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SPECIAL REPORT

The Search Goes On For Web Profits

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TOP OF THE WEEK / 6
BROADCASTING / 46
CABLE / 62
TECHNOLOGY / 72
media
PAGE 74

GERALDO'S NEW

Geraldo delivers



W18-49

+14%

W25-54

+10%

A18-49

+11%

A25-54

+8%

SOURCE: NSS, GAA% Impressions 9/15/97-10/19/97, 9/16/96-9/20/96

KINGWORLD
STATION SALES

TRIBUNE
ENTERTAINMENT
ADVERTISING SALES

DIRECTION...STRAIGHT UP!

impressive year-ago increases

MARKET	STATION	TIME PERIOD	HH INCREASE
New York	WCBS	3:00pm	▲ 4%
Chicago	WGN	11:00am	▲ 9%
Philadelphia	WPHL	1:00pm	▲ 83%
Boston	WHDH	3:00pm	▲ 11%
Dallas	KDAF	1:00pm	▲ 138%
Detroit	WJBK	9:00am	▲ 29%
Cleveland	WJW	9:00am	▲ 60%
Minneapolis	KARE	3:00pm	▲ 16%
Tampa	WFTS	9:00am	▲ 38%
Miami	WFOR	4:00pm	▲ 3%
Denver	KWGN	12:00n	▲ 15%
Pittsburgh	WPTT	1:00pm	▲ 125%
Sacramento	KTXL	9:00am	▲ 13%
Baltimore	WJZ	10:00am	▲ 34%
Hartford	WTIC	11:00am	▲ 44%
Kansas City	KMBC	10:00am	▲ 35%
Nashville*	WTVF	9:00am	▲ 82%
New Orleans*	WNOL	11:00am	▲ 86%
Memphis*	WLMT	1:00pm	▲ 183%
West Palm Beach	WFLX	12:00n	▲ 5%

SOURCE: NSI/WRAP Oct. '96 vs. Oct. '97 sweep dates
 *Nov. '96 NSI/SNAP

THE
 GERALDO
 RIVERA
 SHOW

Already renewed in
 8 of the top 10
 markets!

Fast Track

Must Reading from

**Broadcasting
& Cable**

November 17, 1997

TOP OF THE WEEK / 6

Family Channel, Nick vie for kids' attention The new Family Channel is developing up to 12 prime time shows targeting kids and parents, while Nickelodeon extends its kids' franchise deeper into prime time. / **6**



BROADCASTING & CABLE's Hall of Fame inducted 13 new members, including Mary Hart. / 42

Dolly plays games Pearson All American looks ready to sign Dolly Parton and two former talk show hosts to lead a trio of game shows into next January's NATPE convention. / **7**

Povich says Paramount has abandoned his show Maury Povich, whose talk show will jump from Paramount to Universal next fall, tells BROADCASTING & CABLE that Paramount has virtually abandoned the show. / **7**

Stations ready to spend for DTV A recent survey by Cambridge, Mass.-based Forrester Research finds that local broadcasters expect 19% of their viewers will own DTV receivers by 2001. Nearly all the stations said they plan million-dollar-plus spending to be ready. / **10**



Lawmakers are seeking to probe the FCC's planned move to the Portals development in Southwest Washington. / 19

BROADCASTING / 46

PolyGram adapts new shows from films

PolyGram Television, which is adapting a one-hour series from the film "The Crow," also is making a TV version of "Total Recall." Plans also call for a music series with Motown Records. / **46**



CBS's support of "Diagnosis Murder" apparently is paying dividends. / 52

'Springer' springs ahead in October Jerry Springer appears to be having more success recently as a talk show host than he did earlier this year as a news commentator. Jerry Springer was up in nearly every category during the October sweeps. / **46**



Disney, Radio Aahs battle over formats for the under-13 set. / 60

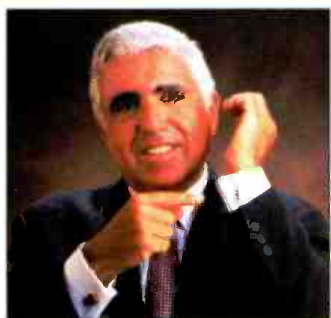
He'd Rather stay Dan Rather will be staying with CBS Evening News until 2002, following a deal under which the longtime journalist will reportedly receive nearly \$7 million a year. / **50**

COVER STORY

Karmazin's CBS-TV Pitch

CBS Radio and Stations Chairman Mel Karmazin pledges to make CBS's 14-station TV group the most profitable station group by 1999. / **28**

Cover photo courtesy CBS



CABLE / 62

Primestar still targets DBS

WorldCom's \$37 billion merger with MCI may ease foreign ownership concerns relating to MCI's shifting its DBS license to Primestar, but DBS companies continue to object to Primestar's plans. / **62**

WAC vs. ESPN in hoop match

ESPN threatens to bring legal action to force Western Athletic Conference members to give the sports network satellite coordinates of all its conference games, showing what can happen when a small conference, local stations, big networks and a sport growing in popularity mix it up. / **66**



America's Health Chairman Webster Golinkin got a healthy dose of cash to resuscitate his network. / 71

TECHNOLOGY / 72

KHQ-TV goes to DVCPRO NBC affiliate KHQ-TV Spokane, Wash., will convert all its field acquisition and editing to Panasonic DVCPRO beginning next month. / **72**

Telemedia / 74

special report: web profit sites



The Internet has proved itself as a major information source and one that displays a company's power and prestige. But what about profits? / **74**

Microsoft fires back NBC and Intel are incorporating CNBC into their Interact project. / **88**

Broadcast Ratings.....56	Closed Circuit.....18	Fifth Estrate.....105
Cable Ratings.....67	Datebook.....104	For the Record.....101
Changing Hands.....58	Editorials.....110	In Brief.....108
Classified.....90	Fates & Fortunes...106	Washington Watch...24

Dear TV Programmer Guy,

My name is Rick, but everyone calls me "the Rick". This lucky lugnut came from Mark Martin's pit at the Sears Point Raceway the day he broke his streak of 42 straight losses by winning turns 7 and 11. It's brought me great things, like **ESPN**, **espn2** and a swollen molar which kept me out of work long enough to see the final Craftsman SuperTruck race of the season. And if I was to wake up one morning and find

ESPNNEWS

the only 24 hour sports news network worthy of a guy like Mark, on my tv, who knows? You may wake up and find this lucky lugnut in an envelope with a return address of "the Rick".

Thanks,
the Rick



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Top of the Week

Family, Nick square off

New Family Channel targets kids, parents; Nickelodeon expands kids into prime time

By Lynette Rice and
Joe Schlosser

Haim Saban is gearing up for cable's version of family feud with veteran contestant Nickelodeon.

The new Family Channel parent is developing up to 12 prime time shows to cap a soon-to-be-revised lineup that will target kids and parents. Nickelodeon, meanwhile, is extending its kids franchise deeper into prime time.

Saban is keeping the new Family Channel schedule close to his vest because he wants to unveil his strategy at the Western Cable Show (Dec. 10-12 in Anaheim, Calif.). He's targeting a spring launch. But sources say The Family Channel's programming day will feature a morning block of kids shows more like Saban's new FCC-friendly *Captain Kangaroo* than they are like *Mighty Morphin Power Rangers* and other signature fantasy violence strips that have helped to build the Fox Kids Network.

The new kids block will be a far cry from The Family Channel's current weekday morning lineup, which includes an early-morning exercise block, *Rescue 911*, *The Waltons* and *The 700 Club*.

Afternoons will likely be devoted to



Haim Saban



Herb Scannell



teen shows in the vein of Saban's *Sweet Valley High*—which airs middays on UPN. By 6 p.m. however, the focus will be on general adult programming with an emphasis on reality-based nonfiction shows, an insider says. Half-hours remain a priority, and Saban may also be considering game shows.

During the past month, Saban has received hundreds of pitches from creators, which he has narrowed down to 12. News Corp. President Peter Chernin apparently had a hand in picking the finalists. It's unknown what role was played by newly hired executive-in-limbo Rich Cronin, who has been tapped to be the new CEO of Family and Fox

Kids networks. Cronin's old bosses at MTV are trying to block the move in court.

"They [Saban and company] were going to pick at least the initial batch of shows before Cronin was going to come on board," says a potential supplier.

Saban is expected to meet with The Family Channel senior programming executive Gus Lucas—a carryover from the old regime—to narrow the list to six to eight projects. "I think they are sort of using the Nickelodeon model, where during the days it's all kids; then at 6 they kick into Nick-at-Nite kind of stuff," says a supplier.

But the Nickelodeon model is changing as well. Following up on last year's expansion into prime time, Nickelodeon is planning to take another half-hour from Nick at Nite. Beginning in September 1998, Nickelodeon will begin airing children's shows at 8:30-9.

For years, Nick ceded the air to Nick at Nite's cleverly packaged sitcom and drama reruns after 8 p.m. But in October 1996, the network started showing its original cartoons in the 8 p.m. time slot to great success.

"Kids aren't a priority at the broadcast networks," says Nick President Herb Scannell. "There's a big available audience. We've proved that at 8 p.m."

New programming for the 8:30-9 slot will include *The Wild Thornberrys*, live-action puppet comedy *Cousin Skeeter* and live-action series *Animorphs*.

The 8-8:30 switch boosted Nielsen household ratings from roughly a 1.8 for Nick at Nite in 1996 to a 2.7 for Nick. Nick's kid demos fetch higher ad prices than Nick at Nite's 18-49 audience, so adding another half-hour is likely to be more profitable.

Scannell says that even though Nick will be further robbing its sister network of an adult lead-in audience, he doesn't believe that development will damage Nick at Nite. "They've always been married at the hip," Scannell says.

—John Higgins contributed to this report

Telemundo watch

Spanish-language TV network Telemundo may unveil an alliance with one or more partners as early as this week. In its third-quarter earnings release issued Friday (Nov. 14), the company says it is hopeful a "strategic transaction" will come "within the near future."

Much speculation about what the news might be centers on King World Productions and Sony-owned Columbia TriStar Television, both of which have been in talks with Telemundo. One scenario has King World and Columbia teaming up on a Telemundo investment. The two already have a working relationship on the game-show front (*Wheel of Fortune*, *Jeopardy!* and *Hollywood Squares*). Sources say Columbia wants to strengthen Telemundo's domestic base and use its production facilities to produce programming for its Spanish-language program services in Latin America and Brazil. —Steve McClellan



Parton has "done a few walk-throughs and shot some tape" on a new 'Feud' set, a source says.

New 'Feud' may sign Dolly Parton as host

Remakes planned of 'Password,' 'Match Game,' 'Feud'

By Joe Schlosser

Pearson All American is close to signing Dolly Parton and two former talk show hosts to lead a trio of game shows into January's NATPE convention, sources say.

With the Mark Goodson game show library in hand, the newly merged syndication company is planning to bring out remakes of *Family Feud*, *Password* and *Match Game* for syndication in fall 1998.

Parton is reportedly in negotiations with Pearson All American executives about hosting a new version of *Family Feud*. Sources say Parton has "done a few walk-throughs and shot some tape" on a new *Feud* set. Comedian Sinbad, who last month was named host of Columbia TriStar's late-night show *Vibe*, was reportedly Pearson All American's top choice for *Family Feud*.

Pearson All American officials and Parton's representatives had no comment.

Sources also say former talk show host Gordon Elliot is being prepped to be the new host of *Password*. Elliot, whose talk show with CBS and Twentieth Television came to an end this past September after three seasons, will host *Family Feud* if Parton and Pearson All American can't reach a deal, sources say.

A number of Hollywood syndicators last week spoke glowingly of Elliot's talent and said he would be a perfect fit for a new version of either game show.

Michael Burger, who co-hosted ABC's morning program *Mike and Maty*, says he has been chosen to host Pearson All American's remake of *Match Game*. "I am going to host it; All American has it. Nothing is official as far as an airdate or pickup date. All we know is, I am hosting it when it goes." ■

Povich peeved at Paramount

By Joe Schlosser

It will not be an amicable parting.

Maury Povich, whose talk show will jump from Paramount to Universal next fall, told BROADCASTING & CABLE last week that Paramount has virtually abandoned the show.

"They looked upon this year as a lame-duck year, and unfortunately they have treated the show that way," Povich says. "It is unfortunate."

Since cutting the deal with Universal in June, *The Maury Povich Show* has seen little or no assistance from the promotions department, reps and stations say. What's more, the show has been downgraded or has changed time periods in New York, Los Angeles, San Francisco, Boston, Washington and



Povich moves to Universal next fall.

nine other top-50 markets. On WNBC(TV) New York, *Povich* now airs at 10 a.m.; last year, it aired daily at 3 p.m. On WMAR-TV Baltimore, the show was moved from 10 a.m. to 1:30 a.m.

Paramount would not divulge what it is spending on *Povich* this season, but Dick Kurlander, Petry's vice president and director of programming, says the burden is not on Paramount's shoulders: "It's up to the stations to pro-

mote *Maury*. The stations decide whether to promote it, not Paramount. That is ludicrous."

"It has been a very difficult time for me, to say the least," Povich says. "It has been the most difficult time of my life professionally. The good news is that where we have remained in the same time periods, we have done wonderfully in the face of many obstacles."

Season to date, *The Maury Povich Show* has averaged a 2.8 national rating, according to Nielsen Media Research. For October it averaged a 3.1 rating/13 share, improving in the time period from last year's 2.8/13. But even with some positive signs, Povich is not content.

In a prepared statement, a Paramount spokesperson said, "We are as actively involved in the production and distribution of *The Maury Povich Show* as we have been [during] the last six seasons."

If Paramount has lost interest in the show, it is not without cause. Povich first told executives at Paramount Domestic Television that he was giving up his talk show after the 1997-98 season. Povich and his wife, ABC news anchor Connie Chung, were lured by DreamWorks to host a syndicated news magazine slated for next season.

After DreamWorks executives found they were having trouble clearing the project, they lost interest in it. Povich opted for a return to the solo talk show genre. But by that time, Para-

mount had given the green light to a talker with comedian Howie Mandel.

So Povich turned to Universal Television, where he signed a multiyear contract reportedly worth \$8 million—\$10 million a year.

Steve Rosenberg, head of domestic distribution for Universal Television Enterprises, says Universal would have handled the Povich situation the same way Paramount has: "They said they are not going to spend a lot of time promoting and upgrading a show that they are not going to have long term. We would have done the exact same thing. I understand that."

Rosenberg is busy preparing for Povich's move to Universal next season and has cleared the show in more than 80% of the country on 129 stations. Universal officials say nearly 90% of

the stations signed on are incumbents.

"When we first signed Maury, we immediately went to the major [station] group heads who have supported his show over the years," Rosenberg says. "When they heard the show was coming back, almost all of them renewed it. We all know that it is much more difficult to make a new show work than it is to build an audience with an existing franchise."

Povich is getting a new studio in New York, a new director and a new executive producer for 1998-99. "Everything about the show will have a fresh, new quality to it; we are basically going to launch a new show," Povich says. "I think the stations will be proud of it. I admire my staff for overcoming huge obstacles that were none of their making." ■

New CBS will sell industrial assets

Westinghouse announced Friday that it has scrapped its planned spin-off of industrial assets into a separate publicly traded company.

Instead, those assets will be sold. Effective with the third-quarter results (issued Friday), the remaining company is reporting to the Securities and Exchange Commission as a pure-play media concern.

It has been renamed CBS Corp.; on Dec. 1 it will start trading under the CBS stock symbol. The company also announced the \$1.5 billion sale of its Orlando, Fla., power generation unit to Germany's Siemens AG. The rest of the industrial portfolio will be sold by mid-1998.

Third-quarter results show substantial improvement for the CBS broadcasting properties, with the cable networks the only "down arrow," as company CEO Michael Jordan told analysts. The broadcast network showed a 42% cash-flow gain, to \$47 million, on a 20% revenue gain, to \$672 million. For the first nine months, network revenue was up 5%, to \$2.1 billion, while cash flow dropped from \$134 million to a loss of \$9 million.

The TV stations turned in a third-quarter cash-flow gain of 35%, to \$78 million, on a 15% revenue gain, to \$195 million. For nine months, station cash flow was up 7.5%, to \$244 million, on a .3% revenue gain, to \$585 million. Radio division cash flow was up almost 200%, to \$147 million, on a 175% revenue gain, to \$374 million. Same-station radio sales were up 18% for the quarter, analysts say. Radio's nine-month numbers: cash flow up 192%, to \$395 million, on a 165% revenue gain, to \$1.065 billion.

Cable cash flow dropped 83%, to \$2 million, on a 16% revenue gain, to \$58 million. For nine months, cable cash flow dropped 75%, to \$11 million, on a 19% revenue gain, to \$170 million. Jordan said that building Eye on People and TeleNoticias is a "slow and costly process," and is being "continually evaluated." Sub count for Eye is 7 million—8 million, with future commitments to 17 million, analysts say.

—Steve McClellan

Love coupling hopes for late-night magic

By Joe Schlosser

Love Connection is back, and heading to late night.

Telepictures Productions is reviving the '80s relationship series, pairing it with a new show, *Change of Heart*, and selling them as a one-hour block for fall 1998.

Telepictures already has cleared both shows in more than 40% of the country, including WPX (TV) New York, WPCR-TV Chicago, WPHL-TV Philadelphia and WLVI-TV Boston. Sources say a battle for the shows is brewing in Los Angeles, where KCOP(TV) and KCAL(TV) are bidding on the block. Executives of neither station would comment. The block is being sold on a pure barter basis.

"We are the lone ranger out there for late night next year," says Scott Carlin, executive vice president of Telepictures Distribution. "Late night is still a conquest waiting to happen. *Love Connection* has a wide appeal. It always did well in ethnic households and Hispanic homes. It is clearly the kind of show that has the custom-tailoring for late night."

Carlin says Telepictures chose late



Pat Bullard is slated to host the revived 'Love Connection.'

night over early fringe and fringe time periods because "there was more real estate" available in the 11 p.m.—1 a.m. hours.

Pat Bullard will replace Chuck Woolery as host of *Love Connection*. Woolery last hosted the show in 1995, when it finished its original run in syndication. *Love Connection* aired from 1983 through 1995. Bullard, a former sitcom writer at Carsey-Werner, had his own talk show two years ago. Eric Leiber, the original producer of *Love Connection*, is back for another round.

As for *Change of Heart*, Carlin calls it the sequel to *Love Connection*.

"It begins where *Love Connection* leaves off," Carlin says. "It is about people who have been dating for a while and are looking at each other and wondering if they should see if there is something else out there."

Change of Heart will accept only couples who have been dating for less than six months, Carlin says, because Telepictures doesn't want to be blamed for "driving a wedge between couples."

Telepictures is currently auditioning for a host for *Change of Heart*. ■

SOLDIER OF FORTUNE INC. #1 IN YOUNG MALE RECRUITS

SCRIPTED HOURS % Share Change: Oct 97 Program vs. Oct 96 Time Period

	M18-34	M18-49	M25-54
Soldier of Fortune Inc.	+50%	+33%	+50%
Rank vs. All Shows	#1	#3	#2
Star Trek DS9	+44	+20	+33
Xena	+43	+13	+14
Sinbad	+40	+40	+20
Hercules	+29	flat	flat
Baywatch	+29	flat	-14
Ghost Stories	+25	+25	+25
Highlander	+17	+33	+33
X-Files	+9	flat	+8
Due South	flat	+100	+100
Conan	flat	+33	+33
NYPD Blue	flat	flat	flat
Viper	flat	flat	flat
Team Knight Rider	flat	-17	-20
Tarzan	flat	-50	-50
Psi Factor	-14	flat	-12
Earth: Final Conflict	-22	+33	+33
Nightman	-22	-11	+13
Honey, I Shrunk the Kids	-29	-29	-29
Walker Texas Ranger	-33	flat	+14
Pensacola	-33	-14	-14
Outer Limits	-36	+9	+9
Police Academy	-37	-56	-44
Fame LA	-40	-67	-67
Poltergeist	-50	-27	-27
Mike Hammer	-67	-33	flat

Source: NSI SNAP



NRP
NEIL RUSSELL
PRODUCTIONS

RYSSHER

Stations ready to spend for DTV

But study says investment will fail to reverse broadcasters' loss of viewers to cable

By Richard Tedesco

Stations are getting ready to spend up to \$6 million each to lose more viewers in the digital age, according to a new study.

"It's going to continue the decline in ratings and influence of the networks," says Josh Bernoff, Forrester Research senior analyst, digital TV.

Forrester's new study says broadcasters are not expecting a mad rush of consumers to run out anytime soon to buy digital TV sets, but stations are prepared to spend \$3 million-\$6 million to upgrade their facilities to transmit high-definition or other digital programming.

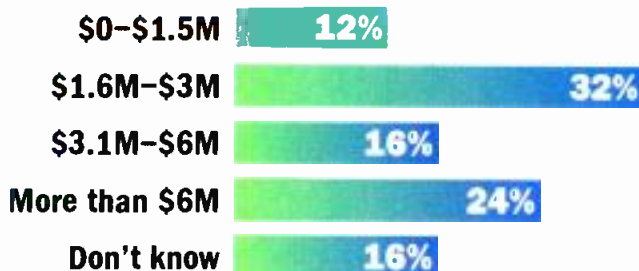
The Cambridge, Mass.-based firm reports that local broadcasters expect that 19% of their viewers will own DTV receivers by 2001.

But the study predicts that more viewers eventually will be tuning those receivers to cable channels. "Local stations will find their antenna and transmitter adjustments go for naught as 71% of households in 2007 eschew rabbit ears in favor of cable's broad offerings," the study says.

The report also predicts the Big Three networks' audience share will drop to 40%.

While predicting dwindling viewer-

HOW MUCH STATIONS WILL INVEST IN DTV OVER THE NEXT THREE YEARS



Source: Forrester Research

ship, the report shows some broadcasters voicing an interest in expanding the industry's services.

Among executives at the 25 stations interviewed by Forrester, 60% indicate that they plan some form of datacasting in the next three years, and 72% feel that interactive applications could improve program content. But they are still dubious about datacasting or interactivity, according to Bernoff. He says that local broadcasters still believe in TV in its passive present tense.

The only consensus on the DTV future among local broadcasters, national broadcast networks, cable networks and programmers is that there is nothing certain about it. "What they all agreed on is that it's impossible to predict the future," Bernoff says.

Forrester foresees very slow growth in DTV set and converter household

penetration over the next decade, breaking the million-unit mark after the turn of the century and approaching 50% household penetration by 2007. It expects product prices starting at \$4,000 to keep penetration below 1.5% over the first three years.

Forrester also foresees a fitful introduction of DTV transmission, with a four- to five-month lag being reported on orders for new antennas and transmitters. And Forrester

expects half of the stations working to achieve DTV capability by next year to back off. "Those 26 stations that are supposed to go up in '98, they're not all going to do it," Bernoff says.

PBS is the only broadcaster that's bullish on multicasting, according to Bernoff, who believes that the first two years of DTV services will be largely experimental, no matter what broadcasters do with the spectrum.

Forrester thinks that the delivery of true HDTV by broadcasters may ultimately be undercut by cable programmers who will launch premium HDTV services. "The cable guys aren't going to sit still," Bernoff says. He bets that cable will adopt a universe of 12 HDTV channels along with 100 standard-definition channels to maintain itself against the broadcast competition. ■

MSTV to ask FCC for DTV changes

Broadcasters are getting ready to ask the FCC to take another shot at passing out channels for digital TV.

The Association for Maximum Service Television on Friday decided to suggest that regulators revise their plan for matching each TV station with a digital TV channel. The group has been worried that the FCC's current plan—issued in the spring—will result in too much interference among digital TV stations.

