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South Park, Comedy Central's home-grown hit

SPECIAL REPORT

Cable's Originals

Big spending on a budget

B&C / IRTS EXCLUSIVE

Media Report Card

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BILLINGS, MT 59102-7755

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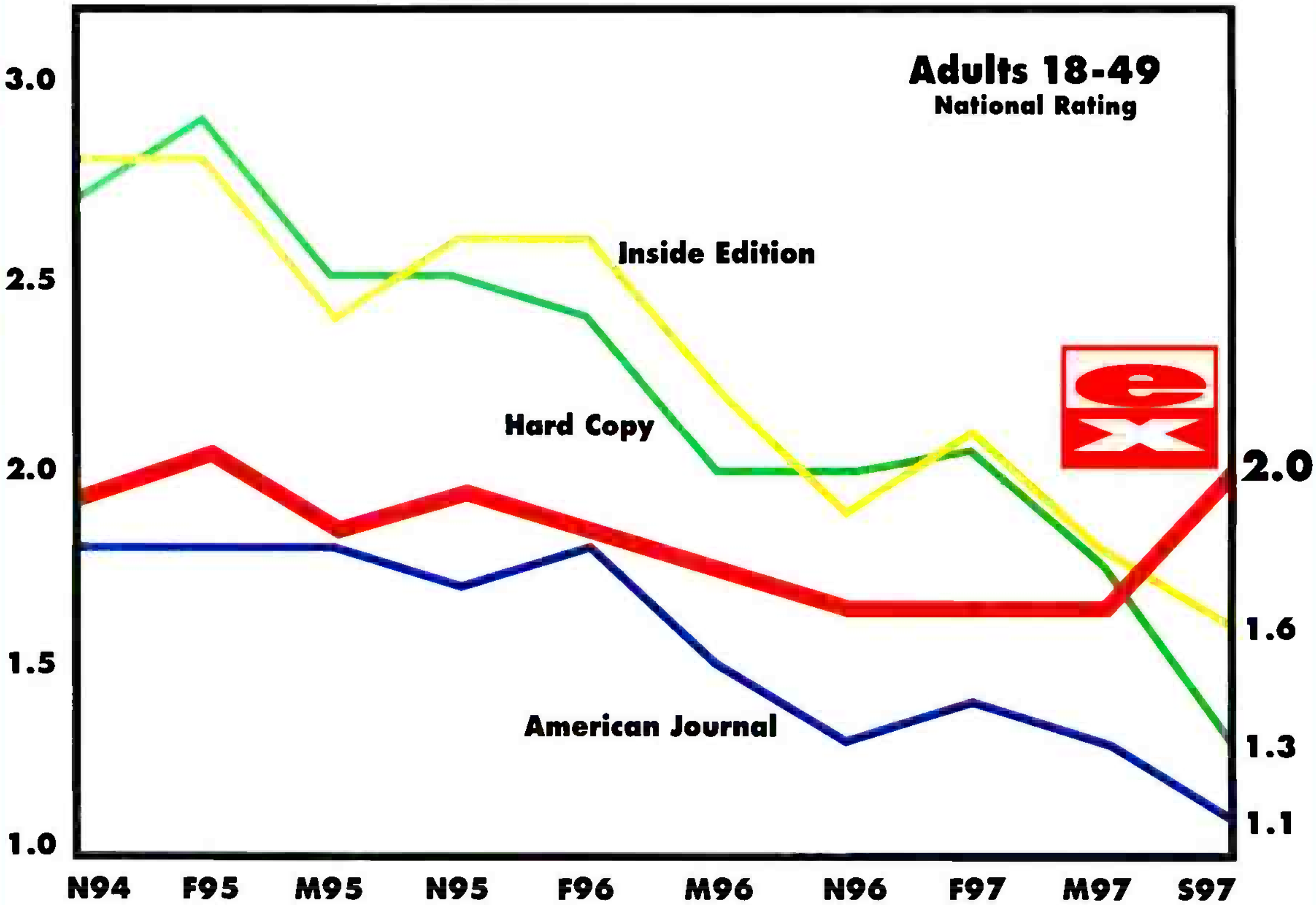

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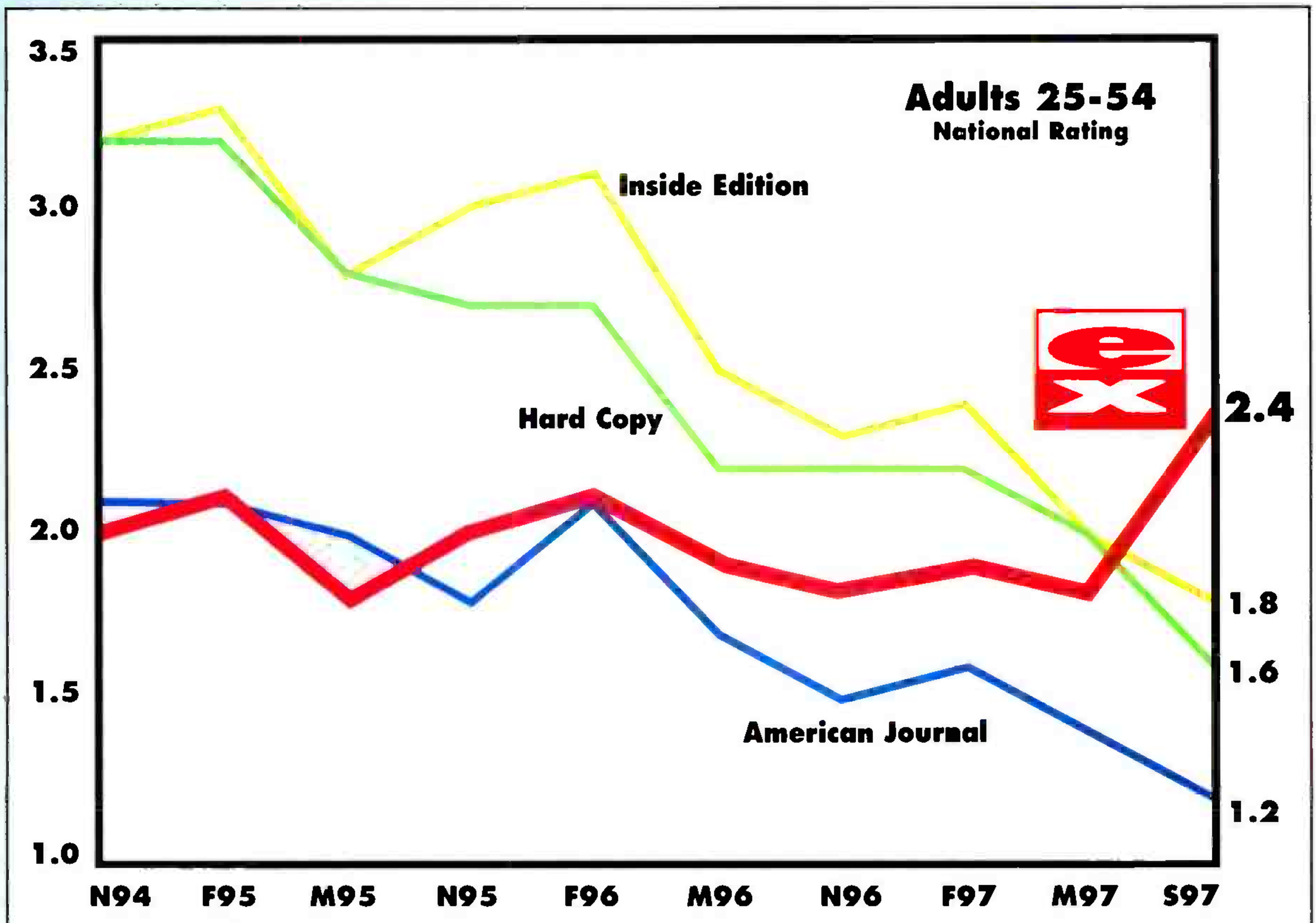

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Fast Track

Must Reading from Broadcasting & Cable

October 20, 1997

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No access There appears to be no more room in access. That was the story coming out of Hollywood last week, with the final top-market availabilities for syndicated shows locked up by NBC and Twentieth Television's *Access Hollywood*. / 7

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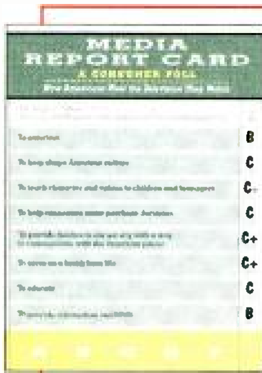

B&C/IRTS EXCLUSIVE

Media Report Card: How Americans View the Television They Watch

A Roper study commissioned by BROADCASTING & CABLE and the International Radio & Television Society suggests that Americans may be ready to accept more regulation in television for children. / follows page 46

Virginia candidates squeezed off the tube Even as politicians debate television's political responsibilities, candidates for Virginia state offices have lost potential time on Washington, D.C., stations to higher-paying advertisers. / 19

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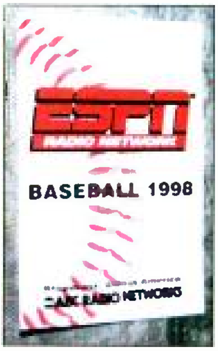

ABC's and ESPN's radio networks will take over play-by-play rights to the World Series next year. / 53

'Access Hollywood' offers Pat answer The addition of sports anchor Pat O'Brien has proved effective for *Access Hollywood*. The gradual ratings comeback has NBC officials and new distributor Twentieth Television upbeat about the show. / 47

Jones replaced at Meredith Broadcasting Phil Jones, former chairman of the NAB joint board, has resigned after eight years as Meredith Broadcasting Group president. He is being replaced by vice president John Loughlin. / 47

Silver King staffs WYHS-TV Several key executives have been hired at Silver King broadcasting to reformat the company's Miami station, WHYS-TV. Plans call for dumping home shopping for locally produced programming. / 48

SPECIAL REPORT

Cable's Originals

More and more cable networks are opening their wallets for movies and other original programming, adding both viewers and network identity. / 28 *Cover art by South Park*

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Hindery, Malone quit Lenfest Friction over Lenfest Communications grew more intense last week, when Tele-Communications Inc.'s John Malone and Leo Hindery quit the MSO's board in a continuing disagreement with chairman Gerry Lenfest over how to maximize the company's value. / 55

David Bowie subbed for the Rolling Stones on MTV's 'Live from the 10 Spot.' / 60

CableLabs in center of storm In the OpenCable initiative to establish open standards for advanced analog and digital set-top boxes, Cable Television Laboratories is at the center of the action. / 56

Cable-pay gender gap shrinks, but remains A study from Women in Cable and Telecommunications finds women cable executives earning 15% less than their male counterparts. / 58

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WCBS-TV sheds light in darkness WCBS-TV New York's new infrared camera system on its ENG helicopter is allowing low-light and no-light reports from foggy, smoky or night settings. / 62

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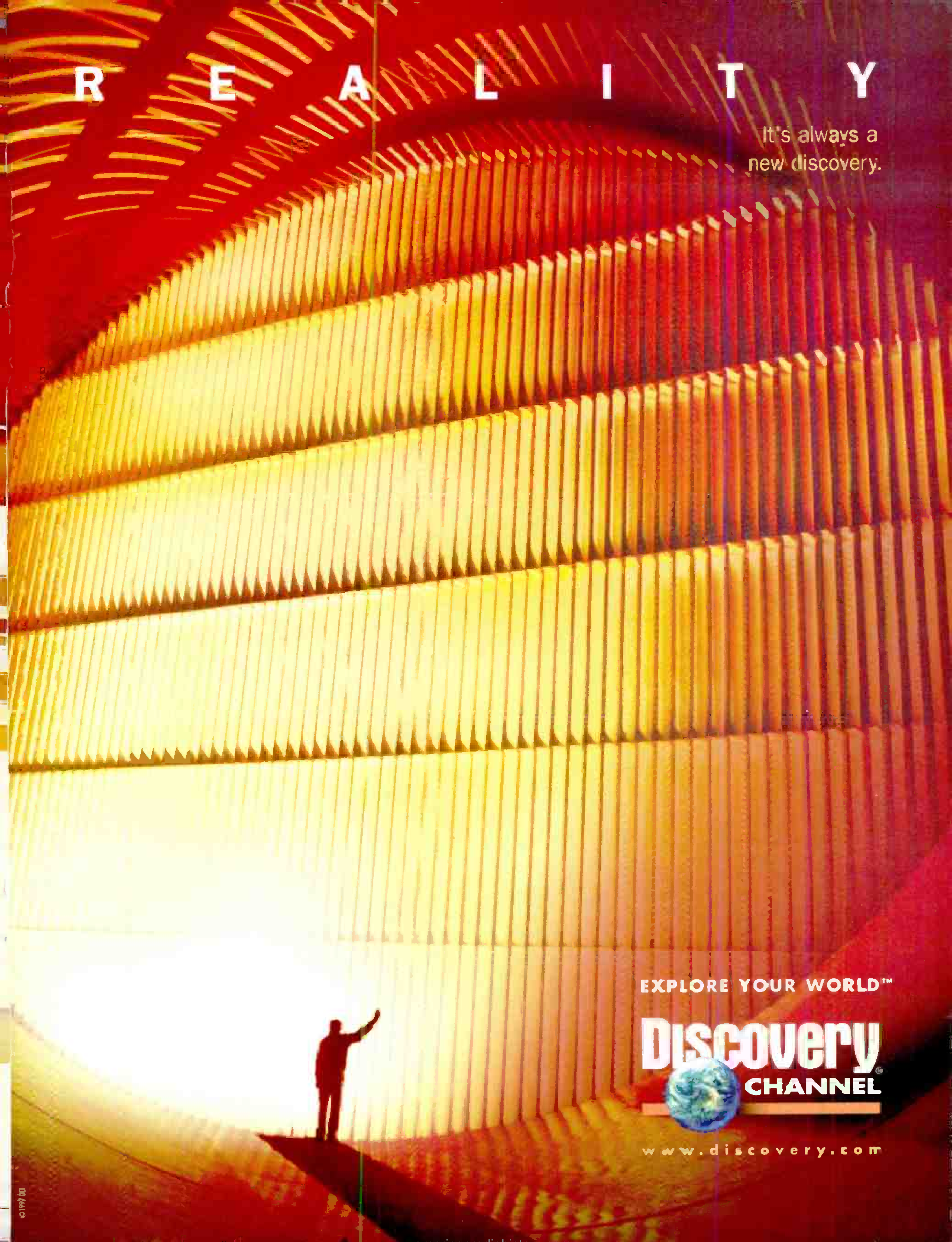
Leno and the NFL join NBC's Intercast The National Football League and *The Tonight Show* are NBC's latest additions to its interactive Intercast programming. / 66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Raycom bids for LIN

$1.9 billion offer for 13-station group tops Hicks, Muse's August play

By Steve McClellan

When Hicks Muse bid $47.50 a share ($1.7 billion total, including debt) for LIN Television Corp. in August, the offer drew lawsuits from shareholders who complained that the price was below the company's true value. Many analysts agreed, valuing LIN at the time at $54-$55 per share.

Last week those earlier estimates appeared to have been vindicated, as Raycom Media parent Retirement Systems of Alabama (RSA) stepped up with an offer thought to be in the $54-per-share range, or approximately $1.9 billion, including debt.

Raycom is the 23rd-largest TV group owner, with 24 stations covering 6.4% of the country. The company is led by president John Hayes, former head of the Providence Journal Corp.'s TV group. A Raycom/LIN combination would cover 12.6%, but only 11.1% when UHF discounts are considered. The acquisition of WOOD-TV Grand Rapids, Mich., from AT&T (which is part of the LIN/Hicks Muse deal) would put the combined company at more than 13% coverage.

The Raycom offer could put a severe crimp in Hicks Muse's plan to become a major TV station operator with one stroke of the pen. It also has called into question a side venture with NBC (which the network confirmed for the first time last week) to jointly operate KXAS-TV Dallas and KNSD(TV) San Diego, Calif.

Sources say that if the venture goes through, NBC will end up with 80% control of KXAS-TV and KNSD, with the other 20% belonging to Hicks. An agreement in which NBC would sell its Birmingham, Ala., station, WVTM-TV, to Hicks for about $200 million also is linked to that venture. NBC also would renew all of Hicks Muse's network affiliate contracts (in both the LIN and the Sunrise Television groups) through 2010.

The NBC deal could be Hicks Muse's ace in the hole. Bear Stearns broadcasting industry analyst Victor Miller asserts that Hicks Muse merely has to "come close" to the price offered by RSA for LIN. It's not just price that LIN shareholders (including 45% owner AT&T) will consider in evaluating bids, says Miller, but also the credibility of the bidders. "If NBC is guaranteeing it will supply all of Hicks Muse's NBC stations with long-term affiliate contracts, why would a shareholder go with Retirement Systems when it just creates more risk?"

In Miller's view, the only reason shareholders would choose RSA is if its final offer were substantially beyond what Hicks Muse considers an economically viable price for the LIN properties.

Last Thursday, when the RSA offer came to light, NBC immediately issued a press release confirming its letter of intent with Hicks Muse to do a station joint venture. It also reminded the world that if the LIN stations were sold to other

John Hayes, president/CEO

RAYCOM MEDIA INC.,
Montgomery, Ala.

25 stations
FCC coverage[1]-5.3%
Full coverage[2]-6.2%

WMC-TV Memphis
WTVR(TV) Richmond, Va.
WTNX-TV Knoxville, Tenn.
WUPW-TV Toledo, Ohio
WSTM-TV Syracuse, N.Y.
KSLA-TV Shreveport, La.
KOLD-TV Tucson, Ariz.
KFVS-TV Cape Girardeau, Mo.
WAFF-TV Huntsville, Ala.
KWWL-TV Cedar Rapids, Iowa
WACH-TV Columbia, S.C.
WAFB-TV Baton Rouge, La.
WTOC-TV Savannah, Ga.
KSFY-TV Sioux Falls, S.D and satellites KABY-TV Aberdeen and KPRY-TV Pierre
WPBN-TV Cadillac, Mich.
KNDO-TV Yakima, Wash., and satellite KNDU-TV Richland
WTVM-TV Columbus, Ga.
WECT-TV Wilmington, N.C.
WDAM-TV Hattiesburg, Miss.
WLUC-TV Marquette, Mich.
KTVO-TV Ottumwa, Iowa
WMC-AM-FM Memphis
Raycom Sports, New York and Charlotte, N.C.

Gary R. Chapman, president,

LIN TELEVISION CORP.
Providence, R.I.

13 Stations
FCC coverage[1]-5.6%
Full coverage[2]-6.1%

KXAS-TV Dallas-Fort Worth
WISH-TV Indianapolis
WTNH-TV Hartford, Conn.
WIVB-TV Buffalo, N.Y.
WAVY-TV Norfolk, Va.
KXAN-TV Austin, Tex., and satellite KXAM-TV Llano
WAND(TV) Springfield, Ill.
WANE-TV Fort Wayne, Ind.

Controlled through local marketing agreement:
KXTX(TV) Dallas
WBNE-TV New Haven, Conn.
WVBT-TV Virginia Beach, Va.
KNVA-TV Austin, Tex.

Thomas O. Hicks, chairman

HICKS, MUSE, TATE & FURST
Austin, Tex.

7 Stations
FCC coverage[1]-1.4%
Full coverage[2]-1.6%

WEYI(TV) Flint, Mich.
WROC-TV Rochester, N.Y.
WJAC-TV Altoona, Pa.
KSBW(TV) Monterey, Calif.
WTOV-TV Wheeling, W.Va.
KRBC-TV* Abilene, Tex., and satellite KACB-TV* San Angelo

1—Percentage of Nielsen's 96.9 million TV homes as calculated for FCC rules. Coverage of UHF stations is halved and that of stations controlled through marketing agreements are not counted.
2—Percentage of Nielsen's 96.9 million TV homes.
**Purchase pending*

parties outside of Hicks (which would receive a $32 million break-up fee), NBC would have the right to review—and possibly cancel—the affiliate contracts.

Why would the network want to cancel its affiliate contracts with LIN in the event of a change of control? Sources cite several reasons, including the network's comfort level with the current LIN managers, led by Gary Chapman. Issues such as the acquiring company's financial health, capital structure and track record in broadcasting also are factors, sources say.

Many affiliate agreements have clauses that give the networks the right to review and cancel those agreements in the event of a change of control.

Neither LIN nor RSA would confirm at deadline Friday that RSA had made the offer. LIN would acknowledge only that it had a new offer which was higher than Hicks Muse's.

LIN's stock price shot up $4.75, to $51.25, last Thursday, when LIN announced the new offer. That same day, it released its third-quarter earnings, reporting record revenue ($71.9 million, up 4.6%) and broadcast cash flow ($34.6 million, up 11%). ■

Access locked up for 1998-99

Network O&Os have filled time period for next season, leave no room for newcomers

By Joe Schlosser

There apparently is no more access in access.

That was the story coming out of Hollywood last week, as the final piece of the 1998-99 access puzzle was filled in by NBC and Twentieth Television's *Access Hollywood* (see story, page 47).

With the nod by NBC's owned-and-operated stations to give *Access Hollywood* a renewal for a third season, syndication's most lucrative hour is all but locked up for next season. The top four broadcast networks (ABC, CBS, NBC and Fox) have filled the hour block on their O&Os with game and reality shows.

ABC O&Os have locked up 'Jeopardy! through 2002

"Stick a fork in [access]; it's done."

—Bill Carroll, Katz Media

"Stick a fork in it, it's done," says Bill Carroll, vice president and director of programming at Katz Media. "And if it's done in the major markets, then it's basically done everywhere."

Carroll says smaller markets like Des Moines, Iowa, and Fresno, Calif., now have to choose among the shows selected by their counterparts in major markets. And those choices look a lot like last year's.

The ABC O&Os are locked into King World's two games, *Jeopardy!* and *Wheel of Fortune*, through the 2001-2002 season. The CBS O&Os are committed to Paramount's *Entertainment Tonight* and King World's revival of *Hollywood Squares*.

NBC now has *Access Hollywood* and is also signed on to Warner Bros.' *Extra* through the 1999-2000 season. The Fox stations are strictly running off-network fare like *The Simpsons*, *Home Improvement* and *Seinfeld* on many of their stations. The Fox O&Os are also awaiting two off-network sitcoms for the 1999-2000 season. Both *The Drew Carey Show* and *3rd Rock from the Sun* locked up Fox station deals earlier this year.

Who missed out on access for next season and who is not coming back in 1998? The answer is not cut-and-dried.

Sources say Warner Bros. was looking to place a new version of *The Love Connection* and another new game show into access for next season. But Warner Bros. officials say *Love Connection* and *Change of Heart* are only in development. Warner Bros. is also said to be developing a half-hour reality-based strip of *How'd They Do That?*

Sources say NBC was attempting to bring a half-hour *National Geographic* show into access, but chose instead to go with *Access Hollywood*. Scott Sassa, president of the NBC owned-and-operated stations, reportedly wanted the *National Geographic* show.

All American Television, which was just acquired by Pearson Television, is apparently looking to bring back *Family Feud* and possibly *Match Game* or *Password*. But their only outlets are likely to be in early fringe or daytime.

When *Hollywood Squares* debuts on the CBS stations next fall, it will replace Paramount's *Hard Copy* in many markets. *Hard Copy* has been running with *Entertainment Tonight* in most cities but will likely face downgrades in many of the top markets.

"*Hard Copy* will continue into the foreseeable future, but mainly in early fringe time periods," says Dick Kurlander, vice president, director of programming, at Petry Television.

Kurlander says King World's *Inside Edition* will also occupy some access time periods and "is certainly healthier than *Hard Copy* in access."

John Nogawski, executive vice president/general sales manager at Paramount Domestic Television, says that a few years ago the sales force started positioning *Hard Copy* "to be more than just an access show." He says it will likely become an early fringe magazine paired in many markets with Paramount's *Real TV*.

"From a renewal standpoint, we already are cleared in 50 percent of the country, after we get New York and Los Angeles wrapped up. Once we do those two deals," he says, "we really have only four markets in the top 30 we need to renew for the 1998-99 season."

As for *American Journal*, another King World news magazine, its future is in doubt. "We think it will continue," says King World Chairman Roger King, "but we have some problems with it." ■


IT'S THE BIGGEST THING THAT
SINCE THAT MARS THING.
HONEY debuts as the highest rated first-run weekly hour in two seasons.
Buena Vista Television
©Disney


'S HAPPENED TO SCIENCE
Disney's
HONEY, I SHRUNK THE KIDS
THE TV SHOW
HH RTG.
HONEY, I SHRUNK THE KIDS (97-98) 4.5
Pensacola: Wings of Gold (97-98) 3.9
Viper (96-97) 3.5
Lazarus Man (96-97) 3.0
Adventures of Sinbad (96-97) 2.8
FX...The Series (96-97) 2.6
Two (96-97) 2.6
Wild Things (97-98) 2.5
The Cape (96-97) 2.5
Police Academy (97-98) 2.3
Source: NTI/GAA ratings. Top 10 weekly hour-long premieres.

Microsoft boxing with TCI

MSO will buy up to 2 million set-tops that use Microsoft operating systems

By Price Coleman and John M. Higgins

Microsoft Corp.'s financial moves around Tele-Communications Inc. call for bankrolling purchases of the next generation of digital set-tops rather than buying a big equity stake in the MSO.

Cable and Wall Street executives say that Microsoft and TCI are close to signing a vendor financing arrangement for TCI's purchase of 1.5 million#2 million digital cable converters. The converters would incorporate Microsoft's operating systems but be manufactured by another equipment company (B&C, Oct. 13).

While an equipment financing deal may not be as sexy as Microsoft's $1 billion stake in MSO Comcast Corp., executives take the discussions as further signs of Silicon Valley's frenzy to get their software and chips into digital set-tops.

With operators now successfully offering high-speed Internet services over cable, companies like Oracle Corp., Intel Corp., and IBM are negotiating to set standards that allow PC-like functions via a cable converter.

Can Microsoft make this box smarter?

Time Warner Inc. Chairman Gerald Levin says he is excited that "many major companies are trying to get a piece of this network" and that the flurry "is the best indicator that cable is now recognized as the network of choice for this high-speed digital transmission."

The big question is whether TCI is breaking ranks with the industry campaign to agree to use an open operating system. Such a system would allow all sorts of companies to develop new applications. Microsoft Chairman Bill Gates had been pushing a proprietary standard that would put him in the center of data traffic flowing through cable systems.

A break by such a major equipment buyer would reduce the economies of scale that MSOs hope to achieve. "This is great if it doesn't short- circuit the open-box policy," says a senior executive at one MSO.

However, an executive familiar with the discussions says that TCI isn't breaking ranks; it simply wanted to cut an early deal with Microsoft.

Sources say the $700 million–$800 million deal could be structured as an investment in a stand-alone company, such as the box-financing partnership leasing company that Babcock & Brown buried deep inside the recently spun-off TCI Ventures Group.

TCI President Leo Hindery tantalized investors two weeks ago at a Goldman Sachs media investment conference in New York by stating that TCI cut a major deal that would lift the prices of all cable stocks "by the first snowfall."

It snowed at TCI's Denver headquarters the following Saturday. "Maybe he meant the first snowfall in New York," said one cable operator's CFO. ■

Microsoft Network keeps on morphing

The Microsoft Network recast itself last week as it continues to move toward a broad restructuring of the online service.

MSN executives denied rumors of an attempted sale while they touted MSN 2.5—the latest software featuring integration with Internet Explorer 4.0, a streamlined navigation tool—and a new e-mail service, called Outlook Express. The strategic outlook for MSN remains unresolved, although recent internal restructuring indicates that there will be further repositioning of the service.

The immediate plan is to create MSN Connect, an Internet service provider (ISP), for $19.95 per month, and a premium version (dubbed MSN Club internally) with 'Net access and proprietary content for $25 monthly. Most of the content now behind the $4.95 membership firewall will migrate to MSN.com.

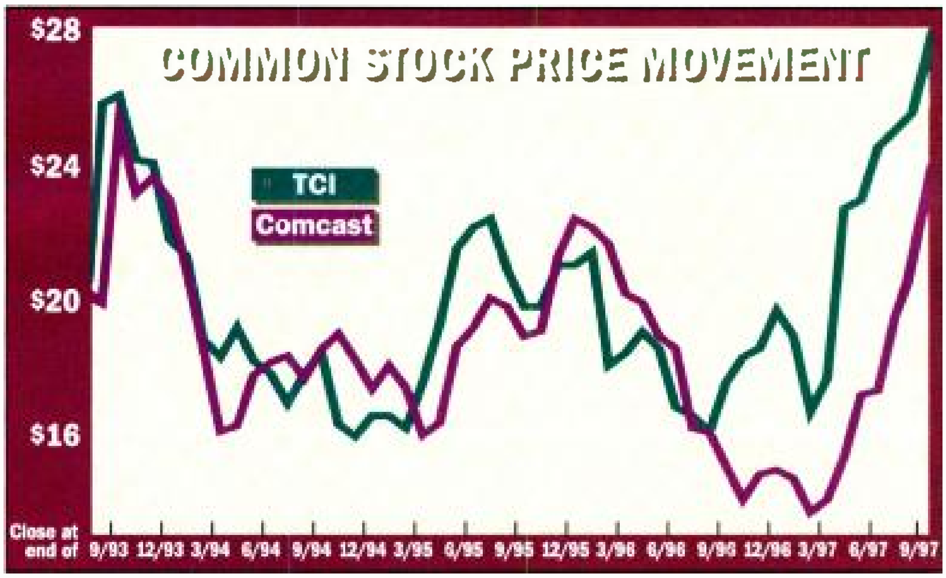
Content from women's community Underwire and from One Click Away, an interactive site search program, will be offered free on MSN next month as part of a migration that Microsoft is promoting. MSN's popular Netwits game also will be free soon. "What you will see us do is leverage our popular position on the Web to deliver that programming to a larger audience," says Bob Bejan, MSN executive producer. "We need to maximize those eyeballs."

That's especially true now that America Online's imminent merger with CompuServe will put MSN solidly in second place among online providers (MSN's 2.6 million subs to AOL's 12 million). And despite protestations to the contrary, MSN executives are said to be disturbed that 80% of the service's members use it to surf the 'Net rather than to view MSN content.

"Microsoft doesn't want to be in the ISP business. But it already is and it's acknowledging that fact," says Peter Krasilovsky, vice president and media analyst for Arlen Communications. Krasilovsky sees the repositioning as a wise move, with the potential for content development still there.

Bejan insists that MSN aims to stay on the cutting edge with content such as *Vanishing Point*, a narrative/game hybrid that debuts late this year. Next month MSN debuts a job-search program, *Get Working*, and a cooking show, *Mauny's Kitchen*, with video streamed via NetShow. "The stuff that people appreciate the most is things that people are using in their daily lives," he says.

In addition to denying that a sale of the company is in the works, Bejan says MSN isn't seeking a partner. But he doesn't rule out working with archrival AOL if the right deal comes along. *—Richard Tedesco*



Cable stocks climb

Microsoft/TCI deal pushes some companies to record highs

By John M. Higgins

Silicon Valley's continuing enthusiasm for cable has most MSO stocks blowing past their all-time highs, set during the telco-induced takeover fever of 1993.

Fed by news of a major equipment financing deal between Microsoft Corp. and Tele-Communications Inc., Cablevision Systems Corp., Comcast Corp., Time Warner Inc. and TCA Cable TV Inc. traded at all-time highs last week. TCI is within striking distance of its record, but the cable rally finds a few other MSOs still far below their highs.

The old records generally were achieved in the frenzy following Bell Atlantic's October 1993 deal to buy TCI for some $25 billion, which sent investors rushing to figure out which company would be the next to fall. With cable operators looking like they were jumping into the telephone business, telcos thought they needed to be in the video business.

All that, of course, fizzled and the Bell Atlantic/TCI deal collapsed, as did SBC Communications' deal to merge with Cox Communications.

Cablevision Systems last week broke through its $72 all-time high of November 1993, when US West was seeking to take over the Woodbury, N.Y.–based MSO. Cablevision hit $72.93 Wednesday and ticked up as high as $73.63 the next day before settling back. That's double the MSO's price in May.

Comcast hit an all-time high of $27.88 Thursday, two weeks after blowing past its previous split-adjusted record of $26, set the same week as Cablevision's.

TCI's complicated series of spin-offs and exchange offers leaves questions about whether the MSO has made it back. After the Bell Atlantic bid, TCI's stock peaked at $32.88 per share on Oct. 14, 1996. But scorekeepers have to adjust for the 1995 spin-off of Liberty Media Corp. and the 1996 creation of TCI Satellite Entertainment Inc.

Subtracting the value of those spin-offs (valued on the first day of trading) brings TCI's record down to $27.16, 14% higher than its $23.68 trading price last Friday.

However, Bloomberg Information System adjusts for the split and comes up with a 1993 record of just $22.70. Standard & Poor's Compustat service comes up with a high of $23.24 on the same date.

While up strongly in recent weeks, Adelphia Communications Corp., Jones Intercable Inc. and Century Communications Corp. remain at 30%-45% of their peaks. ■

CEO exits as NextLevel plunges

Stock tumbles on lower earnings; Friedlander quits, Breen new president

By John M. Higgins

After spinning off from General Instrument Corp. three months ago, NextLevel Systems Inc. truly found a new level—one much, much lower. The cable equipment vendor's stock price sank 29% last Thursday, to $13.50. The drop came after the company disclosed that third-quarter earnings again would fall short of expectations, primarily because of problems in its satellite and telephone equipment business.

The company warned that revenue and operating income would fall short for the three months ended in September and that 1998 net income would be 33% lower than expectations.

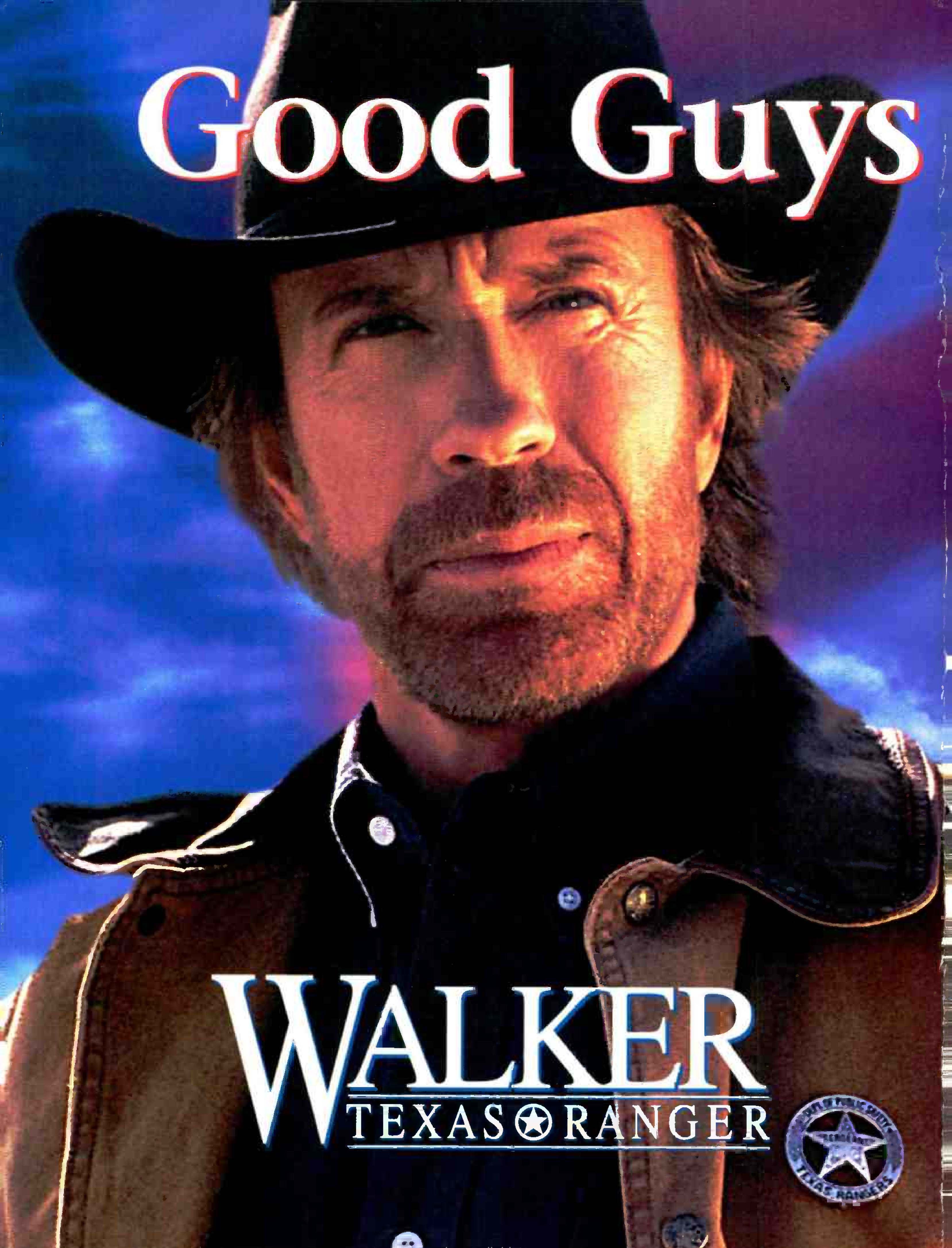
The shortfall, the fourth disappointment in a year, prompted chairman Richard Friedlander to resign following a meeting of NextLevel's board of directors. The 10-year GI executive got the top job in 1993.

The threat that Silicon Valley manufacturers might displace traditional cable equipment suppliers in the digital set-top business is creating some anxiety about NextLevel. With Oracle, Intel and Microsoft courting cable operators again, some investors worry that companies like NextLevel could be pushed aside or forced into churning out commodity products, a less profitable position.

But the company's current problems are internal. New president and acting CEO Richard Breen, formerly president of NextLevel's cable equipment unit, told securities analysts last week that the company's broadband unit is suffering from a slowdown of analog gear sales because the rapid pace of planned system swaps among operators has delayed plant upgrades.

Breen hopes to cut costs at the satellite unit and sell or otherwise "realize the value" of the telephone division. The latter move would end $50 million in annual research and development spending.

Breen told the analysts that the arrival of Silicon Valley players is a boon, not a threat, to NextLevel, because the company's digital headend gear and converters are capable of incorporating whatever computer-based add-ons are developed. ■


Good Guys
WALKER
TEXAS RANGER
TEXAS RANGERS

Gore exhorts TV to offer moral leadership

Vice President calls for Hollywood-Washington partnership

By Lynette Rice

Vice President Gore last week called on Hollywood to remember its moral responsibility and to continue behaving like "a community of leaders in a responsible community that cares."

At a Beverly Hills luncheon sponsored by the Hollywood Radio & TV Society, Gore reminded the television industry of its power to "help set the moral tone of the nation."

The coming-out episode of *Ellen* was cited as an example of Hollywood's ability to change the way "America looks at sexual orientation."

Using the word "partnership" over and over, Gore called for Hollywood and Washington to continue working together as they did on educational programming for children and the voluntary ban on liquor ads. He didn't talk about the latest content ratings flap other than to say that the "voluntary" system was another example of their cooperation.

The flap concerns NBC, which has refused to follow most other broadcasters and cable networks in adding content warnings to its age-based ratings.

Vice President Gore talks with HRTS President Sam Haskell (center) and past president Rod Perth.

The network's recalcitrance has drawn the ire of ratings proponents and key members of Congress.

Gore took the partnership plea one step further. He and President Clinton can do their part for crime prevention by putting more cops on the street, he said, but Hollywood can help by depicting "an accurate picture of what killers do to our lives." He said that Clinton can work toward freeing up the global marketplace for Hollywood product.

Gore used the movie "Mr. Smith Goes to Washington" to reach his Hollywood audience. Just as Mr. Smith was intent on being heard, Gore said, political candidates share the same goal but must "pay for the high cost of TV time ... it subverts the democratic process."

While saying censorship was wrong, Gore said people should not "abdicate their personal responsibility to one another," and the TV community should remember how it can "shape children's lives."

Gore shared the stage with many of the television industry's heavy hitters, including CBS Television President Leslie Moonves, who will serve on what's being called the Gore Commission (see box below). The panel that was formed to discuss the public interest responsibilities of broadcasters will meet for the first time this week. Sure to top the agenda: free airtime for candidates.

Both the broadcast and the basic cable networks were represented on the dais, as were some television production companies, talent agencies and trade publications.

Among the executives representing the broadcast television networks were Lucie Salhany, now a member of the UPN operating board; Peter Roth, Fox Entertainment president; Margaret Loesch, Fox Kids Worldwide vice chairman; Lindy DeKoven, NBC's head of miniseries and movies, and Garth Ancier, WB entertainment president. Missing from the who's who, however, was a representative of ABC.

Gore once again capitalized on his reputation as a stiff by opening his address with a Billy Crystal joke from last year's Oscars: Tipper Gore, like the many Academy Award winners, could count on waking up with a statue the next morning. ■

Gore group to meet this week

Vice President Gore's public interest policy-making effort will take its first steps during a two-day meeting in Washington this week.

The Vice President said in February that the administration planned to assemble an advisory group to study and recommend public interest obligations that broadcasters should incur along with their new digital TV licenses.

That group, officially known as the "Advisory Committee on Public Interest Obligations of Digital Television Broadcasters," assembles for the first time Wednesday (Oct. 22) for an all-day organizational meeting. Thursday the group will meet again for a half-day gathering.

The initiative already has drawn objections from broadcasters, who denounced the administration's decision to name as co-chair the American Enterprise Institute's Norman Ornstein, a proponent of free political airtime.

But the industry has managed to place several of its own on the panel. CBS's Leslie Moonves will serve as the other co-chair. He is expected to be joined on the committee by Hubbard Broadcasting's Harold Crump, A.H. Belo Corp.'s Robert Decherd, Capitol Broadcasting's James Goodmon and Duhamel Broadcasting Enterprise's William Duhamel.

The White House plans to pull the curtain back on the group's full membership Tuesday or Wednesday. Although originally planned as a 15-member panel, membership has since grown to about 25. Other expected members: Benton Foundation's Charles Benton, Media Access Project's Gigi Sohn, Skadden Arps Slate Meagher & Flom's Antoinette Cook Bush, Corporation for Public Broadcasting's Frank Cruz, Progressive Networks' Rob Glazer, National PTA's Lois Jean White and children's educational programming advocate Peggy Charren. —*Chris McConnell*

FCC completes an inside job

FCC commissioners have wrapped up a new set of cable inside-wiring rules before the new FCC takes over.

They, which commission officials released late Friday, are aimed at helping new video distributors gain access to the wires inside apartment buildings. They are essentially the same as rules the FCC proposed late in August.

In that proposal, the commission suggested a plan for dealing with the wires inside apartment buildings in cases where a building owner wants to switch video providers and the incumbent provider no longer has a legally enforceable right to remain in the building.

The plan requires building owners to give the incumbent video provider 90 days' notice of any plans to terminate access to the building. The incumbent operator then would have 30 days to decide whether to remove or abandon the inside wires or to sell them to the building owner or the new video provider.

The commission also proposed rules for situations in which a building owner wants to allow several video providers to compete within a building.

The new rules are based on a proposal made to the FCC earlier this year by the Independent Cable & Telecommunications Association (ICTA). "We think it's a huge step forward," ICTA General Counsel Deborah Costlow says of the new rules.

Cable operators have questioned the FCC's ability to regulate the inside wires and have cited differing state laws. "I think the commission overstepped its jurisdiction," says Steve Effros, president of the Cable Telecommunications Association. In its rules, the commission said it will not preempt state laws mandating access to the wires.

Effros also says that the new rules are less troublesome for cable than they could have been. He points to an earlier push to reset the cable "demarcation point," which defines where the service provider's wires end and where the customer's wiring begins. Officials have since left the demarcation point unchanged. *—Chris McConnell*

NFL huddles over rights

Team owners prepare for negotiations

By Joe Schlosser

National Football League owners met this past week in Washington to discuss labor issues, but television insiders speculate that most of the talk centered on the upcoming broadcast rights negotiations.

With talks scheduled to start on Nov. 1, the four top broadcast networks and a few cable channels are expected to up their current four-year, \$4.5 billion contracts by a minimum of 50% for the next four seasons.

"The only thing on [the team owners'] minds is the broadcast negotiations," says one top broadcast official. "It has been the only thing they have been thinking about for the last two years."

Nobody on either side of the fence is speculating who will win, but the current NFL rightsholders (NBC, ABC, Fox, ESPN and TNT) are said to have the inside track on extending their contracts for another four years.

