	Shasta McNasty		
	9:00	Dharma & Greg	60 Minutes II	Just Shoot Me	Party of Five	Secret Agent Man		Angel
	9:30	Sports Night		Will & Grace				
	10:00	Once and Again* NYPD Blue (late fall premier)	Judging Amy	Dateline NBC				
10:30								
WEDNESDAY	8:00	2 Guys, a Girl and a...	Cosby	Dateline NBC	Beverly Hills, 90210	7 Days	Dawson's Creek	
	8:30	The Norm Show	Work With Me					
	9:00	The Drew Carey Show		The West Wing	Get Real	Star Trek: Voyager		Roswell
	9:30	Oh, Grow Up	CBS Wednesday Movie	Law & Order				
	10:00	20/20 Wednesday						
10:30								
THURSDAY	8:00	Whose Line Is It Anyway?	Diagnosis Murder	Friends	Manchester Prep	WWF Smackdown!	Popular	
	8:30			Jesse				
	9:00	Then Came You	Chicago Hope	Frasier	Family Guy			Charmed
	9:30	Wasteland		Stark Raving Mad	Action			
	10:00	20/20 Thursday	48 Hours	ER				
10:30								
FRIDAY	8:00	The Hughleys	Kids Say the Darndest...	Providence	Ryan Caulfield	Blockbuster Video's Shockwave Cinema	The Steve Harvey Show	
	8:30	Boy Meets World	Love or Money					
	9:00	Sabrina the Teenage Witch	Now & Again	Dateline NBC	Harsh Realm			The Downtowners
	9:30	Odd Man Out	Nash Bridges	Cold Feet				
	10:00	20/20 Friday						The Jamie Foxx Show
10:30								
SATURDAY	8:00		Early Edition	Freaks and Geeks	COPS			
	8:30				COPS			
	9:00	ABC Saturday Night Movie	Martial Law	The Pretender	America's Most Wanted: America Fights Back			
	9:30		Walker, Texas Ranger	Profiler				
10:00								
10:30								
SUNDAY	7:00		60 Minutes	Dateline NBC	Malcolm in the Middle		7th Heaven — Beginnings	
	7:30	The Wonderful World of Disney	Touched by an Angel	Third Watch	King of the Hill			
	8:00				The Simpsons		Felicity	
	8:30				Futurama			
	9:00	Snoops	CBS Sunday Movie	NBC Sunday Night at the Movies	The X-Files		Jack & Jill	
	9:30							
10:00	The Practice							
10:30								

# Twentieth topples Warner

Studio will have name on 22 prime time programs this fall

By Joe Schlosser

**T**wentieth Century Fox Television is the new king of prime time.

For the first time in its history, Twentieth Century Fox emerged from last week's upfront presentations in New York as the top supplier of programming to the broadcast networks.

Surpassing longtime leader Warner Bros., News Corp.'s studio will produce 22 prime time shows on five different networks next fall.

Setting a single-season record, Twentieth last week picked up nine new shows. It has 13 returning programs.

At the co-owned Fox network, Twentieth will launch *The X-Files*' creator Chris Carter's new drama *Harsh Realm*, the Clyde Phillips drama *Get Real* and a half-hour spinoff of *Ally McBeal*.

The studio has two new series at ABC (*Snoops*, *Then Came You*) and The WB (*Angel*, *Roswell*); a drama (*Judging Amy*) at CBS; and a comedy (*Stark Raving Mad*) at NBC.

"It's extremely gratifying," says Twentieth Century Fox TV President Sandy Grushow. "But what is far more gratifying is the quality of the shows we are putting on than the quantity. That's really far more important than the numbers game. We accomplished our goals of serving Fox Broadcasting and being



'X-Files' creator Chris Carter's new series, 'Harsh Realm,' is set for Fox next season. The Twentieth Century Fox series stars former 'Party of Five' co-star Scott Bairstow (center).

the top supplier to all the networks."

Twentieth not only returned more shows to the networks than any other studio (13 compared to second place Warner Bros.' 10), but it retained full ownership of eight of the nine new shows.

Warner Bros. and Sony (Columbia TriStar) finished second in the overall

race with 14 new and returning shows apiece receiving network commitments next season. Columbia TriStar has more total hours than Warner Bros. (10.5 vs. 9.0) and twice as many new shows coming to the small screen in the fall (Sony's eight vs. Warner Bros.' four).

Columbia TriStar will have four new comedies and four new dramas on the 1999-2000 prime time schedule, including two dramas: *Time of Your Life* and *Manchester Prep* at Fox. The studio also received drama orders for *Family Law* at CBS and *Secret Agent Man* at UPN. On the comedy front, UPN picked up the Columbia TriStar comedies *Grown Ups* and *Shasta McNasty*, while Fox grabbed the studio's *Action* and CBS opted for sitcom *Ladies Man*.

Warner Bros. has a total of 10 shows returning and four new shows placed on three different networks. The Time Warner-owned studio had one comedy picked up (*Odd Man Out* at ABC) and three dramas given full-season orders, including *Third Watch* and *West Wing* at NBC. Warner Bros. also received a series commitment from The WB for one-hour series *Jack and Jill*.

CBS Productions will have 12 shows on the air next season, including six new series on CBS. Paramount/Viacom tallied nine returning or new shows and Disney (Touchstone/Imagine) and NBC Studios will have six shows on the air in the fall. ■



Neil Patrick Harris (l) and Tony Shalhoub try their hand in NBC's unconventional comedy 'Stark Raving Mad.'



Amy Brenneman (l) stars as a single mom who moves in with her mother, Tyne Daly, in CBS' 'Judging Amy.'



Gina Gershon and Paula Marshall star in David E. Kelley's new detective series for ABC, 'Snoops.'

# ABC's mixing bowl

Six new shows and schedule shifts start the season

By Steve McClellan

Picking up the fewest new prime time shows for the start of a fall season in a decade, ABC spun itself to advertisers last week as a network with both stability and momentum.

The network will add just six new shows next season—three sitcoms and three dramas. Still, the network will tweak every night of the week, mixing in the new shows with new times for returning shows.

The network's biggest programming void was caused by the exit of *Home Improvement*—on Tuesdays at 8 p.m.—by moving *Spin City* an hour earlier. This season's Wednesday leadoff, *Dharma & Greg*, one of the network's most talked about comedies, will go to *Spin*'s old time slot at 9 p.m. on Tuesdays.

The network made deals with three of television's most successful producers to create its three new dramas. David Kelley will produce a detective show laced with comedy called *Snoops*, which will serve as the Sunday 9 p.m. lead-in to his existing ABC drama, *The Practice*. "What better lead-in to David Kelley than David Kelley?" quipped ABC Entertainment President Jamie Tarses.

Marshall Herskovitz and Edward

Zwick, producers of ABC's hit of a decade ago, *thirtysomething*, will produce the new *Once and Again*, a drama about two divorced parents (Sela Ward and Bill Campbell) who learn the art of dating all over again. *Once and Again* will start next season at 10 p.m. on Tuesdays in the *NYPD Blue* time period. *NYPD* will have its usual delayed start—probably mid-October—at which point the network will have to decide where to shift the Herskovitz-Zwick project.

*Wasteland* is a new Thursday night drama from Kevin Williamson, creator of the WB's hit coming-of-age drama *Dawson's Creek*. Leading out of *Wasteland* at 10 p.m. will be a new and fourth weekly edition of *20/20*. The magazine will stay on Mondays, but will shift to 8 p.m. as a lead-in to *Monday Night Football*, which goes back to a 9 p.m. start time after moving up one hour to 8 p.m. this season.

With *Dharma* moving to Tuesday, the network is adding the new sitcom, *Oh Grow Up* to Wednesdays, at 9:30 p.m. The ensemble comedy centers on three dysfunctional male roommates and is from Greenblatt-Janollari.

Thursday also gets a new sitcom, *Then Came You*, about the budding romance between a thirty-something woman and a younger man. The show will air at 8:30 p.m.

Friday's TGIF slot is also getting reworked with one new comedy—*Odd Man Out*—and the shift of this season's well-received freshman entry, *The Hughleys*.

*Odd Man* is about a male teen living with his mom, an aunt and three sisters.

Last season, ABC made a valiant effort to program Saturdays with series, including a new version of *Fantasy Island* and the romance drama, *Cupid*. But they were both cancelled and next season the network will program Saturday with a three-hour movie.

Pat Fili-Krushel, president, ABC Television Network, said ABC had "the strongest momentum and the strongest upside," noting that it has cut NBC's lead among adults 18-49 in prime time by over half. ■



'Dawson's Creek' creator Kevin Williamson brings 'Wasteland' to the net at 9:30 p.m. Thursdays.

abc		
MONDAY	8:00	20/20 Monday ABC News
	8:30	
	9:00	ABC's NFL Monday Night Football ABC Sports
	9:30	
	10:00	Once and Again* (after football) Touchstone
TUESDAY	8:00	Spin City DreamWorks
	8:30	It's Like, you know... DreamWorks
	9:00	Dharma & Greg Twentieth
	9:30	Sports Night Imagine
	10:00	Once and Again* NYPD Blue (late fall premier) Touchstone
WEDNESDAY	8:00	2 Guys, a Girl and a Pizza Place Twentieth
	8:30	The Norm Show Warner Bros.
	9:00	The Drew Carey Show Warner Bros.
	9:30	Oh Grow Up Greenblatt/Janollari
	10:00	20/20 Wednesday ABC News
THURSDAY	8:00	Whose Line is it Anyway Warner Bros.
	8:30	
	9:00	Then Came You Twentieth
	9:30	Wasteland Miramax
	10:00	20/20 Thursday ABC News
FRIDAY	8:00	The Hughleys Greenblatt/Janollari
	8:30	Boy Meets World Disney
	9:00	Sabrina the Teenage Witch Viacom
	9:30	Odd Man Out Warner Bros.
	10:00	20/20 Friday ABC News
SATURDAY	8:00	
	8:30	
	9:00	ABC Saturday Night Movie
	9:30	
	10:00	
SUNDAY	7:00	
	7:30	The Wonderful World of Disney Disney
	8:00	
	8:30	
	9:00	Snoops Disney
SUNDAY	9:30	
	10:00	The Practice Twentieth
	10:30	

KEY

New show

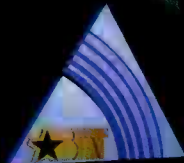
New time period



ABC hopes the age difference among couples draws laughs and eyeballs in 'Then Came You,' starring Thomas Newton and Susan Floyd.



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# CBS stresses stability

But net is adding new shows and moving others

By Joe Schlosser

**C**BS President Leslie Moonves has been emphasizing stability in his network's programming strategy for some time now. And last week the other major broadcast networks seemed to be following his lead in selling advertisers and viewers on the strengths of returning shows.

"We are flattered by that," Moonves said last week in New York as he unveiled the CBS prime time lineup for the 1999-2000 season. "We have been preaching stability for a long, long time. I think our schedule is very stable and I don't think there is anything too risky, here."



'Ladies Man,' starring Sharon Lawrence (left), Alfred Molina (center) and Betty White (top left), will air Mondays at 8:30 p.m.

But Moonves' schedule doesn't appear to be that stable or safe. CBS is adding six new series to its lineup (three comedies, three dramas) and network executives have shuffled six returning programs into new time periods or new nights for the upcoming season. CBS has also taken an ownership stake in all six of its new series, including the comedy *Love or Money* from Paramount Network Television. Moonves says the network cut a deal with Paramount executives that gave the studio a cut in another new CBS Productions drama, *Now & Again*.

As for the race to attract younger demographics at the network level, Moonves said CBS will maintain its course as the only network targeting adult viewers between the ages of 25 and 54. Moonves predicted that more

than 50% of the upfront advertising dollars this year would shift from adults 18-49 to the demo CBS is addressing. He noted, "Our success will continue this way, by hitting our center of 25-54."

Besides *Love or Money*, CBS is adding the Universal TV comedy *Work With Me* that stars Nancy Travis and Kevin Pollak, and the Columbia TriStar sitcom *Ladies Man* with Alfred Molina and Sharon Lawrence. On the drama front, CBS is adding a pair of court-based series in *Judging Amy* and *Family Law*. Twentieth Century Fox's *Judging Amy*, which stars Amy Brenneman (*NYPD Blue*), will air on Tuesdays at 10

p.m. *Family Law*, from Paul Haggis (*Due South*) and Columbia TriStar, will debut on Monday night at 10 p.m.

Moonves said "Family Law is a lot like *L.A. Law*, and *Judging Amy* is more like (NBC's) *Providence*."

Shows changing places on CBS next season include *The King of Queens*, which is moving into the lead Monday night spot at 8 p.m. from 8:30 p.m.

Sophomore *60 Minutes II* is jumping from Wednesday at 9 p.m. to Tuesdays at 9 p.m. *Cosby* is going from Tuesday to Wednesday and *Diagnosis Murder* is moving up an hour on Thursdays to 8 p.m. *Chicago Hope*, which CBS executives say will be "10 times better than last season" because of executive producer David Kelley's return to a hands-on role, is moving to Thursdays at 9 p.m. The series will also feature the return of actor Mandy Patinkin.

In addition, the network has ordered the Steven Bochco drama *City of Angels*, which is set in a hospital in South Central Los Angeles. The Mafia drama *Falcone*, from Columbia TriStar, didn't make the cut, Moonves said, because it "wasn't the right time to have people being whacked on the streets of New York." ■



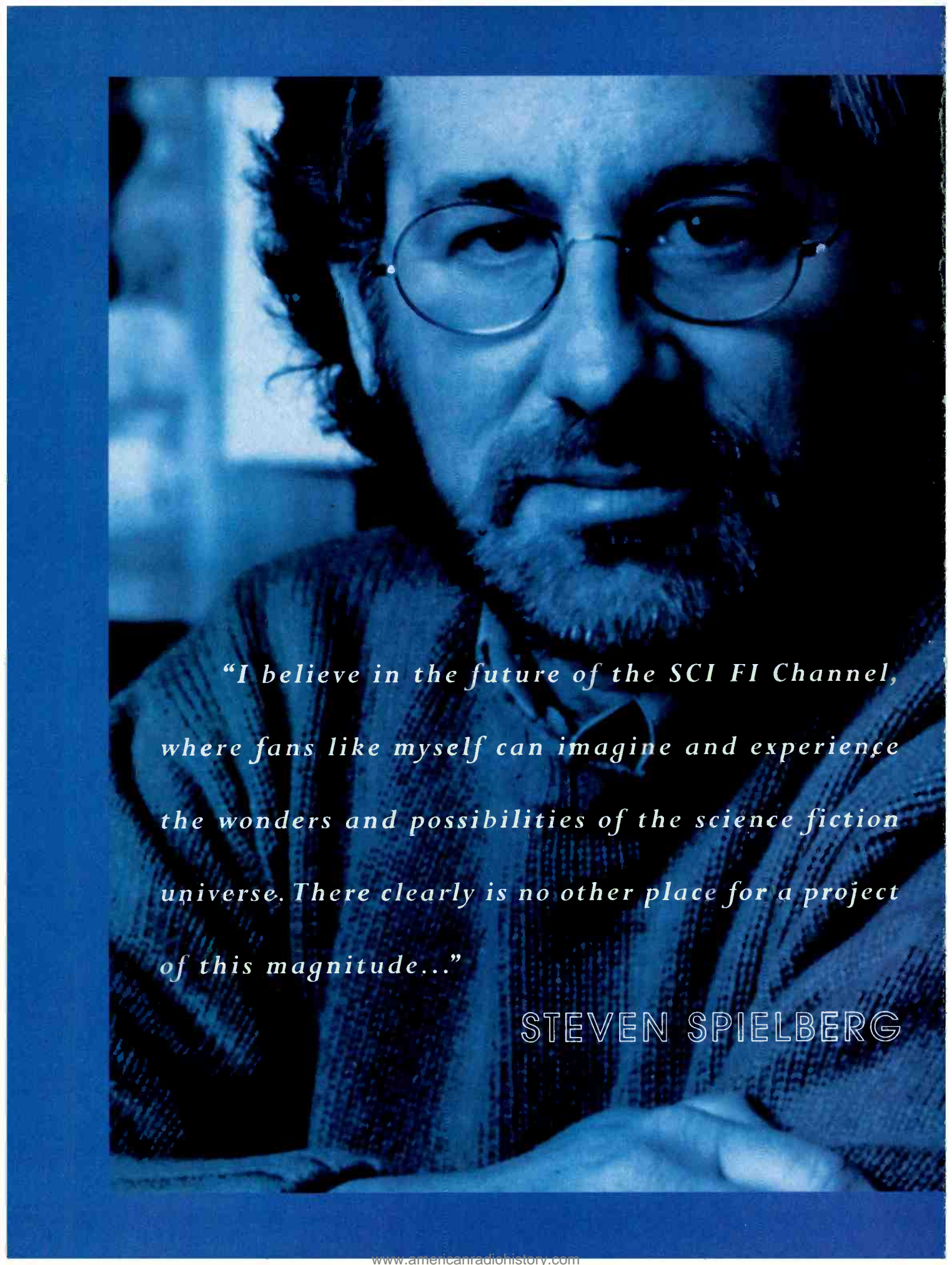
Amy Brenneman will make the rulings in 'Judging Amy,' Tuesdays at 10 p.m.

CBS	
MONDAY	8:00 King of Queens Columbia TriStar/CBS
	8:30 Ladies Man Columbia TriStar/CBS
	9:00 Ebbdy Lves Raymond Worldwide Pants/HBO
	9:30 Becker Paramount
	10:00 Family Law Columbia TriStar/CBS
TUESDAY	8:00 JAG Paramount
	8:30 60 Minutes II CBS News
	9:30 Judging Amy Twentieth
	10:00
	10:30
WEDNESDAY	8:00 Cosby Carsey-Werner
	8:30 Work With Me Universal/CBS
	9:00
	9:30 CBS Wednesday Movie
	10:00
THURSDAY	8:00 Diagnosis Murder Viacom
	8:30
	9:00 Chicago Hope Twentieth
	9:30
	10:00 48 Hours CBS News
FRIDAY	8:00 Kids Say the Darndest Things LMNO Prods.
	8:30 Love or Money Paramount/CBS
	9:00 Now & Again CBS/Paramount
	9:30
	10:00 Nash Bridges Rysher Entertainment
SATURDAY	8:00 Early Edition Columbia TriStar/CBS
	8:30
	9:00 Martial Law Twentieth/CBS
	9:30
	10:00 Walker, Texas Ranger Columbia TriStar
SUNDAY	7:00
	7:30 60 Minutes CBS News
	8:00
	8:30 Touched by an Angel CBS Prods.
	9:00
9:30	
10:00 CBS Sunday Movie	
10:30	

KEY New show New time period

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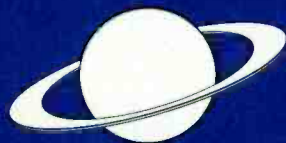
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# Fox says ladies first

New slate targets women first half of week, men second

By Steve McClellan

**W**ith five new one-hour dramas and three new comedies, Fox is shifting its strategy next season and will go after women Monday through Wednesday and target men in the second half of the week. Thursday will be "transition night," Fox Entertainment President Doug Herzog told advertisers in New York last week.

The new comedies include *Ally*, a slimmed-down, half-hour version of *Ally McBeal*. The re-packaged episodes may include footage not previously seen. *Ally* is set to air Tuesdays at 8 p.m.

Another new comedy is *Action*, a spoof of Hollywood, which has gained pre-debut notoriety for pushing the envelope on sex and language. The show, from Columbia TriStar, is set for Thursdays at 9:30 p.m.

*Malcolm in the Middle* is the third new comedy, about a pre-teen with typical kid sensibilities, but with a genius IQ. It will air Sundays at 7 p.m.

The new dramas include *Time of Your Life*, a *Party of Five* spinoff set for Mondays at 8 p.m., leading into the original, hour version of *Ally McBeal*. *Get Real*, about the trials of modern-day family living, joins the Wednesday lineup at 9 p.m. *Manchester Prep*, billed as a *Dynasty*-type serial with teens, will air Thursdays at 8 p.m.

Herzog told advertisers last week that the network made gains this season with men on Thursday nights, largely with video shows about car chases and animals that bite people. Next year, he said, Fox will try to hold those gains with entertainment fare. "We made good on our promise to pull back on reality," he said.

Two new dramas will give Friday a complete makeover: the cop show *Ryan Caulfield*, followed by *X-Files* producer

Chris Carter's new *Harsh Realm*, about a soldier stuck in a virtual reality computer program.

*King of the Hill* and *Futurama*, both seen on Tuesday this season, switch to Sunday next fall.

The network said it was canceling all but two of its video shows, *Cops* and *America's Most Wanted*, which will continue to make up the Saturday schedule. Also canceled is *Millennium*, while the animated *PJ's* and the magazine *Fox Files* have been benched for possible mid-season use. Other backups include two new dramas: sci-fi *Dark Angel*, and *The Opposite Sex*, about guys who enroll in a previously all-girl prep school.

As for the new *Ally* show, Herzog said Kelley pitched him the idea just three weeks ago. "It gives us a true economic advantage," he said. Though basically a rerun package, "it's high profile and it doesn't cost you an arm and a leg to put it on the air. It's much less costly than

launching another half-hour [from scratch]."

Herzog predicted that similar "re-purposing" efforts would be a trend, if not the norm, in the future. "As we move into the digital age you'll have several opportunities to see *Ally McBeal* across the digital platform," he said.

Questioned about two seemingly violent new shows, including Carter's new *Harsh Realm*, Herzog said the series would be toned down compared to the pilot. As for the cop show, *Ryan Caulfield*, Herzog said cop shows are going to have some violence by definition. "There's been a major shift in attitude," about violence on TV since the Littleton shootings in April, he said. "The important thing is to react to it and be responsible as broadcasters but not to overreact to it. It's a real hot button issue. We're focused on it." ■



'X-Files' producer Chris Carter's new show, 'Harsh Realm,' is about a soldier trapped in a virtual reality program.



'Party of Five' begets 'Time of Your Life,' a spinoff starring Jennifer Love Hewitt.

FOX		
MONDAY	8:00	Time of Your Life Columbia TriStar
	8:30	
	9:00	Ally McBeal Twentieth
	9:30	
	10:00	
TUESDAY	8:00	Ally Twentieth
	8:30	That '70s Show Carsey-Werner
	9:00	Party of Five Columbia TriStar
	9:30	
	10:00	
WEDNESDAY	8:00	Beverly Hills, 90210 Spelling
	8:30	
	9:00	Get Real Twentieth
	9:30	
	10:00	
THURSDAY	8:00	Manchester Prep Regency Television
	8:30	
	9:00	Family Guy Twentieth
	9:30	Action Columbia TriStar
	10:00	
FRIDAY	8:00	Ryan Caulfield Regency Television
	8:30	
	9:00	Harsh Realm Twentieth
	9:30	
	10:00	
SATURDAY	8:00	COPS Barbour-Langley/ Twentieth
	8:30	COPS Barbour-Langley/ Twentieth
	9:00	America's Most Wanted: STF
	9:30	America Fights Back Productions
	10:00	
SUNDAY	7:00	Malcolm in the Middle Regency Television
	7:30	King of the Hill Twentieth
	8:00	The Simpsons Twentieth
	8:30	Futurama Twentieth
	9:00	
	9:30	The X-Files Twentieth
	10:00	

KEY

New show

New time period

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# Let NBC entertain you

With five new dramas, two new sitcoms and few changes

By Joe Schlosser

**N**BC executives came to New York last week preaching the value of stability.

Scott Sassa and Garth Ancier, who have inherited the programming reins at the top-rated broadcast network, unveiled a 1999-2000 lineup designed to highlight more of what NBC already has in its lineup than what it has coming in the future.

Come September, on six of seven nights, the popular NBC shows at 8 p.m. and 10 p.m. will be exactly the same as they were during the current season.



'Third Watch,' one of five dramas NBC is launching for 1999-2000, will bring its cast of firefighters, paramedics and cops to the Sunday lineup.

"In today's six-network, 60-channel environment, stability is key," Sassa says. "Five nights in a row, Monday through Friday, we start the primetime schedule with a show that was in the same time period last season. Viewers want stability and they will get that at NBC."

NBC programming executives, however, *did* announce a number of new programs, miniseries and special events for next season. Five new dramas will make their way onto the NBC lineup in the fall, alongside two new sitcoms. NBC executives have also ordered three more sitcoms (two animated comedies)

and a drama from Steven Spielberg's DreamWorks entitled *The Others*.

Dramas debuting in the fall include *Cold Feet* (Granada Entertainment/NBC Studios), *Freak and Geeks* (DreamWorks/Apatow Productions), *Law & Order* spinoff *Special Victims Unit* and a pair of one-hour series from ER-producer John Wells, *Third Watch* and *The West Wing*. *Freaks and Geeks*, which will debut on Saturday nights at 8 p.m., received an enthusiastic welcome from both affiliates and advertisers alike after a two-minute preview last week. The new comedies, *The Mike O'Malley Show* and former *Doogie Howser*-star Neil Patrick Harris'

latest project, *Stark Raving Mad*, didn't receive the same approval from onlookers.

"The programming philosophy is simple," says Sassa, who also introduced NBC's new advertising theme, "Let Us Entertain You." "We want quality, smart and fun shows from the best writers and creators in the business. There is no substitute for smart writing and great acting," he said.

On the back burner for the middle of the year are the animated series *God, the Devil and Bob* and *Sammy*. Robert Downey, Jr. is the voice of the Devil, French Stewart is Bob and James Garner plays God in the Carsey-Werner/NBC Studios show, a week-in-week-out battle for Bob's soul. *Sammy* is produced and written by *Just Shoot Me* star David Spade and it's

inspired by his real-life relationship with his father. The lone drama for mid-season, *The Others*, stars an ensemble cast that shares the ability to see into the afterlife.

NBC executives also introduced eight made-for-TV films for next season, including the second *Law & Order* movie from series' producer Dick Wolf. The network also has a handful of miniseries from producer Robert Halmi, the creator of *Merlin/Alice in Wonderland*, *Jason and the Argonauts*, *Leprechauns* and *The 10th Kingdom*, up its sleeve. ■



'Stark Raving Mad' brings back Neil Patrick Harris (third from left)—in a comedy.



	8:00		
MONDAY	8:00	Suddenly Susan	Warner Bros.
	8:30	Veronica's Closet	Warner Bros.
	9:00	Law & Order: Special Victims Unit	Studios USA
	9:30		
	10:00	Dateline NBC	NBC News
TUESDAY	8:00	3rd Rock from the Sun	Carsey-Werner
	8:30	The Mike O'Malley Show	NBC Studio
	9:00	Just Shoot Me	Universal
	9:30	Will & Grace	NBC Studios
	10:00	Dateline NBC	NBC News
WEDNESDAY	8:00	Dateline NBC	NBC News
	8:30		
	9:00	The West Wing	Warner Bros.
	9:30		
	10:00	Law & Order	Studios USA
THURSDAY	8:00	Friends	Warner Bros.
	8:30	Jesse	Warner Bros.
	9:00	Frasier	Paramount
	9:30	Stark Raving Mad	Twentieth
	10:00	ER	Warner Bros.
FRIDAY	8:00	Providence	NBC Studios/Masius
	8:30		
	9:00	Dateline NBC	NBC News
	9:30		
	10:00	Cold Feet	NBC/Granada
SATURDAY	8:00	Freaks and Geeks	DreamWorks
	8:30		
	9:00	The Pretender	MTM
	9:30		
	10:00	Profiler	NBC Studios
SUNDAY	7:00	Dateline NBC	NBC News
	7:30		
	8:00	Third Watch	Warner Bros.
	8:30		
	9:00	NBC Sunday Night at the Movies	NBC Studios

KEY

New show

New time period



# UPN pins new slate

Wrestling wins Thursdays; four new series join lineup

By Joe Schlosser

Coming off a tough year, UPN executives said last week their 1999-2000 programming lineup will be more focused and driven each night by proven anchor shows.

The sixth-place network added four new series for the fall, plus the World Wrestling Federation, which will fill the two-hour hole on Thursdays. The series include one new drama and three original comedies.

The new series join six returning shows on UPN's five-day-a-week lineup, which also includes the steady Wednesday night pairing of *7 Days* and *Star Trek: Voyager*. A pair of dramas from two top Hollywood producers have also been given midseason orders. *The Beat* from Barry Levinson and Viacom Productions has been given a 13-episode order, while network executives have also picked up *The Strip* from rival studio Warner Bros. TV and producer Joel Silver.

"Our nights will all be stronger, more focused and we will have a much clearer flow through the week than last year's schedule had," says Tom Nunan, UPN's entertainment president.

Network head Dean Valentine says UPN is still geared toward young male viewers, but it is not closing the door on other demographics, including women.

"I don't believe now and I never did,

that you can make a living programming to one slice of the demo, whether that's guys or teenage girls," Valentine says. "You have to appeal to a number of cross-sections of people to make a broadcast network work. And I think if you look at our shows next season, the vast majority are perfectly amenable to having women watch. That includes wrestling."

UPN kicks its week off with returning sitcom *Moesha*, which will be back for its fifth season on Mondays at 8 p.m. The success of *Moesha*, UPN's highest-rated sitcom this season, has spawned a spin-off in Big Ticket Television's *Mo'Nique*. The follow-up comedy centers on former *Moesha* co-star Countess Vaughn and comedienne Mo'Nique. At 9 p.m., UPN continues its African American-focused evening with the return of former *Family Matters* star Jaleel White. White is the lead in the new sitcom *Grown Ups* from Columbia TriStar. Malcolm-Jamal Warner and Eddie Griffin return for a fourth season at 9:30 p.m. with *Malcolm & Eddie*.

The animated sitcom *Dilbert* will anchor UPN's Tuesday prime time schedule at 8 p.m. and will be followed by Columbia TriStar sitcom *Shasta McNasty*. The new half-hour revolves around three hip-hop singers living at Venice Beach, Calif. UPN's only new drama for the fall, *Secret Agent Man*, will debut at 9 p.m. on Tuesdays. *Secret Agent Man*, which stars Costas Mandylor (*Picket Fences*) and is produced by Barry Sonnenfeld and Barry Josephson, is an action series in the James Bond mold.

UPN executives weighed placing their two-hour WWF *Smackdown* on Tuesday nights, but opted instead to use it as counter-programming against NBC's big Thursday night lineup. *Smackdown* will feature all the major WWF wrestling stars and will continue the same story lines from cable.

Thinking synergy, UPN is rebranding its Friday night movie as *Blockbuster Video's Shockwave Cinema*. UPN and Blockbuster Video have a common corporate parent, Viacom.