The group has developed a revised plan aimed at fixing those problems, although several in the industry have been concerned that submitting the plan to the FCC could cause more problems than it solves. FCC officials predict that evaluating a new table of DTV channel allotments could push back the introduction of digital broadcasting by several months.

Broadcasters insist that the commission could

review its suggestions without delaying digital TV. They say their proposal is not intended as a substitute for the FCC's table, but rather is aimed at highlighting the interference problem and suggesting a possible solution.

"We did not rebuild the [allocation] table," says MSTV's Victor Tawil. "The goal is to show that the problems could be corrected."

"No one's trying to stall the process, but there are stations that have some real problems," adds Hubbard Broadcasting Chairman Stanley S. Hubbard.

A larger group of broadcasters this week will sign off on the plan before the industry gives it to the FCC. Industry sources predict the Broadcasters Caucus will elect to move forward with the plan and will submit it to the FCC early this week.

—Chris McConnell

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NBA not quite a loss leader for NBC, Turner

Networks will pay more than double current rights fees, and will profit less

By Steve McClellan

A lot more money for the league and less profit for NBC and Turner Broadcasting System. That's the bottom line on last week's announcement that NBC and Turner have renewed their National Basketball Association packages for another four years.

Both NBA incumbents will pay more than double the current rights fees to renew their carriage agreements, ponying up a combined \$2.64 billion for four seasons, starting with the 1998-99 season.

NBC's payment climbs from \$750 million for the current four-year pact to \$1.75 billion for the following four years. Turner's payments climb more than 150%, to \$890 million a year.

It is clear that both Turner and NBC will make less money under the new pacts than with the current agreements. NBC Sports President Dick Ebersol says NBC will "break even or make a small profit" on the deal.

Turner Sports President Harvey Schiller says Turner will profit under the new deal. But Sanford C. Bernstein media analyst Tom Wolzien, in comments to clients on the NBA deal, said that the deal will trim 5 cents a share from parent Time Warner's earnings, starting in 1999.

Some cable operators are not happy with Turner's hefty renewal payment. "I'm very disappointed on behalf of the people who are my customers," says Leo

Televising the NBA: Broadcast

\$ amounts in millions

Start of Contract	Seasons	Network	Total Fees
1998	4	NBC	\$1,750
1994	4	NBC	\$750
1990	4	NBC	\$600
1986	4	CBS	\$173
1982	4	CBS	\$88
1978	4	CBS	\$74
1976	2	CBS	\$21
1973	3	CBS	\$27

Televising the NBA: Cable

\$ amounts in millions

Start of Contract	Seasons	Network	Total Fees
1998	4	TNT/TBS	\$890
1994	4	TNT/TBS	\$352
1990	4	TNT	\$275
1988	2	WTBS/TNT	\$50
1986	2	WTBS	\$25
1984	2	WTBS	\$20
1982	2	USA/ESPN	\$11
1979	3	USA	\$1.5

Source: NBA

Hindery, president, Tele-Communications Inc. "I'm not going to say it's irresponsible, because it's their prerogative, but it's wrong. God almighty, if you think the NBA is going to bust our chops, the NFL is going to be triply hard to swallow."

While Ebersol was not specific at last week's press conference announcing the agreement, network sources confirm that NBC will make roughly \$200 million

under the current NBA deal. That includes half of a \$300 million pot the network split with the league in a revenue-sharing agreement after NBC reached a certain sales threshold.

The NBA's total rights fees under the current NBC deal, with revenue sharing, came to \$900 million. The revenue-sharing provision with Turner generated more than \$100 million. That added a little more than \$50 million to the league's coffers, for a total rights take from the cable package of more than \$400 million, according to NBA Commissioner David Stern.

NBC sources confirm that the network stands to make significantly less under the new pact—probably less than \$100 million.

Advertisers will help to defray the rights increases by increasing their rates. NBC's Ebersol says a 30-second spot in the finals now costs just under \$400,000, up from about \$200,000 when NBC first picked up the NBA. "Assume that that will grow 10 percent a year for four years, which is very reasonable," he says. Ebersol also says that a regular-season spot, now about \$100,000, also will grow 10% annually.

Agency executives say Ebersol is essentially firing the first shot in negotiations over future rate hikes. They agree that increases are inevitable because the NBA is, without question, the best second-quarter sports vehicle on television for reaching younger males with spending power.

For its money, NBC will get an additional seven regular-season games, for a total of 28, and an additional eight playoff contests, for a total of 31. More prime time games are included in the new package.

Turner, which airs games on WTBS(TV) and TNT, will lose eight playoff games (but still have 40) and gain 10 regular-season games, for a total of 80. But Turner Sports President Harvey Schiller says the loss of the playoff games is more than offset by the gain of complete weekday exclusivity for NBA contests throughout the season. "Exclusivity is extremely important to the value of the package," Schiller says. "For us, it is must-have programming. ■

NFL rights talks to get hot in December

The NBA deal is the first of two major-league rights negotiations expected to be completed before year end.

National Football League renewal talks are expected to heat up after Dec. 1. The exclusive negotiating period for incumbents has been extended to that date, sources say.

At that point, the league will talk formally to CBS about that network's proposals for getting back into pro football. Then the league will go back to the incumbents (NBC, ABC, Fox, ESPN and Turner) with a price. All of the incumbents are expected to accept, no matter what the cost. They fear losing football, as CBS did four years ago.

"We haven't had a meaningful conversation with the NFL on renewing, and we don't expect to until after they talk to CBS," says a source at one of the incumbent networks. "After that, we expect to get it done in a matter of days."

As with the NBA, football rights are expected to soar, with profits, if there are any, decreasing.

—Steve McClellan

UPN to get new Baltimore affiliate

United Television is scrambling to keep its part-owned UPN network's distribution base from losing ground to The WB.

United is buying HSN Inc.'s whs-w-tv Baltimore (ch. 24) for \$80 million. The buy is United's second in two weeks.

UPN already has an affiliate in Baltimore, but that station is subject to an agreement between station-owner Sinclair Communications and WB President Jamie Kellner to switch affiliation to The WB in January.

Adam Ware, HSN Inc.'s executive vice president of broadcasting, says that according to standard formulas, whs-w-tv is worth only \$35 million—\$40 million. He adds that the sale price "truly validated what this real estate, this spectrum, is worth."

Parties with interests in The WB and UPN have been in hot pursuit of similar UHF stations to provide a guaranteed venue for their programming. So has Paxson Communications, which is announcing details of its planned seventh network this week.

Ware says HSN Inc.'s new network project City Vision didn't fit the Baltimore market. However, HSN will look for larger markets for City Vision distribution.

In terms of developing HSN Inc.'s current television properties, Ware says: "We've been trying to take this group of assets and shape them and mold them to shape City Vision better and the USA/Universal vision better." Rumor has it that HSN Inc. is also thinking about selling its 50% of Savoy Television's four VHF Fox affiliates. Fox owns the other 50%. Ware refused to comment on those rumors.

—Sara Brown

Judge stops Paxson interference

By Sara Brown

Lowell "Bud" Paxson may have permanently damaged the bidding process for the upcoming Global Broadcasting bankruptcy auction, according to trustee James Copper-smith and bankruptcy judge Prudence Carter Beatty.

Beatty issued an injunction against Paxson Communications Corp. to stop the company from interfering with the auction this Wednesday (Nov. 19). Paxson has been ordered to pay for the distribution of Global's press release about the injunction hearing, held Thursday, to the Paxson mailing list. The company also must post the release on Paxson's Website and indicate that it was placed there by court order. At press time, no release on the injunction had been posted. Officials at Paxson refused to comment.

The injunction was prompted by a press release distributed by Paxson declaring that the company had an agreement with Pine Mountain Christian Broadcasting for a time brokerage and option to buy WPMC(TV) Knoxville, Tenn. That station is subject to an acquisition contract with Global, the rights to which will be auctioned Wednesday, along with acquisition contracts for three other stations. Also auctioned will be two Global stations, KCNS(TV) San Francisco and WRAY-TV Raleigh/Durham, N.C.

After Paxson had been placed under a temporary restraining order regarding the Knoxville station, Whitehead Media, owner of WOAC(TV) Cleveland, denied bidder Shop at Home Inc. access to the station, also under contract to Global. Global's FCC counsel Betsy Cameron says the denial was prompted by Paxson, who owned the original option contract to buy the Cleveland station.

Judge Beatty also issued an injunction forcing Whitehead to allow bidders to inspect woac.

Says Cameron: "If Mr. Paxson wants those properties, and obviously he does, he should come to the auction." ■

TCI's money up, subs down in 3Q

By Price Colman

Tele-Communications Inc. lost 47,000 subscribers during the third quarter, substantially better than the 65,000-85,000 the company had projected.

TCI President Leo Hindery has repeatedly stressed the need to revive growth, with the caveat that it wasn't likely until after Labor Day. The turnaround may be imminent: TCI gained 30,000 subscribers in September, and Hindery said the MSO will add 60,000-75,000 in the fourth quarter.

Subscriber growth is crucial because TCI, since its financial crisis a year ago, has cut cable-related expenses to the bone, virtually eliminating marketing. That action has resulted in solid improvements in cash flow and free cash flow (operating cash flow minus interest expense and capital expenditures). Cable operations generated \$246 million in free cash flow during the third quarter and \$849 million for the year. That's on target with Chairman John Malone's year-ago prediction of \$750 million—\$1 billion for 1997. Marketing spending will gear up to \$25 million—\$40 million per quarter beginning in the fourth quarter.

For the third quarter, cable opera-



Hindery says software firms are in "horse race" to win cable's set-top business.

tions—the core of the TCI Group—reported \$712 million in cash flow, up 12.7% from a year ago, on revenue of \$1.6 billion, up 4.4% from last year. Cable's operating margin improved to 44.1%, up 3.2 percentage points. Cable also decreased its debt-to-cash-flow ratio to 4.98:1 from 5.98:1 at the end of 1996.

Parent TCI Inc. reported cash flow of \$778 million for the quarter, up 29%, on revenue of \$1.9 billion, down 6%. The company had a net loss of \$22 million, down 84% from 1996's third quarter.

On the digital cable front, TCI Digital Cable has passed 1.3 million of TCI's 14.3 million customers. Hindery said last week that by yearend, TCI hopes to have the product available to 92% of the 24 million homes passed by TCI. ■

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The #1 Late Night Talk/Variety Show in Adults 18-34 October 1997

	Ratings (Rank)	
	A18-34	A18-49
THE KEENEN IVORY WAYANS SHOW	3 (#1)	2 (#2)
The Tonight Show With Jay Leno	2	3
The Late Show With David Letterman	2	2
Vibe	2	1
Conan O'Brien	1	1
Politically Incorrect	1	1
Tom Snyder	0	1

Source: NSI SNAP October 1997 (25 markets measured); weighted ratings of all occurrences in regular time period.

the
**KEENEN
IVORY
WAYANS**
show



Buena Vista
Television

Stern offends Canadians

By John Merli

In the loudest controversy in Canadian radio in years, the Canadian Broadcast Standards Council (CBSC) last week issued an 86-page decision that found that "every daily program" of the *Howard Stern Show* monitored over a two-week period "breached" the voluntary program standards of the CBSC's broadcaster members. Eventually, the CBSC's action could lead to cancellation of the show in Montreal and Toronto, despite the American shock jock's high ratings in both markets.



Howard Stern

More than 1,100 complaints have been noted by the CBSC since the Stern morning program premiered in September on CHOM-FM Montreal and CILQ-FM Toronto. The decision by the CBSC—a nongovernmental group made up of six broadcasters and six members of the public—is based on monitoring Stern's first two weeks in Canada. It cites "numerous discriminatory comments directed at French-Canadians and other groups, sexist remarks," and unsuitable remarks aired when children might be listening.

The CBSC cited Stern's first show in Canada on Sept. 2, when the host referred to French-Canadians as "peckerheads," "scumbags," and "pussy-assed jack-offs" (in violation of clause 2 of the Canadian Association of Broadcasters' code of ethics). Also targeted, the decision states, were Japanese, Arabs, Sikhs, Poles, blacks and gays.

The decision states: "The freedom to swing one's arm ends when it makes contact with one's neighbour's nose. The length of that arc is what the CBSC determines from case to case."

Fines are not an issue in the Canadian controversy. Apart from attempting to move the show to late-evening hours or canceling it outright, there appear to be few (if any) options available to the Canadian broadcasters.

The entire 86-page CBSC decision is available online at www.cbsc.ca. ■

Closed Circuit

WASHINGTON

FCC likely to tackle access

Tougher rules on access to cable programming could be at the top of the new FCC's agenda. Officials say the commission may propose revisions to its program access rules at the Nov. 25 meeting, the first open meeting of the overhauled FCC. The rules are aimed at giving cable-system competitors access to cable programming. The FCC's proposed revisions follow a May petition from Ameritech calling for speedier review of program access complaints at the FCC and the establishment of fines for violations of the rules. Last week, officials said the proposal to modify the rules was on track to make the Nov. 25 agenda, although the item still could get sidetracked before the meeting.

LOS ANGELES

Tough year

Producer Robert Morton—currently developing a comedy/variety hour for ABC with *Homicide*'s Barry Levinson and Tom Fontana—would prefer to forget the first year of his development deal with the network. "It's been a very rough year for me, with all the gossip about my relationship with Jamie [Tarses]," says Morton, now split from the entertainment president. "I was already a very hard-working guy who never had anything given to me. I've worked really hard for 25 years. ... All of a sudden I got my deal at ABC—and I got it before Jamie was there—and the press associated my deal with the relationship. It's really insulting and very hard to overcome."

Morton, who's already developed a pilot called *Missing Links* and the failed *Over the Top* series for ABC, says his latest project mirrors the old *SCTV Network* in that it's an hour-long tale about a fictitious variety show. Of his experience on *Over the Top*, starring Tim Curry and Annie Potts, Morton says: "I would say parts of it were probably the best experience I've had in the business

and parts were probably the worst."

LOS ANGELES

Murphy's swan song

Though months away, speculation already has surfaced on how Warner Bros. Television will sign off its long-running *Murphy Brown* in the spring. There has been talk about Candice Bergen's character dying of cancer, although the studio likely will not go for the idea, an insider says. On the show, Murphy is in treatment for breast cancer. Whatever the outcome, series creator Diane English—now a consultant on the 10-year-old show—has been chosen to write the final episode.

NEW ORLEANS

John to party at NATPE

King World Productions is bringing Elton John to NATPE with a Tuesday, Jan. 20, party/concert at New Orleans' Superdome. King World officials had no comment, but Superdome officials confirmed that the syndicator has rented the stadium on that date for a "private dinner party." John performed at the House of Blues in New Orleans last year for MTV during the NCTA convention.

LOS ANGELES

Dennehy to 'Shoot'

ABC's *Just Shoot Me* has recruited actor Brian Dennehy to play the burly, firefighting father of Dennis Finch (David Spade) for an episode that likely will air during the February sweeps. The Brillstein-Grey comedy also is looking to tap Chris Farley (Spade's co-star in the theatrical "Tommy Boy") to play Finch's brother.

LOS ANGELES

Double duty for Cole

Jeff Cole has been named Los Angeles bureau chief for King World's two syndicated news magazines, *Inside Edition* and *American Journal*. Cole has been with *Inside Edition* since 1988, most recently as senior producer/reporter in Los Angeles.

Powell airs doubts about FCC liquor inquiry

By Chris McConnell

One new FCC commissioner wants to target televised liquor advertising in an FCC inquiry.

Another is not so sure.

"Have we really been told [by Congress] to do this?" Commissioner Michael Powell asked during a wide-ranging discussion of communications issues last week. Powell said he would prefer that the commission consider the issue of liquor advertising as part of a broader investigation of the broadcast industry's public interest obligations.

"We have a lot to do here," Powell added, maintaining that he does not feel comfortable with the idea of launching an FCC inquiry without knowing precisely the commission's authority once the inquiry is completed.

Powell's comments came a week after FCC Chairman William Kennard said he wants the FCC to serve as a

forum for a debate on broadcast liquor advertising. Kennard said he would be consulting with his new colleagues on the issue during the next few weeks.

While Kennard said that no one believes more hard-liquor advertising is good for the country, Powell indicated that the government can address the issue even if the FCC does not. "Congress can do anything," Powell said, adding that any FCC authority in the area is, at a minimum, shared with the Federal Trade Commission.

One other commissioner—Susan Ness—voted previously to launch the alcohol inquiry. Commissioners Harold Furchtgott-Roth and Gloria Tristani have not yet weighed in on the issue.

While appearing to differ with Kennard on liquor advertising, Powell agreed with the chairman on the issue of broadcast industry consolidation.

Kennard has said he is concerned with

the pace of mergers in the industry. Last week, Powell said he too is concerned.

"The pace is scary," Powell said, adding that the speed of consolidation has made it difficult for regulators to keep up.

Powell, former chief of staff with the Justice Department's Antitrust Division, stressed the need for FCC regulators to examine the impact of mergers on diversity in the marketplace. He also cited, however, arguments that mergers in some cases can increase the number of voices in a marketplace.

"Consolidation is often an element of getting competitive," he added.

Discussing broadcast public interest obligations, Powell said there is uniform agreement on the need to reconsider how government addresses the public interest obligations. Powell anticipates that review will include "a clean, honest discussion" of the constitution issues involved.

On the issue of video competition, he said competition is evolving "slower than it should be."

"There really are pieces of what should be a competitive market," Powell added. He proposed no specific remedy but said the FCC should try to write rules that are technologically neutral. ■

Congress probes FCC move

Lawmakers question lobbyist, investor influence in relocation

By Chris McConnell

Lawmakers are asking the FCC's new chairman about the commission's controversial move to new headquarters.

In a Nov. 7 letter to William Kennard, House Commerce Committee Chairman Tom Bliley (R-Va.) asked the FCC chairman to provide a series of records relating to the planned move to the Portals office complex in Southwest Washington.

The request comes as another lawmaker—Telecommunications Subcommittee Chairman Billy Tauzin (R-La.)—is asking the Department of Justice to launch its own probe into the move. Tauzin plans to request the investigation this week.

Most of the information sought by lawmakers concerns the relationship between one of the building's investors—Tennessee real estate developer Franklin Haney—and Washington lob-

byist and former Clinton/Gore campaign manager Peter Knight. Congressional investigators want to know whether Haney paid Knight \$1 million to lobby for the commission's move to the Portals, which is scheduled to begin next spring.

"If you paid Mr. Knight \$1 million in one lump sum as a performance fee, we would have serious questions about the services for which you were paying Mr. Knight on this federal contract," Bliley and Oversight and Investigation Subcommittee Chairman Joe Barton (R-Tex.) wrote in a letter to Haney the same day they wrote Kennard.

Committee investigators say they have been told by Knight's law firm that Knight billed one of his clients for \$1 million in January 1996 and then received a \$1 million check—written to him personally—on April 4, 1996. The firm—Wunder, Knight, Levine, Thelen & Forscey—has not confirmed that the check came from Haney.



A computer-manipulated photograph shows the Portals development in Southwest Washington.

Last week, neither Knight nor Haney returned calls. But earlier this month, *Time* magazine reported that Haney admitted to the payment and said it was for "general legal work" on the project.

House investigators want more details. And in this month's letter to Haney they voiced frustration with his response to their calls. "The committee has been attempting to contact you by telephone this week but has not received a return telephone call despite leaving at least three messages over the course of this week," Bliley

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and Barton wrote.

The lawmakers asked Haney whether he had made any payments to Knight and if so for how much. The letter also requests information on any communications between Haney and officials in the Vice President's office or the FCC.

Similarly, the lawmakers asked Kennard to provide records of any contact between Haney and the FCC as well as any contact between the FCC and the

White House concerning the Portals. Last week, committee staff were planning to meet with at least one FCC official to discuss the move.

Communications lobbyists long have opposed the move, which would move the commission far away from most of their offices. Earlier in his FCC tenure, FCC Chairman Reed Hundt suggested that Congress might devote the moving costs to other commission initiatives.

"If we are ordered by Congress not to move to Portals...then we can use those funds to accomplish the other steps necessary to carry out the new mission you are giving us," he told Congress in June 1995. But Hundt's office later insisted that the former chairman never opposed the move to new headquarters.

Last week's letter to Kennard asked for a reply by Nov. 30, while the letter to Haney asked for a reply by Nov. 14. ■

Receiving line

TV's top lobbyists were out in force this month to watch the Vice President formally put the new FCC chairman in place (although William Kennard had actually been in office for five days). Among the throng gathered to observe the swearing-in: NAB President Eddie Fritts, NCTA President Decker Anstrom and MPAA President Jack Valenti. The event also featured a swearing-in for Commissioner Gloria Tristani. As expected, Republican commissioners Michael Powell and Harold Furchtgott-Roth sat out the ceremony. They were on hand in the audience, however.

Kennard's father-in-law, James Kennedy, delivered an invocation before Gore administered the two oaths. Kennard was joined onstage by his wife, Deborah Kennedy. Tristani was joined by her husband, Judge

Gerard Thomson, her daughter, Vaneesa, and her cousin, Cissie Coy, who delivered the benediction.

During his remarks to the Washington works, Gore put in a few plugs for free political airtime. "We all have a

responsibility to carve out meaningful public space on the public airwaves," Gore said. He also said the agency's importance has never been greater and urged the new group to "work in a bipartisan manner."

Rapid transition

The interim staff that Commissioner Harold Furchtgott-Roth unveiled this month hardly will have time to unpack their paperweights. Last week the economist-commissioner pulled the curtain back on his permanent staff. Heading the team as senior legal adviser is Paul Misener, currently manager of telecommunications and computer technology policy at Intel. Misener, who starts on Dec. 8, will handle international issues. Gibson, Dunn & Crutcher lawyer Helgi Walker will be Furchtgott-Roth's mass media and cable adviser, while Kevin Martin of the FCC's office of the independent counsel will be his common carrier adviser. Martin and Walker start Dec. 1.

Wallman leaves White House

The telecommunications business has a new consultant. White House economics and telecommunications adviser Kathleen Wallman is leaving her post in the Clinton administration to launch a telecom consulting firm. Wallman, a onetime front-runner for FCC Chairman William Kennard's job, has been advising the White House as chief of staff of the National Economic Council. Before moving to the White House, she was chief of the FCC's Common Carrier Bureau.

Try, try again

Even after the Supreme Court ruled the Communications Decency Act unconstitutional, lawmakers still are working on ways to keep the Internet porn-free. Senator Dan Coats

(R-Ind.) last week introduced a bill that would make it illegal for pornographers to make their content available to people under 17 years old. Coats said in a floor speech that filtering software does not work because of the speed at which Internet sites are coming online and the ease with which children can hack through filtering software. Coats was one of the original sponsors of the CDA, which placed the burden of monitoring the Internet for pornographic materials on Internet providers.

Right wing, wrong job

NET, formerly known as National Empowerment Television, earlier this month ousted its founder, arch-conservative Paul Weyrich. He will continue to serve on the board, but he no longer will be the network's president and lead commentator. NET Chairman Bob Sutton will stay on at the conservative public affairs network. Republican board members increasingly had been upset by Weyrich's attacks on Republican party leaders, including Senate Majority Leader Trent Lott (R-Miss.), Speaker of the House Newt Gingrich (R-Ga.) and Senate Judiciary Committee Chairman Orrin Hatch (R-Utah). One of Weyrich's earliest political achievements was founding the Heritage Foundation, the think-tank most directly opposed in philosophy to the liberal Brookings Institution. Weyrich left Heritage after less than a year and went on to start the Free Congress Foundation. NET is a spin-off of that foundation that Weyrich launched three years ago. NET is a for-profit, privately owned cable network that serves 13 million-14 million cable and satellite subscribers.