One thing is certain: Each network will pay much more than it did for the packages that expire at the end of this 1997-98 season. In 1993 the negotiations were supposed to finish in October and lasted until well into December. This time it also appears that the talking will take an additional month or two.

"I think [the NFL owners] will let it linger until December, because they want to get it done before the holidays and gain a consensus within their group," the broadcast official says. "I think there are two points of view: One is go for the money; the other—[held by a large group, is] thinking about the long-term health of the game and not splitting the pie."

In 1993 Fox paid \$1.58 billion for the lucrative National Football Conference package. NBC got the exclusive American Football Conference rights for \$870 million, and ABC kept its *Monday Night Football* franchise for \$920 million. TNT and ESPN, which split Sunday night coverage during the regular season, paid \$495 million and \$525 million, respectively.

Sources say CBS, which was left out of the party in 1993, is angling for a Thursday night package. CBS officials had no comment. But others say the NFL would be making a mistake to "spread the wealth so thin."

Both ESPN and TNT officials have gone on record saying they would pay more to gain exclusive Sunday night coverage for an entire season. Sources say Turner officials also "have been making noise" about a deal similar to a CBS Thursday night package. Turner and ESPN officials had no comment.

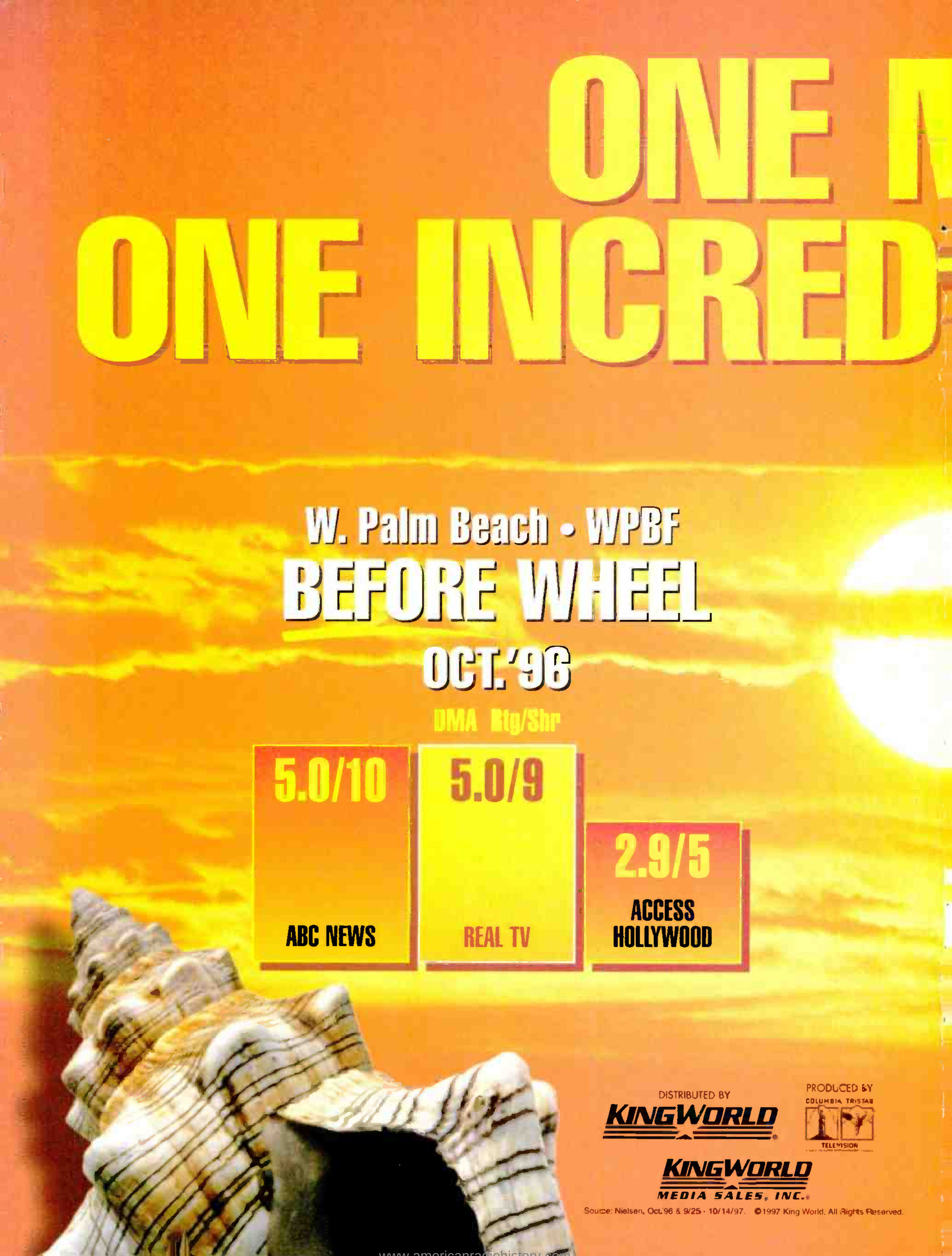
Fox, which now runs three cable channels—The Family Channel, FX and the regional Fox Sports Networks—also has shown some interest in acquiring NFL games for those outlets. ■

Heyward gets vote of confidence

Over the past two years, CBS News President Andrew Heyward has had to deal with a lot of problems at the division, many of which he inherited. But last week at the CBS affiliate board meeting in Arizona, parent Westinghouse Chairman Michael Jordan threw his "unequivocal, 100% support" behind Heyward, according to affiliate board chairman Howard Kennedy.

Kennedy also reports that the board seconded that motion, throwing its full support behind Heyward. Others read the gesture as meaning that, barring any new fiascoes at the division (like the slow coverage of the Princess Diana accident), Heyward's job is safe for the time being. But as one affiliate notes: "At some point, real progress has to be made."

Last week the news division finally got some upbeat ratings news: Dan Rather's broadcast came within a tenth of a rating point of second-place ABC (its best performance against ABC in five years). *—Steve McClellan*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W. Palm Beach • WPBF
BEFORE WHEEL
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DMA Rtg/Shr
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ABC NEWS
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REAL TV
2.9/5
ACCESS HOLLYWOOD
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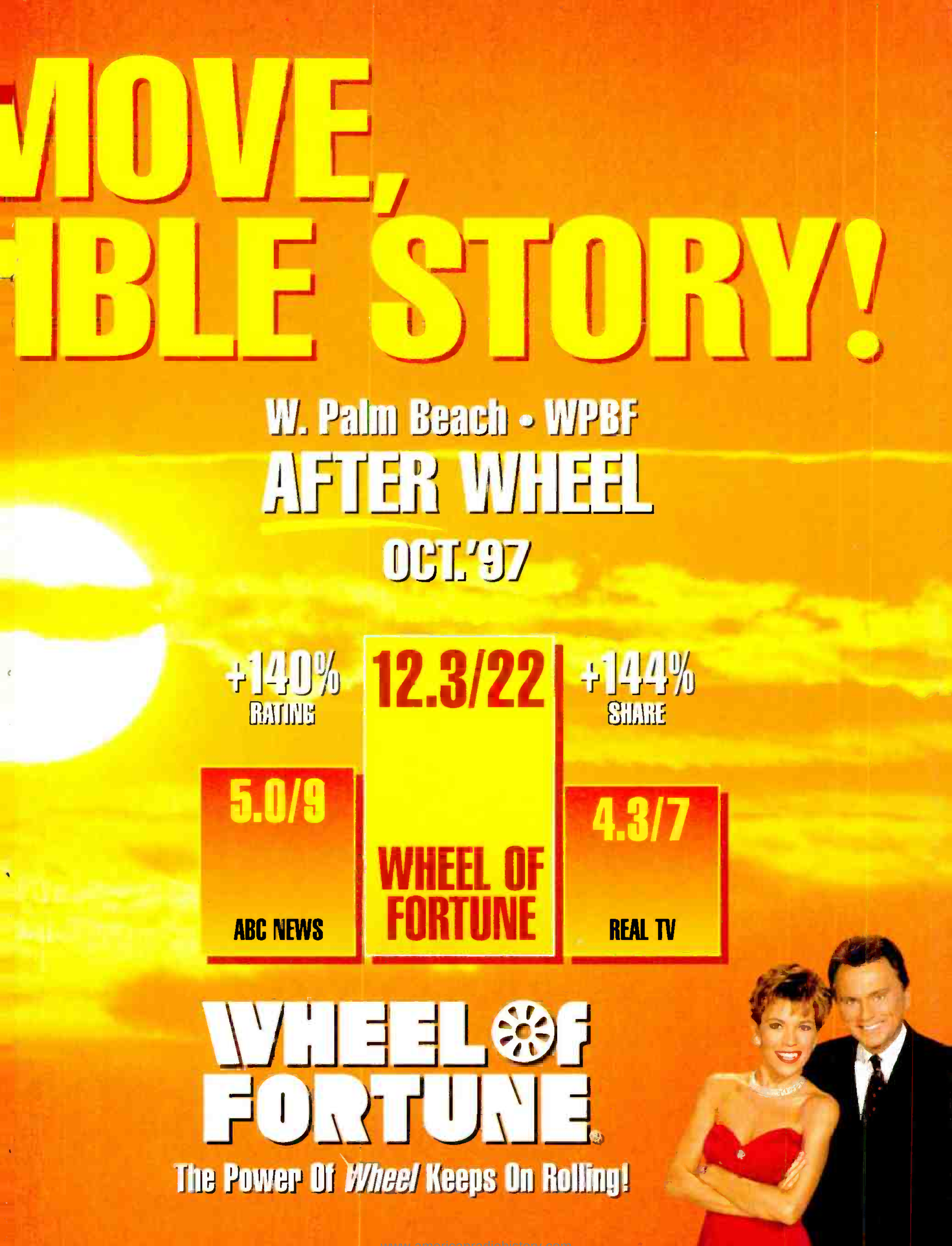
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W. Palm Beach • WPBF
AFTER WHEEL
OCT.'97
+140%
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SHARE
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ABC NEWS
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4.3/7
REAL TV
WHEEL OF FORTUNE
The Power Of Wheel Keeps On Rolling!

TV's heritage going, going...

By Chris McConnell

The first televised address from the White House, the *I Love Lucy* pilot, the first 10 years of *The Tonight Show* and Super Bowl I.

They're all gone. And so is most of the footage from the first few decades of American TV, according to a study released last week. Prepared by the Library of Congress, the report says the audiovisual record of television's first few decades is "nonexistent or fragmentary at best."

"Sadly, we have not yet sought to preserve this powerful medium in anything like a serious or systematic manner," Librarian of Congress James Billington writes in the report's preface. "At present, chance determines what television programs survive."

The five-volume study reports that the most serious losses are in local TV news film and videotape files.

"Less than 10 percent of the news film libraries survive in public archives," the report says. "Even today, local news tapes are rarely kept more than a week before they are recycled."

Other early losses include the first episode of *CBS Evening News* recorded on videotape, the 1939 opening of the World's Fair in New York and TV coverage of the 1948 presidential election.

Citing the vanishing pictures, the report calls for the FCC to carve out some spectrum auction revenue to help finance preservation efforts. The report also suggests establishing a national registry—much like the Library of Congress National Film Registry—for historically and culturally important TV programs.

The study places much of the blame for the state of video archives on the use of videotape. The tape, the report says, was never intended as a permanent storage medium and is subject to a variety of chemical and physical problems.

The study also cites the constant shifts in tape formats, more than 100 of which have been introduced since 1956. Recommendations include the establishment of a Study Center for Video Preservation, equipped to copy obsolete formats. ■

Closed Circuit

DENVER

Magness sons battle on

Bob Magness's sons, embroiled in a bitter three-way battle over their father's estimated $1 billion estate, contend that TCI could have gotten considerably more than $528 million for the 32 million shares it sold to Merrill Lynch and Lehman Bros. Kim and Gary Magness, in documents filed in Arapahoe County, Colo., court last week, say Magness estate executors Donne Fisher and Daniel Ritchie received a competing bid from Lazard Freres for $6 more per share on the day the TCI/Merrill/-Lehman deal closed. At $22.52 per share, a deal with Lazard Freres would have been worth roughly $720 million, or nearly $200 million more for the heirs. Magness's sons are considering legal efforts to rescind the deal as one possible strategy for obtaining more from the estate. They already have petitioned the court to remove Fisher and Ritchie as executors, claiming mismanagement of the estate and conflict of interest. Fisher was TCI's chief financial officer until his retirement in 1996 and remains a consultant. Ritchie is chancellor of the University of Denver, which received a $10 million bequest from the estate.

HOLLYWOOD

Salhany eyes station

Lucie Salhany may be looking to play up her strengths in distribution and affiliate relations. Sources say the former CEO of UPN is considering buying a station with other partners—something Salhany can manage from her family digs in Boston. She joined her husband and two sons there this month after stepping down from the top job at the emerging network. Salhany now sits on UPN's operating board and has formed her own consulting company.

Friends of 'Friends'

Last week Warner Bros. held its first advisory committee for the launch of a syndicated show. Twelve station representatives from across the country came to Warner Bros.' Burbank lot to discuss promotional strategies for the upcoming off-network runs of *Friends*. *Friends* is cleared in 85% of the country for a fall 1998 launch. The committee ended the week by taking in a taping of the show last Friday night. In 1991, Columbia TriStar started the trend of convening such advisory panels for its launch of *Married...With Children*.

Closing up shop?

While Lilly Tartikoff has yet to make a decision, the widow of Brandon Tartikoff told BROADCASTING & CABLE last week that it would be "hard to shut down" his many "vibrant" projects, which included a production company. Tartikoff, who died Aug. 27 after a long battle with Hodgkin's disease, employed eight full-time employees at H. Beale Co. who worked not only on an America Online venture but also in publishing and series development. The former NBC programmer also had a hand in the syndicated *Know It Alls*, now franchised by Litton. "I may try to have it live its life," said Lilly Tartikoff, who is still opening hundreds of sympathy cards from friends and fans of her husband. "While the fairy dust is not here, there's enough of Brandon in every single project to take it through to the finish line."

NEW YORK

HBO re-branding

HBO's on-air promos are getting a new look Nov. 1. That's when the network is launching a remake engineered in conjunction with design house Telezign. It is being billed as the first major image remake in the channel's 25-year history. Each ID will be a cinematic, stand-alone story in a letterbox format, with the logo as a central character or prop. In one of the eight new spots, for example, a limousine pulls up to a red carpet in front of a theater. Amid the pop of flashbulbs, the window rolls down to reveal that the star passenger is the HBO logo. Sound design was by RK Music.

Virginia candidates squeezed out of ad time

Stations in Washington, D.C., sell to highest bidder

By Paige Albiniak

With a vice presidential commission preparing to determine digital broadcasters' public interest requirements, Virginia gubernatorial candidates are finding that Washington, D.C., television stations are short on prime time advertising slots.

Washington stations reach a significant number of voters in northern Virginia, but stations have told candidates that they do not have space to run all the ads planned between Oct. 13 and Election Day, Nov. 4. Stations say they have too many standard-rate advertisers to run all requested political advertising.

Broadcasters must charge a reduced rate for political ads, but they are not legally required to run state and local ads.

Washington stations may be making the decision at a politically inopportune time. Vice President Gore's commission will begin considering broadcasters' digital public interest requirements Oct. 22.

Senate Commerce Committee Chairman John McCain (R-Ariz.) has been a strong advocate for free airtime for candidates, although he cut the idea from his campaign finance reform bill in a failed effort to make the legislation more appealing to Senate opponents.

"[T]hese stations are sort of shooting themselves in the foot if they want to avoid any sort of legislative solution," says one Democratic campaign staffer. "You are going to see increased pressure for the government to step in. The stations' own actions are leading to that."

> **"This is capitalism at its finest. Media buying is an auction. Spots always go to the highest bidder."**
>
> **Media buyer Bruce Mentzer**

Media buyer Bruce Mentzer, who buys time for Republican gubernatorial candidate James Gilmore, says that "the industry as a whole has been trending in this direction for the past few campaign cycles.

"In 1994 and even back in 1992, when the economy wasn't so good, stations had available inventory and they wanted to sell it," Mentzer says. "But this is capitalism at its finest. Media buying is an auction. Spots always go to the highest bidder."

The highest bidder might be a candidate willing to pay as much as $34,000 for a spot during last Monday night's NFL game, carried on ABC affiliate WJLA-TV, which pitted the hometown Washington Redskins against the Dallas Cowboys. That rivalry has drawn up to 70% of Washington-area viewers in the past.

Campaigns usually pay $5,000-$7,000 for a spot, Mentzer says, but stations may try to guide campaigns toward time on more expensive programming when that is all they haven't sold. During those times, stations still charge campaigns less than other advertisers—but much more than campaigns usually are willing to pay.

According to sources from the Democratic and Republican lieutenant governor and attorney general campaigns, WJLA-TV will not run any ads from those races. General Manager Terry Connelly had no comment.

All four Washington network affiliates—WJLA-TV (ch. 7), WRC-TV (ch. 4), WTTG(TV) (ch. 5) and WUSA(TV) (ch. 9)—informed the gubernatorial campaigns that the stations would cut the time available for advertising 40% in the three weeks before Election Day, Mentzer says.

The stations say they aren't treating political candidates any differently than their other advertisers.

"If we have sold out of a certain time slot, then we are offering make-goods in a comparable time period just as we do for our regular advertisers," says Linda Sullivan, general manager of NBC affiliate WRC-TV. Sullivan says WRC-TV is not specifically limiting the advertising of political candidates.

"If they come to the table and say they want 40 spots in prime and we have only 20 spots available, what are we going to do?" says Robert Sullivan, president and general manager of WUSA. Sullivan says his station also offers make-goods and that advertising clients who come to him often cannot get all the spots they would like.

WRC-TV did offer both gubernatorial candidates—Gilmore and Democrat Don Beyer—a 30-minute commercial-free joint appearance on Oct. 29 at 7:30 p.m. with an anchor moderating and two reporters serving as panelists. Beyer accepted but Gilmore declined, causing WRC-TV to cancel the event.

Mentzer says it is common for stations to offer a chunk of time to make up for lost advertising space, but "that's not a substitute for the 30- and 60-second-formula system." ■

CD radio gets FCC license

Washington, D.C.–based CD Radio has moved a step closer to launching its satellite radio business.

The company this month won an FCC license to deliver its planned slate of satellite-delivered audio channels. CD Radio, which has been seeking the license since 1990, plans to deliver the subscription-based service to silver dollar–size antennas mounted on car rooftops.

In April, the company bid $83.4 million for its license. CD Radio paid the balance of that bid this month.

CD Radio has said it plans to offer the satellite-delivered audio package of some 50 channels to subscribers for about $10 a month. Consumers interested in the service will initially also need to pay an extra $150 for radios capable of receiving the "S-band" transmissions.

Before the company can begin offering service, however, it must first put satellites in orbit. CD Radio hopes to launch its first satellite in 1999.

Another winner in the April auction of satellite digital audio radio licenses, American Mobile Radio Corp., last week said it too had paid the balance of its $89.9 million bid for its license. Late last week, regulators gave the company a license as well. *—Chris McConnell*


ON AIR
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FCC proposes wireless cable expansion

Ailing industry could offer 'Net, two-way services

By Chris McConnell

The FCC has proposed allowing the ailing wireless cable industry to expand its service.

Regulators last week launched an effort to revise FCC wireless cable rules to permit the offering of Internet access and other two-way services. The commission's proposal would allow operators using the wireless cable frequencies to devote some or all of a 6 mhz channel to carrying transmissions from a subscriber.

"It's good news for us," Washington wireless cable lawyer Paul Sinderbrand says of the proposal.

The FCC action follows a March petition from more than 100 wireless cable organizations, including the Wireless Cable Association. The groups asked the FCC to make a series of changes to help operators get into the two-way communications business.

In February, the FCC OK'd a request by CAI Wireless to provide two-way voice, data and video services over wireless cable channels in Boston. And the push to offer high-speed data was also a theme at the industry's convention this summer in Anaheim, Calif.

Sinderbrand says the proposed regulatory freedom could allow wireless operators to offer faster Internet access than phone or cable companies. "We really are the real high-speed access provider," he says.

In its proposal, the commission cited the plans of other video providers to get into the Internet access business. "In order to remain competitive, the MDS industry will need to be able to offer comparable competitive services," the FCC said.

"The proposed changes would promote marketplace competition by allowing the wireless cable industry the flexibility it needs to keep pace with its competitors," FCC Chairman Reed Hundt added of last week's action.

The commission also proposed expanding its definition of "multipoint distribution service" to incorporate the concept of two-way transmissions.

The new rules would define MDS as "a domestic public radio service rendered on microwave frequencies from one or more fixed stations transmitting to multiple receiving facilities located at fixed points and/or from multiple [MDS] response stations transmitting to response station hubs."

The commission also proposed a series of technical revisions aimed at clearing a path for wireless license holders to offer two-way services. Comments on the proposal are due Dec. 9.

Sinderbrand says that although operators are eyeing Internet services in the short term, the changes will also open the door to other businesses. "Long term, this allows us to do anything," he says. ■

Washington Watch

Edited by Chris McConnell and Paige Albiniak

Clinton decries TV drug treatment

Television came under attack from President Clinton during his weekly radio address Oct. 11. In a speech devoted to the issue of drugs, Clinton lamented the scarcity of public service announcements devoted to drug-use prevention. "While illegal drug use by young people has risen, the number of anti-drug public service ads has fallen by more than a third," Clinton said. "In the meantime, movies, music videos and magazines have filled the gap—and our children's minds—too often with warped images of a dream world where drugs are cool." Clinton also cited the liquor industry's efforts to air distilled spirits advertisements.

Local dish restrictions shot down

The FCC last week preempted more homeowner association restrictions on satellite dishes, wireless cable antennas and TV antennas. Regulators struck down homeowner association rules in San Antonio, Tex.; Potomac, Md., and McCormick, S.C.

FCC should consider smaller operators

Incoming FCC commissioners should consider the needs of small and midsize cable operators when crafting cable rules, Falcon Cable Chairman Marc Nathanson told the Washington Metro Cable Club last week. "The government must establish national policies that take small-market considerations into account," he said. Small cable systems, Nathanson added, face different economics than larger systems owned by MSOs, and—even more than large cable companies—must pass on system improvements to customers in the form of rate hikes. Local and federal legislators alike should consider the economics when regulating smaller cable operators, Nathanson said. He also said the government should consider regulating prices for pole attachments in rural areas.

Ad information

Advertisers last week were urging the Food and Drug Administration to simplify its proposal to reform its rules for prescription drug advertising. The draft proposal, issued this summer, would loosen the rules governing broadcast advertising of prescription drugs in order to make such advertising more feasible. While praising the plan for allowing companies to mention a drug's brand name and the condition it treats, the Association of National Advertisers (ANA) said the proposal still requires the delivery of an overly complex message. "In the advertising arena, information overload tends to lead to consumer 'tune-out' or miscomprehension," said ANA Executive Vice President Dan Jaffe. The Newspaper Association of America and the Magazine Publishers of America, meanwhile, urged the FDA to establish criteria to ensure a reasonable match between the audience reach of a broadcast ad and that of a concurrent print ad. The groups also asked that the FDA recognize that print ads running concurrently with broadcast ads "are uniquely able to reach consumers who do not actively seek information or have access to advanced technology."

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The NewMusic - Smokes & Booze • Citytv, Toronto, Ontario, Canada
Record Row: Cradle of Rhythm & Blues • WTTW-TV, Chicago, IL
First Signs of Madness: Me! • Carlton TV, London, England

CHILDREN'S/YOUNG ADULTS

No Naked Flames • HTV, Bristol, England
First Cut • KRON-TV, San Francisco, CA
What's Up? "Trees" • KNXV-TV, Phoenix, AZ
Young People's Report • WEYI-TV, Clio, MI
Love Bites • London Weekend Television, London, England

PUBLIC SERVICE ANNOUNCEMENTS

Prom Night Anti-Drinking • WHNS-TV FOX 21, Asheville, NC
Smoking Kills • KDOC-TV, Irvine, CA
The Healthbeat Project • WCVB-TV, Needham, MA
CommUNITY – Shoes • WKRC-TV, Cincinnati, OH

PUBLIC AFFAIRS

Louisiana Naturally: Manchac Swamp • WAFB-TV, Baton Rouge, LA
Health Fair Expo • NBC4 (KNBC-TV), Los Angeles, CA
Look For Me Here: 299 Days in the Life of Nora Lenihan
New England CableNews, Newton, MA
Faces of Abuse • KSL-TV Salt Lake City, UT
Through the Eyes of the Children: The War in Bosnia
KTTV, Los Angeles, CA

WRITING/PRODUCING

Chicago's Front Page: 150 Years of the Chicago Tribune
WGN-TV, Chicago, IL
The Rouge • WDIV-TV, Detroit, MI
Room 104: The Overcrowding Crisis
WABC-TV, New York, NY
Saving Jerred • KUSA-TV, Denver, CO

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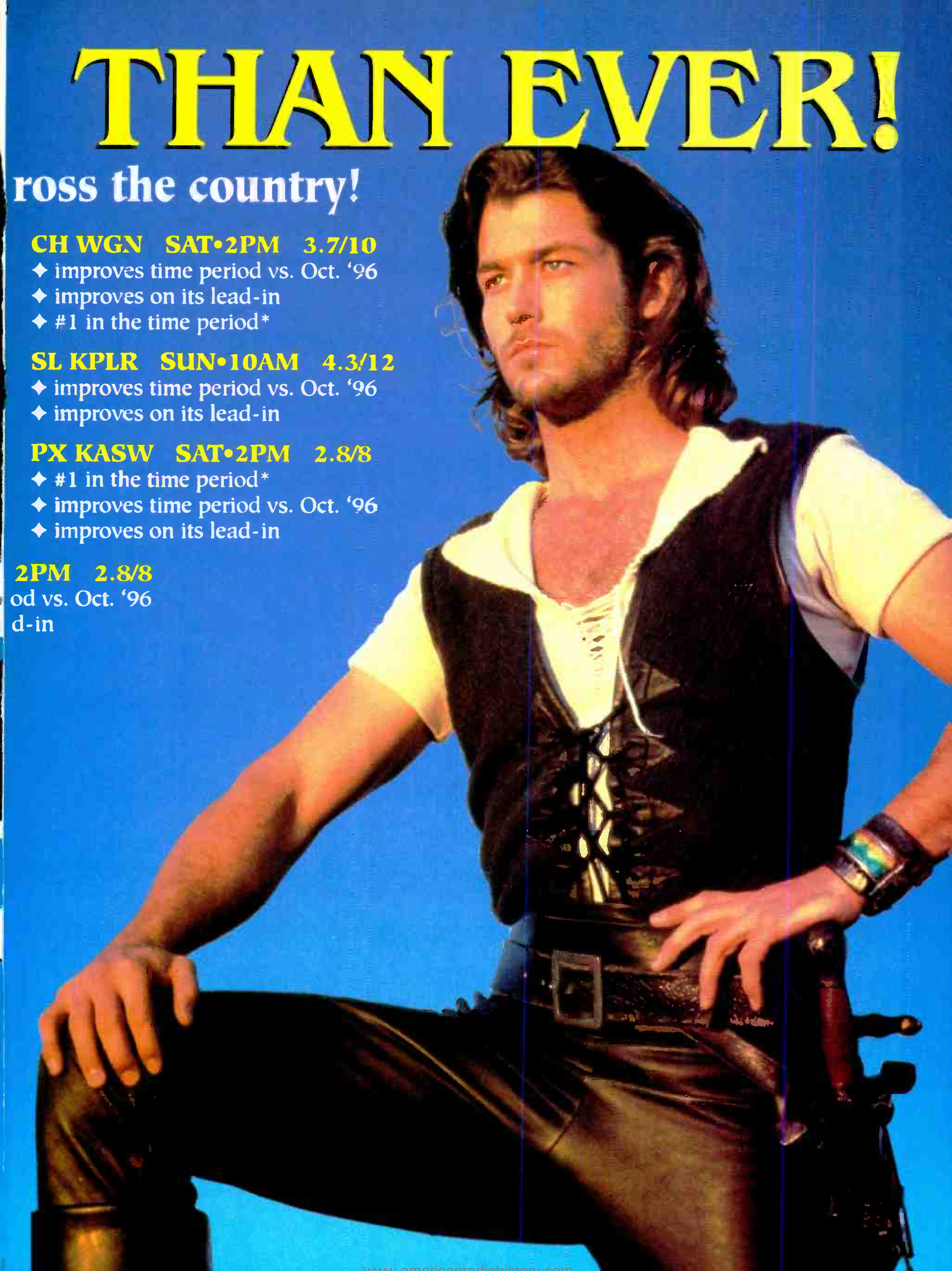

THAN EVER!
ross the country!
CH WGN SAT•2PM 3.7/10
✦ improves time period vs. Oct. '96
✦ improves on its lead-in
✦ #1 in the time period*
SL KPLR SUN•10AM 4.3/12
✦ improves time period vs. Oct. '96
✦ improves on its lead-in
PX KASW SAT•2PM 2.8/8
✦ #1 in the time period*
✦ improves time period vs. Oct. '96
✦ improves on its lead-in
2PM 2.8/8
od vs. Oct. '96
d-in

The stuff that ~~screams~~ ratings

Kills Year Ago Time Periods!*

Household Rating / Share

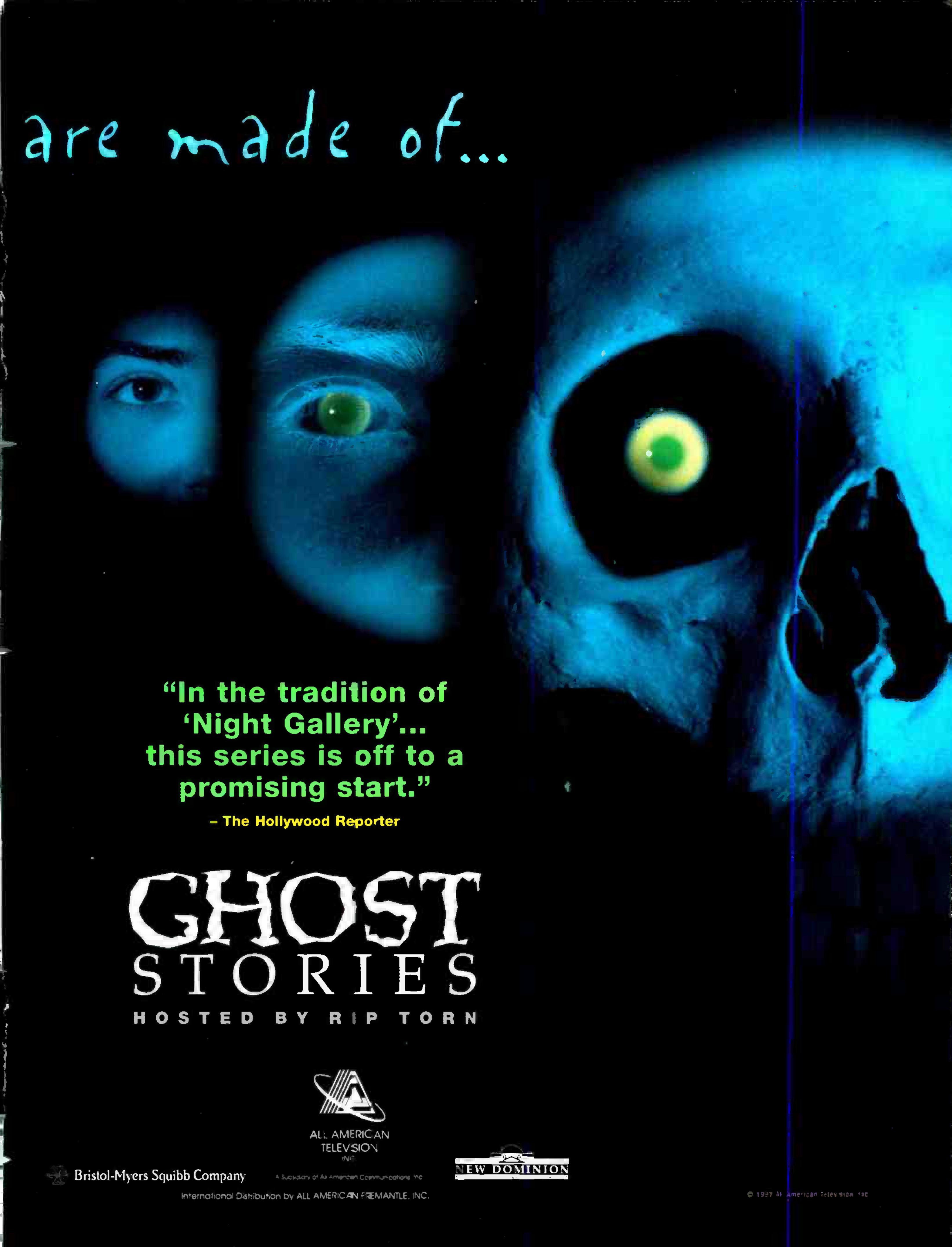
GHOST STORIES

OCT. 96 TIME PERIOD	SEASON-TO-DATE	% R/S INCREASE
Chicago WPWR Sat. 10PM		
2.8/5	3.8/7	+36 / +40
St. Louis KPLR Sat. 1AM		
2.8/13	3.7/17	+32 / +31
Cincinnati WKRC Sat. 12:30AM		
3.1/11	3.9/14	+26 / +27
Baltimore WBFF Sun. 1AM		
0.8/4	2.9/13	+263 / +225
Kansas City KCWB Mon. 9PM		
0.6/1	2.5/4	+317 / +300
Milwaukee WVTV Sat. 10PM		
1.1/2	3.2/6	+191 / +200

Killer Demos!**

- 2nd highest audience composition of Adults and Women 18-49 in barter syndication.
- Beats *The Late Show* and *The Tonight Show*.

*Source: NSI 9/22 - 10/5/97 **Source: NSS, GVPVH 9/1-9/28/97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"In the tradition of 'Night Gallery'... this series is off to a promising start."
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Big-Ticket Originals Pay Off For Cable

Networks open their wallets for high-quality movies and other programming that returns the investment in viewers and network identity, but work hard to keep handle on rising costs

USA Network's $20 million 'Moby Dick' (above) and HBO's $50 million 'Earth to the Moon' (l) demonstrate the networks' willingness to splurge on quality original movies.

By John Higgins

In 1990, Home Box Office's budget for original programming totaled about $50 million, allowing the pay network to crank out series including *Tales From the Crypt* and *Dream On*, highly regarded movies such as *By Dawn's Early Light* and specials with Billy Crystal and Diana Ross. This year, that $50 million is buying HBO a single project, *Earth to the Moon*, a 12-hour miniseries on the race into space.

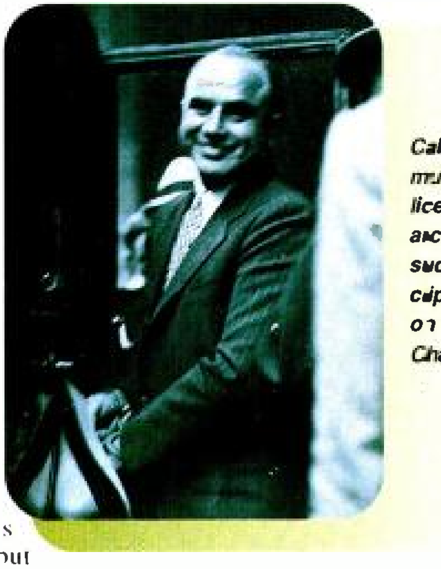
Other big-ticket original productions are coming down cable networks' pipelines. HBO started shooting in Thailand last week on its $14 million production based on David Halberstam's Vietnam book, "A Bright and Shining Lie."

USA Network two weeks ago got its first look at the director's cut of an adaptation of *Moby Dick*—the fourth filmed version, this one starring Patrick Stewart and costing nearly $20 million.

After years of bragging that they could make good—frequently great—programming cheaply, cable networks are writing extremely large checks, approaching the cost of midrange theatrical releases. Operators complain of zooming programming costs, and they

wonder if original productions are headed for the kind of price escalation seen in broadcast series, theatrical movies, and even worse, TV sports rights.

Not necessarily. While cable networks clearly are increasing the number of original movies and shows they produce or buy, and are increasingly willing to plunge into hugely expensive projects, program executives say they control the cost of the bulk of their schedules.



Cable channels must pay licensing fees for archival footage such as this 1932 clip of Al Capone on The History Channel.

The days of shows like *Counterstrike* (a cheesy Canadian/French spy series aimed primarily at Europe but sold to U.S. cable for $300,000 an episode) may be over. Those slots are being filled by $1 million-per-hour episodes of sexy action shows.

Entertainment networks like USA, TNT and Lifetime are managing to keep their production budgets fairly tight. A&E has managed to step up production of its *Biography* series without a big hike in the estimated $130,000-$140,000 cost per episode. While Discovery springs each year for several documentaries at $700,000 per hour, the network still considers $300,000 an hour pricey.

"Our averages haven't escalated that dramatically," says John Matoian, president of HBO Pictures. "For the most part, our range has stayed pretty much the same for a while," about $6 million–$8 million for a two-hour movie.

TNT President Brad Siegel says that TNT's movies have crept up to $5 million–$10 million, from $4 million–$7 million a few years ago. Part—but not all—of the increase stems from higher fundamental costs. TNT and other networks are making calculated moves to boost the quality of their product to attract audiences and advertising, which, in turn, makes cable operators and subscribers happy.

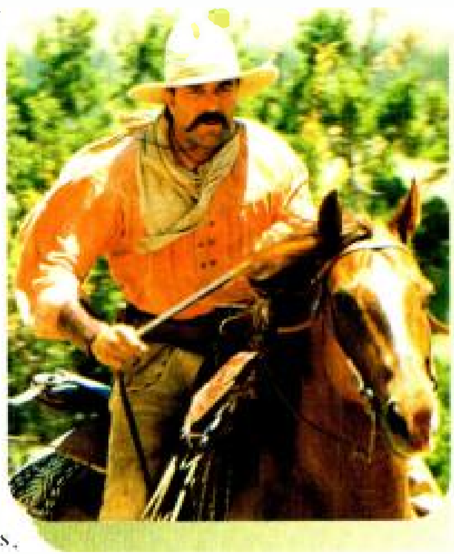
"It's partly by choice and design, because we've looked to do a bigger and higher-quality movie," Siegel says. "The ratings have come with it."

Still, the cost of many elements of original programs are escalating. Actors, writers and directors, knowing that cable networks often are more profitable than their broadcast counterparts, have grown more demanding. Film unions and craftspeople are becoming less flexible, for the same reason.

Even archival clips for the historical and biographical shows seen on A&E, The History Channel and the Discovery Channel cost more. Licensing clips for a few thousand dollars each can quickly escalate the cost of a $100,000-$150,000 reality hour.

Programming executives are convinced that they need big original movies and series to establish a unique identity for a network. A breakthrough show or event is a must for a network that's trying to hook channel surfers and promote the rest of its schedule.

"It certainly works for A&E; it certainly works for Discovery; it certainly works for Nickelodeon," says USA Networks Entertainment President Rod Perth. "We've had our stumbles, but we think it will work for us."



'Last Stand at Saber River' starring Tom Selleck earned TNT its highest non-football score so far in 1997.

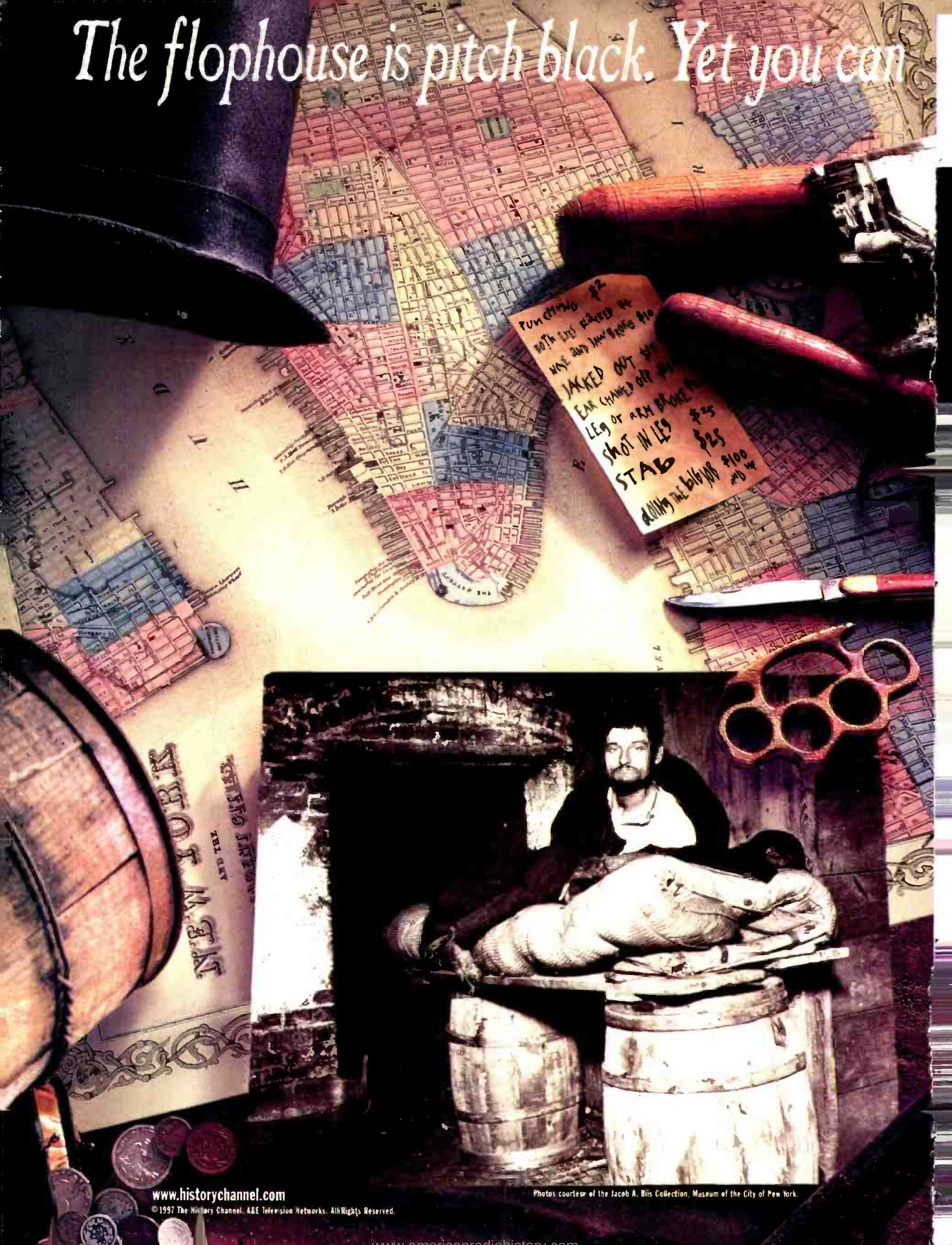
Programming costs are a big issue for cable operators, who wind up paying for both the successes and the failures of the networks. Tele-Communications Inc. President Leo Hindery bemoans this year's 20% increase in license fees that cable operators are paying to networks, a cost that is fueling TCI's own rate increases.

But while operators are genuinely upset about the escalation of sports rights on TNT, ESPN and regionals, original entertainment costs have not sparked any fires. "With respect to general entertainment, I think the trend is a good one as long as the money is spent and goes up on the screen," says Phil Laxar, Jones Intercable Inc. programming vice president.

The fact that cable programmers still brag about producing original programs indicates that their first-class profits are overshadowed by their second-class status in television. (Imagine NBC or even upstart broadcast network UPN boasting about the routine function of creating a new sitcom.)

Fourteen years after HBO aired the first made-for-cable movie—*The Terry Fox Story*—original programming is still a novelty at most cable networks. Schedules are dominated by theatrical movies or off-network reruns that failed to make the more lucrative cut into broadcast syndication.