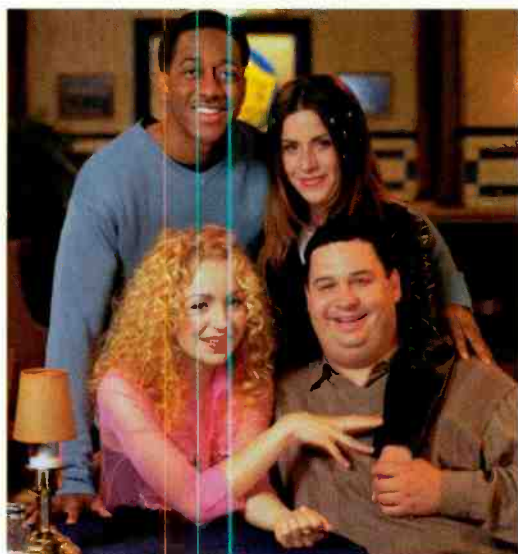
'Shasta McNasty' unspools the adventures of three hip-hop singers in Venice, Calif.

*Shockwave Cinema* will feature original sci-fi, fantasy and action movies from Paramount Network Television, Viacom Productions and Warner Bros. International. Movies already on the docket: *The Novo Bomb* and *Platinum Man*.

The network also announced it is teaming up with *The Source* magazine for a music awards special this summer. *The Source Hip-Hop Music Awards* will air Friday, Aug. 20, and will include performances from most of the top names in that music genre. ■

UPN		
MONDAY	8:00	<i>Moesha</i> Big Ticket
	8:30	<i>Mo'Nique</i> Big Ticket
	9:00	<i>Grown Ups</i> Columbia TriStar
	9:30	<i>Malcolm &amp; Eddie</i> Columbia TriStar
	10:00	
TUESDAY	8:00	<i>Dilbert</i> Columbia TriStar
	8:30	<i>Shasta McNasty</i> Columbia TriStar
	9:00	<i>Secret Agent Man</i> Columbia TriStar
	9:30	
	10:00	
WEDNESDAY	8:00	<i>7 Days</i> Paramount
	8:30	
	9:00	<i>Star Trek: Voyager</i> Paramount
	9:30	
	10:00	
THURSDAY	8:00	
	8:30	
	9:00	<i>WWF Smackdown!</i> Titan Sports
	9:30	
	10:00	
FRIDAY	8:00	
	8:30	<i>Blockbuster Video's Shockwave Cinema</i> Titan Sports
	9:00	
	9:30	
	10:00	

New show
 New time
 New name



Jaleel White (top left) stars in Columbia Tri-Star's new sitcom 'Grown Ups,' part of UPN's African American-focused Monday nights.

# WB's dramatic turn

Network embraces dramas as best way to reach the young

By Joe Schlosser

The WB is coming off the best year in its five-year history and executives are looking to keep that momentum going by offering dramas aimed at young viewers as well as a sixth night of programming (Fridays).

New WB Entertainment President Susanne Daniels and Executive Vice President Jordan Levin presented a 1999-2000 lineup last week that will tack on five dramas and only one sitcom. The new animated sitcom—*The Downtowners* from Castle Rock Entertainment—will join three returning comedies to form the new Friday night slate. The returnees: *The Steve Harvey Show*, *For Your Love* and *The Jamie Foxx Show*.

But based on the success of *Buffy the Vampire Slayer*, *Dawson's Creek* and *7th Heaven*, dramas will be the programming weapon of choice for The WB as the network grows up, Levin said. "We think humor is better expressed to a younger audience in the form of these hours. These are the shows that speak to them."

Coming this fall to a WB affiliate near you is the *Buffy* spinoff, *Angel*, from Twentieth Century Fox Television, the Touchstone series *Popular*, Warner Bros.' *Jack & Jill*, and from Spelling, *Safe Harbor*.

The WB also added Twentieth Television/Regency TV drama *Roswell*, an alien suspense series that Fox had developed, but rejected. WB executives placed it in the attractive 9 p.m. time slot on Wednesday nights after *Dawson's Creek*.

"We are introducing shows that con-

*'The Downtowners'* is an animated sitcom set for Friday nights.

tinue our tradition of innovation and success, while stability is also critical to our continued growth," Daniels told advertisers. "With *Buffy the Vampire Slayer*, *Dawson's Creek*, *7th Heaven*, *Charmed* and *Felicity*, we have five appointment series that will serve as anchors five nights of the week."

Mondays will pair *7th Heaven* with *Safe Harbor*, a series that was created by *7th Heaven*'s Brenda Hampton and Aaron Spelling. Tuesday nights will combine Joss Whedon's *Buffy* with spin-off *Angel*. On Thursdays, teen-drama *Popular* will lead off for returning series *Charmed*, while Sunday nights will have *Felicity* in a new slot alongside new relationship series *Jack & Jill*.

WB executives also announced a number of series that have been picked up for mid-season, including Dick Wolf's anticipated series *D.C.* The WB has also ordered the sitcom *Movie Stars* from Castle Rock and said it plans to bring back comedy *Zoe, Duncan, Jack & Jane* next winter.

The WB's Jamie Kellner promised advertisers that the network will have a distribution system that rivals Fox's within the next five years and said the network has not outgrown its start-up philosophy.

"We're still a tiny little company, one that people joke about the fact that you could put wheels under our offices and drag them off if we were not successful," said Kellner of The WB's mobile-home offices in Los Angeles. "But the other side of that is we can move on a dime. Wherever there is an opportunity, The WB can make a decision in a matter of minutes around one small table.

We're not a big bureaucracy." ■



'Roswell' made its way from Fox to The WB at the last minute.

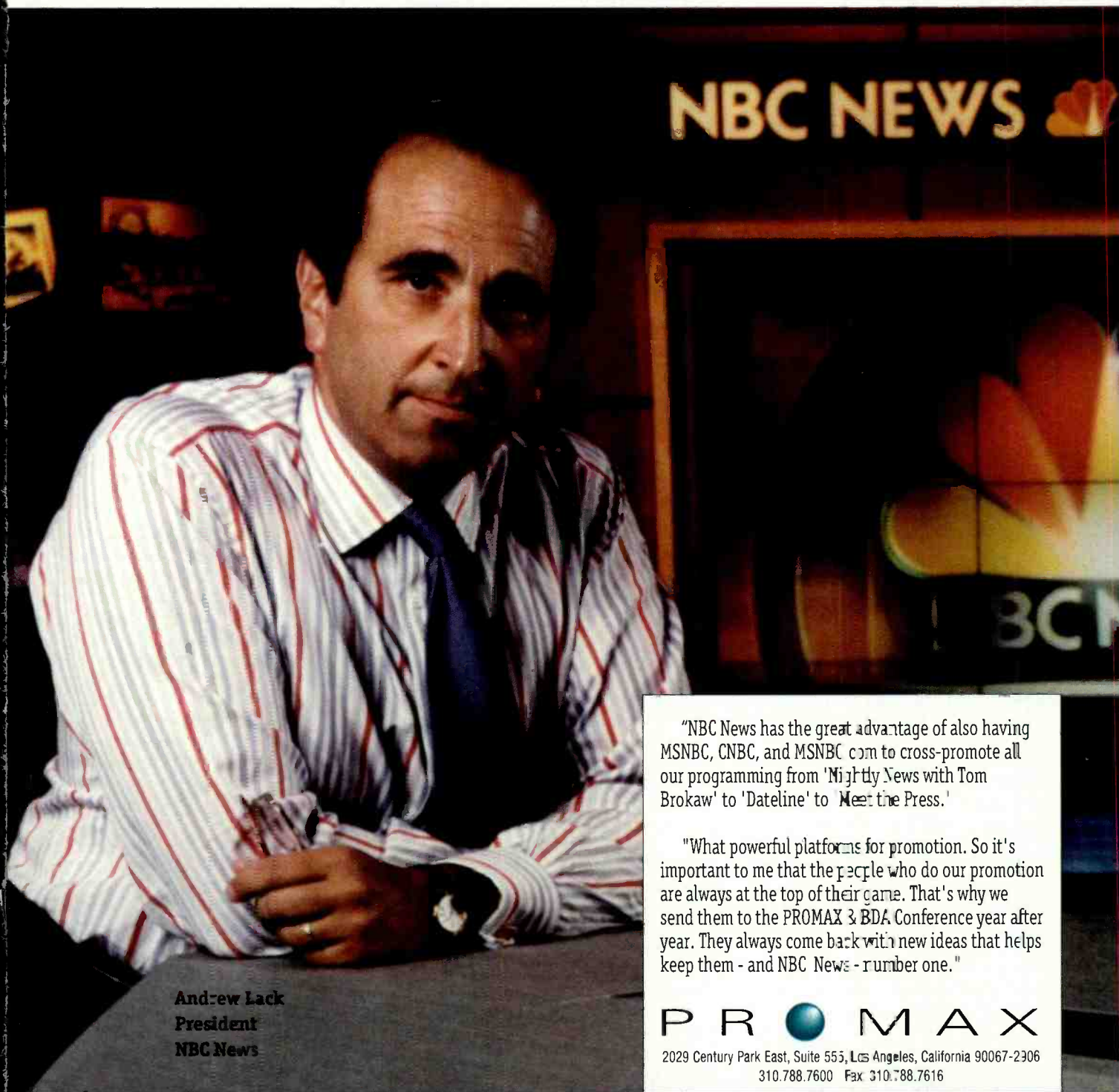


Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8:00	7th Heaven	Buffy the Vampire Slayer	Dawson's Creek	Popular	The Steve Harvey Show		7th Heaven — Beginnings
8:30		Angel		Charmed	For Your Love		Felicity
9:00	Safe Harbor		Roswell		The Downtowners		Jack & Jill
9:30					The Jamie Foxx Show		
10:00							
10:30							

KEY New show New time period



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# Pax TV: More original ideas

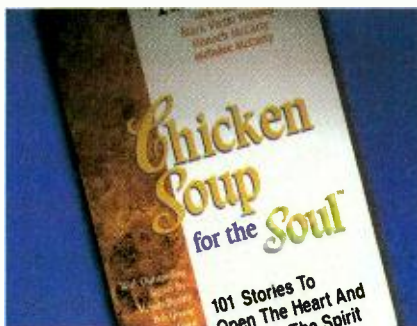
Talent and anthology programs slated for year-old network's first-run hour at 8 p.m.

By Steve McClellan

**P**ax TV, the family-oriented network that launched last summer mostly with reruns, is looking to grow with more original programming. At last week's upfront presentation, it announced two new dramas, an anthology show and a talent show from *Star Search* creator Al Masini.

The new programming round out an all-original 8-9p.m. checkerboard block for the network. Pax TV President Jeff Sagansky said the network expects to add original programming to the 9-10 p.m. time period for the 2000-2001 season.

Next season, that hour will continue to be stripped with *Touched by an Angel* reruns. The 10-11 p.m. block will continue next season with *Diagnosis Murder* reruns. One of the dramas, *Twice in a Lifetime*, was created by Steve Sohmer, the network's top promotion and marketing executive, and will be produced by Barney Rosenzweig, producer of *Cagney & Lacey*,



The 'Chicken Soup' anthology series will air Sundays at 7 p.m.

and other bygone network series.

The premise of the fantasy drama is that people can go back in time and change one major decision that set their respective lives on its course. It will air Wednesdays at 8 p.m. The other drama, *Hope Island*, is set on a remote Puget Sound-type island and is filled with quirky characters a la *Northern Exposure*. It's set to air Sundays at 9 p.m.

*Chicken Soup For the Soul* is a feel-good anthology series based on the

book series of the same name and will air Sundays at 7 p.m. Masini's *The Star Machine* will air Monday's at 8 p.m. with an encore presentation Saturdays at 7 p.m. Sagansky said Pax will complete the transition to all-original programming in prime time by the 2001-2002 season.

He also said the network will sell more advertising in the network upfront this season in hopes of generating "significantly more" ad revenue than the \$25 million he said Pax TV sold during last year's upfront.

The block consists of two game shows—*Supermarket Sweeps* and *Shop 'til You Drop*—and a new interactive auction show, *Treasures in Your Attic*, where viewers can bid for items.

Original shows that are returning include *It's a Miracle*, *Flipper* and *Little Men*.

Meanwhile, Sagansky said Pax TV is on target to become "cash-flow positive" on a sustained basis starting in the fourth quarter. ■

## Univision pours it on

But Hispanic rival Telemundo hopes to close wide gap

By Steve McClellan

**T**elemundo's pitch to the marketplace for the past year has been, in effect, "Give us a chance. We're bringing programming diversity and more choices to the Spanish-language audience." Rival Univision's response: prime time, 90 share.

Still, Univision isn't sitting on its laurels, as evidenced by a slew of new novelas, news and sports shows, and a 90-minute late-night entertainment block coming to the network this fall. Among the new novelas—Spanish-language TV's soap opera equivalent, and most popular program format—are *Dream Girls*, for the teen set; *Gypsy Love*, set in the Middle Ages; *Rosa Linda* and *The Right to Love*. The network's news division will also produce a new late-night newscast (11:30 p.m.) and a new prime time news magazine, *VisionTV*. Also

coming this fall from Univision Sports is *The Road to the World Cup*, a series of elimination matches leading up to the 2002 World Cup.

The new late-night entertainment block will feature action shows and more serials. With more than \$500 billion in spending power, U.S. Hispanics are a consumer force that advertisers must reach through television, said Univision President Henry Cisneros at the network's upfront presentation in New York last week. "We know our audience," he said. "Our programming resonates with our audience," adding that the network's programming "is not just a clone of English Language programming," an obvious shot at some of Telemundo's efforts to take U.S. shows from Sony Entertainment's library and make Spanish-language versions of them. The network also said that starting with the new season, it would re-brand itself as

"Univision: Home of the Stars."

At Telemundo's upfront presentation last week, the network announced more telenovelas for next season (largely through a deal with Mexico's TV broadcaster and producer, TV Azteca), in a block to air weekdays from 7-9 p.m. The following hour, 9-10 p.m., will serve as the network's reality block, featuring such shows as *Discovery en Espanol*, Fox-like video shows featuring car crashes and wild animals, and an *America's Funniest Home Videos*-type show. The 10 p.m. hour will feature news and information shows across the week, including the news magazine *Siglo XXI* and a talk show, *The Jaime Bayly Show*. Also new are two music shows from MTV for Friday and Saturday in late night. Of the two major original productions this season, the sitcom *Solo en America* will return to Sundays at 8:30 p.m., while the drama *Reyes y Rey* was cancelled. Two more originals will join the schedule next year: *Los Beltran*, a companion sitcom to *Solo*, will air at 8 p.m. Sunday, leading to *Donde Estara?*, a new reality show about missing loved ones. ■



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# Top MSOs own 90% of subs

*Mergers and acquisitions put more cable homes into fewer hands*

By John M. Higgins

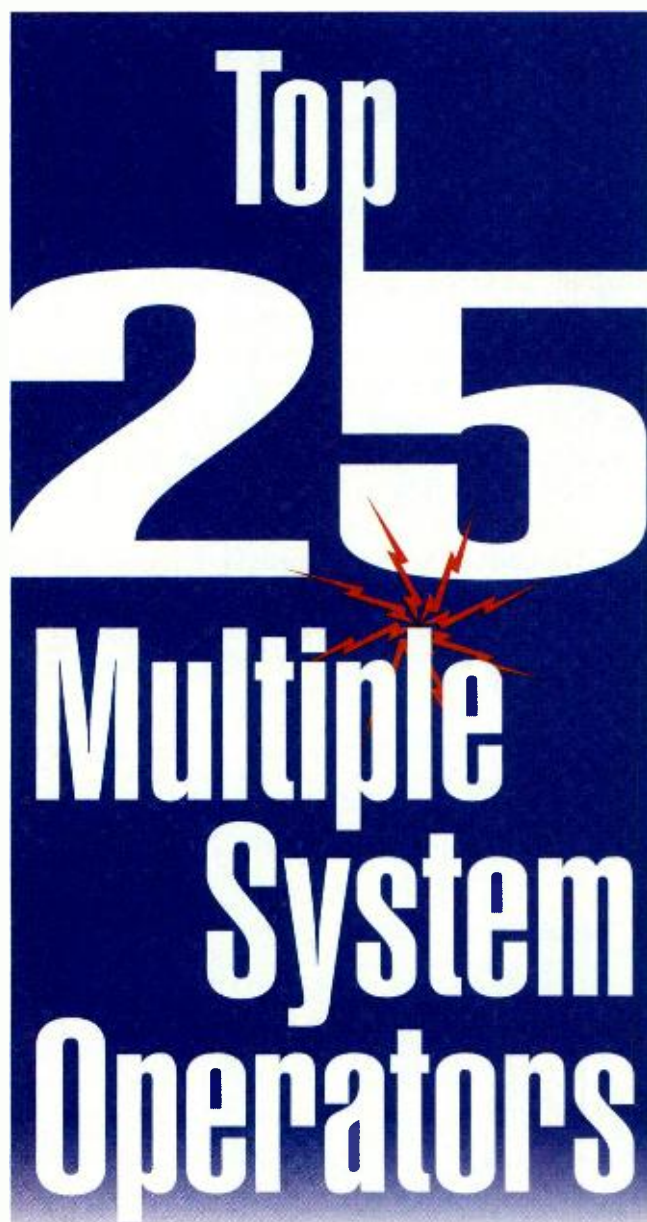
**W**ant to get a good chuckle out of some smaller cable operators? Tell them they're suddenly ranked among the Top 25 MSOs.

As large operators gobble up each other or target smaller companies, the huge wave of takeovers in the cable industry has sucked operators onto the list who never expected to be there. "It's almost funny," said Steve Seitz, president of Classic Cable, a new entrant to BROADCASTING & CABLE'S

annual ranking, long accustomed to being far lower in such calculations.

The flurry of takeovers is unprecedented and dramatically changing the complexion of the industry. The Top 25 operators now control 60.8 million subscribers, or about 90% of all U.S. cable homes. Last year's list covered 56.8 million subscribers or about 85% of U.S. cable homes.

Some deals worth as much as \$100 billion have been announced so far this year, driving prices to new highs—past \$5,000 per subscriber. New entrants, notably AT&T Corp.



## Multiple System Operator

## Total Subs

1	<b>AT&amp;T Broadband</b>	16,200,000
2	<b>Time Warner</b>	12,900,000
3	<b>Comcast</b>	5,351,600
4	<b>Cox</b>	5,140,000
5	<b>Adelphia</b>	4,949,000
6	<b>Charter</b>	3,900,000
7	<b>Cablevision</b>	3,363,000
8	<b>Falcon</b>	1,113,040
9	<b>Insight</b>	1,045,612
10	<b>Jones</b>	1,007,000
11	<b>Cable One</b>	735,000
12	<b>Mediacom</b>	725,000
13	<b>Bresnan</b>	658,000
14	<b>Prime Cable</b>	546,000
15	<b>Multimedia</b>	515,506
16	<b>Fanch</b>	503,000
17	<b>Classic</b>	360,000
18	<b>Service Electric</b>	293,500
19	<b>Northland</b>	271,744
20	<b>RCN Corp.</b>	269,421
21	<b>Garden State</b>	213,714
22	<b>Armstrong</b>	203,627
23	<b>Ameritech</b>	200,000
24	<b>Susquehanna</b>	186,535
25	<b>Galaxy</b>	170,000

are barging into system auctions armed with billions of dollars in cash and aggressive plans to roll out new services. Operators prize local scale, grabbing a system group that nicely matches their existing clusters. But they'll settle for sheer mass, as Adelphia Communications' takeovers of Century Communications and FrontierVision Partners demonstrates.

Long-established operators such as TCA Cable and Century Communications are looking at prices

roughly double those of a year ago and leaving. Some players, like institutional investors Carlyle Group and ABRY Partners, bought in after last year's list came out and agreed to sell before this one was compiled.

Ten members of last year's list have disappeared or are about to: MediaOne Group, Century Communications, Intermedia Partners, Marcus Cable, Lenfest Group, TCA Cable TV, FrontierVision Partners, Triax Telecommunications, Tele-

**1**



**Leo Hindery Jr.,  
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Number of high-speed  
Internet-ready homes:  
7,500,000  
High-speed Internet  
subscribers: 214,000

\*Note: Numbers adjusted for acquisition of MediaOne and Lenfest, and spinoff of subscribers to Comcast.

**2**



**Joe Collins,  
chairman and CEO**

**Time Warner  
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Stamford, CT 06902  
(203) 328-0600  
www.timewarner.com

Ownership: publicly  
traded  
Subscribers:  
12,900,000  
Homes Passed:  
21,000,000  
Basic Penetration: 61%  
Number of digital-ready  
homes: 9,375,000  
Digital subscribers:  
none  
Number of high-speed  
Internet-ready homes:  
6,000,000  
High-speed Internet  
subscribers: 150,000

**3**



**Brian Roberts,  
president**

**Comcast**

1500 Market St.  
Philadelphia, PA  
19102  
(215) 665-1700  
www.comcast.com

Top Executive: Ralph  
Roberts, chairman  
Ownership: publicly  
traded; controlled by  
Roberts family  
Subscribers: 5,351,600  
Homes Passed:  
7,572,500  
Basic Penetration: 61%  
Number of digital-ready  
homes: 1,800,000  
Digital subscribers:  
129,000  
Number of high-speed  
Internet-ready homes:  
1,925,700  
High-speed Internet  
subscribers: 71,600

Note: Total basic subscribers exceeds 8 million. Comcast also essentially controls Jones Intercable, Prime Cable and Garden State, and will manage Lenfest.

**4**



**James Robbins,  
president and CEO**

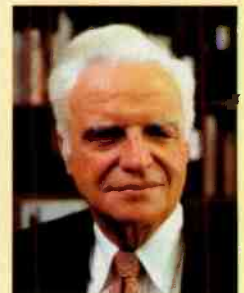
**Cox**

1400 Lake Hearn Dr.  
NE  
Atlanta, GA 30319  
(404) 843-5000  
www.cox.com

Ownership: publicly  
traded, controlled by  
Cox Enterprises Inc.  
Subscribers: 5,140,000  
Homes Passed:  
7,450,000  
Basic Penetration: 69%  
Number of digital-ready  
homes: 5,500,000  
Digital subscribers:  
600,000  
Number of high-speed  
Internet-ready homes:  
2,500,000  
High-speed Internet  
subscribers: 200,000

Note: Includes pending takeovers of TCA Cable and Media General Cable

**5**



**John Rigas,  
chairman**

**Adelphia**

5 West 3rd St.  
Coudersport, PA 16915  
(814) 274-9830  
www.adelphia.net

Ownership: publicly  
traded; controlled by  
Rigas family  
Subscribers: 4,949,000  
Homes Passed:  
7,633,000  
Basic Penetration: 65%  
Number of digital-ready  
homes: Not available  
Digital subscribers:  
46,634  
Number of high-speed  
Internet-ready homes:  
Not available  
High-speed Internet  
subscribers: 16,455

Note: Includes pending takeovers of Century Communications and FrontierVision

Media Corp.

In addition, Charter Communications changed hands. Rifkin & Associates has shrunk dramatically, selling most of its systems. Jones Intercable and Prime Cable have essentially come under the control of Comcast.

Last year, the smallest operator on the list was 294,000-subscriber Service Electric Cable. Now that Pennsylvania-based company is 18th, without making any acquisitions.

An operator's ranking seems to have no obvious benefits other than an ego boost. But plenty of executives care about where they fall in such rankings. Deal announcements from Comcast and Cox recently emphasized heavily how far their purchases would push them up the list.

Operators lobby that their subscriber base should be tallied in a particular way, or complain that another operator's method of reporting is suspect. "Just as long as we're in the top 10," said a senior

6



**Jerald Kent,**  
president and CEO

**Charter Comm.**

12444 Powerscourt Dr.  
Suite 100  
St. Louis, MO 63131  
(314) 965-0555  
www.chartercom.com

Ownership: privately held; Vulcan Vent. 96%  
Subscribers: 3,900,000

Homes Passed: 6,100,000

Basic Penetration: 64%  
Number of digital-ready homes: 976,702

Digital subscribers: Not available

Number of high-speed Internet-ready homes: 830,000

High-speed Internet subscribers: 9,800

Note: Covers all pending acquisitions, including Rifkin, Renaissance and Avalon Cable

7



**James Dolan,**  
president and CEO

**Cablevision Systems**

One Media Crossways  
Woodbury, NY 11797  
(516) 803-2300  
www.cablevision.com

Top Executive: Charles Dolan, chairman

Ownership: publicly traded; major investors include the Dolan family, AT&T Corp. and Gabelli Funds Inc.

Subscribers: 3,363,000 (12/98)

Homes Passed: 5,055,000

Basic Penetration: 67%

Number of digital-ready homes: Not available

Digital subscribers: Not launched

Number of high-speed Internet-ready homes: 800,000

High-speed Internet subscribers: 16,000

8



**Marc Nathanson,**  
chairman and CEO

**Falcon Cable**

10900 Wilshire Blvd.  
Suite 1500  
Los Angeles, CA  
90024-6535  
(310) 824-9990  
www.falconcable.com

Top Executive: Frank Intiso, president and COO

Ownership: AT&T Corp., Hellman & Friedman, Leeway & Co.

Subscribers: 1,113,040

Homes Passed: 1,776,273

Basic Penetration: 63%

Number of digital-ready homes: 270,000

Digital subscribers: 35,000

Number of high-speed Internet-ready homes: None

High-speed Internet subscribers: None

9



**Michael Willner,**  
president and CEO

**Insight Comm.**

126 E. 56th St.  
New York, NY 10022  
(212) 371-2266  
www.insight-com.com

Top Executive: Kim Kelly, executive VP, COO and CFO

Ownership: investor Vestar Capital Partners; filed for IPO in May

Subscribers: 1,045,612

Homes Passed: 1,624,477

Basic Penetration: 64%

Number of digital-ready homes: 350,000

Digital subscribers: 24,000

Number of high-speed Internet-ready homes: Launched April 1, 1999

High-speed Internet subscribers: Not available

10



**Ralph Roberts,**  
chairman Comcast

**Jones Intercable**

9697 E. Mineral Ave.  
Englewood, CO 80112  
(303) 792-3111  
www.jic.com

Ownership: publicly traded; Comcast owns 37% of equity

Subscribers: 1,007,000

Homes Passed: 1,603,600

Basic Penetration: 63%

Number of digital-ready homes: Not available

Digital subscribers: 4,900

Number of high-speed Internet-ready homes: 135,000

High-speed Internet subscribers: 1,900

Note: Comcast has voting control and manages systems.





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executive of one MSO.

The race is different from past waves of consolidation. When a number of operators including Cablevision Industries, Viacom, Continental Cablevision and Hauser Communications started exiting in 1994, they were driven largely by fear. The threat of competition from telcos and wireless cable operators loomed and many couldn't afford to rebuild their systems to keep up.

This time the smell of panic is coming from the

buy side, not the sellers. AT&T is desperate to use cable systems to get into the phone business, so it buys Tele-Communications Inc. and moves to snag MediaOne Group. Cox Communications worries that it's too small so it dramatically shifts its major-market operating strategy and buys small-town system operator TCA.

But other buyers simply see an opportunity to make more money. Some truly believe that cable systems can double their revenues by adding digital

11



**Thomas O. Mlight,**  
president and CEO

**Cable One**

1314 N. 3rd Street  
3rd Floor  
Phoenix, AZ 85004  
(602) 364-6000  
www.cableone.net  
Ownership: The Washington Post Co., Donald Graham  
Subscribers: 735,000  
Homes Passed: 1,000,000  
Basic Penetration: 74%  
Number of digital-ready homes: None  
Digital subscribers: None  
Number of high-speed Internet-ready homes: None  
High-speed Internet subscribers: None

12



**Rocco D. Commisso,**  
chairman and CEO

**Mediacom**

100 Crystal Run Road  
Middletown, NY 10941  
(914) 695-2600  
www.mediacomllc.com  
Ownership: Rocco D. Commisso and other corporate investors  
Subscribers: 725,000  
Homes Passed: 1,045,000  
Basic Penetration: 69%  
Number of digital-ready homes: 15,000  
Digital subscribers: None  
Number of high-speed Internet-ready homes: 3,500  
High-speed Internet subscribers: 250  
Note: Includes pending Triax acquisition

13



**William J. Bresnan,**  
president and CEO

**Bresnan Comm.**

709 Westchester Ave.  
White Plains, NY 10604  
(914) 993-6600  
www.bresnan.com  
Ownership: William J. Bresnan, 10%; AT&T Corp., 50%; Blackstone Capital Partners, 40%  
Subscribers: 658,000  
Homes Passed: 967,000  
Basic Penetration: 68%  
Number of digital-ready homes: 616,950  
Digital subscribers: 22,810  
Number of high-speed Internet-ready homes: 420,000  
High-speed Internet subscribers: 4,190

14



**Robert Hughes,**  
chairman

**Prime Cable**

One American Center  
600 Congress Avenue  
Suite 3000  
Austin, TX 78701  
(512) 476-7888  
www.primecable.com  
Ownership: management, Carlyle Group, Comcast  
Subscribers: 546,000  
Homes Passed: 1,069,000  
Basic Penetration: 51%  
Number of digital-ready homes: 103,445  
Digital subscribers: 2,097  
Number of high-speed Internet-ready homes: Not available  
High-speed Internet subscribers: 3,162  
Note: Comcast can't take control until 2002

15



**Michael Burrus,**  
president

**Multimedia Cablevision**

701 E. Douglas Ave.  
Wichita, KS 67202  
(316) 262-4270  
www.mmckansas.com  
Ownership: Gannett Co.  
Subscribers: 515,506  
Homes Passed: 835,471  
Basic Penetration: 62%  
Number of digital-ready homes: Not available  
Digital subscribers: 80,068  
Number of high-speed Internet-ready homes: Not available  
High-speed Internet subscribers: Not available

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cable, high-speed Internet and telephone services. Others believe that if they bulk up now, they'll be a more attractive takeover candidate and fetch a high-price later.

The shopping spree shows no sign of easing. Joe Duggan, senior vice president of cable investment banker Waller Capital, said that a year ago a system auction would take many weeks, with dozens of financial "books" sent out, and two or three rounds of bids accepted. Now, demand is so high, the auc-

tion process doesn't even go the full cycle. "Every single process we've run this year has been preempted," Duggan said. Buyers simply sweep in and offer prices so fat the sellers bite.

Some of the activity is opportunistic. Systems that fit perfectly into a suitor's existing clusters may disappear into the bowels of AT&T or Comcast forever.

With prices so high, operators have to review their commitment to the business almost weekly.