Washington Watch

Edited by Chris McConnell and Paige Albinak



FCC Chairman William Kennard takes the oath of office from Vice President Gore as Kennard's wife, Deborah Kennedy, watches.



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Mel Karmazin makes (and accepts) NO EXCUSES

His goal: Make CBS the most profitable TV station group by 1999

By Steve McClellan

Mel Karmazin is a confident man. This is his prediction for 1999: The CBS station group will be number-one-ranked in revenue and profits, if not ratings.

"There was a time when [former Capital Cities president and chairman] Dan Burke and Thomas Murphy were perceived as the quintessential operators—and those CapCities stations were great," Karmazin says. "In 1999, CBS will be there."

As Karmazin readily admits, the 14-station group has a long way to go. The stations in the top three markets have been also-rans for years. Cash flow for WCBS-TV New York is about

\$100 million less than that of crosstown rival WNBC(TV), he says. (See page 34 for B&C's exclusive interview with Karmazin.)

There already have been some improvements since Karmazin took the station reins from then-CBS Inc. President Peter Lund in May.

Third-quarter earnings show nearly a 10% gain in revenue for the stations over the same period last year and at least a 25% gain in operating cash flow. While that comparison is relatively easy (given NBC's dominance with the Atlanta Olympic Games in third quarter 1996), the CBS stations also are expected to show an increase in the fourth quarter. There the comparison is tougher because of all the political advertising in last year's fourth quarter.

Analysts estimate that the CBS group this year will have revenue of roughly \$800 million, about flat with last year, and cash flow of \$350 million—\$375 million, versus last year's \$280 million. Next year, with the

Nagano winter Olympic Games and political campaign money, the group should generate cash flow of \$450 million—\$500 million, at least 28% higher than in 1997, while revenue should top \$925 million, for a gain of at least 15%.

And for 1999? Up "at least" 20% over 1998, Karmazin says. That's 20% despite the loss of 1998's Olympic and political money. If you do the arithmetic, that's more than \$1.1 billion. No wonder his general managers are already planning for 1999.

Analysts say achieving that goal will take a miracle. "They might be able to hit that number if they get the NFL back," says one Wall Streeter who follows the company. "Without it, they'll be lucky to be flat," having to make up at least \$100 million in Olympic and political dollars combined. But one analyst admits, "I've been wrong [by] underestimating Karmazin before."

To achieve his goal, Karmazin says he's not relying just on a super sales effort, although that's clearly part of

CBS O&OS: HOW THEY RATE



WCBS-TV New York (Ch. 2)

Bud Carey, GM; Bill Carey, ND; Christopher Carmody, GSM

Local News	Rating/Share	Rank among local news
6-7 a.m.	1.3/7	4 of 4
7-8 a.m.	1.8/6	2 of 2
12-12:30 p.m.	5.0/17	2 of 3
5-5:30 p.m.	4.1/10	3 of 3
5:30-6 p.m.	3.9/9	3 of 3
6-6:30 p.m.	3.3/7	3 of 3
11-11:30 p.m.	6.4/11	3 of 3



KCBS-TV Los Angeles (Ch. 2)

John Culliton, GM; Larry Perret, ND; Terry Dunning, director sales

Local News	Rating/Share	Rank among local news
6-7 a.m.	0.9/5	5 of 5
7-8 a.m.	1.2/5	3 of 3
12-12:30 p.m.	2.7/10	1 of 2
5-5:30 p.m.	2.8/6	3 of 3
6-6:30 p.m.	3.5/7	3 of 3
6:30-7 p.m.	3.3/6	1 of 1
11-11:30 p.m.	4.3/10	3 of 3



WBBM-TV Chicago (Ch. 2)

Hank Price, GM; Jeff Bartlett, ND; Susan McEldoon, GSM

Local News	Rating/Share	Rank among local news
6-7 a.m.	1/6	5 of 5
7-8 a.m.	1.2/5	2 of 2
11-11:30 a.m.	4.1/16	1 of 1
4:30-5 p.m.	3.3/8	3 of 3
5-5:30 p.m.	3.6/8	3 of 3
6-6:30 p.m.	3.7/8	3 of 3
10-10:30 p.m.	8.9/15	3 of 3

Many of the stations begin their morning news at 5:30, but ratings surveys begin at 6 a.m. The rankings compare local news to local news only. Rating, share and rank are based on Nielsen's October sweep multiday grids from Sept. 25 through Oct. 22, Monday through Friday, 6 a.m. to 2 a.m.



KYW-TV Philadelphia (Ch. 3)

Al Bova, GM; Paul Gluck, ND; Jim Gallagher, GSM

Local News	Rating/Share	Rank among local news
6-6:30 a.m.	2.5/13	3 of 3
6:30-7 a.m.	2.7/10	3 of 4
7-8 a.m.	2.8/9	1 of 2
12-12:30 p.m.	3.8/14	2 of 2
6-6:30 p.m.	4.0/8	3 of 3
11-11:30 p.m.	6.9/13	3 of 3



Left: CBS News anchor Bryant Gumbel welcomes Carol Marin to CBS-owned WBBM-TV Chicago. She also will contribute to Gumbel's 'Public Eye.'



Right: Jonathan Klein, president of CBS Television Stations, is pleased with the ratings direction of his stations.

the strategy. "We're going to invest a whole lot more money in the community and in news, because that's what you need to do over a long period to make your station number one."

The most notable programming investment to date is a three-year, 12-station commitment to King World Production's new version of *Hollywood Squares*, set to debut in fall 1998. Estimates are that CBS will invest nearly \$30 million a year in the program. The station group also has acquired *The Rosie O'Donnell Show* for Boston, Pittsburgh and Denver and the new Howie Mandel show for New York, Los Angeles, Miami, Baltimore and Salt Lake City.

"I'm not happy it will take [until 1999]," Karmazin says of the group's climb to the top. "In order to make the stations as good as they need to be, they need programming and news. It will take time. Some of the programs we've invested in won't be available until the fall of 1998."

In local news, CBS executives point

to Chicago to demonstrate Karmazin's willingness to spend. WBBM-TV was able to lure Carol Marin several months ago, after the popular Chicago newswoman's much-publicized departure from crosstown rival WMAQ-TV, the NBC-owned station. But to do so, WBBM-TV GM Hank Price says he asked Karmazin to allocate dollars not in the budget, because he wasn't willing to fire anyone else to get Marin. "Mel wanted to know how it fit into the overall plans and why it was important. I told him and he immediately gave it to me. That sends a signal we are serious about news."

In Karmazin's office in New York, at Infinity Broadcasting's headquarters (about four blocks away from CBS headquarters), sits a plaque with the word "excuses" on it. Through the word is a slash to signify "no excuses," which is Karmazin's credo. The plaque was given to him by Ed Goldman, whom Karmazin appointed general manager of WBZ-TV Boston shortly after assuming responsibility for the stations. "All of his salespeople have this sign on their doors," Karmazin says.

Al Bova, general manager of KYW-TV Philadelphia, says the no-excuses attitude already has him focused on ways to replace the Olympic and political money in 1999. "Because I don't want to be in a position where I'm wondering in February of 1999 where the money is, because Mel will say: 'You knew in May of 1997 that you would have this problem, and what did you do about it?'"

Karmazin's response: "He's right. And it's great that my managers are thinking ahead."

Indeed, Karmazin's zero tolerance for excuses is legendary. He's also known as a man who doesn't beat around the bush and who hates wasting time. He



KPIX-TV San Francisco (Ch. 5)
Jerry Eaton, GM; Daniel Webster, ND; Alan Buckman, GSM

Local News	Rating/Share	Rank among local news
6-7 a.m.	1.2/8	4 of 4
7-8 a.m.	2.1/10	2 of 2
12-12:30 p.m.	3.2/14	1 of 2
5-5:30 p.m.	4.0/11	3 of 3
6-6:30 p.m.	4.7/10	3 of 3
10-11 p.m.	5.3/11	2 of 2



WBZ-TV Boston (CBS, ch. 4)
Ed Goldman, GM; Peter Brown, ND; Howard Zeiden, GSM

Local News	Rating/Share	Rank among local news
6-7 a.m.	2.5/13	3 of 3
7-8 a.m.	2.7/11	1 of 1
12-12:30 p.m.	4.1/14	3 of 3
5-5:30 p.m.	3.9/9	3 of 3
5:30-6 p.m.	4.5/10	3 of 3
6-6:30 p.m.	5.1/10	3 of 3
11-11:30 p.m.	6.9/14	3 of 3



WCCO-TV Minneapolis (Ch. 4)
Jan McDaniel, GM; Ted Canova, ND; Dan Mellon, GSM

Local News	Rating/Share	Rank among local news
6-7 a.m.	2.5/16	3 of 3
7-8 a.m.	3.6/16	1 of 1
12-12:30 p.m.	7.8/30	1 of 1
5-5:30 p.m.	8.7/23	2 of 3
6-6:30 p.m.	12.1/26	1 of 3
10-10:30 p.m.	13.5/24	2 of 4



WWJ-TV Detroit (Ch. 62)
Jay Newmar, GM; Kevin Cuddihy, GSM
NO LOCAL NEWS



WFOR-TV Miami (Ch. 4)
Alan Shaklan, GM; Sue McInerney, ND; Joe Calim, GSM

Local News	Rating/Share	Rank among local news
6-7 a.m.	1.1/7	4 of 4
7-8 a.m.	0.9/5	2 of 2
12-12:30 p.m.	4.5/16	1 of 3
5-5:30 p.m.	2.8/6	4 of 4
5:30-6 p.m.	2.8/6	4 of 4
6-6:30 p.m.	2.6/5	4 of 4
11-11:15 p.m.	5.2/9	4 of 4
11:15-11:30 p.m.	4.1/8	3 of 3



Karmazin says news is coming to CBS's UHF station in Detroit.

doesn't suffer fools easily, and his manner can be abrasive. His style can be unnerving to subordinates, sources say. But it's a style that many believe is just the kind of kick in the pants that the CBS-owned TV station group needs to transform it into an industry powerhouse.

There are signs that some of the ratings-challenged CBS stations—WCBS-TV New York, KCBS-TV Los Angeles, WBBM-TV Chicago, WBZ-TV Boston, KPXN-TV San Francisco and WFOR-TV Miami—have, if nothing else, stemmed declining viewership. That's seen as good news for the group by industry analysts.

"Things have not gotten worse," says Bill Carroll, vice president/director of programming at Katz Television. "If you look at CBS for the past couple of years, that's got to be considered a victory."

In a few notable instances, things have actually improved, says Jonathan Klein, president, CBS Television Stations, who reports to Karmazin. He cites WCBS-TV, where the morning news was up 2 share points, year to year, in October, and where the syndicat-

ed *Judge Judy* court show has boosted the 4-4:30 p.m. slot by 44%. That, in turn, has boosted *Hard Copy*'s performance at 4:30 by 3 share points, which has given the 5 p.m. local news a slight bump. He cites similar anecdotal ratings evidence for Chicago and Los Angeles. In all three cases, however, the stations still are well behind their ABC and NBC counterparts in most time periods.

"Our ratings base is relatively low, and we've got a long way to go, but, directionally, it's encouraging," Klein says.

Since taking control in May, Karmazin has visited all 14 of the network's TV stations at least once. Some of those trips have generated colorful anecdotes. For instance, a story circulating at KYW-TV Philadelphia had Karmazin meeting with sales managers who presented sales projections for the rest of 1997 and 1998. Apparently unimpressed with the aggressiveness of the sales goals, the story goes, Karmazin interrupted the presentation with a question: "Should I

fire you now or wait until you are finished?"

Karmazin says he doesn't recall any such incident. If it happened, says Al Bova, it didn't happen in his presence. Bova recalls one KYW-TV sales rep asking Karmazin how he expected the station to beat last year's fourth-quarter ad sales, which benefited from a huge amount of political advertising in 1996. Karmazin's response: "Did I say you couldn't sell political?"

Other sources report meetings in which Karmazin has told his general managers to hit the streets and make sales calls—just as he still does. Karmazin confirms these stories: "I think everyone at our television stations should be selling advertising. Many of the general managers at CBS came from areas other than sales. So we have encouraged them to spend more time with sales, not at the expense of news or programming or community relations—they're all very important."

Alan Bell, president of Freedom Communications' broadcasting division, has known Karmazin since they both worked at Metro-media more than two decades ago.

Continues on page 40



KUTV-TV Salt Lake City (Ch. 2)
David Phillips, GM; Patrick Costello, ND; Kent Crawford, GSM

Local News	Rating/Share	Rank among local news
6-7 a.m.	2.6/17	2 of 4
7-8 a.m.	2.8/14	1 of 2
12-12:30 p.m.	4.5/19	1 of 4
12:30-1 p.m.	4.0/17	1 of 3
5-5:30 p.m.	4.8/12	2 of 2
5:30-6 p.m.	4.4/10	2 of 2
10-10:30 p.m.	8.9/16	3 of 3
12:30-1:15 a.m.	0.9/6	1 of 1



KCNC-TV Denver (CBS, ch. 4)
Marv Rockford, GM; Jack MacKenzie, ND; John Smith, GSM

Local News	Rating/Share	Rank among local news
6-7 a.m.	3.4/18	2 of 3
7-8 a.m.	3.8/16	1 of 1
12-12:30 p.m.	3.6/16	1 of 2
4-5 p.m.	6.6/19	1 of 2
5-5:30 p.m.	7.2/18	1 of 3
5:30-6 p.m.	6.1/15	1 of 1
6:30-7 p.m.	5.6/11	1 of 1
10-10:30 p.m.	8.6/15	3 of 3



KDKA-TV Pittsburgh (Ch. 2)
Gary Cozen, GM; Mark Berryhill, ND; Bruce Kaplan, GSM

Local News	Rating/Share	Rank among local news
6-7 a.m.	3.2/17	3 of 3
7-8 a.m.	3.3/14	1 of 1
12-12:30 p.m.	10.0/36	1 of 3
5-6 p.m.	8.6/19	1 of 3
6-6:30 p.m.	11.2/23	1 of 3
6:30-7 p.m.	11.7/23	1 of 1
11-11:30 p.m.	12.9/24	1 of 3



WJZ-TV Baltimore (Ch. 13)
Marcellus Alexander, GM; Gail Bending, ND; David Morris, GSM

Local News	Rating/Share	Rank among local news
6-7 a.m.	8.4/33	1 of 3
7-8 a.m.	8.3/28	1 of 1
12-12:30 p.m.	8.1/32	1 of 2
5-6 p.m.	8.0/19	2 of 3
6-6:30 p.m.	10.5/21	1 of 3
6:30-7 p.m.	10.3/20	1 of 1
11-11:30 p.m.	10.6/19	2 of 3



WFRV-TV Green Bay (Ch. 5)
Perry Kidder, GM; Lee Hitter, ND; Jackie Stewart, director of sales
Local News from 5:30-8 a.m., 12-12:30 p.m., 5-5:30 p.m., 6-6:30 p.m., 10-10:30 p.m.
ratings not available

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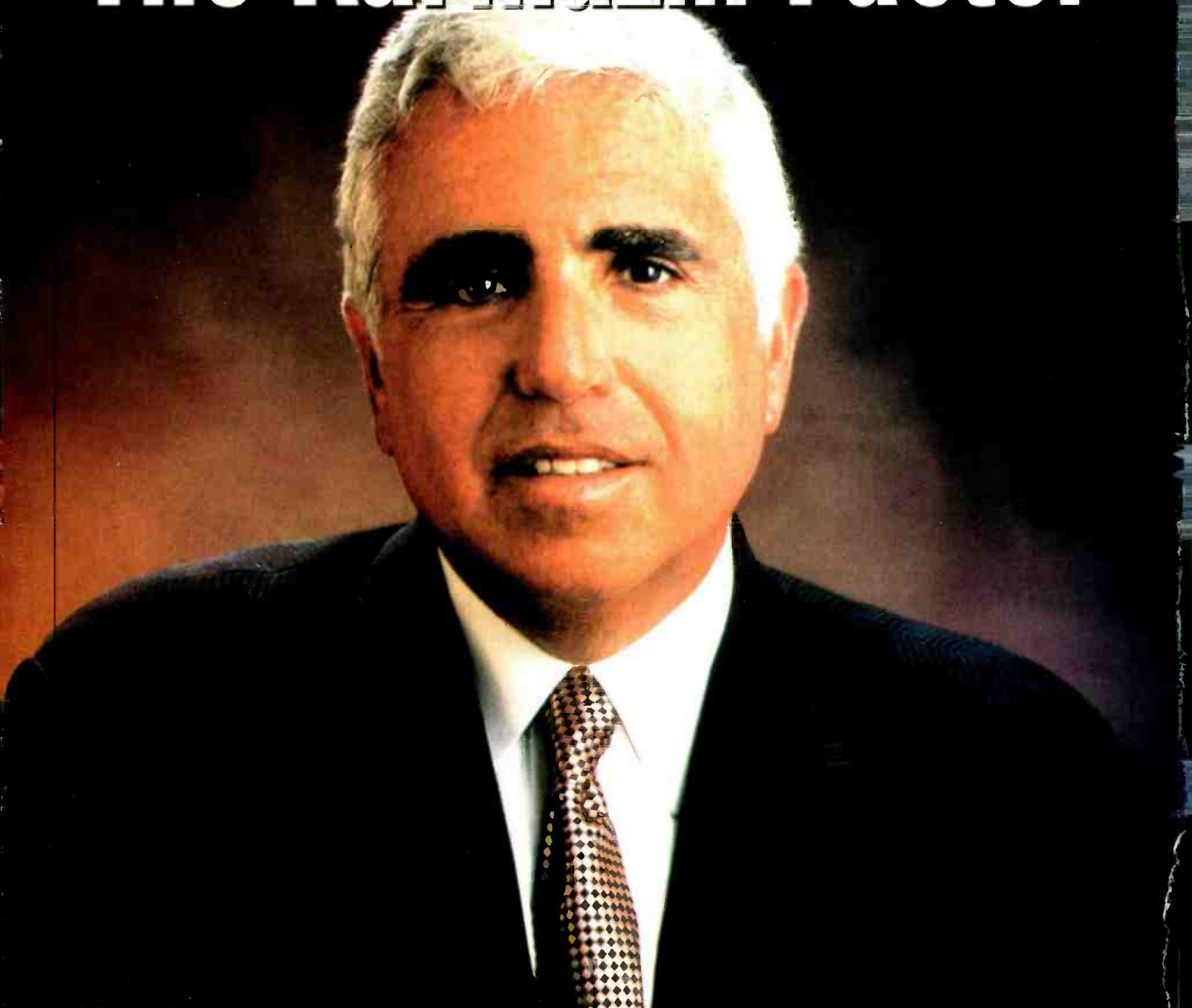
Source: NTA, Sept.-April each season,
1997-98 = 9/17 - 4/15/97.

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The Karmazin Factor



Mel Karmazin, chairman of CBS Radio and Stations Inc., is one of the hardest executives in the business to pin down for an interview. However, Karmazin agreed to an exclusive interview with BROADCASTING & CABLE's New York Bureau Chief Steve McClellan that mostly addresses his efforts at the TV group and that group's impact on the broader performance of the company. Questions about internal politics—specifically how he and Westinghouse Chairman Michael Jordan get along—were out of bounds. Still, it is a lively interview, with Karmazin feistily predicting that the TV stations will be the best-performing group in the industry by 1999 (see story, page 28). He also explains why he wanted and got responsibility for the TV stations, what he thinks about the TV business so far, and specific steps he plans to take to try to ensure that his prediction comes true.

Back in May you were given responsibility for the CBS TV station group. Why did you want that responsibility?

It's called a \$16 stock price—which is what the Westinghouse stock price was then, although now it's hovering close to \$30.

The company had some great assets. The radio business was doing terrific. Part of the reason that the stock was not performing as well is that the investment community believed we had this very large asset, these terrific television stations that were dramatically underperforming.

How big is the gap?

To give you an example, channel 4 in New York [WNBC(TV)] has annual cash flow of about \$165 million, and channel 2 [WCBS-TV] has about \$65 million in cash flow. That's huge upside potential for us, but the sense was we needed to make a huge improvement in our television stations. There's a \$350 million [cash flow] difference between CBS and the number-one TV station in the top three markets. That's huge.

That gap will close by 1999?

I believe so, yes. Some of our managers may be very nervous about 1999. But that's why I've told them to start worrying about 1999 now. Because '98 is done. It's in the bank.

Why you?

The feeling was that because of my experience in advertising and in dealing with the same advertisers [in radio as in TV] I might be able to do it quicker than anybody else. [Westinghouse Chairman] Mike Jordan and I thought this would be in the best interests of the company.

Do you like the television business, and do you see yourself in it for a long time to come?

I'm enjoying myself. I think it's easier than I thought it would be. Every weekend I spend most of my time working on a way to charge viewers to watch our shows. Until I do that, the only way I generate revenue is through advertising. If you were to make a list of who I deal with on advertising on television, what a surprise: It's the same people I deal with on radio.

What's your day-to-day involvement?

I don't pick the records our radio stations air and I don't write Don Imus's material and I'm not involved in micro-managing our television stations. But I do know how to hire executives, I do know how to motivate people, I do know [how] to generate revenue and I do know how to deal with costs and generate cash flow. So television or radio, add a zero. It's really not any different.

How challenging and how difficult has the TV learning curve been?

I didn't think it would be that difficult going in, but I thought it would be more complicated. Really, it's all broadcasting. There are people in this business who manage both radio and television properties, including my friends Nick Trigony [of Cox] and Lowery Mays [Clear Channel]. John Kluge, Tom

Murphy and Dan Burke all started out as radio guys. Basically I see myself as a broadcaster or businessman. And there's no difference with TDI [the recently acquired outdoor advertising company].

What else do you bring to the table?

A fresh viewpoint. There are television people who look at a 12 rating and say "Oh my God, it's only a 12 rating." I look at a 12 rating and say "Wow, it's a 12 rating!" I've never seen such big ratings. So there's a mind-set where you're able to deal with marketing and sell a lot more competitively than people in television historically have, where there are six competitors versus 30 in radio.

Some people at the company wonder just how much you'll be willing to invest in the company. What's the answer?

We are dramatically upgrading our television stations. There was a period when Larry Tisch was operating CBS for the purpose of selling CBS.

So that's not your plan?

I'm a broadcaster. I've been a broadcaster for 31 years. We are now taking a totally different approach toward the stations. We are going to make more money by growing the cash flow, not through reducing expenses but by investing in programming, news and the community. If you take a look at some of our stations, like WCCO-TV Minneapolis, KDKA-TV Pittsburgh and WJZ-TV Baltimore, they are institutions in their market that consistently outperform the network.

How closely linked is the station group's turnaround to future network performance?

The network is really going to drive these stations. The plan is, we are going to be a whole lot more competitive. We are already. CBS is far more competitive going into these November sweeps than we were a year ago; there's no doubt.

Where are you more competitive?

We've made improvements with news with Dan Rather. Our morning news, still a huge, huge distance from where we want to be, is showing progress. Andrew Heyward has done a good job of improving news. That benefits our stations. So if you believe CBS is on a roll, then our 32 percent [of the country covered by the owned stations] is on a roll. Combine it with more money for programming and news and a highly motivated sales force and I don't think it's that hard.

The local newscasts in the major markets are poor performers. What's the problem?

Part of the battle is to get a good lead-in. Les [Moonves] is addressing that in prime time. Part of the reason many of the ABC stations have done so well in early news is having *Oprah* as the lead-in. We will have better lead-ins.

What about the newscasts themselves?