Original shows can produce impressive results. TNT scored earlier this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make out the brass knuckles approaching.
MARCH 5, 1855
FIVE POINTS, MANHATTAN
Many enemies plague you on the Lower East Side of New York. Hunger. Poverty. But none is more loathsome than the gangs. The Dead Rabbits. The Roach Guards. The Plug Uglies, infamous for their signature stovepipe hats and merciless beatings. So you lie shivering in the dark in a dilapidated shanty that sits in a section called the Five Points. Your bed is a haphazard arrangement of wooden planks and barrels. Surrounding you are 200 other hopeless immigrants who share your fate. Closer come the brass knuckles. The last thing you remember before blacking out is a gold fist flying from what looks like a deranged Abe Lincoln. You awake, mugged, beaten. But today's your lucky day. You're alive.
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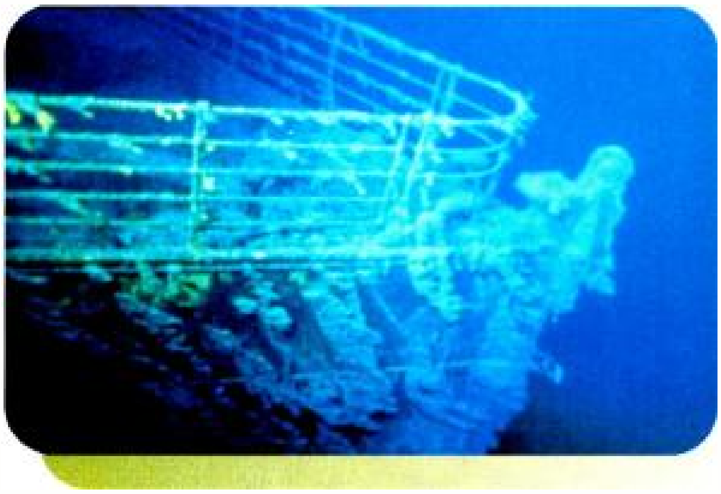

RMS TITANIC

The Discovery Channel sank $1.4 million into the two-hour special, 'Titanic: Anatomy of a Disaster.'

Among the originals on The Learning Channel will be 'Windsor Restored,' which premieres Nov. 24 at 10 p.m. ET. Footage includes this shot of the 1992 fire that destroyed part of the 1,000-year-old castle.

year with *Last Stand at Saber River*, a Western starring Tom Selleck. It earned a 7.3 Nielsen rating, the network's highest non-football score so far in 1997, and a huge jump above TNT's 2.4 average audience. July's *Perfect Crime*, featuring the home-grown former star of USA's successful series *Silk Stalkings*, gave USA Network its highest 1997 rating, a 4.4.

But viewers are not begging for so much original fare. In the first nine months of 1997, few of the heavily touted made-for-cable movies or series bubbled to the top of the basic cable ratings charts. Most of the top 100 cable programs in the Nielsen ratings this year are NFL and NBA games, coverage of Princess Di's death and theatrical movies.

Only a handful of cable movies made the ratings cut of 4.0, and the only original cable series to make the cut was the prime time airing of Nickelodeon's powerful *Rugrats* cartoon. However, *World Championship Wrestling* scored as high as 4.9 on TNT this year.

TBS is preparing to join sister channel TNT in the original movie game next year. But both networks are anticipating that their ratings breakthrough will come from theatrical movies, which they will grab from Warner Bros. (a fellow Time Warner Inc. division) ahead of the window traditionally reserved for broadcast networks.

USA seems to have a hit in sex-and-action-driven *La Femme Nikita*, but off-CBS show *Walker, Texas Ranger* is more important to the network's ratings rebound.

But ratings don't tell the whole story of why networks are eager to spend more and more on originals. First, attracting a million or two households with a 3.0 rating on an original movie is a big lift, considering that the strongest networks average Nielsens of 1.5 to 2.5.

Advertisers are willing to pay premium rates for eyeballs glued to originals, even if the demographics don't outstrip those of conventional programming.

The cachet of original movies on TNT fetches ad rates of $13-$16 per thousand viewing households, Siegel says. That's double or more the network's average cost-per-thousand of about $6 and higher, and also up from the $8 CPMs it received for original movies three years ago.

"What it has done is create demand in the marketplace and help us sell other parts of our schedule," Siegel says.

Perth of USA Networks says each original program helps to reduce cable's enormous advertising discount, compared to ther rates of broadcast networks, whose broad reach allows them to charge CPMs nearly double those of cable's strongest programs. "This original programming has everything to do with closing the CPM gap," he says.

There are many ways to control cost. Part of the $20 million outlay for USA's *Moby Dick* went for star talent: ex-Trekkie Patrick Stewart as Captain Ahab, and Gregory Peck (who played Ahab in a 1956 version) in a supporting role. Part paid for constructing two giant water tanks on a Melbourne sound stage.

But USA isn't eating the majority of the whale-sized production cost. Because the four-hour miniseries has strong international appeal, an executive at one network says that USA is licensing the movie (from Hallmark Entertainment, which produced the show) for just 40% of the budget, about $8 million.

That puts *Moby Dick* within harpoon distance of the $1 million–$1.5 million per-hour cost of USA's less ambitious productions. Hallmark expects to recover the rest of the production costs in foreign and home video sales.

Bob Weiss, Discovery senior vice president of operations and administration, prices shows according to the amount of flexibility the network can secure. Many of the network's shows are acquired for $80,000-$220,000 an hour. Last spring's *Titanic: Anatomy of a Disaster* cost $700,000 per hour, but

KIM PHUC WAS ONCE POSTER CHILD FOR THE VIETNAM WAR. NOW SHE'S A COLLEGE GRADUATE.

that was a big event in a co-production deal that gave Discovery home video potential. If Discovery pays in the range of $300,000 for a documentary, Wise says the network demands home video rights, plus the ability to use the show on its other U.S. and international networks.

That range has been relatively stable for several years. "Costs have been going up when we get more ambitious, with more locations, longer shooting schedules," Wise says. "The last time I checked, none of the animals [has an agent], except for Lassie."

The most aggressive financial plays are found at Showtime, which is trying to stretch every dollar to push its ambitious original slate. Faced with the loss of a steady supply of Hollywood films to startup pay movie service Starz!, Showtime licenses the *Outer Limits* and *Poltergeist* series on the cheap from studio MGM, which sells them into syndication to air on broadcast stations several months later.

Uncertain supply of theatrical and network shows is another force driving original production. Big media mergers leave most of the Hollywood studios with cable outlets for product they produce.

Even studio-controlled networks are hurt. USA will, for a few more months, be 50%-owned by Viacom Inc. and its Paramount Communications studio. But Perth notes that Paramount is primarily a sitcom factory that fetches hundreds of millions of dollars in broadcast syndication. USA does better with hour-long dramas and theatricals.

"If I continue to run as a superindependent station, I'm out of business real soon," says USA's Perth. "Do you think Warner Bros. is going to sell me movies? Do you think they're going to sell me *ER*? Is Fox going to sell me *The X-Files*, like they didn't two years ago?" *ER* wound up on TBS, while Fox steered *The X-Files* to its FX network. ■

Showtime stays the course

Network continues original program strategy, with 35 movies on the schedule next year

By Donna Petrozzello

Showtime's remake of the 1957 movie '12 Angry Men' earned the network one of its highest ratings for the year. It stars Jack Lemmon, George C. Scott and Hume Cronyn.

Two years into an aggressive campaign to recover from a drought in theatrical blockbusters, Showtime has jumped full force into original productions and shows no signs of slowing down.

In 1997, Showtime Networks Inc. expects to air 30 feature-length original movies, premiere four series and air new episodes of two original series. Next year, the network plans to air 35 original movies, new episodes for up to eight original series and as many as four original miniseries.

Compare that with 1994, when Showtime relied on product from major theatrical output deals and aired fewer than 10 original movies.

The strategy has attracted attention for the network, but whether it's been as successful in attracting viewers remains a question.

"We've noticed that Showtime is getting more press and more programming awards nominations," says Judi Allen, Century Communications vice president of programming. "But whether that has translated to more customers, I'm not sure."

Showtime executives contend that the network has jumped headlong into original productions to gain an edge over services racing to offer first-run theatrical movies.

"Theatrical movies that had always been the staple of premium television increasingly are getting greater exposure before they even reach the premium TV window," says Mark Zakarin, Showtime executive vice president of original programming. "With the addition of DBS, pay per view, hotels and airline movies, by the time a movie gets to premium cable, a good portion of the audience has seen it already."

Yet some industry analysts argue that Showtime is trying to counter lower-grossing theatrical titles. During a free preview weekend in early September, Showtime's broadcast of "The Fan," "The American President," "Fargo," "Leaving Las Vegas" and "The Birdcage" paled in comparison with the lineups of some of its competitors.

By contrast, theatrical output deals gave HBO its "billion-dollar season" this past spring and summer when it aired "Independence Day," "Twister" and "Mission Impossible," among other big draws.

Competition for titles intensified three years ago, when premium movie

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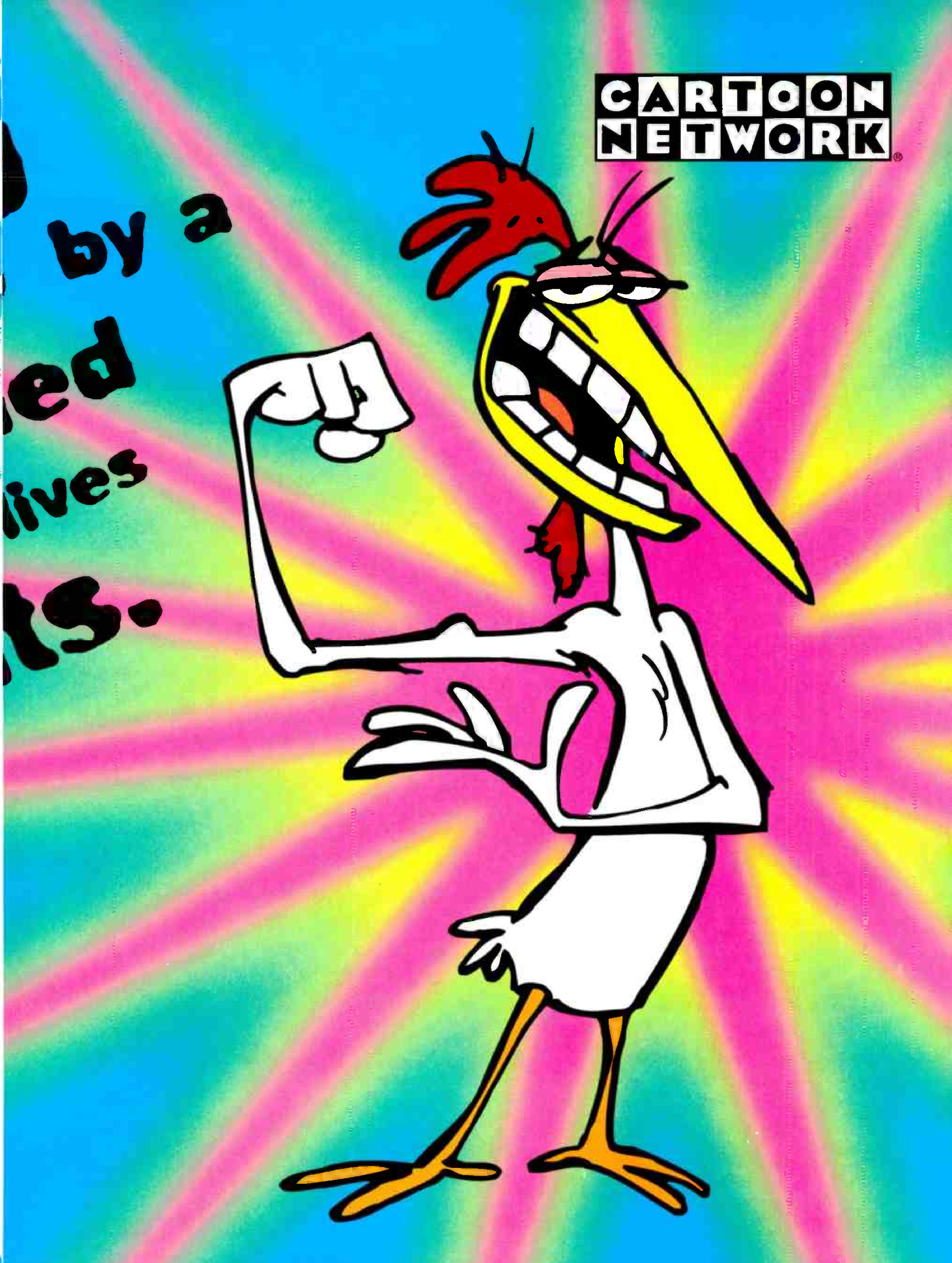
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CARTOON NETWORK

supplier Starz! emerged able and willing to outbid Showtime for theatrical deals. As a result, Showtime lost its deal for Touchstone Pictures' output to Starz! last year. Around the same time, TriStar Pictures contracted with HBO, beginning with 1999 releases, rather than renewing with Showtime.

Showtime hopes to fill the void with releases from Paramount Pictures, which returns next year from a deal with HBO. Meanwhile, Showtime holds long-range deals with MGM, Castle Rock, Polygram and Phoenix Pictures.

"The theatrical product is always going to be an important component of pay TV, although it's been of diminishing value over the last few years," says Matthew Dud, Showtime executive vice president of program acquisitions and planning. "We don't see theatrical films disappearing from pay TV, which is why we want to make sure that we have a flow of product."

Jerry Offsay, former executive vice president of ABC Productions, joined Showtime in 1994 to oversee original production. To help lure viewers and generate buzz in the press, Showtime presented controversial topics.

The network earned substantial press for *Bastard Out of Carolina*, a made-for-cable movie produced by Turner Network Television based on Dorothy Allison's novel about a girl sexually abused by her stepfather. Zakarin notes that *Bastard* earned the network "more press last year than all the theatricals we aired."

Last month, one of Showtime's top-rated originals was *The Color of Justice*, based on a car-jacking and murder case in which four blacks are charged with murdering a white woman. Likewise, the network's original remake of *12 Angry Men* and the premiere of series *Stargate SG-1* in July were two of its top-rated originals for the year.

"From the standpoint of audience, visibility and marketing, there is tremendous reason to do these high-profile original movies," Zakarin says. "The press attention and the branding salience of the originals is far greater than the theatricals."

Despite good press, none of Showtime's top-rated originals ranked in the five top-rated programs on the pay-TV circuit over the past two years, according to Nielsen Media Research and Showtime Networks.

"I don't think Showtime's branding campaign for its originals has had enough time to take hold," says Century's Allen. "Showtime doesn't seem to be spending a lot of money on consumer marketing to help them develop a better brand image as HBO did. But it's an expensive process, and it takes time." ■

NEW NETWORKS

Doing more with less

Freshman channels hope for bigger brand impact from smaller budgets

By Donna Petrozzello

As cable networks increasingly work to define themselves with original programming, newer networks are competing with the veterans at a fraction of the cost.

Working with budgets ranging from $70,000 to $200,000 per hour to produce original series, documentaries and wraparound segments—Discovery Channel, by contrast, has paid up to $700,000 per hour for documentaries—younger networks say they've found ways to reach viewers without breaking the bank.

HGTV says that series shot in multiple locations, such as 'Dream Builders,' are among its most expensive productions.

Home & Garden Television, owned by E.W. Scripps Television, is one of basic cable's most prolific producers of original programming. HGTV boasts 100% originals in prime time and 85% over its 24-hour schedule.

Since its launch in December 1994, HGTV has produced 2,800 hours of original programming, mostly series.

Burton Jablan, HGTV's senior vice president of programming and production, says the network will expand that by 600 episodes and 10 one-hour specials, many in the fourth quarter. Next year, the network plans to add another 600 episodes of existing series and 30 hour-long specials.

For the majority of its originals, HGTV contracts with outside producers who shoot in various locations in

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the U.S. and abroad. Some 10%-15% of HGTV originals are produced by Scripps' Cinetel Productions.

This year, HGTV expects to spend "in the tens of millions" on original program production, according to Jablan. The network was launched with a $75 million commitment from Scripps, which largely funds the network's programming budget. Sources expect that HGTV will exhaust that initial fund at about the same time next year that it expects to turn a profit.

The most expensive productions in HGTV's library are series shot in multiple locations, such as *Dream Builders*, about houses under construction, and *Before and After*, which documents a home remodeling project from the first nail to the final finial.

However, HGTV has spent tens of thousands shooting original specials, including coverage of national home and garden-related conventions on location and a special about a housing project by Habitat for Humanity in the *Appalachian Mountains*.

In the fourth quarter, HGTV will add eight series, produce new episodes for 20 existing series and add 10 hour-long specials, says Jablan. Next year, it commissioned four new series, will shoot new episodes for 21 series and is planning 32 new hour specials.

The Food Network, soon to be co-owned with HGTV, also boasts a nearly full plate of original programming. (Scripps recently contracted to purchase 56% of Food from A.H. Belo Corp.)

Aside from 4 a.m. infomercials, almost all of Food's programming is original, with the majority being in-studio cooking shows with prominent chefs. But unlike HGTV, Food annually spends in the "low tens of millions," says Food's vice president of programming, Eileen Opatut. She says costs are kept down because the network tapes the majority of its shows in-house.

In the upcoming quarter and next year, Opatut says she wants to broaden the network's scope and invest in talk shows, documentaries and travel segments "that look at food as part of the story, but not the whole story."

The Food Network's new show, 'Two Fat Ladies,' marks the network's first foreign acquisition. The program features two rotund women who motor on a Harley Davidson to British estates where they share fattening recipes.

Food president Erica Gruen says she wants viewers to "embark on unbelievable culinary adventures" in new programming and new episodes of existing shows. "We're getting out of the kitchen and visiting the far corners of the world in search of the ultimate multicultural cuisine."

In some of its costliest and most ambitious programming to date, Food debuted specials this fall that sent show hosts on a cruise to Southeast Asia to report on cuisine and food customs of Bangkok, Singapore and Malaysia in *Taste of the Orient*.

One new network looking to brand itself on something of a shoestring (make that sneakerstring) budget is Classic Sports Network.

Launched in fall 1994 by Liberty Media Corp., Classic Sports spends $20,000-$70,000 to produce original series and segments. These include the cost-efficient *Distant Replay*. The series features in-studio interviews with sports legends and costs the network less than $20,000 per episode, according to network sources.

There is also *Legend to Legend*, an original show in which current athletes interview their sports heros. Production costs on *Legend* run as high as $70,000.

in part because the show is shot on location, says the network. Other originals include *Athlete of the Week* and *Those Who Changed the Game*.

While archival game footage makes up 80% of the network's program schedule, Classic Sports chief executive Brian Bedol says the network's original series, documentaries and interstitial programming are crucial to defining the network and giving its archival material relevance.

"The crown jewels in our schedule are the archival games themselves," says Bedol. "But our philosophy is to have original programming that is marketable, promotable and punctuates the rest of our schedule. It doesn't add up to a lot of hours, but it offers a lot of value."

While Classic Sports has gradually ramped up original production to about 20% of its schedule since 1994, Bedol says his target is a 50-50 ratio of original to archival programming.

The network takes another step in that direction in January, when it will air a 90-minute original documentary about the history of the National Football League on TV that is being produced for the network by NFL Films. The documentary will be the first of a four-part series, *Classic Sports in America*, for which the network has budgeted $1 million.

The pressure to produce low-budget originals is perhaps most intense on newcomers such as the Independent Film Channel (IFC) and the Sundance Channel, which compete for film-lovers against the HBOs and USA Networks.

Classic Sports Network's 'The Ultimate World Series' is an original production co-hosted by Joe Garagiola (l) and Gary Carter.

"We're very good at getting the most out of the original production that we do," says Frances Berwick, vice president of programming at IFC.

IFC, a basic cable network managed by Bravo Cable Networks, launched in September 1994. Original programming comprises 5%-8% of the network's schedule.

Touting itself as cable's first channel dedicated to presenting feature independent films, IFC's initial original programming efforts grew out of the need to introduce its cache of art-house titles and limited-release features to its audience.

For its original series *Raw Footage* and *Split Screen*, and its original documentaries, IFC spends $70,000-$200,000 per hour, says Berwick. Series generally cost less than specials and long-form original documentaries, she says, and production costs are largely dependent on location, the size of the crew needed and the subject matter.

Last year, IFC commissioned roughly $1 million to make the network's first self-produced film, *Gray's Anatomy*, starring author/actor Spalding Gray and based on one of his monologues. The film, which had a limited theatrical release last year, makes its TV debut on Dec. 12 and is the network's costliest project.

In 1997, IFC takes on its most ambitious slate of original series, specials and documentaries under the auspices of its new division IFC Productions, a film financier focused on low-budget independents.

Through IFC Productions, the network produced "Men with Guns," directed by John Sayles, slated to premiere later this year in theaters and on the network.

Launched in 1996, Sundance Channel budgets "less than $100,000 per hour" for most of its original programming, says Dalton Delan, Sundance executive vice president and creative director.

Created to bring selected new independent films to premium cable, Sundance is the joint venture of actor Robert Redford, Showtime Networks and Polygram Filmed Entertainment.

Sundance airs more than 60 features each month, the majority being first-run, U.S.-based independent features, documentaries and short films. Named after the annual Sundance Film Festival for independent features, the channel tries to replicate the content of major film festivals around the world, says Delan.

Most of the channel's early original programming consisted of short segments and documentaries introducing films and their directors, which evolved into Sundance's monthly "Film Fest" series, says Delan.

Sundance has had early success with its original programming. Last July the network ran the documentary *Discovered at Sundance*, which profiled new filmmakers who participated at the film festival. The program was picked up by PBS and broadcast in prime time.

In November the channel will air an original long-form documentary, *The Last Beat Movie*. The originals will lead into Sundance's November Film Fest series, *The Beats Go On*, focused on writers and poets of the Beat generation.

In December, Sundance offers the cable TV premiere of John Sayles' feature film "Lone Star," along with an original interview with Sayles.

Delan argues that although Sundance's budget is a fraction of what larger premium services such as HBO have available, his network can produce a film almost equivalent to those done by its competitors. "Most premium channels or even basic cable networks are spending hundreds of thousands of dollars on original programming, and I'll debate anyone as to whether they are getting a product that looks any better than what we can produce." ■

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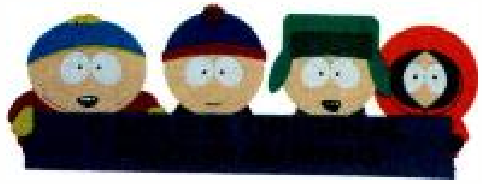

SOUTH PARK
An original original

Edgy and crude, new show brings Comedy Central highest ratings in its history

By John Higgins

The creators of 'South Park' say they pitched the show to 'everybody in town' before going with Comedy Central, which they say does not restrict their creative freedom.

They weren't offered much production money and they gave up many of the rights to the foul-mouthed third-graders they created. But the creators of Comedy Central's hit *South Park* have no doubts that the network was the best place to sell the series.

After eight weeks on the air, the show is generating Comedy's best ratings in its seven-year history. College-pal creators Trey Parker, 27, and Matt Stone, 26, are riding a wave of positive buzz about the series.

It is extremely low-budget animation, and the creators are having trouble finding a writing staff to share the creative workload. Although they have a production staff of 35, they are writing all the scripts, voicing most of the characters and co-ordinating production.

A frazzled Parker acknowledged that "financially, we'd probably be better off almost anywhere." But creative freedom, and a tolerance for edgy and crude humor, is paramount and Comedy looked like the best home for them.

And it's working wonders for Comedy Central. Fueled by strongly favorable press, the show needed no time to build an audience. Although the show went into reruns after six weeks, *South Park* is the network's top-ranked series, averaging a 1.6 Nielsen rating, and, at times, hits a 2.0. Those are big numbers for a network with an average prime time rating of 0.5.

Comedy executives believe the show will continue to build. "It's still in its infancy," says Eileen Katz, senior vice president of programming. The network committed to 13 episodes, and then extended that to 26. After airing six episodes, followed by reruns for six more, the ratings have not slacked off.

South Park is a real place. While Stone grew up in suburban Denver, Parker grew up in Conifer, Colo., in Park County. Locals refer to the lower part of the county as South Park..

The real South Park does not have a fat kid named Cartman who farts flames after being subjected to one of those painful anal probes by alien abductors. Nor does a kid named Kenny die every week. (In an upcoming episode, Kenny is revived by an embalming with Worchestershire sauce and stalks the town as a zombie.) Jesus does not have a public-access show nor does he fight with Satan on pay-per-view. And the town does not have a school cafeteria chef who sings sexually-explicit blues songs.

The series originated as a Christmas short, and not as the widely bootlegged "Spirit of Christmas" that then-Fox executive Brian Graden sent out as a Christmas card in 1995. It was an earlier piece. While at the University of Colorado, Stone and Parker produced a short in which Frosty the Snowman gets involved in a fight with Jesus and Santa Claus over the meaning of Christmas.

That piece, as well as a student film "Cannibal: The Musical," were some of the films they shopped around Hollywood for a few years, catching the attention of Graden who offered them $3,000 to produce a Christmas card. They came up with their characters meeting Jesus and fighting a profanity-filled, kung-fu master-like duel.

The pair pitched—or were pitched by—"everybody in town," Parker says. That included major networks like Fox and kids channel Nickelodeon.

The show is budgeted for a rock-bottom $250,000 per episode, much lower than the $450,000-$650,000 per episode the Cartoon Channel and Nickelodeon pay for originals.

Comedy owns the show, controls home video, international sales and merchandising T-shirts, etc. Parker and Stone are salaried, and are essentially employees of the network, although they do own "a chunk of merchandising." The network set up a studio in a three-story brick building, loaded it with work stations and left it to them to assemble a staff.

The hometown hasn't reacted much. "It's really funny. Nobody in Colorado gets Comedy Central," Parker says. "So people back there are like, 'what show?'" ■

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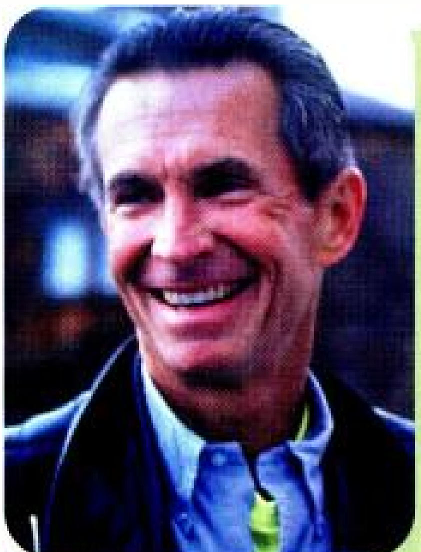
E! has original vision

In strategic shift, network plans to fill 95% of its schedule with original programming

By John Higgins

Once reliant on David Letterman reruns and old sitcoms badly worn out in broadcast syndication, E! Entertainment Television is making a push for more original programming.

The arrival of new bosses from Comcast Corp. and The Walt Disney Co. is marking a change in tenor for the entertainment news network. Long strapped for cash to produce original programming, the 10-year-old service now is in a position to aggressively develop product and toss sitcoms and dramas out of most of its schedule.



As part of its effort to program 95% original, E! is going weekly with 'True Hollywood Stories' (on which Anthony Perkins was featured), which currently airs occasionally.

By the end of next year, E! plans to fill 95% of its schedule with original programming, including news, new magazine shows or other existing homegrown product such as morning personality Howard Stern's daily program or daily chat show wrap-up *Talk Soup*.

But the biggest change will be the kind of programming E! hopes to develop. While the value of much of its current programming evaporates quickly, the network is trying build "storyline" shows modeled after A&E's successful *Biography* or *American Justice*, which will have value in its library.

Currently, pre- and post-show coverage of ceremonies such as the Oscars and Emmys attract the highest ratings for E!. *Talk Soup* and *Stern* score well, but are too topical for the shelf life needed in a library.

The push for original shows comes from Rich Frank, president of Comcast Corp.'s C3 venture, whose mission is to develop a programming portfolio for Comcast that goes beyond its hugely successful controlling interest in shopping network QVC.

"When we took it over and looked at what was working and what wasn't working, it was obvious that its niche was producing original programming—news on a daily basis, magazines on a weekly basis and specials on a monthly basis," Frank says. He says that "to go from a movie premiere behind-the-scenes to *Melrose Place* and then to news doesn't seem to naturally flow."

It is understandable that E! wanted recognizable shows to attract viewers who wouldn't ordinarily stop by for the network's lighter-than-air news shows laden with gossip and the latest supermodels news. But industry executives were confused when E! agreed last year to buy cable rights to Fox network hit *Melrose Place*, committing $200,000 per episode for a five-year run.

"USA, sure; Lifetime, maybe," says one senior MSO executive. "But *Melrose* on E! It didn't fit." *Melrose* has flopped in reruns.

So far, E! has found some of its own programs worth expanding into series. The network staffed up to expand its 30-minute newscast to a full hour. Occasional one-hour reality show *True Hollywood Stories* is going weekly, and will strip in March. *Mysteries & Scandals*, which had been slated for four episodes in one year, is going weekly. *Celebrity Profiles*, culled mostly from E!'s archive of interview tapes, is going weekly.

Other tactics provided short-term boosts, such as the much-criticized decision to cover the O.J. Simpson murder trial as an entertainment event.

All of that left the network's ratings in cable's basement, with all-day and prime time Nielsens running in the range of 0.2 to 0.3, scoring even below scrolling program listing Prevue Guide.

Frank says some of E!'s problems may be blamed on its partners—including Comcast, the exiting Time Warner, plus Continental Cablevision, Liberty Media Corp. and Cox Communications—and their lack of direction.

Programming cash was tight, with one executive putting the programming budget at $23 million in 1994, rising to $32 million in 1996.

But ownership changed. The buy-sell clause in the partnership agreement required 58% owner Time Warner to value the network, and then allow other partners to decide if they would stay in, cash in their shares, or buy out Time Warner.

Armed with an existing 10.5% stake, Comcast tapped Disney for cash and the two jointly bought out Time Warner for $319 million, valuing the network at $550 million, or 15 times estimated 1997 cash flow.

Now, E!'s annual programming budget is jumping more than 40%, to $50 million.

Because E! needs time to find out if audiences will grow for its new shows, Frank says it will take another year to find out if the moves are working.

But his expectations are modest. He notes that the few times that *Hollywood Stories* has aired, it has generated a 1.0-2.0 rating. "You'd like prime time to go from averaging a 0.3 to a 0.4." ■

MEDIA REPORT CARD

A CONSUMER POLL

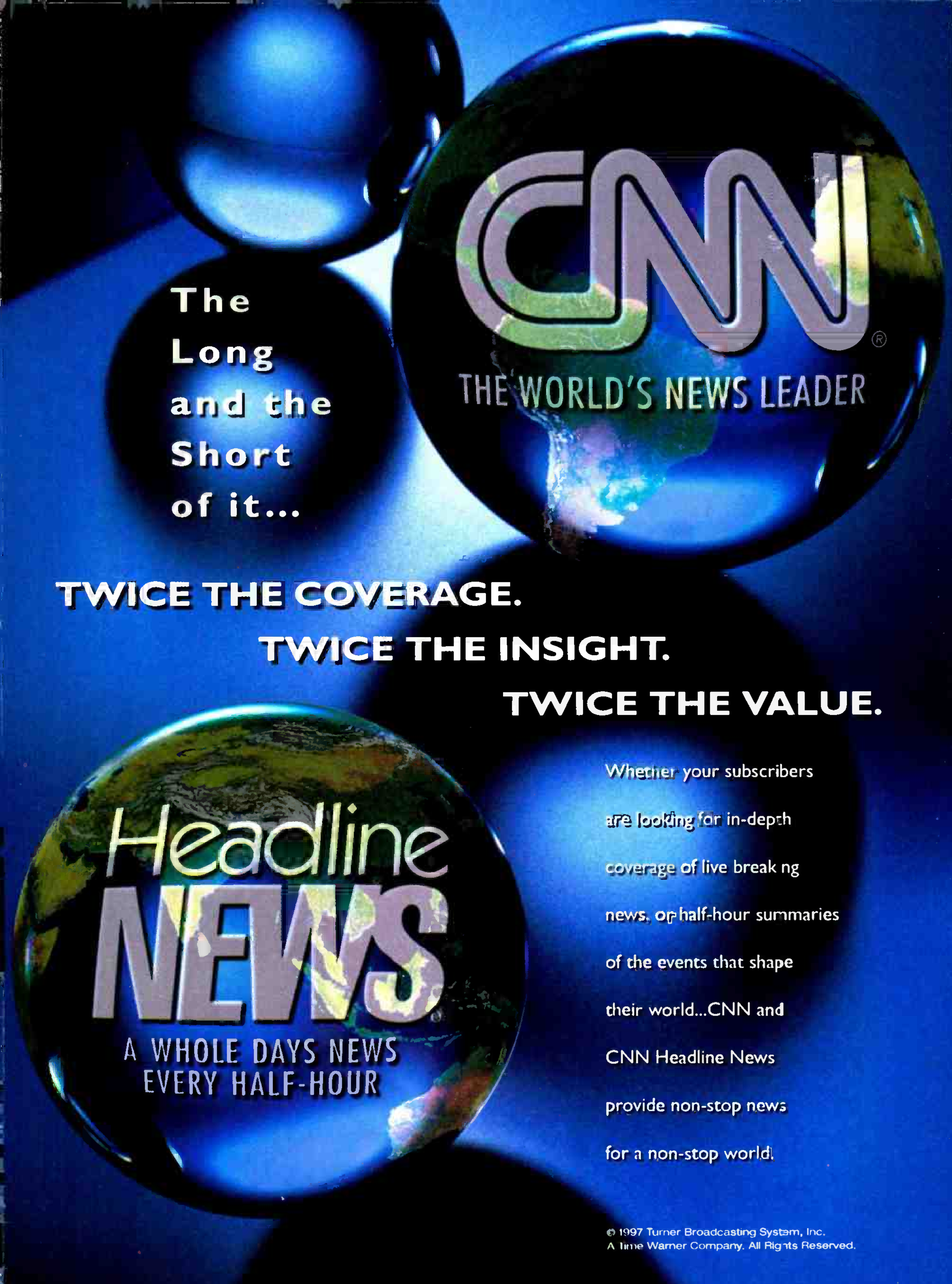
How Americans View the Television They Watch

Sample Question (see page S10)

Please grade television on the degree to which it is fulfilling its role:

	Grade
To entertain	B
To help shape American culture	C
To teach character and values to children and teenagers	C-
To help consumers make purchase decisions	C
To provide leaders in our society with a way to communicate with the American public	C+
To serve as a break from life	C+
To educate	C
To provide information and news	B

A excellent B good C fair D poor F fail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IRTS Foundation

The International Radio & Television Society Encourages Industry Responsibility to Society at its Ninth Annual Fund-Raising Dinner

Featuring a Media Report Card On Social Responsibility

A discussion of the Roper study commissioned by BROADCASTING & CABLE in association with the IRTS

Hosted by Jeff Greenfield of *ABC News*

Marriott Marquis Hotel, New York
October 20, 1997

The goal of the IRTS Foundation is to bring together the wisdom of yesterday's founders, the power of today's leaders and the promise of tomorrow's young industry professionals.

The foundation evolved from an organization founded in 1939 to provide education and dialogue about important communication issues. As the industry confronts change at every level, the need for a forum capable of helping create a shared body of knowledge and information continues to grow. The IRTS fulfills that role by gathering representatives from every arena of the business and other interested publics at events like the "Media Report Card" dinner.

The foundation staff produces approximately 45 quality programs each year. Perhaps the most visible of these are the monthly Newsmaker Luncheons that have long been a tradition in executive schedules. In addition to popular, regularly-scheduled seminars, the proceeds of the annual foundation dinner support a four-pronged effort to improve electronic media education:

- **A Faculty/Industry Seminar**, where 75 professors from across the nation come to New York for five days of intense meetings and seminars with key industry leaders.
- **A case study accessible on the Foundation's Website—www.irts.org—**to assist communications and business school professors in bringing timely, reality-based exercises into the classroom.
- **A Minority Careeer Workshop** committed to increasing minority representation in our business. Twenty percent of those attending last year's workshop were hired as a direct result of the event.
- **A Summer Fellowship** program that has proven to be an instrumental career stepping stone for some of the industry's most motivated young executives. Graduates of this annual nine-week communications "boot camp" have contributed to every segment of our business.

The broad range of corporate support for the dinner is evidence of the degree to which the media community cares about training the communication leaders of tomorrow for the challenges they will face. The IRTS Foundation wishes to extend special appreciation to BROADCASTING & CABLE for helping to lead the way and to the Foundation Dinner Committee.

V-chips, kids TV have all-American appeal

These are key findings of a Roper Starch Worldwide study sponsored by BROADCASTING & CABLE and the International Radio & Television Society

By Don West, *editor at large*

Regulating television content for children may be an idea whose time has come with the American public, according to a landmark study of American attitudes toward the medium sponsored by BROADCASTING & CABLE magazine and the International Radio & Television Society.

Asked how they view two new regulatory mandates—the imposition of so-called V-chip technology and ratings, and the governmental demand for three hours a week of children's educational programing by every TV station—Americans believe overwhelmingly that each will have good effects on children (by margins of 81% and 79%, respectively).

Neither they nor their children use the new "V-chip" broadcast ratings to great degree (73% not at all) but they still like the idea. Not only that, but—in a demonstration of "what's good for the goose is good for the gander"—they feel V-chip ratings should be extended to cable and the Internet. Just under half (46%) of parents with children under 18 report they do use the guidelines to decide what their kids can watch.

(Women are more aggressive than men in favoring these programing requirements, as they are to wish they would be more comprehensive and imposed on other media.)

Cable, widely praised as the medium that gives Americans choice through its niche programing, is at the same time criticized for widening the divisions in society (60%), although a smaller number (22%) think niche channels promote diversity.

Television, in general, is held to portray white males and white females in a generally positive way, but more Americans believe it treats black males in a generally negative way, the survey said. Black females are believed to be portrayed more positively than negatively.

In one of the survey's more surprising turns, television appears to be in higher favor than the Internet in terms of how each affects children. Forty-eight percent of respondents said television had the potential for doing greater good for the well-being of children, while only 32% ranked the Internet in that category. Conversely, the Internet was held by 51% as having more potential for being harmful to children, while television was so held by only 32%.

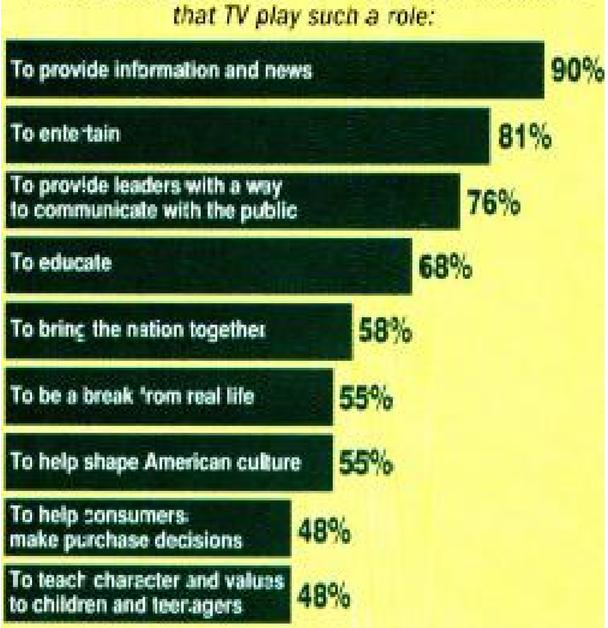
And, by a wide margin, Americans think that television's most important role is to provide information and news, exceeding its role to entertain—no matter that the great majority of television viewing is to entertainment programing. Moreover, it gives the medium higher marks for its performance in information and news than it does for entertainment.

Those are among the major findings of a new study conducted by Roper Starch Worldwide for BROADCASTING & CABLE and the International Radio & Television Society. This baseline research was conducted between Sept. 25 and Oct. 7 among 1,018 Americans interviewed by telephone for an average of 10 minutes each. Roper says that sampling error at the 95% confidence level is plus or minus three percentage points when analyzing the entire sample; sampling error at the subgroup level is higher. BROADCASTING & CABLE sponsored the survey as part of a continuing effort to establish dialogue between the television audience and the television media.

The results are being presented tonight (Oct. 20) at the ninth annual IRTS Foundation dinner in New York's Marriott Marquis Hotel, an event dedicated to the "Media Report Card on

TELEVISION SHOULD PROVIDE INFORMATION AND NEWS AS WELL AS ENTERTAINMENT

Percent saying it is "very" or "somewhat" important that TV play such a role:

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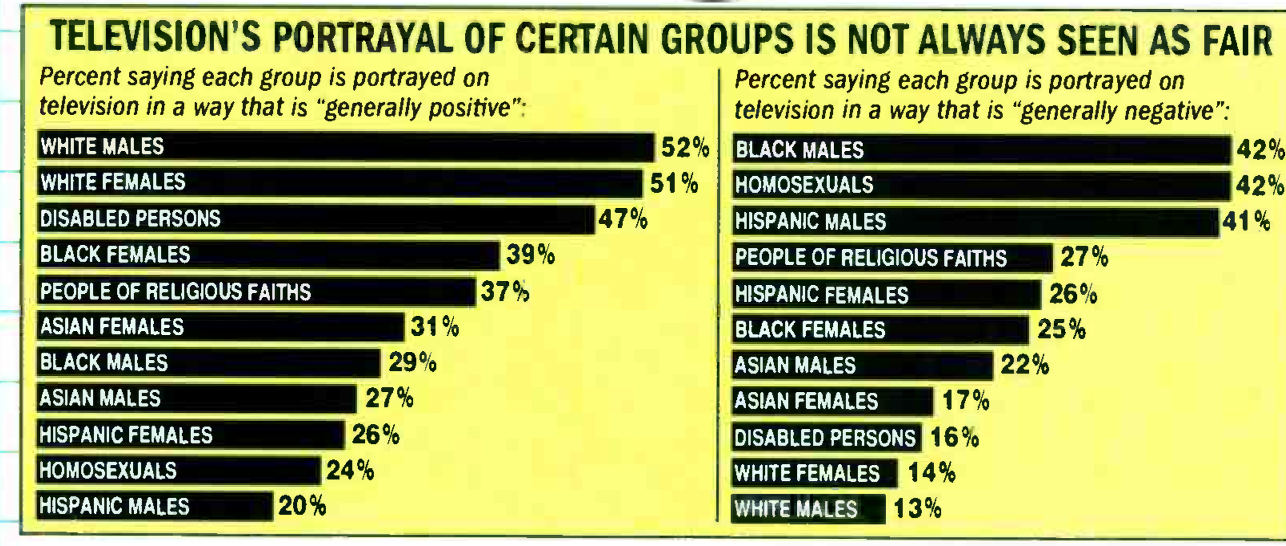
MEDIA
REPORT CARD ON SOCIAL RESPONSIBILITY

How Americans View the Television They Watch



Social Responsibility."

Following is a breakdown of the research (the complete results are published on pages S10 through S14):

TV's role as national nanny; top calling as news medium

Respondents were asked to rank the importance of nine roles television plays in American society (question 2). Under the combined headings of "very important" and "somewhat important" the first choice was "to provide information and news" (90%), followed by "to entertain" (81%). The next seven, in order: "to provide leaders in our society with a way to communicate with the American public" (76%), "to educate" (68%), "to bring the nation together" (58%), "to serve as a break from real life" (55%), "to help shape American culture" (55%), "to help consumers make purchase decisions" (48%) and "to teach character and values to children and teenagers" (48%).

Children's TV: high hopes, low expectations

Skepticism about the new children's educational television rules (question 5) is reflected in the finding that only 21% think they will do a lot of good. Yet 82% favor them, even though 63% of the respondents had not heard of the new rules before being asked by the interviewer (36% were aware of them).

Another 58% said the children's rules would do some good, while 13% said they would not do much good and 6% said they would do no good at all.

When asked if they favored the requirement, 55% said they strongly favored it, 27% somewhat favor it, while only 14% somewhat or strongly oppose it.

Viva the V-chip: May its tribe increase

Similarly, 57% say they strongly favor the new V-chip technology (question 7), which provides for a blocking mechanism in every new television set capable of screening TV shows under a ratings system provided by the industry, but only 30% believe it will do a lot of good. (Fifty-one percent say it will do some good.)

The Diana principle: Watch, don't tell

The survey also asked Americans about television's responsibility to cover certain types of events (question 9). The highest sentiment (definite responsibility, in the survey's terms) was for science (e.g., space exploration), with a ranking of 54%. The next highest was for international events (48%) and political events (46%). Those were followed by sports (35%), accident scenes and disasters (20%), courtroom cases (9%), the private lives of politicians (7%), funerals (6%) and the private lives of celebrities (3%).

Looked at from another vantage, the respondents voted the following coverage categories as "beyond what television should cover." The list in disfavor was led by private lives of celebrities (46%), private lives of politicians (35%), funerals (23%), courtroom cases (22%), accident scenes and disasters (14%), sports and political events (4% each), science (3%) and international events (2%).