16



**Jack Pottle,**  
president and COO

**Fanch Comm.**

1873 S. Bellaire St.  
Suite 1550  
Denver, CO 80222-4352  
(303) 756-5600

Top Executive: Robert C. Fanch, chairman and CEO

Ownership: Robert C. Fanch, majority owner

Subscribers: 503,000

Homes Passed: 755,000

Basic Penetration: 67%

Number of digital-ready homes: Not available

Digital subscribers: Not available

Number of high-speed Internet-ready homes: Not available

High-speed Internet subscribers: Not available

17



**J. Merritt Belisle,**  
chairman

**Classic Cable**

515 Congress Ave.  
Suite 2626  
Austin, TX 78701  
(512) 476-9095  
www.classic-cable.com

Ownership: Austin Ventures, BT Capital Partners, NationsBank Capital

Subscribers: 360,000

Homes Passed: 616,000

Basic Penetration: 58%

Number of digital-ready homes: 35,000

Digital subscribers: 2,400

Number of high-speed Internet-ready homes: 10,000

High-speed Internet subscribers: Launching in June

18



**Margaret Walson,**  
CEO

**Service Electric Cable**

201 W. Centre St.  
Mahanoy City, PA 17948  
(570) 773-2585

Ownership: Walson family

Subscribers: 293,500

Homes Passed: 409,000

Basic Penetration: 72%

Number of digital-ready homes: None

Digital subscribers: None

Number of high-speed Internet-ready homes: Not available

High-speed Internet subscribers: Not available

19

**Northland**

1201 3rd Ave.  
Suite 3600  
Seattle, WA 98101  
(206) 621-1351

Ownership: John Whetzell

Subscribers: 271,744 (1/98)

Homes Passed: 417,184

Basic Penetration: 65%

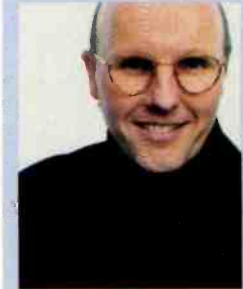
Number of digital-ready homes: Not available

Digital subscribers: Not available

Number of high-speed Internet-ready homes: Not available

High-speed Internet subscribers: Not available

20



**David C. McCourt,**  
chairman and CEO

**RCN Corp.**

105 Carnegie Center  
Princeton, NJ 08540  
(609) 734-3700  
www.rcn.com

Top Executive: Michael J. Mahoney, president and COO

Ownership: publicly traded; 40% Level 3 Communications, Inc.

Subscribers: 269,421 (total advanced fiber and traditional cable)

Homes Passed: 350,733 (advanced fiber)

Basic Penetration: 77%

Number of digital-ready homes: Not available

Digital subscribers: 99,098

Number of high-speed Internet-ready homes: 350,733

High-speed Internet subscribers: Not available

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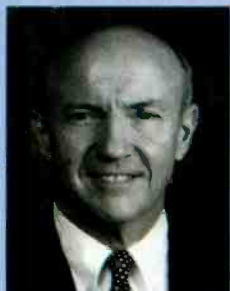
"Some people thought we should have sold two years ago at \$2,000 a sub," said Falcon Cable TV president Frank Intiso. We think there's value here. We just don't think it's time."

For the top 25, MSOs are ranked by basic subscriber counts using the most recent information available. Operators are credited for system acquisitions either already completed or for which they have signed definitive agreements as of May 20, 1999. The tabulation of Comcast's portfolio is

lower than the company's line to investors because it hasn't really agreed to full ownership of some operations it will manage, including Jones Interchangeable and Prime Cable. But Comcast's ranking wouldn't change even if it were given full credit for everything it manages or partly owns.

Operators were also asked about their readiness to deliver digital cable and high-speed Internet service. Few operators are launching telephone service at this point, so phone-readiness is not listed.

21



Patrick J. McCall,  
VP and general mgr.

**Garden State Cable**

1250 Haddonfield-Berlin Road  
Cherry Hill, NJ 08034  
(609) 354-1660  
www.gardenstatecable.com

Ownership: 50% Comcast, 50% Lenfest Communications

Subscribers: 213,714

Homes Passed: 303,399

Basic Penetration: 70%

Number of digital-ready homes: Digital launch June 1, 1999

Digital subscribers: None

Number of high-speed Internet-ready homes: 66,030

High-speed Internet subscribers: 600

Note: Lenfest is selling to AT&T.

22



**Armstrong Utilities**

One Armstrong Place  
Butler, PA 16001  
(724) 283-0925

Top Executive: William C. Stewart, president and CEO Armstrong Cable Services

Ownership: privately held; owned by the Sedwick family

Subscribers: 203,627

Homes Passed: 251,105

Basic Penetration: 81%

Number of digital-ready homes: None

Digital subscribers: None

Number of high-speed Internet-ready homes: 61,000

High-speed Internet subscribers: 2,002

23



Ali Shadman,  
president

**Ameritech New Media**

300 S. Riverside  
Suite 1800 N.  
Chicago, IL 60606  
(312) 750-5000  
www.ameritech.com

Ownership: Ameritech Corp.

Subscribers: 200,000

Homes Passed: 1,300,000

Basic Penetration: 15%

Number of digital-ready homes: Not launched

Digital subscribers: None

Number of high-speed Internet-ready homes: In trial

High-speed Internet subscribers: In trial

24



Peter Brubaker,  
president and CEO

**Susquehanna Cable**

140 E. Market St.  
York, PA 17401  
(717) 848-5500  
www.susqcomm.com

Ownership: privately held; the Appell family owns majority share and Lenfest holds minority stake

Subscribers: 186,535

Homes Passed: 240,510

Basic Penetration: 78%

Number of digital-ready homes: Not available; rebuilding system

Digital subscribers: Not available

Number of high-speed Internet-ready homes: Not available; BlazeNet service in some homes

High-speed Internet subscribers: Not available; some BlazeNet subscribers

25



Tom Gleason Jr.,  
chairman and CEO

**Galaxy Cablevision**

1220 North Main St.  
Sikeston, MO 63801  
(573) 472-8200  
www.galaxycable.com

Top Executive: Jim Gleason, president and COO

Ownership: privately held; majority owners are the Gleason family

Subscribers: 170,000 (equivalent basic units)

Homes Passed: 250,000

Basic Penetration: 68%

Number of digital-ready homes: 25,000

Digital subscribers: 1,400

Number of high-speed Internet-ready homes: 21,808

High-speed Internet subscribers: 100



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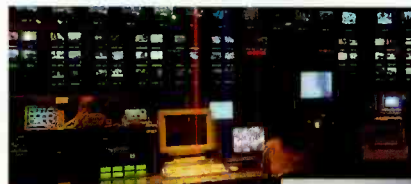


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## CABLE VALUES

How high's  
the sky?

Securities analysts (l-r) John Tinker, Doug Shapiro and Richard Bilotti

**W**ith a deal frenzy gripping the cable industry, investors and some operators seem to be taking their eye off the most important element of creating long-term value: executing on all the promises MSOs have made. Core operations are sagging, with AT&T Corp. and MediaOne Group Inc.'s systems posting negligible cash-flow growth and other operators slowing. Outside of AT&T, only a few hundred thousand digital subscribers can be found. All operators are having trouble filling orders for high-speed Internet service.

Can operators pull it together? *BROADCASTING & CABLE* gathered three industry securities analysts

to assess the takeover wave and whether operators can actually deliver. Morgan Stanley Dean Witter's Richard Bilotti, *Deutsch Bank Securities'* Doug Shapiro and *Nationsbank Montgomery Securities'* John Tinker (who is leaving to start his own hedge fund) sat down with *BROADCASTING & CABLE* Deputy Editor John M. Higgins. An edited transcript follows:

**The deal frenzy these days is incredible. Cox has cracked the \$5,000-per-subscriber barrier in buying Media General. Can buyers make any money on these properties at these prices?**

**Tinker:** Basically there's a land grab, and everyone's panicking.

**Bilotti:** The problem is everybody's panicking and buy-

**MEDIA HIGHWAY**

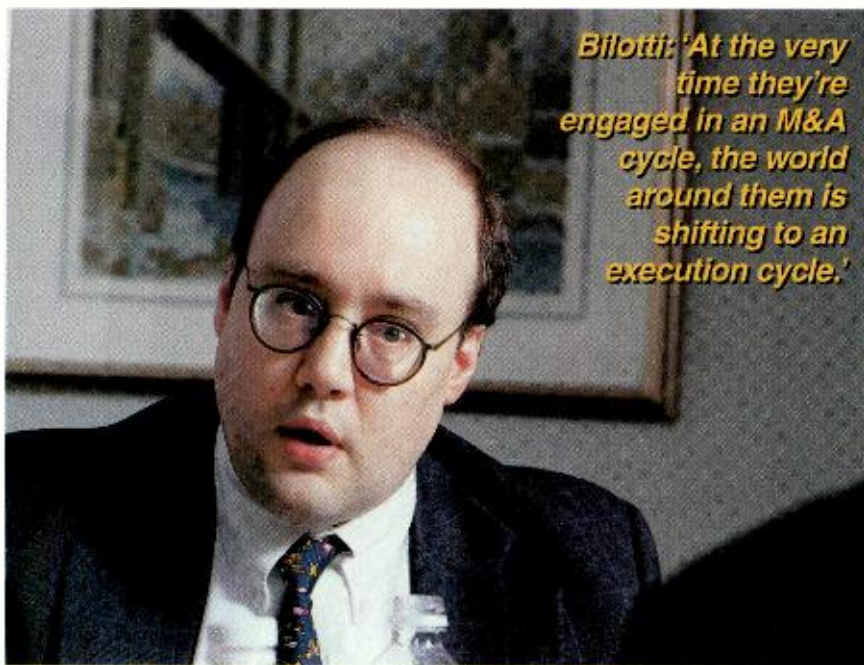
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*Bilotti: 'At the very time they're engaged in an M&A cycle, the world around them is shifting to an execution cycle.'*

ing. Not everybody's getting Rodeo Drive. Some people are getting South Central.

**Shapiro:** Why is Cox panicking? Why do they need to panic?

**Bilotti:** I'm not sure Cox is the one panicking.

**Tinker:** Everyone wants scale. They think if you're not big, you're not in the party. If you go back to the good old days, you had to have a million subs. Then it went to kind of 2 or 3 million. Now probably 10 million is right. If you don't have scale, you're not playing in the deals.

**Shapiro:** It's a land grab, but not necessarily because everyone's panicking.

**Tinker:** Oh, I don't know what else you'd call it! The very size of the deal volume is panic.

**Shapiro:** If you're rational and you're looking at what's going on, you do decide you need scale. It's not a panic; it's either buy or be bought.

**Bilotti:** Panic is not a phrase we want to use. It is a land grab, but you want to make it simple, and it's not simple. They're not all buying the same systems. The one with the price of \$5,500 may be a cheaper investment than the one that's \$3,500. It doesn't reflect two things. It doesn't reflect demographics, which do influence growth rates, and it doesn't reflect the state of readiness of the actual physical plant. It's easier for Cox to make the money on the Media General deal than the TCA deal, despite the fact that Media General is a higher cash-flow multiple. Media Gen-

eral—the demographics of the marketplace are unique.

**Can you make money buying at these prices?**

**Bilotti:** You want to boil it down to one simple number? If it's an upgraded system, you can make money at \$5,000 a sub—if and only if you can sustain 13% cash-flow growth for seven years. If it's not an upgraded sub, you're going to need to sustain 15% growth. That's a long time. Half of that growth comes from new services, half from the existing business.

**Shapiro:** There's another factor in this \$5,000. Dan Somers [AT&T CFO] looks at valuation much differently than we do. AT&T has related, or tangential, businesses coming in and they're building in synergies with the phone business. The financial buyer can't extract that value. What's it worth to AT&T to shave a couple of points off your customer churn? What's it worth to be able to bundle cable and phone?

**Bilotti:** We don't know how AT&T sees cable affecting their decline in long distance. That could be a huge differential. If bundling cable, local phone with long distance holds the decline to 10% of long-distance customer base with cable and 20% without, that's a difference of 6 million customers.

**Today a lot of operators are growing cash flow less than 10%. Doug, you say it's buy or be bought. Why?**

**Shapiro:** If you believe scale's a neces-

sity, then everyone's faced with a decision. You either say, "I want to play in that game and there's economic value that I can extract beyond getting scale," or you say, "These guys are crazy for paying this much to get scale and I'm selling."

**Bilotti:** This is no different than what happened with the big entertainment conglomerates seven years ago. They said from scale you would get economies, operating cost economies, which would translate to a competitive advantage, which would translate to proprietary earnings. It didn't work then. There is not one acquisition, with the exception of Time Warner buying Turner, that didn't create at least short-term earnings and value dilution, and in the worst case, created persistent dilution.

**Shapiro:** We're touching on two different issues here. Panic implies that there's no choice. Everyone who's buying cable systems today has a choice. Your ultimate question is, "Are they making the right choice if they buy?"

**I can see the benefits of having local concentration. Why does Cox, which is wonderfully clustered, has great local economies of scale, why do they need to go out and buy another 2 million subscribers that have nothing to do with their existing operation? What's the sense in Adelphia buying FrontierVision, which is spread out all over?**

**Tinker:** The perception in the cable business is size does matter, when in fact it may not.

**Bilotti:** The fact of the matter is size has mattered historically because the TCI model was to use sheer size to demand ownership interest in programming and other ventures.

**You noticed that Leo Hindery [ex-TCI president] shed one-third of his subscribers before he sold to AT&T. TCI got too big to manage.**

**Tinker:** That was a very subtle move. But AT&T is back getting bigger than ever now.

**Bilotti:** That was financial necessity more than the strategic necessity. You have an industry that's attempting to push consolidation to a new level. At the very time they're engaged in an M&A cycle, the world around them is shifting to an execution cycle. Whether they want to admit it or not, as we sit here today, DirectTV just reported 142,000 subs and Bell Atlantic is making real rumblings that "DSL Lite" is going to be a product in the fourth quarter of this year—and

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in-home shopping

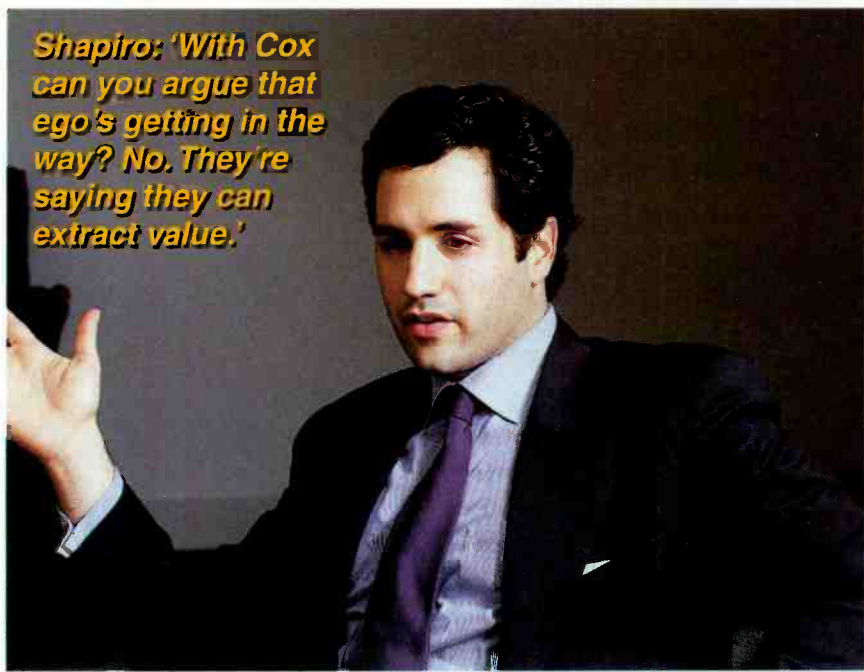
  
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financing

  
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marketing

  
support



**Shapiro: 'With Cox can you argue that ego's getting in the way? No. They're saying they can extract value.'**

compete with high-speed cable Internet. They should be focusing on execution, and they're focusing on acquisition.

**Shapiro:** They're not mutually exclusive, though. There're two drivers. One is ego, if you like. They want to have more leverage in the industry. The other is they think that they can extract value at the price that they're paying. With Cox can you argue that ego's getting in the way? No. They're saying they can extract value.

**There's a point at which cable operators use acquisitions to cover up bad financial performance. Nobody's looking at that weakness. Investors are all excited about the deals.**

**Shapiro:** Acquisitions are distracting. But with a lot, their chief concern is they're going about as fast as they can. The gating factor on upgrades isn't capital, the problem is labor, getting installs done. What they're looking at is if we're going to maximize our operating efficiency, we're going to need that scale.

**Bilotti:** It's not that they're diluting their rollouts this year, Doug. They'll slow them next year, because in a lot of cases, the companies are buying properties from highly leveraged operators whose systems aren't ready. Remember when operators promised they would start generating free cash flow? We all now know what they're doing with it. It's being used to buy out other companies and in the reconstruction of systems of those that couldn't rebuild on their own.

**Tinker:** Obviously you can make money if enough of these new services kick in. The gamble is, what are the new services and when do they kick in?

**Bilotti:** And also the cost of capital. Because all you need is one good sharp interest-rate hike and you could have the same cash flows, but they're worth less.

**Tinker:** Oh, that's a whole new ball game.

**Is anybody impressed by the performance so far of any of the new products?**

**Shapiro:** Digital cable sales have been pretty impressive. The question is, is it impressive on the demand side or is it impressive on the execution side?

**I'm big on execution. Demand means nothing if you can't satisfy it.**

**Bilotti:** You've got a digital cable product that has been wildly successful beyond any of these guys' expectations. The only question now is how fast can they roll it out so they can stop DirectTV.

**I actually read your reports and you say that AT&T's got 890,000 digital homes and every other operator has only 30,000 each. That's not very impressive.**

**Bilotti:** Yeah, but Comcast was adding 5,700 digital subs a week, and they just increased the size of their footprint by another 50%. So they're going to be close to 10,000 a week. That's a damn good number for a company their size.

**Tinker:** Look, the changes in technology are staggering. If you're a cable guy, everyone knows the price of the box is coming down and no one knows what the box is really going to be. Why would you take the risk of massive capital spending when you know that Gates is going to come out with a new box in two years, which will make your box redundant? The last thing cable guys want to do is sell this in the stores. What they really want is the old models they had—a box that had a 10-year life or something. They're scared, as they should be.

**Bilotti:** Telephone is in the middle. The ability to hook it up and get penetration where it's available has been great. The ability to turn on plant, to actually support it, has been slower. Everyone underestimated how much work it is to maintain a reverse path to the kind of reliability necessary to support telephony. And if Cox underestimated it with their engineering prowess, God only knows how far everybody else missed it by.

**What about high-speed Internet?**

**Bilotti:** The one that's disappointing is data. That should be rolling off the shelves.

**Shapiro:** That's all in execution. The demand is definitely there. The install times are still too long and expensive.

**Bilotti:** The demand's definitely there. AOL has proven it. People keep signing up for the damn thing and it's an inferior product. Do you think the problem is installation or customer service?

**Shapiro:** It's the install.

**Bilotti:** It's customer service.

**Shapiro:** If it were customer service you'd see subscriber churn. You don't see the churn.

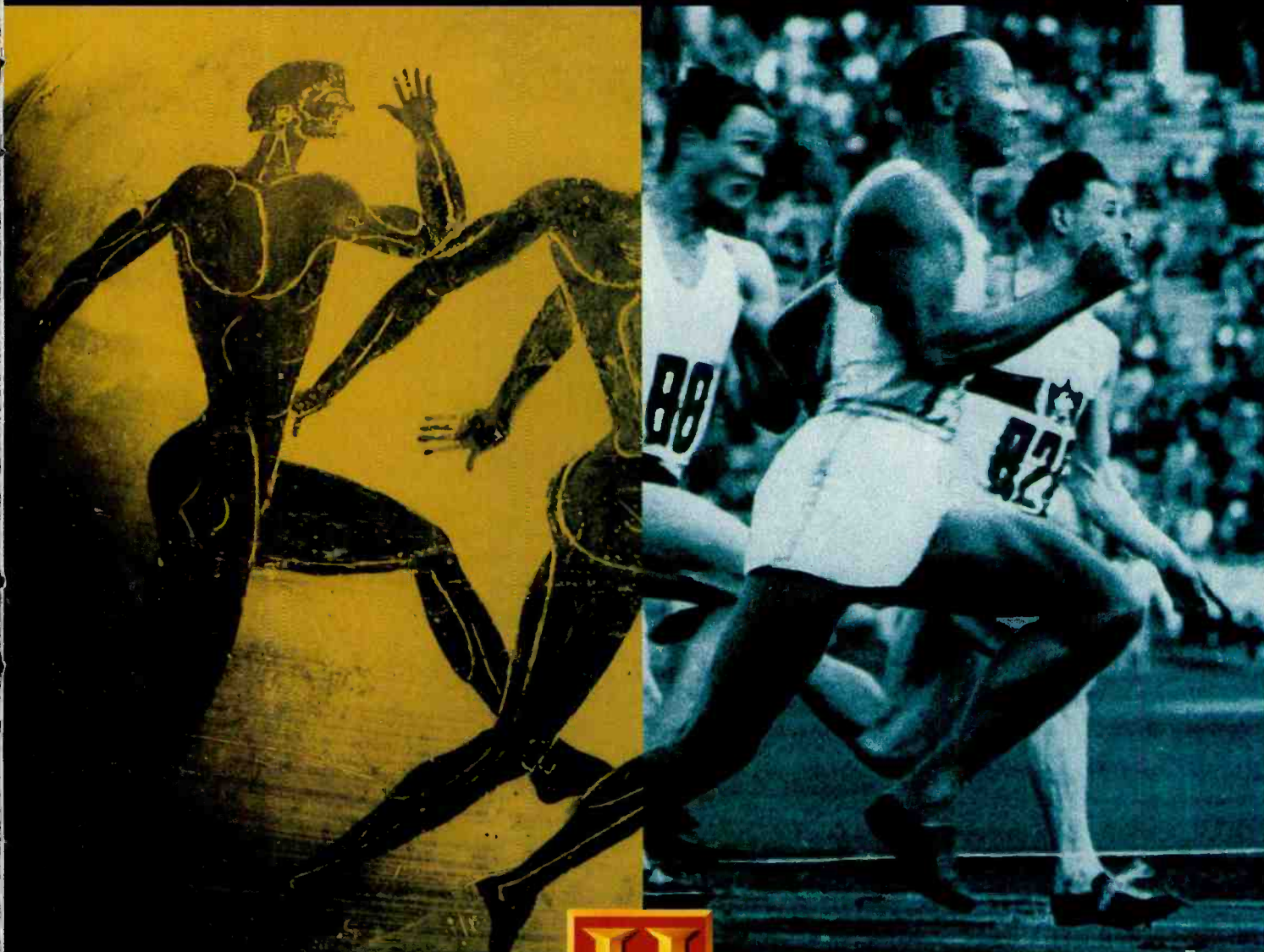
**Bilotti:** These guys are finding out that with the customer service requirement for data subs, holding subscribers' hands, the sub loses money for six or eight months. In the first month that a cable customer has a cable modem, they are apt to be on the phone with the cable company's customer service rep as much as 60 minutes. By the time the cable company's done paying for the CSRs, paying @Home its slice of the revenue, and paying the marketing and everything else, it's vastly negative.

**That's worse than expected?**

**Bilotti:** I agree with Doug. It's partially provisioning, but it's partially the fact that the business takes longer to gain scale and turn profitable.

**Shapiro:** Don't forget, they're keeping the pricing artificially high so there's

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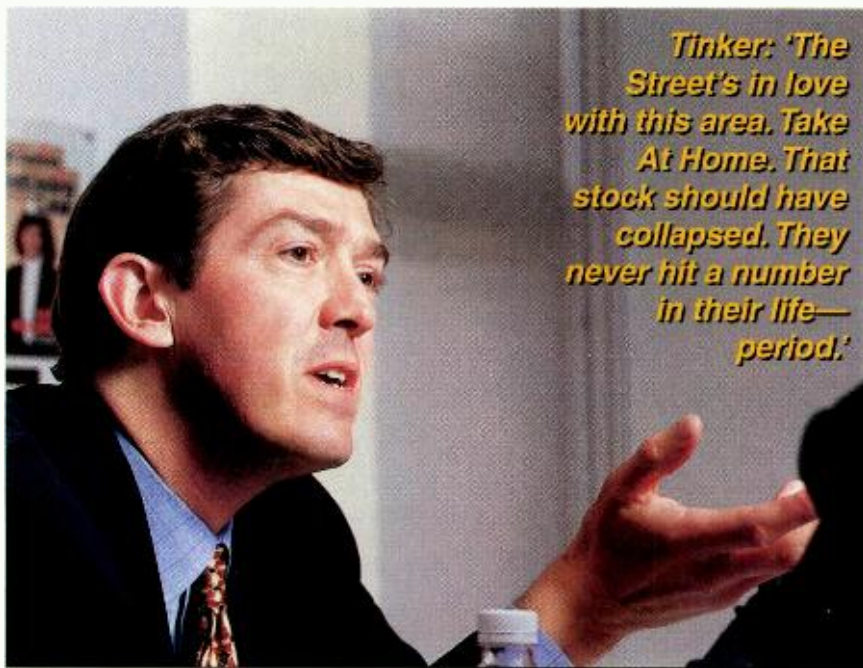
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**Tinker: 'The Street's in love with this area. Take At Home. That stock should have collapsed. They never hit a number in their life—period.'**

not too much demand. They are keeping the price high and they are not marketing it nearly as much as they could.

**Tinker:** They are not marketing it at all.

**Bilotti:** The installation problem will be somewhat solved when standardized modems let subscribers buy and install on their own. But I only see a gradual acceleration, not a big jump. The average data customer uses up so many support resources that by the time they [the operators] look at the customer, it takes six months before it's profitable. You cut the number of install hours down, but now you triple the hours on the phone walking people through it.

**Does this change your valuation model of operators? This was supposed to be the most important new business.**

**Tinker:** This was always a perception game. At what point do people really start expecting results? Right now it's still sort of tomorrow, tomorrow, tomorrow. And now the deal cycle is sort of near the end. People are going to want to see numbers.

**Bilotti:** Their cash-flow growth rates are way behind what people were predicting last year. They're three-quarters of the growth rate that had been expected.

**Tinker:** But the interesting question is when does it change to a reality game. There was enough execution to show Wall Street that there was a business and the cable guys had enough of a skill set to make it happen.

**Shapiro:** There's a fundamental financial reason why investors are always so forgiving on execution, and that's because execution, per se, financially this year means nothing. What is important is execution directionally. Are they getting better? If AT&T/TCI isn't putting up the numbers but is showing the right trends directionally the Street will forgive it. As long as that continues to happen, you could have perpetual forgiveness.

**Bilotti:** At the time of the AT&T deal, didn't they basically say that the TCI cable properties were going to produce \$2.75 billion of cash flow? They were flat in the first quarter. Think that's going to happen?

**Tinker:** But why would you ever believe the number?

**Shapiro:** I didn't believe it. I got pilloried for not believing it. I was the most hated man in cable.

**You got pilloried because you downgraded TCI at \$18 a share and it went to \$60. So Leo Hindery [now AT&T Broadband president] had a just-in-time strategy, he sold TCI just in time before the wheels came off?**

**Tinker:** Absolutely. Now you've got the reality of actually having to build these systems. But the Street's in love with this area. Take At Home. That stock should have collapsed. They never hit a number in their life—period.

**Shapiro:** There was one quarter.

**Bilotti:** But they revised it downward three times.

**Tinker:** We've now got competitors like High Speed Access Corp., which is trying to come public. The Bells are finally getting their act together in data. People are realizing that there is a soft underbelly here, some competition.

**Bilotti:** High-Speed Access? Talk about plugging your own deals. (Montgomery is taking HSA public.) By my calculation, there are 65 million cable subs in the United States, and all operators added somewhere around 150,000 subs in the first quarter. Direct TV did that all by itself.

**Tinker:** The call-to-arms is being trumpeted by the competitors, so they better get the execution right now.

**Shapiro:** There's no question they have to get the execution right. But I think the question is how does The Street respond.

**Tinker:** Let me ask these guys a question. Let's assume that the AT&T-Media One deal goes through, but one of the costs is that AOL might begin to win some kind of common carrier status. So what does that do to the economics of your model, if suddenly At Home and Road Runner don't control the content in data?

**Shapiro:** If you start to see it moving in that direction fast, the stocks come under a huge price shock immediately. That could be the end of the entire economic model.

**Is controlling content that important?**

**Shapiro:** No. Once you start unbundling the pipe, how do you regulate what the content is? It could be Internet data. But why couldn't it be video, why couldn't it be voice? Other people can use your pipe to compete with you. So the most punitive result is that you destroy the entire economic model.

**What about video on demand? Is it going to be widely deployed?**

**Bilotti:** Yes. They do it, it works, and everybody two years from now says, gee, that was the killer app. I have more skepticism that they can get telephone right as an industry than that they can get VOD.

**Tinker:** I thought At Home couldn't hit a number. Now operators deliver video on demand next year? VOD is going to be a killer app, but not for a long, long, long time. We're still talking three, four, five years. The studios are going to focus on DVD first. They can resell the whole library. It's a far more exciting product for them in the near-term. VOD will be at a disadvantage because



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Blockbuster will get the movies first. **Bilotti:** I'll say there's a million homes with VOD by the end of next year.

**If the economics supporting a \$5,000 basic cable subscriber valuation are legit, does it suddenly make financial sense for an overbuilder?**

**Bilotti:** Yes, but with one caveat. An overbuild only makes sense where you think not only can you attack the cable company, you really do have to believe that you have a three- to four-year jump on the RBOC [regional phone company] being able to respond. RCN makes more than half of its gross profits from modems and telephony.

**Tinker:** I love RCN. They do a great job. That's a very good question now. They never really made sense before. But then this is part of the whole wider question of wider services. Suddenly the game has changed and my working assumption is that there will be competition.

**Shapiro:** Overbuild competition doesn't materialize overnight.

**Bilotti:** Jerry Kent [Charter Communications chairman] has the best argument on avoiding competitive threats.

He says, "Look, I want to do two things over the next three years. I want to accelerate my rebuild so no one can send data any faster than I can." That's one way to blunt an overbuilder. And the other thing is, he says, "I want to overhaul my customer service so I look like Cox and I have sterling reputations in every market." Because if you have a really strong customer service reputation and a really modern network, somebody can go overbuild you, and you know what's going to happen? They're going to take a lot of share from the local phone company, and they're not going to dent the cable company.

**How hard can it be to dent a cable company?**

**Shapiro:** Ameritech is running into real difficulties against different players. You have enormous differentials in the penetration they've gotten into the markets. Against TCI systems, they get 30%-40% of the market.

**Bilotti:** And then they run into Comcast and they just get annihilated. You'll see overbuilds, but they're going to look more like overbuilds of the

phone companies, where telephone is the primary business and video supplementing those revenues.

**So what about cable stocks?**

**Tinker:** There aren't many left. And there's very little float. At some point the market focus is going to shift over to reality. What are you guys really doing? Then it's going to get a little harder. The gamble really is at what point does the market shift. If you go back to the early 1990s, basic subscriber growth started sliding and somebody realized that there was going to be a peak. That's why the whole idea of the full service network was dreamed up to reinvigorate Wall Street. **Shapiro:** Figuring out when that psychology shifts, that's the extremely challenging thing.