When the opportunity presents itself to hire desirable news

"We are going to make more money by growing the cash flow, not through reducing expenses but by investing in programming, news and the community."

talent, we will jump at it—like we did with Carol Marin in Chicago. If anyone takes a look at my track record over the past 30 years, there is nobody more willing to invest more money in building up an asset. That's because we know how to sell it better than anyone else. We can sell advertising better than any company I know of.

At the same time, you are adding salespeople. How many and why?

I would say we've gone up at least 50 percent, and by year's end [we will] double the number. At one station we will triple the number as quickly as we can find qualified salespeople.

Why?

A salesperson in Los Angeles is able to make only a certain number of in-your-face calls a day. Maybe that number is three or four. We have made a list in every market of the number of accounts and people we want to be seen by our TV station. Clients, brand managers, not just the media buyers. And we want to see these people no less than once a month. Maybe there are people we want to see every day, because they are so important and spending so much money. In order for us to do that in Los Angeles, we need 25 salespeople. We had seven. We're at 14 or 15 now and going to 25. The *Los Angeles Times*, by the way, with less circulation, is selling more advertising. Newspapers are doing it every day, and they are generating a whole lot more money than CBS television stations are. So if we just focus on newspapers that's a huge opportunity for us. And that's the way we are approaching it. We are not waiting for the agencies to give an avail call.

What's the attrition rate for advertisers at a television station?

It may be 20 percent to 25 percent. So if you know you are going to lose 20% to 25% of your customers each year for whatever reason, you need to have customers to replace them. So we're being very aggressive in business development. We have programs in place in Chicago and Los Angeles to deal with classified advertising using an interactive service combining radio and television and the telephone.

Are you bringing a radio sales model to TV?

It's a business model. I don't know if it's radio or not. We learned that if you want to hit your number you have to do something other than wait for the media buyers to call you.



Karmazin joins CBS

Westinghouse Electric's Michael Jordan brought Karmazin into CBS in June 1996 by buying his Infinity radio group for \$4.9 billion. The deal made Karmazin a major Westinghouse shareholder.

With outdoor advertising, people don't wake up in the morning and say "Gee, I have to buy bus advertising." Too many television companies have relied on the advertising agencies' preference for buying television. We need to go out and sell more.

Sell around the agencies?

No. We love media buyers. They are our best friends. I pray for media buyers when I go to bed at night. But there's nothing wrong with visiting the clients and the account executives, the account supervisors and the media planners, so that we can influence where people are putting money. That's what we're doing. And you can't do it with seven people

at a television station.

You've put all your salespeople on straight commission. Why?

One of the cost savings that Westinghouse had was in not letting salespeople make a lot of money. The reason to pay people a salary is to control the costs. My view is, if the salesperson is making a ton of money at 3 percent, then I'm making a zillion dollars at 97 percent.

What was the reaction?

The reaction from 90 percent [of the salespeople], maybe even more, was terrific. Because it gives them the opportunity to make a lot of money. Those people who didn't like it—that was terrific for us. Because we couldn't find a faster way of identifying the people who weren't performing.

It's not a new concept, is it?

It's pretty common.

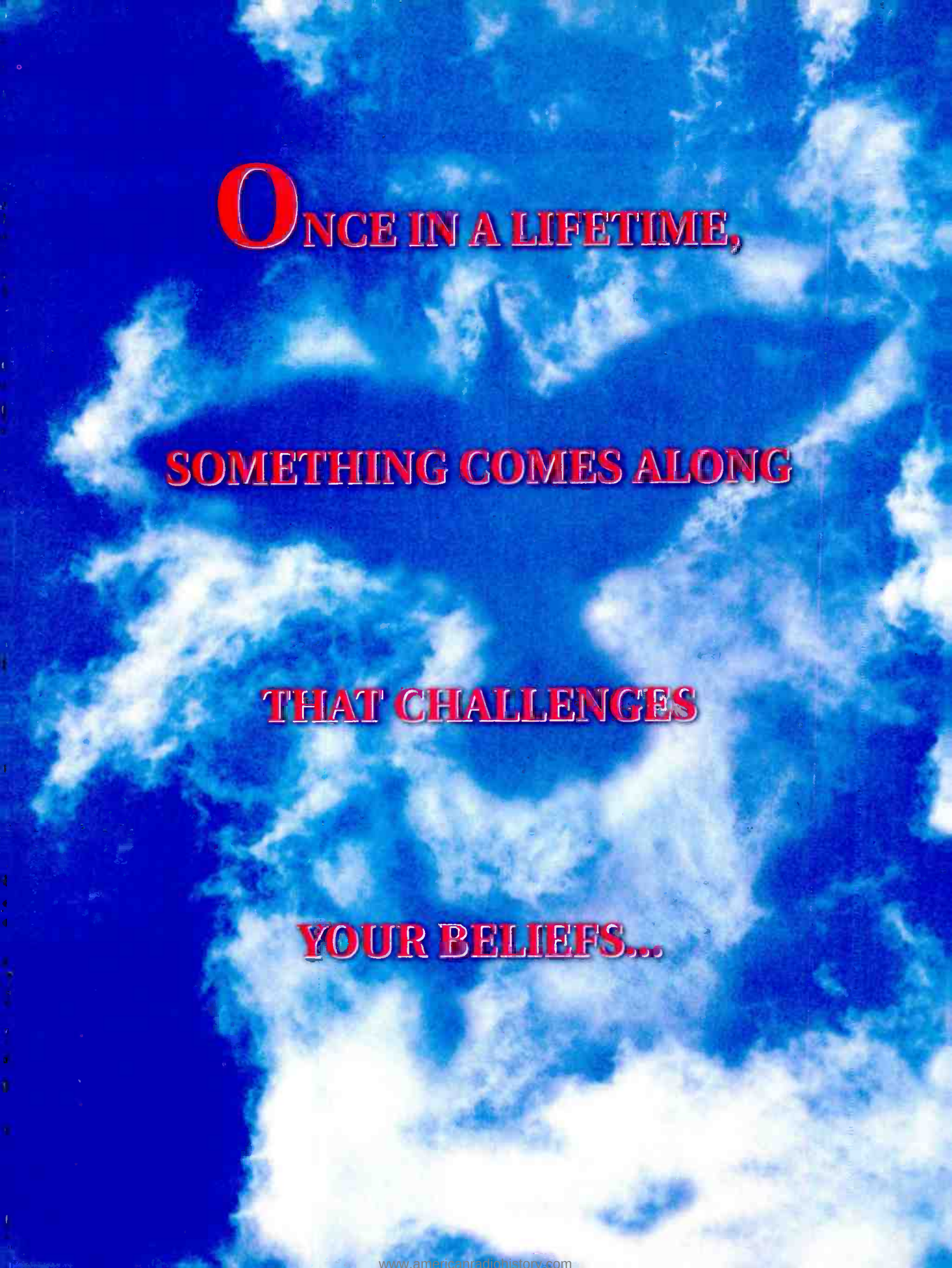
Let's talk programming. You've made a major investment in *Hollywood Squares*.

That rumor about me being in the center square—we've talked about it, but Roger King just won't pay me enough money.

You couldn't afford the pay cut. But seriously, you've put a big bet on a genre where *Wheel of Fortune* and *Jeopardy!* have killed the competition for more than a decade. Why?

Because our stations wanted it. This is not Mel Karmazin saying this is the answer. Jonathan Klein [president of the TV station group] and the station general managers all wanted *Hollywood Squares*. They believe it has the best shot to win of anything available to us. And the reason is, it has a lot





ONCE IN A LIFETIME,

SOMETHING COMES ALONG

THAT CHALLENGES

YOUR BELIEFS...

of the same benefits as *Wheel* and *Jeopardy!* People like to play along. They all know it. Better than *Wheel* and *Jeopardy!*, which tend to skew older. Depending on who you put in the squares, you can control the demographic of the show.

What's your financial commitment to *Squares*?

It's huge. It's the best new syndication program opportunity, in the opinion of most television people, and we pre-empted it. I think that makes a statement that the company is absolutely committed to doing what it has to do to make its stations number one.

What's the demo target, adults 18 to 49?

Probably. But I don't really care. Our sales organization is going to sell whatever demo they have. We are not going to let that influence us in our sales effort. But clearly the more under-50 audience you can deliver the better. In radio, the same advertisers that buy TV buy 25 to 54, and really that's the number-one demographic for spending power.

Are you looking at King World's 1999 talk show project?

We are looking at any way of strengthening our stations' programming. We are talking to [co-owned] Eyemark Entertainment, and we're talking to all the outside companies. Everybody knows we have a commitment to be number one. We are no longer relying on just what syndicators may bring to us. We are very proactively looking at what we need on our TV stations.

Does Eyemark enjoy most-favored-nation status?

No. Eyemark understands that I have a responsibility to improve the TV stations. Les Moonves is now in charge of Eyemark. That's a terrific advantage because he's an extra-

ordinary programmer, and from dealing with me on a regular basis he also knows our stations' needs. But we would not hold a time period just because we own a piece of the show. We're going to put on whatever is going to win.

How much easier would rebuilding be at the stations if CBS got NFL rights back? How likely is that?

We don't know. We have more owned-and-operated TV stations in NFL markets. We certainly would like it. The way the contracts are written, we may never have a shot.

You continue to be active on the acquisition front with the purchase of ARS. Are there more to come? What about TV stations?

Part of the issue was we wanted to demonstrate to shareholders that we know how to run TV stations before we went out and bought more. I believe we will satisfy the investment and banking community that we know how to run television stations. We have 32 percent coverage and we would like to get to 35 percent. We'd like the FCC to change the 35 percent limit so we could buy even more stations.

How about outdoor advertising?

We have a great manager in Bill Applebaum. He's capable of doing far more, and we would like to buy more outdoor. If the opportunity to expand presents itself attractively, then we will. Buying these things is easy. The key is getting shareholder value and running them.

Does outdoor fit into the cross-media sales strategy?

Absolutely. In fact we've been using Bill Applebaum as a focal point for getting salespeople in TV and radio to sell more than just ratings. Nobody is measuring the ratings of bus advertising. We're selling salesmanship and a terrific

"My view is, if the salesperson is making a ton of money at 3 percent [commission], then I'm making a zillion dollars at 97 percent."

Karmazin raises the radio bar

While CBS stations chief Mel Karmazin's goals for the TV group are extraordinarily ambitious, his plans for radio expansion also remain aggressive: "We'd like to make some more acquisitions."

In September, the company announced it will pay \$2.6 billion (including \$1 billion in debt) for American Radio Systems, bringing its station count to 175 outlets in major and midsize markets. But, says Karmazin, "we'd like to fill in some more. There's no [single] company out there we'd like to buy. At this point we think the acquisitions will be more strategic, in specific markets." The CBS radio group is by far the largest cash generator in the business, with roughly \$800 million in 1997 cash flow.

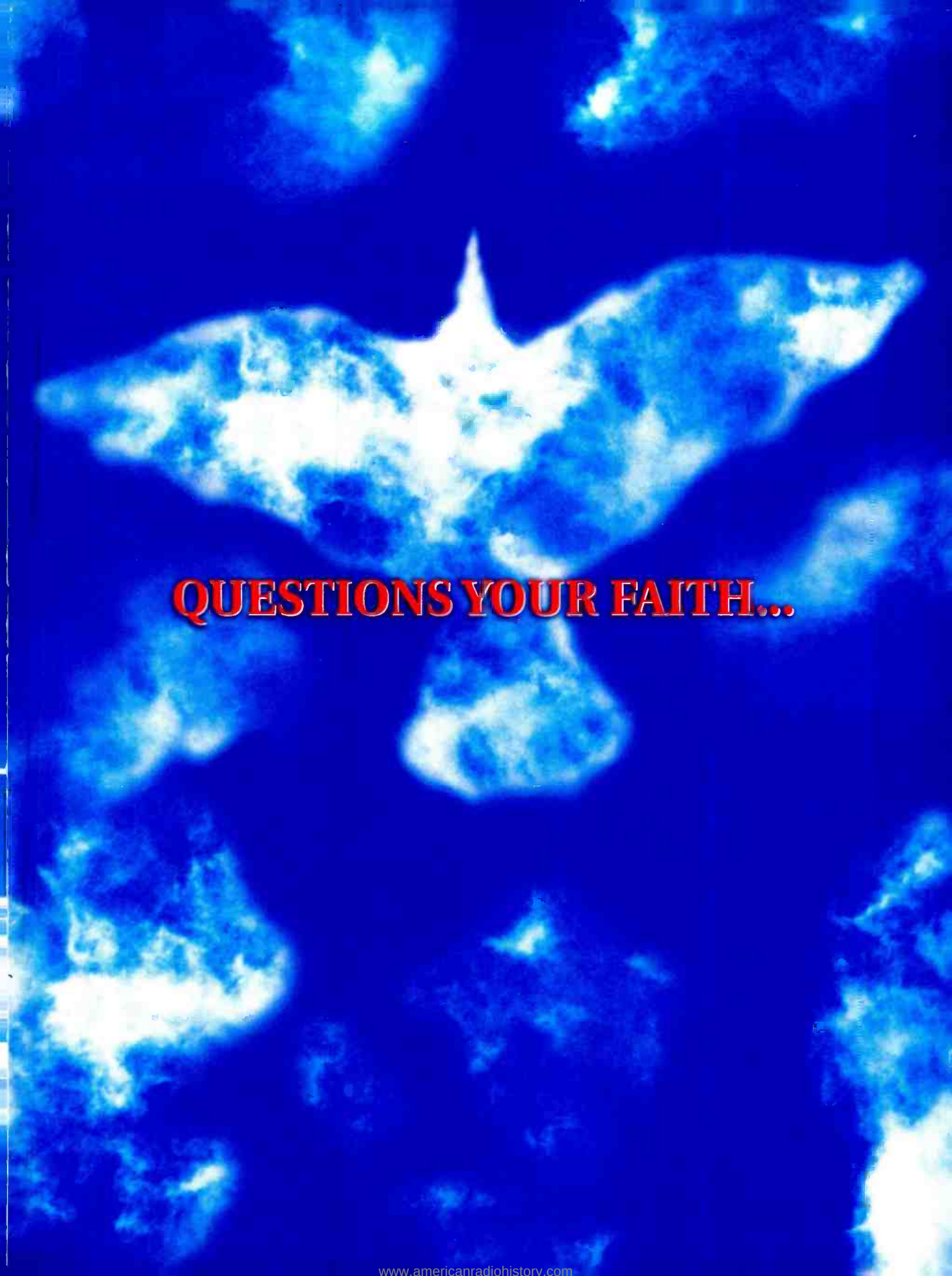
Asked about the cash flow going forward, Karmazin says: "If we don't make one more acquisition, we will

have a billion dollars in cash flow in radio in 1999."

It's aggressive sales activity that will get the group to that point. In 1997 national radio spot is expected to come in about 18%-20% ahead of last year, while national TV spot is expected to turn in a low-single-digit performance. Asked why radio seems to be doing so much better, Karmazin responds, "because radio is selling more advertising this year than last year ..."

"Why is television forecast to be up only 6 percent next year and I'm saying radio will be up 10 percent? I've convinced all our radio salespeople they need to sell at least 10 percent more," he says. "Now we need to convince every television salesperson they need to sell more than 6 percent. As an industry, we need to raise the bar for our salespeople and expect them to be able to sell."

—Steve McClellan



QUESTIONS YOUR FAITH...

product. So the more I involve Bill and that mind-set in television, the more successful we will be—having the salespeople less dependent on the overnights.

But don't ratings represent the eyeballs that advertisers want to reach?

It doesn't matter. I know this is not popular to say, but we're going to have to hit our numbers whether our ratings are good or bad. It may be harder to hit the numbers if they're bad. But we're going to hit the numbers.

How do you do that if the ratings are bad?

Why is it so hard? If we're unable to sell against channel 4 in New York, then we'll sell against the *Daily News* and the *New York Times*. We have great shows and a great network. I believe that in 1999 we will be the number-one network. Maybe sooner.

Do you think TV duopoly will happen? Do you care that much?

I care, but no one really knows enough about the makeup of the new FCC to know what their viewpoint is. So I don't know if it will happen or not. I'd like to see less regulation in every area. I'd like to see the ownership rules changed. I'd like to see crossownership change. If somebody wants to own two or three television stations [per market], that's OK with me.

How will you exploit duopoly if it comes to television?

I have a viewpoint, but not one I particularly want to share. All that would happen is [the press] would spread more rumors about me and Barry Diller. I really don't care; there's nothing to them. I speak to him regularly and I called him to congratulate him on his deal.

How dramatically is digital going to change the television business?

Clearly it's an opportunity. Our company has a very smart approach toward it. We are making the transition as quickly as we can at the TV stations.

Any initial conclusions about high-definition versus multicasting opportunities?

We're keeping our powder dry. We certainly will do some high-definition television. We think that the marketplace and consumers will decide what it is that they will want. If the consumer embraces high-definition television, then we will certainly want to give the consumer what they want. We have said that we would also look at other options, such as data transmission and multiplexing, an assortment of things.

Is there a smaller head count at the TV stations since you took over in May?

No. We have more. The old mentality here was the fewer people the better. It's people that are getting us the money and the ratings. It's not like I've operated the radio stations inexpensively. We have the rights to 12 NFL teams; nobody else has three. We pay talent more money than anybody. That's the attitude we're putting into our TV stations. We want desirable content. We understand it's expensive. We want more salespeople. We want to make these TV stations into institutions, and you can't do that without strong news departments.

What about Detroit, where you are on a low-rated station high on the UHF dial?

We're waiting for the tower to be fixed. Once we get on a new tower we will put news on that station. Is it going to cost us money? Absolutely. But we will do it.

"If we're unable to sell against channel 4 in New York, then we'll sell against the *Daily News* and the *New York Times*."

NO EXCUSES

Continued from page 30

He describes Karmazin as "an extremely talented and very focused individual. The anecdotes you're getting are his way of dramatizing concepts. I know people who have made presentations to him where he has said: 'Are you deliberately trying to be stupid or are you going to explain this in just a minute and show this was just a step along the way?' He does that. Sure it's upsetting, but it's his way of making a point—Mel-isms rendered as performance art."

"I have an expectation of excellence," says Karmazin. "And I'm willing to pay for it." Hence, the group's new all-commission compensation policy for sales reps. Karmazin, who

worked for CBS Radio earlier in his career, says he left the company "because they kept cutting my commission, telling me I was making too much money. What I'm saying to my salespeople is go for it. If you want to make a million dollars, then just sell the proportionate amount of advertising that enables you to do that."

"Part of me says: Go, Mel," says a former executive from a CBS station in one of the top three markets. "I saw a lot of waste—software systems the news department just had to have and then never used, for example. The group seemed to lack any consistent vision or long-term plan."

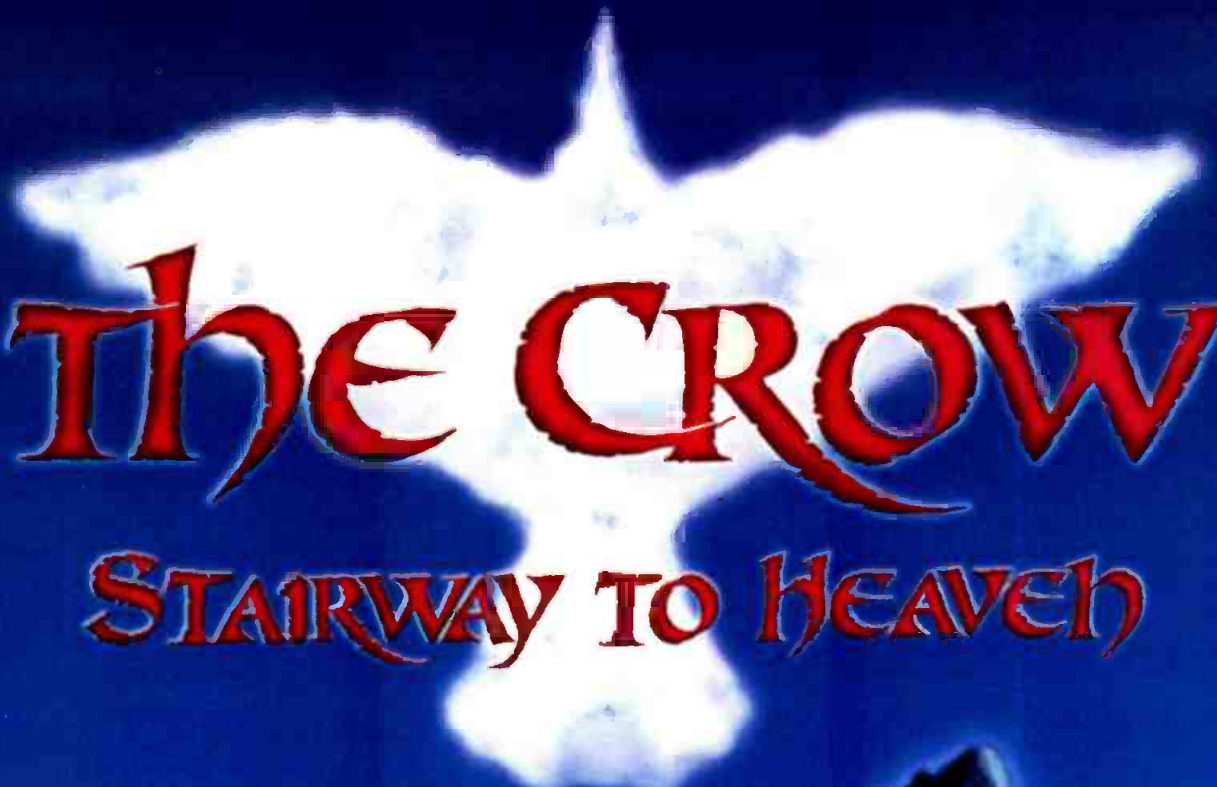
A high-level executive at a competing network, who's known Karmazin for years, says he'll be good for the group and the television business. "He'll force

everybody in the stations division to shake off all complacency. He's in your face, but in a good way, and will never stab you in the back. He'll stab you in the chest. But you know where you stand. I'll take that any day."

Meanwhile, since Karmazin took control of the stations, only one general manager switch has been made. Ed Goldman replaced Bill Aber at WBZ-TV Boston. Over the past year, says Klein, there have been several other new GMs installed, at the group's stations in Minneapolis, Chicago, Philadelphia, Los Angeles, Chicago, and San Francisco (see chart).

At the same time, several recent changes have occurred among the general sales management ranks, including all of the top-three-market stations, as well as Boston and Minneapolis.

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THE 1997 BROADCASTING & CABLE HALL OF FAME



Thirteen men and women who shaped TV and radio in profound ways were welcomed into the BROADCASTING & CABLE Hall of Fame last Monday evening during a gala dinner at New York's Marriott Marquis hotel. The newcomers: Tom Brokaw, Dan Burke, Mary Hart, Robert Johnson, Peter Lund, L. Lowry Mays, Akio Morita and Marlo Thomas. Honored posthumously were John Chancellor, William Conrad, Sheldon Leonard, Brandon Tartikoff and Danny Thomas.

ABC News's Sam Donaldson emceed the induction ceremonies for the seventh time. Hosting and handing out the awards were BROADCASTING & CABLE Publisher Peggy Conlon and Editor at Large Don West.

With the addition of 1997's 13 new members, the honor roll stands at 164 (see page 45). Proceeds from the event are being donated to the International Radio and Television Society and the Broadcasters' Foundation.



Bill Cosby fondly remembered two of his friends, Sheldon Leonard and Brandon Tartikoff, with anecdotes of their lives and careers.



"I chose the profession because it excited me," said NBC's **Tom Brokaw**. "I had an enormous curiosity about the world, and [35 years ago] I thought I could someday earn \$10,000 a year ... Television is a powerful and empowering medium—not just a window on the world but a wall of windows on the world. The viewer takes us seriously, and we have to take them seriously because they want us to keep them informed, entertained and engaged."