In further exploration of the V-chip question, respondents were asked whether they or their children were presently using the broadcast ratings system in determining what they watch on television (question 12). Seventy-three percent said they did not, while 24% said they did. Speaking for their children, parents said 49% did not while 27% did.

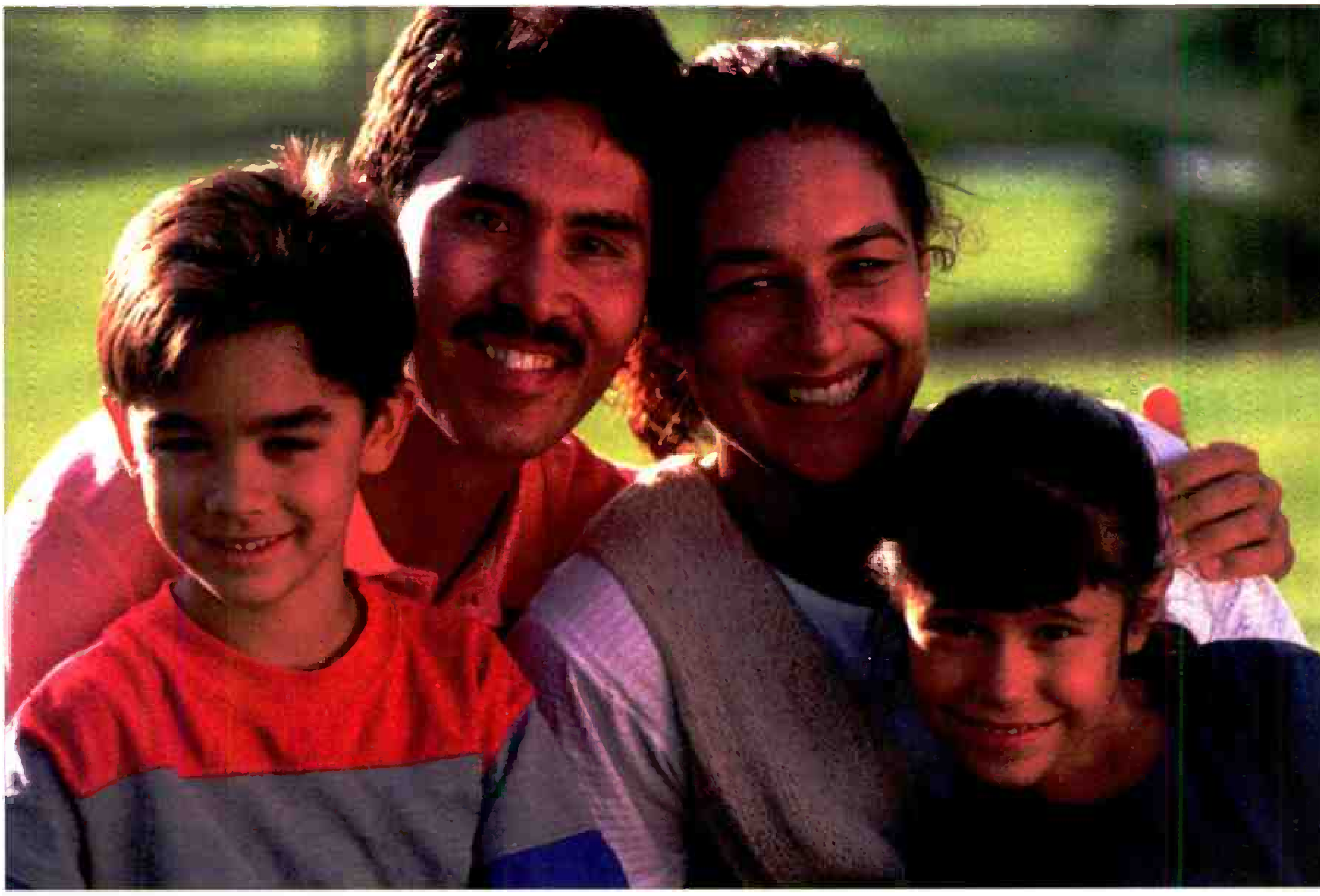
TV as a mirror to society: Cracked, some would say

Questioned about television's portrayal of a number of groups within society (question 15), the respondents gave their highest vote for generally positive portrayal to white males (52%), followed by white females (51%), followed by disabled persons (47%). Black females received a 39% vote for positive portrayal. People of religious faiths rated a 37% vote, Asian females a 31% vote, black males a 29% vote and Asian males a 27% vote. Hispanic females were rated with generally positive portrayals by 26%, homosexuals by 24% and Hispanic males by 20%.

Looking at the other side of the portrayal coin, the Roper study recorded the following as being shown in a generally negative way:

Black males and homosexuals led the list at 42%, followed by Hispanic males at 41%. By declining percentages, these groups were held portrayed in a generally negative way: People of religious faiths (27%), Hispanic females (26%), black females (25%), Asian males (22%), disabled persons (16%), white females (14%) and white males (13%). ■

THEY KNOW DOBSON.



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MEDIA
REPORT CARD ON SOCIAL RESPONSIBILITY

How Americans View the Television They Watch

THE SURVEY

DK—don't know, DA—doesn't apply, * — less than 0.5%

1. It is generally agreed that television has a number of roles in American society. For each of the following items, rank how important you believe it is that television play such a role.

	Very	Some-what	Not very	Not at all	DK
To entertain	42%	39%	14%	5%	1%
To help shape American culture	26	29	28	16	1
To teach character and values to children and teenagers	28	20	25	26	2
To help consumers to make purchase decisions	16	32	34	17	1
To provide leaders in our society with a way to communicate with the American public	41	35	15	7	2
To serve as a break from real life	23	32	29	15	1
To educate	37	31	21	10	1
To bring the nation together	27	31	23	17	2
To provide information and news	62	28	6	4	*

2. Give television a letter grade, like the kind they give on a report card in school depending on how well it is satisfying that role.

	A	B	C	D	F	DK
To entertain (GPA = 2.9)	32%	35%	23%	7%	3%	1%
To help shape American culture (2.0)	10	22	35	20	12	1
To teach character and values to children and teenagers (1.5)	10	13	25	22	29	1
To help consumers to make purchase decisions (2.2)	11	26	38	16	8	1
To provide leaders in our society with a way to communicate with the American public (2.5)	21	31	31	11	6	1
To serve as a break from real life (2.5)	22	31	29	11	6	2
To educate (2.2)	15	25	35	16	8	1
To bring the nation together (2.0)	13	21	34	18	13	1
To provide information and news (3.1)	41	37	15	5	2	*

Overall GPA = 2.32

3. Beginning about a month ago, the Federal Government requires all television broadcast stations, with the exception of cable channels, to carry three hours a week of educational shows for viewers under the age of sixteen. Before today had you ever heard of this law or not?

Yes, have heard of it	36%
No	63
Don't know	1

4. Do you favor or oppose this rule in which the government requires all television broadcast stations, with the exception of cable channels, to carry three hours a week of educational shows for viewers under the age of sixteen? Do you strongly favor it, somewhat favor it, somewhat oppose it, or strongly oppose it.

Strongly favor it	55%
Somewhat favor it	27
Somewhat oppose it	7
Strongly oppose it	7
Don't know	4

5. In your opinion, will this new rule do a lot of good for children, some good, not much good, or no good at all?

A lot of good	21%
Some good	58
Not much good	13
No good at all	6
Don't know	2

6. In February of 1996, President Clinton signed a law which said that all new televisions made available in the United States after 1998 had to come equipped with something called V-chip technology. V-chip technology is a computer chip installed inside of the television, which allows adults to block programs they don't want their children to watch. Before today had you ever heard of V-chip technology?

Yes, have heard of it	71%
No	29
Don't know	*

7. Do you favor or oppose this use of the V-chip technology? Do you strongly favor it, somewhat favor it, somewhat oppose it, or strongly oppose it.

Strongly favor it	57%
Somewhat favor it	22
Somewhat oppose it	7
Strongly oppose it	10
Don't know	3

8. In your opinion, will this V-chip technology do a lot of good for children, some good, not much good, or no good at all?

A lot of good	30%
Some good	51
Not much good	10
No good at all	7
Don't know	2

9. Many people feel differently about the responsibility which television has to cover certain types of events. For each of the following items, do you think television has a definite responsibility to cover such an event, some responsibility, no particular responsibility, or is it beyond what television should cover?

	Definite	Some	No particular	Beyond what TV should cover	DK
Court room cases	9%	40%	27%	22%	2%
Accident scenes/ Disasters	20	47	17	14	2
Funerals	6	37	33	23	1

Who were the survey's respondents?

Average age = 43.5 years

What was the last level of education you have completed?

Less than high school graduate	10%
High school graduate	37
Technical or vocational school	7
Some college or 2 year college degree	23
4 year college graduate	13
A MBA, or Masters degree or the equivalent	7
A Ph.D. or the equivalent	2

Do you have any children of your own at home who are...

Under 8 years of age	24%
Ages 8 to 17	23
None	57
Refused	3

Are you regularly employed, either full-time or part-time?

Full-time	56%
Part-time	10
Not employed	32
Refused	2

Are you married?

Yes	57%
No	41

What is your race?

White/Caucasian	84%
Black/African American	6
Asian	1
Other	5
Refused (vol.)	3

Do you consider yourself to be of Hispanic or Latin American origin?

Yes	8%
No	88
Don't know	4

Do you have either cable or satellite television at home?

Yes	75%
No	23
Don't know	2

SEX:

Male	48%
Female	52

REGION:

Northeast	20%
Midwest	23
South	35
West	21

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	Definite	Some	No particular	Beyond what TV should cover	DK
Private lives of					
Celebrities	3	13	36	46	1
Politicians	7	26	31	35	1
Sports	35	46	15	4	1
Science (e.g. space exploration)	54	36	6	3	1
International events	48	42	6	2	1
Political events	46	43	7	4	1

10. In your opinion, which has the potential for doing greater good for the well being of children – television or the Internet?

Television	48%
The Internet	32
No opinion	5
Neither	7
Don't know	7

11. And which do you believe has more potential for being harmful to the well-being of children – television or the Internet?

Television	32%
The Internet	51
No opinion	6
Neither	3
Don't know	8

12. As you may or may not know, a ratings system has recently been applied to all broadcast television stations. Under this system, each program shown must display a rating in the upper left hand corner of the TV screen (e.g. TV-PG, TV-14, TV-MA) which designates the audience that the program was intended for. Are you currently using this system to decide what kinds of programming to watch on television?

	Yes, use system	No	DK	DA
a. You personally	24%	73%	1%	1%
b. Your children	27	49	1	22

13. This ratings system does not apply to cable television networks, or to the Internet. In your opinion, should this rating system be applied to them as well?

	Yes	No	DK
Cable networks	76%	20%	4%
The Internet	75	19	6

14. A growing number of cable television channels are featuring something called "niche channels" – that is, channels which are aimed at specific gender, racial, or age groups. In your opinion, are these channels a good way to promote diversity within society, or do you think they make the divisions within our society even greater?

These channels are an effective way to promote diversity within society	22%
These channels make the divisions within our society even stronger	60%

15. Here are a list of different groups within society. For each, please list whether you believe that group is portrayed on television in a way that is generally positive, generally negative, or neither positive nor negative?

	Generally positive	Generally negative	Neither	DK
White males	52%	13%	29%	6%
White females	51	14	28	7
Black males	29	42	22	7
Black females	39	25	27	8
Hispanic males	20	41	28	11
Hispanic females	26	26	37	11
Asian males	27	22	38	13
Asian females	31	17	39	12
Disabled persons	47	16	29	8
People of religious faiths	37	27	28	8
Homosexuals	24	42	24	10

GOD And Television

"So if television can rise to the challenge, there's a huge market of religious viewers to tap into."

TV Guide
March 29, 1997

SPIRITUAL REALITY

"Mainstream media are late in awakening to the avid and expanding interest in religion in the U.S."

FORBES
January 27, 1997

TV Gets Low Moral Ratings In Poll

"Overall, Americans gave primetime low spiritual ratings in a national poll released Thursday, with two-thirds of respondents saying television has become less moral and religious in the last five years."

Associated Press
March 22, 1997

Religion Is Ready For Prime-Time

"As the big three TV networks struggle to hold on to their audiences, CBS seems to have found its salvation: God. (Touched By An Angel) is one of CBS's most-watched programs, attracting some 25 million viewers and generating higher ratings than '60 Minutes,' its lead-in."

Wall Street Journal
December 27, 1996

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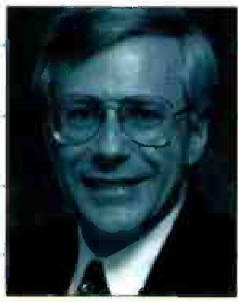
Alternative views of TV

In addition to polling the entire United States about attitudes toward television, BROADCASTING & CABLE asked 10 indiviuals, closer to home, to express their professional views of the roles television should play, and their own opinions of how well the medium is playing them. They reflect an awareness of the same concerns that occupy Americans at large, but a different perspective on them.

Balancing rights with responsibilities



By Decker Anstrom, president, National Cable Television Association

Television has enormous reach and influence in American life. It is not, as some argue, simply a mirror of our culture. It also shapes our language, our lifestyles, our politics.

So it should be no surprise that average people—particularly parents, and our government, have concerns about television and the impact we have, ultimately, on our nation's values. That's why I hope we spend as much energy thinking about and discussing our responsibilities, as we traditionally have spent defending our rights. For in the end, if television cannot maintain the trust and confidence of parents and the people we elect to represent us, then no amount of table pounding about rights will matter.

We should start by reaffirming vigorously that television does continue to provide tremendous value, and we should trumpet and build on those successes.

But let's be honest. Television too often still cheapens. And sometimes we simply don't meet our broad responsibilities—until recently, by not providing parents with enough information about TV programs, or by not exercising better judgment in what we telecast and when we telecast it.

We can solve those issues. And we should and must resist firmly the instinct of government to solve them for us. But we can't expect government to keep its hands off television if we don't acknowledge and address the concerns people have about TV violence and sex.

We have made progress. The revised TV ratings system, developed collaboratively by the entertainment industry and children's and family advocates, demonstrates that the call for television networks to provide information so parents can make good choices about what their children watch is neither unreasonable nor unconstitutional.

Some think government involvement is necessary to "police" television. We have faith in the viewers and parents of America—if we do *our* job, and exercise *our* responsibility to provide program content information, support media literacy, display good judgment and common sense in our scheduling and content decisions and to worry about our responsibilities as much as our rights.

Children's TV: Promise and performance

By Peggy Charren, founder, Action for Children's Television

The model for a diverse, delicious TV service to children exists in every community in America. My response to television executives who bemoan the lack of specificity in FCC guidelines on what constitutes serving the interests of children is: "Get thee to a library...a children's library!" You will discover an astonishing variety of stories and subjects to turn into terrific TV for kids.

The role of television is not to replace families and teachers as the chief influence on children. But TV can encourage kids to discuss, wonder about and even read about new things. It can empower young people to get involved in efforts to improve the neighborhood, the town, the planet. Above all, it can lead them to ask questions.

And sometimes that's just what TV does do for our children. PBS does it every day with *Reading Rainbow*, *Kratt's Creatures* and an amazing aardvark named Arthur. Cable does it with shows like *Nick News* and the Cartoon Network's *Big Bag*. Some of commercial TV's newly mandated educational hours do it.

So why are parents so upset?

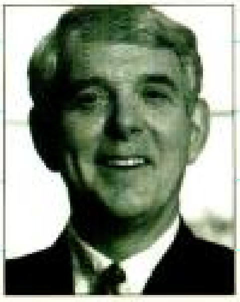
Perhaps it's because the choices that come from technological innovation and competitive delivery systems mean a lot more stuff parents want to keep away from their kids.

Parents believe the proposed solutions aren't working. After the broadcast industry thumbed its nose at the 1990 Children's Television Act, it took seven years to get a vote on the three-hour guideline. And many felt that without intervention from the White House, the process could have taken forever.

In response to parental concern, some members of Congress have proposed statutes that are more disturbing than the problems they are trying to solve. Government censorship is not an acceptable solution, even to protect children. Instead, we should focus on using the "off" button more often, taking the TV sets our of our offsprings' bedrooms, challenging stations that ignore the need to serve young audiences.

Perhaps if programmers would look more often to bookshelves rather than toy shelves for inspiration, there would be less apprehension about TV's damaging effects. And who knows? With a global marketplace for children's shows, TV executives may even discover they can do well by doing good.

Congressman Tauzin's interesting idea



By Ervin S. Duggan, president/CEO, Public Broadcasting Service

Representative Billy Tauzin has an interesting idea: an entirely new approach to what it means for commercial broadcasters to serve "the public interest, convenience and necessity." It's an idea worth exploring—and a new idea is badly needed, because the public interest standard has had a rocky history in recent years.

For decades the FCC took a straightforward, muscular approach to enforcing the standard, imposing outright content requirements on broadcasters and demanding detailed annual reports of their efforts at compliance. Elaborately codified rules like the Fairness Doctrine gave the public interest standard meaning and teeth.

In recent years, however, the standard has fallen on hard times. To begin with, the cable industry's dramatic emergence in the early 1980s created a sharply tilted playing field. For several reasons, the standard that had been applied to broadcasting was never imposed on the cable industry: because cable in its early days was regulated locally, not federally; because cable doesn't occupy the public's airwaves in the same way as broadcasting; because people purchase cable service, while broadcasting seeps unbidden into the home—and, not least, because the cable industry hired lawyers and lobbyists shrewd enough to fend off broadcast-style regulation.

Another difficulty is that successive regimes at the FCC have oscillated wildly between enthusiasm for the public interest standard and distaste for it.

Given nearly two decades of such confusion, sharply differing regulatory regimes for cable and broadcasting, and wild swings in attitudes from one administration to the next, it's little wonder that the public interest standard has become vague, attenuated and insubstantial. It's also a pity, however, since common sense suggests that broadcasters should offer something in return for the free—and profitable—spectrum they enjoy.

Congressman Tauzin is a shrewd pragmatist, and his new idea has the refreshing tang of realism.

Cablecasters, he notices, essentially fulfill their public-service obligations by paying others to discharge them: local access channels; C-SPAN, the public affairs channel funded by assessments from the cable industry, and Cable in the Classroom, an educational consortium of cablecasters. Let broadcasters do the same, Congressman Tauzin suggests: devolving their public-service obligations onto others by paying into a trust fund that would support the educational and public-service efforts of public television.

Congressman Tauzin's intriguing idea would kill several birds with one well-placed stone. It would level the regulatory playing field between broadcasting and cable. It would free commercial telecasters from the FCC's wild regulatory oscillations. It would allow commercial broadcasters, like their cable brethren, to advance worthy public causes—education, public-affairs coverage and service to children—and to take credit for their good works, without the inconvenience of actually having to do good works themselves. Finally, it would help support public television, whose mission, after all, is to advance education, culture and citizenship.

Free TV means public service TV

By Edward O. Fritts, president, National Association of Broadcasters

Few would deny the impact of television on our nation's culture. Free over-the-air television serves as a window to the world, and we as broadcasters are keenly aware of our ability to entertain, educate and serve the public in a manner that is unparalleled by our competitors.

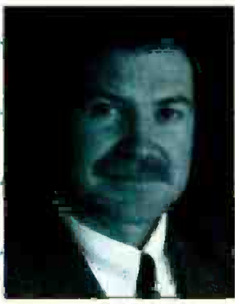
We have an awesome responsibility to our viewers, and as we move into the digital era, stations can be expected to continue fulfilling our compact with society in a variety of ways. But none is more important than the community-based commitment to localism that has made the U.S. system of broadcasting the envy of the world. Surely it would be folly to embrace additional government mandates on U.S. broadcasters at a time when the rest of the world is moving away from the failed system of state-controlled media.

Localism is the franchise of broadcasters, and our stations have shown time and again that when left alone, we will respond to community needs with unparalleled generosity of spirit and good will. When apocalyptic flooding pounded North Dakota and Minnesota earlier this year, stations preempted regular programming and served as a message service for missing family members, friends and coworkers. Stations banded together in relief efforts and raised millions of dollars for flood victims.

Just think of the overwhelming number of charity drives, telethons, public service announcements, blood banks, clothing drives and health fairs sponsored each year by free over-the-air broadcasters. If our industry is to be faulted, it's for not taking more credit for our humanitarian efforts. That's why we are embarking on a major campaign with our state broadcast associations to validate that free over-the-air broadcasters are the largest providers of community service in the nation!

The late Stanley E. Hubbard—a legendary pioneer in our industry—said it best when he established the first radio station to be totally advertiser supported. He said, "If you serve your community, the profits will take care of themselves." Stanley's admonition has been taken as gospel by hundreds of locally-based stations and it's why I am proud to represent an industry that is committed to serving the public, totally free of charge.

Responsibility: It's the right thing to do



By John S. Hendricks, founder/chairman/CEO, Discovery Communications Inc.

Not everyone in television is in a position to give away $1 billion, as Ted Turner did in September when he made his historic pledge to the United Nations. But what we can do, is give as much as possible personally and also "give," in effect at the office through our corporate business activities.

At Discovery Communications, our "office" represents a dynamic, growing and engaging mix of documentary television that reaches 110 million households around the world. So, in offering programs that feature NASA's Sojourner traversing the rocky Mars landscape or that delve into the history of Atlantis, we believe that we are fulfilling a social responsibility to enrich our culture.

Yet we also know that social responsibility extends well beyond what we put on the screen. After all, the television industry isn't just about television anymore. It's about the Internet, multimedia—the full hybridization of communications. Discovery Channel started out as a cable TV programming company. Now our business is content and information distribution. We enhance our Discovery Channel, TLC and Animal Planet programs with CD-ROMs, books and Websites. We promote our brands through The Nature Company and Discovery Channel stores.

The growing number and increasing interactivity of distribution vehicles offer Discovery a larger audience than traditional TV ever could. We now hold dialogues with consumers in living rooms, boardrooms and classrooms from Boston to Bangkok. And there's no doubt that with all this added opportunity comes greater social responsibility, namely to ensure that no one gets excluded from this expanding conversation—that, while we narrow the gap between geographic borders, we don't widen the divisions among ourselves.

Education is a particular concern. For all the jokes about techno-savvy fourth-graders who do the family taxes online, only 3% of U.S. schools are effectively using new media in the classroom. The primary reason is that overburdened budgets can't keep pace with the integration of communications into school curricula. Discovery Channel School actively teams with other companies to provide the content, connectivity and training resources that educators need to prepare students for life and work ahead. But it is an ongoing effort—a long-term investment that we hope will enable all of our nations's children to share in the rich cultural experiences and opportunities afoot in the new digital world.

It's not bravado to think that we can achieve such a goal. Television in its newfound glory and variation is not the sum of all that's good in American society, but the medium at its best can enlarge a person's life. It can invigorate, inspire, inform and delight like few other things can.

The fulfillment of social responsibility has a rich history in the U.S. media business, and it should be the first thing to keep in mind when thinking about its future. Not for fear of federal or societal inquisition, but simply because we will always want to maintain the integrity of the good work we do and the culture in which we live—and to say with pride that every day we give at the office.

Programming to 21st Century viewers

By Glenn R. Jones, chairman, Knowledge TV, and CEO, Jones International Ltd. and Jones Intercable Inc.

The television industry has the opportunity to do more—much more—to serve our communities and customers as we emerge into the new millennium.

Our industry must take an even more pro-active approach to people's changing lifestyles and needs. The industry's own bottom line formula continues to focus almost exclusively on the anachronistic Four S's: Sports, sitcoms, soap operas and situation spot news, although there are noble efforts like cable's high-speed initiative to schools; we must do more to provide knowledge-based programming. The reality is that television provides less than 5% of programming time and far less in budgets to bona fide education, according to at least one critic.

For over a decade, we have been running up against the phenomena of a viewing audience with minutely fractured personal time. A new paradigm has evolved in how our viewing customers spend that time, and they increasingly are opting for on-line computers, community college and business school classes and community volunteer activities. Because of this, the Four S's will become static or even shrink in their percentage of programming content. We can respond by embracing the new paradigm through knowledge-rich programming that also can be profitable.

This means new formulas, new definitions of programming content, and a forward-looking understanding of where consumers will devote their non-working hours. Viewing time is already being encroached upon by employer and profession-dictated requirements for line-long learning. For some it is modest—a few hours of certification or skill enhancement training a year. But for an increasing number of middle-class and upper lower-class viewers, it has moved into the realm of 40, 80 or even 160 hours or more a year. Much of it must come from what used to be discretionary personal time—the "free" personal time or family quality time, also known as prime viewing time.

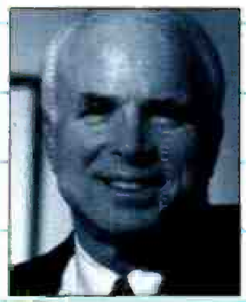
Members of our industry must become sorcerers of information-rich programs that serve to fill these education requirements and at the same time pique the curiosity of an over-scheduled, time-sensitive audience.

The education markets that are open because of technology are tremendous. If there are 50 students in an average classroom, then cable television's 62 million U.S. subscribers, multiplied by 2.5 people per home, represent a potential school with more than 3 million classrooms. An even bigger mass audience can now be reached globally using the Internet, satellite broadcasting, cable and various combinations of these technologies.

Imagine the vibrant energy and intellect of Athens during the time of Socrates and Plato. The ghost of Athens is visible today, because it also represents a lesson about missed opportunity that should not be lost on our industry.

It is time now to use our society's electronic tools in partnership with our great teaching institutions and information repositories. It is time to create a world that is, like Athens was, a great school, a world vibrant with interest and excitement about education, a world where educational opportunity abounds and is visible. We can not all be created equal, but we can do more to make quality educational opportunities more equally available. Available to everyone regardless of who they are and where they are or what their condition in life might be. With the television industry as the pivotal catalyst we can do it and we can do it *now*.

TV has an obligation to its viewers



By Senator John McCain (R-Ariz.), Commerce Committee chairman

Like most Americans I am concerned about increasing violence and sex on television. A recent *Los Angeles Times* poll indicated that the majority of parents in this country also are concerned about that fact. Overall, the broadcasters are driven by a profit motive that is directly related to ratings. I do not blame them for that. They are operating in a free market.

But what many Americans don't know is that when broadcast stations receive their licenses they are allowed to use taxpayer-owned spectrum, which in some cases represents a gift of billions of dollars. And in return for those licenses, they have to act in the public interest. Now a newspaper doesn't do that; a magazine doesn't do that. So, I believe the broadcasters have obligations to act in the public interest in return for using taxpayers assets.

The broadcasting industry should be doing more to serve the public and fulfill its obligations. Programmers should examine their programs from a standpoint of their effects on young people. If there is sex or violence that is unnecessary to the story line—which it seems to me is often the case—then programmers should cut what it is not necessary. But I want to state one thing: I absolutely do not in any way support censorship of TV programs. I do not believe it is appropriate or Congress' job. There are some senators who are concerned about the lack of educational programming on television. But I think that's not the majority of senators by any stretch of the imagination.

On the other hand, NBC's refusal to go along with the content-based program ratings infuriates me. When a mother goes to the store to buy a can of soup for her family, she has a right to read the label and know what's in the soup. Representatives of families all over America and most of the television industry agreed to adopt the content-ratings and then NBC and Black Entertainment Television decided not to adhere to it. I believe such refusal to give families what they want and need is inexcusable.

Let's not kill the messenger

By Representative Billy Tauzin (R-La.), Telecommunications Subcommittee chairman

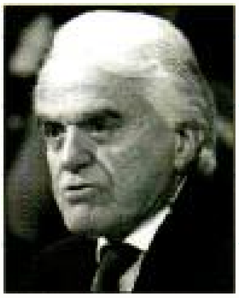
Television serves the American public well. It provides us with commercial products for entertainment and information. And the industry is doing it at a profit, which is good. Broadcasters make room for PSAs and provide other public affairs programming. I don't subscribe to the notion that we need to compel them to do other forms of government-mandated content.

There is a disconnect between how the public and Washington look at television. Americans love television. They also think they are supposed to complain about a lot of it, so they do. Policymakers pick up on that, so they complain too. But to some extent the policymakers overreact and misread the public's concerns.

We live in a society with too much violence in it. There are too many breakdowns of fundamental values and that concerns people and policymakers. When the public sees that reflected in television and complains about the programming, I think their complaints are really directed at the society that television reflects. Policymakers legitimately complain about those things happening in society and they find TV an easy target because television reflects those societal changes and ills.

On Capitol Hill, there are complaints from both liberals and conservatives about balance in news. For example, there's currently real anger on the Hill about CNN's decision to pull advertising against the global warming treaty. That was an editorial decision by CNN, but it upset many who felt like CNN was exercising censorship. You are going to hear a lot more of that from members. But by and large most members generally feel that television news coverage is rather balanced. The big complaints are directed at shows that are done for ratings rather than for news—sensational programs and exposes. Those attract policymakers' ire more than anything else.

TV delivers quantity and quality



By Jack Valenti, president, Motion Picture Association of America

The question is: "What role do you expect TV to play in American society and how well do you think it is currently playing that role?" Ah, a big question. Forecasting anything for a period longer than a week is precarious business. Keep in mind that when an economist cannot remember his phone number, he will give you an estimate.

But let's try to climb the unscalable cliff. In the future, American television will doubtless play the same role it performs right now, which is: To entertain; to educate young and not-so-young; to convey news and information locally, nationally and globally; to serve as a platform for social and political debate, and as a town meeting wherein citizens voice their concerns, fears and opinions.

Television (defined as what comes out of the TV set in your home) is not a single-source monolith. But it produces an avalanche of programs. Some 2,000 hours per day pours through the TV set (the equivalent of 1,000 movies a day). This doesn't include viewing of satellite-to-home signals or videocassettes. Soon to be added to the mix will be the Internet.

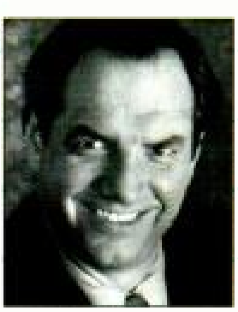
There are not enough inhabitants of the creative community to certify that much programming is "excellent." Like any heavily populated neighborhood where residents house rogues, charlatans and twitching depressives, as well as decent, fine-spirited, law-abiding citizens who raise children with the right values, so TV presents the good, the bad and the plausible in a kind of amiable chaos.

From too many people who ought to know better, there is considerable woozing about the flaws and failures of TV. It has almost become a cliche that when all else fails to ignite public interest, pick up a bludgeon and bash TV for its omissions, especially its inability to shape a perfect world.

Where is the specific indictment of relentless critics? Too often there is a draining of particulars, leaving only a messy amorphous dialogue. News? It's there on a heroic scale, day and night on stations and channels. Does it pursue the unspeakable and the violent? Perhaps in some localities, but there is so much news each of us has a vast catalogue of choices. Entertainment? If you need more choices, you are spending more time before a screen than you ought. Town Hall political debates, newsrooms, classrooms, citizen call-in shows, movie theater, concert hall, proscenium stage, traveling side show, talking heads, sometimes rowdy assertive babble and sometimes provocative, urging the better angels to visit us. TV is all of the above in varying forms, 24 hours a day.

Can TV improve itself? Yes, and so can the Congress, the White House, state houses, court houses, neighborhoods, schools, church and families. The plain fact, too often murkily observed, is that a good many folks in the TV world are constantly reaching for the highest point to which the creative spirit can soar.

The slippery slope of content ratings



Dick Wolf, president of Wolf Films; creator/executive producer, NBC's Law & Order and Players and Fox's New York Undercover

Barely more than a half century old, television has had more of an impact on 20th Century culture than any other medium. Beginning with the first wave of network shows that became appointment viewing, television's growth and influence has paralleled our society's increased dependence on in-home entertainment, news and information.

There is no other medium that can turn the entire planet into a true global village. Event programming, such as the Academy Awards or the Super Bowl, enables billions of viewers around the world to enjoy live coverage of major events. In a more serious vein, television has become the medium of record for breaking news stories, as was the case during the unfolding of the recent tragic car crash in Paris that killed Princess Diana.

Another virtue of television is its ability to present totally diverse points of view in various forums, whether they be talk shows, newsmagazines, interview programs, issue-oriented telefilms, documentaries or television series. By reflecting the multi-cultural perspective of its audience, television has the unique ability and responsibility to put every aspect of society under a microscope that can be looked through by millions of eyeballs simultaneously.

As the television industry expands, yet fragments, to accommodate new technology, its fundamental principal—to provide an uncensored vehicle for the free speech guaranteed by the First Amendment—must remain intact.

Case in point: The so-called "voluntary" ratings agreement has the potential to be the most serious threat to free speech since the beginning of broadcast television. Even though the industry has abrogated original content control to the government and special interest groups, the ratings system that broadcasters and legislators accepted has been augmented and complicated even before the agreed-upon waiting period has expired. Therefore, the concerns of producers, broadcasters and programmers who fear the impact on the already gun-shy advertising community are hardly unfounded. Will advertisers be willing to buy time in shows stigmatized by an "S" or a "V"? Only time will tell.

Technology and television have made the world a smaller place. It is imperative that both continue to make it a world where there is an uncensored exchange of ideas and information.

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'Access' fights back with Pat

Addition of O'Brien buoys access magazine, which secures key NBC clearances

By Joe Schlosser

Sitting in the far corner of the NBC lot in Burbank, divided among 25 trailers with some 18,000 square feet of office space, is the syndicated news magazine *Access Hollywood*.

The temporary location is fitting for a show that has been searching for a home with viewers, making talent moves and working to secure the support of new ownership.

But add newly installed anchor Pat O'Brien to the mix and watch the ratings gradually increase. Suddenly NBC officials and new distributor Twentieth Television are sounding upbeat about the show.

Contributing considerably to that cheerful tone last week were the NBC owned-and-operated stations, which renewed *Access* for the 1998-99 season, giving the show instant clearances in many of the nation's top markets. NBC is even looking for more permanent digs for the show.

Access Hollywood officials say that the show has been upgraded in 11 markets during the last few weeks and that new clearances will be coming shortly.

For a show that covers the rich and famous, *Access Hollywood*'s first season was anything but glamorous. In fact it was a "roller coaster ride," says co-host Giselle Fernandez.

But this is a new season and the trailers are starting to grow on the show's staff. Even the KNBC(TV) news helicopter, stationed outside the front door, does not seem as loud as it did just a few months back.

Access Hollywood, originally developed by NBC in partnership with New World Entertainment, has been given renewed life. Two months ago, longtime CBS Sports anchor O'Brien was named Fernandez's new co-host. The signing of O'Brien caught many in Hollywood and the sports world by surprise.

The addition of Pat O'Brien proved a boon to 'Access Hollywood.'

"Getting a third year puts us over the hump," says *Access Hollywood* executive producer Jim Van Messel. "With a third year, it is ours to lose. We're in the game, and now the sales guys can say the show is going to be around. It is a big boost."

Van Messel launched *Access* last season after serving as executive producer of Paramount's *Entertainment Tonight*. During that assignment, Van Messel brought O'Brien in from time to time as a co-host and used him for special Academy Award and Emmy coverage. The two also worked together at WRC-TV Washington in the late '70s and have kept in touch since.

"Having Pat on board was instrumental in our getting another season, there is no doubt about that," Van Messel says. "He instantly brought us a recognizable face; and, together with Giselle, the two are a pretty good team."

O'Brien says the competitiveness of syndication is "unbelievably different" from TV sports.

"I don't think people understand how difficult it is to start a show from scratch," O'Brien says. "If I can speak for *Access Hollywood*, these guys have done a tremendous job. I've never been in a ratings battle before. I have always

Jones replaced at Meredith

Phil Jones, president of Meredith Broadcasting Group and former NAB joint board chairman, has resigned after eight years in the position. He is being replaced by John Loughlin, vice president and director of Meredith's magazine publishing group.

Jones

Jones is an 18-year Meredith veteran who ran KCTV(TV), the company's station in Kansas City, before assuming his current post. Jones says he resigned to take advantage of a change in Meredith's pension plan that will give him a financial windfall. "It was really a matter of seizing the moment," he says. "It was going to happen now or one year and eight months from now," when he will turn 55 and be eligible for retirement from the company. Jones will not be retiring, however, but says he will explore opportunities over the next couple of months before deciding what to do. During the past eight years he has expanded Meredith from a group with under $20 million in annual profits to a top-20 group with roughly $140 million in annual profits. Jones's two-year stint as NAB joint board chairman ended in June. —*Steve McClellan* worked in a situation where if the Final Four got a bad rating it still would come back the next season. They aren't going to cancel it. It is a daily grind here."

Nationally, *Access* is averaging a 2.8 rating/8 share, according to Nielsen Media Research figures. *Access* is cleared in 88% of the country, compared with *Entertainment Tonight's* 98% clearance. *ET's* ratings are stronger than those of *Access* in national households, but in the top markets where *Access* is carried on the NBC stations it is a different story.

During the first two weeks of October, *Access* scored a 5.0/9 rating on WNBC-TV New York. In Los Angeles, *Access* garnered a 5.8/9 KNBC-TV.

"We beat *Entertainment Tonight* in almost all of the top markets," Van Messel says. "But we have to work on improving our national numbers. I think we are starting to do that."

During the first season of *Access*, the show was downgraded at some Fox stations. It is still trying to regain that ground.

New World Entertainment, which developed the show with NBC, was acquired by Fox Television last year. New World stations in markets including Dallas and St. Louis had carried *Access Hollywood* in the lucrative access time periods. But when Fox acquired the stations, *Access Hollywood* was suddenly an unwanted product. The majority of Fox stations carry sitcoms and reruns of *The Simpsons* in access, so *Access Hollywood* was out.

"The Fox stations really screwed us. They didn't want us. They inherited us from New World, and at their first opportunity they downgraded us because they wanted the sitcoms," Van Messel says. "So when that started to hit, it got us a lot of bad press."

Other stations that were carrying *Access* saw that Fox, a partner in the show, was moving it. Downgrades continued.

But that momentum has shifted, says Van Messel.

Sales of the show, which originally were handled by New World employees, have been handed over to the Fox syndication arm, Twentieth Television. Twentieth officials have gone into the market trying to convince stations that Fox and NBC are behind the show 100%.

"It was a long haul, but we came through," Van Messel says. "With the addition of Pat and a sales force that is confident about the show, we appear to be heading upstream." ■

Silver King staffs WYHS-TV

Miami flagship station signs on managing director, news director and production executive

By Steve McClellan

Silver King Broadcasting has hired several key executives charged with reformatting the company's owned station in Miami, WYHS-TV. The station will dump home shopping programming for a new schedule of primarily locally produced programs next spring. The Miami makeover will serve as the blueprint for rolling out local formats to other Silver King stations.

The company has announced that Alfredo Duran has been named vice president and managing director of WYHS-TV. Duran, who will report to Adam Ware, executive vice president of Silver King Broadcasting, was publisher of *Exito*, a weekly bilingual entertainment and lifestyle magazine serving South Florida. Before that, he served as station manager at Univision's owned outlet in the market, WLTV(TV), and general manager at

SYNDICATION MARKETPLACE

Iris nominees

NATPE officials have picked the finalists for the 31st annual Iris Awards, which recognize the top local programming at stations and cable outlets. The finalists: *Ozzie*, KMOV(TV) St. Louis; *The New Music: Smokes and Booze*, CityTV, Toronto; *Record Row: Cradle of Rhythm & Blues*, WTTW(TV) Chicago; *First Signs of Madness: Mel*, Carlton TV, London, and *Almost Alive*, KING-TV Seattle.

Star power

Tribune Entertainment Co.'s weekly sci-fi action hour *Gene Roddenberry's Earth: Final Conflict* averaged a 4.4 household rating/8 share in the 38 metered markets Oct. 11-12, according to Nielsen Media Research. *Final Conflict's* first weekend ratings were 22% higher than programming that ran in the same time slot the previous year. In New York, the show scored a 7.2/11 on WPIX(TV), and in Los Angeles it garnered a 5.9/12 on KTLA(TV).—*Joe Schlosser*

NSS POCKETPIECE

Top ranked syndicated shows for the week ending Oct. 5, as reported by Nielsen Media Research. Numbers represent average audience/stations/% coverage.

1. Wheel of Fortune	10.7/226/98
2. Jeopardy!	8.9/217/98
3. Home Improvement	7.1/232/98
4. Oprah Winfrey Show	6.9/237/99
5. Entertainment Tonight	5.7/176/95
5. NFL on TNT	5.7/3/75
7. NYPD Blue	5.3/227/97
8. Simpsons	5.0/158/84
9. Xena: Warrior Princess	4.9/224/98
10. Frasier	4.8/176/92
10. Nat'l Geog on Assignment	4.8/181/98
12. Hercules, Journeys of	4.7/233/98
13. Rosie O'Donnell Show	4.5/235/99
14. Nightman	4.3/166/95
15. Inside Edition	4.2/151/92
15. Star Trek: Deep Space Nine	4.2/236/97

TV TALK

UPN shuffles shows

Tom Nunan has made his first schedule change as the new executive vice president, entertainment, at UPN. The emerging network's strongest shows will get new time slots beginning with the November sweeps. Starting Tuesday, Nov. 4, *Moesha* moves from 8:30 to 8 p.m., switching places with *Clueless*. On Nov. 5, *Star Trek: Voyager* will begin airing at 8 p.m. rather than 9, trading places with *The Sentinel*. In other scheduling news, repeats of *Malcolm & Eddie* will air Tuesday at 9 p.m., while original episodes of the freshman comedy *Hitz* will air in the 9:30 p.m. time slot. Originals of *Malcolm & Eddie* continue to air at 8:30 p.m. Monday.

GLAAD jumps the gun?

The Gay & Lesbian Alliance Against Defamation was trumpeting the fact that ABC had removed the "parental advisory" label from the beginning of *Ellen*. The advisory, to alert parents about sex or violence, has been used once but wasn't scheduled for the Oct. 15 episode, in which Ellen (Ellen DeGeneres) kisses her friend Paige (Joely Fisher). GLAAD, which believed ABC would use the advisory for many upcoming episodes, saw it as a triumph. Yet ABC has said all along it will use the advisory on a case-by-case basis. So far this season, the sitcom has focused on Ellen Morgan's coming-out as a lesbian and her search for a relationship.

Mea culpas

While it was certainly no cathartic exercise, some of the network's entertainment presidents last week admitted to their bad decisions over the last year. At a Museum of Television & Radio seminar broadcast via satellite to college students nationwide, ABC entertainment executive Jamie Tarses pointed to the network's treatment of *The Practice* last season as an example of not-so-great minds at work. "It's frustrating we weren't able last spring to get the momentum behind *The Practice*," she said. The David E. Kelley drama has since been relegated to the network's slow-growing Saturday—much to the chagrin of the heralded producer. NBC's Warren Littlefield admitted he practically "killed" *NewsRadio* last season by sticking it on Wednesday. The show is protected now on Tuesday behind *Mad About You*. And Fox's Peter Roth simply asked the audience: "Have you ever heard of *Pauly*?"

PBS pulls in $4 million

The PBS Sponsorship Group, public television's corporate sales arm, generated $4 million in program sponsorships during third quarter 1997, the group's first quarter in operation. Sponsors included Bayer America (for *Woof! It's a Dog's Life*), Liberty Mutual (for *The American Experience*), Bank America and Miramax. *—Lynette Rice*

WSCV(TV) Fort Lauderdale, Fla., the Telemundo-owned outlet. Earlier he was public affairs producer at WSVN (TV), Miami's Fox affiliate.

The station also announced that Susan Kawalerski and Nicole Vorias have been named news director and production executive, respectively. They start today. Duran starts Nov. 10.

Duran says the station's new theme is "CityVision" and that the goal is to capture "the uniqueness of South Florida." The station's target audience is younger, better-educated, "more inquisitive" viewers, he says.


Duran

Meanwhile, Silver King executives have been developing a number of programs and concepts. All will be produced in Miami, which is 65% Hispanic. On the drawing board are plans for game shows, political talk shows and even a locally produced soap opera.

Executives have discussed sports-related shows and a late-night improvisational comedy show. Also in development is a local children's variety show that would combine live in-studio and in-the-can programming. Also planned are music and fashion trend shows and one or more shows targeted to teens, sources say.

The station's management structure is more like the publishing model than the typical broadcast station.

Duran will head the business operation of the station, reporting to Ware. A yet-to-be-named editor in chief will report to Doug Binzak, Silver King's other executive vice president of broadcasting. Ware and Binzak both report to Jon Miller, president, HSNi Broadcasting.