**Tinker:** It may not be until another couple of years' time, but it is going to change.

**Bilotti:** AT&T is the one that's sitting on the inflection point, because they ponied up \$106 billion total and they have to prove that their vision of an integrated phone and video pipe not only works,

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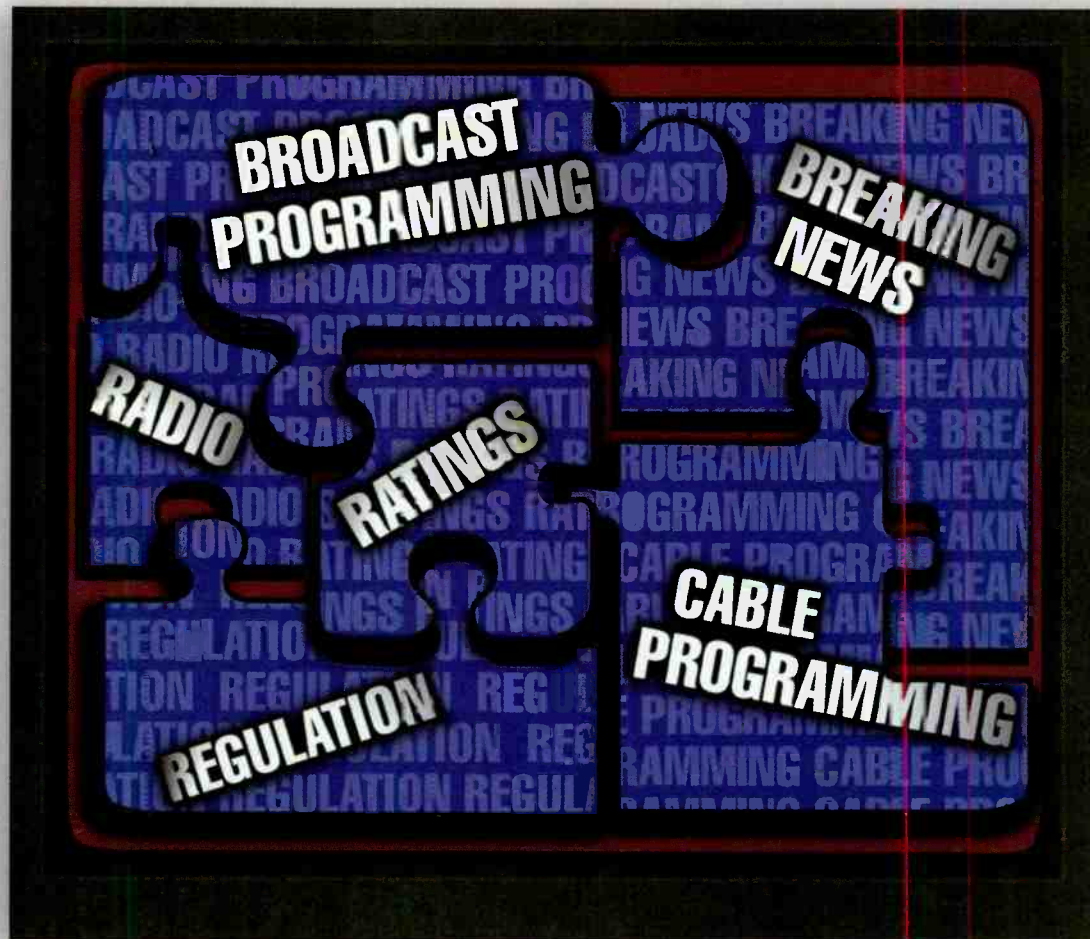
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but it can be deployed quickly.

Adelphia has to prove that you can buy large-scale companies that haven't been upgraded and rebuild them in a fast enough period to work. Those bets could go either way.

The one that seems to me to be a sure bet is Comcast. Their strategy has been brilliantly executed. They bought a lot of their scale before the prices got too far out of hand. Steve Burke [president of Comcast cable] has done a wonderful job of turning that company's focus 100% on

driving those boxes into the home.

**Tinker:** Execution, execution, execution.

**Bilotti:** But Comcast is not comparable to AT&T. The best counterpoint to AT&T is Time Warner. The question is, do you want a big cable system that is attempting to leverage itself using telephony, ownership of telephony assets, or do you want a big cable system that's attempting to integrate with content. And I'd rather go with Time Warner.

**Tinker:** This is like the old story of

"Are we in the railway business or are we in the transportation business?" If you're in the railway business, you got killed when the airline business came in because you didn't define it correctly. This is the old cable debate from way back, "Are you in the distribution business or the entertainment business?"

**Bilotti:** AT&T, Time Warner, and AOL more and more get looked at as rumbling along, basically with variations on the same theme. AOL has the most unusual valuation, right? AT&T has what definitely is the most intriguing business plan, because if it works, there's a massive economic turn.

**With the stocks, do you see more huge gains, a limited upside or is it time to short?**

**Tinker:** If a Britisher can use a baseball analogy, I think we're probably about in the seventh inning.

**Shapiro:** I remember the day after the Microsoft investment in Comcast, Comcast was at \$21, and there were a lot of people who thought it's finished, the cable run is finished. We're done here. People thought it was the seventh inning every inning. It's always looked like it was about to run out, and the question is, is it going to run out?

I would say it's pretty safe to say that the stocks take into account success in the high-speed data, success in telephony, success in digital video, a benign regulatory environment, and a favorable interest rate climate. What else is there to come? What about VOD? What about your interactive work? Look at e-commerce.

**Bilotti:** Everybody predicted the end of the long distance business a couple of years ago. And you know what, the pie just kept growing. You're biased because the last time was such a train wreck during the hype over the convergence wave of the early '90s.

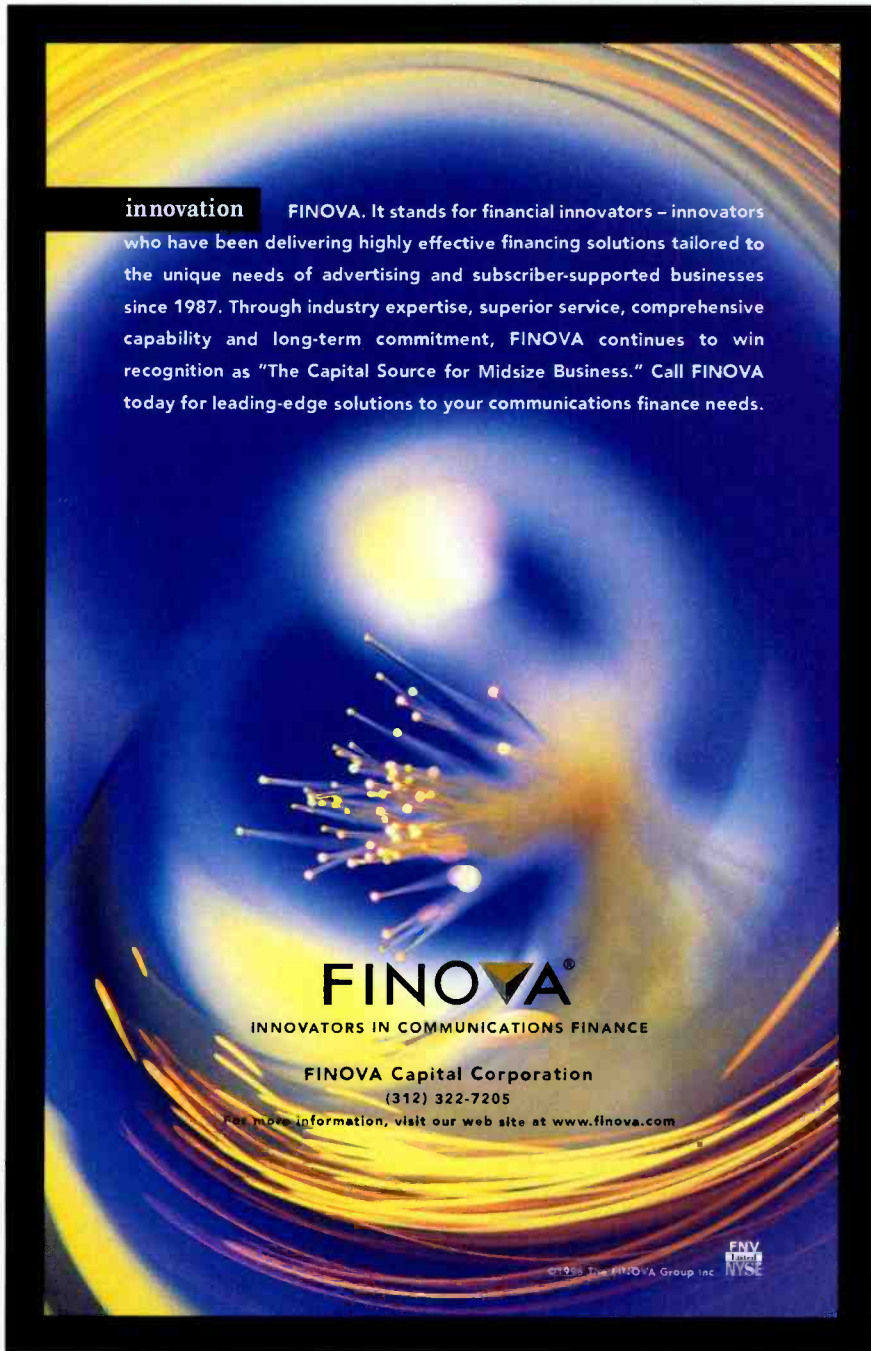
**I'm not biased. I'm skeptical.**

**Shapiro:** Do we get to make fun of you for that "Are Cable Stocks Too High?" cover story a year ago?

**Yes, you do. So you don't short any cable stocks?**

**Tinker:** You wouldn't short it now because there's no data telling you they're not going to hit numbers. All I'm saying is that that's an issue that you've got to become increasingly aware of.

**Shapiro:** You can only short a balance sheet. You can't short a concept. ■



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# Beyond a look 'into the abyss'

*NBC and its affils clash on inventory takeback, but network calls maneuver a done deal*

By Steve McClellan

**N**BC affiliates received some much-needed comic relief a day after their annual meeting with the network ended, thanks to Conan O'Brien and the bit he did at the network's fall prime time schedule presentation last Monday (May 17). O'Brien did five minutes or so with Triumph, "The Insult Wonder Dog," a regular character on his late night show. "Oh, yeah, the affiliates are *real* happy," said Triumph. "I've been reading about this compensation—the affiliates are getting it doggie-style from the network on that one."

That line brought down the house at New York's Avery Fisher Hall—filled with affiliates and advertisers. It was the first good laugh the affiliates had since traveling to New York for the weekend meeting with the network—a meeting described by those in attendance as a sober, contentious affair.

Among other issues, the affiliates were angered by NBC's plan to take three-and-a-half minutes of morning inventory away, which could cost some larger-market affiliates more than \$1 million a year in ad revenue. Sources said the tone of the closed-door session was set early, when one of the first station executives to speak lashed out at NBC President Bob Wright. "Bob, you're the problem," the station executive was quoted as saying.

By the end of the meeting, NBC was determined to reclaim the morning inventory despite affiliate objections. Further meetings are being scheduled on the issue, although NBC indicated that it's "already out in the marketplace selling that time," according to Alan Frank, chairman of the NBC affiliate board of advisers.

Much discussion focused on the issue of program exclusivity, although the network, which would prefer not to give it, put no plan on the table. The affiliates, however, will try to come up with a proposal in the next month or two, said



*Conan O'Brien entertains at the NBC affiliate meeting: "I've been reading about this compensation—the affiliates are getting it doggie-style from the network on that one."*

Frank. "Everyone understood there is a real need to move forward on that and to deal with it and not ignore it," he said.

Network executives will listen to any plan on exclusivity the affiliates come up with, a network spokeswoman said.

Frank characterized the meeting as "generally contentious," saying both sides exchanged "candid" viewpoints. Others weren't sure how candid the exchange was. "I think there was a lot of mistrust in the room," said one station executive in attendance.

Several affiliates at the meeting noted that Wright made a point of saying he was misquoted in the press about taking the network to cable and that NBC was the best place for affiliates and the network felt the affiliates were the best distribution outlets for NBC. Commenting last week, Wright attempted to clarify his remarks to the affiliates. "I didn't say

I was misquoted; I said they [the affiliates] misinterpreted my remarks. I never said it is our intention to go to cable." Wright said his remarks about cable were in response to a specific question about what he would do if, in a certain market, he couldn't come to terms with a broadcast affiliate. "Among the better options in that case would be cable," he said.

Andrew Fisher, executive vice president, Cox Broadcasting, who attended the meeting, confirmed the affiliates did a lot of venting. Part of the frustration, he said, is affiliates have "trouble understanding why we should help them [the network] fuel spiraling expenses." In talking with network officials, said Fisher, one never gets the sense they have a plan for managing or containing cost increases.

"We understand the concept of investing to make money down the road," he said. "The bottom line is, they want our margins to go down, but with no hope of a return."

Wright's reply: "Andy is a very good negotiator. But the real issue is that program expenses are getting higher and everybody has to pitch in and he knows that."

Nevertheless, Fisher said he's hopeful the two sides can find common ground. "I think both sides have looked into the abyss. The network has concluded cable doesn't work" as a primary distribution system for its signal. "Our best bet is a link to a strong network."

Affiliates also came away with the impression that the network would cancel *Sunset Beach* by year's end, notwithstanding that no official decision has been reached. The reason: The network indicated at the meeting that if the show was canceled, that hour of network daytime would go back to affiliates. "It was like they were telling us to get ready to program that hour ourselves, which wouldn't be a bad thing," said one station source in attendance.

On the Olympics front, NBC said it

has signed former skater Scott Hamilton as the lead analyst for figure skating for the Salt Lake City games. The network is also preparing two local marketing/promotional vehicles, Olympic Vignettes and Olympic Moments, which will be ready by the first quarter of 2000, a network spokeswoman said. ■

## KRON sale might bring a crown

By Elizabeth A. Rathbun

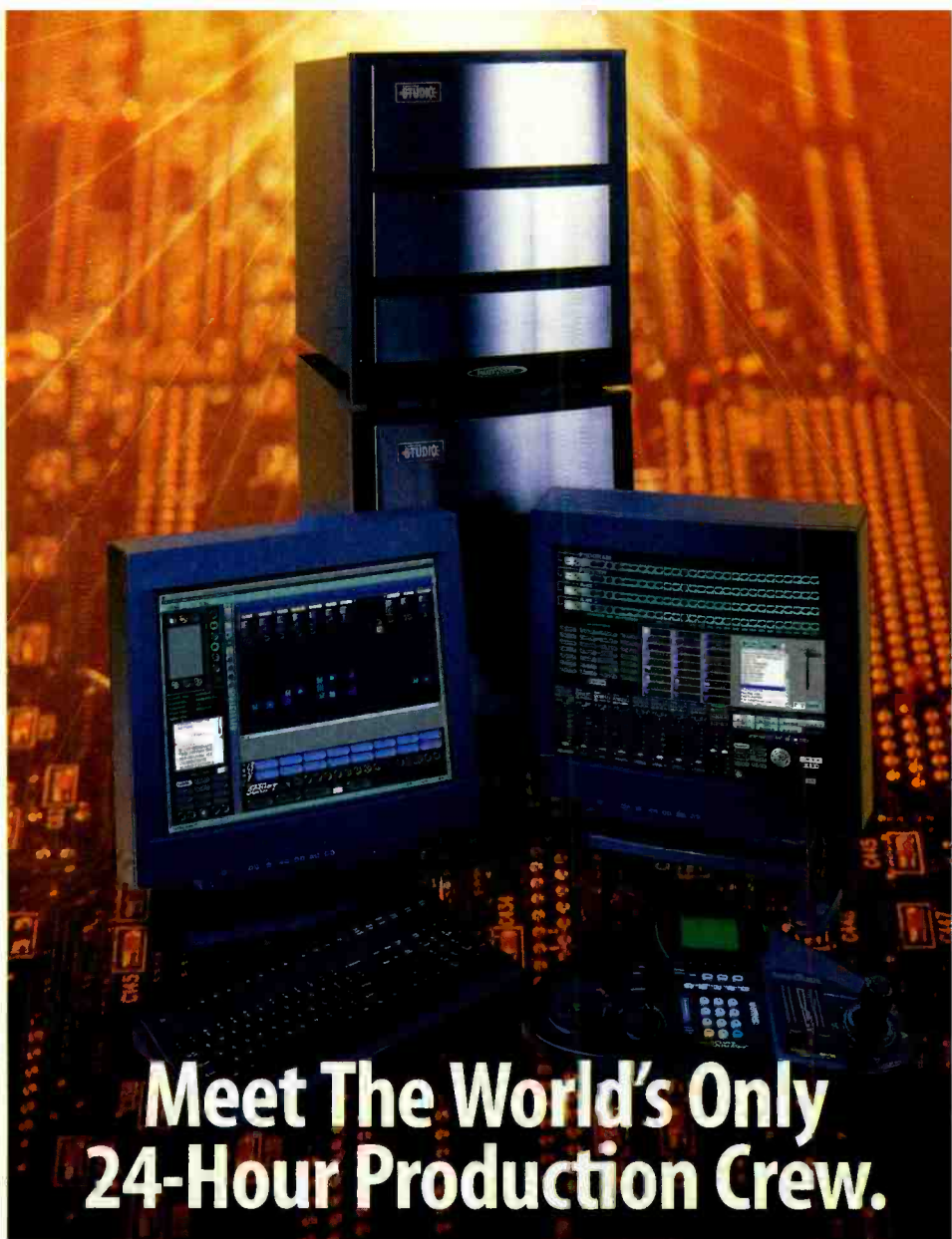
**T**he sale of NBC affiliate KRON-TV San Francisco would be the biggest single-station TV deal in history, station brokers say.

Estimates of the value of KRON-TV, in the nation's fifth largest TV market, range from \$600 million to \$840 million. Even at the lower price, the sale would be worth more than the largest TV deal to date, Hearst-Argyle Television Inc.'s \$520 million purchase of KCRA-TV Sacramento, Calif., last August (see box).

NBC is presumed to be hottest on the trail of its own affiliate. A source close to the company says KRON-TV would indeed be an attractive buy. An NBC spokeswoman declined comment.

KRON-TV is not exactly on the market yet. Its parent, Chronicle Publishing Co., said on May 10 that it has hired investment bankers Donaldson Lufkin & Jenrette to "review...the company's financial, business and strategic plans." That usually portends a sale. In addition to KRON-TV, the privately held Chronicle Co. owns ABC affiliate KAKE-TV Wichita, Kan. (market No. 65); NBC affiliate WOWT-TV Omaha (No. 73); the *San Francisco Chronicle*, which is run under a joint operating agreement with Hearst Corp.'s *San Francisco Examiner*; local cable news channel BayTV; online service SF Gate; two other newspapers, and two book publishers.

While Chronicle CEO John B. Sias said in a statement that the bankers' recommendations are expected "in the near future," no reason was given for the company's action. Sias' assistant said he was not available for comment and no one



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else in the company would speak on the subject, she said.

Hearst-Argyle, which lacks an owned station in San Francisco, would seem a logical bidder for KRON-TV. However, under FCC rules it could not own both a TV station and its flagship *Examiner* newspaper. FCC rules bar newspaper-TV crossownership and are likely to continue to do so. A Hearst-Argyle spokesman declined comment.

NBC is considered the likeliest winner should KRON-TV go on the block. "NBC can afford to pay more than anyone else if they want it," says broker Fred Kalil, vice president of Kalil & Co. Inc.

"There'll be a pretty healthy competition, but I bet NBC would pile chips on the table until they get it," says investment banker Steve Pruett.

ABC, CBS, Fox, UPN and WB already own or have outlets in San Francisco. Of the other top 10 members of BROADCASTING & CABLE'S Top 25 Television Groups (April 19) that lack an owned or affiliated station in San Francisco, No. 8, Gannett Broadcasting wouldn't be eligible for KRON-TV because it owns a newspaper in nearby Marin County. Barry Diller's No. 10 USA Broadcasting is missing stations in just three of the top 10 markets, including San Francisco, and he might want to

## Towering prices for TVs

*Single-station TV deals worth more than \$300 million since 1996*

**\$520 million:** Hearst-Argyle Television Inc. buys KCRA-TV and LMA for KQCA(TV) Sacramento, Calif. (Market No. 20; 1998)

**\$485 million:** CBS Corp. buys KTVT(TV) Dallas/Fort Worth (Market No. 7; April 1999)

**\$385 million:** Young Broadcasting Inc. buys KCAL-TV Los Angeles (Market No. 2; 1996)

**\$370 million:** Meredith Corp. buys KCPQ(TV) Seattle (Market No. 12), then swaps it for Tribune Co.'s WGNX(TV) Atlanta (Market No. 10; 1998)

Source: Broadcasting & Cable research

take a hard look at KRON-TV.

Also mentioned as a possible bidder is Fisher Broadcasting, which paid \$215 million cash for Retlaw Broadcasting's 11 TV stations last November. Fisher's holdings are concentrated on the West Coast. Other names popping up are A.H. Belo Corp. (14 on the Top 25 list); Young Broadcasting Inc. (17); E.W. Scripps Co. (18), and Post-Newsweek Stations Inc. (21). From outside

the broadcast world, Ziff-Davis may be eager enough for a San Francisco outlet for its ZDTV cable channel that it could be a contender. The channel is based in San Francisco but has only spotty cable coverage in the Bay area.

KRON-TV could go for \$725 million-\$840 million, Kalil says. San Francisco is a "great market. People have overpaid for that market...It's just got a lot of sex appeal."

In the most recent San Francisco TV sale, Granite Broadcasting Co. paid \$173.75 million for WB affiliate KOFY-TV, now KBWB, two years ago. That deal was brokered by Ben LaRue, who says, "Everybody's been after the Chronicle [for KRON-TV] for years." The station is "a real stalwart" that would start at at least \$600 million, he says. "You'd be talking a very [big] premium because of the size of the market," he adds. "People will pay to get into a top 10 market."

Besides its market, there are several other reasons that KRON-TV is valuable: It's a network affiliate; it's the No. 2 station in the market, and as a longtime family-owned station, started by Chronicle Publishing in 1949, it's a familiar brand in the market. Owned by Chronicle as long as it has been, the station's operations may be "fat," with room for cost-cutting, Kalil says. He calls it a once-in-a-50-year opportunity. ■



## GET WITH THE PROGRAM

By Joe Schlosser

### Marcus tops BVT

It's official. Mort Marcus, president of Buena Vista Television, will be the top executive at BVT. He will assume the responsibilities held by Walter Liss, BVT chairman, who left to head co-owned ABC's TV stations division.

Marcus will keep the title of president, which he has held since 1994, and report directly to ABC Inc. President Steve Bornstein. In an in-house memo announcing the news, Bornstein said Marcus had

done an "outstanding job" at Buena Vista Television, and pointed in particular to growth in the pay-per-view area, crediting Marcus with helping make it the "largest pay-per-view supplier in the industry."

### Nixon reunited with 'All [Her] Children'

At ABC, the mother and child reunion was only a rating point or two away. The network has brought back soap veteran and BROADCASTING & CABLE Hall of Famer Agnes Nixon

as head writer for *All My Children*. Nixon, who created the daytime drama in 1970, had been a consultant to the show. Says Angela Shapiro, president of ABC Daytime Television. "Agnes is a remarkable woman. She makes the characters come alive in a way that no one else can." The network also hopes that Nixon can help *All My Children* come alive in the Nielsens. The show's ratings have declined over the last two seasons.

### Viacom buys balance of Spelling

Viacom Inc. and Spelling Entertainment Group Inc. agreed last Monday (May 17) to complete a merger in which Viacom will purchase Spelling for \$9.75 per share. That's about \$185 million for the 20% of Spelling Viacom doesn't already own. Spelling's board of directors previously turned down an offer of \$9 per share. The agreement provides for the start of a tender offer by Viacom on Friday. Viacom will consolidate some back-office operations and run the Spelling production units under Viacom Entertainment Group. Spelling's shows include *7th Heaven*, *Charmed* and *Melrose Place*.



# WCVB-TV stands by reporter

Diet-pill maker attacks Boston station over story questioning product's safety

By Dan Trigoboff

**T**he maker of an over-the-counter diet pill took out an ad in *The Boston Globe* last week to attack a WCVB-TV consumer reporter who questioned the pill's safety and exposed the criminal past of the company's founder.

The ad from San Diego-based Metabolife International included a threat to sue the station, maintained that its product was safe and listed numerous examples of consumer reporter Susan Wornick's alleged "inaccuracies and misleading information." But the station stood by its story, and challenged Metabolife's allegations.

In response to consumer complaints and the supplement company's widespread marketing in New England, WCVB-TV investigated Metabolife and its founder, Michael Ellis, over a five-month period. Wornick's report included scientific questions about the safety of the diet pill's active ingredient, ma huang, known in the medical community as the heart stimulant ephedrine—the main ingredient in the illegal drug methamphetamine. In addition to questioning the company's research claims, the report featured Dr. George Blackburn, a Harvard medical professor, who told viewers that the effects of the diet pill could be fatal.

Wornick also found in court records that Ellis had been arrested years ago for selling methamphetamine, and had pleaded guilty to felony drug trafficking. According to Wornick's report, Ellis had successfully battled marketing restrictions on ephedrine in Texas—despite research that identified dangers—and might do the same in Massachusetts.

Among issues raised by Metabolife was the inclusion in the report of Dr. Blackburn, who the company said had endorsed a competitor's product and spoke at one of that company's marketing conventions. And in fact, as of last week the Slender Now Weight Management Program's Web site did include an endorsement from Blackburn for "the proper and healthy way to lose weight."

Blackburn's attorney, however, said the doctor had not endorsed the competitor's product, nor had he spoken at its convention. The doctor knew nothing

## Oprah tops Jerry

For the first time in 13 weeks, *Oprah* replaced *Jerry Springer* atop the weekly national talk show ratings chart. *Winfrey* was up 2%, to a 6.5 national rating, for the week ending May 9, according to Nielsen Media Research. *Springer* dropped 4% to a 6.4 rating during the second week of the all-important May sweeps. A number of other talk shows fared well in the ratings that week, including *The Rosie O'Donnell Show*, which climbed 17% to a 4.1 rating. *Montel Williams* was up 15% to a 3.8; *Live with Regis and Kathie Lee* was up 3% to a 3.7 and *Sally Jessy Raphael* improved 3% to a 3.5. *Ricki Lake* remained steady at a 3.1, *Maury* was up 3% to a 3.1, and *Jenny Jones* grew 7% to a 3.0. *Forgive or Forget* was the top new talk show at 1.8, followed by *Donny & Marie*, which climbed 15% to a 1.5. *The Roseanne Show* was even at a 1.3, remaining at its lowest weekly rating of the season.

—Joe Schlosser

of his inclusion in the Web site, the lawyer said, and expected that it would be removed. "He did not endorse it or authorize what was on the Web site," said Boston attorney Bob O'Regan. "He does not endorse anybody's pill, any-

body's snack or anybody's anything."

News director Candy Altman said Metabolife was not cooperative concerning the story, and had not granted interviews. Company executives could not be reached for comment. ■

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## STATION BREAK

By Dan Trigoboff

### Tampa news director out of 'food chain'

Steve Majors, the usually ebullient but sometimes controversial news director at WFTS(TV) Tampa-St. Petersburg, Fla., says he is leaving the business and hopes to find a job in cable or broadcast programming. Although the station's news has not been a challenger for the ratings lead in the market, Majors and station management say his job was not in jeopardy. At only 32, having helped start a news department in a top-15 market, Majors says there's no place he wants to go in TV news. "I didn't want to get stuck in that food chain of news directors. And I don't think I ever wanted to get stuck in the position where I judged my worth based on overnights. Who wants to deal with antiquated equipment, overpriced and over-egoed anchors, labor problems..." in a new market?

Among the controversies during Majors' tenure in Tampa-St. Pete was the station's apparently unau-

thorized use last year of a signal from competitor WFLA(TV) during the latter station's interview with a former hostage after a major police action. WFLA labeled as unethical WFTS's taping and running of the interview *sans* WFLA reporter and bug before the station made it available. WFTS countered that WFLA had violated a pool agreement by running the interview ahead of competitors.

### Washington 'Buzz' begets no 'Rave'

A WTTG(TV) hidden camera investigation into a regularly scheduled "Rave" at a Washington nightclub that exposed apparent drug use and indifference by off-duty police working as security led to the end of the party and a series of protests at the station.

Reporter Elisabeth Leamy's report resulted in quick action from the District of Columbia Council against use of the drug Ecstasy, and the announcement of an internal investigation by the police department. It also led to the cancellation of the Fri-

day night "Buzz" party at the Nation nightclub. Protesters complained that the report attacked their lifestyle, and told reporters that drugs were a minor part of the Buzz story, and that the parties were really focused on music and love.

*The Washington Post* carried an unusual update on the story in which a staff writer labeled the WTTG report "sensationalistic" and sweeps-driven. The writer acknowledged "dubious activities" but added that "if you look hard [especially with hidden cameras] you can find questionable behavior just about anytime you have hundreds of people in the same room trying to have fun." The writer called the security "generally solid," noting the absence of shooting or drug overdoses, and suggested that while it's a sad reality, "the mere absence of tragedy must be considered a plus these days."

### Less sports...

Top-rated KVBC(TV) Las Vegas plans to drop the regular sports report from its weekday newscast sometime next year. News Director Mike George says the change in the Tuesday-Thursday newscasts does not mean there will be no sports stories, only no set-aside news

*KING-TV Seattle devoted hours of coverage last weekend to the controversial Makah tribe whale hunt, first over broadcast, then—after the NBC-MSNBC model—over NorthWest Cable when KING-TV had to switch to NBA playoffs.*

hole for sports. "If there's a good story, it will get on," says George. "If it's a big story, we'll put it high in the broadcast." The station will provide a scroll with scores on the newscasts without regular sportscasts.

George hopes to prod the station's sports department—which looks to be significantly different a year from now—to concentrate on local sports. Fans and gamblers seeking national sports news are turning to cable news, George says. "We can't compete with CNN and ESPN. Nobody in this market is concentrating on local sports," he says. "As this community becomes more family-oriented, we need to focus more on UNLV, minor league baseball, and high school sports. And Las Vegas has huge sporting events."

### ... but more news in Las Vegas

Also in Las Vegas, KVVU-TV says it will add an hour-and-a-half of news in the mornings this summer, and a late morning half hour this fall, clearly good news for the station, which began its 10 p.m. newscast less than a year ago. "We're way ahead of schedule," says General Manager Rusty Durante. "We figured it would take at least 18 months to reach this point. From the first month, this has been highly profitable, and it's continued to grow."

The Meredith-owned Fox affiliate has pretty much had the news to itself at 10 p.m., but there will be competitors in early mornings.

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



**MAY 10-16**

Broadcast network prime time ratings according to Nielsen Media Research



**PEOPLE'S CHOICE**

'Arc' de triomphe: Part one of the medieval miniseries 'Joan of Arc' capped a strong week for CBS; the network won five of seven nights.