While **Daniel Burke** is enjoying his retirement from CapCities/ABC (he owns two minor league baseball teams), it was an enthusiasm for radio and television that propelled him to the top of his profession. "I loved being in the business. It was very, very good to me, and I hope I was good to it." The stockholders of Capital Cities Communications probably think he was. CapC-

ities bought ABC in 1986, when Burke was president, for \$5 billion. Ten years later (under his watch as CEO), the combined CapCities/ABC was purchased by Disney for \$19 billion.



BET Holdings Inc. Chairman **Bob Johnson** saved part of his speech to thank Tele-Communications Inc. Chairman John Malone, who staked Johnson from BET's inception by investing \$500,000. But as those familiar with Malone knew, "half of that was in debt," Johnson quipped. He also took the opportunity to affirm his stance against "voluntary" TV content ratings, asserting that he continues to see it as a First Amendment issue, with most cable and broadcast networks knuckling under to Congress and regulators. Johnson pointed out NBC Chairman Bob Wright in the audience—who has also refused to go along with the detailed content ratings plan—saying that he was "proud to be standing with you on these ratings."

Mary Hart is in the midst of her 15th season as co-host of *Entertainment Tonight*, but in Hart's acceptance speech at the Hall of Fame, she made it sound like it was her 50th season. "I feel really proud to have gone from tape to digital," Hart joked. "I've been in the biz so long, some of my tapes have disintegrated." The former Miss South Dakota and high school English teacher has been in television since 1974, when she got a job reading the news at KERO-



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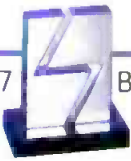


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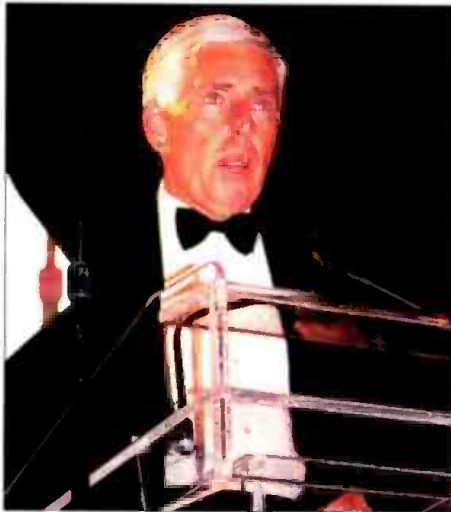
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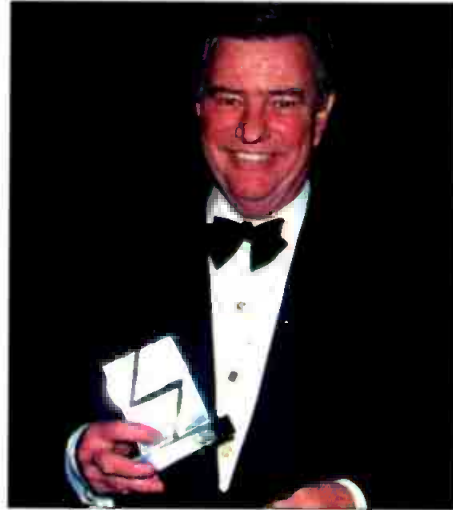


TV Sioux Falls. When she left, "a lot of people asked: 'Why do you want to go from South Dakota to Hollywood?'" Hart left her 10 minutes a night of news for hosting chores at *PM Magazine*, *The Regis Philbin Show* and then *Entertainment Tonight*. But for all her grace and experience in front of the camera, Hart had a little trouble in front of the Hall of Fame audience. Upon receiving her trophy, Hart dropped it, breaking it in two. "Thankfully, I have nail glue in my hotel room."



"I think it is most appropriate to be inducted into BROADCASTING & CABLE's Hall of Fame when I'm not working," said **Peter Lund**, who resigned earlier this year as president and chief executive officer of the CBS Television and Cable Group. Lund reflected on a career that spanned 36 years and cities from Pierre, S.D., to New York. "I never imagined I'd be part of my industry's hall of fame while driving my 1946 DeSoto" across the country on one of 13 career moves.

Lund thanked his wife and colleagues from CBS radio and television stations and remarked that "the most important requirement for a Hall of Fame inductee is great support, and I've had that in spades."



L. Lowry Mays got his start in the radio business in 1973, buying what is now KAJA(FM) San Antonio, Tex., for \$125,000. "I guess this is a long way from that \$125,000 FM station we bought 25 years ago," Mays said in accepting his award. "It's been a nice journey, but we're not at the destination yet," he added, crediting some 7,000 Clear Channel employees with the company's success. Mays also paid kudos to his wife, Peggy, along with Clear Channel's senior management, for fueling his personal success in the radio business.



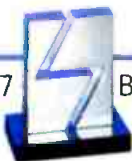
Sony Corp. President **Nobuyuki Idei** accepted the Hall of Fame Award on behalf of Sony honorary chairman and co-founder **Akio Morita**, who was

not able to attend. The self-effacing Idei said he couldn't hope to compete with the great speech Morita would have made if he were present, but Idei made a valiant effort nonetheless. "Mr. Morita is a man of a lot of curiosity and vision," said Idei, who has worked for Morita for 38 years. "One of the biggest things he did was naming 'Sony,' which was a combination of 'sonny boy' and 'sonus' in Latin. He made a synchronization of the product name and the company name. The same goes for the innovation of the Walkman, which at the time we joked was a half-Japanese/half-English name. Now 'Walkman' is in the Oxford English dictionary."



"When I first did *That Girl*," said **Marlo Thomas**. BROADCASTING & CABLE named me most promising star of the year. "I'm glad I came through," Thomas, who was inducted into the Hall of Fame along with her father and was preceded in that honor by her husband, Phil Donahue, said her father had planted the seeds of her love of acting. The senior Thomas was working on a film with [child star] Margaret O'Brien, and Marlo helped him run his lines on the way to the studio. "You do that just as well as Margaret O'Brien," he said. "I prayed that she would fall down in a dead faint so that I could do the part." She said that her father and his longtime partner and fellow honoree Sheldon Leonard showed her the "love, passion and fun" of working in television.

Lilly Tartikoff tearfully accepted for her husband, Brandon, the celebrated NBC programming chief who died last summer. She remembered him as



the "ultimate television man" who would pore through script after script until he found "the magic." "I defy anyone to love the process as much as Brandon Tartikoff did." She gratefully acknowledged the support she has received following his death from the "family of television," particularly Brandon's "three rabbis"—NBC President Bob Wright and former NBC programming executives Grant Tinker and Fred Silverman. "Brandon would have loved this. He would have loved a baseball award better, but he'll take this."



Accepting awards on behalf of the other posthumous honorees were Tippy Stringer Conrad (for husband William); agent Norman Brokaw (for client and friend Danny Thomas) and Andrea Bershod (for father Sheldon Leonard). Not shown, Barbara Chancellor (for husband John).

Honor Roll of the Fifth Estate

This is the honor roll of the Fifth Estate, 164 individuals chosen by the editors of BROADCASTING & CABLE for unparalleled excellence and service to the industry:

Goodman Ace	Johnny Carson	Arthur Godfrey	Gene Katz	Tom Murphy	Aaron Spelling
Fred Allen	John Chancellor	Gary David Goldberg	Larry King	Edward R. Murrow	Lesley Stahl
Roone Arledge	Dick Clark	Leonard Goldenson	Michael King	William S. Paley	Susan Stamberg
Earle C. Anthony	Imogene Coca	Peter Goldmark	Roger King	Dennis Patrick	Frank Stanton
Edwin Armstrong	Fred Coe	Mark Goodson	Robert Kintner	Edward Petry	George Storer
Gene Autry	Frank Conrad	Merv Griffin	John Kluge	Irna Phillips	Todd Storz
Merlin Aylesworth	William Conrad	Ralph Guild	Kay Koplovitz	Warl Quaal	Howard Stringer
Lucille Ball	Joan Ganz Cooney	Jack Harris	Ernie Kovacs	James Quello	Ed Sullivan
Red Barber	Don Cornelius	Mary Hart	Brian Lamb	Gilda Radner	Sol Taishoff
Julius Barnathan	Howard Cosell	Paul Harvey	Michael Landon	Dan Rather	Brandon Tartikoff
Ralph Barach	Walter Cronkite	Carl Haverlin	Gerakline Laybourne	Ronald Reagan	Danny Thomas
Robert M. Bennett	Bing Crosby	John Hendricks	Norman Lear	Sumner Redstone	Lowell Thomas
Jack Benny	Bill Daniels	Ragan Henry	Bill Leonard	J. Leonard Reinsch	Marlo Thomas
Edgar Bergen	Lee De Forest	Jim Henson	Sheldon Leonard	John Rigas	Grant Tinker
Milton Berle	John DeWitt	Don Hewitt	Gerald Levin	Brian Roberts	Ted Turner
James Blackburn Sr.	Barry Diller	C. E. Hooper	Fulton Lewis Jr.	Ralph Roberts	John Walton
John Blair	Charles Dolan	Bob Hope	Phillips H. Lord	Gene Roddenberry	Barbara Walters
Martin Block	Phil Donahue	Amos Hostetter	Peter Lund	Robert Rosencrans	Pat Weaver
Steven Bochco	Sam Donaldson	Harold Verne Hough	Robert Magness	Elton Rule	Orson Welles
David Brinkley	Jim Dowdle	Stanley E. Hubbard	John Malone	Dick Salant	Tom Werner
Tom Brokaw	Hugh Downs	Stanley S. Hubbard	Guglielmo Marconi	Lucie Salhany	Paul White
Dean Burch	Allen B. DuMont	Chet Huntley	Garry Marshall	David Sarnoff	Richard E. Wiley
Dan Burke	Jimmy Durante	Robert Hyland	Al Masini	Diane Sawyer	Robert C. Wright
George Burns	John Fetzner	Peter Jennings	Lowry Mays	Rod Serling	Frederic Ziv
Raymond Burr	Joe Flaherty	Bob Johnson	Don McGannon	Eric Sevareid	
Sid Caesar	Michael Fuchs	Glenn Jones	Gordon McLendon	Dinah Shore	
Louis G. Caldwell	John Gambling	H. V. Kaltenborn	Akio Morita	Frank Smith	
Marcy Carsey	Jackie Gleason	Mel Karmazin	Bruce Morrow	Bill Smullin	

PolyGram set to launch 'The Crow'

Adaptation from movie series is studio's latest first-run offering

By Joe Schlosser

PolyGram Television is becoming the McDonald's of the syndication business, adding more franchises to its quickly increasing list of first-run syndication programs.

A television adaptation of Ed Pressman's film "The Crow" is the latest one-hour weekly in PolyGram's fold. Already coming from PolyGram next season is the TV version of theatrical release "Total Recall" and a newly announced music series with Motown Records. PolyGram TV is currently distributing new episodes of the former CBS show *Due South* in syndication and likely will bring it back for another year.

The Crow—Stairway to Heaven is a co-production of PolyGram TV, Alliance Communications Corp. and Pressman Film Corp. Twenty-two episodes of the so-called action hour with a heart will be produced for fall 1998. Pressman, whose producing credits include "The Crow," "Wall Street," "Reversal of Fortune" and "Talk Radio," will be the show's executive producer.

PolyGram President Bob Sanitsky, who started the Dutch conglomerate's expansion into domestic television last March, said he "fell in love with the 'Crow' franchise."

That franchise includes a cartoon and two films, "The Crow" and "The Crow—City of Angels," which combined to gross more than \$150 million worldwide. And Pressman is developing a third installment, entitled "The Crow, 2037," due to hit theaters next winter. The film has established a cult following in the U.S., with a large young fan club and 32 Websites solely devoted to the films.

"The TV series will be going back to its roots with the character played by Brandon Lee," says Pressman, who is



PolyGram hopes audiences will eat up 'Crow.'

making his debut on the television scene with PolyGram and Alliance. "We are using the original film as a starting point and working within that framework."

The series will follow character Eric Draven, a young musician, and Shelly, his fiancée, who were brutally killed on their wedding day. She has ascended to heaven, but Draven is still on earth searching for a way to be reunited with

Shelly. Draven is not only a musician but also a highly skilled martial arts expert who turns into the crow when confronted by bad guys.

The Crow will feature rock music throughout, and there is a soundtrack CD coming from PolyGram. "We call it *Rocked by an Angel*," says Sanitsky. "Music will be an integral part of the show, but we see the music aspect of it as a bonus. This is really about the public's fascination with the millennium and the spiritual world."

The Crow joins a crowded weekly one-hour syndication field that includes Universal's two giant hits, *Xena* and *Hercules*. Sanitsky believes that *The Crow* will work not only for the traditional male 18-49 viewers, but also for women: "Because of the love story, we believe it will attract women. It is about a guy's undying love and his desire to be reunited with his only love. We think this is a great combination." ■

'Springer' rises in October

By Joe Schlosser

The little-talked-of October syndicated sweeps numbers are in, and Universal Television's *Jerry Springer* has stolen the show.

Springer's talk show, which seems to have a fight or lover's spat on every episode, was up in almost every category.

In early fringe, *Springer* rose to a 5.4 rating/17 share, up from a 3.8/11 a year earlier, according to Nielsen Media Research. In daytime, the show climbed to a 3.8/14, up from a 2.6/10 last October. And in late fringe, *Springer* sprang to a 4.2/16, improving on last year's 3.2/12.

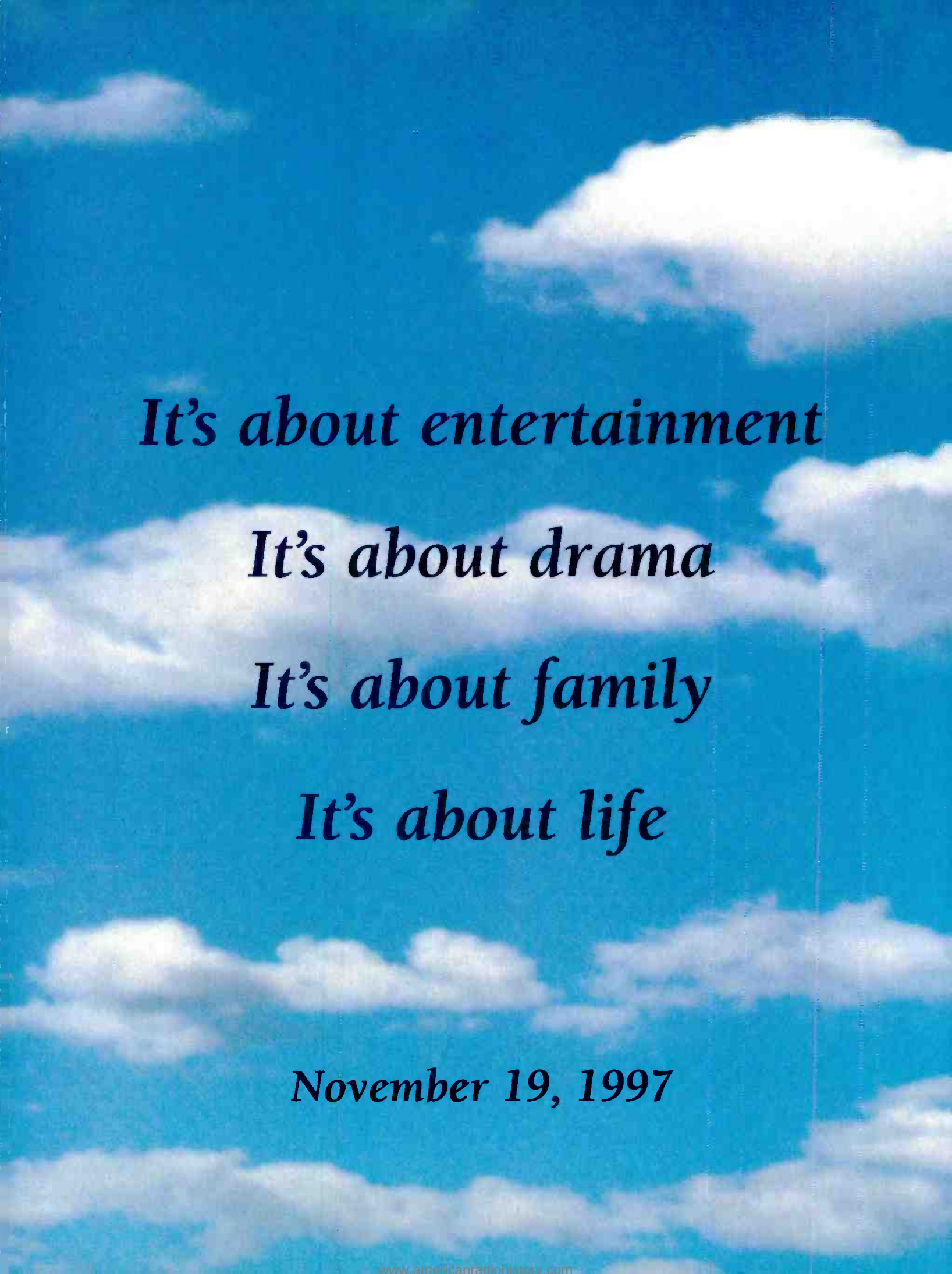
In every demo, the show's numbers improved, and in many categories they doubled. In early fringe, *Springer's*

women 18-49 numbers skyrocketed to a 4.1/25, up from a 2.7/16 a year ago. In late fringe, among women 18-49, *Springer* climbed from last October's 1.8/15 to a 3.4/25.

"*Springer* is the story of the month," says Dick Kurlander, Petry's vice president and director of programming. "If there is a headline, Jerry is it. He's really going for it now. His show is what it is, and he's making no apologies."

In daytime talk, Warner Bros.' *The Rosie O'Donnell Show* made more upward strides and continued to reign over the time period. *Rosie* scored a 6.2/21 for the month, up from a 5.3/19 in the time period a year earlier.

In early fringe, Oprah Winfrey stayed atop the ratings for yet another month. Although Winfrey slipped a little from a

A background image of a bright blue sky filled with soft, white, fluffy clouds. The clouds are scattered across the frame, with some larger ones near the top and bottom edges.

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year ago, her 7.6/21 still beat the closest competitor by more than 2 ratings points. Last October, *Oprah* claimed an 8.1/23 for the month of October.

"She still remains the queen of talk," Kurlander says. "The slip probably doesn't mean anything. She has slipped before and bounced back. Let's see what happens in November."

In access, the downward trend con-

tinued among reality magazine shows. Paramount's long-running *Entertainment Tonight* stayed above the rest with a 6.2/12. *ET* was down for the time period from the year earlier, when it had a 6.7/12. Paramount's *Real TV* scored a 3.7/8 and showed good signs in the key demos, according to Kurlander. King World's *Inside Edition* saw the biggest drop-off, going from last

season's 6.2/12 to this year's 5.3/10.

As for sitcoms in access, Columbia TriStar's off-network airings of *Seinfeld* showed no sign of letting up. In its third year in syndication, *Seinfeld* remained even at a 7.6/13. The sitcom improved in all demos except teens. Paramount's syndicated debut of *Frasier* claimed a 5.2/10, a drop for the time period from 5.6/11 a year ago. ■

Rather re-ups through 2002

Another big name is out of CNN's sights

By Steve McClellan

Fending off an aggressive bid by CNN, CBS News has re-upped *CBS Evening News* anchor and managing editor Dan Rather for another five years, to 2002. In the past year, CNN also has pursued Tom Brokaw and Peter Jennings, only to be rebuffed.

Rather got a huge pay raise to stay. Sources say he'll make nearly \$7 million a year, roughly double his current salary and more in line with the salaries paid to Brokaw and Jennings.

The new contract guarantees Rather the *Evening News* anchor seat only until 2000, sources say. After that, the

network is free to put someone else in the chair if it so chooses. At this point, however, no heir is apparent.

Rather's renewal comes amid good news on the ratings front for the newscast. Mired in third place for years, the *Rather* broadcast recently has closed the gap. Last week it surpassed *ABC World News Tonight* in total viewership for the first time in more than five years.



Rather decides to stay at CBS.

For the week, the CBS broadcast drew an average 11.15 million viewers, according to Nielsen Media Research, while *ABC World News Tonight* drew an average 10.97 million viewers. On a household basis, the shows tied with an 8.2/16. *NBC Nightly News* was first, with a 9.1/18 and an average 11.93 million viewers.

The *CBS Evening News* resurgence parallels gains being made by the net-



'Dellaventura' vs. 'ER'

CBS's freshman drama *Dellaventura* and *48 Hours* will trade 10 p.m. time periods. *Dellaventura* (7.6 Nielsen household rating/13 share) will likely benefit from the older demo that CBS gener-

ates with its Thursday lineup of *Promised Land* and *Diagnosis Murder*. It starts in the new time slot Dec. 4. *48 Hours*, meanwhile, moves to Tuesday at 10 on Dec. 9.

'Practice' makes schedule

ABC has given a sign of faith to its sophomore drama *The Practice* by picking up the David E. Kelley show for the entire 1998-99 season. The drama, produced in association with 20th Century Fox TV, has averaged a 6.4 Nielsen rating/12 share in households in its 10 p.m. Saturday time slot. "We scheduled *The Practice* in a very difficult time period, and the risk paid off," says Jamie Tarses, entertainment president. "This pickup is testimony not only to our belief in David Kelley and the series but to our commitment to its stellar cast." ABC says *The Practice* has given the network its best Saturday night numbers in the time slot since 1995.

CBS has its say

CBS has nabbed the broadcast rights to "Having Our Say," the Broadway play adapted from the best-selling book that chronicles 100 years of American life as seen through the eyes of the Delany sisters. Camille Cosby and Judith James, who produced the play, will executive-produce the teleplay for CBS. The book by the centenarian sisters—first published in 1993—stayed on the *New York Times* bestseller list for more than two years.

Danza returns

NBC's *The Tony Danza Show*—pulled last month after earning a 10 share on Wednesday at 8 p.m.—will return to hump days beginning Dec. 3, while the freshman drama *Sleepwalkers* has been yanked from NBC for good. Original episodes of *Danza* will air at 8:30 p.m. Dec. 3, 10 and 17 and will be teamed with repeats of *3rd Rock from the Sun* at 8 p.m. and originals of *3rd Rock* at 9 p.m. The freshman drama *Sleepwalkers*—the latest player in NBC's Thrillology lineup on Saturday—has averaged a 10 share since its Nov. 1 debut. NBC will fill the hole this Saturday with a *National Geographic* special from 8 to 9 p.m. and run *The Pretender* at 9 p.m. Over at Fox, *The Visitor* has been yanked from the 9 p.m. Friday time slot after averaging only a 9 share in its freshman year. The 20th Century Fox drama was from the creators of "Independence Day."

—Lynette Rice

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work in prime time and to a lesser degree in the morning, where *This Morning* has shown modest growth.

Over the past year, *CBS Evening News* is up nearly 10%. "This has been a gradual build," says *Evening News* executive producer Jeffrey Fager. "We started noticing an upward trend last spring." It didn't get much attention outside the network then, Fager says, because "everyone was watching the

battle between NBC [*Nightly News*] and ABC [*World News Tonight*]."

As to why the *Evening News* has closed the gap, Fager says that "it's always a combination of things, and there are always factors out of everyone's control that influence the numbers," including lead-ins, baseball playoffs and prime time.

"But we're definitely seeing people coming to the *Evening News*, and

clearly part of it is that Dan Rather is as good as or better than he's ever been, and the broadcast is of very high quality. When more people watch and talk about it, that has an effect."