Kawalerski and Vorias will report to the editor in chief. Kawalerski comes to WYHS-TV from WTVT(TV) Tampa, the Fox affiliate there, where she served as assistant news director. Earlier, she was news director at CBS-owned WCIX-TV Miami. Before that she was a producer at WSVN.

Vorias, who will oversee the development of non-news local programs, had her own production company, Little Wing Productions, which produced music shows for ABC and music videos for Island Records and Sony. Previously, she produced and directed *ABC in Concert*. Earlier she served a stint at WPLG(TV) Miami as a local program producer. ■

Broadcasting & Cable PEOPLE'S CHOICE

Ratings according to Nielsen

Oct. 6-12

KEY: RANKING/SHOW [PROGRAM RATING/SHARE] • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 98.0 MILLION HOUSEHOLDS; ONE RATINGS POINT=980,000 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

Week 3

MONDAY	abc	CBS	NBC	FOX	UPN	WB
	11.1/18	8.7/14	9.7/15	9.5/15	3.0/5	3.6/6
8:00	79. Timecop 4.7/8	25. Cosby 10.0/16	37. Suddenly Susan 9.0/14	27. American League Divisional Playoffs—New York Yankees vs. Cleveland Indians 9.8/16	98. In the House 2.9/5	85. 7th Heaven 4.0/6
8:30		35. Ev Loves Raymd 9.3/14	41. Fired Up 8.8/13		94. Good News 3.1/5	
9:00	7. NFL Monday Night Football—New England Patriots vs. Denver Broncos 13.9/23	38. Cybill 8.9/13	29. Caroline in/City 9.7/15		95. Mal & Eddie 3.0/5	92. Buffy/Vampire Slayer 3.2/5
9:30		48. George & Leo 8.2/13	43. Naked Truth 8.7/13		95. Sparks 3.0/5	
10:00		52. Brooklyn South 7.9/13	18. Dateline NBC 10.8/18			
10:30						

TUESDAY	abc	CBS	NBC	FOX	UPN	WB
	13.2/22	7.9/13	10.5/17	5.0/8	3.0/5	
8:00	11. Home Imprvmt 12.3/21	43. JAG 8.7/14	21. National League Championship Series—Florida Marlins vs. Atlanta Braves 10.5/18	77. Fox Tuesday Night Movie—Bye Bye Love 5.0/8	92. Clueless 3.2/5	
8:30	12. Soul Man 12.1/19				91. Moesha 3.3/5	
9:00	5. Home Imprvmt 15.9/25	52. Michael Hayes 7.9/12			95. In the House 3.0/5	
9:30	12. Hiller & Diller 12.1/19				99. Hitz 2.6/4	
10:00	9. NYPD Blue 13.4/23	58. Dellaventura 7.1/12				
10:30						

WEDNESDAY	abc	CBS	NBC	FOX	UPN	WB
	10.5/17	8.4/14	8.2/14	8.9/15	4.1/7	3.4/6
8:00	38. Spin City 8.9/15	29. Nanny 9.7/17	73. Tony Danza 5.4/9	27. American League Championship Series—Cleveland Indians vs. Baltimore Orioles 8.9/15	87. The Sentinel 3.4/6	87. Sister, Sist 3.4/6
8:30	21. Dharma & Greg 10.5/17	31. Murphy Brown 9.6/16	83. Built to Last 4.1/7			86. Smart Guy 3.5/6
9:00	15. Drew Carey 11.6/18	59. Public Eye–Bryant Gumbel 7.0/11	48. 3rd Rock fr/Sun 8.2/13		78. Star Trek: Voyager 4.8/8	87. Wayans Bros 3.4/5
9:30	17. Ellen 10.9/17		25. Working* 10.0/16			87. Stv Harvey 3.4/5
10:00	20. PrimeTime Live 10.6/18	43. Chicago Hope 8.7/15	19. Law & Order 10.7/18			
10:30						

THURSDAY	abc	CBS	NBC	FOX	UPN	WB
	6.0/10	8.3/13	19.0/31	8.6/14		
8:00	79. Nothing Sacred 4.7/8	35. Promised Land 9.3/15	4. Friends 16.7/28	46. American League Championship Series—Cleveland Indians vs. Baltimore Orioles 8.4/15		
8:30			8. Union Square 13.6/22			
9:00	75. Cracker 5.2/8	33. Diagnosis Murder 9.5/15	2. Seinfeld 20.1/31			
9:30			3. Veronica's Clst 18.3/28			
10:00	52. 20/20 7.9/13	68. 48 Hours 6.2/10	1. ER 22.8/37			
10:30						

FRIDAY	abc	CBS	NBC	FOX	UPN	WB
	8.8/17	6.6/13	9.9/19	6.5/12		
8:00	46. Sabrina/Witch 8.4/17	67. Family Matters 6.3/12	27. National League Championship Series—Atlanta Braves vs. Florida Marlins 9.8/19	71. The Visitor 5.6/11		
8:30	48. Boy Meets Wrld 8.2/16	73. Meego 5.4/10				
9:00	59. You Wish 7.0/13	70. Gregory Hines 5.7/11		57. When Animals Attack 4 7.4/14		
9:30	63. Teen Angel 6.7/12	69. Step by Step 6.1/11				
10:00	16. 20/20 11.3/21	51. Nash Bridges 8.1/15				
10:30						

SATURDAY	abc	CBS	NBC	FOX	UPN	WB
	5.2/10	8.9/17	5.5/10	7.3/14		
8:00	81. C-16 4.4/8	55. Dr. Quinn, Medicine Woman 7.5/14	72. National League Championship Series—Atlanta Braves vs. Florida Marlins 5.5/11	(nr) American League Champ Series 8.7/17		
8:30						
9:00	81. Total Security 4.4/8	41. Early Edition 8.8/16		76. America's Most Wanted: AFB 5.1/9		
9:30						
10:00	65. The Practice 6.6/12	23. Walker, Texas Ranger 10.2/19				
10:30			40. Working 4.1/8			

SUNDAY	abc	CBS	NBC	FOX	UPN	WB
	8.0/13	13.2/21	6.9/11	9.3/16		2.2/4
7:00	63. Wonderful World of Disney—Honey, We Shrunk Ourselves 6.7/11	12. 60 Minutes 12.1/21	55. Dateline NBC 7.5/13	(nr) Fox NFL Game 2 7.4/14		04. Nick Freno 1.7/3
7:30						02. Parent'Hood 2.4/4
8:00		6. Touched by an Angel 14.9/23	66. Men Bhvg Badly 6.4/10	47. American League Championship Series—Baltimore Orioles vs. Cleveland Indians 9.6/16		99. Jamie Foxx 2.6/4
8:30			61. Jenny 6.9/11			99. Unhap Ev Af 2.6/4
9:00	34. ABC Sunday Night Movie—Unwed Father 9.4/15	10. CBS Sunday Movie—Final Descent 12.9/21	62. NBC Sunday Night Movie—Every 9 Seconds 6.8/11			103. Tom Show 2.3/4
9:30						104. Alright Alr 1.7/3
10:00						
10:30						

	abc	CBS	NBC	FOX	UPN	WB
WEEK AVG	8.9/15	9.1/15	9.8/17	8.1/14	3.4/5	3.0/5
STD AVG	9.0/15	9.5/16	10.5/18	7.3/12	3.3/5	3.0/5

Changing Hands

The week's tabulation of station sales

Proposed station trades

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

THIS WEEK:		
TVs	**$139,500,000**	**2**
Combos	**$81,500,000**	**2**
FMs	**$54,950,162**	**9**
AMs	**$2,430,000**	**2**
Total	**$278,380,162**	**15**
SO FAR IN 1997:		
TVs	**$6,447,648,684**	**96**
Combos	**$6,924,105,051**	**261**
FMs	**$1,852,700,890**	**345**
AMs	**$315,922,481**	**188**
Total	**$15,524,367,106**	**890**
SAME PERIOD IN 1996:		
TVs	**$8,479,180,845**	**82**
Combos	**$11,223,887,229**	**281**
FMs	**$2,205,602,623**	**332**
AMs	**$171,326,644**	**191**
Total	**$22,079,997,341**	**886**

Source: BROADCASTING & CABLE

TV

WCSH-TV Portland and WLBZ-TV Bangor, Me.
Price: $100 million–120 million
Buyer: Gannett Co., Arlington, Va. (John Curley, chairman; Cecil L. Walker, president, Gannett Broadcasting); owns/is buying/acquiring 21 TVs
Seller: Maine Radio and Television Co., Portland (Fredric L. Thompson, president); owns KMEG(TV) Sioux City, Iowa
Facilities: WCSH-TV: ch. 6, 100 kw visual, 20 kw aural, ant. 2,000 ft.; WLBZ-TV: ch. 2, 51.3 kw visual, 10.2 kw aural, ant. 630 ft.
Affiliation: Both NBC
Broker: Kalil & Co.

WKFT(TV) Fayetteville, N.C.
Price: $19.5 million
Buyer: Bahakel Communications Ltd., Charlotte, N.C. (Cy Bahakel, president); owns/is buying nine TVs, six FMs and six AMs
Seller: Allied Communications Co., Raleigh, N.C. (Robert Holding III, president); no other broadcast properties
Facilities: ch. 40, 5,000 kw visual, 500 kw aural, ant. 1,842 ft.
Affiliation: Ind.

COMBOS

KLBJ-AM-FM Austin, KAJZ(FM) Killeen, KGSR(FM) Bastrop and KROX-FM Giddings, all Tex.
Value: $80 million merger
New Company: LBJS Broadcasting Co. LP, Austin (Robert Sinclair, COO); no other broadcast interests
Contributors: KLBJ-AM-FM and KAJZ(FM) LBJ Broadcasting Co. LLC, Austin (Luci Baines Johnson, chairperson/36.27% owner); owns controlling interest in KBTX-TV Bryan, Tex.; Sinclair Communications, Norfolk, Va. (Robert Sinclair, managing member); owns WTAR(AM) Norfolk, WROX-FM Cape Charles, WCDX(FM) Mechanicsville and WGCV(AM)-WPLZ-FM Petersburg, all Va.
Facilities: KLBJ(AM): 590 khz, 5 kw day, 1 kw night; KLBJ-FM: 93.7 mhz, 100 kw, ant. 1,050 ft.; KAJZ: 93.3 mhz, 100 kw, ant. 1,948 m.; KGSR: 107.1 mhz, 46 kw, ant. 518 ft.; KROX-FM: 101.5 mhz, 100 kw, ant. 981 ft.
Formats: KLBJ(AM): news/talk, sports; KLBJ-FM: rock, AOR; KAJZ: jazz; KGSR: progressive, AOR; KROX-FM: alternative, new rock
Broker: Star Media Group

KZMQ-AM/FM Greybull, Wyo.
Price: $1.5 million
Buyer: Legend Communications of Wyo. Inc., Ellicott City, Md. (W. Lawrence and Susan K. Patrick, principals); no other broadcast interests
Seller: Big Horn Communications Inc., San Francisco (Frederick A. Forster, president/owner); is selling KSVI(TV) Billings, Mont.
Facilities: AM: 1140 khz, 10 kw; FM: 100.3 mhz, 56 kw, ant. 2,443 ft.
Formats: Both country
Broker: Patrick Communications

RADIO: FM

KSJO-FM San Jose, Calif.
Price: $30 million
Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, Radio Division) owns one TV station; owns/is buying 99 FMs and 60 AMs
Seller: American Radio Systems Corp., Boston (Steven B. Dodge, chairman/29.7% owner); owns/is acquiring 80 FMs and 27 AMs
Facilities: 92.3 mhz, 50 kw, ant. 464 ft.
Format: AOR

WWKI(FM) Kokomo, Ind.
Price: $11 million
Buyer: Wicks Broadcast Group LP, New York (WBG Management Inc., general partner; Edgar R. Berner, president/41.7% owner); owns six TVs; owns/is buying 12 FMs and seven AMs
Seller: Shepard Communications Inc., Kokomo (John J. Shepard, president/65% owner, Peter C. Cook, VP/20.75% owner); Shepard and Cook own interests in WMJH(AM) Rockford and WMFN(AM) Zeeland, Mich.
Facilities: 100.5 mhz, 50 kw, ant. 480 ft.
Format: Country
Broker: Bergner & Co.

KNCQ(FM) Redding, KEGR(FM) Red Bluff and KEWB(FM) Anderson, Calif.
Price: $6.175 million
Buyer: CapStar Broadcasting Partners LP; Austin, Tex. (Thomas O. Hicks, owner); owns/is buying 224 FMs and 94 AMs
Seller: McCarthy Wireless Inc., Redding (Craig McCarthy, president); no other broadcast interests
Facilities: KNCQ: 97.3 mhz, 100 kw, ant. 3,569 ft.; KEGR: 102.7 mhz, 12 kw, ant. 1,017 ft.; KEWB: 94.7 mhz, 4.2 kw, ant. 1,565 ft.
Formats: KNCQ: country; KEGR: AC; KEWB: country
Broker: Media Venture Partners

WJST(FM) Fort Myers Villas, Fla.

Amplification

MJR Media Inc.'s purchase of WISL-AM-FM Shamokin, Pa., from Laurel Broadcasting Co. and Northeast Broadcasting respectively (B&C, Sept. 29) for $400,000 was brokered by Kozacko Media Services.

BCI backs Catamount

BCI Growth is at it again, this time backing broadcasting veteran Raymond Johns's new company, Catamount Broadcast Group LLC. Catamount has purchased its first station, KMVT-TV Twin Falls, Idaho, for $14.5 million from Root Communications (B&C, Oct. 13). The group is closing in on two more TVs in Texas and Louisiana, says Johns, who hopes to have deals for all three by the end of the year. Johns says he will continue a policy of aggressive acquisition in the coming years, focusing primarily on midsize markets.

BCI was the original backer behind Ric Gorman's GOCOM, a nine-station group now backed by Bain Capital Inc., and is financing Clarion Broadcast Group. The investment company, headed by Theodore T. Horton Jr., has partnership interests in two TVs, 11 FMs and two AMs. —*Sara Brown*

Big Deals

The following station-sale applications, previously reported in BROADCASTING & CABLE, were made public last week by the FCC: Acme Television Holdings LLC's purchase of KPLR-TV St. Louis for $146 million (B&C, Oct. 6), bringing Acme's ownership to three stations plus two construction permits expected to be on the air within the year. The station group is 40% owned by WB CEO Jamie Kellner; not surprisingly, all Acme's stations will be WB affiliates. The remaining 60% interest in Acme is evenly divided between Douglas Gealy, president, and Tom Allen, executive vice president. WB has no interest in the company, since the network's parent, Time Warner, owns cable systems across the country and FCC regulations prohibit cable–broadcast TV crossownership. Acme owns/is buying KWBP(TV) Salem/Portland, Ore., WINT (TV) Crossville/Knoxville, Tenn., KPLR-TV St. Louis, KZAR(TV) CP Salt Lake City and has a CP for KAOU(TV) Albuquerque, N.M. Communications Equity Associates brokered all deals for Acme. *—Sara Brown*

Price: $5 million
Buyer: Beasley Radio Inc., Naples, Fla. (George G. Beasley, president); owns/is buying 19 FMs and nine AMs.
Seller: WSUV Inc., Fort Myers, Fla. (John R. Linn, president/30% owner); Linn and family own WJBX(FM) Fort Myers Beach, Fla., WKAZ(AM)-WKLC (FM) St. Albans, W.Va. and WABQ(AM) Cleveland
Facilities: 106.3 mhz, 6 kw, ant. 266 ft.
Format: AC

KSKZ(FM) Leoti, Kan.
Price: $841,170
Buyer: KBUF Partnership, Garden City, Kan. (Robert E. Ingstad, 80% owner); Ingstad owns/is buying 14 FMs and 11 AMs
Seller: Threyjay Inc., Garden City (Robert C. Isham, president); no other broadcast interests
Facilities: 99.9 mhz, 100 kw, ant. 395 ft.
Format: Classic rock

KEZU(FM) Bonneville, Ark.
Price: $800,000
Buyer: Pharis Broadcasting Inc., Fort Smith, Ark. (William L. and Karen A. Pharis, owners); owns KFDF(AM) Van Buren and KPBI(AM) Greenwood, Ark.
Seller: Westark Broadcasting Co., Fort Smith (Larry Tate, principal); no other broadcast interests
Facilities: 104.7 mhz, 50 kw, ant. 492 ft.
Format: AC

WUEZ-FM Christopher/Herrin, Ill.
Price: $675,000
Buyer: Zimmer Broadcasting Group, Cape Girardeau, Mo. (Jerome R. Zimmer, president); owns KZIM(AM)-KEZS-FM and KGIR(AM)-KCGQ-FM Cape Girardeau, KWOS(AM)-KJMO(FM) Jefferson City, KSYN(FM) Joplin, KWOC(AM)-KKLR-FM and KJEZ(FM) Poplar Bluff, KSIM(AM) Sikeston, KCLR-FM, KTGR (AM)-KCMQ(FM) Columbia, KIXQ(FM) and KXDG(FM) Webb City, all Mo.; WOOZ-FM Harrisburg, WCIL-AM-FM Carbondale, WJPF(AM) Herrin and WXLT (FM) Carterville, all Ill.
Seller: Brandt Broadcasting Inc., Herrin (Clyde Crawford, president); no other broadcast interests
Facilities: 103.5 mhz, 6 kw, ant. 328 ft.
Format: Easy listening
Broker: Media Services Group Inc.

WBXQ(FM) Cresson and WBRX(FM) Patton, Pa.
Value: $397,910.64 for assumption of debt
Buyer: David A. Barger, Altoona, Pa.; has applied to build a new FM in Barnesboro, Pa.
Seller: Edward Horak aka Edward Sherlock, Windber, Pa.
Facilities: WBXQ: 102.9 mhz, 350 w, ant. 958 ft.; WBRX: 94.6 mhz, 1.05 kw, ant. 551 ft.
Formats: WBXQ: AOR; WBRX: country music of the '80s and '90s

WFXD(FM) Marquette, Mich.
Price: $61,080.84
Buyer: Mid Pen Broadcasting Inc., Marquette (Wallace D. Steinhoff, president/owner); owns WQXO(AM)-WHCH(FM) Munising, Mich.
Seller: Vista Point Inc., Marquette (William J. Young, chairman)
Facilities: 103.3 mhz, 100 kw, ant. 544 ft.
Format: Oldies

RADIO: AM

WKAP(AM) Allentown, Pa.
Price: $2.13 million
Buyer: CapStar Broadcasting Partners LP; Austin, Tex. (Thomas O. Hicks, owner); owns/is buying 224 FMs and 94 AMs
Seller: East Penn Broadcasting Inc., Allentown, Pa. (Harold G. Fulmer III,

president); owns WMGH(FM) Tamaqua and WLSH(AM) Lansford, Pa.
Facilities: 1470 khz, 5 kw
Format: Country

KNOR(AM) Norman, Okla.
Price: $300,000
Buyer: Circle Broadcasting Inc., Norman (William H. Ring, president/51% owner); no other broadcast interests
Seller: Fox Broadcasting Co. Inc., Norman (John Fox, president); no other broadcast interests
Facilities: 1400 khz, 1 kw
Format: Easy contemporary

—Compiled by Sara Brown

ESPN Radio steps up to the plate

Takes over national baseball rights next season

By John Merli, special correspondent

Radio

Losing the World Series radio broadcast rights hasn't evolved into the furor that erupted when CBS Sports lost its coveted NFL television contract to Fox a few years back, but it probably still stings a bit for CBS. Next season, for the first time in more than 20 years, the national radio broadcast rights for baseball's fall classic, now held by CBS Radio, will change networks. ABC Radio Networks and partner ESPN Radio will take over play-by-play rights to Major League Baseball's most popular event.

This week, the CBS Radio Network and veteran announcer Vin Scully again are offering live coverage of the World Series. But for CBS and Westwood One, next season is a whole new ball game.

The announcement came at the NAB Radio Show last month in New Orleans.

CBS World Series Schedule

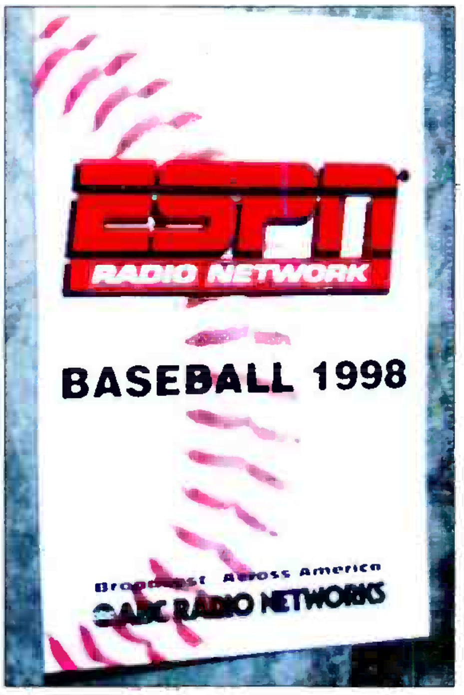
The 1997 World Series is being presented on the CBS Radio Network (satellite ch. 41) and broadcast by Westwood One, with baseball veteran Vin Scully doing the play-by-play. All broadcast start times are Eastern:

Game 1:	Oct. 18, 7:45 p.m.
Game 2:	Oct. 19, 7:15 p.m.
Game 3:	Oct. 21, 8:00 p.m.
Game 4:	Oct. 22, 8:00 p.m.
Game 5:	Oct. 23, 8:00 p.m.*
Game 6:	Oct. 25, 7:40 p.m.*
Game 7:	Oct. 26, 7:15 p.m.*

*if necessary

effectively ending CBS Radio's longtime World Series reign. The new ESPN Radio/MLB contract will be in effect "into the next millennium," one ESPN official joked. Technically, he's correct—it runs through 2002.

Despite television's claim to the lion's share of national baseball audiences, the baseball industry still owes a lot to radio. Unlike its more visible cousin, radio routinely provides live local or regional coverage of every major league team and every game played throughout the regular six-month season. While no one could pro-



ESPN Radio Networks stepped up to the plate at the NAB Radio Show.

vide credible national radio audience estimates for past series. MLB's interim commissioner, Bud Selig, said the new agreement provides the potential for "some exciting promotional opportunities" that could make national radio coverage "a more effective part" of MLB's broader marketing strategy.

The 1998 World Series may be a year off, but ESPN's new commitment to baseball begins in earnest next month at the expansion draft meetings in Phoenix. ESPN Radio will provide coverage of the Nov. 18 draft—feeding three-minute reports on the hour, and at 20 and 40 minutes past, with one-minute avails, for a still-undetermined number of affiliates. (In early November, ESPN Radio also will simulcast a Baseball Players Association social event with its cable TV sister.)

As part of a season-long schedule, the young ESPN Radio Network (it will be six years old on Jan. 1) plans to cover a game of the week each Sunday during the regular 1998 season, and some Saturday games in September, providing radio coverage of the games televised by ESPN cable (and partly sharing on-site resources as well). The new contract also allows ESPN Radio national coverage of postseason games, the All-Star Game, two-game-a-day coverage on holidays and opening days, the often controversial winter baseball meetings and other MLB events.

Neither ESPN Radio nor MLB would discuss contract figures, but Leslie Sullivan, vice president for broadcasting and new media in MLB's Office of the Commissioner, confirmed that the deal represents "a better package for baseball" financially. Unlike the CBS deal, the ESPN contract allows MLB to retain international broadcast rights to the World Series. This will allow MLB to raise additional revenue by selling potentially lucrative overseas broadcast packages separately from the strictly domestic ESPN deal. ESPN televised several playoff games this month (as did NBC and Fox). NBC is televising the series itself.

ESPN Radio's executive producer, Drew Hayes, says: "The notion of being able to participate in what I think is this revitalization of baseball [following the strike] is very attractive to us. This postseason is as exciting as any I can remember." Hayes adds that ESPN Radio's established long-form sports programming on weekends will earmark a noticeably increased amount of time for baseball. He says more than 300 stations now carry at least portions of the weekend lineup, which covers a variety of sports, with ABC affiliates getting carriage priority in each market.

ESPN Radio, which also owns national radio broadcast rights to NBA games, is counting on some effective cross-promotional campaigns on its cable TV network, as well as on its Website, to underscore its new radio presence on the diamond.

For his part, Hayes agrees with baseball purists who contend that the game is uniquely tailored to radio's "theater of the mind" approach (unlike the back-and-forth, linear patterns of football and basketball). He vows that affiliates and listeners nationwide soon will be able to "smell the popcorn and peanuts in the stands"—and will be on the receiving end of what he promises to be "our smart, analytical and exciting coverage of a game I dearly love." ■

ESPN Radio Network At a Glance

President/CEO:	Steve Bornstein
Partner:	ABC Radio Networks
Headquarters:	Bristol, Conn.
Affiliates:	Varies with sport; up to 375 stations
Programming:	All sports; about 2,100 hours annually
Commentators:	Dick Schaap, Brent Musburger, Frank DeFord, Charley Steiner, Tony Bruno, Dan Davis (among others)
Slogan:	"The Worldwide Leader in Sports"
Sales and marketing:	ABC Radio Networks

PREMIERE DATES

Network sign-on:	Jan. 1, 1992
NFL GameDay:	Sept. 5, 1993
Fabulous Sports Babe:	July 4, 1994
NBA coverage:	Jan. 21, 1996
MLB contract (1997-2002):	Sept. 18, 1997 (announced)

Sources: ESPN, ABC Radio Networks

RIDING GAIN

Radio stocks up 40%

The market value of radio stocks rose an average 40% between August 1996 and August 1997. That's according to a report on market values of media stocks from the Schroder Media & Telecommunications Group. That gain was second to the 45% increase posted by advertising companies in Schroder's compilation of 13 media categories, which also included satellite broadcasting, wireless communications and cable TV operators.

Among the 11 radio groups compared, the market value for Heftel Broadcasting Corp. stock showed the most growth, up 90.7% over last year with a 52-week high trading price of $70.75 per share. Other top-performing stocks included Westwood One Inc., up 72.5% and with a high of $34.25, and SFX Broadcasting Inc., up 66.1% and with a high of $71. Schroder noted declining market values for Emmis Broadcasting Corp. stock, down 6.2%; and for Paxson Communications Corp., down 8.8%.

Doors open for Westwood One

Westwood One is celebrating the release of The Doors CD box set with two months of special programming. The coverage kicked-off with a live broadcast of The Doors's press conference. Westwood One also will air a three-hour Doors documentary and a Doors concert. The coverage will be hosted by Los Angeles radio personality Jim Ladd of KLOS-FM. To promote the ongoing events, Westwood One will have a special 30-day trivia contest, the winners of which will receive the box set.

Strings attached

Actor Kevin Bacon and recording artist Randy Travis have been chosen to host two versions of a new syndicated radio program focusing on guitar music and guitarists. *The Guitar Hour* is being produced in two formats for broader appeal. Bacon will host the *Rock Guitar Hour* and Travis will host the *Country Guitar Hour*. The weekly hour-long program will feature interviews with famous guitarists. It is being produced by Gibson Guitar Corp. and Ben Manilla Productions.—*Donna Petrozzello & Sara Brown*

Malone, Hindery quit Lenfest

TCI executives exit board again, saying company's value is not being maximized

By John M. Higgins

The friction over the future of Lenfest Communications Inc. increased last week, when Tele-Communications Inc.'s John Malone and Leo Hindery quit the MSO's board, charging that chairman Gerry Lenfest won't maximize the value of the company.

TCI, which owns 50% of the 1.3 million–subscriber MSO, wants to take LCI's big portfolio of Philadelphia-area properties and push them into a joint venture with Comcast Corp. That would create a cluster serving more than 50% of homes in the market.

But sources say that in five months of negotiations, Lenfest has vacillated between willingness to sell and adamant refusal, seeking instead to buy out TCI. After cycling back and forth, Lenfest again is refusing to sell.

Lenfest wouldn't discuss the negotiations in detail. "There's a difference in philosophy," he said. "A director in LCI has a duty to do what's best for LCI. The philosophy of Leo and John is that what's right for TCI is right for LCI."

Lenfest added that Malone reneged on a promise that TCI would give him a shot at buying out its stake. "We had the financing in place," Lenfest insisted. "But we never got the opportunity to use it." He would not identify his backers.

Nor would he say whether he had ever agreed to sell.

TCI would not comment other than to confirm an LCI securities filing revealing the resignations.

Over the past three weeks, sources familiar with the negotiations said that TCI was making progress toward buying out the Lenfest family's 50% equity for about $730 million. Including assumed debt, that would value the company at $3 billion.

The resignations of TCI top executives John Malone (l) and Leo Hindery were revealed in Lenfest securities filings.

But negotiations hit a wall. "It's not really over price," says one cable executive familiar with negotiations. "Gerry built the company, and he has difficulty with the idea of unloading it."

> ***"There's a difference in philosophy, A director in LCI has a duty to do what's best for LCI. The philosophy of Leo and John is that what's right for TCI is right for LCI."***
>
> ***—Gerry Lenfest***

One financial executive says that at one point in the negotiations, Lenfest offered to put his systems in the Comcast joint venture. Lenfest, however, would retain management control for 15 years or more.

TCI, in turn, has shifted its position, indicating to Lenfest at times that it would be willing to sell.

So last Monday Malone and Hindery sent a letter to LCI saying they were quitting the board. Sources say they hoped that would alarm LCI's lenders and bondholders worried that TCI's financial backing would disappear.

It had worked once before. In July, Malone and Hindery quit while Lenfest was on vacation in Majorca, Spain. Lenders and bondholders peppered the company with inquiries, and a rattled Lenfest convinced them to withdraw those resignations a week later. The restructuring issues were left unresolved.

It's not clear what TCI's next move will be. The MSO has considered announcing it would put its LCI stake in the Comcast joint venture, triggering Lenfest's right of first refusal on TCI's stock, essentially forcing him to try to buy them out.

Lenfest said the situation is simply status quo. "I keep control of the management of the company," he said. ■

CableLabs in middle on set-tops

Open standards initiative has put R&D consortium where action is

By Price Colman

Cable Television Laboratories, the cable industry's research and development consortium, finds itself in the eye of the set-top-box storm with its OpenCable initiative.

Announced just a few weeks ago, OpenCable is the industry's effort to establish open standards for advanced analog and digital set-top boxes. Part of the thrust is to ensure a ready retail supply from multiple vendors of set-tops that will work on any MSO's system. That would drive down the price of the boxes and drive up deployment of the digital network and accompanying products and services.

Being in an interindustry spotlight is hardly a typical situation for CableLabs, although it has become increasingly involved in standards-setting, most recently with its cable modem initiative.

Much of what those other industries see is that the set-top box is a nexus where different technologies can come together and generate new revenue streams.

A set-top available in retail outlets helps cable operators because it means they don't have to bear the financial burden of purchasing or leasing the boxes and then renting them to customers. Speedier, wider deployment of a digital network helps cable, computer and consumer electronics industries because it opens the door to a variety of new products and services.

But there are even larger implications for the OpenCable initiative: It may foreshadow the long-awaited and much hyped convergence of computer, telecommunications and consumer electronics industries.

"It's potentially very important," says Jim Chiddix, chief technical officer at Time Warner. "If the industry fragments and deploys a bunch of non-interoperable hardware, it will make it difficult for us to recognize the potential of the network and of terminals that attach to the network."

In the next breath, Chiddix offers a word of caution: "There's a danger of getting ahead of ourselves here. The industry is in the early stages of boxes [which perform] a fairly simple function. We all see lots of potential in having our terminals do more. That's a good thing. But on the other hand, I don't think the industry is going to be in trouble if we don't have that in six months."

> ***"If we do our job right, Microsoft et al. will be producing things that make sense in this space. If they want to walk away, that's their business. We don't want them to. Each of our members, because they do things the way they want, may choose a different vendor."***
> **—Jerry Bennington**

CableLabs
Cable Television Laboratories, Inc.

Implicit in the computer industry's participation in OpenCable is the recognition that cable appears to have the network of choice for transporting digital bits.

"Cable has potentially the cheapest, highest quality, best bandwidth available," says Microsoft's Alan Yates, product manager for the multimedia version of Windows CE, the operating system Microsoft is pushing for set-tops. "We are absolutely interested in supporting cable's nice high bandwidth to the consumer. We think it helps everyone. We are serious about OpenCable if it supports that goal."

Microsoft is just one of the who's who of computer software and hardware firms that responded to CableLabs' request for information on OpenCable. But Microsoft's participation contains elements of controversy. Earlier this year, it made a $1 billion equity investment in Comcast, largely to help speed the introduction of cable's digital platform. Soon thereafter, Microsoft floated the idea of getting royalties on transactions that went through one of its WebTV boxes or on any other box using the Windows CE operating system.

In the wake of loud protests, Microsoft backed off on the royalty idea, but many in the cable industry, while approving of the Microsoft/Comcast deal, have become wary of deeper Microsoft involvement.

Tele-Communications Inc. Chairman John Malone resurrected the issue at TCI's annual meeting, when he said the cable industry would be foolish to let Bill Gates and Microsoft control the cable industry the way they control the personal computer industry. Within days, CableLabs, which Malone chairs, announced the OpenCable initiative. Microsoft, which along with a number of other computer firms had discussed set-top standards with CableLabs before the OpenCable initiative, began equivocating about participating in OpenCable, sources said. Microsoft subsequently sent signals that it wouldn't join, then quickly reversed itself and now appears committed to the effort.

In the OpenCable initiative, CableLabs hasn't veered from the inclusive approach it used in helping develop standards for cable telephony, cable PCS or cable modems. At the same time, the consortium is staying above the techno-jihad among some in Silicon Valley—notably Oracle, Netscape and Sun—and Microsoft.

"We think we can stay out of the middle of that from a technology point of view," says Jerry Bennington, who's heading the OpenCable effort. "If we do our job right, Microsoft et al. will be producing things that make sense in this space. If they want to walk away, that's their business. We don't want them to. Each of our members, because they do things the way they want, may choose a different vendor."

But given the potential of cable's broadband network, it's unlikely a major computer or consumer electronics player will walk away.

"Ultimately, every player would like to see some advantage for themselves," says Time Warner's Chiddix. "But ultimately, if each player is threatened with the train leaving without them, they're likely to compromise.... A communications system is no good if things plugged into it can't talk to each other." ■

EchoStar preps for stock offering

EchoStar Communications Corp. returned to the financial well in mid-October, filing a shelf registration to sell some $253 million in preferred and common stock.

The fast-growing DBS provider told the Securities and Exchange Commission that it plans to sell 2.3 million shares of series C preferred stock and 5.75 million shares of common stock.

Maximum price per share of the preferred stock, which carries a dividend that EchoStar could opt to pay in common shares, is $50. Shares of EchoStar common stock (Nasdaq-DISH) have been trading at about $24. At those prices, total sales of the shares, excluding overallotments, would be $253 million.

The shelf registration allows EchoStar to sell the preferred and common shares when it best serves the company, instead of putting all shares on the market immediately. That way, EchoStar Chairman Charlie Ergen can generate additional cash as he needs it rather than increase debt unnecessarily or dilute existing common shares.

EchoStar already has tapped the markets twice this year, once with a $375 million bond offering and more recently with a $200 million offering of preferred stock that is convertible into common shares. Preferred stock is essentially a form of debt because, like a bond, it pays dividends.

Ergen is clearly striking while financial markets' interest in EchoStar is hot. The company has had a string of successes, including strong subscriber growth in August and September and the successful launch Oct. 5 of EchoStar III. At the same time, the company has acknowledged in other SEC filings that if subscriber growth exceeds expectations, it will have to obtain additional financing to pay for that growth. Because of rebates, special offers and the unbundling of hardware and programming packages, EchoStar pays about $300 in subsidies for each new subscriber it adds.

—Price Colman

Comcast to launch digital in Philly

Starting next month, it will offer 70 channels, including 30 of music

By Price Colman

Comcast Corp. will join the growing ranks of digital cable providers next month when it launches Comcast Digital TV in Philadelphia and two suburbs.

Using the hybrid fiber/coax network it has deployed in and around its home base of Philadelphia, Comcast will offer 70 channels of digital programming, including 30 channels of CD-quality music.

Among the video offerings will be various plexes of HBO and Showtime and roughly 40 channels of pay per view on half-hour start times. Cost for the service will be $9.95 a month on top of the cost for Comcast's standard cable service, which offers about 80 channels.

Comcast in May began offering digital cable in Buena Park, Calif. With roughly 5,000 NextLevel (formerly General Instrument) DCT 1000 digital set-top boxes available for the Philadelphia-area launch, Comcast intends to be cautious in pushing the digital product.

"It's very much step one in terms of box deployment," says Comcast spokesman Joe Waz. "We're making sure everyone is happy with the technology. We're seeding the market for the future."

Cable operators are awaiting the next generation of digital set-top boxes, which will incorporate cable modems and more advanced interactive capability along with digital converters.

Contrary to some reports, however, Comcast won't wait for that generation of set-tops before it rolls out digital in other markets. Instead, in what will be essentially commercial market tests, the company will gauge consumer reaction to digital and tweak the product as it gradually enters other markets.

Comcast also said it will begin offering Comcast @Home, its high-speed cable modem Internet service, in the same markets.

While the pricing for Comcast Digital TV is essentially the same as the $10 per month Tele-Communications Inc. charged for its basic TCI Digital Cable product, there are few other similarities. Instead of offering certain "special interest" cable channels, as TCI is doing, Comcast has chosen to focus on "plexes" of premium movie channels and PPV.

"We're two different companies operating in markets with unique characteristics," says Waz. "We're inclined to learn a lot from our own markets."

Comcast's launch of digital cable in the Philadelphia area highlights the cable industry's interest in digital as an offensive strategy intended to generate new revenue. But it also is a defensive strategy to combat encroachment by DBS companies and, to a lesser degree, other competitors, including wireless cable and Baby Bells. A day after Comcast announced its Philadelphia launch, MediaOne said it was beginning a test of MediaOne Digital TV in the highly competitive suburban Detroit market. ■

Gender gap shrinks in cable pay

Male executives still make 15% more than women in same jobs

By John M. Higgins

The pay gap between male and female cable executives has shrunk, but women executives are still making about 15% less than their male counterparts, according to a study by the Women in Cable and Telecommunications Foundation.

A salary survey of 759 men and 627 women working as professionals at cable, DBS and wireless cable companies found that the average 1997 salary for a woman is $50,378, while the average for a man is $59,354.

When men and women were matched by job rank, education and job tenure, the foundation found that some women were neck and neck, but others did far worse. In the rank of supervisor, for example, women's $31,860 average salary fell 25% short of the men's pay. Manager-level women earned $44,607, 17% less than men.

Associate-level professional and technical women actually earn 4% more than men, $29,902, but they are far better educated than their male counterparts. Women's entry-level average salary was $26,034, just 3% shy of the men's.

"I don't think that there's any blatant sexism," says Ann Carlsen, a headhunter specializing in cable and a former chair of WICT. "I think people are more comfortable with people who look like them."

The problem for operators, she says, is that if the gap persists, talented women will leave for other companies or industries. The cable study did not examine the possible effects of women leaving their jobs for extended periods to raise children or any flex-time arrangements.

Cable's gender pay gap is worse than the pay discrepancy for federal workers (13%), public relations, newspapers and advertising (10%-11%) and education (6%). It is better than accounting (26%) and hospital administration (30%). ■

CABLE'S GENDER PAY GAP

Job	Male Salary	Female Salary	Difference
Entry-level Prof./Tech.	$ 26,779	$ 26,034	- 2.8%
Associate Prof./Tech.	$ 29,902	$ 31,133	+ 4.1%
Director	$ 80,254	$ 71,448	-11%
Manager	$ 53,502	$ 44,607	-17%
Officers	$105,831	$ 92,438	-11%
Senior Officers	$136,804	$121,817	-12.7%

WorldWire

Sogecable acquires Paramount programming package

Spanish digital TV operator Sogecable has signed a major output deal with Paramount Worldwide Pay Television for the exclusive rights to broadcast Paramount programming on its terrestrial channel, Canal+ España, and its satellite services: Cinemania and multichannel PPV service Taquilla.

24-hour BBC News channel confirmed

The UK's BBC has received government permission to launch a 24-hour TV news channel on cable networks in Great Britain next month. UK pay-TV broadcaster BSkyB had complained that the BBC was acting unfairly by offering the service free to cable networks. News Corp.–controlled BSkyB charges carriage fees for Sky News.

TV Azteca continues shopping spree

Mexican broadcaster TV Azteca has unveiled a series of acquisitions outside its home territory. The company plans to acquire control of channels 9 and 12 in Honduras; channel 7 in Costa Rica; channel 8 in Nicaragua; channel 2 in Panama; channel 5 in Guatemala, and a UHF channel in the Dominican Republic.

CanalSatellite adds sports channel to programming lineup

A sports channel promoted by the French newspaper *L'Equipe* and Amaury Sports Organization will be available exclusively on CanalSatellite beginning spring 1998. In June, the channel was offered to three digital platforms—TPS, AB Sat and CanalSatellite—to maximize coverage, but promoters now have opted for an exclusive deal.

Telewest to carry more UK channels

TCI- and US West–owned UK cable operator Telewest Communications announced an agreement with the BBC/Flextech joint venture for carriage of the three new UKTV channels: UK Horizons, UK Style and UK Arena. The channels will be available to nearly 600,000 subscribers Nov. 1.

Germany limits sports siphoning

German media regulators and industry officials have struck a deal to ensure that TV viewers have access to major sporting events without paying extra charges. After pressure from politicians, a group of regulators, sports officials and broadcasters agreed on a list of sports events that will be broadcast on traditional free TV channels. The list represents a voluntary commitment by broadcasters rather than a legally binding regulation. —*Michael Katz*

Bowie subs for Stones on '10 Spot'

A sore throat for lead singer Mick Jagger forced the Rolling Stones to cancel their appearance on the premiere of the MTV concert series *Live from the 10 Spot*, leading to the last-minute substitution of David Bowie. "There's a risk in presenting a weekly live music series," spokeswoman Andrea Smith said. *Live from the 10 Spot* is designed to be a plugged-in version of MTV's long-running *Unplugged* series.

MTV broadcast the concert live from the intimate Capitol Theater in Port Chester, N.Y., last week at 10-11 p.m. *Live from the 10 Spot* is MTV's first regularly scheduled live concert series.

"There is nothing quite like the experience of seeing a band perform live," says Andy Schuon, MTV executive vice president of programming. "This program will be the only place on TV where our viewers can tune in and catch their favorite artists performing live for a full hour or more."

The network plans to host upcoming *10 Spots* from other small concert halls and theaters to give audiences front-row seats at performances by established and cutting-edge artists. The network has scheduled Jane's Addiction to perform Oct. 31, Counting Crows Nov. 6 and Radiohead Dec. 19.

MTV intends to air the series live each week, but will also build a library of *10 Spot* performances to air as occasional repeats. —*Donna Petrozzello*

50 PEOPLE'S CHOICE Top Cable Shows

Following are the top 50 basic cable programs for the week of Oct. 6-12, 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.