Week 34	abc	CBS	NBC	FOX	UP/N	WB
	6.7/11	9.0/14	7.9/12	8.6/14	1.4/2	4.5/7
MONDAY	8:00 53. 20/20 6.9/11	35. <b>Cosby</b> 8.3/14	71. <b>Suddenly Susan</b> 5.6/10	67. <b>Melrose Place</b> 5.8/10	101. <b>Dilbert</b> 2.1/4	75. <b>7th Heaven</b> 5.4/9
		29. <b>King of Queens</b> 8.7/14	71. <b>Mad About You</b> 5.6/9		109. <b>Home Movies</b> 1.3/2	
	9:00 55. <b>ABC Monday Night Movie—Outrage in Glen Ridge</b> 6.7/10	13. <b>Ev Lvs Raymd</b> 10.4/16	27. <b>NBC Monday Night Movie—The Hunt for the Unicorn Killer, Part 2</b> 9.0/14	8. <b>Ally McBeal</b> 11.4/17	111. <b>The Sentinel</b> 1.2/2	88. <b>7th Heaven</b> 3.6/5
	9:30 19. <b>Becker</b> 9.6/14					
	10:00 33. <b>L.A. Doctors</b> 8.4/14					
TUESDAY	8:00 23. <b>Home Imprvmt</b> 9.2/16	10.1/17	8.6/14	5.2/9	2.0/3	3.5/6
	8:30 51. <b>The Hughleys</b> 7.0/12	20. <b>JAG</b> 9.4/16	56. <b>Friends</b> 6.6/12	80. <b>King of the Hill</b> 4.7/8	99. <b>Moesha</b> 2.2/4	87. <b>Buffy the Vampire Slayer</b> 3.8/6
	9:00 41. <b>Spin City</b> 7.9/13	12. <b>CBS Tuesday Movie—Three Secrets</b> 10.5/17	31. <b>Just Shoot Me</b> 8.6/14	71. <b>The PJs</b> 5.6/9	105. <b>Malcolm &amp; Eddie</b> 1.8/3	92. <b>Felicity</b> 3.2/5
	9:30 43. <b>Drew Carey</b> 7.8/12		35. <b>3rd Rock fr/Sun</b> 8.3/13	79. <b>King of the Hill</b> 5.0/8	105. <b>Between Brothers</b> 1.8/3	
	10:00 18. <b>NYPD Blue</b> 9.9/16		15. <b>Dateline NBC</b> 10.3/17			
10:30						
WEDNESDAY	8:00 39. <b>Dharma &amp; Greg</b> 8.0/14	9.5/15	9.0/15	6.5/11	2.8/4	4.3/7
	8:30 50. <b>Two Guys, A Girl</b> 7.1/12	37. <b>The Nanny</b> 8.1/14	35. <b>Dateline NBC</b> 7.5/13	64. <b>Beverly Hills, 90210</b> 6.1/10	99. <b>7 Days</b> 2.2/4	82. <b>Dawson's Creek</b> 4.6/8
	9:00 24. <b>Drew Carey</b> 9.1/14	16. <b>CBS Wednesday Movie—To Love, Honor and Betray</b> 10.0/16	31. <b>World's Most Amazing Videos</b> 8.6/13	53. <b>Party of Five</b> 6.9/11	91. <b>Star Trek: Voyager</b> 3.3/5	86. <b>Charmed</b> 4.0/6
	9:30 45. <b>The Norm Show</b> 7.7/12		11. <b>Law &amp; Order</b> 10.8/18			
	10:00 33. 20/20 8.4/14					
10:30						
THURSDAY	8:00 6.1/10	8.4/14	15.8/26	5.1/8	1.5/3	2.8/5
	8:30 64. <b>ABC Big Picture Show—The Rock</b> 6.1/10	48. <b>Promised Land</b> 7.3/12	4. <b>Friends</b> 14.8/26	77. <b>Fox Movie Special—Demolition Man</b> 5.1/8	108. <b>UPN Thursday Night Movie—Survivor</b> 1.5/3	98. <b>Wayans Bros</b> 2.3/4
	9:00 29. <b>Diagnosis Murder</b> 8.7/14	7. <b>Will &amp; Grace</b> 13.0/21	7. <b>Will &amp; Grace</b> 13.0/21			96. <b>Jamie Foxx</b> 2.7/4
	9:30 22. <b>48 Hours</b> 9.3/15	2. <b>Frasier</b> 15.6/25	5. <b>Mad About You</b> 13.8/22		93. <b>Steve Harvey</b> 3.1/5	93. <b>For Your Love</b> 3.1/5
	10:00 1. <b>ER</b> 18.9/31					
10:30						
FRIDAY	8:00 7.6/14	7.0/13	8.4/15	4.3/8	1.1/2	
	8:30 61. <b>Home Imprvmt</b> 6.2/13	61. <b>Kids/Darndest</b> 6.2/13	24. <b>Providence</b> 9.1/18	83. <b>Surviving the Moment of Impact</b> 4.3/8	109. <b>Am Greatest Pets</b> 1.3/3	
	9:00 64. <b>Boy Meets Wrld</b> 6.1/11	61. <b>Candid Camera</b> 6.2/12	28. <b>Dateline NBC</b> 8.8/16	83. <b>Millennium</b> 4.3/8	112. <b>Am Greatest Pets</b> 1.1/2	
	9:30 51. <b>Sabrina/Witch</b> 7.0/13	56. <b>Surprise Surprise Surprise</b> 6.6/12			112. <b>Love Boat: The Next Wave</b> 1.1/2	
	10:00 68. <b>Brother's Keepr</b> 5.7/10	37. <b>Nash Bridges</b> 8.1/14	48. <b>Homicide: Life on the Street</b> 7.3/13			
10:30 13. 20/20 10.4/18						
SATURDAY	8:00 4.9/9	7.7/15	5.0/10	5.4/11	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 994,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:30 90. <b>Am Fun Hm Vid</b> 3.4/7	58. <b>Early Edition</b> 6.5/13	89. <b>Dave Barlia: Extreme Stuntman</b> 3.5/7	80. <b>Cops</b> 4.7/10		
	9:00 77. <b>ABC Saturday Night Movie—Mission: Impossible</b> 5.1/10	47. <b>Walker, Texas Ranger</b> 7.4/14	74. <b>Profiler</b> 5.5/10	68. <b>Cops</b> 5.7/11		
	10:00 24. <b>Walker, Texas Ranger</b> 9.1/17			68. <b>AMW: America Fights Back</b> 5.7/11		
	10:30					
SUNDAY	8.2/14	13.7/23	9.9/17	7.2/12	2.2/4	
	7:00 60. <b>Wonderful World of Disney—Father of the Bride</b> 6.3/13	10. <b>60 Minutes</b> 11.1/22	(nr) <b>NBA Playoffs</b> 9.1/18	85. <b>World's Funniest!</b> 4.2/8	103. <b>7th Heaven Beginnings</b> 2.0/4	
	7:30 6. <b>Touched by an Angel</b> 13.4/23		58. <b>Dateline NBC</b> 6.5/11	39. <b>The Simpsons</b> 8.0/14	97. <b>Sister, Sister</b> 2.4/4	
	8:00 17. <b>ABC Premiere Event—Double Platinum</b> 10.0/16	3. <b>CBS Sunday Movie—Joan of Arc, Part 1</b> 15.2/24	9. <b>NBC Sunday Night Movie—Atomic Train, Part 1</b> 11.3/17	41. <b>Family Guy</b> 7.9/13	93. <b>Smart Guy</b> 3.1/5	
	9:00 20. <b>The X-Files</b> 9.4/14				104. <b>Zoe Dunc Jck Jn</b> 1.9/3	
10:00				105. <b>Unhap Ever After</b> 1.8/3		
10:30						
WEEK AVG	7.2/12	9.5/16	9.3/16	6.1/10	1.8/3	3.3/6
STD AVG	8.1/13	9.0/15	8.9/15	7.0/11	2.0/3	3.2/5

# DBS détente in the works?

*Spectrum, program-sharing with DirecTV makes sense to fight cable, Ergen says*

By Price Colman

**F**or the first time, EchoStar Communications Corp. Chairman-CEO Charlie Ergen is signaling he may be ready to call a truce in the DBS industry's internal cold war.

The feisty Ergen, who's typically willing to bash even intra-industry competitors, recently acknowledged that sharing spectrum and programming with DirecTV would better arm both DirecTV and EchoStar's Dish Network to compete against cable.

"It's the ideal way for satellite to compete effectively with cable and others, assuming there's competitive legislation," Ergen said last week. "Certainly, one business plan attractive for consumers would be that 110 (degree west

longitude orbital slot) or 119 (orbital slot) would be shared by Dish and DirecTV."

And in a sign that DBS détente could move beyond the speculative stage, DirecTV's Eddy Hartenstein appears willing to at least consider negotiations.

"There certainly may be efficiencies that could be gained over splitting local channels," says DirecTV spokesman Bob Marsocci, adding that any sharing arrangement would present certain technical and practical hurdles. Nonetheless, says Marsocci, "We will explore all options for the most efficient means of delivering local-into-local service."

The sharing issue arose publicly at the recent Denver DBS Summit, when NationsBanc Montgomery Securities analyst Armand Musey suggested that "rationalizing" DBS spectrum — swap-



*Ergen: Sharing is an 'ideal way for satellite to compete effectively with cable and others.'*

ping or sharing to consolidate holdings at a single orbital slot—could push DBS stock prices even higher.

EchoStar and DirecTV may have already conducted preliminary discussions about sharing arrangements and if they

haven't, they will soon, say sources familiar with the companies.

Spectrum and program sharing reaches beyond local-into-local to more fundamental economic and strategic issues.

Current spectrum ownership is largely a patchwork that resulted from the Federal Communications Commission's decision to auction spectrum piecemeal—instead of selling entire orbital slots. Assuming completion of pending DBS deals, DirecTV will have a total of 46 high-power transponders at three full-Conus orbital locations—32 transponders at 101 degrees, 3 at 110 degrees and 11 at 119 degrees. EchoStar will have 50 high-power transponders at two full-Conus locations—21 at 119 degrees and 29 at 110 degrees.

Satellites in adjacent orbital slots, which are 9 degrees apart, can easily deliver programming to a single dish. Satellites separated by a slot, in other words 18 degrees apart, may also be able to deliver to a single dish, but would require a banana-shaped appliance that's more obtrusive and more expensive to manufacture.

EchoStar holds an advantage over DirecTV in the spectrum department, says Bear Stearns analyst Vijay Jayant, but DirecTV's NFL Sunday Ticket package gives it a bargaining chip.

"For [Charlie] to do something [with DirecTV], he has to get something in return," says Jayant. What DirecTV has is NFL Sunday Ticket. If they're going to share frequencies and think as one industry taking on big bad cable, they have to remove some of the differentiators between the two platforms." ■

## DBS tells FCC to tread easily

Satellite broadcasters last week warned regulators that their growing popularity will be jeopardized if the government gives in to cable operators' and public advocates' requests for more regulation of their industry.

"The public interest in continued industry growth and competition will be enhanced by continuing to regulate the [satellite] industry with a light touch," DirecTV officials told the FCC.

Time Warner Cable, Media Access Project and other organizations say minimal public-interest obligations imposed in November let direct broadcast satellite operators get off easy. Two months ago, they called for a host of changes to the rules. DBS operators' replies were due last week.

Calls for new DBS regulations face an uphill battle at the FCC. After years of trying to develop competition in the multichannel market, the agency appears reluctant to make any move that would check the satellite industry's increasing momentum.

DirecTV and the Satellite Broadcasting and Communications Association urged the FCC to reject all but one of the petitions for rule changes. The single request they support allows cable operators—when fulfilling their obligation to devote 4% of their channel capacity to public-interest programming—to give more than one channel to a single content provider. "If a DBS operator concludes that PBS or some other noncommercial programmer offers the best noncommercial educational and informational programming, the commission should defer to that judgment," DirecTV said.

The Association of America's Public Television Stations and PBS had initially asked the FCC to lift the one-channel limit. That change is strenuously opposed by Media Access Project, which argues that DBS operators will dole out their public-interest slots to a handful of programmers that "reflect their corporate values."

DBS operators are opposing the Center for Media Education's request for commercial limits on children's programming that would mirror the restrictions imposed on cable operators and broadcasters. CME argued that "children should not be penalized for receiving their programs through a newer medium."

—By Bill McConnell

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# The 7-month niche

*Avalon Cable's short life in broadband ends with a reward, courtesy of Charter Communications*

By John M. Higgins

Just seven months after making their first investment in cable, the backers of startup Avalon Cable stand to score an astronomical profit by flipping their cable systems to Charter Communications Inc. for almost double the initial purchase price.

Bowing to the deal frenzy that this year has operators racing to gobble up just about anything they can, New York-based Avalon has agreed to sell its 260,000-subscriber operation to Charter for \$845 million. That's 78% more than the \$473 million Avalon has spent since November to build up its portfolio, primarily by taking over 220,000-subscriber Cable Michigan Inc.

The heavy leverage dramatically amplifies the return to Avalon's primary backer, ABRY Partners, a leveraged buy-out firm focusing on media properties. Avalon is laden with about \$428 million in debt and preferred stock obligations. ABRY put up just 10% of the deal, about \$45 million, in equity. After paying off debt, special payments to preferred stockholder Robert M. Bass Group, and Avalon management, ABRY is expected to walk off with about \$225 million when the deal closes later this year.

That's a 500% annualized return in a world where investors are generally ecstatic if they get 35%.

The short trip on cable wasn't part of the initial plan, said ABRY partner Jay Grossman. But soaring system values prompted the company to hire Waller Capital Corp. to see what Avalon might fetch on the open market. "Our whole basis was to follow an operating plan to stay in the business for 5-7 years. It's just when the market changed, we had to take advantage of the opportunity for our investors." The Avalon stake was held under a cash pool collected from institutional investors totaling \$800 million.

Avalon chairman David Unger agreed, saying Avalon's management was reluctant to sell, but the returns were irresistible.

"In venture capital, they're only as good as their last deal," Unger said. "ABRY can hold their heads up and say

they got five times their money."

The quick flip contrasts dramatically with Avalon's difficulty in getting its initial deal done. The company temporarily financed the deal with a "bridge loan" from investment banker Lehman Bros., which was to be repaid through a \$150 million junk bond offering. But Avalon and Lehman had trouble selling the bond issue and the investment banker was in danger of being stuck holding a loan it expected to be repaid quickly.

Avalon eventually got the bond deal off and repaid the bridge financing.

Charter had tried to buy the properties

when they were initially auctioned last year by Cable Michigan, and jumped at a second shot even at twice the price. Industry executives familiar with the bidding said that Charter pre-empted the second auction two days before bids were due, beating out Bresnan Communications Inc, which has sizeable Michigan operations, and Adelphia Communications Corp., which does not.

Charter doesn't have any particular Michigan presence, either. But Charter Chairman Jerry Kent said that the systems were largely in areas with strong housing growth and fit into the aim of Charter owner Paul Allen to bolster his plans for interactive communications in cable by increasing his reach.

Grossman said ABRY has no interest in buying any more cable systems at these prices. "Not for the foreseeable future," he said. "What's happening is good for everybody." ■



## CABLE'S TOP 25

### PEOPLE'S CHOICE

*The Utah Jazz' last-second heroics over the Sacramento Kings netted strong ratings for TNT. The NBA playoff game scored a 4.4 rating and 9.6 share.*

Following are the top 25 basic cable programs for the week of May 3-9, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating	Cable U.S.	HHs (000)	Cable Share
1	WWF Wrestling	USA	Mon	10:00P	63	8.4	6.4	6401	13.0
2	WWF Wrestling	USA	Mon	9:00P	60	7.8	5.9	5899	11.1
3	NBA/Jazz/Kings	TNT	Fri	10:42P	155	4.4	3.4	3340	9.6
4	WWF Wrestling	USA	Sun	7:00P	60	4.1	3.2	3132	7.7
5	NBA/Lakers/Rockets	TNT	Thu	9:30P	170	3.4	2.6	2619	6.0
5	NBA/Jazz/Kings	TNT	Wed	10:41P	164	3.4	2.6	2599	7.7
5	Rugrats	NICK	Sat	9:30A	30	3.4	2.6	2574	11.5
8	Walker, Texas Ranger	USA	Mon	8:00P	60	3.3	2.5	2472	5.1
9	NASCAR/Pontiac...	ESPN	Sat	7:30P	210	3.2	2.5	2462	6.3
10	NBA/Kings/Jazz	TBS	Mon	9:45P	147	3.1	2.4	2349	5.2
10	Hey Arnold	NICK	Wed	8:00P	30	3.1	2.3	2295	5.1
12	Rugrats	NICK	Thu	7:30P	30	3.0	2.3	2276	5.5
12	Movie: 'Cries Unheard'	LIF	Sun	4:00P	120	3.0	2.2	2213	6.9
14	Wild Thornberrys	NICK	Sat	10:00A	30	2.9	2.2	2194	9.8
14	Hey Arnold	NICK	Wed	8:30P	30	2.9	2.2	2188	4.5
14	Rugrats	NICK	Tue	7:30P	30	2.9	2.2	2186	5.3
14	Rugrats	NICK	Wed	7:30P	30	2.9	2.2	2170	5.3
18	Kenan & Kel	NICK	Sat	12:00P	30	2.8	2.1	2113	9.9
18	Rugrats	NICK	Sat	9:00	30	2.8	2.1	2102	9.8
18	Kenan & Kel	NICK	Sat	12:30P	30	2.8	2.1	2096	9.7
21	Movie: 'A League of...'	TBS	Sun	9:02P	163	2.8	2.1	2084	4.4
21	Walker, Texas Ranger	USA	Wed	8:00P	59	2.7	2.1	2058	4.4
21	Rugrats	NICK	Sun	10:00A	30	2.7	2.1	2053	8.6
21	Hey Arnold	NICK	Mon	8:00P	30	2.7	2.0	2037	4.4
21	NBA/Heat/Knicks	TNT	Fri	7:58P	164	2.7	2.0	2030	4.9
21	Kenan & Kel	NICK	Sat	9:00P	30	2.7	2.0	2009	4.9
21	Movie: 'Silent Victim'	LIF	Sun	2:00P	120	2.7	2.0	1996	7.2
21	Hey Arnold	NICK	Sun	10:30A	30	2.7	2.0	1990	8.1
21	Movie: 'Different'	LIF	Sun	6:00P	120	2.7	2.0	1990	5.3

# Encore makes a new pitch

\$20 million promotional campaign comes with a money-back promise to consumers

By Deborah D. McAdams

**E**ncore hopes to snare video renters with a \$20 million promotional campaign beginning this week.

The 24-hour movie channel is being repackaged and relaunched as a first-run premium movie channel, dubbed "The New Encore." It also has a new pitch—*A Great Movie Every Night, GUARANTEED!* That guarantee is a \$2.50 refund for customers who call in on an Encore 800-number and disagree with the tagline.

In an effort to keep such possible disgruntlement to a minimum, Encore recently spent \$2.3 billion in pay television rights for 800 films from Disney, Warner Bros., and 20th Century Fox.

The New Encore, along with the 12 other movie channels in Encore's package, amount to a "maxi-pay service...at a mini-pay license fee," said John Sie, the Encore Media Group chairman and CEO.

Sie believes he has an untapped target



Sie promises a 'maxi-pay service at a mini-pay license fee.'



market: the two-thirds of cable households who don't subscribe to pay TV services. He contended that those households spend, on average, about \$19 to \$25 monthly for video rentals.

And he's spending \$20 million in radio and television ads to lure customers with Encore's monthly subscriber package of about \$10.

Between the New Encore, five STARZ! networks and six theme networks, Sie likened Encore's package to shelves stacked with videos, or the "Virtual Video Store at Home," as it's packaged for DirectTV (which delivers about 5 million of Encore's 12.7 mil-

lion subscribers). Encore also cemented a "long-term" extension of its affiliate deal with DirectTV along with the video store campaign roll-out.

He's wagering they'll stay home for Encore first-run acquisitions like *Con Air*, *G.I. Jane*, *Pulp Fiction*, *The English Patient*, and an Orson Welles' classic, *Touch of Evil*.

Future inventory will come from several production houses. The network recently secured output deals with Destination Films, Samuel Goldwyn Films, October Films and an up-and-coming boutique, The Shooting Gallery, the independent studio that produced Billy Bob Thornton's sleeper, *Slingblade*. Encore's cost for those movies will be based on their respective box office take, Sie said.

Commenting on whether the New Encore deals cannibalize sister channel STARZ!, which premieres products from Universal Pictures, Miramax, New Line Cinema and others, Sie responded, "I'd rather me cannibalize me than them cannibalize me. I'd rather cannibalize others." ■



## Ads: \$8.63B in '99

National cable networks will generate \$8.63 billion in ad revenue, the Cabletelevision Advertising Bureau projects. According to a CAB analysis of Competitive Media Reporting data, national cable ad revenues in 1999 will increase by 29%, or \$2 billion, from last year. This represents the industry's largest gain ever. The projection is based on what the CAB described as a "historical correlation" between first-

quarter and full-year results. For the last two years, for example, first-quarter revenues were 20.4% of revenues for the full year; in 1996, 20.7%. First-quarter revenues for 1999 came in at \$1.769 billion, so if the 20% trend continues, CAB's projection could materialize.

## Nick and baseball

The Viacom-owned kids channel Nickelodeon signed separate deals with Major League Baseball, the National Basketball

Association and Major League Soccer for sports programming for Nick and Nick Gas. Both channels will get exclusive coverage of the children's basketball program NBA 2ball via six weeks of interstitials through May and June and a half-hour special, NBA 2ball at the Finals, June 19, at 5 p.m. ET on Nickelodeon. MLB agreed to provide player access and game footage for short features on the networks, and the NHL will give Nickelodeon exclusive play-of-the-week highlights for multiple, daily interstitials.

## TV Guide offshoot grows daily

TV Guide Interactive (formerly Prevue Interactive)

now has more than 2 million subscribers and is growing at the rate of more than 5,000 homes a day, TV Guide says. Executives at the company expect AT&T's pending acquisition of MediaOne to have a positive impact on TV Guide Interactive, thanks to TV Guide's affiliation agreement with AT&T. TV Guide Interactive intends to unveil a new version of the guide at the National Cable Show in Chicago next month. The new guide, which will feature an on-screen graphic design, interactive advertising, local-on-demand weather and enhanced parental controls, will be available to cable system operators in the third quarter.

# And now the news...in HDTV

Seattle's KOMO-TV begins 1080i high-def newscasts using Sony dual-format gear

By Glen Dickson

**F**isher Broadcasting's KOMO-TV Seattle last week became the first U.S. broadcaster to offer HDTV newscasts.

With last Tuesday's 5 p.m. news, the ABC affiliate began broadcasting all of its news programming—more than 30 hours a week—in 1080i HDTV over its digital TV station.

For now, the newscasts combine widescreen HDTV shot in the studio with upconverted 4:3 standard-definition video from the field. But they will eventually use original HDTV field footage.

The station is using Sony HD studio cameras, which it purchased along with Sony HDCAM tape decks. Downconverters built into the Sony HD cameras simultaneously output 4:3 standard-definition pictures as well as HDTV, allowing KOMO-TV to use the same cameras for both its HDTV newscasts and its regular analog broadcasts. The same cameras are being used by NBC to produce HDTV and NTSC versions of *The Tonight Show with Jay Leno*.

KOMO-TV Senior VP and General Manager Dick Warsinske won't disclose what he paid for the Sony HDTV gear, saying only that the purchase is part of a "strategic partnership" with Sony as Fisher Broadcasting builds an \$80 million television facility in Seattle. The station has also committed to buying Sony Betacam SX equipment to replace analog Betacam gear as its ENG format. The widescreen Betacam SX cameras, which will also output 4:3 pictures, will allow KOMO-TV to integrate upconverted widescreen SDTV footage into its newscasts. The station says it is also purchasing Sony HDCAM camcorders to shoot some original HDTV field footage.

Larry Thorpe, Sony vice president of acquisition systems, said the KOMO-TV deal represented a sale, not a subsidy designed to get more HDTV programming on air. "I'm one happy camper," says Thorpe. "I've made a very nice HDTV sale and a very nice Betacam SX sale."

Both KOMO-TV and Sony executives say the HDTV newscasts will test the interoperability of different DTV for-



For now, KOMO-TV broadcasts its news in 1080i, but it's committed long-term to 720-line progressive HDTV.

mats. KOMO-TV is currently producing and broadcasting its newscasts in 1080i, the DTV format Sony uses for its HDTV equipment. But KOMO-TV is committed long-term to 720-line progressive HDTV (720p), both as an ABC affiliate and by its personal preference, and will continue to show the rest of its DTV broadcast day in 720p.

"Broadcasting from the studio in 720p is our ultimate commitment," says Fisher Broadcasting Vice President of Engineering Pat Holland. He expects Sony to honor its commitment to support 720p as well as 1080i.

Thorpe says that Sony is currently developing a 720p conversion board that

will allow its 1080i cameras to output 720p. He says Sony still hasn't decided whether it will make native 720p imaging chips for its cameras.

For now, KOMO-TV is supporting its 1080i newscasts and 720p regular programming by using separate Tiernan encoders that are configured to each format. Holland says switching from one encoder to another causes about a two-second interruption to the station's HDTV picture. "It's a pretty minimal

impact to the viewing sets, and we expect to improve on that," he says.

KOMO-TV is using a Snell & Wilcox upconverter to integrate analog 4:3 news footage into its HDTV newscasts. The station uses the same product to convert its NTSC programming to 720p, except when it gets original HDTV programming from ABC.

Warsinske says he expected to be visually jarred when KOMO-TV went from hi-def studio footage to upconverted SDTV field footage, which leaves blank side panels on a widescreen set. Instead, he says the difference is not dramatic. "Frankly, the eye accepts it immediately," he says. ■

## PanAmSat delays launches

Slowdown keeps overall satellite capacity tight

By Glen Dickson

**P**anAmSat suffered another setback last week when it announced that satellite-manufacturing delays would force it to shelve its aggressive launch schedule.

Instead of kicking off three new hybrid C/Ku-band satellites this year and four more in 2000, the Greenwich, Conn.-based company said it would only launch one new bird this year, Galaxy XI. Five more satellites will be presented in 2000, and one in 2001. PanAmSat said the delayed launches would result in "significantly lower" 1999 revenues and

earnings than it previously expected. But the company expects revenues to grow 30%-40% in 2000 compared to the revised 1999 estimates.

The news took a quick hit on PanAmSat's stock, which dropped 11% last Tuesday to 30.625—well below its 52-week high of 57.875 in July 1998.

It also means the domestic satellite market, which has been tight since the in-orbit loss of PanAmSat's Galaxy IV last May and the launch failure of Galaxy X in August, will not loosen up anytime soon.

"The good news for PanAmSat is



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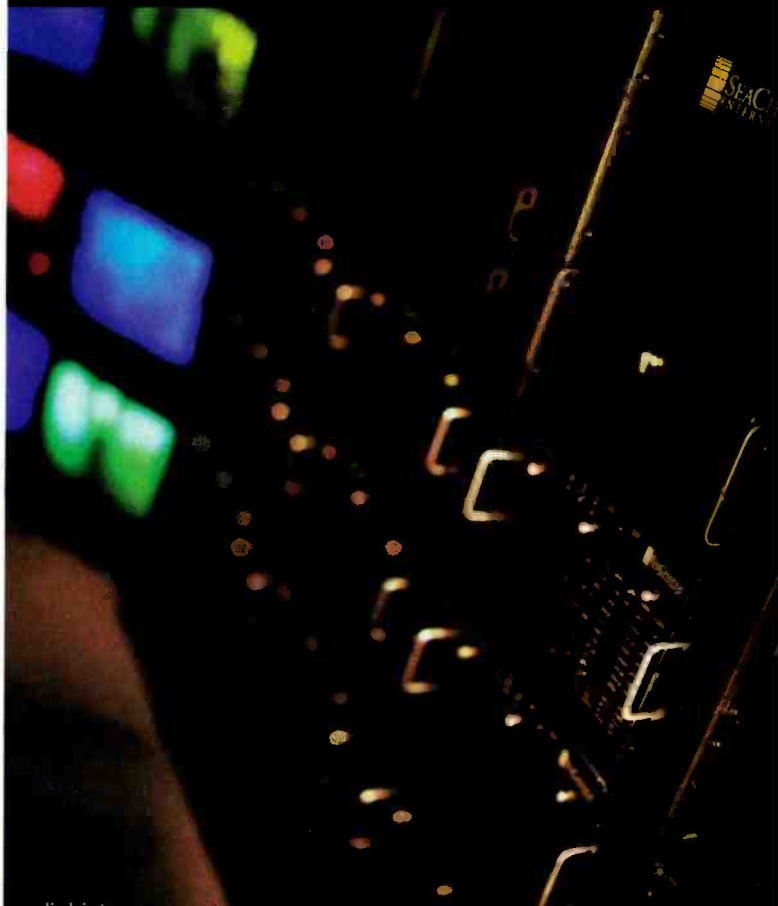


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customers don't have much choice, and the bad news for customers is they don't have much choice," says Timothy O'Neil, an equity analyst with Soundview Technologies. "In the U.S., the market is close to 85%-90% capacity."

David Berman, senior VP of PanAmSat's North American region, concedes that waiting for new birds may put some customers in a "somewhat sleepless state," particularly those with preemptible capacity. But Berman says that PanAmSat has "no expectations" of any in-orbit failures such as Galaxy IV and is being especially careful to avoid mishaps with the new birds. Berman adds that the launch delays aren't hurting any customers with expansion plans, such as cable programmers.

"No one's been stopped by this," he says. ■

## Loral delays Telstar 7 launch

Loral Space & Communications is delaying the planned June 15 takeoff of Telstar 7 until July 12 because of concerns about the launch vehicle.

Loral is understandably gun-shy after losing its \$225 million Orion 3 satellite earlier this month. That satellite, which was to serve the Asia-Pacific region, was placed in a useless orbit by a Boeing Delta III rocket that didn't carry it far enough into space. A Boeing review panel is currently investigating the incident.

While Telstar 7 is due to launch on a different rocket, the Lockheed Martin Atlas III, that rocket has a second-stage engine similar to the one of the Delta III (which also exploded last May and destroyed PanAmSat's Galaxy X satellite). Boeing's initial findings in the Orion 3 failure point to the second-stage engine as the culprit.

Telstar 7, a hybrid C-band/Ku-band bird, counts Time Warner Cable's AthenaTV, HBO and Viewer's Choice as contracted tenants. Time Warner Cable spokesman Mike Luftman says the launch delay shouldn't affect AthenaTV, which is currently on Loral's existing Telstar 5 bird.

"We have the capacity we need at present to deliver the digital services we planned," says Luftman. "This is not critical right now." —Glen Dickson

# Delivering audio on Command

California company plans "personalized radio" service

By Glen Dickson

**C**ommand Audio, a privately held company based in Redwood City, Calif., plans to launch this year a subscription audio service that will deliver "personalized" content to "mobile consumers."

The Command Audio service, which will debut in Phoenix and Denver in fourth-quarter 1999, is aimed at commuters who can't get what they're listening for on conventional radio. Transmitted as a digital subcarrier on an FM radio signal, Command Audio will deliver up-to-the-minute news and information, such as traffic reports, audio versions of print media, and popular talk radio shows, to a mobile radio that can be programmed to receive just what the user wants.

"It's not unlike TiVo [the personalized TV service], but it's pointed at the mobile consumer," says Command Audio CEO Donald Bogue.