Fager, who has executive-produced *Evening News* for two years, says that in terms of content nothing has changed or is likely to change in the near term. "We just try to give people a solid look at the day's news one day at a time." ■

'Diagnosis Murder' beating the odds

CBS's counterprogramming strategy on Thursday is attracting the show's best numbers

By Lynette Rice

In a section of Los Angeles better known for its airport noise, low-cost housing and Home Depot warehouse, Dick Van Dyke offers a weekly lesson in network survival.

This insignificant place—an aging gray studio in the north end of town—is where Van Dyke tapes *Diagnosis Murder*, CBS's solution to NBC's Thursday powerhouse. Production of the Viacom drama has plugged along quietly here, the neighborhood more apt to notice a speeding black and white along the boulevard than the luxury cars parked in the studio lot.

Not that Van Dyke and the creators of the five-year-old drama have found a need to make noise.

Diagnosis Murder has managed to stay afloat this season in one of the toughest time periods in network television—opposite NBC's *Seinfeld*—by offering a steady stream of lighthearted mysteries to its dedicated following. For those who haven't found the show—and there still are many—it features Van Dyke as a full-time doctor and sometime sleuth.

Although the drama is no sponge for advertising dollars—its 30-second spots generate a mere \$55,000-\$60,000, compared with *Seinfeld*'s \$575,000—*Diagnosis Murder* is an example of counterprogramming at its best, media buyers say. The show attracts an older demographic not amused by the youthful antics of Kramer, George and Elaine.

"If you're going up against *Seinfeld* and the highest-rated new show, *Veronica's Closet*, it ain't a bad idea to go for the different audience," says media buyer Paul Schulman. "ABC is knocking its head against the wall trying to get that 18 to 49 demo. Fox is trying the same thing, and look what



Dick Van Dyke's doctor/detective series reunites TV stars of yesteryear, such as these former docs (Wayne Rogers, Chad Everett, Bernie Kopell and Jack Klugman).

happened to *413 Hope St.*

"Counterprogramming is still a very good idea, in spite of what the networks have said," Schulman adds. "Look at Monday night. The CBS and NBC comedies are really going for the same audience, [and] all they're doing is fragmenting it."

Since its debut on Oct. 23, 1993, *Diagnosis Murder* has never lacked for households: in its first two years at 8 p.m. Friday, the drama averaged a 10.4 Nielsen rating/19 share. That dropped to 8.8/15 in the 9 p.m. time slot in its third year—a phenomenon that could be attributed to a late debut in December.

The drama barely lost a step when it moved to 8 p.m. Thursday last season, averaging a 9.3/15 opposite NBC's *Friends*. This year represents its best run to date—averaging a 10.3/16 and ranking as the number-two drama in both households and the key demos. In a time slot dominated by *Seinfeld* and *Veronica's Closet*, *Diagnosis Murder* also has improved over *Maloney*'s averages last year, both in households

(up 16%) and in adults 18-49 (up 11%).

"It wasn't too long ago that *Simon and Simon* ruled CBS in this same time period. They've had a record of success," says Fred Silverman, the former NBC president who now is the show's executive producer along with Dean Hargrove and Van Dyke. "Honestly, I do believe NBC at this point has peaked on Thursdays. Their numbers are slowly coming down. They've also shown no aptitude for coming up with new hits."

"I think the combination of *Promised Land* and our show will—as the season plays out—be one of the biggest surprises of the season," Silverman says.

Van Dyke was never keen on the show moving to Thursday, which he saw as a final resting place for veteran CBS dramas like *Murder, She Wrote*. That Universal drama was moved from 8 p.m. Sunday to 8 p.m. Thursday in 1995 before star Angela Lansbury—who was steadfast in her belief that *Murder* belonged on the weekend—decided not to return at the end of the season.

"The networks used to believe in habit viewing. I remember the days when Milton Berle was on Tuesday night and that was it. To move things around to beat the competition is self-defeating," Van Dyke says. "I didn't think we had much of a chance in there, but our audience came with us. It's just amazing with that strong opposition that we manage to hold our own."

CBS attributes some of the strength of *Diagnosis Murder* to stunt casting, as the show often features older TV actors to help spin the weekly mystery. Last Thursday's spy episode, for example, featured Barbara Bain from *Mission: Impossible*, Robert Culp from *I Spy* and Patrick Macnee from *The Avengers*.

Certainly helping matters is the drama's run on The Family Channel, though Viacom is looking to leave the

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basic cable network in favor of its new deal to provide programming to Paxson Communications. *Diagnosis Murder* is one of many new dramas—CBS's *Touched by an Angel* and *Promised Land*, among them—that Paxson will strip on its new broadcast network.

As stress-free as his three-day-a-week taping schedule may be, Van Dyke isn't always pleased with the results. He wasn't particularly happy with the Nov. 6 episode, which generated some press for its tale of a murdered female network president. The comparisons to ABC's

Jamie Tarses were undeniable, a ratings ploy that Van Dyke found too insider-ish and "mean-spirited."

In fact, Van Dyke's not particularly supportive of any ongoing press coverage, either. The show doesn't generate many magazine covers, and that suits the venerable star just fine: "I think it's to our advantage. I think everybody suffers from too much hype and too much exposure. There's a point at which it becomes counterproductive. I think the audience likes to feel they've discovered something for themselves. They found it.

Nobody pushed it down their throats."

The household numbers alone for *Diagnosis Murder* provide CBS with a decent promotional launchpad for weekends—though *Murder* is more apt to help *Nash Bridges* at 10 p.m. Friday than the younger-skewing *Family Matters* at 8 p.m. Mostly, the show is appreciated around the network for keeping the circulation up, because "that's what we try to do," says Kelly Kahl, head of scheduling. "To say you're not losing money hand over fist to NBC is not such a bad thing." ■

The Third Way

A commentary by Mark Effron, vice president, news, Post-Newsweek Stations

Ask any group of news directors what their biggest problem is and they'll tell you it's attracting young, smart producers with at least a passing knowledge of what happened the day before yesterday, a smattering of news judgment and good writing skills. Stories abound about producers not knowing who John Denver was, let alone knowing who was John Kennedy Jr.'s father.

Yet, these same people quickly "get" the newest computer system and have it doing backflips in 15 minutes. These same people who aren't sure why many of us worship at the Edward R. Murrow altar are conversant in implementing schemes to hold on to prime time lead-ins and to maximize ratings by getting past the all-important quarter hour. They understand demos and research-driven strategies. They understand how to get the hottest pictures on the air, but not whether that's always a good idea. Journalism can be a forgotten concept in the zeal to market, target and tell.

As recently as 10 years ago, most employees of most TV news operations had a shared sense of mission—tracing their lineage from Murrow through to Cronkite and other giants. Most shared common beliefs about journalistic integrity and objectivity, even if the interpretations were varied.

We can't assume anymore that the good, smart folks who work for us necessarily share these same journalistic values. So we have to impart them.

This state of affairs, however, shouldn't surprise us.

People who started their local broadcast journalism careers roughly around the time that *Dateline* was blowing up trucks have found their career choice constantly demeaned in the press as being too tabloid, too quick to chase the ratings and too slow to chase what's in the public interest. This assault has bred cynicism.

There are other reasons as well. The fragmentation of the audience has caused us to use all of the research tools available to delve into what the audience's informational needs are—and how to meet them. That's fine when more-seasoned folks are balancing these marketing concerns with basic hard-



news journalistic values. It's not so fine when the talk of newsrooms is more on the marketing than the storytelling.

When that balance is out of whack, the news director has to reestablish the priorities for the staff.

News directors have a special set of responsibilities as we enter the 21st century. First and foremost, we have to be the teachers and coaches of our newsrooms. We have to pass down the traditions, even as we're building new ones. We have to talk to our staffs about the stories we've covered, the ethical dilemmas we've faced and how we arrived at the solutions. We have to remind younger producers why this is a noble effort, and why people continue to rely on us for coverage of their communities and their lives. We have to talk about ethics.

This should be part of our daily conversations, but we also should consider a Journalism 101 for new staffers, one that combines an overview of broadcast journalism with the goals of our own organization. It could be put on tape, or computer, or done live, or a combination of all three.

We have to teach our staffs that good stories come from all over—not just the consultant's playbook. Some of the best ideas come from letting good people run loose and ask a lot of questions.

Right now, there seem to be two polarized camps. One says: "The old days were filled with integrity, and now it's all shameless." The other side says: "Let's do whatever we need to do to get and hold an audience." We have to bring our younger staffers into a third camp that believes that there is nothing inherently contradictory between good journalism and strong marketing and research. The best broadcasting companies have always known this. It just takes mature leadership inside and outside the newsroom to balance all of the sometimes conflicting needs.

Finally, we have to convey to our younger staffers that the future of *local* news is bright. That if we do it well, and are gutsy, and stay close to both our roots and the audience, we provide a needed and coveted service not available anywhere else.

SYNDICATION MARKETPLACE

More courts at night

Richmel Productions and Goodman/Rosen Productions have completed a pilot for *Night Justice*, a half-hour strip featuring testimony from night courts across the country. *Night Justice*, which has secured the rights to air proceedings from a number of local courts, will include footage from felony, misdemeanor and small-claims cases. The show is represented by Mark Itkin of the William Morris Agency.

'Pictionary' shows progress

Worldvision Enterprises' half-hour daily game show *Pictionary* is picking up ratings momentum. For the first week of the November sweeps, the Alan Thicke-hosted game achieved a 1.8 rating/6 share nationally, according to Nielsen Media Research. The show is up 20% from its October performance and is now cleared in 93% of the country.

Enquiring TV

MGM Domestic Television and tab-

NSS POCKETPIECE

Top ranked syndicated shows for the week ending Nov. 2, as reported by Nielsen Media Research. Numbers represent average audience/stations/% coverage.

1. Wheel of Fortune	12.5/232/98
2. Jeopardy!	9.9/223/98
3. Home Improvement	8.7/233/98
4. ESPN NFL Football	8.2/5/75
5. The X-Files	7.9/238/98
6. Seinfeld	7.8/225/97
7. Oprah Winfrey Show	7.2/237/99
8. Entertainment Tonight	6.3/177/95
9. Buena Vista I	6.2/174/97
10. Xena: Warrior Princess	6.0/231/98
11. Hercules, Journeys of	5.6/240/99
11. Simpsons	5.6/164/86
11. Wheel of Fortune	5.6/179/71
14. Frasier	5.3/182/93
14. Walker, Texas Ranger	5.3/230/98

loid newspaper the *National Enquirer* are teaming for another syndication special. *National Enquirer Presents: Love, Marriage and Divorce...* *Hollywood Style* is a one-hour look at the stories behind the front-page headlines about celebrity romances and divorces. *National Enquirer* Senior Editor Mike Walker is the host; the show will begin airing Nov.

17. MGM has cleared it in 141 markets covering 87% of the country.

'Springer' going strong

Universal Television's *Jerry Springer* continues to roll its way up the ratings charts. Last Tuesday, *Springer* recorded its all-time-high metered-market number—a 6.9/21, according to Nielsen Media Research. Overall, *Springer* is up 110% from a year ago and 50% from the first week in October.

'Vibe' riding Sinbad vibe

Columbia TriStar Television Distribution's late-night *Vibe* has seen more ratings improvement since comedian/actor Sinbad took over the hosting chores. *Vibe* pulled in a 1.7 national rating for the week ended Nov. 3, according to data compiled by Nielsen Media Research. It was *Vibe*'s highest national ratings since the show's second week on the air in August. Since Sinbad took over for Chris Spencer, *Vibe*'s ratings have grown 21% nationally and 56% in the 38 metered markets.—Joe Schlosser

A good idea can become more than just a good idea.

Many of us in journalism talk about the book we intend to write or the project we've been brainstorming in rare quiet moments. Good ideas held captive by the daily demands of our working lives in journalism. Good ideas that remain just good ideas.

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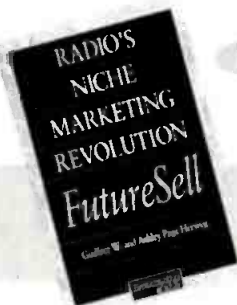
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KEY: RANKING/SHOW (PROGRAM RATING/SHARE) • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 98.0 MILLION HOUSEHOLDS; ONE RATINGS POINT=980,000 TV HOMES
YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY

Week 7	abc	CBS	NBC	FOX	U/P/N	WB
	13.0/20	9.9/15	9.5/15	7.2/11	2.6/4	3.6/5
MONDAY	8:00 70. Primetime Live 7.2/12	20. Cosby 11.4/17	51. Suddenly Susan 8.6/13	70. Melrose Place 7.2/11	114. In the House 2.3/4	96. 7th Heaven 3.8/6
	8:30	31. Ev Loves Raymd 10.2/15	45. Caroline in/City 9.0/13		110. Mal & Eddie 2.6/4	
	9:00 7. NFL Monday Night Football—Pittsburgh Steelers vs. Kansas City Chiefs 15.7/26	23. George & Leo 11.1/16	35. NBC Monday Night Movie—House of Frankenstein 1997, Part 2 9.8/15	70. Ally McBeal 7.2/11	107. Good News 2.8/4	98. Buffy/Vampire Slayer 3.4/5
	9:30	33. Cybill 9.9/15			107. Sparks 2.8/4	
	10:00 56. Brooklyn South 8.4/14					
TUESDAY	8:00 64. Soul Man 7.7/12	7.1/11	11.6/18	10.7/16	2.9/4	
	8:30 75. Over the Top 6.8/10	52. JAG 8.5/13	26. Mad About You 10.9/17	17. World's Scariest Police Chases 11.7/18	99. Moesha 3.3/5	
	9:00 21. Home Imprvmt 11.2/17		40. NewsRadio 9.5/14		101. Clueless 3.2/5	
	9:30 57. Hiller & Diller 8.3/13	73. Michael Hayes 7.0/10	9. Frasier 14.0/21	39. World's Deadliest Swarms 9.6/14	107. Mal & Eddie 2.8/4	
	10:00 13. NYPD Blue 12.4/21	85. Dellaventura 5.9/10	15. Just Shoot Me 12.0/18		115. Hit 2.2/3	
WEDNESDAY	8:00 41. Spin City 9.4/15	10.0/16	8.7/14	9.3/14	4.0/6	3.1/5
	8:30 32. Dharma & Greg 10.1/15	44. Nanny 9.1/14	61. 3rd Rock fr/Sun 8.0/12	43. Beverly Hills 90210 9.2/14	94. Star Trek: Voyager 4.7/7	101. Sister, Sister 3.2/5
	9:00 25. Drew Carey 11.0/16	49. Murphy Brown 8.8/13	61. Frasier 8.0/12			101. Smart Guy 3.2/5
	9:30 52. Ellen 8.5/13	21. Scott Hamilton: Back on Ice 11.2/17	48. 3rd Rock fr/Sun 8.9/13	42. Party of Five 9.3/14	99. The Sentinel 3.3/5	106. Wayans Bros 2.9/4
	10:00 15. PrimeTime Live 12.0/20	37. Chicago Hope 9.7/16	58. Working 8.1/12			105. Stv Harvey 3.0/4
THURSDAY	8:00 92. Nothing Sacred 4.9/8	10.1/16	19.3/30	5.8/9		
	8:30	28. Promised Land 10.7/17	5. Friends 17.5/28	90. Living Single 5.0/8		
	9:00 95. Cracker 4.4/7	23. Diagnosis Murder 11.1/17	10. Union Square 13.9/21	88. Between Brothers 5.1/8		
	9:30		2. Seinfeld 21.4/32	81. Cheating Death: Catastrophes 6.4/10		
	10:00 56. 20/20 7.3/12	52. 48 Hours 8.5/14	4. Veronica's Cist 17.9/28			
FRIDAY	8:00 52. Sabrina/Witch 8.5/16	8.7/16	7.4/13	5.5/10		
	8:30 58. Boy Meets Wrlld 8.1/15	29. Candid Camera: Battle of the Sexes 10.6/19	92. Players 4.9/9	90. The Visitor 5.0/9		
	9:00 66. You Wish 7.3/13	75. Family Matters 6.8/12	29. Dateline NBC 10.6/19	84. Millennium 6.1/11		
	9:30 66. Teen Angel 7.3/13	81. Step by Step 6.4/11				
	10:00 13. 20/20 12.4/23	45. Nash Bridges 9.0/17	78. Homicide: Life on the Street 6.7/12			
SATURDAY	8:00 104. C-16 3.1/6	9.0/16	6.3/11	6.9/12		
	8:30	58. Dr. Quinn, Medicine Woman 8.1/15	73. Pretender 7.0/13	78. Cops 6.7/12		
	9:00 97. Total Security 3.6/6	45. Early Edition 9.0/16	88. Sleepwalkers 5.1/9	65. Cops 7.4/13		
	9:30			75. America's Most Wanted: AFB 6.8/12		
	10:00 86. The Practice 5.8/11	37. Walker, Texas Ranger 9.7/18	78. Profiler 6.7/12			
SUNDAY	8:00 50. Wonderful World of Disney—Angels in the Endzone 8.7/13	14.9/22	8.8/13	11.2/17		2.2/3
	7:30	6. 60 Minutes 15.8/25	(nr) NFL Game 2 10.1/18	66. World's Funniest! 7.3/12		116. Nick Freno 2.1/3
	8:00	3. Touched by an Angel 18.0/26	81. Dateline NBC 6.4/10			113. Parent' Hood 2.4/4
	8:30		86. Men Bhvg Badly 5.8/8	27. The Simpsons 10.8/16		112. Jamle Foxx 2.5/4
	9:00 61. ABC Sunday Night Movie—Into Thin Air 8.0/12	11. CBS Sunday Movie—The Third Twin, Part 1 12.9/19	33. NBC Sunday Night Movie—Outbreak 9.9/15	17. King of the Hill 11.7/17		118. Tom Show 2.6/2
WEEK AVG	8.7/14	10.2/16	10.2/16	8.3/13	3.2/5	2.9/4
	9.1/15	9.5/16	11.2/19	7.3/12	3.3/5	2.9/5



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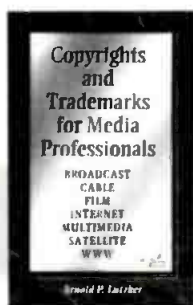
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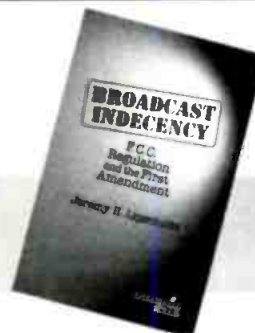
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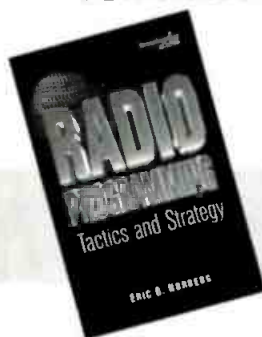
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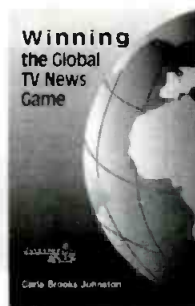
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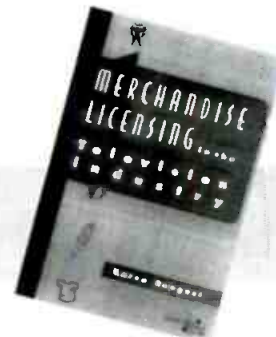
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Changing Hands

The week's station sales

TV

WVTM-TV Birmingham, Ala.

Price: \$199 million
Buyer: LIN Television Corp., Providence, R.I. (Gary R. Chapman, president; Hicks, Muse, Tate & Furst, owner); owns/is buying eight TVs
Seller: NBC Inc., New York (Bob Wright, president/CEO; John Rohrbeck, president, NBC Television Stations; General Electric Co., owner) owns 10 TVs
Facilities: ch. 13, 316 kw visual, 47.4 kw aural, ant. 1,340 ft.
Affiliation: NBC

WLAJ-TV Lansing, Mich.

Price: \$19.4 million
Buyer: Granite Broadcasting Corp., New York (W. Don Cornwell, chairman); owns/is buying 12 TVs and one FM in nine markets
Seller: Lansing 53 Inc., Lansing (Joel I. Ferguson, president); no other broadcast interests
Facilities: ch. 53, 1,660 kw visual, 166 kw aural, ant. 976 ft.

Proposed station trades

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

THIS WEEK:

TVs □ \$236,551,646 □ 5

Combos □ \$400,000 □ 1

FMs □ \$2,475,768 □ 4

AMs □ \$1,335,000 □ 4

Total □ \$240,762,414 □ 14

SO FAR IN 1997:

TVs □ \$6,812,680,330 □ 105

Combos □ \$7,666,342,551 □ 288

FMs □ \$1,869,796,332 □ 365

AMs □ \$332,916,608 □ 209

Total □ \$16,656,725,821 □ 967

SAME PERIOD IN 1996:

TVs □ \$10,065,872,145 □ 91

Combos □ \$11,452,905,619 □ 308

FMs □ \$2,514,636,740 □ 370

AMs □ \$185,997,227 □ 224

Total □ \$24,219,411,731 □ 993

Source: BROADCASTING & CABLE

Affiliation: ABC

WJCB-TV Norfolk, Va.

Price: \$14.75 million
Buyer: Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. "Bud" Paxson, chairman/owner);

owns/is buying 54 TVs

Seller: Lockwood Broadcasting, Hampton, Va. (James L. Lockwood, chairman); owns WAWB-TV Richmond and WPEN-TV Hampton, Va.

Facilities: ch. 49, 501 kw visual, 50.1 kw aural, ant. 508 ft.

Affiliation: Ind.

Broker: Patrick Communications Corp.

WUBI-TV Baxley, Ga.

Price: \$3.36 million

Buyer: Southern TV Corp., Seminole, Fla. (Dan L. and Betty Jo Johnson, 42.5% owners); no other broadcast interests

Seller: Upchurch Broadcasting Inc., Baxley (James Upchurch, president); no other broadcast interests

Facilities: ch. 34, 316 kw visual, ant. 482 ft.

Affiliation: Ind.

CP for KAUN(TV) Sioux Falls, S.D.

Price: \$41,646.16

Buyer: Midwest Broadcasting Co., Rapid City, S.D. (William F. Turner, vice president/10% owner)

Seller: Iowa Teleproduction Center Inc., West Des Moines, Iowa (Tony Dock, principal); no other broadcast interests

Facilities: ch. 36, 1,213 kw visual, ant. 997 ft.

Affiliation: Dark

COMBOS

WWCC(AM)-WDNH-FM Honesdale, Pa.

Price: \$400,000

Buyer: de Wit Broadcasting Corp., Honesdale (Robert H. Mermell, president/owner); no other broadcast interests

Seller: WDNH Broadcasting Corp., debtor in possession, Honesdale (George J. Schmitt and Edward K. Histed, principals); no other broadcast properties

Facilities: AM: 1590 khz, 2.5 kw; FM: 95.3 mhz, 3 kw, ant. 256 ft.

Formats: AM: country; FM: hot AC

RADIO: FM

KBCY(FM), KCDD(FM) and option to buy KHXS(FM) Abilene, Tex.

Price: \$2.187 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman; William M. Bungeroth, president); owns/is buying 37 FMs and 13 AMs

Sellers: KBCY and KCDD: Virginia Ann Hine, John Flahavin and Ed Harvey, Abilene; KHXS: IQ Radio Inc., Abilene (Larry Hickerson, president)

Facilities: KBCY: 99.7 mhz, 100 kw, ant. 745 ft.; KCDD: 103.7 mhz, 98 kw, ant. 984 ft.; KHXS: 106.3 mhz, 50 kw, ant. 492 ft.