	Program	Network	Time (ET)		HHs. (000)	Rating Cable	Rating U.S.	Cable Share
1.	NFL/Baltimore @ Pittsburgh	TNT	Sun	7:58p	4,674	6.5	4.8	10.2
2.	Rugrats	NICK	Mon	7:30p	3,176	4.5	3.3	7.4
3.	World Champ. Wrestling	TNT	Mon	8:00p	3,028	4.2	3.1	6.7
3.	Rugrats	NICK	Thu	7:30p	2,964	4.2	3.1	7.3
5.	Hey Arnold	NICK	Mon	8:00p	2,829	4.0	3.0	6.0
6.	CFA/Florida @ LSU	ESPN	Sat	7:00p	2,833	3.9	3.0	7.3
6.	Rugrats	NICK	Tue	7:30p	2,782	3.9	2.9	6.8
8.	Rugrats	NICK	Sat	8:00p	2,723	3.8	2.8	7.0
8.	Rugrats	NICK	Sun	10:00a	2,713	3.8	2.8	11.6
10.	World Champ. Wrestling	TNT	Mon	9:00p	2,707	3.7	2.8	5.6
11.	Angry Beavers	NICK	Sun	10:30a	2,537	3.6	2.6	10.8
12.	Kenan & Kel Special	NICK	Sat	8:30p	2,517	3.5	2.6	6.3
13.	Rugrats	NICK	Fri	7:30p	2,457	3.4	2.5	6.9
13.	Hey Arnold	NICK	Sun	11:00a	2,449	3.4	2.5	10.3
13.	Rugrats	NICK	Wed	7:30p	2,437	3.4	2.5	6.0
13.	Hey Arnold	NICK	Wed	8:00p	2,390	3.4	2.5	5.5
17.	Rugrats	NICK	Sat	10:00a	2,352	3.3	2.4	11.2
17.	Doug	NICK	Thu	7:00p	2,348	3.3	2.4	6.2
19.	College Football Scoreboard	ESPN	Sat	10:21p	2,353	3.2	2.4	5.8
20.	My Brother and Me	NICK	Sun	12:30p	2,182	3.1	2.2	8.3
21.	WWF Wrestling	USA	Mon	8:57p	2,175	3.0	2.2	4.6
21.	Doug	NICK	Tue	7:00p	2,149	3.0	2.2	5.7
21.	My Brother and Me	NICK	Sun	7:00p	2,138	3.0	2.2	5.2
21.	Secret World of Alex Mack	NICK	Thu	8:00p	2,136	3.0	2.2	4.7
25.	Tiny Toon Adventures	NICK	Sat	9:30a	2,077	2.9	2.1	10.1
25.	Figure It Out	NICK	Tue	6:00p	2,068	2.9	2.2	6.4
25.	Doug	NICK	Wed	7:00p	2,065	2.9	2.1	5.4
28.	Doug	NICK	Mon	7:00p	2,010	2.8	2.1	5.1
28.	Rocko's Modern Life	NICK	Sun	12:00p	2,006	2.8	2.1	8.1
28.	Nick Sports Theater	NICK	Sat	9:00p	1,999	2.8	2.1	4.9
28.	AAAHH!!! Real Monsters	NICK	Sun	11:30a	1,996	2.8	2.1	8.4
28.	All That	NICK	Sun	7:30p	1,990	2.8	2.0	4.6
28.	Doug	NICK	Fri	7:00p	1,981	2.8	2.0	5.9
28.	Hey Arnold	NICK	Sat	11:00a	1,976	2.8	2.0	9.7
28.	Secret World of Alex Mack	NICK	Tue	8:00p	1,971	2.8	2.0	4.4
36.	Walker, Texas Ranger	USA	Tue	8:00p	1,944	2.7	2.0	4.2
36.	Figure It Out	NICK	Thu	6:00p	1,936	2.7	2.0	6.1
36.	Angry Beavers	NICK	Sat	10:30a	1,901	2.7	2.0	9.3
36.	Angry Beavers	NICK	Sat	7:30p	1,894	2.7	2.0	5.1
40.	Figure It Out	NICK	Fri	6:00p	1,873	2.6	1.9	6.3
40.	Tiny Toon Adventures	NICK	Sat	9:00a	1,842	2.6	1.9	9.3
40.	Figure It Out	NICK	Mon	6:00p	1,832	2.6	1.9	5.5
40.	Looney Tunes	NICK	Sun	9:00a	1,821	2.6	1.9	8.5
44.	Walker, Texas Ranger	USA	Mon	8:00p	1,817	2.5	1.9	3.7
44.	Walker, Texas Ranger	USA	Wed	8:00p	1,812	2.5	1.9	4.0
44.	NFL Primetime	ESPN	Sun	7:01p	1,811	2.5	1.9	4.5
44.	Movie: "Saved by the Bell: Wedding"	TBS	Sat	4:05p	1,810	2.5	1.9	6.3
44.	Figure It Out	NICK	Sun	6:00p	1,809	2.5	1.9	4.9
44.	Figure It Out	NICK	Wed	6:00p	1,806	2.5	1.9	5.5
44.	Tiny Toon Adventures	NICK	Thu	6:30p	1,797	2.5	1.9	5.2

Sources: Nielsen Media Research, Turner Research

Technology

October 20, 1997

WCBS-TV cuts through Gotham gloom

New infrared camera on chopper captures low- and no-light shots

By Glen Dickson

WCBS-TV New York has installed an infrared camera system on its ENG helicopter, Chopper 2. The gyrostabilized unit from FLIR Systems of Portland, Ore., is allowing the CBS owned-and-operated station to capture thermally imaged pictures in no-light and low-light situations: at night or when there is smoke, fog or drizzle.

The station went on air with the FLIR system last Wednesday after two weeks of testing. "It's a nice benefit for us," says Bill Carey, WCBS-TV news director. "It will aid in the story telling from the helicopter—we already have a reporter in the chopper all the time."

Chopper 2 is a big part of WCBS-TV's newscasts. The station uses the helicopter (which comes complete with reporter from Helicopters Inc.) an average of 20 hours per week, Carey says. On call 24 hours a day, the chopper is available for all of WCBS-TV's newscasts.

"With the infrared capability, we have an added opportunity to show more pictures at night," Carey says. "But with daylight saving [time] coming in a week, even our afternoon shows should benefit greatly from this."

The station has tested the FLIR system in fog and smoke as well as at night. "It cuts through smoke and also things like leaves," Carey says. "We'll be able to use it for breaking stories of fires and searches through the forest for missing people."

WCBS-TV is using a FLIR Series 2000 infrared camera as an interim system before its Ultra 6000 unit is delivered. The station has mounted the camera on the belly of its helicopter; Chopper 2 already has a Wescam gyrostabilized camera system with a 36-to-1 zoom that it's been using since last fall.

The Series 2000 system has a 6-to-1 zoom, while the Ultra 6000 will be delivered with 12-to-1 capability. "Obviously, the resolution will be better, because it's a more powerful zoom," Carey says.

Carey plans to educate WCBS-TV viewers about the infrared technology by showing a picture from Chopper 2's regular gyrostabilized camera and then switching to the infrared shot.

WCBS-TV joins a handful of stations using infrared camera technology from FLIR. KGW(TV), the NBC affiliate in Portland, Ore., has used the technology successfully (B&C, May 13, 1996), although the station has switched to a new helicopter with a FLIR gyrostabilized system that doesn't have infrared capabilities. The only other stations currently using the FLIR infrared systems are CBS O&O WCCO-TV Minneapolis and NBC affiliate WPTV(TV) West Palm Beach, Fla.

FLIR spokeswoman Helen Connor says the Ultra 6000 sells for $150,000-$250,000 and is available equipped with one sensor (the model WCBS-TV chose) or in a dual-camera configuration. She says the dual-camera Ultra 6000 is distinguished from its predecessor, the Ultra 4000, by a different kind of thermal imager. "It's a focal plane array," Connor says. "It makes it lighter and gives it greater stabilization." ■

The FLIR Systems unit WCBS-TV has installed can generate infrared images like these.

KITV on the air with Digital-S

Switches to JVC format in digital conversion

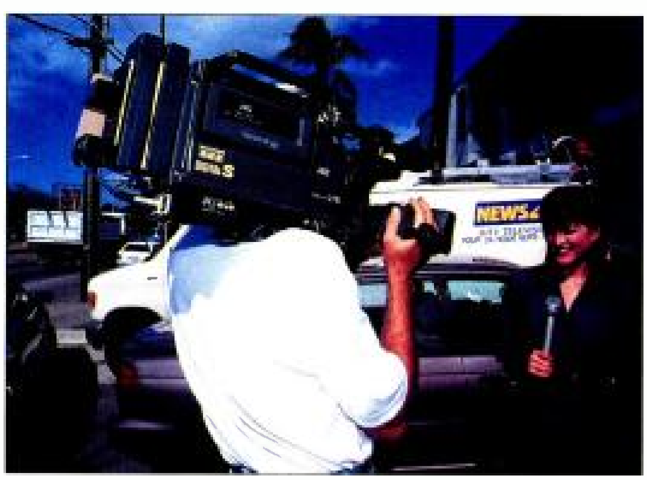
By Glen Dickson

KITV(TV) Honolulu, the Hearst-Argyle ABC affiliate, has invested more than $500,000 in JVC's Digital-S component digital tape format as part of its $15 million conversion to digital broadcasting.

The station, which received a DTV construction permit from the FCC in September and plans to launch an all-digital facility in December, has purchased 22 BR-D85 Digital-S edit recorders, 11 BR-D40 dockable recorders, 19 BR-D750 edit recorders and 22 SA-D80 digital input/output boards.

KITV already is using the dockable Digital-S recorders with JVC KY-27C cameras to acquire news in the field. The station also is using Digital-S gear to record and air its syndicated programming, produce commercials and archive material.

"It's completely installed," says Mike Rosenberg, KITV general manager. "We're using it for [all] news acquisition and playback. The quality is



KITV Honolulu is shooting news with JVC's Digital-S.

wonderful."

Rosenberg says Digital-S represents a big improvement in quality over S-VHS, which KITV has used since the station was acquired by Argyle Television in 1995. (Argyle and Hearst Corp.'s broadcast division merged in August 1997, forming Hearst-Argyle Television). Using S-VHS was an interim step before switching to a digital format. "The station had historically been on 3/4-inch, and when Argyle bought it, it didn't make sense to put a lot of money into Beta equipment, so we kind of limped by with S-VHS for a couple of years," Rosenberg says.

The Digital-S conversion represents just a small part of KITV's move to digital. The station is working hard to launch from its new 33,000-square-foot digital facility on Dec. 15, a slight slip from its original target date of Dec. 1. KITV also has been granted a DTV construction permit for KHVO(TV), its satellite station in Hilo, and is pushing for FCC approval for DTV construction on KMAU, its satellite in Maui. "We'd like to see action as soon as possible so we can get the statewide coverage we want," Rosenberg says.

Although ABC's DTV programming plans remain unsettled, Rosenberg says that KITV plans to launch a DTV simulcast of its NTSC programming in December. "We will just be putting out one signal on our digital channel for the foreseeable future," he says. "The only ones who are going to see it are the people who come to our lobby, so it will just be a simulcast of our standard day." ■

'NFL on NBC' goes to 'Graceland'

Uses disk-based facility for replays in football show

By Glen Dickson

NBC is employing a new disk-based production and playback facility in New York to quicken the pace of its NFL pregame studio show, halftime show and game breaks. The facility is based on Tektronix's LVS Event Management System, a software package that uses Tektronix Profile video servers to record live action, generate slo-mo replays and instant replays, create playlists and highlights and perform dissolves between scenes.

NBC's 'Graceland': LVS is in the building.

"It looks like a slo-mo panel and allows us to use the device like a VTR, as opposed to point-and-click," says Fabio Toscano, NBC director of post-production.

NBC's facility is dubbed "Graceland," since NBC technicians refer to the LVS system as "Elvis." The network's experience with the Tektronix software goes back to the 1996 Olympics in Atlanta, when NBC used an early version of the LVS system to perform simple time delays. After success in Atlanta, NBC thought the software could be enhanced for use in its NFL coverage. Toscano, NBC post-production engineer Ed Cohen, and NBC Sports producer/director John Gilmartin came up with more requirements for the product, which Tektronix incorporated into the software (developed by joint venture Sony/Tek in Japan).

After using LVS to do some short replays for the NFL 1996-97 season, NBC set about designing a facility dedicated to the Tektronix system. Graceland, which began testing in July and launched Aug. 31, uses 10 LVS workstations connected to 10 Profile PDR200 video servers. Each Profile has an expansion chassis of extra disk drives to achieve six hours of storage at a high-quality level of compression. From the start, Graceland has been running smoothly—NBC hasn't had any on-air failures with the LVS system.

Six of the LVS workstations are dedicated to creating highlight packages for the halftime show, while another two are used to record instant replays for game breaks and to store commercials for the studio show. The final two LVS workstations are used as dedicated "playstations" that handle all playbacks. For the NBC NFL studio show, the Profiles are also used to play back all edited segments into the show.

"From a creative point of view, it enables us to do a lot more because the device is so much faster than tape," says Cohen. "We have no cue times, and we can call up elements for any given show without worrying. We can do highlight packages like we've never done before; while before we could do only cuts-only editing, now we can do dissolves between pieces. With such a fast-paced show, we'd be hard-pressed to go back to tape."

NBC also is using a Profile to quickly record and play back segments for the *NBC Nightly News*, and *Saturday Night Live* is relying on a Tektronix system to store and play back all of its prerecorded segments, such as bumpers and tags, which are edited directly into a Profile. "What that buys us is that we can be editing material a lot closer to airtime than ever before," Cohen says.

NBC isn't the only customer for LVS; MSG Network in New York has been using the system since last winter for Knicks and Rangers highlights, and the system also has been used for the Tour de France, several PGA tournaments, the Indy 500, the California 500 and several other NASCAR races. ■

Cutting Edge

By Glen Dickson

Panasonic has announced pricing and availability for its AJ-HD2000 high-definition recorder, which marries a D-5 VTR with an HDTV processor in a one-piece unit. The HDTV deck will be available in November at a suggested list price of $95,000, while an optional downconverter will sell for $8,000. The AJ-DFC2000 downconverter, which allows the simultaneous feeding of 525 and 1,125 video signals, can downconvert the 1,125 HDTV VTR output to 525 progressive or 525 interlace SDTV; and can provide an analog NTSC output. Panasonic's HDTV processor is being used successfully by CBS, which has specified Panasonic D-5 HD tape and 35 mm film as the two accepted formats for producing and delivering HDTV program material to the network.

Panasonic's AJ-HD2000 HD VTR records high-definition video in compressed form on D-5 tapes.

Kline Iron & Steel, whose Kline Tower division makes tall towers for broadcasters, has sold a one-third stake to OmniAmerica Wireless, a West Palm Beach, Fla., concern formed by broadcast veterans Carl Hirsch and Anthony Ocepek with Dallas investment firm Hicks, Muse, Tate & Furst. The company will construct, acquire and manage broadcast and telecommunications towers. Financial details of the transaction weren't released, though Kline is free to use the capital infusion to invest in its coating and structural businesses as well as in towers. Privately owned Kline had more than $52 million in revenue last year, according to chairman Jerry Kline, who adds that Kline Towers has 16 broadcast tower installations under way and could be doing as many as 64 in two years. OmniAmerica's Hirsch says his company will work with Kline to target sales of tall towers to broadcast consortiums; the first OmniAmerica installations will be in Milwaukee and Tampa, Fla. Hirsch says that OmniAmerica is willing to finance tower construction in return for long-term leases from stations.

Scitex Digital Video (SDV) has named Daniel Wright president/CEO. He replaces Randy Hood, who is resigning to pursue other interests. Previously Wright was president of Telex Corp.'s audio division; earlier he was president of Abekas Video Systems before its acquisition by Herzlia, Israel-based Scitex in September 1995. Wright also was one of the founders of ImMix, which was acquired by Scitex in 1994 and later was merged with Abekas to form Scitex subsidiary SDV, located in Redwood City, Calif. Wright rejoins two other founders of ImMix, SDV vice president of technology Richard Jackson and SDV CFO/vice president of finance and administration Donald McCauley.

First a Fanta spot, now a Coke commercial, courtesy of Crawford Communications.

Crawford Communications, Atlanta, has reworked several spots previously produced by The Coca-Cola Co. so that they are suitable for different markets or countries. In a spot originally shot as a Fanta commercial, Crawford replaced the Fanta can with a Coca-Cola can, using its Mechanical Concepts motion control system to reshoot the can and then rotoscoping out the Fanta can and replacing it with Coke via a Discreet Logic Flame. In another spot, Diet Coke cans and bottles were changed to Coca-Cola Light for the Brazilian and South American markets; a third spot, "World Dating," changes the Fanta brand to Coke.

SeaChange International has netted a contract from TITUS Communications Corp. for the first digital ad insertion deployment in Japan. TITUS, the first Japanese company awarded a cable telephony license by the Ministry of Posts and Telecommunications, is using a SeaChange SPOT System to encode spots for insertion on four TV channels in four geographic zones within the Tokyo metropolitan area. TITUS is a joint venture of Toshiba, Time Warner, US West and Itochu, whose subsidiary Itochu Cable Systems brokered the SeaChange sale.

Broadcasting & Cable's
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THE CONVERGENCE OF TELEVISION, RADIO AND NEW MEDIA

Interactive

Leno and the NFL join NBC's Intercast

Online information backup could open doors to commercial possibilities

By Richard Tedesco

Viewers can back up NFL broadcasts using their PCs and NBC's Intercast.

It's an odd team at first glance, but the National Football League and *The Tonight Show* are NBC's latest additions to its interactive Intercast programming, with a news show to be added later this season.

The network's national NFL telecast each Sunday will be enhanced with data in the Intercast format: running stats, animated digital playbooks and information on player matchups. PC users equipped with the Intercast receiver will be able to view the football game in progress in a window as large as three-fourths of their computer screen.

The undetermined but small number of Intercast users now can also access background about Jay Leno's *Tonight Show* guests on a given night or order a CD of the band that's appearing. Commerce seems to be NBC's prime motivator, for the late-night entertainment vehicle doesn't otherwise seem to fit the Intercast formula.

"Sports is kind of obvious, but part of why we're into this this early is to figure it out," says Edmund Sanctis, senior vice president of NBC Interactive. "We think there are things that are not as obvious that we're going to uncover."

NBC's *Dateline* is the likely vehicle from the news division. Sanctis declined to indicate the specific programming that will be added to Intercast, but he said the network has no plans to use its nightly newscast for the project.

Intel presently has a deal with Gateway 2000 to install the Intercast tuners in some of its high-end machines. The chip giant is about to announce another major manufacturer making Intercast-ready machines, according to an NBC source.

Intel also aims to extend the technology across other platforms, such as the existing Internet TV services, says Joey Hougham, Intel business manager for its Internet and communication group, broadcast products. "We realize it has to work across some other pipes," Hougham says.

In the technology's current form, data come through the vertical blanking interval of TVs wired to PCs that receive the Intercast signal. The user monitors a menu of available data while watching the broadcast and can scroll through the menu to retrieve information at random.

In another development, Intel is producing CD-ROM technology with the Public Broadcasting System for a commerce application: PBS will distribute CD-ROMs with clips of 500 videos available for sale on its Website (www.pbs.org/shop). The technology, developed with Marimba and Macromedia, also will "push" updated multimedia files to users via disk. TM

Comedy net not amused by pirate streaming

Comedy Central is contemplating action against fans of its *South Park* series who are illegally streaming the half-hour animation show online.

Episodes of *South Park* are now appearing on several unofficial Websites. Larry Lieberman, Comedy Central vice president, plans to ask the pirates to desist.

"[From a creative viewpoint], *South Park* should not be crammed into a two-inch square and seen on 28.8 [modems]," Lieberman says.

Comedy Central currently maintains a selection of clips from the series on its own Website. —*Richard Tedesco*

Interactive

RelevantKnowledge ratings show AOL, MSN out in front

By Richard Tedesco

America Online and Microsoft Network led in the RelevantKnowledge rankings of information/ entertainment Websites for September.

AOL drew a 17.5 rating—representing unique visits from a projected 17.5% of the available Web-surfing audience—in September. The MSN drew a 13.25 rating, while CNet came in third with a 9.7.

CNN led cable network Websites with an 8.2 rating. ESPN SportsZone drew a 4.8 rating, with MSNBC close behind at 4.5 and The Weather Channel at 3.8.

RelevantKnowledge's fledgling rating system measures clickstream activity of users who install its software on PCs at home, in the workplace and in schools. It projects unique Website visits from 1,700 users in its total installed base of 7,000, all of whom eventually will be included in the measured sample.

Based on a national telephone survey conducted between June and mid-August, RelevantKnowledge projects an Internet audience of 44 million PC users in the U.S. Its margin of error for its projected ratings is plus or minus 4%. Sites that were not included in its September rankings were used by fewer than 1% of the Web surfers in its present sample.

Other ratings at the top of the September rankings: Disney Online, 3.6; ABC News, 3.2, and CBS SportsLine, 3.

In addition to generating monthly ratings, RelevantKnowledge provides overnight ratings to its clients, which include CNN, CNet, The Weather Channel, Microsoft Corp. and Starwave, the Disney Company unit that produces ABCNews.com and ESPN SportsZone. TM

AOL tops in 'Net usage

The following is a list of the top 16 information/entertainment sites for September, according to ratings from RelevantKnowledge:

RANK	SITE	UNIQUE USERS
1	America Online	7,831,000
2	Microsoft Network	5,929,000
3	CNET	4,346,000
4	ZDNet	3,974,000
5	CNN	3,669,000
6	Pathfinder	2,436,000
7	USA Today	2,275,000
8	ESPN SportsZone	2,187,000
9	MSNBC	2,016,000
10	Weather Channel	1,714,000
11	Disney Online	1,619,000
12	ABC News	1,463,000
13	SportsLine	1,379,000
14	NFL	1,173,000
15	PointCast	1,168,000
16	NBC Interactive	1,131,000

Who was that masked icon?

A fiery horse, a cloud of dust and a hearty "Hi-yo, Silver!" *The Lone Ranger* rides again—in cyberspace.

Along with other classic cowboy stories, video from episodes about the daring and resourceful masked rider of the plains (who, with his faithful Indian companion, Tonto, led the fight for law and order in the early West) is being streamed online using Microsoft's NetShow. A menu of six video-on-demand potboilers from those thrilling days of yesteryear, including the original 1949 episode of *The Lone Ranger*, starring Clayton Moore and Jay Silverheels, is available at www.westerns.com.

Other videos include Hoot Gibson in "Sunset Range" and Rex Bell in "Stormy Trails." The six selections run from 30 minutes (for that masked man) to 80 minutes. Six more selections will be added in the next week or so by America One Television, which is marketing VHS versions of 350 western titles for $14.95 apiece on the site.

America One reasoned it was high time for a western video revival and thought the Internet was the medium on which to do it. "We just thought westerns was a market that wasn't tapped yet," says Don McGuire, general manager of America One and Westerns.com. "You can't get westerns in broadcasting anymore, so our plan was to narrowcast them."

The movies, vintage 1958 or older, are in the public domain and constitute much of what America One programs nationally to 32 million households over 125 low-power TV stations and 8 million households via cable. Feedback from that audience fueled the concept, according to McGuire, who says there was a ground swell of demand for the cowboy classics.

America One is working with AudioNet, which is providing servers for the content and linkage to its site (www.audionet.com), where PC users can find America One on the menu. Consumers just need a 28.8 Kb/s Internet connection, a sound card in their PCs and speakers.

Ultimately, America One hopes to revive nostalgia for TV westerns by also marketing memorabilia, including a calendar, on the site. —*Richard Tedesco*

Court TV gives a nod to Wink

Court TV will employ Wink technology to allow fans to back up the law with the facts.

Court TV says Wink's software will enhance its programming by allowing viewers to connect with information via remote control. "An informed viewer is an involved viewer," says Rob Golden, Court TV senior vice president of business development. "The more we can do to inform them, the more they'll watch and the more they'll tune in."

Viewers who accessed the Wink technology with Court TV applications in a test in Time Warner's Cincinnati cable system responded positively, according to Golden. NextLevel, Scientific-Atlanta and Pioneer are incorporating the Wink software in their current generations of digital analog boxes.

When Wink's software becomes more widely available in cable set-tops later this year, Court TV viewers will be able to call up a window on the TV screen to get a synopsis of the trial they're watching. Users will scroll through text about the trial on the screen to get background information, including a glossary of relevant legal terms. An initial menu will lead the user to information on other trials as well.

"If you turned [a case] on in the middle, you might not get that interested. But if you could get background on the case, you could get really interested," says Golden.

Cable programmers such as Court TV will link portions of their Websites to Wink servers in headends tied to viewers' set-top boxes.

Wink expects to sign at least 10 cable programmers by year's end. The Weather Channel recently became a content partner.

Wink also is projecting deals with cable operators that will make Wink-enabled boxes available in systems serving 1 million subscribers by the end of 1997 and 4 million by the end of 1998.

At least one vehicle for Wink's program-enhancement deal with NBC will be a prime time standout, probably *Homicide*; sports programming is the other likely option that NBC will play initially. *—Richard Tedesco*

Online Programming

Fritz the cat, call your service

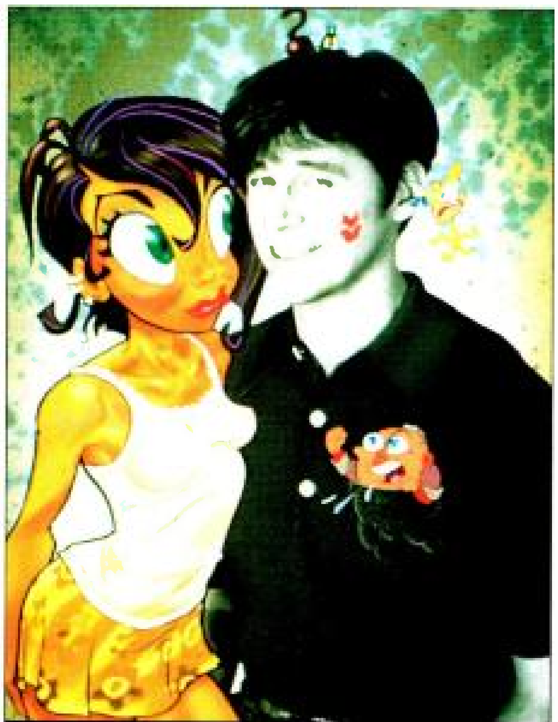
By Richard Tedesco

When dogs do the natural thing to climax the opener of the *Goddamn George Liquor American* show, it's a harbinger of things ahead online.

In fact, George Liquor, American, is the first of many original characters that John Kricfalusi, creator of Nickelodeon's *Ren & Stimpy Show*, has in mind for Internet cartoon series. As the series debuted last week (www.spumco.com), he was contemplating a spin-off of George in development for Microsoft Network.

In any case, Kricfalusi, a principal in start-up Spumco, plans to produce the kind of cartoons that wouldn't get airtime—even on cable. "You can do stuff online that you can't do on television," he says, "more risqué, less politically correct." And there is little doubt that George will be politically incorrect.

Kricfalusi describes his new hero, an occasional beer guzzler who runs a liquor store, as a "middle-aged Super-American" with a "NASA" haircut and an attitude to match. The series turns on the recent crash landing of Jimmy the Idiot Boy on George's doorstep. The Super-American assumes the boy is heaven-sent, takes him in and, in the first episode, introduces him to his mischievous nephews Slab'n'Ernie. Jimmy's girlfriend, Sody Pop, makes her first appearance too in a series that promises to provide animation that is suggestive, if not X-rated.


'Goddamn George Liquor American' artist John Kricfalusi poses with the alluring Sody Pop.

The cast of characters, including Victor Lugnuts the Butcher, Dirty Dawg and Eddie the Town Atheist, conveys the off-color flavor Kricfalusi seeks to cultivate and the audience he expects to draw: "It's the same audience that watches *The Simpsons* and *King of the Hill*."

Spumco also expects to draw sponsors for its series. It will use Macromedia's Shockwave Flash to render the animation and to allow the audience to interact with what will eventually be 20-minute episodes. (The first few are conceived to be several minutes long.)

Ideally, Kricfalusi sees Spumco, the site, evolving into America's first online cartoon network, providing a platform for his creations and those of young cartoonists who can't get their work exposed elsewhere. "There are plenty of great cartoonists who have no way of getting their stuff seen," he says.

Other series are in development for the site, and when Spumco starts introducing them a year or so hence, some of those artists may get their chance to break out. *TM*

Classifieds

See last page of classifieds for rates and other information

RADIO

HELP WANTED MANAGEMENT

Sales Manager opportunity in mid-Michigan. Solid facilities with performance driven ownership. Committed to radio with aggressive future plans. Send letter of introduction. resume and salary requirements to Sale Manager. WKCQ/WSAM. PO Box 1776. Saginaw. MI 48605. EOE.

SITUATIONS WANTED MANAGEMENT

Key player presently employed by major broadcast group seeks take charge GM position. Looking to do turn around or startup. 813-920-1556.

GM experienced, all facets of radio management. including: construction. start up of new stations. LMA and multi-station operations. Recent manager of two 100K FM +5000 K AM in market ADI 185.000. Track record in sales and bottom line. Seeking immediate position. Dennis @ 605-642-7649.

SITUATIONS WANTED NEWS

On-air journalist with almost 20 years experience at local. regional and national levels eagerly seeking new full-time opportunity in broadcasting. Reply to Broadcaster. 30025 Alicia Pkwy. #111. Laguna Niguel. CA 92677.

TELEVISION

HELP WANTED MANAGEMENT

Station Manager of WEIU TV - Has primary responsibility for the operation of WEIU TV including production. programming and master control room operations. This position supervises five full time staff and may be required to teach one course per semester. Requirements include a Master's degree in Radio Television or related discipline and minimum of 5 years experience in station management and or programming. Experience in studio. field and post production also required. Extensive related experience will be considered in lieu of Masters degree. Starting date is on or before May 1. 1998. Send letter of application. resume. salary requirements and names of three references by November 15. 1997 to: Search Committee. Station Manager - WEIU TV. Eastern Illinois University. Charleston. Illinois 61920. Eastern Illinois University is an affirmative action. equal opportunity employer and invites and encourages applications from women and minorities.

Needed 10 GM's, GSM's, SM's National Cable Network. Launching first quarter. Rare opportunity to own and manage. 7 to 10 years experience TV. cable. radio. Salary $30.000 plus com.. full medical. multi million dollar potential. investment for stock $30.000. Must attend network presentation in November. Proof of financial responsibility a must. Call for details Dan 508-896-5489 Fax resume to: 508-896-6680.

HELP WANTED SALES

Spirit of the Northwest 2

KATU PORTLAND

GENERAL SALES MANAGER

KATU. ABC affiliate in Portland. Oregon is looking for a General Sales Manager that can provide leadership and direction for our aggressive sales team. This position is accountable for the establishment of revenue goals. new sales development objectives and the performance expectations of the local and national sales force. The qualified applicant will have three years of television management sales experience. a successful record of managing a sales organization and a proven ability to generate revenue. If you would like to join our management team. send your cover letter and resume to **Mindy Davis. KATU. 2153 NE Sandy Blvd.. Portland. OR 97232. Equal Opportunity Employer.**

Traffic Manager. WJNW-TV. UPN 57 in the beautiful and progressive city of Madison. Wisconsin has a position available for an experienced Television Traffic Manager. Excellent opportunity to build a first class Traffic Dept.. broad computer knowledge required. Positive attitude for positive atmosphere a must. Send resume to Personnel. Media Properties. PO Box 5726. Rockford. IL 61125-0726.

TV/National Sales Coordinator. Highly organized. dedicated person to provide accurate. efficient and timely processing of natl. sales orders. Previous Bias/traffic exp. and Donovan skills a plus. Prefer TV or media background and college education. Resume to KTXH UPN-20. Depart. B C. 8950 Kirby. Houston. TX 77054. EOE.

TV Account Executive. Dominant NBC affiliate in Southeastern market seeks mid to senior level television Account Executive with minimum two years of TV Sales experience. We're looking for an exceptional AE in every way. We rarely have openings making this a unique opportunity to work for a great station. a great company in a great market. Send cover letter and resume to Box 01259 EOE MFD.

National Sales Manager: WHOI-TV. Peoria. Illinois. the ABC affiliate is looking for an aggressive individual to manage our National Sales. We want a National Sales Manager that takes charge. Applicants should have a minimum of 5 years Broadcast Sales Experience. Rep Experience or prior Management Experience. Skills will include Nielsen ratings. inventory management and event selling. Send resume to John Hurley. WHOI-TV. 500 N. Stewart Street. Creve Coeur. IL. 61610 M/F EOE.

Sales Account Executive for WBNE-TV. New Haven Hartford. Responsible for all aspects of handling Local accounts. including: preparing presentations. establishing relationships. prospecting. inputting orders. checking schedules. maintaining proper records. and using Media Research tools to maximize billing. Must be assertive. creative. and engaging. Television experience preferred. some knowledge of Sales and/or advertising required. Must have 4-year college degree. or work equivalent. and possess excellent verbal. written and organizational skills. Media selling experience or Nielsen ratings experience a plus. Please send resume for this position to John Russo. Local Sales Manager. WBNE-TV. 8 Elm Street. New Haven. CT 06510 or fax 203-782-5995. EOE.

Regional Sales Manager. Enterprise Systems Group is an international company providing fully integrated software systems to electronic media. which lead the industry in managing advertising contracts. accounts receivable. log preparation. program scheduling and automation interfaces. Our past five-year growth pattern is unmatched in the marketplace. and our clients include many of the top broadcast and cable companies. Further growth requires the addition of skilled sales managers with proven experience in broadcast or technical sales. preferably both. Extensive travel is required but the compensation is as highly competitive as the challenges. This is a rare opportunity for a skilled sales executive who is exceptional in presentations. client service and knowledgeable of electronic media. Send your resume in confidence to: VP Sales & Marketing. Enterprise Systems Group. Inc.. 5475 Tech Center Drive. Suite 300. Colorado Springs. CO 80919. EOE. No calls. please.

National Sales Manager. WISN-TV. the Hearst-Arglye ABC affiliate in Milwaukee. is seeking a highly motivated individual with 3-5 years national rep experience or a proven record of achievement in broadcast television sales. Candidate should be able to develop creative sales ideas and be an effective communicator. BIAS computer experience a plus. Travel required. EOE. Send resume to Pete Monfre. Vice President of Sales. WISN-TV. P.O. Box 402. Milwaukee. WI 53201.

Local Sales Manager. Paramount station in Washington. DC needs sales professional for opportunity with great company. We're looking for a person who can motivate our local sales team to the next level. a creative thinker who can lead by doing. Five years sales experience required. Resume and cover letter to General Sales Manager. UPN20 WDCA. PO Box 9662. Washington. DC 20016. Fax 301-654-5209. Equal Opportunity Employer.

General Sales Manager. *Ready to move up!* WJNW UPN 57 in the beautiful and progressive city of Madison. WI has a position available for positive experienced professional in local and national sales. Excellent opportunity to build First Class Sales Department. must bring to the party progressive management skills. research experience with ability to generate revenue from new and non-traditional areas. No calls. Send resume to Personnel. Media Properties Inc.. PO Box 5726. Rockford. IL 61125-0726.

Entry Level Sales Training Position. KTXH-TV is seeking self-motivated individual interested in a broadcast sales career. Candidates should possess proven organizational skills, a positive attitude and lots of energy. College degree a plus. Resume to UPN-20. Depart. B/C (Trainee). 8950 Kirby. Houston. TX 77054. EOE.

Director of Sales. New opportunity for experienced radio sales leader. San Antonio FM Group includes established market leader, specialty station. and new entry (with a chance for input on format and initial marketing decisions). Ability to attract good sellers and solid basic systems are mandatory. Please indicate your interest by fax with resume. Your present employer will not be contacted. Fax to John W. Barger 210-340-3118. EOE.

#1 UPN Affiliate of the Year seeks #1 National Sales Manager! We are looking for a highly motivated person with a min. 3 years sales mgt. exper. at a major market TV station and or a national TV rep firm and have a working knowledge of Scarborough. TV Scan. and Market Manager. Candidate must be a strong negotiator. dynamic leader. and highly organized. Computer literate and BIAS traffic system knowledge a must! Send resume and cover letter to Dept. #NSM-202. WBFS-UPN 33. 16550 NW 52nd Avenue. Miami. FL 33014. EOE.

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The U.S. Olympic Committee in Colorado Springs seeks candidates for Director. Broadcast Marketing. The Director will manage the U.S. Olympic Properties television package and develop television. radio and film opportunities for the USOC and its member organizations (National Governing Bodies): serve as primary liaison with national broadcasting and cable outlets: develop and implement marketing plan for sale of commercial inventory. Successful candidate will possess Bachelors degree plus minimum 10 years experience in sports marketing. television programming and production: contract negotiation experience. knowledge of broadcast and cable network programming acquisition practices. sports television production operations. demonstrated skills in staff leadership. budget planning and management. excellent oral and written communication skills. domestic and international travel required. Send resume and salary history to: Human Resources. U.S. Olympic Committee. One Olympic Plaza.C olorado Springs. CO 80909 or fax to (719)632-2884. Deadline 11/7/97. EOE.

WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?

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

HELP WANTED TECHNICAL

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KABC-TV has excellent opportunities available for Studio Engineers with expertise in all of the following disciplines: Color Graphics (Chyron Infinit); Electronic Still Operations (Quantel Picture Box); Automated Tape record/playback Operations (Odetics, Florical); Technical Director/Video Switching (Grass Valley 300/ampex ADO); and Robotic Camera Operations (TSM/Vinten). Recent major market experience is required.

Qualified applicants, send your resume to: **KABC-TV, Attn: D. Converse, Dept. SE/BC, 4151 Prospect Ave., Los Angeles, CA 90027.** No phone calls, please. EOE.

KABC LOS ANGELES

Spirit of the Northwest
KATU PORTLAND

CHIEF ENGINEER

KATU, ABC affiliate in Portland, Oregon is seeking a Chief Engineer to work with our management team to establish technical goals, develop priorities, manage major station projects and establish the future technical requirements of the station. This position manages our Engineering Maintenance team and is accountable for the department's operating budget. Qualified applicants will have prior management experience and five years of verifiable television engineering experience. Send your cover letter and resume to **Mindy Davis, KATU, 2153 NE Sandy Blvd., Portland, OR 97232. Equal Opportunity Employer.**

Viacom O&O in sunny South Florida seeks a *Maintenance Engineer* who would like the opportunity to work with the latest technology including tapeless Master Control operating multiple TV stations! If you have experience repairing and maintaining a major TV broadcast/production facility. can trouble-shoot at component level. have working knowledge of BTS switchers. Phillips. media pool. Harris Transmitters. Avid Media Composers. Chyron Max. and Sony 1" and BetaCam formats. we're looking for you! RF experience and SBE certification a plus! Send resume and cover letter to Dept. #ME-202. WBFS-UPN 33. 16550 NW 52nd Avenue. Miami. FL 33014. EOE.

Senior Broadcast Engineer - KETN. Six years in repair & maintenance of TV broadcast equipment & AS degree in Electronic Engineering. Valid FCC Commercial General Class Radiotelephone Operator's License or valid FCC Restricted Radiotelephone Operator's Permit. Maximum entry level: $4.223/month. Apply Kern Co. Supt. Of Schools. (805)636-4747. 1300 17th Street. Bakersfield. CA 93301-4533.

Sales Support Engineer. Experience in MPEG-2 DVB satellite and terrestrial transmission. base band video systems required. Job responsibilities include product demonstrations. technical presentations. installation/operational training. proposal preparation. telephone technical support. project management. trade show support. Good interpersonal skills are a must. 50% travel. North America. MD based. 20 mi. SE of DC. Resume and salary requirements to Tandberg Television. PO Box 286. Park Hall. MD 20667.

Media Engineer II. Full time (40 hours per week). Responsible for installing, modifying, supervising, maintaining and repairing audio and video equipment and related facilities for the academic communications program. Will also work in conjunction with on-campus computer support personnel in integrating computer hardware and software with audio and video platforms. Send application letter and resume by October 31 to Dr. Jan Samoriski. Department of Humanities. University of Michigan-Dearborn. 4901 Evergreen Road. Dearborn. MI 48128-1491. Transcripts desirable. All applications will be acknowledged. The University of Michigan-Dearborn strongly encourages applications from minorities and women. The University of Michigan-Dearborn is an equal opportunity/affirmative action employer.

Maintenance Engineer. WFTX TV36. FOX affiliate in Ft. Myers market. is seeking a self-motivated Maintenance Engineer. Experience with station systems. component level repair. cameras. Odetics TCS2000. 3/4". Beta. SVHS. ENG and News experience a must. SBE certification and UHF experience are desirable. Work hours 2nd shift. Please send resume and salary requirements to Ryan Steward. Chief Engineer. WFTX-TV. 621 SW Pine Island Road. Cape Coral. FL 33991 or email RSTEWARD@WFTX.COM We are an Equal Opportunity Employer.

ENG Personnel. ENG field operations with camera (and microwave) experience. Videotape Editors. and ENG Maintenance. Employment for West Coast. Would commence fall/winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel. and per diem expenses. Send resumes to: MMS. Suite 345. 847A Second Avenue. New York, NY 10017 or Fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Director of Technical Operations: WTVR-TV is looking for a Director of Technical Operations to oversee planning. operational and television maintenance duties of a medium market television station. Candidates should have 5-10 years related experience. Supervisory and budgetary experience in a technical operation is necessary. Educational background requires a minimum of 2 years at a technical school. Send resumes to Sheila Oliver. General Manager. WTVR-TV. 3301 West Broad Street. Richmond. VA 23230. No phone calls please. Equal Opportunity Employer. Pre-employment drug screen required.

Broadcasting. If you are driven to be part of a great team. working on the number one newscast in LA. and have the demonstrated abilities required in a team environment. keep reading. KMEX-TV. Los Angeles is seeking a highly motivated Technical Director/Editor to support News. Sales and Promotions. If you can drive a fully blown GVG 3000. a DPM 700 and other assorted toys. send us your resume! Min. of 3-5 years as a T.D. in a live news application. An additional 3-5 years in other production areas including directing. audio. editing. still store. chyron and floor work. Computer controlled editing with a GVG 241 is helpful. Bilingual (English/Spanish) preferred. Include 3 references. a beta or VHS tape of your best live TD shows with call track. a demo reel. a resume and cover letter. Deadline for application is 10/24/97. Mail materials to KMEX--TV. HR Dept.. TD Position. 6701 Center Drive West. 15th Floor. LA. CA 90045. EOE.

Director of Engineering. WISN-TV. the Hearst-Argle ABC affiliate in Milwaukee. is looking for a seasoned professional who can lead its technical department into the next century. Candidate should have five or more years experience as a Chief Engineer or as proven Assistant Chief. Experience in managing collective bargaining employees and supervision of labor contracts is required. In addition. thorough RF experience. and a solid understanding of digital broadcast technologies are all requisite qualities. An EE degree or SBE certification is preferred. EOE. Send resume to Rick Henry. President & General Manager. WISN-TV. P.O. Box 402. Milwaukee. WI 53201.

Chief Engineer: Dallas Area Trinity Broadcasting station. Experienced in maintenance of UHF transmitter. studio systems as well as personnel supervision and training. SBE certification a plus. Send resumes to Ben Miller. Mail: P.O. Box C-11949. Santa Ana. CA. 92711: E-mail: BMILLER@TBN.ORG: Fax: 714-665-2101. M/F EOE.

CBS Telenoticias, the premier 24-hour International Spanish News Network based in Hialeah. FL. currently has the following positions available: Maintenance Engineer - This position requires a dynamic. multi-talented. take-charge individual. Thorough knowledge of all facets of both digital and analog Television Broadcast facilities is required. The qualified candidate must be able to construct. maintain and troubleshoot the technical facility. Bilingual (English & Spanish) a plus. Master Control Operators - The qualified candidate will have hands-on experience with non-linear virtual recorders and BTS Saturn switchers. Must be able to work nights and weekends. Able to speak read English. Spanish and/or Portuguese a must. For consideration for either of these positions. please submit resume. including salary requirements. to: CBS Telenoticias. c/o Human Resources Manager. 2290 West Eighth Avenue. Hialeah. FL 33010. EOE - M/F D/V.

HELP WANTED NEWS

ACCOUNT EXECUTIVE
NEW BUSINESS DEVELOPMENT

Channel 7/ABC is seeking an experienced professional for the position of Account Executive in New Business Development. Qualified candidates must have a minimum of 2 years in media sales with a proven successful track record in developing new advertising revenue. Applicant must have experience in marketing and promotion. Excellent communication, presentation and organizational skills is mandatory. Knowledge of Word, Excel, Power Point and other computer related software is essential. Application deadline is November 7, 1997. Please send cover letter and resume to:

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

NEWSWRITER/PRODUCER
Bay Area Focus Unit

KGO-TV is seeking a segment producer long form, issue oriented pieces for the Bay Area Focus segment of the newscast. Will set up, write and supervise editing of focus pieces. Candidates must have at least 3-5 years experience in news writing and producing with experience in field producing for breaking news coverage. Non linear editing a plus. Application deadline is November 7, 1997. Please send resume and cover letter and videotape to:

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

NEWS DIRECTOR

Northeastern U.S. station succeeding in an incredibly competitive market has an opening for strong news professional to lead us. Your predecessor, who has made a mark in a market not easily impressed, has mapped out a strategy including fast-paced story presentation, state-of-the-art graphics, stylish sets and first-rate computer interfaces; he is now moving on to his next success.

You should be an executive producer or news producer who doesn't want to be just one of the troops anymore; you are ready to lead now! You know how to marry content and style and produce news programs that will have the industry talking.

We are accepting resumes (with your News Philosophy) and dazzling tapes of your present successes to BOX 01258. EOE.