Bogue, a longtime commuter, got the idea for Command Audio when he was late for his daughter's birthday party and couldn't wait 10 minutes for the next traffic report. So he called KCBS (AM) San Francisco directly

from his car phone and got through to the station's traffic reporter, who checked out the traffic for him personally. "It was my first on-demand media experience," he says.



Command Audio introduces the first audio-on-demand service with RCA brand receivers. With Command Audio, consumers will be able to listen to what they want, when they want it.

Bogue wants to deliver the same kind of experience with Command Audio, which will cost consumers \$15 a month. To receive the service, consumers also need to buy a \$199 receiver (with six hours of built-in flash memory) that is being built by Thomson Consumer Electronics.

Bogue says Command Audio has raised more than \$25 million in capital from investors that include Paul Allen's Vulcan Ventures, Hambrecht & Quist, St. Paul Venture Capital, Texas Instruments, Franklin Resources and Macrovision. The company is using the money both to strike subcarrier deals with FM stations, and more importantly, to secure content. Bogue says that Command Audio has the rights to deliver audio versions of *Business Week*, *People*, *Time*, *Sports Illustrated*, *The Wall Street Journal*, ABC's *Nightline*, PBS' *Newshour with Jim Lehrer*, and syndicated radio shows such as *Dr. Laura* and *Art Bell*. The company has also worked out deals with traffic reporting firms such as Metro Networks to deliver regionalized traffic information within a market.

Command Audio's national programming will be transmitted to local radio stations via satellite, and Bogue says the FM stations he's approached are receptive to carrying Command Audio as subcarriers. He expects the service to roll out in the top 40 markets by the end of 2000. ■

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# Snap crackles, pops with higher profile

NBC/CNet portal to be RealNetworks video search engine

By Richard Tedesco

**S**nap.com is getting a peppier profile and some high-traffic Net connections.

Persisting in their portal-building strategies, NBC and CNet struck a deal last week to make Snap.com a video search engine for RealNetworks' Web sites and its latest-generation streaming player.

PC users using RealNetworks' RealPlayer G2 to see Internet video will also get Snap.com as a search tool to locate video and audio content online. And Snap.com will be featured in that same role on all RealNetworks' sites, which drew an average of 8.9 million PC users in March, according to Media Metrix. Approximately 32 million users have downloaded the RealPlayer G2 player to date.

That combined exposure should raise Snap.com's overall profile as an Internet portal, although the RealNetworks' search function is specifically tied to multimedia content. But that

new functionality also makes Snap.com an appealing Web entry point to Net surfers seeking video or audio links.

"It's a natural segue for us to have a strategic partnership with Real," says Katharine English, vice president of product development for Snap. "It instills awareness of Snap in the user's mind."

As part of the deal, Snap.com and its high-speed "Cyclone" version will integrate listings from RealNetworks' RealGuide directory, which currently points PC users to video content from RealNetworks main site ([www.real.com](http://www.real.com)).

Strategically, the deal vaults Snap further into the broadband environment online, according to English.

Demand for video and audio content online is definitely on the rise, with one of every five Web searches seeking video, audio or animation content, she says.

Cyclone, created with an emphasis on access to multimedia sites, has completed the preview phase initiated in March. Under the less wieldy moniker



RealGuide listings will be intergrated into Snap as part of deal.

Snap.com for Higher-Speed Users, it was unveiled last week with distribution deals in place with more than 50 content, media, and e-commerce companies, as well as telcos and Internet service providers.

NBC and CNet paid RealNetworks an unspecified fee to seal their deal, according to a source familiar with the terms, and the parties will divide revenues based on traffic that flows from RealNetworks' sites through Snap.com. Those sites include Real.com, RealGuide, DailyBriefing, Film.com and MusicNet.com.

The deal comes on the heels of NBC's move to create a new Internet unit, NBCi, with Snap as the centerpiece. ■

# CDNow revamps its music store

After its merger with N2K, site offers 500,000 CDs and other products in 16 categories

By Richard Tedesco

**C**DNow opened the virtual doors on a new online music store last week, incorporating inventory and content from Music Boulevard.

The new CDNow offers PC users access to 500,000 CDs and other music-related products, along with 500,000 sound samples accessible in MPEG and RealAudio formats. The site ([www.cdnow.com](http://www.cdnow.com)) also offers artist interviews, news and music reviews from *Rolling Stone*, MTV/VH-1 and other sources, evoking the music community site that was N2K's Music Boulevard.

It also segregates CD content into 16 categories, defining genres more narrowly, as Music Boulevard formerly



The revamped CDNow site draws on Music Boulevard content.

did. CDNow previously presented users with seven musical categories.

N2K and CDNow merged in March, creating what was expected to be an

online music marketing powerhouse. The revamped CDNow site is the first tangible fruit of that match, warding off a charge from discount online music marketer Amazon.com.

CDNow led online music marketers with \$56 million in sales last year, but late-entry Amazon.com racked up \$50 million between June and December.

"Our customers now have access to the most comprehensive music experience online, including depth of product, news and music information," says Jason Olim, CDNow president and CEO.

Sun Microsystems is a technical partner to the venture, which claims to rank as the third most popular e-commerce site on the Net, based on combined traffic to CDNow and Music Boulevard. ■

# WNBA.com streams

By Richard Tedesco

Taking its online game to the next level, WNBA.com will stream video clips on its revamped site this season.

A package of video highlights will appear each day on the site from the previous night's games (www.wnba.com),



WNBA.com offers a rich array of features for fans, including video clips of the previous night's games and live radio broadcasts of games in progress.

streamed in RealVideo and QuickTime. A section of Player Highlight Reels will be archived, compiling best plays of the season for several WNBA stars.

Fans can follow the WNBA's third season with a real-time GameStats Live box scores and a Java-enabled Courtside Live feature, which provides individual and team shot charts for games in progress. An Enhanced Statistics section provides team and individual player stats breakdowns in several categories.

WNBA.com Audio Season Pass returns for its second season, offering subscribers online access to radio broadcasts of all league games for \$8. Non-subscribers can access audio coverage of one free game each week throughout the season.

A Fan Fare section provides access to features about players, a weekly "shootaround" for fan chats with a moderator, a fan forum Q&A area and submitted photos of fan posters.

# SITE OF THE WEEK www.nhl.com



## National Hockey League New York

**Site features:** Video highlights from the previous night's playoff action accompanies game accounts for fans playing catch-up; tribute to the Great One, Wayne Gretzky, including video clips from his stellar career and a photo gallery; comprehensive statistics section created by NHL with tech partner IBM; boxscores and thorough recaps of every playoff contest posted daily

**Site launched:** September 1996

**Site director:** Tom Richardson, general manager, NHL Interactive CyberEnterprises

**Number of employees:** 23

**Site design:** NHL ICE

**Streaming technology:** Windows Media, RealAudio

**Traffic generated:** Averaging 150,000-200,000 hits daily

**Advertising:** Banner ads

**Revenue:** N/A

**Highlights:** Audio coverage of every playoff game provided in Windows Media or RealAudio; good selection of video clips; excellent game room, including "Puckblaster" game reminiscent of Atari's vintage "Asteroids"

—Richard Tedesco

# From cinema to soccer

By Richard Tedesco

The concept behind the Web site PayForView.com is that soccer fans can pay to see video highlights of international pro leagues and music fans can order concerts.

PayForView's ultimate goal is to charge broadband Internet users \$2.99 to \$6.99 for concerts, movies and sports clips, according to Marc Pitcher, PayForView president. Near-term, he said, the goal is to function as a video clip service for sports and music videos.

By early fall, PayForView.com will have a "soft" launch, with a menu of clips from 60 entertainment events. In recent weeks, it has streamed live celebrity interviews and events from the Cannes Film Festival archived on its site (www.payforview.com), with ITV.com. Unilever sponsored the Cannes event, with nine minutes of ads streamed each hour.

Pitcher envisions streaming half-hour packages of international pro soccer and hockey clips for pay-per-view fees, along with a potpourri of other entertainment.

Monthly subscription fees might

also be an option, streaming 30- and 60-second ad spots in a targeted advertising approach, he said. "The idea is to reduce the cost-per-thousand to a cost-per-one model," says Pitcher.

An unspecified amount of Canadian venture capital is supporting the Vancouver-based start-up, according to Pitcher, who says his company plans to relocate to Los Angeles.



PayForView.com streamed coverage of the Cannes Film Festival as its first move.

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## HELP WANTED NEWS

**High-Tech Radio Show Host Needed.** Nationally-syndicated internet and emerging technologies show looking for program host. Must have extensive background in writing for national-market technology magazines, journals and/or publications. Radio broadcast background a plus. Qualified candidate must be able to host, and schedule national-grade guests - personal connections in industry a plus. Program is a weekly one hour feed - relocation not necessary. Send resume, credentials, and tape (if available) to: WWM, Denver Place, North Tower, Suite 1755, Denver, CO 80202. EOE/M/F. No Phone Calls accepted!

## SITUATIONS WANTED NEWS

**Network newsman, extensive experience** domestic and foreign seeks radio job, anywhere. Phone: 703-849-1760.

## SITUATIONS WANTED ANNOUNCER

**Radio talk show host** seeking step up. Tape and resume available. 212-751-3728.

## SITUATIONS WANTED MANAGEMENT

**Seeking small market GM/GSM position.** Top Biller. Top references. Motivator of salespeople. Can announce. 212-751-3728.

**SITUATIONS WANTED MANAGEMENT**

**Current Vice President/General Manager** of six station group located in the Midwest. We started five years ago with a stand alone AM. Stations are almost sold. Young, aggressive and ready to take on new challenges in same capacity. I value and respect good people and have always worked to create a Team Philosophy. Looking for something in the Orlando area. TV considered. Please respond to  
**Box 01056**

**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.

**Produce and host your own radio program** in Dallas, Atlanta, Sacramento, Orlando, and/or San Antonio. Call or fax George J. Dacre at 914-942-1491. Fax 914-942-4292. Time brokers welcome.

**TELEVISION****HELP WANTED SALES**

**WVLT Volunteer TV, a Gray Communications station**, in Knoxville, TN has an immediate opening for General Sales Manager. Looking for GSM with a proven record to lead our staff. Qualified candidate will train sales staff, grow station revenue, create and execute sales programs for staff, manage inventory, and be involved with clients and the community. Success with new business development in a competitive market a plus. If you are eager for a challenge and have the determination to make it work, we'd like to talk to you. Salary negotiable based on experience; start immediately. Send resume, sales philosophies and strategies to: Human Resources, WVLT Volunteer TV, 6516 Papermill Drive, Knoxville, TN 37919. Fax 423-450-8869. EEO. Pre-Employment Drug Screening Required.

**WFAA-TV, is looking** for a National Traffic/Sales Assistant to be responsible for the input of national sales orders and the coordination of orders between the national agency, TeleRep and the station. Please send resumes to: WFAA-TV, Attn: Human Resources, 606 Young Street, Dallas, Texas 75202. Visit our website: www.wfaa.com. WFAA-TV is an equal opportunity employer. WFAA-TV Co., a Belo subsidiary.

**National Sales Manager:** A Tribune owned FOX affiliate serving Hartford & New Haven has an immediate opening for a National Sales Manager. The right candidate will possess equal parts enthusiasm and a strong working knowledge of the national column...looking for good communication, presentation, negotiation and people skills. Please send resume and cover letter to: Human Resources, WTIC & WTXX Television, One Corporate Center, Hartford, CT 06103. EOE M/F.

**Local Account Executive** position available at WTOG-TV, UPN 44 a Paramount O/O Station in Tampa/St. Petersburg Florida. This highly motivated sales person should have a minimum of three years experience in Local Sales. Please send resume to: LSM, WTOG-TV, 365 105th Terrace NE, St. Petersburg, FL 33716.

**HELP WANTED SALES**

**NPTV, America's leading national representative** for PBS and NPR affiliates seeks television and radio sales professionals in New York, Chicago and Los Angeles. Exceptional growth opportunity with rapidly growing company. The ideal candidate should possess the ability to aggressively pursue the inclusion of Public Television/Radio in agency and client media/marketing plans. Min. 4+ years commercial television/radio station or rep experience. Knowledge of MS Office. Don Ershow, 1700 Broadway, 35th Floor, NY, NY 10019. dershow@nptv.com

**Local Sales Manager:** UPN-13, Austin, Texas. Here's a great management opportunity in a great lifestyle market. We're looking for an energetic self-starter who can recruit, train and motivate our team of three account executives. Successful candidate must be able to cultivate rock-solid buyer relationships and be willing to lead by example. If you can coach sales talent, are turned on by the challenge of exceeding revenue goals and can maintain a sense of humor through it all, we want to hear from you. Submit cover letter and resume to: Human Resources, UPN-13/FOX-7, 119 E. 10th Street, Austin, TX 78701. Reference position title on envelope. No phone calls, please. EEO Employer.

**Local Sales Manager:** KSTP-TV, the Hubbard Broadcasting Inc. flagship ABC affiliate in Minneapolis/St. Paul has a great sales management opportunity! Can you control inventory? Can you motivate a sales team? Can you develop local direct business? Can you teach a sales team new tricks? Are you a risk taker? Have you developed local sales promotions? Are you efficient with computers and station research? Do you own more than a windbreaker? If you answered yes to all these questions, then this may be the opportunity for you! KSTP-TV is seeking a new leader for its local sales team. Can you sell sports? We just became the "Official TV Station of the Minnesota Vikings." Send your resume and references to KSTP-TV, Ref. Job# 53-99, Attention Trey Fabacher, GSM, 3415 University Ave., St. Paul, MN 55114.

**Local Sales Manager -** New facility, new ABC affiliate in Jacksonville, Florida, is looking for a local sales manager who can successfully motivate and manage the activity of our local sales department including hiring, training, and evaluating performance of account executives within company goals/objectives. Plan and execute sales strategies and incentives. Submit revenue budgets for Local Sales and maintain monthly and quarterly pacing. Maintain visibility in the community. Must have excellent communication skills. College degree and previous experience in broadcast sales management preferred. If you thrive on exceeding budgets, send your resume and cover letter to: General Sales Manager, ABC25 WJXX, 7025 A.C. Skinner Pkwy., Jacksonville, FL 32256. Fax (904) 332-2580. EOE.

**KWGN-TV Denver's WB 2,** a Tribune Broadcasting Company, has an exciting opportunity for a dynamic goal oriented individual as *National Sales Manager-East*. Requires degree with minimum of 5 years experience in major market TV or rep sales. Strong computer, pricing & inventory control skills are essential. Must demonstrate effective oral and written communication, organization, presentation and negotiation skills. Prior sales management and rep experience is preferred. Send resume to HR Dept. #62, KWGN-TV, PO Box 5222, Englewood, CO 80155. EOE.

**HELP WANTED SALES**

**General Sales Manager:** Media General's NBC station in beautiful Charleston, SC seeks a General Sales Manager to supervise local, regional and national sales. The duties also entail controlling inventory and traffic and providing timely and accurate research reports to corporate and the station managers. The candidate should be highly motivated, well-organized with strong negotiation and presentation skills. Previous successful TV sales or Rep experience required. Send or fax resume and references to: WCBD-TV, Attn: General Manager, 210 West Coleman Blvd., Mount Pleasant, SC 29464. M/F EOE Final applicants drug screened.

**Account Executive -** Prefer at least five years major and/or local television sales experience. Strong communication skills, both oral and written, are required. Responsibilities include the development of new business and expanding existing business. Please send resumes to: Scott Simensky, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes. We are an Equal Opportunity Employer.

**HELP WANTED NEWS**

**TRIBUNE**  
BROADCASTING

**Start News in Paradise!**

**KSWB 5/69, San Diego's  
Warner Bros. Affiliate  
is launching 10PM news.**

**We're seeking exceptional...**

**Anchor  
Reporters  
Producers  
Assignment Desk  
Videographers/Editors  
Directors/TD's  
Artists  
Promo Producers**

**... to join our new team.**

If you're ready for prime time in America's Finest City, send resume and non-returnable VHS tape to: Kathy Gazda, News Director, KSWB-TV, 7191 Engineer Rd., San Diego, CA 92111. Refer to Ad BC-NC07. KSWB is a Tribune Company subsidiary and an equal opportunity employer. Women and minorities encouraged to apply. No beginners, telephone calls or emails please.

## HELP WANTED NEWS

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

KVWB-TV, The WB affiliate in Las Vegas, NV is launching the market's very first hour long 10 PM newscast! We are looking for energy driven journalists who can think and execute in a style that clearly differentiates from the norm. If you are an executive producer, news or sports anchor, general assignment reporter, producer, photographer, assignment editor that meets these criterium then send your resume and/or VHS tape to Marc Weiner, News Director, KVWB-TV, 3830 South Jones Blvd., Las Vegas, NV 89103.



Sinclair is proud to be an  
EQUAL OPPORTUNITY EMPLOYER  
and a DRUG-FREE WORKPLACE  
WOMEN AND MINORITIES ARE ENCOURAGED TO APPLY

## HOST/ANCHOR

National Broadcast Network wants seasoned host/anchor for unique, fast-paced information program, launching this Fall. Must be a good storyteller, good writer, credible and able to handle wide variety of stories and move program along. Send confidential resume, reel and salary requirements to:

**Box 01543**  
EOE

**Sports** - Are you the hardest working anchor in town? Can you report and produce network quality packages? If so, we want to hear from you. Regional, large market, all-sports network seeks anchor/reporter who wants (& can handle) more than 3 minutes per night. Send non-returnable Beta, DVC or VHS tape to: Box 01553.

## HELP WANTED NEWS

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

**News Executive Producer: WSOC-TV is looking** for a creative leader who knows News and loves to win. We are a demanding number one shop with very high expectations...if you are an experienced Senior producer, or are already in the management ranks but looking to grow, then please contact us right away. In addition to directing editorial content of shows, you'll be responsible for crews, copy editing, and high production values. You must be able to grasp "the big picture" as well as solve little problems quickly and efficiently. If you're interested send tape and resume to: Vicki Montet, News Director, WSOC-TV, Dept. 95, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F.

**Producer.** The #1 station in the 37th market is looking for a producer to join our award winning staff. We have all the equipment needed to help you put together a creative and energetic product. You're the person for the job if you have at least two years producing experience, you're in touch with your audience and you have an innovative approach to presenting news. Send your resume, references and tape of today's newscast to: Patti McGettigan, Assistant News Director, WOOD TV 8, 120 College Avenue, SE, Grand Rapids, MI 49053. WOOD TV8 is an Equal Opportunity Employer.

**News Director:** Clear Channel's WXXA-TV, Albany's FOX affiliate, seeks dynamic, aggressive, innovative News Director to lead expansion of successful news operation into new dayparts. Position requires 5+ years senior news management experience plus ability to oversee personnel, financial and day-to-day operations. If you welcome challenges and want to join one of broadcasting's top station groups, send resume and non-returnable VHS tape of your news product to: Station Manager, WXXA-TV, 28 Corporate Circle, Albany, NY 12203. No phone calls, please. EOE.

## HELP WANTED NEWS

**Producer.** Do you want to work in the fastest growing market in the country? KLAS-TV, the CBS affiliate in Las Vegas, is looking for an experienced producer to join our team. The candidate must have 2 years producing experience in a small-medium market. Send tape and resume immediately to: Tracy Bower, KLAS-TV, 3228 Channel 8 Drive, Las Vegas, NV 89109. EOE.

**News Photographer:** WTVD-TV, the ABC owned station has two (2) openings for experienced news photographers. We are looking for creative, visual storytellers. Successful candidate must be able to cover a story with a reporter and alone. The ability to handle a high story count is necessary. Experience operating a live truck a plus. If you are a team player, rush your resume and tape (no music pieces) to: Ted Holtzclaw, News Operations Manager, WTVD-TV, 411 Liberty Street, Durham, NC 27701. EOE.

**Producer:** New York based strategic communications & marketing firm seeks an experienced producer with excellent writing ability for VNR's, B-Roll packages & event production. You must be motivated, organized, persistent & creative. Three years experience is a must and travel is required. Knowledge of Hi-tech industry a plus. Great company with many benefits. Salary plus bonus. Fax resumes to Scott @ 212-223-8833.

**News Director: Medstar Television, Inc.,** the nation's leader in televised medical news and health information, needs a hands-on news director who understands quality, accuracy, and good storytelling. You may be a news director, assistant, or EP looking to move up or move into a different kind of news production. We need your experience, your energy, and your ability to motivate our professional staff of reporters and producers. This is a rare opportunity for the right candidate. Send your resume and salary requirements in confidence to Search Committee, Medstar Television, Inc., 5920 Hamilton Blvd., Allentown, PA 18106. Or you may send an e-mail to recruit@medstar.com; attached files should be in ASCII format. No calls/EOE.

**Anchor/Reporter: WSOC-TV is looking** for a weekend morning anchor who wants to grow with the number one station in Charlotte. We're looking for an energetic player who enjoys the street as much as the anchor desk. Previous full time anchoring experience. No beginners. Send tape and resume to: Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. EOE M/F.

**WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?**

Send resume/tape to:  
Box \_\_\_\_\_,

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



## HELP WANTED NEWS

**Editor:** We are seeking an Editor with the ability to work in both time-sensitive supervised and unsupervised edit sessions for Strategix/Discovery Channel Networks Latin America. Position will include EDL conforms as well as original program editing and multiple promotions. Must be able to assist in all steps of production, from concept to final audio post. Will work with AVID department on projects both in off-line and final output material. Provide accurate billing estimates on projects requested by the production department. Will be responsible for organization of all projects, including client approval and backup with documentation, and ensuring technical QC of all work completed. Qualified candidates must have at least 3 years' experience in on-line editing in either a post-production or television facility working in both supervised and unsupervised environments. Must be able to operate and work in a total digital environment. Must be able to operate the following equipment: CMX type editing systems, DVE, multiple-channel audio board and Chyron character generators. English required. Spanish and Portuguese strongly recommended. Please contact Bobby Owens at: Strategix, 6505 Blue Lagoon Drive, Miami, FL 33126; Call: (305) 507-4074; Fax: (305) 507-1583; or E-mail: bobby\_owens@Discovery.com. EOE M/F/D/V.

**Director/Technical Director:** Wanted for Michigan NBC affiliate. Expanding news operation needs take charge individual with current commercial affiliate news directing experience. This is a full benefits package. Send resume, tape of current sample of news cast, salary requirements and references to: Sharon Quackenbush, EEO Officer, WEYI-TV NBC25, 2225 West Willard Road, Clio, MI 48420. Must be received by May 31, 1999. EOE. M/F. No phone calls please.

**Chief Photographer Wanted:** WTVO-TV, the ABC affiliate in Rockford, Illinois (134th Market) is searching for a Chief Photographer. Applicant will hire, train and critique photography staff. Candidate will assist in moving station into digital format. Prior experience required and college degree preferred. WTVO is part of Young Broadcast Group and located just one hour from Chicago. Good driving record a must. Interested applicants send resume and VHS tape to: Mike Wright, News Director, WTVO-TV, 1917 N. Meridian Rd., Rockford, IL 61105. EOE.

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

**Assignment Editor:** Experience required. WSOC-TV is looking for an aggressive and experienced assignment editor. We are Charlotte's news leader! We need a leader in the newsroom. You must be organized, be able to manage daily crews and spot news, and plan future assignments. Newsroom computer systems experience a plus. Minimum experience 2 years. Send resume to: Robin Whitmeyer, Senior Executive Producer News & Special Projects, WSOC-TV, Dept. 95, 1901 North Tryon Street, Charlotte, NC 28206. No phone calls please. EOE M/F.

**Editor.** KLAS-TV in Las Vegas is looking for a full time video tape editor. Please send resume to: Tracy Bower, KLAS-TV, 3228 Channel 8 Drive, Las Vegas, NV 89109. EOE.

## HELP WANTED NEWS

**Weekend Anchor/Reporter:** KMSP-TV, UPN-9, Mpls.-St.Paul, has opening for a wknd. anchor/reporter. We're the fastest growing news operation in the market. You can join us if you have strong reporting and on-air skills. Non-returnable tapes and resumes to Dana Benson, News Director, KMSP-TV, 11358 Viking Dr., Eden Prairie, MN 55344. No phone calls. KMSP-TV is an equal opportunity employer.

**Writer/Producer:** Seeking creative, enthusiastic writer/producer to write hard-hitting news and image marketing spots. You'll be given the chance to do high quality work at Charlotte's number one station. Experienced candidates with killer reels are urged to call (704) 335-4823 today. Will be interviewing at Promax. Rush your tape and resume to: Roxann Nelson, WSOC-TV, Dept. 95, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F.

## HELP WANTED NEWS

**Weekend Anchor/Health News Reporter:** WTVD-TV, the ABC owned station in Raleigh-Durham is searching for a Weekend Anchor/Health Reporter. The successful candidate will co-anchor our highly competitive weekend newscasts, and will play a featured role weekdays as the Health News Reporter. We are looking for a great communicator who has a passion for enterprise reporting. No phone calls please. Tapes and resumes to Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, NC 27701. EOE.

**WAKA-TV is looking for a take-charge News Director** with excellent management skills. Must have strong people skills and be a team player. Three to five years experience as TV News Director. College Degree. Send resume and news philosophy to: Human Resources Director, 3020 East Blvd., Montgomery, AL 36116. EOE.

## HELP WANTED PROMOTION

## FIRE YOUR BOSS!

LA's #1 promo house needs marketing whiz(es) for television's highest profile shows: (NBC Movies, X-Files, 3rd Rock, etc.) *Self-motivated, self-directed risk takers only.*

## WRITER/PRODUCERS

Captivating copywriting, excellent sound bite manipulation and innovative use of music.

## GRAPHIC DESIGNER/OPERATORS

Mac-based, Electric Image and toys. Clean, classy, dramatic use of text and design.



Send bio and non-returnable 3/4" demo to:  
3330 Cahuenga Blvd., Los Angeles, CA 90068

Visit [www.studiocity.com](http://www.studiocity.com) after June 7th.

At Promax? See "Fire your Boss," 4pm Thursday

**Marketing Manager:** WTVR-TV, a Raycom Media station, in Richmond, VA is looking for a take no prisoners promotion person who is ready for a challenge. This person will oversee all aspects of on-air promotion, print, outdoors, radio, etc. Must be a hands-on manager, and a great writer who can lead by example. Please send resume, and tape sample of image spots to: Mark Pimentel, GM, WTVR-TV, 3301 W. Broad St., Richmond, VA 23230. WTVR-TV is an EOE M/F. Pre-employment drug screening required. No phone calls please.

**Promotion Writer/Producer:** Austin, Texas television station is seeking a highly skilled promotion wizard with the tape to prove it. Previous experience in writing, producing, and editing television promotions a must. Duties will include logs, producing promos for news, station image, and public service for KXAN/KXAM. Minimum two years producing experience, computer literate, and Avid experience a plus. Send your resume and non-returnable tape to: Box 01552. Deadline is May 31, 1999. EOE. No phone calls please.

## HELP WANTED RESEARCH

**Research Director.** TV Research Director for WBNE-Hartford/New Haven to create media/mktg presentations. Nielsen, PP, Excel, Word expertise required. Strong composition skills a must. Resume to Greg Bendin, GSM, WBNE, 8 Elm St., New Haven, CT 06510. Fax 203-782-5995. Email [greg.bendin@lintv.com](mailto:greg.bendin@lintv.com) M/F EEO.

## HELP WANTED CREATIVE SERVICES

**Art Director - Wisconsin Public Television:** Influence. Exposure. Professional growth. If these factors are critical in your next career move, we can provide them. Wisconsin Public Television is searching for a skilled professional to lead our design department to new levels of excellence. See [www.wpt.org](http://www.wpt.org) for more information. To request application contact Carol Gensch, Extension Communications, 432 N. Lake Street Rm 533, Madison, WI 53706; 608-263-5023. EOE.

HELP WANTED  
FINANCIAL & ACCOUNTING

**Business Manager.** Univision, the leading Spanish-language television network, has opportunity for experienced performer in its Miami facility. Individual will be responsible for managing the financial & business affairs of several divisions, as well as preparing monthly estimates & annual budgets. Position requires outstanding analytical, organizational and communications skills. Ideal candidate will be fluent in English & Spanish and will possess a minimum of 3 - 5 years of experience as either a controller or in an accounting manager operating level position. Experience in broadcasting or public accounting a plus. Univision offers a challenging environment & competitive salary/benefits package. Mail resume to E. Caro, 9405 NW 41 St., Miami, FL 33178 or Fax to (305) 471-4286. Phone calls not accepted. EOE.

## HELP WANTED PRODUCTION

**Producer and Associate Producer.** KTRK-TV's highly successful live morning talk show *Debra Duncan* has immediate openings in the following positions: **Producer:** Creative genius who can consistently recognize and generate compelling and promotable show content and guests. Must be able to work on multiple projects as well as possess strong writing, research and production skills. Special event field producing, news special projects or assignments desk a plus. Three years television producing experience preferred. **Associate Producer:** Must possess strong research and writing skills, ability to generate compelling show ideas and guests, excellent phone skills, working knowledge of television production. Field producing experience a plus. Qualified applicants should send tapes and resumes to: Kim Jackson, Programming Manager, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. *No phone calls please.* Equal Opportunity Employer. M/F/D/V.

**Executive Producer/Host:** Connecticut Public Television seeks a skilled Executive Producer/Host for its award-winning magazine *Connecticut Journal*. The magazine is a blend of politics, arts and social trends. Will be responsible for working on other national/local projects, as appropriate. Dynamic producing environment. Desire to have person on board by August. Send resumes to CPTV, Larry Rifkin, Executive VP Programming, 240 New Britain Avenue, Hartford, CT 06106. Connecticut Public Television is an Equal Opportunity Employer. M/F.

## HELP WANTED TECHNICAL

**Wanted:** 1950's-60's vintage RCA TK-40 or TK-41 color television camera for display - need not be functional. Contact: Kris Trexler, (323) 935-7752. Email: ktedsel@mediaone.net.

## HELP WANTED TECHNICAL

## Broadcast Engineers

## STUDIO MAINTENANCE

**ENGINEER-** Must be able to perform the following duties: install and maintain studio transmission equipment including video switchers, audio consoles, DVE, CG, SS cameras and robotics. Familiarity with automation systems and master control environment. Should possess a general computer/networking systems and master control environment. Must be able to work on a rotating shift schedule. **Position Code SME**

**IT ENGINEER-** Must be able to install and maintain broadcast computer based equipment. Applicants should have a basic knowledge of video/audio systems in a television environment. Experience working with Tektronix Profiles, Avid Media Composer and HP Mediasystem systems is essential. Must be proficient with PC hardware, server and network architecture. Possess knowledge of Newsroom computer systems and non-linear editing. Expertise in various operating systems for MAC and PC based platforms. Please include salary history/requirements.