PAXSON COMMUNICATIONS CORPORATION

Lowell "Bud" Paxson, Chairman and CEO

has agreed to acquire

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 for \$14,750,000

from

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Big Deal

NBC and Hicks Muse are embarking on a joint venture to which each will contribute one station: KNSD(TV) and KXAS-TV respectively. NBC will own 79.62% of the equity in the stations, and Hicks Muse will own 20.38% of the equity, but each will have equal voting interests. In return, NBC's sister company, General Electric Capital Corp., will loan Hicks Muse \$815.5 million in a 25-year interest-only loan, and NBC will extend the Hicks Muse stations' affiliate agreements until 2010.

—Sara Brown

Formats: KBCY: country; KCDD: religion; KHXS: easy listening, big band
Broker: Norman Fischer & Associates

WPPL(FM) Blue Ridge Ga.

Price: \$200,000 for stock
Buyer: James Timothy White, Thomas C. Gillilant, Jimmy C. Tal-
lent, Robert L. Head Jr. and W.C.
Nelson, Atlanta; no other broadcast
interests
Seller: Robert Schwab, Blue Ridge;
no other broadcast interests
Facilities: 103.9 mhz, 3 kw, ant.
300 ft.
Format: Country

KRCW(FM) Royal City, Wash.

Price: \$73,768
Buyer: Farmworker Educational Ra-
dio Network Inc., Keene, Calif. (An-
thony F. Chavez, president); owns
KSEA(FM) Greenfield and KMYX-AM-FM
Taft, Calif., and has applied to build
new FMs in Wellton, Oro Valley and
Parker, all Ariz., and Kerman, Calif.
Seller: Northwest Chicano Radio
Network Inc., Granger, Wash.
(Ricardo Garcia, principal); owns
KDNA(FM) Yakima, Wash.
Facilities: 96.3 mhz, 800 w, ant.
1,656 ft.
Format: Spanish

CP for new FM, Silverton, Colo.

Price: \$15,000
Buyer: Voice Ministries of Farming-
ton Inc., Farmington, N.M. (Fareed
Ayoub, president); owns KPCL(FM)
Farmington and has applied to build
a new noncommercial FM in Fruit-
land, N.M.
Seller: Alton Broadcasting Co., Los
Angeles (Hewey L. Terrell, presi-
dent); no other broadcast interests
Facilities: 107.3 mhz, 100 kw, ant. -
822 ft.
Format: Dark

RADIO: AM

WCOJ(AM) Coatesville, Pa.

Price: \$750,000
Buyer: WCOJ Radio Co. Inc., West
Chester, Pa. (Lloyd B. Roach, presi-
dent); no other broadcast interests
Seller: Suburban Cable TV Inc.,
Oaks, Pa. (Jeffrey J. DiFrancesco,
president); no other broadcast inter-
ests
Facilities: 1420 khz, 5 kw
Format: AC, news, talk

WRFB(AM) Cocoa, Fla.

Price: \$475,000 for stock
Buyer: WGUL-FM Inc., Palm Harbor,
Fla. (Carl J. and Betty Lou Mar-
cocci, 61.6% owners); owns WGUL-
AM-FM Dunedin/Dade City, Fla.
Seller: W.F. Standley III, Rockledge,
Fla.; no other broadcast interests
Facilities: 860 khz, 1 kw day, 121 w
night
Format: news, talk

WPLW(AM) Carnegie, Pa.

Price: \$80,000
Buyer: Michael L. Horvath, North
Huntington, Pa.; owns wxvx(AM)
Monroeville, Pa.
Seller: Hickling Broadcasting Inc.,
Pittsburgh (Dolores M. Hickling,
president); no other broadcast inter-
ests
Facilities: 1590 khz, 1 kw
Formats: Religion, gospel

KDAC(AM) Fort Bragg, Calif.

Price: \$30,000
Buyer: Ukiah Broadcasting Corp.,
Stockton, Calif. (Keith Bussman,
president/29% owner); owns KUKI-
AM-FM Ukiah and KSPY(FM) Quincy,
Calif.
Seller: Paul D. Clark, Fort Bragg; no
other broadcast interests
Facilities: 1230 khz, 1 kw
Format: Country

—Compiled by Sara Brown

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Battling for single-digit-age listeners

Radio Aahs and Disney struggle over kids formats

Radio

By John Merli

The recent announcement that the Children's Broadcasting Corp. (CBC) would end its full-time satellite-networked Radio Aahs children's format in January (B&C, Nov. 10) signals the end of an ambitious and moderately successful enterprise. But it will not signal the death of national children's radio if the Walt Disney Co. has its way. And according to CBC, therein lies the problem, and the heart of a pending lawsuit against Radio Disney that could reach a Minneapolis court by early 1998.

A handful of other children's radio ventures, such as the short-lived Imagination Station earlier this decade, had high hopes but went dark quickly. And earlier this month, the weekly kids program *Rabbit Ears Radio* announced that it too will fold in January. Lack of future funding is the reason. *Rabbit Ears*, distributed by Public Radio International (PRI), was heard on 250 public radio stations. Both PRI and CBC are based in Minneapolis.

Some of CBC's stations (known as the Radio Zone) regularly aired *Rabbit Ears*, which featured the talents of Mel Gibson, Robin Williams, Morgan Freeman, Meg Ryan and other well-known actors. In late October, PRI said it had received the death notice "unexpectedly" from *Rabbit Ears* producer MicroLeague Multimedia Inc., which produces software, audio and video tapes, books, toys and board games.

CBC's Radio Aahs at its peak boasted 32 affiliates (including its 13 stations) in 29 markets for its 24-hour kids fare. Major markets included New York, Los Angeles, Chicago, Dallas, Detroit, Washington, Minneapolis-St. Paul and Philadelphia. CBC, which launched in 1990 and went national via satellite in 1992, had a goal that was easier said than done: to provide educational and entertaining full-time radio programming for the demographic that radio has ignored for decades—the single-digit crowd.

"We stuck it out," says CBC CEO Christopher Dahl of the dying Radio

Aahs. "We had a mission to bring this to the top 100 markets. We got to about 40 percent coverage" and then, Dahl says, Disney entered the picture. Two years ago, CBC and Disney's ABC Radio Networks entered into a joint operating agreement. According to CBC, ABC was to assist in national advertising (which Dahl saw as a key to Radio

time—and the Gulf War—to take off. We were pushing hard toward getting national advertising" and Radio Aahs' audiences were growing, he says. Although there are no Arbitron ratings, Dahl says independent research indicated that young kids were listening.

Dahl says that radio has long ignored the under-12 demo. He doesn't think that recent shifts through group consolidations have helped matters: "It's a sad thing about the radio industry. Unlike the computer industry and others that embrace new ideas, we were bringing a whole new audience to radio, but the industry is so busy consolidating they couldn't see it."

All but one of the Radio Aahs affiliates are on the AM band. Do kids today even know what AM is, considering the band's current formats? And what about the competition for children's attention from CD-ROM games, the Internet and TV programming that targets youngsters, especially on PBS and Discovery Channel? Dahl says that when it comes to radio and youngsters, there has always been a natural attraction. "What do kids do when they reach 11 or 12?" Dahl asks. "They turn on the radio. Kids love to listen to the radio. We were just getting them to tune in a few years sooner." Dahl adds that more AM outlets were open to trying major format changes than FM.

Radio Aahs ("Aahs" comes from the expression "oohs and aahs") could continue in some short-form format with new owner Global or elsewhere, yet Dahl says the real key to attracting kids over the long haul is to provide a full-time format. "It works just like any other format. You can't splice it up. It has to be there all the time." Listeners are conditioned to expect that, he says.

Radio Disney, which would not comment on the pending lawsuit with CBC, is counting on the considerable resources and well-known Disney characters of its parent company to go where others have failed. A year ago Disney began test marketing its own kids product in four areas—Atlanta, Minneapolis-St. Paul, Birmingham, Ala., and Salt Lake City. According to Radio Disney VP/GM Scott McCarthy, by the end of that six-month test period last spring, the stations were averaging about a 1.8 rating.



Radio Disney's promotion package spells out the company's marketing push.

Aahs' long-term success), promotion, research and future technology. Less than a year later, in September 1996, CBC began the long process of suing Disney for "alleged deliberate attempts to misappropriate CBC's unique radio programming format and force CBC out of the children's radio market." Depositions are under way, and the case likely will go before a judge early next year.

Also expected in early 1998 is the sale of CBC to Global Broadcasting Co. of New York for slightly more than \$72 million. The sale still is subject to shareholder and regulatory approval. Dahl, who will continue to own five radio stations in Maui, Hawaii, after the Global sale, says Radio Aahs was getting close to breaking even, but his sources of capital had dried up in recent months.

Dahl says he was not discouraged by the number of affiliate sign-ons to Radio Aahs since 1992: "It really isn't any different from any other medium. It took *USA Today* about 10 years to get on its feet. It took CNN about that

McCarthy says that earlier this fall, with some market research under its belt, his company began seeking other affiliates around the country. To date, Radio Disney has 11 stations (three of which are ABC O&Os) programming its format round-the-clock. Besides the original test markets, additional outlets include Los Angeles, Boston, Seattle, a "Long Island affiliate near New York" and smaller markets. (There is reason to believe that other stations may have signed agreements, pushing the total above 11; a formal announcement has not yet been made.)

All of Radio Disney's new affiliates are AMs. This is not only because more AM stations are willing to take a chance on alternative formats, McCarthy says, but because "most young kids do not recognize or mind the fidelity [difference] between AM and FM. In fact, only about one percent of kids said they didn't like the quality of AM."

McCarthy, unlike CBC's Dahl, believes the current climate of consolidations actually benefits Disney in its affiliate recruitment efforts: "The timing is proving very beneficial. Now we may have an owner with multiple stations in a single market and he or she's looking for something creative to do with one signal, but not create too much competition against his other stations." McCarthy's current goal is to add about 25 affiliates a year to the new network.

The Radio Disney executive says the company is putting "significant expendi-

tures" into marketing, audience research and promoting the new service—including a major campaign in each affected local market—usually including billboard, television, parents maga-



Radio Aahs tied in its Website.

zines and direct mail. McCarthy says his core audience is ages 2-11, but it skews more 5-11 ("elementary school kids"). Among the stats that Disney cites to prospective stations and advertisers from various researchers, including Simmons, Stratford Research and Statistical Research, are:

- 78% of kids listened to the radio "yesterday";
- 73% of kids own their own radio;
- 49% of kids 5-9 use a portable or Walkman-type radio;
- more than 60% of kids 5-9 have a radio in their room; and
- most kids listen to the car radio routinely.

Radio Disney hopes to "expand the market for local ad dollars" by bringing

new advertisers to radio. At the same time, stations looking for an alternative niche format are reminded by Disney that network-fed programming, in general, could mean reduced overhead and production costs—as well as reduced personnel. Without being specific, McCarthy says ad sales on the network level are "going very well. Charter advertisers that signed on for the initial test marketing phase included McDonald's, Hershey's, Kraft Cereals, Nickelodeon, Golden Books and two of Disney's own units—ABC Television and The Disney Channel.

Like most previous children's radio ventures, the vast majority of Radio Disney programming is music—and most of the music does not have to be specially produced. Disney's selections break down to about 55% pop, 20% oldies, 15% soundtracks and about 10% children's songs. Kids are featured on-air a few times an hour to request songs, answer questions, win prizes (including trips to Disney theme parks) and talk with the hosts.

McCarthy vows that Disney's venture into kids radio will be a long-term success, especially if the company maintains its four major priorities: Programming must make listening habit-forming; affiliates' signals must provide good penetration of their respective markets; marketing and promotion must be ambitious and effectively executed, and significant expenditures must flow into constant audience research "to keep on track."

Sports network to feature 'online' programming

In what may be a first for radio syndication, an established sports-talk radio network and an online sports publisher are combining forces to create an eight-hour daily block starting Dec. 1. SportsFan Radio Network and SportsLine USA—producer of CBS SportsLine "broadcasts" on the Internet—have announced an exclusive multiyear agreement to allow SportsFan to syndicate to terrestrial radio broadcasters the 10 a.m.–6 p.m. sports-talk block to be produced by the online provider.

When the two-year-old SportsFan begins to terrestrially syndicate what originally began as SportsLine's Internet radio (audio) programming, it will be an unorthodox approach to program distribution. Usually it works the other way around, with terrestrial on-air programming being simulcast or winding up online as a secondary venue. Yet CBS SportsLine plans to simulcast the new terrestrial sports-talk programming on its Website, where it's always been (www.cbs.sportsline.com).

The new block is expected to premiere on 30-40 stations. Five minutes of national commercials and as many

as nine minutes of local spots per hour will be formatted.

SportsFan has featured such personalities as John Madden and James Brown in its current round-the-clock talk format, while CBS SportsLine has published online content (graphics and audio) with Shaquille O'Neal, Joe Namath and Pete Sampras. These and other athletes and commentators are scheduled to be regular contributors to the sports-talk block, which will replace two SportsFan-produced talk shows.

New shows to be produced by CBS SportsLine include *Sports Uncensored* with Craig Carton and C.J. Silas at 10 a.m.–2 p.m. ET, and *The Drive* with Scott Kaplan and Sidney Rosenberg at 2-6 p.m. Both upcoming "broadcast" programs have been available only online at CBS SportsLine's Website. SportsFan Executive VP Jonathan Goldman, in a conference call last week, said the new all-day talk block will complement SportsFan's evening and overnight sports fare, now being carried in various daily or weekly blocks on a few hundred stations.

—John Merli

November 17, 1997

Primestar still targets DBS

Mega WorldCom deal won't alter license status at FCC

By Chris McConnell

WorldCom is taking over MCI but not its DBS license. That permit remains earmarked for Primestar, although regulators first must sign off on the contentious bid to shift the high-power DBS channels to the cable-owned satellite TV provider. FCC officials, who have been reviewing that application since it was submitted in August, will continue to review it independently of any application they get to transfer MCI's various FCC licenses to WorldCom.

But onlookers say last week's \$37 billion merger may still have some impact on the DBS permit that MCI has held since last December.

"It eliminates the foreign ownership question," says Gigi Sohn, executive director of the Washington-based Media Access Project.

Cable companies relied last year on foreign ownership restrictions in an effort to block MCI's acquisition of the DBS license. MCI originally claimed the license in an FCC auction

early in 1996.

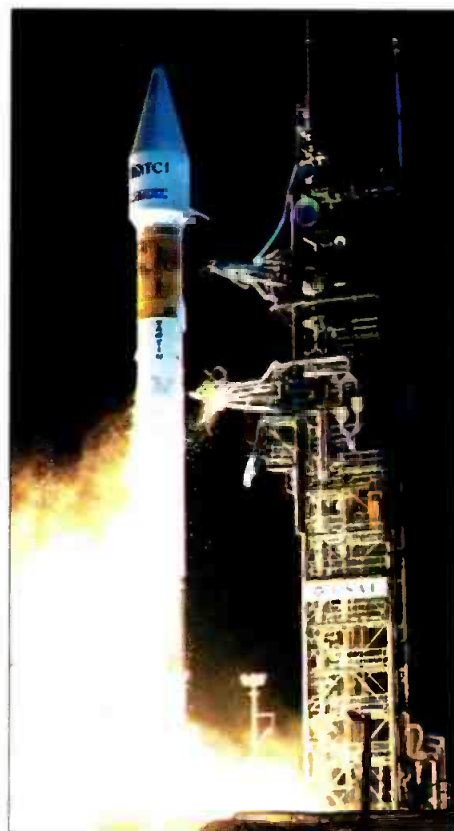
After the auction, cable companies objecting to MCI's application to acquire the DBS license cited the company's plans at the time to merge with British Telecommunications.

Last December, however, the FCC said the restrictions on foreign ownership of U.S. broadcast licenses do not apply to licenses to provide subscription DBS packages.

The Clinton administration later asked the FCC to reevaluate its policy on DBS and foreign ownership, but commission officials have never launched such a review.

While last week's deal between MCI and WorldCom removes the foreign ownership issue from MCI's possession of the license, it does not remove the objections that DBS companies have lodged against Primestar's bid to acquire the license from MCI.

EchoStar and other groups are opposing the application on the basis it would hamper video competition. "It is as if Bell Atlantic was seeking authority to merge not only with NYNEX but [also] with a joint venture encompass-



Primestar hopes to use the Tempo satellite TCI launched in March as well as MCI's DBS channels.

Showtime gets black box injunction

Showtime Networks and Showtime Event Television won a preliminary injunction from a regional U.S. District Court in Texas in their pending lawsuit against "black box" distributor Millennium Enterprises President Brenda Abboud.

Issued Oct. 20, the injunction prevents Abboud and Millennium from selling, advertising, distributing or transporting equipment used to descramble cable signals and enable consumers to receive free premium cable and pay-per-view programming.

"Signal theft is an industrywide issue," says Jeff Wade, executive vice president of sales and affiliate marketing for Showtime Networks Inc. "We will continue to take action against companies that engage in the sale of devices used for the unauthorized reception of program services and pay-per-view programming."

—Donna Petrozzello

ing all of the other Baby Bells as well as GTE," EchoStar said in its petition against the deal.

Primestar also is seeking to acquire a DBS license currently controlled by one of its partners, TCI Satellite Entertainment. That license would give Primestar 11 DBS channels at an orbital location covering the full continental United States.

Philip Verveer, a Washington lawyer representing Primestar, says the company hopes to have FCC approval of that application by year's end. Less certain is when Primestar expects a decision on its application to acquire the DBS channels from MCI. "I don't think we have a time frame in mind," Verveer says.

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No home court advantage

ESPN-WAC dispute illustrates problem for small conferences

By Paige Albiniaik

Someone forgot to tell the Western Athletic Conference (WAC) that you have to own something before you can sell it.

ESPN is threatening legal action against the Denver-based collegiate sports conference if it can't get local broadcasters to give ESPN satellite coordinates of all its conference basketball games. ESPN owns the national rights to WAC games and has a contract with DIRECTV to provide it with local games for its Full Court basketball package.

The sticky situation in the West shows how cable sports networks' insatiable appetite for exclusive access to sports programming is forcing local broadcasters to rethink their commitment to local sports.

In a memo to local television rights-holders, WAC Commissioner Karl Benson says that "ESPN legal counsel

recently informed the WAC that it and its member institutions are in violation of the contract. Further, ESPN expects full compliance of the contractual obligations regarding the DIRECTV issue."

Three years ago, the WAC cut a deal with ESPN for the national broadcast rights to the basketball games of its 16 schools. Within that contract was a clause promising ESPN the satellite coordinates of locally televised games for DIRECTV.

Since then, that clause has left a legal vacuum. Local broadcasters, to whom some of the WAC's universities sell local television rights, say they won't give ESPN the satellite coordinates unless ESPN gives them the right to broadcast games in their local markets simultaneously—a concept known as

"side by sides."

"I don't have a contract with the WAC," says John Tischendorf, director of programming for the New Mexico Broadcasting Co. Inc., which runs

five New Mexican television stations, including CBS affiliate KRQE-TV in Albuquerque. "I have a contract with the University of New Mexico. Some guy in Denver can't sell what isn't

his."

"Speaking for our company, if ESPN wants to litigate the question we welcome it," says Harry Pappas, owner of Pappas Telecasting in Fresno, Calif. "I challenge them to find a jury that would find that their behavior is justified by their contract."

Meanwhile the legal headache grows for the WAC—which, unlike bigger conferences, can't afford all the local and national television rights to all its schools' games.

WAC Associate Commissioner Jeff Hurd says that the "landscape has changed considerably on both ends since the initial year of this contract. This is a situation where most people weren't aware of the ramifications of this contract."

The number of WAC games broadcast nationally has increased from six to about 25 in the past three years, Hurd says. The WAC failed to anticipate both the number of games carried nationally and local broadcasters' resistance. "Knowing what we know now, we would have approached it differently," Hurd says.

So far, ESPN's negotiations stop with the WAC. "It's unfair putting that kind of pressure on the WAC itself and [on] Karl Benson," Pappas says.

"I feel sorry for the WAC. I think they got bamboozled a little bit," Tischendorf says.

ESPN had no comment.

ESPN and other sports networks refuse to give side by sides because exclusivity is a bargaining chip in gaining carriage. Fox Sports, a new rival sports network jointly owned by News Corp. and Liberty Media, also takes games and refuses to allow side by sides.

The proliferation of sports networks



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has cost local broadcasters the opportunity to present the most competitive, (and therefore most appealing) games in their local markets.

ESPN, Fox Sports and the broadcast networks pick their games close to the beginning of the season, after the local broadcasters have set their schedules and sold the advertising. When that happens, local broadcasters have to give the advertisers a make-good for lost games or rip up advertising contracts altogether.

Besides disallowing the side by sides, ESPN also will not compensate local broadcasters for up to \$20,000 that they spend to produce a game, but ESPN still expects the broadcasters to hand over the satellite coordinates of those games for free.

Local broadcasters are unconcerned about ESPN's threat against the WAC, but the diminishing return on college sports is causing them to lose interest in producing games for the hometown market.

At the start of the 1997-98 basketball

season, the situation is getting serious enough that Tischendorf is considering making this year KRQE's last as the official home of the UNM Lobos basketball team. KRQE is finishing a four-year contract with the school, whose basketball team this year is nationally ranked and thus more attractive to national broadcast television and cable networks.

"This is the last year of our contract, and then we have to renegotiate," Tischendorf says. "It's not cheap to do a game. If the only ones we get to do are the leftovers, then economically that doesn't make sense."

If local broadcasters stop producing the games, communities stand to lose free, over-the-air access to university sporting events.

"This really tells the tale of the ethical and moral position of the parties," Pappas says. "The broadcasters have not asked for money. They simply have asked for side by sides [so that they can] carry games for free for the people in our area." ■

25

PEOPLE'S CHOICE Top Cable Shows

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

Rk	Program	Net	Day	Time	Dur	Rtg	Shr	(000)	US Rtg
1	NFL/Baltimore @ Pittsburgh	ESPN	Sun	8:00P	187	6.9	6.9	7179	5.2
2	CFA/Florida St. @ N. Carolina	ESPN	Sat	7:29P	194	5.1	9.0	3713	3.9
3	World Champ. Wrestling	TNT	Mon	7:59P	61	4.2	6.4	3059	3.2
3	Rugrats	NICK	Mon	7:30P	30	4.2	6.5	2967	3.1
5	Rugrats	NICK	Wed	7:30P	30	4.1	6.7	2946	3.0
6	Rugrats	NICK	Sat	8:00P	30	4.0	6.9	2855	3.0
7	Rugrats	NICK	Tue	7:30P	30	3.9	6.3	2785	2.9
8	World Champ. Wrestling	TNT	Mon	9:00P	86	3.7	5.3	2699	2.8
8	Rugrats	NICK	Thu	7:30P	30	3.7	6.2	2657	2.8
8	All That	NICK	Sat	8:30P	30	3.7	6.2	2634	2.8
11	Hey Arnold	NICK	Sun	11:00A	30	3.6	9.9	2580	2.7
12	NFL Primetime	ESPN	Sun	7:00P	60	3.5	5.6	2565	2.7
12	Doug	NICK	Mon	7:00P	30	3.5	5.8	2522	2.6
12	Rugrats	NICK	Sun	10:00A	30	3.5	10.2	2494	2.6
12	Doug	NICK	Tue	7:00P	60	3.5	6.0	2481	2.6
12	Kenan & Kel	NICK	Sat	9:00P	30	3.5	5.8	2475	2.6
12	Angry Beavers	NICK	Sun	10:30A	30	3.5	9.8	2466	2.6
12	Rugrats	NICK	Fri	7:30P	30	3.5	6.3	2459	2.5
19	Doug	NICK	Wed	7:00p	30	3.4	5.8	2434	2.6
19	Tiny Toons Adventures	NICK	Mon	6:30P	30	3.4	5.9	2432	2.5
19	Angry Beavers	NICK	Sat	7:30P	30	3.4	6.1	2405	2.5
19	Hey Arnold	NICK	Wed	8:00P	30	3.4	5.1	2404	2.5
23	Hey Arnold	NICK	Sun	8:00P	30	3.3	4.8	2364	2.4
23	Rugrats	NICK	Sat	10:00A	30	3.3	10.4	2351	2.4
23	Doug	NICK	Thu	7:00P	30	3.3	5.7	2348	2.4
23	AAAHH!!! Real Monsters	NICK	Sun	11:30A	30	3.3	8.9	2315	2.4
27	Doug	NICK	Fri	7:00P	30	3.2	6.1	2303	2.4

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Dreaming of a 'white area' Christmas

Senators threaten to be less 'polite' unless battle gets less 'intense'

By Paige Albiniak

Broadcasters and satellite television companies need to reach a final agreement on so-called white areas by Christmas or face bipartisan legislation from Senate Judiciary Chairman Orrin Hatch (R-Utah) and ranking member Patrick Leahy (D-Vt.).