Night Side Assignment Editor required at the CBS Network affiliate WBTV NewsChannel13 in Charlotte. Strong leadership ability and excellent news judgement. Oversee and run aggressive news desk. We have the tools if you have the ability to use them effectively. It's a very competitive market and we are committed to win. Send resume to Jim Newman. News Managing Editor. WBTV NewsChannel13. One Julian Price Place. Charlotte. NC 28208 Competitive salary and complete benefit package. *No phone calls please.* Qualified women and minorities encouraged. Jefferson-Pilot Communications Company is an Equal Opportunity Employer MFD.

Wichita station seeks an Anchor/Reporter. Applicants should have 2 years continuous experience as a TV news anchor. Ability to produce newscasts. present news stories and have excellent writing skills. Submit resume/tape to Human Resources. PO Box 10. Wichita. KS 67201. EOE.

Weekend Anchor/Weekday Reporter. Are you a solid reporter with 2 or more years experience looking to establish yourself as an anchor? THis job is the one. You'll be in charge of our weekend coverage. and a featured reporter during the week. Great news judgement. crisp writing and strong production values a must. Call News Director Eric Huseby at 712-277-2345 or rush 3/4" or VHS tape to Business Manager. KCAU-TV. 625 Douglas St.. Sioux City. IA 51101. EOE.

WKBN-TV has an immediate opening for a morning news co-anchor. We are looking for the right anchor to add to our strong team; one who will compliment our female co-anchor and help continue our dominance in early news in the Youngstown market. Two years on-air experience required: communications degree preferred. Absolutely no phone calls. Send resume and reel to Morning News Co-Anchor. c/o WKBN-TV. 3930 Sunset Blvd.. Youngstown. OH 44512. WKBN is an Equal Opportunity Employer.

Videographer. WTVQ-TV. a Media General Station and ABC affiliate. has an opening for a Videographer. This person will shoot videotape for news stories. gather information on news and events. listen to scanners. etc. Send resume and tape to Human Resources. WTVQ-TV. PO Box 55590. Lexington. KY 40555-5590. EOE. M/F pre-employment drug test required.

Get the added exposure you need with Mediacasting. the premiere audio/video classifieds on the internet. Call today at 920-926-9620. Your tape can be online today.

YOUR AD COULD BE HERE!

To place an ad in Broadcasting & Cable's Classified section, call

Antoinette Pellegrino

TEL: 212-337-7073

FAX: 212-206-8327

or

Sandra Frey

TEL: 212-337-6941

FAX: 212-337-6957

APELLEGRINO@B&C.CAHNERS.COM

S.FREY@B&C.CAHNERS.COM

Television Electronic Newsgathering Technician: Applicants should have at least two years of experience in ENG/SNG operations. Must be available to work any shift. Send resume to Ed Tyler. WTVD-TV. PO Box 2009. Durham. NC 27702 or Fax to 919-687-2292. No phone calls please. EOE.

News Videographer. KCOY. CBS 12 for California's Central Coast has an immediate opening for a videographer with excellent live skills. At least one year videography and some microwave live truck experience preferred. We're looking for creativity and high energy. Currently shooting 3/4" but DVC Pro is on the horizon. Send non-returnable tape and resume to KCOY-TV. Attn: Personnel. 1211 W. McCoy Lane. Santa Maria. CA 93455. EOE. Minorities encouraged to apply. Drug free workplace. No phone calls.

News Producer. #1 Station in top 50 market seeks a highly creative individual with 1-3 years experience to produce newscasts. Successful candidate must be motivated. accurate. have excellent writing skills and produce newscasts with the viewer in mind. Qualified candidates please forward non-returnable tape and resume to Lisa Rose. News Director. WFMY-TV. 1615 Phillips Avenue. Greensboro. NC 27405. No phone calls please. EOE.

News Producer Writer. WAGA-TV. a FOX O&O in Atlanta. is seeking a News Producer/Writer to gather news and information for newscasts. Plays an active role in story content and placement: writes and prepares newscast formats: plans and coordinates use of graphic elements: line produces assigned newscasts. Must have significant experience producing television newscasts: possess the ability to learn newsroom computer system. and have excellent writing skills Looking for candidates with strong leadership skills. excellent news judgement. and creative ideas. Minimum 4 years experience. College degree preferred. EEO. Send resume to Human Resources. WAGA-TV. 1551 Briarcliff Road. NE. Atlanta. GA 30306. No phone calls.

News Graphics Designer. KPIX-TV. a CBS O&O in San Francisco. is looking for the best news graphics designer in the business. Spend your days in beautiful Northern California and nights crankin' out the hottest graphics the Bay Area's ever seen. To get this job you must know Paintbox Express. Hal. Harriet. Chyron Infinit. and yes. AVID experience is a plus. Remember. daily animation is the key. Dazzle us. Rush reel and resume to Designer/HR. KPIX-TV. 855 Battery Street. San Francisco. CA 94111.

News Director: We are seeking a highly motivated. hard working. broadcast journalist to manage our day to day news operations. This is an NBC affiliate located in Syracuse. NY. We are a medium market station with major market attitude. Successful candidate will have 3-5 yrs. news management experience & currently employed as either a News Director in a small to medium market station or an Asst. News Director or Executive Producer in a top 30 market station. We are looking for a hands on leader with content & production skills. Send resume and statement of news philosophy to Donna Moreland. WSTM-TV. 1030 James St.. Syracuse. NY 13203. EOE. Pre-employment drug testing required.

News 4 San Antonio has an immediate opening for News Director. Must have an established record of success in responsible positions in television news. If you think you've got what it takes. mail resume to General Manager. KMOL-TV. PO Box 2641. San Antonio. Texas 78299 or Fax resume to 210-476-1016. No phone calls please. An Equal Opportunity Employer.

Managing Editor. KTRK-TV. Houston. is looking for a Managing Editor. Responsible for managing the assignments desk staff. Schedules assignment based on available personnel and other resources. Must have a minimum of three years assignment desk experience. as well as a demonstrable record of success managing news people. An understanding of enterprising reporting. franchise feature development and big story coverage is essential. Knowledge and understanding of satellite news gathering. as well as Internet and on-line research are helpful. Knowledge of Houston and Texas is preferred. but not necessary. College degree in Journalism preferred. Qualified applicants should write: Mr. Dave Gwizdowski. Assistant News Director. KTRK-TV. 3310 Bissonnet. Houston. TX 77005. Equal Opportunity Employer. M/F/D/V.

KOCO-TV, an ABC affiliate and Hearst-Argyle station has an immediate opening for a photographer/editor. We're looking for a winning attitude. the ability to make the AVID sing and the talent to shoot and light great video in any environment. Two years experience preferred. Writing skills a plus. Send reel and resume to Larry Kellogg. Senior Editor. KOCO-TV. 1300 E. Britton Road. Oklahoma City. OK 73131. EOE.

KLTV, the #1 East Texas station. is looking for a creative. customer oriented writer/producer/director. Responsible for producing. writing. and directing broadcast commercials. announcements. and other locally produced programs Related experience and working knowledge of broadcast equipment required. Contact Barry Hanson. Creative Services Director. PO Box 957. Tyler. Texas 75710. 903-597-5588. EOE.

Feature Reporter. WAGA-TV. a FOX O&O in Atlanta. is seeking a Feature Reporter for highly rated morning show. *Good Day Atlanta.* Prepares and delivers on-air feature reports: interviews subjects in the field live and on tape: maintains contracts with feature sources and cultivates new sources. Does research and develops story ideas for future use. Assumes responsibility for final content and presentation of news features. Must demonstrate skills in writing conversational broadcast copy: have above average typing skills: be proficient in English grammar. spelling and punctuation. Minimum 2 years experience as a news reporter for a commercial television station. College degree preferred. EEO. Send resume to Human Resources. WAGA-TV. 1551 Briarcliff Road. NE. Atlanta. GA 30306. No phone calls.

FOX News in the Fort Myers Naples market seeks a General Assignment Reporter and a Troubleshooter. Must be FOXIFIED with two years experience. College degree preferred. Send resume and non-returnable tape to Mark Pierce. Station Manager. 621 SW Pine Island Road. Cape Coral. FL 33991. We are an Equal Opportunity Employer.

Editor in Charge, Spanish Language Service: Supervise Editors. Senior Filers and Journalistic Staff. Confer with Editors to establish editorial policies. make up plans. changes in staff. news coverage of special events. etc. Coordinate and assign work to the Editors for the different departments. Organize special projects. Choose stories. drafts. edit news and evaluate sources. using knowledge of Latin American economy. politics and latest systems of communication as well as knowledge of management. Fluent in Spanish. B.S. degree in Journalism. 3 years experience in job offered or as Editor in Charge. $70.000 per year. 40 hours. M-F 9:00 - 5:00. Resume only to FDLES Bureau of Operations. 1320 Executive Center Drive. Suite 110. Tallahassee. FL 32399-0667. RE: Job Order #FL-1671506.

Executive Sports Producer. KCAL9. the sports and news leader in Los Angeles. seeks a highly motivated individual with 3+ years television experience supervising news sportscasts and special sports programs. Must be knowledgeable in TV news production and sports journalism. For consideration. send resume and videotape (non-returnable) to Job #97-70 Human Resources. KCAL-TV. 5515 Melrose Avenue. Hollywood. CA 90038. AA EOE.

FOX - Houston. We are enterprising. hip and committed to hard news coverage. In fact. our award-winning 9PM newscast has enjoyed significant ratings gains for five consecutive books. We have a brand new virtually tape-less 75.000 sq. ft. broadcast facility and the newest. fastest chopper in the city. We have all the toys. but we are missing one key player. *9PM Anchor.* The yet-to-be announced anchor of our 9PM newscast. will write and proof-read stories. do some field reporting and make public appearances. Do you have a Bachelors Degree in Journalism. Poly-Sci or Communications? Do you have at least 2 years anchoring experience in a medium to major market? If you answered yes and you would like to front an energetic and impressive news product from a state-of-the-art facility in the fourth largest city in the US then rush your resume and non-returnable reel and salary history to KRIV-TV. 9PM Anchor Search. Attention: Recruitment. PO Box 22810. Houston. TX 77227. EOE/M F/D V.

Dayside Executive News Producer. WTSP-TV needs someone who has been a creative. on-the-edge producer who likes to make the same of other producers. Credibility and journalistic integrity must be part of the mix. But you also must be able to help a line-up of solid producers. reporters and photographers create "memorable moments." If you ask what's in it for the viewer before making your decisions and help producers be better than they imagined without taking over their work. then send a tape. resume and cover letter addressing your thoughts on content and creative presentation. WTSP-TV is the Gannett owned station in the 15th market. (Tampa/St. Petersburg) and is an Equal Opportunity Employer.

Associate Producer. KTRK-TV has an opening in the news department for a newscast associate producer. Applicants should have two years professional broadcast experience in newscast writing. production and format. and a well-rounded understanding of television news production techniques. The successful candidate will be able to work with reporters. photographers. editors and newscast producers in structure. production and research of news stories. Computer literacy required. Ability to use the internet as a research tool is helpful. Interested applicants should send resumes in support of the above requirements to Margaret Cordes. KTRK-TV. 3310 Bissonnet. Houston. Texas 77005. *No phone calls please.* Equal Opportunity Employer M/F D/V.

Assistant News Director. Need motivated. dedicated broadcast news journalist to help manage day-to-day operations of 50+ news staff members. Good people skills and strong leadership abilities are essential for this position. Must have a strong commitment to serious journalism and to a quality product. We are looking for an assistant news director who can work closely with reporters on a daily basis and handle reporter critiques. Should have at least 5 years experience as a producer. assignment editor. reporter and other news management positions. prior positions as executive producer or assistant news director is desirable. Must have knowledge of newsroom computer systems and satellite and microwave news gathering. Should have experience at election and other major event planning and execution. Must have degree in news-related field. Submit resume and cover letter to Human Resources. KTBC-TV. 119 E. 10th Street. Austin. TX 78701. EEO Employer. Minorities encouraged to apply.

Assignment Manager. The most important job in our newsroom is open. We're looking for an assignment manager to run the desk and help shape our newscasts through story assignments that reflect the needs and interests of the diverse and growing Denver area. We tell our viewers that we're "Real Life...Real News." You will play a key role in helping us make good on that. The producers can't slot it in the shows if you haven't seen to it that we've covered it. We want someone who knows how to manage the entire assignment operation - but also knows about real life issues. We're looking for someone who's active in the community. asks questions. provides solutions. sees the bigger picture...in general. someone who has both news experience and life experience. If this shoe fits. send resume and letter telling me why to Bob Brooks. Asst. News Dir.. KMGH-TV. 123 Speer Blvd.. Denver. CO 80203. No phone calls. please. EOE.

Assignment Editor. KTRK-TV. Houston. Texas has an opening for an assignment editor. Must be aggressive in the pursuit of news. People skills. phone skills. writing skills and organizational skills are a must. Candidates must be ambitious in story generation and ideas. College degree and three years TV. print or radio experience are preferred. Send resumes to Dave Gwizdowski. Assistant News Director. KTRK-TV. 3310 Bissonnet. Houston. TX 77005. No phone calls please. Equal Opportunity Employer. M/F/D V.

Anchor. KPLC-TV in Lake Charles. Louisiana has an immediate opening for a 10 o'clock anchor to compliment our female co-anchor. You must have previous anchoring experience. Join one of the best TV stations on the Gulf Coast. Send resume and tape to Veronica Bilbo. EEO Officer. KPLC-TV. PO Box 1490. Lake Charles. LA 70602. EOE

HELP WANTED PROMOTION

Promotion Writer/Producer: Austin. Texas television station seeks creative Writer Producer to join our Promotion Department. Responsibilities include writing promos for news series. image. special projects and station events. Must have 1-2 years experience in beta editing (AVID experience a plus). strong writing and people skills. and computer literate. Send resume and non-returnable VHS tape to Box 01257 by October 24. 1997. No phone calls please. EOE.

Promotion Producer. WCNC-TV/NBC6. an A.H. Belo subsidiary in Charlotte. NC. seeks a creative. aggressive news promotion producer who specializes in news promotion. Must be self-motivated with hands on editing experience. Ability to write and edit compelling topical and special report promotions that sell our daily newscasts is necessary. We are looking for someone with a minimum of 2 years experience in news news topical promotions preferably with a network affiliate. Charlotte is market #28. we're metered and we're growing fast because our city is a great place to live and work. Please send your tape and resume with salary history to *(no phone calls. please)* NBC6. Human Resources Department. RE: Position 97-33. 1001 Wood Ridge Center Drive. Charlotte. NC 28217. Or fax resume to 704-357-4984. EOE/M/F V/H.

Promotion Producer: Highly. energetic. creative team player needed for aggressive FOX affiliate. Responsible for all aspects of on-air promotion. Shooting. writing and editing skills a must: chyron experience preferred. 2-3 years TV production experience ideal! Send non-returnable tape and resume: Reply to Box 01254. EOE.

HELP WANTED MISCELLANEOUS

Due to retirement and staff expansion, public TV station WDCN, Nashville has immediate openings for

CHIEF ENGINEER

PRODUCTION MANAGER

PROGRAM ACQUISITION/ SCHEDULING MANAGER

For information, contact WDCN
PO Box 120609, Nashville, TN 37212.
615-259-9325 or fax information to 615-248-6120.
EEO/AA Employer

Audience Coordinator: Seeking a people person with excellent interpersonal, organizational, and managerial skills. Must be able to solve problems and work independently. Responsibilities include processing fulfilling ticket requests, and coordinating studio audiences. Must be computer literate. Please send resume to "Audience Coordinator." PO Box 4030, Ansonia Station, New York, NY 10082-9492. No telephone calls please. We are an Equal Opportunity Employer.

HELP WANTED CREATIVE SERVICES

Videographer. Searching for a videographer who can take SUNUP, Oklahoma's Agriculture news information daily PBS Show, to the next level. Primary duties include shooting, editing and creating graphics. Requires relevant degree, 3-4 years experience, and nonlinear editing familiarity. Experience with Media 100, PhotoShop, Adobe, After Effects, and 3D Animation Programs all a plus. Send resume and videotape by November 7, 1997 to: Attn: Videographer Search, Agricultural Education, Communications, & 4 H Youth Development, 448 Agricultural Hall, Oklahoma State University, Stillwater, OK 74078. AA EEO.

Creative Services Director. WJNW-TV UPN 57 in Madison, Wisconsin, has a position available for a high energy Creative Services Director. Qualified applicants must have three to four years television experience in a programming-promotion position. Strong working knowledge of both network and syndication co-op procedures. The successful applicant will be responsible for research and contracting of programming, image, identity, creative direction, and outside media marketing. If you're looking for a positive atmosphere send resume to Personnel, Media Properties Inc., PO Box 5726, Rockford, IL 61125-0726.

HELP WANTED PRODUCTION

Production Manager. Fox affiliate in beautiful Northwest Florida needs an experienced P.M. who can get quality commercials produced quickly and professionally! Experience in shooting, editing, graphics, audio, copywriting, working well with clients and salespeople a must! Please respond to Box 01255. EOE.

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance, employment would commence fall winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax to 212-338-0360. This employment would occur in the event of a work stoppage, and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel Needed. ENG Field Operations with Camera and Microwave experience, Videotape Editors, Studio Operators, and Maintenance. For the Midwest. Would commence fall winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope). Audio (mixing for live studio and news broadcasts). Studio Camerapersons (studio productions and news broadcasts). Chyron Operators (Infinit). Still Store Operators. Tape Operators (Beta). Maintenance (plant systems experience distribution and patching). Lighting Director Engineer. Employment would commence fall winter 1997. Out of town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

HELP WANTED PROGRAMMING

Manager, Program and Satellite Operations

Prioritize, Prepare, Perform!

It's a tall order and a great opportunity for a seasoned professional to step in and stand out for PBS. You'll manage all satellite and broadcast operations for our Adult Learning Services Satellite Department; schedule hundreds of hours of live and pretaped programming and manage tape delivery, screening schedule and program information. BA in Communications or related field and 5+ years in satellite program operations and scheduling required. Excellent communication, management and negotiation skills are required.

PBS offers an exiting, fast-paced work environment, a competitive salary, and an excellent benefits package. Please send resume with salary requirements to:

PBS

1320 Braddock Place, Alexandria, VA 22314 EOE

SITUATIONS WANTED NEWS

Sports reporter looking for medium market. December graduate from Michigan State University. Great experience at major news organizations. Call Joe Steele 517-355-9337.

Eager, beginning reporter, looking for career start. Some experience reporting, writing, and camera work. Willing to learn and grow with station. Creative, energetic, and hard-working. Demonstration tape and resume available. Call Brickey 615 896-9288.

SITUATIONS WANTED MANAGEMENT

NY Heavy Hitter with major market local national tv sales management experience will relocate for station manager situation. Strong agency and client contacts, including sports. Excellent references. 888-635-1998.

TV RESUME TAPES

Career Videos prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, free stock. Great track record. 847-272-2917.

PROGRAMMING SERVICES

ENIGMA THEATER
(Is a Winner)

Hosted 90 minute spook theater film package via satellite and uplinked each Saturday night. All the great PD chiller titles, including Lugosi, Karloff and all the greats of the golden age wrapped with insightful insert cuts by your host, Edward St. Pe. Over 400 other film genre titles also available. All barter terms.

Call NWN Studios 1-800-353-9177

TV SALES TRAINING

LEARN TO SELL TV TIME

The program works. Former students now sell for NBC, ABC, ESPN, MTV, Katz, Turner, Petry, and dozens of TV stations across the country.

(Over 25 years in the TV industry)

Call for free information packet.

Next Program: 11/17

ANTONELLI MEDIA TRAINING CENTER
(212) 206-8063

NEWS COACHING SERVICES

Coaching Services: We provide comprehensive tape critiques and ongoing consultation for news professionals. Expert, approachable, affordable. Media Mentors (334)665-5553.

CABLE

HELP WANTED PRODUCTION

Manager of Subtitling Services

International cable network seeks highly motivated individual to administer and maintain a growing in-house subtitling operation. Responsibilities include managing outside contractors and vendors supplying subtitling for international operations, as well as in-house operations pertaining to subtitling activities.

Requirements are strong organizational and communication skills, and the ability to handle multiple projects simultaneously. Language skills including Spanish and Portuguese are a plus.

Those without prior experience in management of subtitling operations need not apply.

Send resume to: Subtitling, Hallmark Entertainment Networks, 5670 Greenwood Plaza Blvd., Ste. #510, Englewood, CO 80110 or fax your resume to (303) 220-7660

No phone calls

Our environment? Dynamic. Our projects? Exciting. Our future? As bright as you make it.

COORDINATING PRODUCER

Reporting to the Director of Live Production, the successful candidate will: supervise production crews and studio resources to maximize sales and ensure high production values are upheld; identify key products/shows; and facilitate proper execution of sales concepts. Other duties include meeting with TV Sales, Merchandising, and Planning to discuss show objectives and goals, overseeing live production, and serving as a centralized point of communication for production crews. You will also be asked to coach guests about on-air execution and be responsible for final review of sets, lighting, displays and demonstrations.

Requirements include: 5-10 years of production experience in live television; a proactive manner and problem-solving aptitude; and excellent communication, organizational, interpersonal and team-building skills. A background which blends television production and electronic retailing (such as infomercials) would be a plus. We prefer a BS or BA in Communication or an equivalent combination of education and experience. Our ideal candidate will be "bilingual" in terms of his/her proven knowledge of merchandising and solid hands-on production experience.

QVC offers competitive salaries, comprehensive benefits, a brand new state-of-the-art Studio Park location, and room for personal and professional development. Send resume to: **QVC, Inc., Human Resources - Dept. AMS/BC/CP, 1200 Wilson Drive, West Chester, PA 19380.** Visit us at www.qvc.com. Equal Opportunity Employer. Drug Free/ Smoke Free Work Environment. Pre-employment drug screening required.

QVC®

HELP WANTED TECHNICAL

Coming At You Live...

The Home Shopping Network, a state-of-the-art television facility which provides 24 hours of live television programming, offers exciting careers in a fast-paced, dynamic environment. Reaching more than 69 million households daily, our phenomenal success has created the following career opportunity.

TECHNICAL DIRECTOR

We are seeking self-motivated, hardworking individuals to join our location in the Tampa/St. Petersburg area. A minimum of 3 years live television/Sony Switcher experience required.

Join the network that's going places! The Home Shopping Network offers a competitive salary and a comprehensive benefits package including 401(k) Plan. Mail/fax/e-mail your resume to:

The Home Shopping Network

The Home Shopping Network
Attn: Kim Turtle
2501 118th Avenue North
St. Petersburg, FL 33716
FAX: 813-572-5801
E-mail: turtlek@hsn.net

EOE

ALLIED FIELDS

HELP WANTED INSTRUCTION

A Los Angeles University seeks Assistant Professor, tenure track, to teach beginning, intermediate and advanced courses in scriptwriting, and television production. Promotion will require conducting research and creative activities. Terminal Degree (Ph.D. or MFA) required at time of appointment. Teaching at university or college level desired. Demonstrated evidence of substantial professional experience in scriptwriting and television production. Background in both multi-camera studio production and single camera field production desired. $37,956-$41,652 per academic year. Send vita to: Professor Karen Kearns, Chair, Search and Screen Committee, Radio-Television-Film Department, California State University, Northridge, 18111 Nordhoff Street, Northridge, CA 91330-8317. Deadline January 30, 1998. An Equal Opportunity/ Affirmative Action, Title IX, Section 504 Employer.

Allentown College of St. Francis de Sales. The College seeks a tenure track faculty addition for its Department of Performing and Fine Arts to offer courses in broadcasting, cablecasting, radio and television production. Masters degree and successful college teaching experience required. Rank and salary are commensurate with qualifications. Allentown College is a Catholic, liberal arts college, with a full-time day enrollment of 1150 and a large continuing education program. It is located on a beautiful 350-acre campus in the Lehigh Valley of eastern Pennsylvania, approximately one hour from Philadelphia and two hours from New York City. Please send letter of application, curriculum vitae, three letters of recommendation, and transcripts to Mr. Kenneth Gardner, Allentown College, 2755 Station Ave., Center Valley, PA 18034-9568 by December 1, 1997. AA EOE.

A Los Angeles University seeks Assistant Professor, tenure track, to teach beginning, intermediate and graduate courses in radio-television-film management, mass media law and regulation, broadcast/cable operations, broadcast cable programming, elementary research methods, and computer applications for radio-television-film. Promotion will require conducting of research and creative activities. Terminal Degree (Ph.D. or MFA) required at time of appointment. Teaching at university or college level and evidence of substantial professional experience in media management are required. Computer literacy is desirable. $37,956-$41,652 per academic year. Send vita to: Dr. Michelle Stanton, Chair of Search and Screen Committee, California State University Northridge, 18111 Nordhoff Street, Northridge, CA 91330-8317. Deadline January 16, 1998. An Equal Opportunity Affirmative Action Title IX, Section 504 Employer.

Central Missouri State University is accepting applications for graduate assistantships in our M.A. in Mass Communication. Openings available: Audio Spring 1997-1998 and Video Fall 1998. Tuition waiver plus monthly stipend. Qualifications: experience with analog and digital production, professional experience desired. CMSU has: four audio studios, Mac with Sound Edit 16, VHS edit bays, and a 3-cam studio with Grass Valley switcher. CMSU also supports an NPR radio affiliate, KCMW, and a PBS television affiliate, KMOS. Contact: Chair, Department of Communication, Central Missouri State University, Warrensburg, Missouri 64093. 816-543-4840. AA/ EEO ADA.

The University of Colorado's School of Journalism and Mass Communication seeks applicants for a tenure track position in television news. Requirements: Ph.D., MFA or MA, significant industry experience, demonstrated capacity for research or creative work, a commitment to excellence in teaching. Successful candidate will teach in a live, cable news lab setting and may also be assigned to courses in video production, broadcast news writing, reporting and documentary video. Secondary interest in radio news/programming, multi-media, sports, drama, children's or corporate programming, production management desirable. Appointment intended at assistant professor rank, but other ranks and contract terms may be considered. Salary is competitive. Appointment begins August 1998. "The University of Colorado at Boulder is committed to diversity and equality in education and employment." Review begins December 10th and continues until suitable candidate is found. Send letter of application, curriculum vita or resume and the names of three references to: Prof. Meg Moritz, Chair, TV News Search Committee, School of Journalism and Mass Communication, University of Colorado - Campus Box 287, Boulder, Colorado 80309-0287. Phone: 303-492-1610. Fax: 303-492-0969. Email: moritzm@spot.colorado.edu

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Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; DIP—debtor in possession; ERP—effective radiated power; khz—kilohertz; km—kilometers; kw—kilowatts; m—meters; mhz—megahertz; mi—miles; TL—transmitter location; TOC—transfer of control; w—watts. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Dismissed

Wilmington, Del. (BALH-970801GE)—Wilmington WJBR-FM LLC for WJBR-FM: voluntary AOL from Commodore Media of Delaware Inc. to WJBR License Trust, per applicant's request. *Oct. 1*

Pensacola, Fla. (BALH-970627HT)—Paxson Communications Corp. for WYCL(FM): voluntary AOL from Paxson Communications Corp. to Clear Channel Communications Inc. *Oct. 8*

Pinellas Park, Fla. (BAL-970627GU)—Paxson Communications Corp. for WHNZ(AM): voluntary AOL from Paxson Communications to Clear Channel Communications Inc. *Oct. 8*

West Palm Beach, Fla. (BAL-970627GF)—Paxson Communications Corp. for WEAT(AM): voluntary AOL from American Radio Systems to Clear Channel Communications Inc. *Oct. 8*

Granted

Harrisburg, Ill. (BTCCT-970819IH)—WSIL-TV Inc. for WSIL-TV: involuntary TOC from Mel Wheeler to the estate of Mel Wheeler. *Oct. 8*

Jefferson City, Mo. (BTCCT-970819IB)—Mel Wheeler Inc. for KRCG(TV): involuntary TOC from Mel Wheeler to the estate of Mel Wheeler. *Oct. 8*

Poplar Bluff, Mo. (BTCCT-970829II)—WSIL-TV Inc. for KPOB-TV: involuntary TOC from Mel Wheeler to the estate of Mel Wheeler. *Oct. 8*

Lynchburg, Va. (BTCH-970829IF)—Mel Wheeler Inc. for WLYK(FM): involuntary TOC from Mel Wheeler to the estate of Mel Wheeler. *Oct. 8*

Roanoke, Va. (BTC-970829IC)—Mel Wheeler Inc. for WSLC(AM): involuntary TOC from Mel Wheeler to the estate of Mel Wheeler. *Oct. 8*

Roanoke, Va. (BTCH-970829ID)—Mel Wheeler Inc. for WSLQ(FM): involuntary TOC from Mel Wheeler to the estate of Mel Wheeler. *Oct. 8*

Roanoke, Va. (BTCH-970829IE)—Mel Wheeler Inc. for WXLK(FM): involuntary TOC from Mel Wheeler to the estate of Mel Wheeler. *Oct. 8*

NEW STATIONS

Dismissed

Tower Hill, Ill. (BPH-951206MH)—Cole C. Studstill for FM at 98.3 mhz, 6 kw, ant. 100 m. *Oct. 9*

Ogden, Utah (BPCT-950814KG)—Beehive Broadcast Corp. for TV at ch. 24, 1170 kw visual, ant. 1197 m. *Oct. 7*

Ogden, Utah (BPCT-950321KH)—Lawrence H. Rogow for TV at ch. 24, 1170 kw visual, ant. 1196 m. *Oct. 6*

Salt Lake City, Utah (BPCT-95109KE)—KM Communications Inc. for TV at ch. 20, 1720 kw visual, ant. 1133 m. *Oct. 6*

Salt Lake City, Utah (BPCT-950321KG)—Garry A. Spire for TV at ch. 20, 302 kw visual, ant. 1197 m. *Oct. 6*

Returned

Williamsville, N.Y. (BPED-970516MA)—Mary V. Harris Foundation for noncommercial FM at 90.7 mhz. *Oct. 7*

Filed

Parker, Ariz. (961002ME)—Western Broadcasting system Inc. for FM at 93.9 mhz. *Oct. 15*

Hartman, Ark. (971002AB)—J.L. Richardson for AM at 1460 khz. *Oct. 15*

Truckee, Calif. (971002MH)—George S. Flinn Jr. for FM at 101.5 mhz. *Oct. 15*

Truckee, Calif. (971002MD)—George N. Gillett Jr. for FM at 101.5 mhz. *Oct. 15*

Truckee, Calif. (961002MG)—Kidd Communications for FM at 101.5 mhz. *Oct. 15*

Truckee, Calif. (971002MF)—Gary E. Willson for FM at 101.5 mhz. *Oct. 15*

Truckee, Calif. (971001MH)—Wine Country Radio for FM at 101.5 mhz. *Oct. 15*

Dolores, Colo. (BPH-970925MT)—Four Corners Broadcasting LLC (Fordstone Inc., member/33.3% owner. Gerald R. Ford, president/50.5% owner) for FM at 93.3 mhz, 50 kw, ant. 103 m., 1 km S of Dolores. has applied to build new FM in Durango, Colo. *Oct. 9*

Durango, Colo. (BPH-970925MS)—Steven Dinetz (600 Congress Ave., Suite 1400, Austin, Tex. 78701) for FM at 105.3 mhz, .5 kw, ant. 339 m., off 071, 8.5 km NE of Durango. Dinetz is COO of Capstar Broadcasting Corp., which owns/is buying 221 FMs and 93 AMs. Dinetz has applied to build new FM in Dolores, Colo. *Oct. 9*

Durango, Colo. (970925NA)—Lancer Media for FM at 105.3 mhz. *Oct. 9*

Dawson, Ga. (BPH-970925MZ)—J. Warren and Barbara J. Kirk (217 Cumberland Drive, Dothan, Ala. 36301) for FM at 98.1 mhz, 6 kw, ant. 100 m., Hwy. 55, 3.5 km S of Herod. *Sept. 25*

South Bend, Ind. (BPCDT-971001KE)—Michiana Telecasting Corp. for WNDU-TV: new digital television facility, digital ch. 42, 310 kw, ant. 178 m. *Oct. 14*

Riley, Kan. (BPH-970925MV)—Platinum Broadcasting Co. (Robert K. Weary, chairman/49% owner, P.O. Box 789, Junction City, Kan. 6441) for FM at 96.3 mhz, 25 kw, ant. 100 m., .4 km NE of intersection of 63rd and 48th, 4.5 km NE of Keats. *Oct. 9*

Liberty, Miss. (960708MC)—San-Dow Broadcasting Inc. for FM at 107.7 mhz. *Oct. 14*

Marble Hill, Mo. (BPH-970919IC)—Dana R. Withers (P.O. Box 818, Benton, Ill. 62812) for FM at 97.3 mhz, 3.6 kw, ant. 130.5 m., E side of R 00, 0.8 km NE of

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,812
Commercial FM	5,488
Educational FM	1,899
Total Radio	**12,199**
VHF LPTV	558
UHF LPTV	1,456
Total LPTV	**2,014**
FM translators & boosters	2,815
VHF translators	2,273
UHF translators	2,725
Total Translators	**7,813**

Service	Total
Commercial VHF TV	558
Commercial UHF TV	638
Educational VHF TV	124
Educational UHF TV	241
Total TV	**1,561**

CABLE

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

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

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Bessville. *Sept. 19*

Lewistown, Mont. (971006MA)—Big Country Christian Radio Inst. for noncommercial FM at 91.1 mhz. *Oct. 15*

Kirtland, N.M. (950525MM)—Basin Broadcasting Co. for FM at 102.9 mhz. 100 kw. ant. 303 m. *Oct. 15*

Bend, Ore. (970925NB)—Palomino Media for FM at 99.7 mhz. *Oct. 9*

Bend, Ore. (BPH-970925MU)—Pioneer Broadcasting Co. Inc. (Matthew N. Clapp Jr., secretary/99.99% owner. 1326 Fifth Ave., Suite 540. Seattle. Wash. 98101) for FM at 99.7 mhz. 2 kw. ant. 169 m.. Awbrey Butte. 1 km NW of Bend. *Oct. 9*

FACILITIES CHANGES

Dismissed

Pickford, Mich. (BMPH-970911IF)—Seaway Broadcasting Inc. for WADW(FM): change class. *Oct. 3*

Filed/Accepted for filing

Cross City, Fla. (BPH-970923IC)—Women in Fla. Broadcasting Inc. for WDFL-FM: change TL. ERP. frequency. class. ant. *Oct. 9*

Dunedin, Fla. (971002AD)—WGUL-FM Inc. for WGUL(AM): change day power. ant. *Oct. 15*

Trenton, Fla. (BMPH-970923IB)—Florida Radio Partners Inc. for WDJY(FM): change TL. ERP. ant. *Oct. 9*

Hilo, Hawaii (BMPED-970919IF)—Hilo Christian Broadcasting Corp. for KCIF(FM): change TL. class. ant. *Oct. 15*

Macomb, Ill. (BPH-970919IB)—Central Illinois Broadcasting Inc. for WJEQ(FM): change TL. ERP. ant. *Oct. 9*

Algona, Iowa (BP-971003AA)—Kossuth County Broadcasting LC for KLGA(AM): change day power. ant. *Oct. 15*

Duluth, Minn. (970917IE)—Shockley Communications Corp. for KTCO(FM): change TL. *Oct. 15*

Mount Washington, N.H. (BPH-970922IB)—Fuller-Jeffrey Radio of New England for WHOM(FM): new auxiliary antenna system. *Oct. 10*

Cleveland (BPED-970919IE)—Cleveland State University for WCSB(FM): change TL. *Oct. 15*

Grove, Okla. (971002ID)—Caleb Corp. for KGVE(FM): change channel from 257A to 257C3. *Oct. 15*

Woodward, Okla. (BPH-970811IC)—Classic Communications Inc. for KWFX(FM): change TL. ERP. frequency. ant. *Oct. 9*

Ontario, Ore. (971021B)—AGM-Nevada LLC for KSRV-FM: change channel from 241C1 to 241C. *Oct. 15*

Reading, Pa. (971002AA)—WEEU Broadcasting Co. for WEEU(AM): change frequency. ERP. TL. ant. *Oct. 15*

Marion, S.C. (971002IA)—Pamplico Broadcasting LP for WBZF(FM): change TL. ERP. ant. *Oct. 15*

Ripley, Tenn. (BMPED-970929IA)—American Family Assn. (P.O. Drawer 2440. Tupelo. Miss. 38803) for new FM: change TL. *Sept. 29*

Tullahoma, Tenn. (BMPED-970806IE)—American Family Assn. for WAUT(FM): change main studio location. *Oct. 10*

Bonham, Tex. (971002IC)—Bonham Broadcasting Co. for KFYZ-FM: change TL. ERP. ant. *Oct. 15*

Jasper, Tex. (970918IA)—DBA Rayburn Broadcasting Co. for KJAS(FM): change channel to C3. *Oct. 15*

Rutland, Vt. (970903ID)—Cumberland Blues Co. Inc. for WJEN(FM): change ERP. TL. ant. *Oct. 15*

Norfolk, Va. (BPED-971006IA)—Norfolk State University Board of Visitors for WNSB(FM): change TL. ERP. ant. *Oct. 14*

Saltville, Va. (970917ID)—106.1 Inc. for WASQ(FM): change ERP. TL. main studio. class. ant. *Oct. 15*

CALL-SIGN ACTIONS

Granted

Bakersfield, Calif.—American General Media Corp. for KERN-FM: change to KISV. *Oct. 1*

Costa Mesa, Calif.—Mt. Wilson FM Broadcasters Inc. for KBTL(AM): change to KGXL. *Sept. 30*

Needles, Calif.—Calnevar Broadcasting Inc. for KWAZ(FM): change to KNKK. *Oct. 1*

Washington—National Cable Satellite Corp. for WDCU(FM): change to WCSP-FM. *Oct. 2*

Florida City, Fla.—South Florida Educational Broadcasters for new FM: change to WMFL. *Oct. 6*

Jacksonville, Fla.—SFX Broadcasting Inc. for WIVY-FM: change to WMXQ. *Oct. 7*

Key Largo, Fla.—South Florida Educational Broadcasters for new FM: change to WMKL. *Oct. 6*

Punta Rassa, Fla.—Intermart Broadcasting for new FM: change to WWWD. *Oct. 10*

Tallahassee, Fla.—Faith Radio Network Inc. for WANM(AM): change to WFRF. *Oct. 6*

Warner Robins, Ga.—WIKS-FM Inc. for WRBG(FM): change to WRBV. *Oct. 1*

Kaneohe, Hawaii—Ho Nua Ho Inc. for KBLZ(FM): change to KXME. *Oct. 1*

Anna, Ill.—Union Broadcasting Inc. for WRAJ(AM): change to WIBH. *Oct. 1*

Chillicothe, Ill.—Kelly Communications Inc. for WKZW(FM): change to WFXF. *Oct. 1*

Saint Ansgar, Iowa—Lyle R. Evans for KAWN(FM): change to KHAM. *Oct. 1*

Valley Station, Ky.—Cox Radio Inc. for WHTE(FM): change to WRVI. *Sept. 29*

Lake Arthur, La.—G. Dean Pearce for new FM: change to KRAW. *Oct. 10*

Lowell, Mass.—Greater Los Angeles Radio Inc. for WOAZ(FM): change to WKLB-FM. *Sept. 30*

Negaunee, Mich.—Todd Stuart Noordyk for new FM: change to WKQS-FM. *Oct. 6*

Lumberton, Miss.—Tralyn Broadcasting Inc. for WLUN(FM): change to WLNF. *Oct. 1*

Ashland, Mo.—Mid-Missouri Broadcasting Inc. for KBXR(FM): change to KOQL. *Oct. 1*

Columbia, Mo.—Fort Smith FM Inc. for KOQL(FM): change to KBXR. *Oct. 1*

Potosi, Mo.—New Life Evangelistic Center Inc. for new FM: change to KNLP. *Oct. 10*

Helena, Mont.—Rocky Mountain Broadcasting Co. for KAQR(TV): change to KBCC. *Oct. 1*

Rochester, N.H.—Precision Media Corp. for WSRI(FM): change to WQSO. *Sept. 29*

Canton, N.J.—QC Communications Inc. for WNNN(FM): change to WJKS. *Oct. 1*

Newark, N.J.—One-on-One Sports for WXLX(AM): change to WJWR. *Oct. 6*

Salem, N.J.—QC Communications Inc. for WJIC(AM): change to WNNN. *Oct. 1*

Winston-Salem, N.C.—Pulitzer Broadcasting Co. for WETR(AM): change to WXII. *Aug. 28*

Cincinnati—Jacor Communications Inc. for WWNK-FM: change to WVMX. *Oct. 1*

Holdenville, Okla.—Tyler Broadcasting Corp. for KRAF(AM): change to KKNG. *Oct. 10*

Portland, Ore.—Fisher Broadcasting Inc. for KWJJ(AM): change to KOTK. *Oct. 5*

Toledo, Ore.—Agpal Broadcasting Inc. for KZUS-AM-FM: change to KPPT-AM-FM. *Oct. 10*

Bristol, Pa.—Bux Mont Educational Radio Assoc. for WAJH(FM): change to WLBS. *Oct. 1*

Philadelphia—Greater Philadelphia Radio Inc. for WFLN-FM: change to WXXM. *Oct. 1*

Somerset, Pa.—Ridge Communications Inc. for WVSC-FM: change to WSGY. *Oct. 6*

Camuy, P.R.—HQ 103 Inc. for WCHQ-FM: change to WDIN. *Oct. 10*

Crossville, Tenn.—Crossville TV LP for WINT-TV: change to WBBX-TV. *Sept. 23*

Pampa, Tex.—American Family Assn. for new FM: change to KAXH. *Oct. 10*

Ripley, Tex.—American Family Assn. for new FM: change to WAUV. *Oct. 10*

Lynchburg, Va.—Shircliff Partnership for WGOL(FM): change to WRVX. *Sept. 30*

Warrenton, Va.—First Virginia Communications Inc. for WRCY(FM): change to WUPP. *Sept. 30*

Medford, Wis.—WIGM Inc. for WIGM-FM: change to WKEB. *July 11*

—compiled by Sara Brown

Datebook

THIS WEEK

Through Oct. 21—*Association of National Advertisers* 88th annual meeting and business conference. Ritz Carlton Laguna Niguel. Laguna Niguel. Calif. Contact: (212) 697-5950.

Through Oct. 21—71st annual *Canadian Association of Broadcasters* convention and National Broadcasting and Media Expo. Metro Toronto Convention Centre. Toronto. Contact: (613) 233-4035.

Oct. 20-22—"LMDS: Business Strategies and Financial Models for Success in High-Bandwidth Wireless Communications." presented by *Shorecliff Communications International.* ANA Hotel. San Francisco. Contact: (714) 443-3735.

Oct. 21—"Howard Beale—Mad'r Than Hell." *Hollywood Radio & Television Society* newsmaker luncheon and panel discussion. Beverly Hilton Hotel. Beverly Hills. Calif. Contact: (818) 789-1182.

Oct. 23—*Federal Communications Bar Association* Midwest chapter luncheon featuring Roy Stewart. Hotel Intercontinental. Chicago. Contact: Paula Friedman. (202) 736-8640.

Oct. 23—7th annual International Press Freedom Awards Dinner, a benefit for the *Committee to Protect Journalists.* Waldorf-Astoria. New York. Contact: (212) 465-9344.

Oct. 23-25—22nd annual *Friends of Old-time Radio Convention.* Holiday Inn–North. Newark. N.J. Contact: (203) 248-2887.

Oct. 24-25—*AP Radio-TV Association of California-Nevada* regional seminar and "station crawl." Pepperdine University. Malibu. Calif. Contact: Rachel Ambrose. (213) 626-1200.

Oct. 24-26—"The Oceans and Life on Earth." conference for professional journalists presented by the *Foundation for American Communications.* Scripps Institute of Oceanography. La Jolla. Calif. Contact: Chris Gardner. (213) 851-7372.

OCTOBER

Oct. 27—*Women in Cable & Telecommunications* 13th annual gala. honoring John Hendricks. Sheraton Washington. Washington. Contact: (703) 821-2030.

Oct. 27-28—"Telecommunications Law and Regulations Fundamentals." course presented by *Government Institutes.* Washington National Airport Hilton. Arlington. Va. Contact: Jesus Ferro. (301) 921-2345.

Oct. 27-Nov. 7—*The Museum of Television & Radio* Third Annual Radio Festival. MT&R. New York City. Contact: Chris Catanese. (212) 621-6735.

Oct. 28—11th annual DTV Update. presented by *Association for Maximum Service Television (MSTV).* ANA Hotel. Washington. Contact: (202) 861-0344.