**Position Code ITE**

## RF MAINTENANCE ENGINEER

**ENGINEER-** Must be able to perform the following duties: install and maintain RF related equipment in a studio, transmitter and remote site environment. Must be able to work on VHF/UHF solid state transmitters and all associated transmitter equipment. Ability to align and repair microwave TX/RX and all wireless equipment such as microphones and IFB. Knowledge of FCC rules and regulations. You must possess knowledge of analog/digital systems and a minimum of five years broadcast television experience. Applicants must be able to do component level repair and work well under pressure. **Position Code RFM**

Candidates should have an engineering degree or equivalent technical training. SBE/FCC certification is a plus. If you want to be a part of the exciting transition to HDTV in the most exciting city in the world, please send your resume and cover letter (with position code) to **Kurt Hanson, WABC-TV, 7 Lincoln Square, New York, NY 10023.** No telephone calls or faxes please. We are an equal opportunity employer.



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

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Yuki Atsumi

TEL: 212-337-6960

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YATSUMI@B&C.CAHNERS.COM

**HELP WANTED TECHNICAL**

**Technical Director** - Experience as a technical director on Grass 300 with K-Scope in a fast-paced live news environment. Position also requires a working knowledge of television master control operations, including Sony Beta and Flexi Cart, television transmitter remote control systems, and Grass Valley 1600 switchers. Experience at an ABC affiliate master control and/or Columbine MCAS III. Completion of accredited college or technical school desirable. Professional experience required. Please send resume to: Bill Kirkpatrick, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

**Lifetime Studios**, a division of Lifetime Television seeks a Studio Engineer/EIC. *Responsibilities* include the following: technical set-up and maintenance of three television studios and the equipment therein, design and implementation of facility upgrades, support and maintenance of a close working relationship with clients, vendors, and in-house network engineering, and supervision and training of all freelance technical supervisors. *Requirements* include a broad range of hands-on experience: video, audio, communications, and lighting systems, and a minimum of ten years in a studio/remote environment as an engineer. Strong ability needed to troubleshoot, maintain, and build/integrate in a high end studio environment. Client skills are a necessity. Salary commensurate with experience. Fax resume to Manager of Operations, 718-706-3500.

**Assistant Director of Engineering:** Iowa Public Television has an immediate opening for an Assistant Director of Engineering. This position will supervise engineering activities in the studio and headquarters facility and report to the Director of Engineering and Technology. Must have knowledge of Digital Television requirements, the ability to direct the installation of the new digital facility, knowledge of budgets and FCC requirements. A statewide network headquartered in Johnston (Des Moines), IPTV operates 2 VHF/6 UHF transmitters and 8 UHF translators. Requirements: Must have successfully completed a four-year degree from an accredited college or university with major course work in electronics or related engineering field and four years of full-time professional experience in educational or commercial television engineering, preferably with some management or supervisory experience; experience may be substituted for the four-year degree. FCC General class license, certification by SBE, CET, or NARTE preferred. Salary range: \$42,244 to \$53,476/annual plus full benefit package. Write, call, or e-mail for an application: Molly Phillips, Iowa Public Television, P.O. Box 6450, Johnston, IA 50131. (515) 242-3120 or (515) 242-3114. E-mail: Molly@iptv.org. Completed applications must be received by Monday, June 21. EOE/AEE.

**Director of Engineering.** ABC7 Los Angeles is seeking a Director of Engineering. Candidate will have in depth knowledge of digital video and audio technology, as well as a complete understanding of broadcast and microwave RF technology. Requires experience in TV broadcast engineering management including studio and transmitter facility maintenance, capital project planning and implementation, production and on-air operations, scheduling of technical personnel, preparation of operating budgets, knowledge of all building systems and compliance with all governmental industry regulations and standards. Degree in a technically related field or equivalent work experience is preferred. Send your resume to: Kimberly Castillo, ABC7 Los Angeles. Dept. DOE/BC, 4151 Prospect Ave., Los Angeles, CA 90027. Equal Opportunity Employer. No phone calls please.

**HELP WANTED TECHNICAL**

Mayo Clinic Scottsdale



## Broadcast Engineer

*Live, Work and Play in Beautiful Scottsdale, Arizona!*

The world renowned Mayo Clinic in Scottsdale, Arizona is currently accepting resumes for the position of Broadcast Engineer to support its ongoing video production and teleconferencing programs. The qualified candidate will be a self-starter and creative thinker who possesses a knowledge of satellite and terrestrial communication systems, knowledge of computer systems and networks, and a familiarity with video production facilities.

For consideration, please send resume and cover letter to:  
**Mayo Clinic Scottsdale, Human Resources  
Department, 13400 East Shea Blvd., Scottsdale, AZ  
85259. Or email in text format to:  
vanloon.ingrid@mayo.edu (resumes only).**

*As an equal opportunity employer, we value diversity. Mayo Clinic Scottsdale conducts reference and background checks; drug testing is required of all new hires.*

**HELP WANTED ALL POSITIONS**

**KTVI • FOX 2 is a FOX O&O in St. Louis, Missouri with 1.5 to 3 hours straight live news per shift and has openings for the following positions:**

### MAINTENANCE ENGINEER

Must have 3-5 years experience in 2 or more of the following areas: automated master control, robotic cameras, audio, chyron, TD, satellite acquisition, ENG trucks.

### REPORTER

College degree and a minimum of 2 years experience as a news reporter for a commercial television station preferred.

### NEWSCAST PRODUCER

Must have excellent news and tease writing skills as well as a creative flair and the ability to quickly solve problems. Minimum of 2 years experience producing a newscast required.

### VIDEOTAPE EDITOR

Must demonstrate skills in videotape editing under daily deadline pressure. Minimum of 2 years experience as a news videotape editor in a news department of a commercial television station required.

### DIRECTOR/TAPE EDITOR

Must have ability to work under extreme pressure in a fast-paced environment. At least 2 years experience in a news department of a commercial television station required.

### DIRECTOR OF FINANCE

BS in accounting, CPA preferred. 3 years broadcast industry experience strongly desired. Excellent management, communication, organizational and supervisory skills required.

### ACCOUNTS PAYABLE COORDINATOR

4-year degree in accounting required. Must be detail oriented with good organizational skills. Strong working knowledge of Microsoft Office products and excellent interpersonal communication skills required. Will be payroll backup and will maintain all vendor contracts files.

**All positions require the ability to work all hours and shifts. EOE**

To apply, send letter and resume to:  
**Human Resources Director  
KTVI • FOX 2  
5915 Berthold Avenue  
St. Louis, MO 63110**

**HELP WANTED ALL POSITIONS**



located in Greenville, SC in the 35th market is accepting applications for the following positions in our new hour long newscast to begin 8/9/99. We are looking for high engery, cutting edge journalists, broadcast professionals for these positions.

- Sports Director:** Anchor weekday sportscast and report. 2 yrs. full time in sports in TV news. (WDS)
- Reporter/Weekend Sports Anchor:** Anchor weekend sportscast - report M-F. 2 yrs. full time in reporting in TV news. (WKS)
- News Producer:** (2 positions) Plan news rundown. 2 yrs. full time line producing TV newscast. (NPD)
- Photographer/Editors:** (2 positions) Shoot & edit news packages. 2 yrs. shooting/editing TV news. (PHE)
- Chief Weather Anchor:** Anchor weekday weather. Degree in meteorology. AMS seal preferred. 3 yrs. full time TV weather. (CWA)
- Reporter/Weekend Weather Anchor:** Anchor weekend weather, also reporter duties. 2 yrs. full time on air TV news. (WKW)
- Weekday Anchor/Reporter:** (2 positions) Anchor weekday newscast. 2 yrs. full time on air experience in TV news anchoring/reporting. (WDA)
- Reporter/Anchor:** (5 positions) Develop news stories from concept to finish. Maybe required to anchor weekend news. 2 yrs. full time on air experience in TV news. (RPA)
- Assignment Editor:** Manage dayside news crews & the assignment of daily news stories. 1 yr. full time TV news assignment editor. (ASE)
- Chief Photographer/Editor:** 2 yrs. full time shooting/editing TV news. NPPA membership helpful. (CPH)
- Newscast Director:** Responsible for technical aspects of line newscast. 3 yrs. full time directing TV newscast. (NCD)
- Newscast Assistant Director:** Direct newscast two nights per week. 1-2 yrs. directing evening TV newscast. (AND)
- Graphic Artist:** Produce electronic graphics for newscast. 1-2 yrs. operating graphics/font/still store during a live TV newscast. Pinnacle graphics/Photoshop knowledge helpful. (GRA)
- Technical Operator:** (4 part-time positions) Camera operation, teleprompter and audio operation 1-3 yrs. full time TV studio operations. (NCD)

All the essential functions of these positions are not necessarily described in this job posting. All jobs maybe viewed at [meredith.com](http://meredith.com) or call the Meredith jobline at 1-888-424-2562. Meredith Corporation is an EOE.

Send resume & VHS tape to WHNS FOX 21, Attn. Personnel (Job Code),  
21 Interstate Court, Greenville, SC 29615.



**SITUATIONS WANTED  
PRODUCTION/TALENT**

**Producer to create, produce, AP and/or Host** local programming, kids and teen shows. Segment Produce/AP/Audience Coordinator on talk shows and highly experienced Studio Audience Warm-up. Any market. MSG: 718.379.8751 PGR: 888.369.0357

**PUBLIC NOTICE**



Meetings of the Public Broadcasting Service Board of Directors and its committees will be held at the San Francisco Hilton & Towers Hotel, 333 O'Farrell Street, San Francisco, California, on June 4-5, 1999. Schedule and tentative agenda for each meeting follows:

**Membership Committee,** 9 a.m., June 4, enhanced underwriting; admission of new members in served areas; common carriage issues; and other business.

**Programming Policy Committee,** 2 p.m., June 4, FY 2000 programming plan; FY 2000 communications plan; PBS2; and other business.

**Finance, Budget and Audit Committee** will meet in executive session, 10 a.m., June 5, FY 2000 budget; station major billing report; internal auditor's report; Year 2000 project; and other business.

**Board of Directors,** 1 p.m., June 5, reports from PBS officers and board committees on membership, programming policy, finance, and nominating; and other business.

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**CABLE**

**HELP WANTED NEWS**

**Closed-Captioning Coordinator:** Encode and caption our domestic network programming; confirm timely delivery of captioned masters to uplink facilities; determine program selection; maintain accurate records in an internal database. Requires a BS/BA, or equivalent and 2-4 years closed captioning experience in a broadcast environment. Please send resume and salary history to: Discovery Communications, Inc., Attn: Human Resources/CCC516, 7700 Wisconsin Ave., Bethesda, MD 20814; Fax: 301-986-4822.

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

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CALL SARI WEINER AT (212)337-6962  
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We are Growing...and in Search of...  
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If you're a creative type with at least 3 years experience producing top-notch promos and short form interstitial segments, this is the job for you. Our ideal candidates will have experience writing and producing on-air promotions, proven studio and field production skills, a keen eye for graphics and skills in both non-linear and linear editing suites. Producers with children's television on-air promotion experience are also encouraged to apply. Please send a non-returnable demo tape along with your resume and salary history to:

**encore**  
MEDIA GROUP LLC

Encore Media Group, LLC

#G803 BC

P.O. Box 6542

Englewood, Colorado 80155.

Successful candidates will be subject to a drug test.  
EOE.

## HELP WANTED TECHNICAL



ENTERTAINMENT  
TELEVISION

! Entertainment Television, an international cable network, has the following career opportunity available in our Los Angeles headquarters:

**Director, Engineering**

Individual will oversee the day-to-day operations of the Engineering Department including managing systems design, installation, troubleshooting and training. Minimum 5 years broadcast/cable related management experience required. Familiarity with overall system layout of a network including Master Control, Studio, and Post Production. Experience with Video Disk Servers, CCIR 601 digital format and digital equipment required. Bachelor degree in Engineering or equivalent desired. SBE certification preferred.

Excellent health benefits package, flexible spending and 401(k) Savings Plan. Please send resume with salary history to:

! Entertainment Television  
Attn: Human Resources  
5670 Wilshire Blvd.  
Los Angeles, CA 90036  
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Fax: (323) 954-2888  
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## HELP WANTED TECHNICAL



TURNER STUDIOS

## DIRECTOR OF TECHNICAL OPERATIONS

Reports to VP of Engineering for Turner Studios. Responsible for technical readiness of Turner Studios. Must have proven engineering management skills and ability to consolidate varied Turner Studios Engineering departments and activities. Ability to manage an overview of Turner Studios Engineering global needs, and present strategic and unified solutions. Must have the ability to create engineering project budgets and timelines, and track related accounting details. Experience in the television systems design/installation, and television systems engineering/maintenance a must.

Minimum of five years experience at network level television engineering or post-production engineering, with a minimum of a two-year associate degree in electronic technology or equivalent. Must be a resourceful self-starter with ability to make decisions. Must have ability to find creative solutions to television problems. Must possess good organizational skills and be capable of reviewing and supervising management-level engineers.

Please send all contact information to:

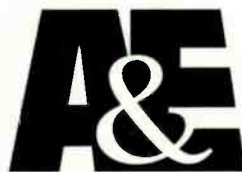
Kevin B. Shorter  
Vice President of Engineering  
Turner Studios  
1050 Techwood Drive NW  
Atlanta, GA 30318

## MANAGER, TECHNICAL FACILITIES

A&E Television Networks is currently seeking a highly motivated individual to oversee the usage and maintenance of all in-house production technical facilities. The qualified candidate will be responsible for managing the technical operation of in-house studio facilities and edit suites, managing the selection and purchase of studio, edit suite and corporate media equipment, managing the maintenance of all in-house technical facilities and media equipment, and managing satellite, microwave and fiber connectivity for corporate headquarters and NYC based production facilities.

Requirements include a minimum of 5 years technical experience in Cable or Broadcast, 2 years managerial experience, audio, video and broadcast systems technical knowledge, and equipment & facilities vendor contacts. BA/BS Degree in Communications or Engineering, or equivalent experience required. Technical troubleshooting ability a plus.

For immediate consideration, please forward resume and cover letter with salary requirements to:



A&E TELEVISION NETWORKS

**A&E Television Networks**

Human Resources/MTF

235 East 45th Street

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Fax: (212) 907-9402

Email: recruiter@aetn.com

(when responding via email, please include position title in subject line.)

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**ALLIED FIELDS****HELP WANTED INSTRUCTION**

**ITHACA COLLEGE**  
**ROY H. PARK SCHOOL OF COMMUNICATIONS**

**PARK DISTINGUISHED CHAIR**  
**IN COMMUNICATIONS**

The Roy H. Park School of Communications at Ithaca College seeks applications and nominations for the Park Distinguished Chair in Communications. Endowed by the Park Foundation, this is a non-tenure eligible appointment at the rank of Professor. The initial term is three years and is renewable, pending satisfactory performance and assessment. Salary is open and competitive, depending on experience and qualifications.

An M.F.A. or Masters degree is required in Communications or a related field. Applicants must have a strong record of professional accomplishment as a director, producer, videographer, or sound designer in traditional and/or new media. Primary teaching responsibilities will correspond to the individual's area of expertise. The candidate must have experience with and/or a strong commitment to working with undergraduate students in a program which blends liberal arts study with professional communication theory and practice.

The successful applicant will have a range of professional opportunities, including, but not limited to, working with School co-curricular media by formally critiquing student co-curricular work and assisting in the production of co-curricular content; developing specific programming initiatives, including special seminars, institutes, and workshops for working professionals and communication educators.

The individual will also have the opportunity to develop and maintain a creative/artistic program of activity, incorporating both internal and external funding. We are especially interested in individuals who will work collaboratively with faculty, staff, and students in the Park School using the School's state-of-the-art technology and facilities.

This endowed position is the second of two Park Distinguished Chairs made possible through the generosity of the Park Foundation. In addition to the Chairs, the Park Foundation also supports undergraduate scholarships, a distinguished visitor program, and capital equipment acquisitions in the Park School of Communications.

Nominations and applications should be sent to Dr. Thomas W. Bohn, Dean, Roy H. Park School of Communications, Ithaca College, Ithaca, NY 14850-7250. Telephone (607) 274-3895; fax (607) 274-1108. Screening begins June 1st and will continue until the position is filled.

The position is available August 15, 1999 or possibly, January 15, 2000, pending the successful applicant's schedule and commitments.

Ithaca College is an independent, residential, comprehensive college with an undergraduate enrollment of approximately 5,600. It is located in the Finger Lakes Region of central New York.

The Roy H. Park School of Communications is one of four professional schools within the College, and enrolls approximately 1,100 majors in three undergraduate departments (Television-Radio, Cinema and Photography, and Organizational Communication, Learning and Design); a B.A. in Journalism, a B.S. in Telecommunications Management, a B.F.A. in Film, Photography and the Visual Arts, and a B.A. in Media Studies are also offered. The Graduate Studies program offers an M.S. in Communications. The Communications curriculum is augmented by state-of-the-art audio, video, film, photography, multi-media and telecommunications facilities in an 80,000 square foot building which was dedicated in September, 1989. The School is the recipient of \$27 million in grants from the Park Foundation and the Pendleton Estate Gift which will continue to develop the School's state-of-the-art curriculum.

Ithaca College is an Equal Opportunity/Affirmative Action University. Members of underrepresented groups (including people of color, persons with disabilities, Vietnam veterans and women) are encouraged to apply.

**HELP WANTED TECHNICAL**

**Engineer Television/Radio Broadcast Technician.** TAFT Broadcasting Company of Houston, Texas, a prime contractor for the Department of Defense, is responsible for the design, installation and 24 hour maintenance of the Broadcast Center for American Armed Forces located on March ARB, in Moreno Valley, CA. Taft Broadcasting Company is currently looking for a qualified Maintenance Broadcast Engineer/Technician. This is not an operator position. Applicant must have experience with trouble shooting to a component level on equipment used in a television broadcast station. Heavy VTR maintenance and alignment experience on BVW75's preferred. High quality soldering on printed circuit boards is required. Special consideration will be given to applicants that have a FCC license, are certified by the Society of Broadcast Engineers (SBE) or have credentials of equivalent knowledge and experience. Applicant will work directly with computer automated systems and software. For local interview, please mail or fax resumes to the following address: Taft Broadcasting Company, P.O. Box 8170, Moreno Valley, CA 92552-8170 or Fax to: (909) 413-2376, Attention Kenneth Morehouse, Project Manager. EOE.

**Chief Engineer - Television.** Non-tenure-track. Primary duties include maintenance and repair of two computer labs, audio production facility, television studio, TV control room and video editing suites. Duties also include inventory, equipment checkout, and possible course instruction. The successful applicant will need to know how to install and configure networking protocols. P.E. certification and Electrical Engineering degree required. Twelve-month appointment. Salary commensurate with experience. Applications will be reviewed beginning May 15, 1999, and will be accepted until the position is filled. The successful candidate will begin in August 1999. Applicants should provide a letter of application providing the specifics regarding their professional and academic experience; a resume or curriculum vitae; and the names, addresses, and current telephone numbers of at least three references. All materials should be sent to: Search Committee Chair for Chief Engineer - Television, Department of Communication, The University of Southwestern Louisiana, Post Office Box 43650, Lafayette, LA 70504-3650. The University of Southwestern Louisiana is an Equal Opportunity/Affirmative Action Employer (LA 7-98). Women and minorities are encouraged to apply.

**HELP WANTED SALES**

**Director of Network Sales:** Pacific Northwest production company/studio seeks a qualified professional with experience in programming sales, from development to network placement. Must have experience in selling programming to broadcast and cable networks on a cash and/or barter basis. Producing and sponsorship sales experience helpful. Compensation commensurate with experience. Send cover letter and resume to: Director of Network Sales, Attn: Mike Boring, PO Box 7009, Eugene, OR 97401. No phone inquiries please. Drug testing pre-employment condition. Equal opportunity employer.

**Account Executive:** New York based strategic communications & marketing firm seeks an experienced account executive with a minimum of two years experience. Applicants must be motivated, persistent, organized and must be able to develop new business. Great company with many benefits. Salary plus bonus. Fax resumes to Scott @ 212-223-8833.

**HELP WANTED ANALYST**

**Analyst, Access & Bandwidth Strategies Practice:** Jupiter Communications, a research and advisory firm with offices in London and New York City, seeks an Analyst to focus on research related to the Internet access and bandwidth. Position will be based in New York. Duties include: leading report development and research projects, answering retainer-based client queries, and participating in sales calls. Requirements include: 3-5 years experience in telecom/cable/satellite industry, management consulting or equity research, and in-depth understanding of the competitive dynamics and economics associated with the cable TV, telecommunications, and interactive service industries, enabling Internet technologies, and the overall consumer Internet market. Candidate should also possess superior writing and presentation abilities, and a good analytical mindset. Opportunity for advancement in a high growth company. Salary, bonus, stock options. MBA preferred. Please send resume and cover letter with salary requirements to: Amy Bromberg, Job code: STP, Jupiter Communications, 627 Broadway, NY, NY 10012. Fax: 212.780.5219. email:jobs@jup.com. No calls please.

**EMPLOYMENT SERVICES**

**Just For Starters:** Entry-level jobs and "hands-on" internships in TV and radio news. National listings. For a sample lead sheet call: 800-680-7513.

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 FL. (Jax) AM, fulltime, great assets and upside . \$950K  
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 (O) 407-365-7832 (FAX) 407-366-8801

**For Sale:** C,2FM West Texas rated market \$895,000. Contact John Saunders at (713)-789-4222.

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**For Sale, 6000 watt fm with 50,000 watt up-grade on Florida gulf coast.** \$425,000 cash. Contact The Connelly Co. (813)-991-9494.

**For Sale By Owner:** The only 780 khz. station licensed in Florida. Full time. WPNP-AM; 780 khz.; "CP"; Centrally located; Tampa St., Petersburg, Lakeland Market. Covers 6,000 square kms and over 1,000,000 people. Telephone: (787) 264-3802. Fax: (787) 264-3559.

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All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING & CABLE, Classified Department, 245 West 17th Street, New York, NY 10011. For information call Sari Weiner at (212) 337-6962 or Yukari Atsumi at (212)337-6960.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or Fax (212) 206-8327. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at 5:00pm Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS, CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: \$2.50 per word, \$50 weekly minimum. Situations Wanted: 1.35¢ per word, \$27 weekly minimum. Optional formats: Bold Type: \$2.90 per word, Screened Background: \$3.00, Expanded Type: \$3.70 Bold, Screened, Expanded Type: \$4.20 per word. All other classifications: \$2.50 per word, \$50 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$218 per inch. Situations Wanted: \$109 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

Color Classified Rates  
 Non-Display: Highlighted Position Title: \$75. Display: Logo 4/C: \$250. All 4/C: \$500.

Online Rates: \$50 additional to cost of ad in magazine  
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Confidential Service. To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

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# CHANGING HANDS

The week's tabulation of station sales

## COMBOS

**KQWB-AM-FM and KPFX(FM) Fargo, N.D., KLTA(FM) Breckenridge, Minn./Fargo, N.D., and KVOX-FM Moorhead, Minn./Fargo, and KKLS(AM)-KKMK(FM), KIMM(AM), KFXS(FM) and KOUT(FM) Rapid City and KBHB(AM) and KRCS(FM) Sturgis/Rapid City, S.D.**

**Price:** \$37.8 million

**Buyer:** Triad Broadcasting Co. Inc., Monterey, Calif. (David Benjamin, CEO) is buying wxbd(AM) Biloxi, wlrk(fm) and wxyk(fm) Gulfport/Biloxi, wxrg(fm)Pascagoula-Moss Point/Biloxi and wcpr-fm Wiggins/Biloxi, all Miss.

**Seller:** Brothers Jim and Tom Instad, Fargo and Minneapolis, respectively; own/are buying kfgo(AM), kfgo-FM and wday-FM Fargo; kpht(fm) Kindred/Fargo; kfgx(fm) Detroit Lakes, Minn./Fargo and kvox(AM) Moorhead, Minn./Fargo

**Facilities:** KQWB(AM): 1550 khz, 10 kw day, 5 kw night; KQWB-FM: 98.7 mhz, 100 kw, ant. 460 ft.; KPFX: 107.9 mhz, 100 kw, ant. 713 ft.; KLTA: 105.1 mhz, 100 kw, ant. 713 ft.; KVOX-FM: 99.9 mhz, 100 kw, ant. 444 ft.; KKLS: 920 khz, 5 kw day, 100 w night; KMK: 93.9 mhz, 100 kw, ant. 650 ft.; KIMM: 1,150 khz, 5 kw day, 500 w night; KFXS: 100.3 mhz, 100 kw, ant. 450 ft.; KOUT: 98.7 mhz, 100 kw, ant. 515 ft.; KBHB: 810 khz, 21 kw day; KRCS: 93.1 mhz, 100 kw, ant. 1,059 ft.

**Formats:** KQWB(AM): sports; KQWB-FM: rock; KPFX: classic rock; KLTA: AC; KVOX-FM: country; KKLS: oldies; KMK: AC; KIMM: news/talk; KFXS: classic rock; KOUT: country; KBHB: country oldies; KRCS: C&W

**Broker:** Media Venture Partners

**WZNZ(AM) Jacksonville and WBGB(FM) Ponte Verde Beach/Jacksonville, Fla.**

**Price:** \$4.3 million

**Buyer:** Concord Media Group Inc., Odessa, Fla. (Mark W. Jorgenson, president/owner); owns wtbl(AM) (formerly wlvu) Dunedin/Palm Harbor and wsaa(AM) (formerly wsun) St. Petersburg, all Fla., and wssp(fm) Goose Creek/Charleston, S.C. Jorgenson also owns 20% of both wrmd(AM) St. Petersburg/Tampa and wama(AM) Tampa, Fla.

**Seller:** Clear Channel Communications Inc., San Antonio, Texas (L. Lowry Mays, chairman; Charles E. Giddens, trustee for stations); owns is

## PROPOSED STATION TRADES

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

### THIS WEEK

TVs ■ \$0 ■ 0  
 Combos ■ \$42,990,000 ■ 3  
 FMs ■ \$53,778,000 ■ 9  
 AMs ■ \$10,799,612 ■ 2  
 Total ■ \$107,567,612 ■ 14

### SO FAR IN 1999

TVs ■ \$1,423,719,005 ■ 35  
 Combos ■ \$753,735,030 ■ 63  
 FMs ■ \$678,555,663 ■ 109  
 AMs ■ \$98,304,112 ■ 77  
 Total ■ \$2,954,313,810 ■ 284

buying 22 TVs, 156 other AMs and 283 other FMs, including wylt(fm) Byhalia, Miss./Memphis, Tenn. (see item, below). Giddens owns 50% of four AMs and 50% of five FMS, 5% of wmoq(fm) Bostwick/Monroe, Ga., and 24.5% of wtxl-TV Tallahassee, Fla.  
**Facilities:** AM: 1460 khz, 5 kw; FM:

106.5 mhz, 6 kw, ant. 328 ft.

**Formats:** AM: news/talk; FM: classic rock

**KODI(AM)-KTAG(FM) Cody, Wyo.**

**Price:** \$890,000

**Buyer:** Legend Communications, Ellicott City, Md. (spouses Larry and Susan Patrick, partners). Patricks own two other AMs and two other FMs

**Seller:** Yellowstone Ventures, Cody (Don Price and Roger Sedam, principals); no other broadcast interests

**Facilities:** AM: 1400 khz, 1 kw; FM: 97.9 mhz, 100 kw, ant. 1,901 ft.

**Formats:** AM: oldies/talk; FM: AC

### FMS

**KBZR(FM) Arizona City/Phoenix, KDDJ(FM) Globe City/Phoenix, KEDJ(FM) Sun City/Phoenix and KMYL-FM Wickenburg/Phoenix, Ariz.**

**Price:** \$32.1 million (\$22 million for KDDJ and KEDJ; \$5.6 million for KMYL-FM; \$4.5 million for KBZR)

**Buyer:** Big City Radio Inc, Hawthorne, N.Y. (Michael Kakoyiannis, president); owns one AM and 12

## PAXSON COMMUNICATIONS

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

# KPXL-TV

San Antonio, Texas

*for*

# \$13,500,000

*from*

## SOUTH TEXAS VISION, LLC

Dr. Joseph Zavaletta Sr., President

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

PATRICK  COMMUNICATIONS

(410) 740-0250, [www.patcomm.com](http://www.patcomm.com)

other FMs

**Sellers:** KDDJ, KEDJ: New Century Arizona License Partnership, Bellevue, Wash. (George Kriste, managing member). Kriste also is managing member of Thunderegg Wireless, which owns two FMs, and Utica Television Partners LLC, which owns WUTR(TV) Utica, N.Y. KMYL-FM: Interstate Broadcasting System of Arizona Inc., Orange, Calif. (Paul Toberly, president); owns KMYL(AM) Tolle-son/Phoenix, Ariz. KBZR: Brentlinger Broadcasting Inc., Scottsdale, Ariz. (Jay R., C. Jayson and Ken Brentlinger, principals); owns KBZG(FM) Payson/Phoenix, Ariz. **Facilities:** KBZR: 106.3 mhz, 6 kw, ant. 292 ft.; KDDJ: 100.3 mhz, 90 kw, ant. 2,047 ft.; KEDJ: 106.3 mhz, 25 kw, ant. 325 ft.; KMYL-FM: 105.3 mhz, 6 kw, ant. -1,364 ft. **Formats:** KBZR: album-oriented rock; KDDJ: alternative; KEDJ: modern rock; KMYL-FM: adult pop standards **Broker:** Gary Stevens & Co (buyer); Serafin Bros. (KBZR); Star Media Group Inc. (KDDJ, KEDJ)

**KZLZ(FM) Kearny/Tucson, KZNO(FM) Nogales/Tucson and construction permit for KCDX(FM) Florence/Tucson, Ariz.**

**Value:** Estimated \$12 million **Swapper, KZLZ, KZNO:** Z-Spanish Media Corp., Sacramento, Calif. (Amador Bustos, CEO); owns/is buying nine AMs and 14 FMs. Bustos also owns KZSJ(AM) San Martin, Calif., and 20% of KAFY(AM) Bakersfield, Calif. **Swapper, KCDX:** Desert West Air Ranchers Corp., Tucson, Ariz. (spouses Ted and Jana Tucker, owners); owns construction permit for KFMR(FM) Winslow, Ariz. **Facilities:** KZLZ: 105.3 mhz, 50 kw, ant. 492 ft.; KZNO: 98.3 mhz, 215 w, ant. 228 ft.; KCDX: 103.1 mhz, 15 kw, ant. 1,981 ft. **Format:** KZLZ: Spanish; KZNO: top 40 contemporary; KCDX: dark

**KVPC(FM) San Joaquin/Fresno Calif.**

**Price:** \$2.5 million **Buyer:** Mondosphere Broadcasting Corp., Fresno (Clifford N. Burnstein, president); owns three AMs and 11 other FMs **Seller:** San Joaquin Broadcasting, San Joaquin (Susan Lundborg, principal). Lundborg owns two FMS **Facilities:** 105.5 mhz, 25 kw, ant. 300 ft **Format:** Dark **Broker:** Blackburn & Co. Inc.

**KKRO(FM) Anchorage and KQEZ(FM)**

**Houston/Anchorage, Alaska**

**Price:** \$2.4 million (\$1.3 million for KKRO; \$1.1 million for KQEZ) **Buyer:** New Northwest Broadcasters Inc., Yakima, Wash. (Michael O'Shea, chairman; Ivan Braiker, president); owns two AMs and four other FMs **Seller,** KKRO: Williams Broadcasting Inc., Yelm, Wash. (Rob Williams, principal); no other broadcast interests **Seller,** KQEZ: Ubik Corp., Anchorage (Aaron Wallender, president); no other broadcasts interests **Facilities:** KKRO: 102.1 mhz, 25 kw, ant. 174 ft.; KQEZ: 92.1 mhz, 10 kw, ant. 810 ft. **Formats:** KKRO: classic rock; KQEZ: AC

**WYLT(FM) Byhalia, Miss./Memphis, Tenn.**

**Price:** \$1.1 million **Buyer:** Clear Channel Communications (see WZNZ(AM)-WBGV(FM) item, above); owns KWAM(AM)-KJMS(FM), WDIA(AM)- WHRK(FM) AND WREC(AM)-WEGR(FM) Memphis and WRXQ(FM) Olive Branch, Miss./Memphis, and owns/is buying 22 TVs, 156 AMs and 283 other FMs **Seller:** Estate of Albert L. Crain, Franklin, Tenn. (Joy Crain Johns, president); owns WLTV(AM) Mobile, Ala. **Facilities:** 94.9 mhz, 6 kw, ant 403 ft. **Format:** AC

**KBBQ-FM Fort Smith, Ark.**

**Price:** \$1 million **Buyer:** Cumulus Media Inc., Milwaukee (Richard W. Weening, chairman; Lewis Dickey, vice chairman); owns KLSZ-FM Van Buren/Fort Smith and KOMS(FM) Poteau, Okla./Fort Smith, 69 AMs and 150 other FMs **Seller:** Hernreich Radio Stations Inc., Fort Smith (George Hernreich, president); owns KFPW(AM) Fort Smith **Facilities:** 100.1 mhz, 50 kw, ant. 459 ft. **Format:** Golden oldies

**WGCQ(FM) Immokalee/Naples, Fla.**

**Price:** \$1 million **Buyer:** Praise Enterprises-Naples LLC, Naples (Frederick L. Mueller, trustee); no other broadcast interests **Seller:** Naples Broadcasting Group Inc, Hutchinson, Kan. (Joe Newman, president); no other broadcast interests **Facilities:** 92.1 mhz, 2.1 kw, ant. 380 ft. **Format:** Sports

**WMYQ-FM Newton/Meridian, Miss.**

**Price:** \$885,000 **Buyer:** Broadcasters & Publishers Inc., Meridian (Houston Pearce, chairman/owner); owns one AM and

four other FMs. Pearce also owns Radio South Inc., which owns one AM and two FMs; 50.9% of New Century Radio Inc., which owns one AM and one FM, and 33% of Progressive Communications Inc., which owns one AM and two FMs **Seller:** Rainey Radio Inc., Meridian (Kenneth R. Rainey Sr., president/50% owner); owns WMYQ(AM) Newton/Meridian. Rainey also owns 50% of wzkr(FM) Kosciusko, wmx(FM) Laurel/Hattiesburg and wvye(FM) Port Gibson/Meridian and 33.3% of wvmm(AM) Biloxi, all Miss. **Facilities:** 97.9 mhz, 11 kw, ant. 492 ft. **Format:** Country

**KLIS(FM) Palestine/Tyler, Texas**

**Price:** \$793,000 **Buyer:** Sunburst Media LP, Dallas (Sunburst Media Corp., general partner [John M. Borders, president]; Media/Communications Partners III LP, limited partner/47.5% owner); owns three AMs and 16 other FMs. Media/Communications Partners controls Bloomington Broadcasting Corp., which owns/is buying six AMs and 12 FMs **Seller:** Nicol/Excel Broadcasting LLC, Crockett, Texas (Tom Nicol, principal); owns KBHT(FM) Palestine/Crockett and KWBC(AM)-KMBV(FM) Navasota, Texas **Facilities:** 96.7 mhz, 3 kw, ant. 300 ft. **Format:** Country

**AMS**

**WYPA(AM) Chicago**

**Price:** \$10.5 million **Buyer:** Catholic Radio Network, San Diego (John T. Lynch, CEO); owns WAUR(AM) Aurora/Chicago, Ill., and nine other AMs **Seller:** PAR Holdings of Illinois, Stamford, Conn. (Darryl Thompson, president); no other broadcast interests **Facilities:** 820 khz, 5kw day **Format:** Talk **Broker:** Media Services Group Inc.

**WKJV(AM) Asheville, N.C.**

**Price:** \$299,612 **Buyer:** International Baptist Outreach Missions Inc., Asheville (J. Wendell Runion, president); no other broadcast interests **Seller:** Anchor Baptist Broadcasting Association. Pisgah Forest, N.C. (Randy Barton, president); owns WGCR(AM) Brevard/Pisgah Forest, N.C. **Facilities:** 1,380 khz, 5kw day, 1 kw night **Format:** Classic gospel

—Compiled by Alisa Holmes

# The man behind VH1's music

**T**ry programming a cable music network where the audience doesn't like to watch music videos.

Jeff Gaspin faced that daunting problem when he jumped into the top programming slot at VH1, the long-neglected, older-skewing MTV sibling. For years, VH1 hadn't found its groove—creatively, financially or with its audience.

Then, in 1996, newly hired VH1 president John Sykes tapped Gaspin to be VH1's programming and production executive vice president. It was up to Gaspin to find a way to lift the music network out of the ratings cellar, where it had languished for a decade. The biggest obstacle was fixing the huge gap between what viewers and potential viewers said they wanted and what would actually prompt them to tune in.

"They wouldn't watch music videos and they wouldn't watch live performances," Gaspin said. "There wasn't a lot left."

The problem, Gaspin believes, is that "Music on television is like fireworks on television. It's just not the same as being there." The top-rated show on VH1 at the time was old *American Bandstand* reruns.

After some trial and error, Gaspin's search led him to *Behind The Music*, which has turned into a breakthrough hit for the network. The clone of A&E's hit *Biography*, *Behind* profiles largely faded pop stars' rises and falls throughout their careers, helping lift the network from a starvation-level rating to a much more solid 0.5 in prime time. The series tuned into the VH1 audience's moderate interest in nostalgia and its appetite for irreverence, as indicated by the success of another music video-based show, *Pop-Up Video* along with the success of a couple of early specials. *Behind's* candid, personal stories of drug addiction, torn relationships, family rifts and financial failures anchors VH1's schedule and has been splintered into *Where Are They Now* and *Before They Were Rock Stars*. So while it's easy to find musicians on VH1 today, it's far more difficult to find music. Best of all for a low-budget cable network, the ratings hold up even after several repeat airings. "The 25-plus demo, they'll watch music if it's got information," Gaspin said.

Not bad for a guy who started off as the worst kind of "suit"—a finance guy. After getting an MBA at NYU, he started his career at NBC, moving through a series of



*Music on television is like fireworks on television. It's just not the same as being there.*

## Jeffrey Gaspin

**Executive Vice President, Programming and Production, VH1; b. Dec. 12, 1960, Bronx, N.Y.; BS, Psychology and Business Administration, State University of New York-Binghamton, 1982; MBA, Strategic Planning, New York University, 1984; NBC Station Group, administrator pricing and planning, 1984; NBC Station Group, manager special projects, 1985; NBC Entertainment, East Coast manager of production finance, 1987; NBC News, manager news finance 1988; NBC News, director of finance and strategic planning, 1989; NBC News, director of programming development, 1990; NBC News, vice president programming and development, 1992; Q2, senior vice president programming production, 1993; U S West Interactive Video Entertainment, senior vice president programming and production, 1994; Independent producer, 1995; VH1, 1996; m. Karen Levine Gaspin, May 4, 1986; children: Max, 6; Samantha, 4; Ben, 1**

staff planning and budgeting jobs at the broadcaster's station group, entertainment unit and ultimately, its network news division. He was schooled in advertising, spending, facilities and personnel issues, not how to develop programming in front of the camera. But in 1990, then NBC News president Michael Gartner decided the division needed to formalize program development, and pulled Gaspin over the line to become director of program development. It was a move Gaspin had wanted since his grad school days, but he said he accepted reluctantly.

"That desire was coming true and it scared the hell out of me," Gaspin said. His projects included helping to expand the weekday *Today* to weekends, developing *First Person with Maria Shriver*, and helping launch daily strips including *A Closer Look* and *One on One*.

But he got the most notice with *I Witness Video*, a controversial 1993 weekly series that advanced the "reality" genre to a new level, one that in the eyes of many critics was a new low. Gaspin calls the show "America's Most Dramatic Home Videos," and featured mostly amateur videos of disasters and crimes. Though Fox today airs similar shows regularly, *Witness* was considered tawdry at the time, taking the worst hits because it came out of NBC News, not the entertainment division. Gaspin is only slightly apologetic and said the show got him recognition. "I was thought of as one of the guys at the network that could put on a show that could get numbers."

Gaspin followed Gartner out the door in a 1994 news division shakeup, joining Barry Diller's QVC as head of programming for disastrous upscale shopping network Q2. "It was a culture shock," Gaspin said. Budgets went from \$1 million per hour of programming to several thousand dollars. From there he went to an interactive TV venture at telco US West Inc. and "spent the next year appearing to be on the cutting edge, but doing absolutely nothing." He then struck out as an independent producer, unsuccessfully trying to develop clones of *I Witness Video* and a game show. Then he encountered Sykes, who recruited him to VH1.

His next challenge is getting viewers to stick with VH1 "Many, many people are watching, but still watching a short amount of time." —John M. Higgins

# FATES & FORTUNES

## BROADCAST TV

**John Hess**, senior VP, affiliate sales, BKN, New York, named president, network affiliate sales. He is based in Chicago.

**Ray Depa**, general manager, KGMB-TV Honolulu, rejoins KGUN-TV Tucson, Ariz., in same capacity.

**Fran Minakowski**, communications director, Associated Catholic Charities, Baltimore, joins Maryland Public Television there as director, corporate relations.

Appointments, WNYW-TV New York:

**Erin Kelly**, account executive, Petry Television, Boston, joins in same capacity; **Nick Gardner**, sales manager, Blair Television, New York, joins as account executive.

**Sarah Tyrrell**, local sales manager, WTSP(TV) St. Petersburg, Fla., named general sales manager.



Byrne

Appointments, WTAE-TV, Pittsburgh: **Jim Byrne**, program and promotion director, WFXT-TV Boston, joins as director, broadcast operations; **Curtis Miles**, marketing director, WTAJ-TV Altoona, Pa., joins as assistant promotion manager.

**Gary Donovan**, co-general manager, Pacific Star radio stations, a division of Capstar Broadcasting Corp., Anchorage, Alaska, named regional VP. He will oversee operations in Anchorage and Fairbanks, Alaska, and Spokane, Wash.'s tri-cities area.

Appointments, Granite Broadcasting Corp.'s Board of Directors, New York: **Jon Barfield**, chairman and CEO, Barteck Group, Detroit; **M. Fred Brown**, president and founder, JetAir Capital Inc., San Francisco.

## PROGRAMMING

**Lisa Galeano**, manager, consumer promotion, USA Networks, New York, joins BBC Worldwide there as manager, corporate marketing.

**Peter Brickman**, consultant, New York, joins NFL Enterprises there as senior director, broadcast operations and technology.



Pierce



Caruso

**Justin Pierce**, senior VP, media relations, Columbia TriStar Television Group, Culver City, Calif., named executive VP.

**Ruth Ann Caruso**, director of development, Pearson Television, Santa Monica, Calif., named VP, creative affairs.

## JOURNALISM

**Philip Recchia**, director, media relations, CNBC, Secaucus, N.J., joins *Streetside with Dan Dorfman*, New York, as executive producer.

**Georgette Mosbacher**, author, *It Takes Money Honey: A Smart Guide to Total Financial Freedom*, joins CNNfn, New York, as a columnist and contributor.

**Lynna Lai**, general assignment reporter, WSB-TV Atlanta, rejoins WTSP(TV) St. Petersburg, Fla., as anchor, *10 News DayBreak*.

Appointments, WTAE-TV Pittsburgh: **Ted Kopyy**, reporter and anchor, WHCTV Rochester, N.Y., joins as weekend anchor and reporter; **Sam Merrill**, co-anchor, WNEM-TV Saginaw, Mich., joins as weekday morning co-anchor.

**Eden Kendall**, co-host, *Big Ape Morning Zoo*, WAPE-FM Jacksonville, Fla., joins WTLV(TV) there as entertainment reporter.

## RADIO

**Michael Saunders**, program director, KKBT(FM) Los Angeles, joins WJLB-FM and WMXD-FM Detroit as VP, programming, and operations manager.

**Chris Moreau**, program director, WJZI-FM Milwaukee, joins Milwaukee Radio Alliance as operations manager.

## CABLE

Appointments, Discovery Networks, U.S., Bethesda, Md.: **Clint Stinchcomb**, regional head of sales, Western

region, Discovery Networks, named VP, national accounts; **John Risinger**, director, affiliate sales and marketing, Southern region, named VP.

**Thomas Vitale**, director, acquisitions, Sci Fi Channel, New York, named VP, programming.

**Ronnie Beason**, senior partner, media director, J. Walter Thompson, San Francisco, joins USA Networks, New York, as VP, sales marketing research.

**Joe Gillespie**, executive VP, corporate sales, Ziff-Davis, San Francisco, named executive VP and chief operating officer for ZDTV (a unit of Ziff-Davis).

**David Berson**, manager, operations, distribution development, ESPN, Bristol, Conn., named director.

**Edward Murray**, head, Oblate Media and Communication Co., St. Louis, joins National Interfaith Cable Coalition, New York, as president and CEO.

Appointments, Showtime Networks, New York: **Bill Scott**, director, human resources and administration/generalist, Western region, named VP. He is based in Los Angeles. **Annemarie Bray**, director, generalist, human resources, named VP, training/generalist, affiliate sales, human resources. She is based in New York.



Pearl

**Wendy Pearl**, manager, press information, TNN, Nashville, Tenn., named director, communications.

**Rob Jacobson**, VP, programming acquisition, East Coast, DirecTV, New York, joins

Viewer's Choice there as senior VP, distribution and product development.

**Michael Nagle**, manager, sales and affiliate marketing, Eastern division, Playboy Television, New York, joins The Box Music Network, Miami Beach, Fla., as director, Eastern region, affiliate sales and marketing. He will continue to be based in New York.

Appointments, Inspirational Network, Charlotte, N.C.: **Paul Zulkoski**, manager, sales and marketing, HBO, Denver, joins as director, affiliate relations,

Great Lakes Region. He will continue to be based in Denver. **C. Thomas Dennis**, director, new media group/Web master and manager, Internet ventures, Christian Broadcasting Network, joins as creative director.

Appointments, HGTV, Knoxville, Tenn.: **Lisabeth Hayes**, VP, advertising sales, Chicago, named senior VP; **Jeff Meyer**, New York manager, advertising sales, named VP, Eastern region ad sales.

**Cathe Jacobi**, art director, Cartoon Network, Atlanta, named senior art director.

**Jim Burnette Jr.**, account executive, Fox Sports Net, New York, joins Resort Sports Network there as New York sales manager.

**Ian Anderson**, Avid editor, American's Voice, Washington, named post-production supervisor.

### ADVERTISING/MARKETING/ PUBLIC RELATIONS



Adee

MGM/UA, Los Angeles, joins as co-president.

Appointments, Creative Domain, Los Angeles: **Peter Ade**, senior marketing executive, Dreamworks SKG, Los Angeles, joins as co-president; **Tom Kennedy**, senior VP, creative advertising,



Park

Angeles, joins Chancellor Marketing Group, the national sales promotion arm of Chancellor Media Corp., Richmond, Va., as national recruitment manager.

**Karen Lavin**, manager, sales service, traffic and operations, KNBC-TV Los Angeles, joins Adlink there as network inventory manager.

**Nan Park**, partner and group director, national broadcast operations, BJK&E Media Group, New York, joins Horizon Media there as director, national broadcast.

**David Ludewig**, principal, Media Interlink, Los



Mazer

broadcast sales, Medstar Television, joins as sales and marketing director; **Mary Cox**, news director, KNXV-TV Phoenix, joins as client services producer.

Appointments, Creative Marketing Alliance, Princeton Junction, N.J.: **Christian Amato**, finance manager, named assistant controller, finance department; **Kerry Borzilleri**, executive assistant, named media planner/buyer; **Kristin Lascelle**, account executive, named senior account specialist.

**Linda Rindahl**, assistant account executive, direct marketing group, Bader Rutter & Associates, Milwaukee, named account executive.

### TECHNOLOGY

**Kevin Mulligan**, owner, Mulligan Media Management, Portland, Ore., joins AT& T Broadband and Internet Services there as regional director.

Appointments, Orad Inc., which specializes in virtual set technologies, virtual advertising and sports broadcasting tools, New York: **Matthew Straeb**, VP and general manager, North American operations, named president; **Frank Spady**, VP, sales, digital studio and graphics division, Evans & Southerland, New York, joins as VP, Western region.

**John Pickens**, director, technology development, Com21, a supplier of high-speed communications solutions for the broadband access market, Milpitas, Calif., named chief technological officer.

Appointments, SunUp Digital Systems, San Jose, Calif.: **Brian Hagen**, director, product management and marketing, Philips Digital Video Systems, San Jose, joins as director of marketing; **Paolo Siccardo**, VP, engineering, named senior VP, marketing and business development.

**Carlo Basile**, VP and chief technology officer, Philips Digital Video Group,

**Matt Mazer**, senior VP, Sony new technologies, Sony Corp., New York, joins The Myers Group there as vice chairman.

Appointments, McHugh & Hoffman, Atlanta: **Thomas Hauff**, VP,

Palo Alto, Calif., joins Princeton Video Image Inc., Lawrenceville, N.J., as chief technology officer.

**Howard Schrott**, executive VP and chief financial officer, Emmis Communications, Indianapolis, joins Wink Communications, Alameda, Calif., as chief financial officer.

**Bobby Olszewski**, special projects assistant, Florida Citrus Sports, Orlando, joins Century III, a teleproduction facility at Universal Studios Florida, as director, marketing and public relations.

### INTERNET

**James Moroney**, executive VP, Belo Corp., Dallas named president, Belo Online. He will continue his current executive VP duties.

**Kimerly Montour**, director of programming, NBC Europe, CNBC Europe and Pan-European Cable & Satellite Networks, London, joins Newsnetcentral, San Francisco, as senior VP, programming and operations.

### ALLIED FIELDS

**Bill Frazier**, national program coordinator, signal measurements and analysis division, Crown Communications, Greenville, N.C., joins Lawrence Behr Associates, which provides infrastructure assets to the wireless telecommunications industry, Greenville, as manager, signal measurements and analysis.

### DEATHS

**Simon Goldman**, 86, president of James Broadcasting Company, died May 10. Goldman, who served in the U.S. Army in 1943 and 1944, acquired James Broadcasting Co. in 1955. He was a well-known figure in broadcasting, at one time owning 10 stations in western New York, eastern Ohio, northwestern Pennsylvania and Vermont. He belonged to a number of professional organizations and served on the boards of several others, including the advisory committee of the School of Journalism at St. Bonaventure University in St. Bonaventure, N.Y. In 1998, Goldman was named Outstanding Broadcaster of Western New York by the Buffalo Broadcast Pioneers. Immediate survivors are unknown.

—Compiled by Mara Reinstein  
mreinstein@cahners.com

**Capping two weeks of deal-making, Grapevine Communications last week said it will pay \$52 million for ABC affiliate WAAY-TV**

**Huntsville, Ala.** The week before, Grapevine agreed to buy GOCOM Communications LLC's nine TVs, including: KSPR(TV) Springfield, Mo.; KNNV(TV) Chico/Redding, Calif., and WKBN-TV and WYFX-TV Youngstown, Ohio. Grapevine is paying \$185 million for GOCOM, which is backed by Bain Capital Inc. Its president, Richard L. "Ric" Gorman, will be Grapevine's CEO. Grapevine already owns seven other network affiliates. Grapevine, which acquired its first middle-market station in January 1997, is backed by BCI Advisors Inc., First Union Capital Partners and Prudential Securities. Its chairman is billboard millionaire Wendell Reilly. WAAY-TV has been privately owned for nearly 36 years by Huntsville entrepreneur M.D. Smith IV and his sister, Anita Smith Johnson. Broker for the sellers of WAAY-TV was Richard A. Foreman. Both deals are subject to FCC approval.

**Speculation arose last week that WWF owner Vince McMahon intends to raise up to \$150 million by taking his 18-year-old company public.**

McMahon reportedly engaged Bear Stearns & Co. to orchestrate the sale of WWF shares, but a spokesman for the WWF neither confirmed nor denied the report. Company policy prevented him from discussing business strategy, he said. Calls to a Bear Stearns analyst were not returned. WWF Wrestling, carried on USA Networks, is consistently the highest rated program on cable television, pulling in close to 5 million homes per telecast. The WWF franchise includes cable, syndicated and pay-per-view programming, live events, publications, home videos, merchandising and licensing.

**Farm-state senators want the government to subsidize high-speed Internet access in rural areas.** The subsidies would be paid by fees similar to levies imposed on telecommunications compa-

nies used to wire schools to the Web. "We are determined not to end up with a country of haves and have-nots with respect to advanced telecommunications," Sen. Byron Dorgan (D-N.D.) said last week. Senate minority leader Tom Daschle (D-S.D.) supported his request. Under a 1996 law, rural areas are supposed to have telecommunications services "reasonably comparable" to those in cities, but it was left up to the FCC to decide how to do that. Farmers, rural businesses and small-town health-care facilities need access to high-speed Internet services for transmitting graphics and large amounts of data, the senators say. Separately, the senators are introducing legislation to set up an office of rural advocacy at the FCC.

**Saying the stations are not "core" to its TV group concentrated in Texas, the Northwest and the mid-Atlantic, A.H. Belo Corp. last Wednesday said it wants to sell Fox affiliate KASA-TV Albuquerque and NBC affiliate KHNL(TV) Honolulu**

**(along with an LMA for KVEE(TV) there).** The Dallas-based company hired ING Baring Furman Selz LLC to "explore the sale." Selling those stations would leave Belo with 20, but allow it to maintain its slot at No. 14 on BROADCASTING & CABLE's list of Top 25 Television Groups (April 19). Albuquerque is Nielsen's 49th-largest market, while Honolulu is No. 71. There's no timetable for the sale, says Harold F. Gaar Jr., Belo's vice president of financial and investor relations. As for Belo buying more TVs, Gaar says, "The industry continues to consolidate. ... If we find a property that meets our profile [contiguous to its other holdings or in a 'very dynamic' market], we would consider it." He declined comment on the company's interest in KRON-TV San Francisco, which itself went on the market recently.

**The FCC last week extended the deadline for comments on its low-power radio plan by two months.** Comments are now due Aug. 2. The extra time was requested by the National Association of Broadcasters, the Corporation for Public Broadcasting and National Public Radio. This is the second time the agency has extended the comment period. The NAB said it needed more time to finish laboratory studies of low-power radio's impact on digital signals the industry plans to offer. In a related announcement, the FCC said it will start looking into rules for digital radio this summer.

**Nick at Nite's TV Land is going retro with a passel of series for the upcoming season.** The network landed six '50s, '60s and '70s staples, representing the first off-network

**USA, charging fraud, sues ex-president**

USA Networks has filed a lawsuit against its ex-president, Rod Perth, contending that he lied about his job prospects during severance negotiations.

USA is seeking to recoup the \$1.28 million paid to Perth as part of his severance package, as well as an additional \$3.4 million in damages.

Neither Perth nor USA Networks would comment on the suit.

USA says Perth was able to leverage a lump-sum severance because he gave the impression of "no imminent prospect of employment." But within a week after the check was cut, Perth became president and CEO of Henson TV Group, according to documents filed last week in U.S. District Court in Chicago.

When Perth joined USA in October 1994, his four-year contract included an extension option guaranteeing him \$2.8 million over four years. USA initially exercised the option, then let Perth go in June 1998. Severance negotiations began immediately, the lawsuit says, with Perth asking for a lump sum. USA resisted, knowing it would have no obligation to pay him if he went to work somewhere else. Perth's attorneys persisted and USA paid him on April 22, according to the court filing. Then, on April 29, Henson announced his appointment as president.

—Deborah D. McAdams

programming for the MTV-owned net. *Maude*, with the acerbic Bea Arthur, is scheduled to air this August. The rest—*The Andy Griffith Show*, *Gomer Pyle, U.S.M.C.*, *The Honeymooners*, *The Beverly Hillbillies*, and *The A-Team*—are on deck for January 2000 debuts on TV Land's prime time schedule. Nick at Nite also netted some new old programs for the 1999-2000 season, including 222 episodes of *Three's Company*, for a reported \$25 million. Nick will also take *All in the Family* from TV Land, where it became so popular that the larger network decided to snag it. Nick at Nite has 70 million subscribers, compared with about half that for TV Land.

**Michael Canter has been named executive producer of game show 'Family Feud' from Pearson Television.** The show, which will be hosted by Louie Anderson, will begin preproduction in mid-June for its syndication debut Sept. 20. The show has been cleared in 75% of the country, including New York, L.A. and Chicago. Canter's game show credits include *Flashback* for the Game Show Network and *webRiot* for MTV. He was also executive producer for *The Dating Game* and *The Newlywed Game* for Columbia TriStar.

**A Michigan judge last week stayed enforcement of subpoenas seeking unpublished material from various media of the March 27-28 riots that followed**

**Michigan State's loss in the NCAA basketball semifinals.** But while East Lansing District Judge David Jordon agreed to delay the subpoenas until a circuit judge could hear the case last month, he rejected requests from stations in Detroit, Flint, Kalamazoo, Grand Rapids and Lansing, and several newspapers to throw out the subpoenas. Media outlets argue that the law exempts the media from such subpoenas. Police, who arrested more than 100 people, argue that the exemptions apply to confidential sources and not when journalists are witnesses to crimes.

**Leitch says it will supply the National Football League with video servers that game officials will use to review calls through instant replay,** a rule change that will be in effect for the 1999 NFL season. Leitch's FORCE video server system has a customized touch-screen graphical user interface (GUI) and will store and play back live gameplay and instant replay video. The NFL and Leitch are expected to announce the agreement after a NFL owners' meeting in Atlanta this Wednesday.

**America Online plans to boost its e-commerce with a new virtual mall, Shop@AOL, this summer.** Enhanced product search and personalized

buying guides are among features AOL will add to up the ante on the \$1.8 billion its subscribers spent through its online retail outlets during its third fiscal quarter ending in March. Two new vehicles will be launched for AOL partner Netscape and its CompuServe unit later this year.

**Network Computer, Inc., unit of Oracle Corp., gained \$50 million in financing last week and a new moniker.** The funding comes from 11 companies, including Comcast, Cox Communications, General Instrument Corp., Hambrecht & Quist, Lucent Technologies, Marubeni Corp., MediaOne Ventures, Rogers Communications, Shaw Communications, Sun Microsystems and Wind River Systems. NCI has been renamed Liberate Technologies.

**Koplar Interactive Systems International is moving toward a market test of its interactive InTouch TV system early in 2000.**

Koplar has retained Response Analysis Corp., a unit of Roper Starch Worldwide, and Arlen Communications to conduct market research when the system is introduced at broadcast stations in the St. Louis market. InTouch enables viewers to interact with advertising and programming to access information and conduct transactions.

**AT&T Broadband & Internet Services President Leo Hindery will receive NCTA's Vanguard Award for distinguished leadership at Cable '99 next month.** Joining Hindery as a distinguished leader will be Judith McHale, president and chief operating officer of Discovery Communications.

## PBS picks up Peabodys



Eight PBS programs were honored at The 58th George Foster Peabody Awards, held May 17 at New York's Waldorf-Astoria Hotel. The awards, administered by the University of Georgia, recognize distinguished achievement and meritorious public service by radio and television stations, networks, producing organizations and individuals. Pictured: Marlene Sanders, member of the Peabody National Advisory Board; Ken Burns,

executive producer, Peabody-winner 'Frank Lloyd Wright.'

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

## Tarred by a broad brush

We may have spoken too soon with last week's upbeat notation on this page of the tabling of the Hollings violence harbor bill. The Senator from South Carolina is already vowing to reintroduce it. In yet another hearing on media violence last week, the bill got a fresh look, although mixed reviews. In the plus column: Senator John McCain, whose committee was holding the hearing, does not support the bill, suggesting it is both an unrealistic approach to the violence issue and constitutionally suspect. We agree on both counts.

Nonetheless, momentum on the violence issue continues apace, fueled by yet another schoolyard shooting, this time in Georgia. The Senate passed the juvenile crime bill with its media-targeted provisions, and the House is likely to follow. That bill would, among other things, launch federal investigations into how violent media is produced and marketed and pressure broadcasters into adopting a code of conduct that could strip the medium of much of its creativity.

The momentum is putting broad brushes in the hands of media critics and raising the level of threat—implicit and explicit—in the negative portraits they paint. The problem with wielding that broad brush was illustrated pointedly by Senator Spencer Abraham (R-Mich.) last week. At McCain's hearing, Sen. Abraham lumped *America's Most Wanted* into the category of violent shows being scrutinized. "The graphic violence that forms such an integral and prevalent part of these shows strikes me as inappropriate for young children watching TV during the evening hours, say before 9 p.m." First, though we agree the show is not for young children, that is a decision for parents, not programmers or senators or even editorial page editors, to make. Second, *America's Most Wanted* was launched by a man whose young son was the victim of horrible violence and it was launched for the express purpose of doing something

tangible about the problem, rather than hand wringing and grandstanding. It has succeeded admirably. In fact, when Fox tried to take the show off the air some years back, lawmakers and legislators alike petitioned for its reinstatement as a positive force in the capture of well over 500 criminals. Oh, and if the Senator had checked a *TV Guide*, he would have found that the show does not air before 9 p.m.

## Portals diplomacy

FCC Chairman William Kennard is to be commended for calling in the parties last week to explain their lack of progress in achieving a cable-consumer electronics solution for digital television. Not only that, he sent them away with a sort of deadline for getting on with it, and even suggested that if they fail, the FCC might step in with its own solutions.

Clearly, the chairman is uncomfortable with this approach. He wants the marketplace to work out its own answers, and is reluctant to impose bureaucratic solutions. The problem is, all the digital media are moving on their individual trajectories while the receiver development and copy-protection processes remain hobbled by indecision. At the rate things are going, we'll never get there from here.

All the experts we talk to say it can be done—that is, the basic parameters agreed upon—within two or three months. Done, not just put down on a timetable for decision. We hope the parties will up the chairman's ante on their own and show up with a deal in July.

There was a day when what this country needed was a good, five-cent cigar. Now what it needs is an interoperable digital display system that will get us off the ground in broadcasting, cable, satellites and the Internet (talk about upping the ante). Perfection is the end game. Designing for eventualities that may never arrive should not stand in the way of getting started.

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