Oct. 29—12th annual John Bayliss Media Roast honoring Scott Ginsburg. presented by *The John Bayliss Broadcast Foundation.* Waldorf-Astoria Hotel. New York City. Contact: Kit Hunter Franke. (408) 624-1536.

Oct. 29—11th annual Achievement in Media Awards recognizing excellence in Washington-area radio. presented by *The March of Dimes.* Renaissance Mayflower Hotel. Washington. Contact: Cynthia Byers. (703) 824-0111.

Oct. 29-30—"Regulation of Wireless Communications Systems." course presented by *Government Institutes.* Washington National Airport Hilton. Arlington. Va. Contact: Jesus Ferro. (301) 921-2345.

Oct. 29-31—*Texas Association of Broadcasters/Society of Broadcast Engineers* 44th annual convention and trade show. Camino Real Hotel. El Paso. Contact: (512) 322-9944.

Oct. 30—Presentation of the Peter Hackes Memorial Award from the Washington. D.C.. chapter of *Radio Television News Directors Association* to Bob Ryan. George Washington University Club. Washington. Contact: Walter Gold. (301) 881-8810.

Oct. 30-Nov. 2—First annual *International Teleproduction Society* financial institute for executives and operational managers. Sheraton Crescent Hotel. Phoenix. Contact: (703) 641-8776.

NOVEMBER

Nov. 2-4—*North Carolina Association of Broadcasters* 50th anniversary annual convention. North Raleigh Hilton. Raleigh. N.C. Contact: (919) 821-7300.

Nov. 2-5—*National Educational Telecommunications Association* '97 conference. Austin Marriott at the Capitol. Austin. Tex. Contact: Norma Gay. (803) 799-5517.

Nov. 4-7—*Asia CommuniTech '97.* telecommunications. mobile communications and wireless technology show and conference. Hong Kong Convention & Exhibition Center. Hong Kong. Contact: Virginia Jensen. (210) 652-7070.

Nov. 5-7—*Strategic Research Institute* third annual forum on competition in local cable and telco markets. Georgetown University Conference Center and Guest House. Washington. Contact: (800) 599-4950.

Nov. 9-11—*Community Broadcasters Association* annual convention and LPTV trade show. Excalibur Hotel. Las Vegas. Contact: Mike Sullivan. (320) 656-5962.

Nov. 10—*Broadcasting & Cable* 1997 Hall of Fame Dinner. Marriott Marquis Hotel. New York City. Contact: Circle Special Events. (212) 213-5266.

Nov. 12—*International Radio & Television Society Foundation* newsmaker luncheon featuring Michael Bloomberg. Waldorf-Astoria. New York City. Contact: Marilyn Ellis. (212) 867-6650.

Nov. 12-16—*National Association of Farm Broadcasters* 53rd annual convention. Westin Hotel. Kansas City. Mo. Contact: Deanne Gearhart. (612) 224-0508.

Nov. 14—Non-televised CableACE Awards. presented by the *National Cable Television Association.* Wilshire Ebell Theatre. Los Angeles. Contact: (202) 775-3611.

Nov. 15—19th annual CableACE Awards telecast and gala. presented by the *National Cable Television Association.* Wiltern Theatre. Los Angeles. Contact: (202) 775-3611.

Nov. 19—*Federal Communications Bar Association* luncheon featuring America Online Chairman/CEO Steve Case. Capital Hilton Hotel. Washington. Contact: Paula Friedman. (202) 736-8640.

Nov. 19-20—"Consumer Demand: The Battle for the Entertainment Dollar." presented by *The Yankee Group.* Radisson Miyako Hotel. San Francisco. Contact: (617) 956-5000.

Nov. 20—*Federal Communications Bar Association* 8th Annual Charity Auction to benefit the D.C. Children's Advocacy Center. Grand Hyatt Hotel. Washington. Contact: Paula Friedman. (202) 736-8640.

Nov. 21-24—*Society of Motion Picture and Television Engineers* 139th technical conference. Marriott Marquis Hotel. New York City. Contact: (914) 761-1100.

Nov. 24—3rd Worldwide Television Summit Conference. presented by the *International Council of the National Academy of Television Arts and Sciences* and *Variety.* New York Hilton. New York City. Contact: Linda Alexander. (212) 489-6969.

Nov. 24—25th annual International Emmy Awards Gala. presented by the *International Council of the National Academy of Television Arts and Sciences.* New York Hilton. New York City. Contact: Linda Alexander. (212) 489-6969.

DECEMBER

Dec. 3-5—*NIMA International* Asian Conference. Four Seasons Hotel. Tokyo. Contact: Jennifer Harding. (202) 289-6462.

Dec. 4-6—MIP Asia '97. international film and program market for TV. video. cable and satellite. presented by the *Reed Midem Organization.* Hong Kong Convention and Exhibition Center. Hong Kong. Contact: Steve Orlick. (203) 840-5402.

Dec. 5-7—*Association for Education in Journalism & Mass Communication/Association of Schools of Journalism & Mass Communication* winter meeting. Hyatt Regency. New Orleans. Contact: (803) 777-2005.

Dec. 8-9—"High Definition & Digital Television." conference presented by *IBC USA Conferences Inc.* Caesars Palace. Las Vegas. Contact: (702) 731-7110.

Dec. 9—"DBS 98: Executive Briefing." seminar sponsored by *DBS Digest.* Hyatt Regency Alicante Hotel. Anaheim. Calif. Contact: (719) 545-1210.

Dec. 9-12—The Western Show. presented by *California Cable Television Association.* Anaheim Convention Center. Anaheim. Calif. Contact: (510) 428-2225.

Dec. 11—*Federal Communications Bar Association* 11th annual FCC Chairman's Dinner. Grand Hyatt Hotel. Washington. Contact: Paula Friedman. (202) 736-8640.

Dec. 11-12—15th annual Telecommunications Policy and Regulation Conference. sponsored by the *Federal Communications Bar Association* and the *Practising Law Institute.* Grand Hyatt Hotel. Washington. Contact: Paula Friedman. (202) 736-8640.

Dec. 11-12—"Using Customer Opinions to Drive Corporate Profitability." conference presented by the *Strategic Research Institute.* Crowne Plaza New Orleans. New Orleans. Contact: Janet Wigfield. (800) 599-4950.

Dec. 16—Nashville Achievement in Radio Awards recognizing excellence in Nashville-area radio. presented by *The March of Dimes.* Nashville. Contact: Brendan Hurley. (914) 997-4588.

Dec. 17—*International Radio & Television Society Foundation* Christmas benefit. Waldorf-Astoria. New York City. Contact: Marilyn Ellis. (212) 867-6650.

JANUARY 1998

Jan. 8-11—International CES: The Source for Consumer Technologies. consumer electronics exposition presented by the *Consumer Electronics Manufacturing Association.* LVCC. Sands. Hilton and Alexis Park. Las Vegas. Contact: (703) 907-7674.

Jan. 11—*The Caucus for Producers. Writers & Directors* 15th annual awards dinner. Regent Beverly Wilshire Hotel. Beverly Hills. Contact: David Levy. (818) 843-7572.

Jan. 15—*International Radio & Television Society Foundation* newsmaker luncheon. Waldorf-Astoria. New York City. Contact: Marilyn Ellis. (212) 867-6650.

Jan. 16—40th *New York Festivals* International TV Programming & Promotion Awards and International Non-Broadcast Awards gala. Marriott Marquis. New York City. Contact: (914) 238-4481

Jan. 19-22—*National Association of Television Programming Executives* 34th annual program conference and exhibition. Ernest Morial Convention Center. New Orleans. Contact: (310) 453-4440.

Jan. 19-22—25th annual *Association of Local Television Stations* convention. Ernest Morial Convention Center. New Orleans. Contact: Angela Giroux. (202) 887-1970.

Jan. 23—40th *New York Festivals* International TV & Cinema Advertising Awards gala. Marriott Marquis. New York City. Contact: (914) 238-4481.

APRIL 1998

April 6-9—*National Association of Broadcasters* annual convention. Las Vegas Convention Center. Las Vegas. Contact: (202) 429-5300.

MAY 1998

May 17-20—38th annual *Broadcast Cable Financial Management Association* conference. Hyatt Regency Hotel. New Orleans. Contact: Mary Teister. (847) 296-0200.

Major Meeting dates in red

—Compiled by Kenneth Ray (ken.ray@b&c.cahners.com)

The public's advocate

Gigi Sohn is upset with the news this morning.

Washington broadcasters are cutting back on the advertising time being sold to Virginia's gubernatorial candidates. It's exactly the sort of move Sohn's Media Access Project opposes.

"*Hel*-lo? You can't just shut down the spigot and say we're not going to sell you any more time," says Sohn, Media Access Project's executive director.

If she had it her way, the nine-year veteran of the Washington watchdog group would carve a public park of sorts out of the airwaves where political discourse and other public debates could be heard. "It's the opportunity to speak that members of the public should have," Sohn says.

The idea is much like the one FCC Chairman Reed Hundt has espoused during his FCC tenure. His proposal to rope off 5% of the digital broadcast airwaves for public interest programming did not get past the objections of the other commissioners, but Sohn will continue promoting the idea.

She is slated to be one of some 25 participants in an advisory committee the White House has assembled to examine the public interest obligations of digital broadcasters. The group plans to meet for the first time Wednesday.

Her inclusion on the panel is the latest success in what has been a good year for Sohn. Last December she moved from deputy director to executive director of the Media Access Project. In January, *American Lawyer* included Sohn in its list of 45 leading young lawyers outside the private sector. And this past summer, White House officials contacted her about serving on the digital TV advisory group.

Sohn has high hopes for the committee, which will examine public interest issues with an eye toward free political airtime. "The fact that we have this...commission and the debate over public interest obligations is to me a very proud achievement," she says.

It is not the only issue on the front burner at Sohn's group, however. Media Access Project is pushing the FCC to keep the cable-owned Primestar from taking over a chunk of DBS spectrum; it's pushing for federal preemption of local restrictions on satellite dishes and antennas; it wants the government to establish public interest rules for DBS operators, and soon it will be pressing the new FCC to put the brakes on further relaxation of broadcast ownership restrictions.

"We're always going to be outnumbered. We've got a million things going on."

Gigi Beth Sohn

Executive director, Media Access Project, Washington; b. Aug. 2, 1961, Rockville Centre, N.Y.; BA, Boston University, 1983; JD, University of Pennsylvania, 1986; associate, Zuckert, Scoutt & Rasenberger, Washington, 1986-88; staff attorney, Media Access Project, 1988-90; deputy director, 1990-96; current position since December 1996

"We're always going to be outnumbered," Sohn says of the three-person staff's efforts on the various public policy fronts. "We've got a million things going on."

It's not the job Sohn had in mind when she was majoring in broadcasting and film at Boston University. She originally envisioned writing screenplays but instead ambled off to law school when post-college career doubts hit.

After earning her law degree, Sohn went to work practicing aviation law. A desire to switch to communications law had her sending out resumes after a couple years, however. During one interview—for a job litigating for the D.C. metro system—the interviewer asked Sohn if she had considered Media Access Project. Sohn said she had applied there, and the woman responded that her husband, Andrew Schwartzman, was the group's executive director.

"He had lost my resume under a pile of papers," Sohn says. But soon Schwartzman called and she was on board with the group.

In those days the FCC's fairness doctrine topped the agenda at Media Access Project. Although the FCC repealed the policy in 1987, Sohn insists there is still a need for the requirement that broadcasters air all sides of controversial public issues: "Until that public space comes to be, I think you still need a fairness doctrine."

Sohn's intensity in arguing such points makes for lively exchanges with opposing industry leaders. Several Washington broadcast lawyers praise her skills in making a case.

"When she's on your side, it's a great boost," says Lawrence Sidman of Washington's Verner Liipfert Bernhard McPherson & Hand. "When she's on the other side, you have to take her position seriously."

When Sohn sought a spot on the D.C. Bar Board of Governors, many of Washington's communications lawyers supported her bid. Sohn wound up as the only nonincumbent to win a spot, which sets policy for the 66,000 lawyers practicing in Washington.

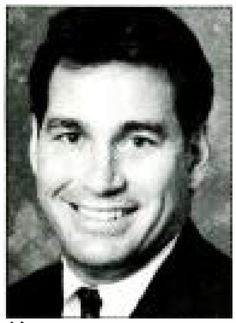
"Gigi's main contribution has been to make sure we have debates that are spirited," the FCC's Julius Genachowski says of Sohn.

"During the last few years, she's retired from rugby and taken up ice hockey," adds Schwartzman, now the president of Media Access Project. "She approached everything she does with the same energy and intensity."

—*Chris McConnell*

Fates & Fortunes

BROADCAST TV


Haggerty

Paul Haggerty, CFO, American Sky Broadcasting, New York, joins Fox Television, Los Angeles as executive VP/CFO.

Appointments at KCET(TV) Los Angeles: **Marc Mazur,** consultant, joins as head, drama programming; **Jackie Kain,** director, broadcasting, named director, performance (performing arts programs) and broadcasting.

Janelle Stelson, anchor, *Morning Edition*, WITF-FM Harrisburg, Pa., joins WGAL(TV) Lancaster, Pa., as anchor *News 8 Today*'s weekend reports.

Bruce Kramer, news director, WTXL-TV Tallahassee, Fla., joins KFSN-TV Fresno, Calif., as executive producer. Kramer was also elected to the board of directors of RTNDA.

Roger Sverdlik, senior VP, prime time sales, ABC Television Network, New York, named executive VP/national sales manager.

Jill Geisler, news director, WITI-TV Milwaukee, named VP/news director.


Whitehead

Kimberly Whitehead, reporter, WSET-TV Lynchburg, Va., named weekend news anchor.

Lisa Blegen, reporter, WDJT-TV Milwaukee, joins WTVT(TV) Tampa, Fla., as producer, consumer unit.

Robin McClain, reporter, KSTU(TV) Salt Lake City, joins KNXV-TV Phoenix in same capacity.

Bill Bouyer, executive news producer, WABC-TV New York, joins KTRK-TV Houston as news director.

Jessica Stark, operations producer, *Good Morning America*, joins *PrimeTime Live*, New York, as post-production manager.

Mike Snyder, local sales manager, KTXL(TV) Sacramento, Calif., named general sales manager.

Bill Pulliam, general sales manager, KTXL(TV) Sacramento, Calif., joins WXIX-TV Cincinnati in same capacity.

Appointments at WGHP-TV High Point, N.C.: **Stewart Pittman,** news photographer/promotions manager, WITN-TV Washington/Greenville, N.C., joins as photojournalist; **Jim Donavan,** reporter/producer, *Steals and Deals*, CNBC, joins as reporter.


Hesse

John Hesse, GM, WLJT-TV Lexington, Tenn., joins Houston Public Television, Houston, as station manager.

Todd Mokhtari, producer/writer/editor, KCRA-TV Sacramento, Calif., joins KCPQ(TV) Tacoma, Wash., as news director.

Bonnie Tiegel, producer, *The KTLA Morning News*, joins *Entertainment Tonight*'s film department, Hollywood, as senior segment producer.

David Rogers, meteorologist, KYW-TV Philadelphia, joins WKYC-TV Cleveland as weekday main weather forecaster.


Frankel

Dave Frankel, weathercaster, morning and noon newscasts, WPVI-TV Philadelphia, joins KYW-TV there as 6 and 11 p.m. weathercaster.

Kim Wilcox, VP/GM, KTVO(TV) Kirksville, Mo., joins WTNZ(TV) Knoxville, Tenn., in same capacity; **Gary DeHaven** joins KTVO(TV) as VP/GM.

Appointments at WGAL(TV) Lancaster, Pa.: **Michael Monsell,** promotion producer, and **Megan Miller,** promotion coordinator, named executive producer and associate producer, marketing and promotion department, respectively; **Heather Hall,** producer, WFMZ-TV Allentown, Pa., joins as producer, *News 8 Today* weekend newscasts.

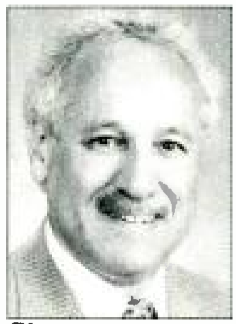
Mona Alexander, assistant news director, WKBN-TV Youngstown, Ohio, joins WFMJ-TV there as news director.

William Lanesey, VP, sales, WCMH-TV Columbus, Ohio, joins KPLR-TV St. Louis as national sales manager.

Roland Adeszko, assistant general manager, WSBT-TV-AM South Bend, Ind., joins WKBN-TV Youngstown, Ohio, as VP/GM.

Clint Mann, writer/producer, WTAE-TV Pittsburgh, joins WMAQ-TV Chicago as writer/producer, advertising and promotion department.

PROGRAMMING


Efros

Mel Efros, independent producer, joins Rysher Entertainment, Santa Monica, Calif., as senior VP, production.

Vance Van Petten, executive VP, business and legal affairs, Twentieth Television, joins Universal Television, Universal City, Calif., in same capacity.

Simon Sutton, director, business development, international pay television, MGM Worldwide Television Group, Santa Monica, Calif., named VP, finance and strategic planning.


Lineberry

Veronika Lineberry, director, on-air promotion, King World, New York, named director, creative services, King World Productions.

Appointments at Twentieth Century Fox Pay Television, Los Angeles: **Jamie McCabe,** director, worldwide pay-per-view, named VP; **Christine Dowson,** director, worldwide pay television, named VP.

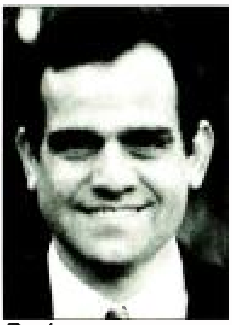
Almira Malyshev, director, international sales, Kinnevik Media Properties, New York, named VP.

Reginald Jester, Southeastern regional VP, Affinity Television, Atlanta, joins Raycom Sports, Charlotte, N.C., as director, distribution sales.

syndicated programming.

Patrick Vien, VP/COO, North American Television (NATV), Toronto, named president/COO.

RADIO

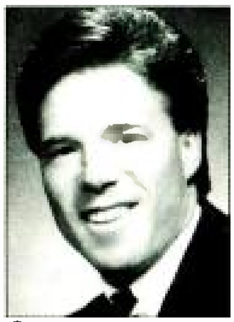


Raab

Martin Raab, VP, marketing and promotion, ABC Radio Networks, joins Chancellor Media, Dallas, as VP, marketing and promotion, AM/FM Radio Networks (the national radio network for Chancellor Media).

Alfred Russo, controller, radio division, Greater Media Inc., joins Broadcasting Partners Holdings LP, New York, as controller and VP, finance.

Appointments to California Public Radio's executive committee, San Luis Obispo, Calif.: **Jack Brown,** GM, KCHO(FM) Chico and KFPR(FM) Redding, both Calif., named president; **Judy Jankowski,** president/GM, KLON(FM) Long Beach, Calif., named VP; **Frank Lanzone,** president/GM, KCBX(FM) San Luis Obispo, named treasurer; **Rod Foster,** GM, KPCC(FM) Pasadena, Calif., named secretary.



Ongaro

Brian Ongaro, VP/GM, WMIL(FM) and WOKY(AM) Milwaukee, joins KZPS(FM) and KDGE(FM) Dallas in same capacity.

John Platt, director, marketing and communications, WNYC-FM New York, joins WFUV(FM) New York as director, development and marketing.

Susan Leigh Taylor, program director/afternoon host, WRBZ(AM) Raleigh, N.C., joins KCBS(AM) San Francisco as member of the morning news anchor team.

Karen Sanchez, general sales manager, KBIG(FM) Los Angeles, joins KFWB(AM) Los Angeles as national sales manager.

Appointments at Southern Star Communications Inc., Greenwich, Conn.: **Charlie Di Toro** continues in his capacity as head of the company's Florida region; **Bill McMartin,** VP/GM, Asheville properties, assumes responsibility for stations in North and South Carolina; **Ron Eubanks,** market manager, Montgomery, Ala., will oversee stations in Alabama and Tennessee.

John Fullam, VP/GM WKTU(FM) Lake Success, N.Y., adds GM, WHTZ(FM) Newark, N.J., to his responsibilities.

Michael Gorman, executive VP/director, sales, One-on-One Sports, Chicago, assumes additional responsibilities as GM, AM-950, the company's new Chicago station.

Keith Rovell, programming manager, WASK-AM-FM Battle Ground/Lafayette, Ind., joins Shane Media, Houston, as programmer/consultant.

George Bisso, contract project engineer, joins Sandusky Radio, Seattle, as project engineer, radio group.

CABLE

Sonja Steptoe, staff writer/senior editor, *Sports Illustrated*, joins CNN/SI, New York as national correspondent.

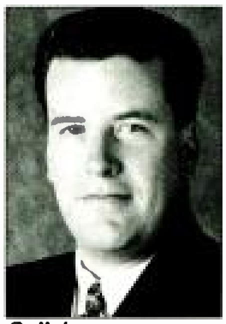
Appointments at Cartoon Network, Atlanta: **Michelle Allario,** director, consumer marketing, named VP, marketing; **Jodi Tull,** manager, promotion marketing, named director; **Daryn Pustilnik,** trade marketing coordinator, named manager, trade marketing.

Allario

Van Earl Wright, sports anchor, KCBS-TV and KFWB(AM) Los Angeles, joins *Fox Sports News* there, as anchor.

Appointments at CNN Newsource Sales Inc., Atlanta: **Jonathan Katz,** director, programming and promotion, WTOG(TV) St. Petersburg, Fla., as VP, marketing; **Sean Callebs,** anchor/reporter, CNN Financial News, joins as national correspondent.

Katz



Callebs

Richard Hammer, sales executive, Staten Island Cable, Time Warner Communications, joins Odyssey, New York, as VP, advertising sales.

Ann Hughes, manager, communications, Nickelodeon International, joins A&E Television Networks, New York, as director, public affairs and communications.

Fox Sports Net has named the following general managers of its owned-and-operated regional sports networks to the position of corporate vice presidents: **Todd Merkow,** Fox Sports Arizona; **Jack Donovan,** Midwest; **Clayton Packard,** Northwest; **Tim Griggs,** Rocky Mountain; **Hunter Nickell,** South; **Jon Heidtke,** Southwest; **Kathryn Cohen,** Fox Sports West and Fox Sports West 2; **Jim Liberatore,** Fox Sports Net–managed Sunshine Network.

Susan Werbe, senior producer, *I Remember with Charles Kuralt*, CBS Eye on People, joins The History Channel, New York, as director, historical programming.

Jones appointments at new business division

Jones Education Co. has created Jones Network Sales, a business division responsible for the marketing and sales efforts of Knowledge TV, Great American Country and SuperAudio. Appointments at Jones Network Sales, Englewood, Colo.: **Charles Price,** VP/GM, Product Information Network, named senior VP, domestic sales; **Ken Street,** VP, international distribution, Knowledge TV, named senior VP, international sales; **Tony Aiello,** director, affiliate sales and relations, Knowledge TV, named VP, domestic affiliate sales and relations; **Scott Durand,** director, affiliate marketing, Knowledge TV, named VP, marketing; **Wendell Callaway,** Southwest regional manager, affiliate sales, Knowledge TV, named Western division director; **Ken Boenish,** director, affiliate sales, Jones International Networks, named Central region director, affiliate sales and relations; **Rita Caprino,** Mid-Atlantic regional manager, Knowledge TV, named Eastern division director.

Zrimc

Claire Zrimc, director, programming and acquisitions, Playboy TV and AdultVision, Beverly Hills, Calif., named VP, worldwide programming and acquisitions.

Dean Wheeler, VP, creative services and presentation, Sci-Fi Channel Europe, London, named creative director, on-air worldwide, Sci-Fi Channel, New York.

MULTIMEDIA

Fritzi Pikes, finance manager, cost, inventory and audit division, Motorola Semiconductor Products Sector, Austin, Tex., joins A.H. Belo Corp., Dallas, as VP, internal audit department.

Jay Itzkowitz, senior VP, legal affairs, Fox Television, adds senior VP and associate general counsel, News America Publishing Inc., New York, to his responsibilities.

Burke Smith, research analyst, Christal Radio, New York, joins Katz Dimensions there as research manager.

Siiri Tuckwood, writer/producer, Tam Communications, San Jose, Calif., named executive producer.

ADVERTISING/MARKETING PUBLIC RELATIONS

Donna King, service support manager, Keller Crescent Co., Evansville, Ind., named client service manager.

Steve Schuff, producer, Oliver Cool Productions, Cleveland, joins Deep Blue Sea, Coconut Grove, Fla., as senior producer.

Appointments at D'Arcy Masius Benton & Bowles, St. Louis: **Gary Singer,** senior VP/worldwide head, Leo Burnett, Chicago, joins as managing director/COO; **Ric Anello,** senior VP/group creative director, named executive VP/executive creative director.

Jack Kirby, co-chairman/president, Quantum Television, elected to the NIMA International board of directors, Washington.

Howard Buonasera, GM, CableVantage Inc., Columbia, S.C., named VP/GM, Greenville, S.C.

Peter Downes, communications consultant, joins AbramsonEhrlichManes, Washington, as director, account planning.

Appointments at Seltel, New York: **Craig Broitman,** VP/national sales manager, Katz National Television, New York, joins as executive VP; **Joe Klasner,** account executive, New York Capitols/Voyagers-Stars team, named team manager, Capitols/Generals team.

Kim Bright, CFO, Adlink, named 1997 Woman of the Year by the Southern California chapter of Women in Cable and Telecommunications.

John Varvi, associate creative director, Friedland Jacobs Communications, Burbank, Calif., named senior VP/creative director.

Leah Reznick, senior VP, client services, Myers Consulting Group LLC, New York, named executive VP/account director.

SATELLITE/WIRELESS

Mark Goldman, senior VP/GM, Sky Entertainment Services, Latin America, Miami/Los Angeles, named president/COO, Sky Latin America LLC, based in Miami.

Fredrik Verkroost, head, corporate development, Electrowatt Group, Zurich, joins ICO Global Communications, London, as chief commercial officer and executive VP.

Bill Casamo, senior VP/GM, sales and marketing, and **Larry Chapman,** senior VP, strategic initiatives, DIRECTV Inc., Los Angeles, named executive VPs.

ALLIED FIELDS

Appointments at Disney Consumer Products, Burbank, Calif.: **Eva Sage-Gavin,** VP, human resources, Taco Bell, joins as senior VP, human resources; **Barton Boyd,** president, named chairman.

Doug Reisinger, marketing manager, Jones Education's College Connection, joins Jones Education Media, Englewood, Colo., as marketing and operations manager.

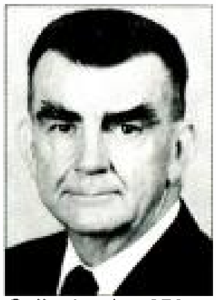
Appointments at Eagle Research, Atlanta: **Joe Schwartz,** professor, marketing, University of Michigan, joins as VP, research; **Angie Amon,** senior research analyst, Cox Broadcasting Inc., joins as VP/market research manager.

Thomas VanBenschoten, general sales manager, KOAT-TV Albuquerque, N.M., joins Enterprise Systems Group Inc., Colorado Springs, as VP, sales and marketing.

DEATHS

David Steven Coulam, 39, broadcast engineer, died July 8 in San Francisco. Coulam spent his early career in engineering maintenance at several television stations in Sacramento before moving to San Francisco as chief engineer at KOFY-TV. He later went to KDVR(TV) Denver as chief of engineering and operations before returning to KOFY-TV as chief engineer. Coulam is survived by his parents and other relatives.

Joel Loy, 50, senior correspondent, *Inside Edition*, died Oct. 11 in Rochester, N.Y. Loy led the show's team coverage of the O.J. Simpson trial. He is survived by his wife, Linda; two children, and a brother.



Gallagher in 1976

James Wesley Gallagher, 86, former correspondent and president, Associated Press, died of congestive heart failure Oct. 11 in Santa Barbara, Calif. During his tenure the news service instituted high-speed computerized news delivery and advanced photo-transmission technology. It also explored investigative and lifestyle news coverage. Gallagher formed a "Mod Squad" that reported on lifestyle changes in the late '60s; a unit to cover urban crisises, and a division that produced books about major events. Gallagher joined the AP's Buffalo bureau in 1937 but spent the next 14 years in Europe. While overseas he covered the German invasion of Denmark and Norway and the Italian invasion of Greece. In 1944, as chief of the AP correspondents, he covered the Allied invasion of Europe. After the war he headed operations in Germany before returning to New York in 1951. He headed the personnel department, followed by the Newsfeatures unit. Gallagher was named GM/COO in 1962. After 39 years of trailblazing, Gallagher retired from the AP in 1976. He is survived by his wife, Betty, and three children.

—Compiled by Denise Smith
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In Brief

Twentieth Television's weekend syndication debut of *NYPD Blue* scored an impressive 5.3 national household rating, according to Nielsen Media Research. The current ABC drama placed seventh among all syndicated programs for the week of Sept. 29–Oct. 5 and finished ahead of Universal action hours *Xena* (4.9 rating) and *Hercules* (4.7) for the week.

King World Productions has cleared its updated version of *Hollywood Squares* in more than 55% of the country, says Roger King, the syndicator's chairman. New markets for the game show, set to debut next fall, include four Hearst Broadcasting stations and six Allbritton Communications outlets. Stations include WBAL-TV Baltimore, WISN-TV Milwaukee, WJLA-TV Washington and KING-TV Seattle. King says all four Hearst station clearances are for access time slots, and four of the six Allbritton stations will run *Squares* in access. He also says King World is developing a live, hour-long morning strip to take to NATPE in January. The strip will be sold for fall 1999, King says, but he wouldn't elaborate.

CBS has picked up the back-nine episodes for *George & Leo* and *The Gregory Hines Show*, which join drama *Brooklyn South* as the freshman shows that have received full-season orders. So far this season, Steven Bochco's *Brooklyn South* has averaged a 10.0 Nielsen household rating/17 share; *George & Leo* has averaged a 9.0/14, and *Gregory Hines*, a 5.9/11.

Richard M. Friedel, VP of operations and engineering, Fox News Channel, has been named senior VP, engineering and operations, Fox Tape, the News Corp. unit responsible for engineering and staging services for the Fox Broadcasting Co.

NBC revamps Wednesday, 8-9

NBC dropped its new sitcom *Built to Last* and sent *The Tony Danza Show* back to the bench after dismal performances last Wednesday. *Built to Last* (from Warner Bros.) finished in sixth place (3.6 Nielsen household rating/6 share) in the 8:30 p.m. time slot, behind The WB's *Smart Guy* and the second half of UPN's *The Sentinel*.

Fifth-ranked *Danza* didn't fare much better, earning a 4.3/7, just enough to outdo The WB's *Sister, Sister* (3.6/6). *Danza*, a co-production of Columbia TriStar TV and NBC Studios that comes with a 22-episode commitment, likely will make a comeback in December, although not necessarily in the same 8 p.m. Wednesday time slot.

The short-term schedule for Wednesday, 8-9 p.m.—This week: game 4 of the World Series; Oct. 29: *Dateline NBC;* Nov. 5: repeats of *Third Rock from the Sun* and *Frasier;* Nov. 11: *All-New, All-Star TV Censored When Bloopers Attack;* Nov. 19: a *Bloopers* repeat; Nov. 26: *World's Greatest Magic IV* (8-10 p.m.). *—Lynette Rice*

The Association of Local Television Stations (ALTV) last weekend asked the FCC to reconsider several aspects of its new rules requiring stations to caption their programming. The group wants the FCC to add some flexibility to its requirement that stations maintain current levels of captioning. ALTV also asked the FCC to exempt candidate debates and charitable telethons from the captioning requirement.

NBC, the lone broadcast network to resist demands from Washington to add content information to prime time ratings, **will feature President Clinton in one of its shows.** Clinton will talk about the importance of volunteering during an episode of *Hang Time*, the half-hour teen comedy that airs on Saturdays. The volunteer-themed episode featuring the President will air Nov. 1 at 11:30 a.m.

Acrodyne Communications, Blue Bell, Pa., has received orders totaling $1.4 million for its medium-power UHF transmitters. Customers include Pappas Telecasting, for its low-power station in Reno; Paxson Communications, for KAPA(TV) Oahu, Hawaii, and Univision Television, for a backup 5 kw transmitter for KXLN-TV Houston. Other customers include Sainte Ltd. and Cocola Media, which are buying transmitters for stations in California. Recent changes in FCC rules now allow LPTVs to make greater use of medium-power transmitters. "With medium-power transmitters in the 5 to 10 kilowatt range, we're seeing a significant increase in activity," says Joe Wozniak, Acrodyne sales manager for low- and medium-power products. Wozniak says that Acrodyne's solid-state medium-power transmitters also make "great standby units because they come right on" and don't require a warm-up period like tube-based transmitters.

EchoStar last week filed a program access complaint at the FCC against Rainbow Programming Holdings Inc., saying that Rainbow was not providing EchoStar with "fair and nondiscriminatory" pricing terms for carriage of Rainbow's regional SportsChannel networks. EchoStar has been negotiating with Rainbow for carriage of its sports channels for three years, sources say, and EchoStar does not think Rainbow is offering it prices equivalent to those that cable operators receive. Rainbow says it is "confident that the proposed terms are fair and consistent with all applicable law, reflecting the strong value of the broad range of sports programming rights that EchoStar has requested."

Pundits, press and politicians will take their intellects to task when the game show *Jeopardy!* travels to the nation's capital next month. Taping five shows at Washington's Constitution Hall, Alex Trebek will quiz famous contestants in a "Power Players Tournament" on Nov. 1. Among those going head-to-head (or mind-to-mind) will be Robert F. Kennedy Jr., NBC foreign affairs correspondent Andrea Mitchell, author Tom Clancy, CNN senior White House correspondent Wolf Blitzer, *Meet the Press* moderator Tim Russert, NBC chief legal correspondent Jack Ford, Representative Jesse Jackson Jr., former congresswoman Pat Schroeder and *Politically Incorrect* host Bill Maher.

Panasonic System Solutions Co. (PSSC), the systems integration arm of Panasonic Broadcast, **has completed a turnkey studio and master control system for Acme Television's WBXX(TV) Knoxville, Tenn.** PSSC worked in collaboration with Panasonic dealer Synergistic Technologies of Pittsburgh to outfit the station, which began broadcasting as a 24-hour Warner Bros. affiliate on Oct. 6. PSSC's portion of the $4.5 million project was worth more than $1.1 million and included the installation of Panasonic DVCPRO studio editing VTRs, desktop VTRs and camcorders; WBXX is also awaiting fourth quarter 1997 delivery of two DVedit DVCPRO-based nonlinear editors. The station is using the DVCPRO decks to record and play back syndicated programming, while the camcorders are being used in commercial production. WBXX also is using Tektronix Profile video servers to handle commercial playback and programming time-delay.

In other Panasonic news, The Ackerly Group has expanded on its previous $650,00 investment in DVCPRO gear by purchasing 83 more DVCPRO units valued at $1.8 million. The order, which includes laptop editors, camcorders and studio editing VTRs, will be split among news operations at KGET(TV) Bakersfield, Calif. (an NBC affiliate); KCBA(TV) Salinas, Calif. (Fox); WIXT(TV) Syracuse, N.Y. (ABC), and independent KVOS-TV Bellingham, Wash.

Hearst-Argyle Television said Friday it would sell securities worth more than $600 million to the public, including 6.8 million shares of common stock, worth roughly $200.4 million (based on last Friday afternoon's trading price of $29.50). Also for sale are 10-year senior notes and 30-year debentures with an aggregate value of $400 million. Merrill Lynch is the lead underwriter for the stock offering, and Credit Suisse First Boston and J.P. Morgan are co-lead underwriters of the debt offering.

Cablevision SA, which is 26.24% owned by TCI International, **is buying Argentine cable systems** encompassing 430,000 subscribers from majority owner Hicks, Muse, Tate & Furst for $535 million. It's Cablevision SA's fourth major deal in two weeks and will boost its subscriber base to about 1.4 million. The $535 million that Cablevision SA is paying for Mandeville Cable Partners Agentina II works out to just over $1,200 per sub. That's less than the $1,700 per sub TINTA, Cablevision SA and Cablevision's other owners—CEI CitiCorp and Telefonica—have paid in recent deals, but the Mandeville systems are generally more spread out than the other systems. The Cablevision SA/Mandeville deal is more evidence of the hyper-speed consolidation of the Argentine cable market under the Cablevision SA banner. In the past two weeks alone, TINTA has sold about half of its 51% ownership of Cablevision SA to CEI-Telefonica; CEI-Telefonica has agreed to buy the parent of cable operator Video Cable Communicacion (VCC); CEI-Telefonica has done deals with Cablevision SA and Multi-Canal SA, another Argentine cable operator, to sell each of them 50% of VCC, and TINTA has reacquired a 35% interest in Argentine sports programmer Torneos y Competencias. CEI-Telefonica now owns 66.56% of Cablevision SA and 30% of MultiCanal SA. In addition, TINTA owns 40% of TyC and CEI-Telefonica owns 33% of the programmer.

@Home Network, the multi-MSO, high-speed Internet access venture, **claims it has 26,000 subscribers** in the U.S. and Canada. It also reports a net loss of $11.9 million for the third quarter ended Sept. 30 (its first public quarter) on revenue of $1.9 million. It recorded the same loss in the previous quarter on revenue of $1 million. @Home is available to 2.7 million households on two-way cable systems in the U.S. and Canada.

3Com and Bay Networks plan to conduct joint interoperability tests of their Multimedia Cable Network System–compliant modems in cooperation with CableLabs. 3Com and Bay become the latest modem makers to get involved in the CableLabs testing process aimed at establishing an MCNS standard for all modem manufacturers.

Internet Ventures Inc. will install Perkinet, its high-speed Internet access service, **in 900 dorm rooms** on the campus of Eastern Washington University. Los Angeles–based IVI is working with local cable operator Davis Communications to deploy the system. The Perkinet system provides 'Net access at 256 Kb/s and is deployed in 14 West Coast cable systems.

Drawn for BROADCASTING & CABLE by Jack Schmidt

"They're watching a DBS PPV back there!"

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Editorials

COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Vox populi

A Roper study in this week's issue (commissioned by B&C and IRTS) suggests that television is doing a pretty good job of entertaining and informing (which is mostly what Americans think it ought to be doing) and only a fair job of inculcating values and shaping culture (which is either a glass half empty or half full, depending on whether you think it ought to be doing those things). The study shows areas for improvement—and concern—and we think it can provide the basis of a useful dialogue between the public and the media. That kind of dialogue is far healthier than the one being pitched on the West Coast last week.

Vice President Gore told a Hollywood crowd that the TV community should be in league with the government, working together to promote "morality." That partnership, according to Gore, includes working together on the V-chip and, oh, by the way, seeing your way clear to give candidates free airtime. We respectfully disagree with the Vice President that such a working arrangement between the media and the government is a good idea, or even a constitutional one. The media already have a partner with a majority and controlling interest. It's called the American public.

If the Roper study is any indication, that majority partner has some worthwhile input to offer. Broadcasters would do well to weigh that criticism, while continuing to guard against a hostile takeover from Washington.

First principles

The Committee of Concerned Journalists, a group of newspeople from the Fourth and Fifth Estates, is calling for a series of forums around the country to discuss the state of their profession. Their lofty goal is to articulate some shared goals about the purposes and principles of newsgathering and reporting. It is a tall order, this mission statement for the digital age, but it is a worthy undertaking that comes at an appropriate time. The techniques of the trade, from photojournalism to story selection to the techniques of investigative reporting, have come under increasing scrutiny and, in some cases, attack.

This soul-searching is, in part, a response to the pressures of the bottom line on the top story, an issue raised by both Dan Rather and Walter Cronkite at the RTNDA convention in New Orleans and much on the minds of news directors there. It also is an attempt to square what journalists can do, given technological changes and increasing competition, with what they ought to do.

We encourage the effort. We also encourage them to make one of those guiding principles the attainment of First Amendment freedom for the Fifth Estate. The technological changes that have helped prompt this inquiry also have made broadcasting and cable the most widespread journalistic enterprises on the globe.

Store/protect

The Library of Congress released a report last week pointing to the historically sorry state of television archiving.

Among the footage lost to history is a quarter century of local news, not to mention a host of national broadcasts. And it's not just news. Sports fans may be surprised to learn that there seems to be no copy of Bart Starr leading the Green Bay Packers to victory in Super Bowl I.

The report should come as no surprise to broadcasters, however. The Museum of Television & Radio has been searching for lost treasures and lobbying for better preservation for years. The report recommends that the library create a national registry of important television similar to the National Film Registry for movies. Under that plan, a board would be created to identify important programs and to raise money to find and preserve them. That sounds like a wise move—and the sooner the better, before more history is erased.

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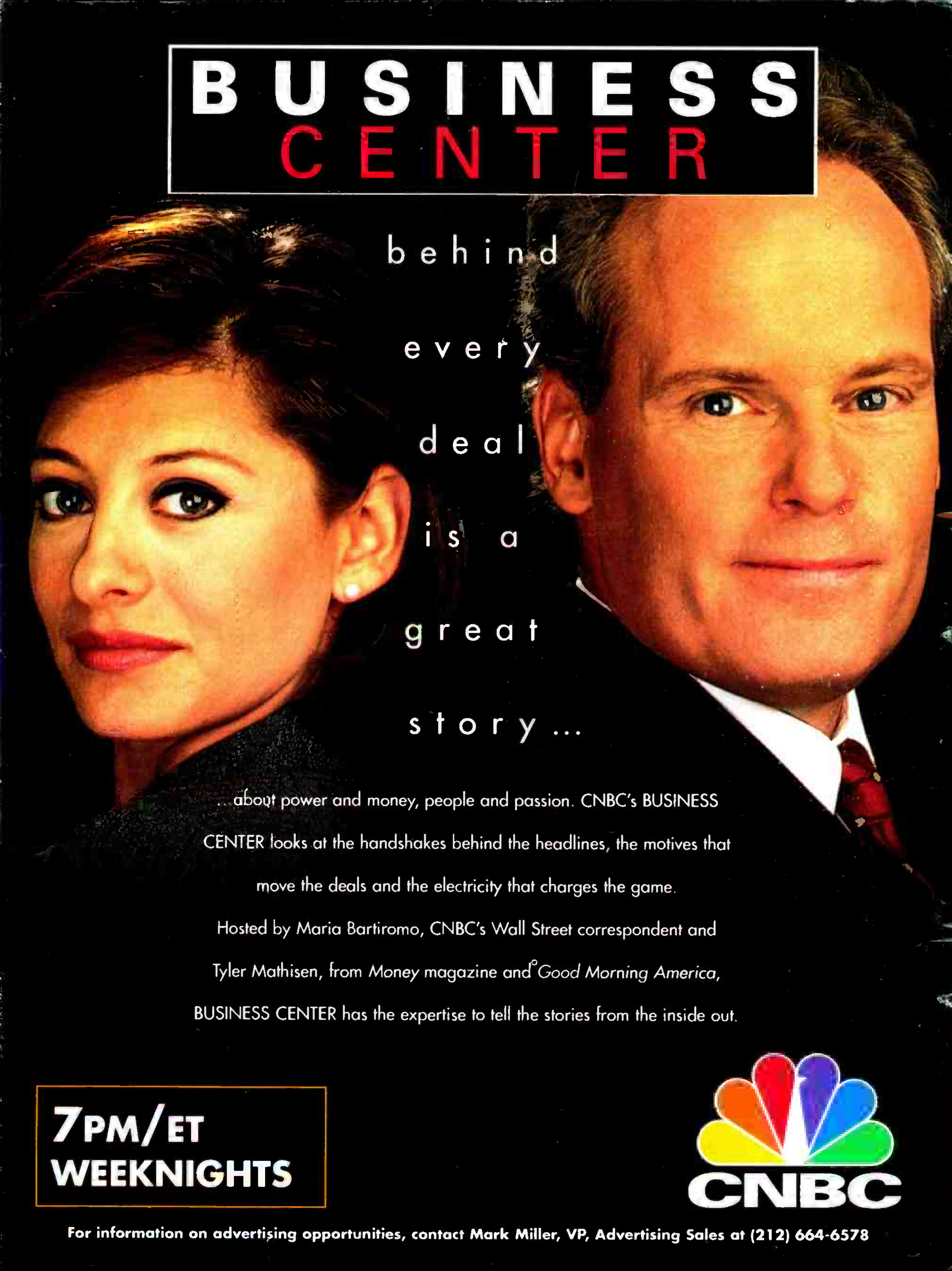
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