"The chairman and I are being very polite here in suggesting that we would like to see you work something out by Christmas," Leahy said during a hearing on cable and satellite compulsory copyright licenses in the Judiciary Committee last week.

"We could be a little bit less polite. I suspect Senator Hatch and I will have a bipartisan bill that will get a lot of support and may not make anybody happy."

Hatch and Leahy want to get the

white-area issue out of the way before drafting legislation next year that will rewrite the Satellite Home Viewer Act, the law that governs the satellite industry. The SHVA expires in December 1999.

Broadcasters and satellite television providers have a long-standing disagreement about how to determine "white areas," locations where consumers cannot receive Grade B—intensity broadcast signals off the air.

White areas have proved difficult to nail down, however. Some engineers say that just because a household can get a signal via its rooftop antenna doesn't



NCTA President Decker Anstrom told senators that his association supports local-into-local if DBS faces the same regulatory conditions as cable.

mean the picture is coming in clearly in the living room.

Prime Time 24 President Sid Amira told a copyright panel last spring that he thought

white areas should be determined through a picture-quality test, but the panel found that idea impractical: It is costly and requires testers to enter subscribers' homes and evaluate their television pictures.

The two sides reached an agreement in principle on the matter last April, but the final details have yet to be worked out.

Broadcasters have taken one satellite television company, Prime Time 24, to court in Florida and Texas over the issue. A trial started last week in a lawsuit filed by NBC affiliate KAMR-TV Amarillo, Tex., against Prime Time 24. KAMR-TV claims that Prime Time 24 is selling packages with local signals to subscribers who do not live in white areas.

In a report on cable and satellite compulsory copyright licenses that was commissioned by Hatch, the Copyright Office said it expects technology to solve the problem. In the meantime, the report suggests that Congress write a law to allow satellite broadcasters to retransmit local signals into local markets.

Two companies—Capitol Broadcasting and EchoStar Communications—have suggested proposals to do this.

One broadcast lobbyist suggested that the local-into-local idea presents Capitol and EchoStar with a chicken-and-egg problem: Congress wants to see a business plan before legislating, and the companies want legislation before crafting a detailed business plan.

The Satellite Broadcasting and Communications Association, the National Cable Television Association and some broadcasters have expressed conditional support for local-into-local.

If Congress decides to allow this,

BSkyB to get exclusive PPV rights from studios

UK satellite broadcaster BSkyB is set to blow the UK's pay-per-view rights competition wide open. Sources say the News Corp.-backed service has secured exclusive PPV output deals with Paramount and possibly two other Hollywood studios. According to industry sources, BSkyB should seal deals with all major Hollywood studios, as many as four of which will be on an exclusive basis. BSkyB apparently already has exclusive deals with PolyGram and sister company 20th Century Fox and a nonexclusive deal with Warner Bros. Sky also is thought to be in negotiations with Disney for what one source says could be another exclusive deal.

Granada forms new unit

UK-based Granada Productions is launching a new drama production division to develop and produce movies and miniseries aimed at the international market. The new unit, Granada International Drama, will be headed by Antony Root, who



currently is head of drama at Granada TV.

EU castigates German consortium

The European Commission has warned German media giants Kirch, Bertelsmann and Deutsche Telekom they will be heavily fined if they

attempt to skirt EU rules concerning their digital TV venture. The EU's competition commissioner said he was "alarmed" by reports that the companies began their digital venture without notifying EU competition authorities. The three companies are subject to fines equaling as much as 10% of their annual revenue.

CWC, BSkyB join forces

UK MSO Cable & Wireless Communications is speeding up its digital roll-out plans. The company says it will coordinate the launch of its digital service with DTH rival BSkyB when the News Corp.-backed service launches its package next April. CWC's trial will send digital cable service to 500 homes in south London before the end of the year. The company will provide set-tops free but likely will charge an installation fee.

—Michael Katz

NCTA wants either less regulatory obligations for its industry or more regulatory obligations for satellite carriers.

"We do not oppose amending the copyright law to allow DBS companies to retransmit local broadcast signals," testified NCTA President Decker Anstrom.

"But fair is fair and everyone should play by similar rules. Unless cable's regulatory responsibilities are applied to DBS operators that transmit local broadcast signals or [unless] those restraints are removed from cable, there will be no parity of treatment."

The National Association of Broadcasters has yet to articulate a position on local-into-local, but William Sullivan, vice president of Cordillera Communications, agrees with the NCTA.

"[W]e can only support such a plan if it includes rules [for such issues] as must carry, syndicated exclusivity and network non-duplication that provide adequate protection for localism and program exclusivity," Sullivan testified.

The NAB plans to hammer out a position on local-into-local at its annual January board meeting. ■

Comcast cash flow up despite start-up costs

By Price Colman

Comcast Corp.'s third-quarter financial results show that while cash flow continues strong, investments in start-up businesses continue to be big cash drains on the cable operator.

Comcast reports operating cash flow of \$365 million, up 23.4%, for the third quarter ended Sept. 30, compared with the same quarter last year. Of that, about \$248 million was generated by the cable business. The cash-flow growth came on revenue of \$1.2 billion, up 23.6%. Cash-flow performance continues to be the key measure for capital-intensive growth firms such as Comcast.

For the quarter, Comcast reported about \$13 million in free cash flow (operating cash flow minus interest expense and capital investment). "We were essentially at the cash-flow break-even level," says John Alchin, Comcast's treasurer. "With cable capital expenditures and so on, we're not running the company at a deficit level of cash flow. It's all coming from internally generated funds."

Microsoft's \$1 billion investment earlier this year helped Comcast reduce debt from \$7.1 billion to about \$6.7 billion, giving the company a debt-to-cash-flow ratio of roughly 4.75:1.

The Microsoft/Comcast deal has prompted speculation that Comcast will favor a Microsoft-made set-top box or a Windows CE operating system for advanced digital set-tops, but Comcast President Brian Roberts told analysts the

technology will be the key.

"Whoever gets the best box out at the lowest price is probably going to win," Roberts reportedly told analysts. "The CableLabs board is unified in having an architecture that allows a variety of participants." Roberts is on the executive committee of the board.

An average \$2-\$2.50 increase in basic-cable rates that Comcast enacted on Nov. 1 will help the MSO's fourth-quarter cash flow. But Comcast also is looking at a bulge in fourth-quarter capital expenditures—about \$270 million out of an estimated \$600 million in 1997—which will hurt cash-flow numbers for the period. Nonetheless, Comcast expects to maintain cash-flow break-even going forward, Alchin says.

Comcast's third-quarter net loss increased significantly from the same period in 1996, growing more than 500% to \$62.2 million, or 18 cents per share. Comcast cited \$85.9 million in losses—up 197%—at money-hungry affiliates, including Sprint PCS and Teleport Communications Group, as a key reason for the larger loss. Other contributors: costs associated with the start-up of regional customer service centers; deployment of new products, such as Comcast Digital TV and the @Home high-speed Internet service, and higher depreciation and amortization expenses from last year's acquisition of Scripps Howard's cable operations.

Comcast's cash-flow margins for cable remained solid at 48.1%, essentially the same as a year ago. ■

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HSN, Univision go shopping

Two companies will launch international Spanish-language shopping channel

By Donna Petrozzello

With visions of expanding into Latin America and Spain, Home Shopping Network and Univision announced plans to jointly launch a full-service Spanish-language TV shopping network early next year.

HSN will control 50.1% of the Spanish Shopping Network, while Univision Communications Inc. will control 49.9%. HSN primarily will manage the operation, while Univision, a leading Spanish-language TV broadcaster and station owner, will be responsible for securing U.S. distribution.

HSN aims to tap some 540 million Hispanic and Spanish-speaking consumers globally, including 7 million U.S. Hispanic cable homes, says Michael McMullen, president, HSN International. Other key markets include Spain and cities in Latin America, where the network will roll out in the coming year.

In 1997 the number of basic cable and multichannel homes in Latin America was estimated at 15 million, according to Baskerville Communications data. In Spain 2.5 million households are cable-

ready, Baskerville says.

Unlike some unsuccessful international shopping ventures—particularly QVC's try at a Spanish shopping network in Mexico—McMullen says HSN and Univision's planned launch into multiple Hispanic markets worldwide should bolster the network. HSN has given the venture three years to break even, he adds.

The Home Shopping NETWORK

HSN expects to launch the service for a relatively low cost using merchandising and distribution infrastructure and the St. Petersburg, Fla., production facilities already in place, McMullen says.

"From an operational point of view, we can develop this business [much] cheaper than anybody else—obviously with the exception of QVC—because we have everything built in," he says.

McMullen acknowledges the cost of hiring Spanish-speaking talent to host network segments and sell merchandise on-air. As with HSN's English feed, the Spanish Shopping Network will feature live hosts rather than dubbing segments from English to Spanish or running subtitles.

HSN launched its first international channels less than a year ago in Japan and Germany, two of the world's largest economies. McMullen says HSN saw Spanish-speaking consumers as its "next priority."

And similar to those first two international ventures, HSN will tap Univision's partnerships with broadcasters Televisa in Mexico and Venevision in Venezuela to ease transition of the channel into those countries. For its German venture, HSN teamed with European catalog company Quelle and with Kirch Media Interests of Germany.

"As we looked to develop this venture, our logical choice was to team with Univision, because they are the strongest Spanish broadcasting group in the U.S. and because of their partners in Mexico and Venezuela," McMullen says. ■

McGrath shakes up MTV

Schoun out, Toffler up in reorganization at music network

By John M. Higgins

MTV has squeezed out once-touted programming whiz Andy Schoun in an executive shuffle that boosts production chief Van Toffler into a newly created number-two slot.

MTV President Judy McGrath triggered the shuffle in another attempt to strengthen MTV's programming, which has stalled in the Nielsen ratings for more than a year. One goal is to set a more consistent tone by naming a single executive to administer all of the network's shows—series, music and news—which had been divided among three people reporting to McGrath.

"We've never had a single programming executive," McGrath says. "I

believe in nontraditional organizations, but with all these different parts we should have at least the same voice." For example, she says, should the tone of programming lean toward cutting-edge or popular?

Insiders say that Brian Graden has the inside track on the top programming job, but McGrath wouldn't say whom she planned to name.

Toffler, formerly executive vice president, programming enterprises, and president, MTV productions, moves to the new post of general manager. He will be responsible for the day-to-day operations of the network and report to McGrath.

Schoun had been executive vice president of programming, primarily in

charge of the MTV's music programming. A former program director of Los Angeles rock station KROQ-FM, Schoun was seen as bringing new energy in the network at a time when pop music was starting to get bland.

Sources say that with Toffler moving ahead of Schoun and Schoun being told he wouldn't get the top programming position, he quit.

An MTV spokesperson says only that Schoun left "to pursue other creative opportunities."

"Andy was great and he's going to go off and be great," McGrath says. "He did a lot of strong, good things. I like where we've been going since September at least."

MTV's ratings have been sluggish

for more than a year, and the network is struggling to find breakthrough programming while simultaneously emphasizing music. New series include *Austin Stories*, *Twelve Angry Viewers* and *Live at the 10 Spot*.

McGrath says the network may reverse course on the music side, creating more shows aimed at a specific genre—alternative rock or rap, say. For the past year, MTV had been blending

disparate music together.

At the same time, McGrath has expanded the responsibilities of MTV News head Dave Sirulnick. Formerly senior vice president and executive producer of news, Sirulnick was promoted to executive vice president, MTV News and production, making him responsible for MTV's events as well as regular news shows and specials. ■

America's Health improves

Network revived by investment from former Columbia/HCA executives

By Donna Petrozzello

America's Health Network says it will be resuscitated with a cash infusion from investors formerly linked with Columbia/HCA Healthcare Corp.

Columbia Healthcare founder and former chairman Richard Scott and Columbia's former president David Vandewater announced last week that they will give the ailing network capital to stay afloat.

Scott and Vandewater earlier this year supported Columbia's proposal to buy out A.H. Belo Corp.'s majority 65% stake in AHN for \$50 million. But the hospital giant backed out at the last minute under pressure from a government investigation into alleged Medicare fraud. Scott and Vandewater subsequently resigned as the probe continued.

With Columbia's proposal shelved, AHN laid off 161 of its 200 employees and aired reruns. A.H. Belo purchased AHN from the Providence Journal Co., but Belo's support waned after AHN lost \$75 million during its first year in operation.

While not divulging the amount of Scott and Vandewater's investment, AHN Chairman Webster Golinkin says the network should reach a cash-flow break-even point by early 1999. This

past summer, Golinkin said AHN needed about \$25 million to break even.

The capital also will be used to develop original programming in the form of live, hourly *Health News* briefs, prime time specials on Sundays and a new series on women's health, exercise and nutrition. The network also plans to launch a Website early next year, says Joseph Maddox, president of AHN.

Scott and Vandewater's investment is the network's second cash injection this year. In September, a company controlled by Howard Milstein invested significant cash in the ailing AHN to keep it alive.

Golinkin and Maddox launched AHN in March 1996. The network serves some 6.5 million households. AHN was principally owned by Providence Journal until it merged with A.H. Belo in early 1997. By attracting other investors in the network, Golinkin and Maddox were able to purchase Belo's interest and secured interim financing from Milstein.

Investors in AHN include Access Health Inc., Allen & Company Inc., IVI Publishing Inc., Medical Innovation Partners, Milstein, Golinkin and Maddox. AHN says these parties will remain significant shareholders in the network after the investment by Scott and Vandewater. ■



AHN chairman Webster Golinkin hopes to hit cash-flow break-even by 1999.

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KHQ-TV going to DVCPRO

Spokane station spending \$740,000 on Panasonic digital cameras and editing equipment

By Glen Dickson

NBC affiliate KHQ-TV Spokane, Wash., will begin converting all of its field acquisition and editing to Panasonic's DVCPRO next month. The Cowles Publishing Co.-owned station has purchased \$740,000 worth of Panasonic digital gear, which will replace aging MII equipment in its news department.

KHQ-TV's order includes 13 AJ-D700 DVCPRO camcorders, 14 AJ-D650 studio editing VTRs, six AJ-D750 studio editing VTRs, seven AJ-D230 desktop VTRs and seven AG-A850 edit controllers. The station also purchased a Panasonic Postbox elite non-linear editor for its promo department, where it will replace a Matrox editor running three MII VTRs.

KHQ-TV President Lon Lee says his decision to buy DVCPRO began in the station's edit bays, where old MII decks badly needed replacement. Lee initially considered Tektronix New-

Star's EditStar, a server-based journalist's workstation with cuts-only editing capability, but realized "that wouldn't have improved the quality of our pictures." So he decided to buy DVCPRO for both editing and acquisition.

"In our mind, for its price and value, it was a better buy than any alternatives," says Lee. "Once we're in the digital realm, that sets us up to go to file servers later."

KHQ-TV will install the AJ-D650s in its five edit bays, as well as in an SNG truck, in a remote news bureau and in the station's promo department as a source deck for the Postbox system. One AJ-D750 will be put in the SNG truck, with the rest being used to play back news segments to air. The AJ-D230 desktop VTRs will be used to record satellite feeds in the newsroom and will also serve the sports department and the station's Web producer.



KHQ-TV will use DVCPRO camcorders for news acquisition.

Lee says he's still interested in buying Tektronix's EditStar product in the future; KHQ-TV already is a NewStar for Windows user. He's also planning on bolstering the station's field editing capability by purchasing some Panasonic DVCPRO laptop editors in 1998.

KHQ-TV will continue to use MII machines (which still are performing well) in master control for commercial playback, program record and delay. Lee eventually expects to replace the master control decks with video servers. ■

Group W gives digital demo

Tells its customers it can handle HDTV transmissions

By Glen Dickson

Group W Network Services (GWNS) in Stamford, Conn., held a closed-door seminar on high-definition television last week. GWNS wanted to inform its customers as they make their DTV plans and to assure them that the program origination and support center will be able to transmit HDTV if and when cable networks decide to offer it.

"We have to be prepared to handle

digital product," says GWNS President Altan Stalker, who already has overseen the creation of an all-digital GWNS plant in Singapore and is leading the conversion of the Stamford plant to a fully digital infrastructure. He says GWNS, which is owned by CBS Cable, could be ready for HDTV program origination in a year.

"There aren't any significant transmission issues with HDTV," adds Stalker. "It's more the standpoint of what individual clients will require in playback."

To help clients make that decision,

GWNS held several technical demonstrations of HDTV display devices and assembled a collection of expert speakers from the professional and the consumer sides of the DTV fence. The event was attended by representatives of Discovery Networks, A&E, The History Channel, Outdoor Life, Speedvision, Home Team Sports, TNN, CBS, Viewer's Choice, NHK, Major League Baseball and the National Football League.

Speakers at the seminar included Dr. Joe Flaherty, CBS senior vice president of technology; Bob Rast, vice president of technical business development, NextLevel Systems; James Bonan, vice president of new business development, Sony Electronics; Henry Mahler, associate director of development, CBS Engi-

neering: Wendell Bailey, president, Strategic Technology International and Michael Petricone, deputy general manager and staff director of government and legal affairs, CEMA. GWNS was represented by Stalker and by Barry Fox, vice president/GM for entertainment.

GWNS held four DTV demonstrations with the help of consumer manufacturers and CBS. The first was a high-end home theater system from Sony with a high-definition-capable projector, widescreen projection screen and a multispeaker sound system that showed off HDTV's five channels of Dolby AC-3 audio (a system that sells today for about \$25,000). Footage included ATSC demo tapes and some clips from CBS prime time shows, among them *Brooklyn South* and *Nash Bridges*, which were transferred from 35mm film to Panasonic D-5 tape.

The second demo displayed different formats on a 30-inch Sony consumer HDTV set now sold in Japan. The flat-faced CRT unit was used to display 1080 I HDTV, a VGA (or 480 P) input from a laptop computer, and 480 I



Panelists at the HDTV Briefing Session (l-r): Bob Rast, NextLevel Systems; Barry Fox, GWNS; Michael Petricone, CEMA; Wendell Bailey, Strategic Technology International; Altan Stalker, GWNS (standing); Joe Flaherty and Henry Mahler, both CBS.

NTSC, which was upconverted within the set to improve the picture quality.

"The reason we were showing this capability to the Group W folks and the network people is to show technologies that exist and are commercial and can be applied in the consumer set market here," says James Bonan, vice president of new business development at Sony Electronics. "They need an understanding of what's possible in the consumer set so they can make decisions about what to transmit."

Other demos included HDTV on a Pioneer 52-inch flat-panel display, the same one demonstrated by the Association for Maximum Service Television in

Washington late last month, and a large projection screen and Sony HDTV projector showing CBS footage of different film and video sources that had been converted to 1080 I. The large-screen projection demo showed the 1080 I display of Super 16, 35mm film and HDTV video, and compared upconverted 480 I widescreen with HDTV video in a split-screen segment of footage. The CBS material also showed how upconverted 4:3 pictures with blank side

panels looked on the big screen.

Panasonic D-5 machines with add-on HDTV processors were used to play back the source material for most of the demonstrations. Stalker expects either D-5 or Sony's HDCAM to be GWNS's initial playback format for HDTV. While he doesn't expect HDTV-capable file servers anytime soon, Stalker thinks the rest of the equipment needed for HDTV program origination, such as switchers, encoders and conditional-access gear, will be ready in the next year. GWNS is telling clients that the HDTV gear will probably cost an average 30%-50% more than current NTSC equipment. ■

Cutting Edge

By Glen Dickson

TCI's National Digital Television Center (NDTC) in Denver has gone live with **Columbine JDS's** Paradigm management information system. NDTC is using Paradigm's Traction module to create daily schedules for Oasis, Health TV and two channels of Your Choice TV; NDTC's Hong Kong facility is also using it for MGM Gold. NDTC plans to roll out Paradigm on the remaining Your Choice TV channels as well as Ovation and Odyssey; the cable origination facility may also use it for Discovery's Diginet service. MGM Gold, Oasis and Health TV



The user interface for Columbine JDS's Paradigm system

all launched on the new Columbine system, while Your Choice TV switched to Paradigm from existing Columbine software. "The system's working out really good," says Fern Smith, NDTC manager of traffic development. "Compared to the old Columbine sys-

tem, it's much easier to use and train people on."

NDTC also plans to beta-test Paradigm's master control automation module. That would allow the Para-

digm traffic system to work seamlessly with master control, something NDTC can't do with its existing Alamar automation software, says Kathy Standage, NDTC director of national sales.

Sony is reorganizing its professional and general-use video equipment divisions next year to compete more efficiently in the digital marketplace. The two Japan-based divisions, Broadcast Products Co. and Image and Sound Communication Co., will

be merged into the Broadcasting and Professional Systems Co., effective Jan. 1; Sony is also establishing Digital Network Solutions Co. that will focus on digital satellite broadcasting and computer networks. According to Larry Kaplan, senior VP of broadcast systems for Sony's U.S.-based Business and Professional Products Group, the reorganization won't have any immediate effect on Sony's U.S. operations. Kaplan refuted the suggestion that Sony's reorganization is in response to the market share it has lost in the broadcast tape market to Panasonic's DVCPRO format; Sony has consistently marketed its equivalent DVCAM as a business and industrial format while pitching the more expensive Betacam SX to broadcasters.

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special report

Internet profit sites elusive

MTV says it's making money, but only a handful of other media companies say they are close to being in the black

By Richard Tedesco

When asked about the prospects for Internet profitability, major media groups sound like many sports fans: wait till next year.

CNN, Warner Bros., Disney, ESPN, *USA Today* and other media powerhouses claim to be nearly in the black on Web ventures. MTV is the sole major media proprietor of online property that claims it's making a profit—and says it has done so since launching its site in 1994—but declines to discuss numbers to back it up.

Otherwise, the list of sites claiming to be profitable is short and comprises uniquely positioned Web programmers

with particular audience targets, niche interests or unusual formulas. As far as broad categories go, pornography is the only clear online winner.

"It's a true value-oriented application," says Gregory Wester, director of Internet market strategies at The Yankee Group. "You don't need sunglasses or a trenchcoat, and there's a ready market for it."

With more than 1,200 adult-content sites online, pornography has become a burgeoning industry on the Web, with gaming the only



Celebrity Sightings sees early success

Like the celebrities to whom it offers exclusive access, Celebrity Sightings is a hit at a young age.

Not quite 11 months after its official launch, Celebrity Sightings is generating one million page views per month. The site, already in the black, is poised to attract even more traffic as part of Warner Bros.' potent online brand. It also will have addresses on America Online and Internet Explorer 4.0.

"The name of the game is carriage and distribution," says Robert Landes, Celebrity Sightings founder and CEO. "It's been a hell of a journey."

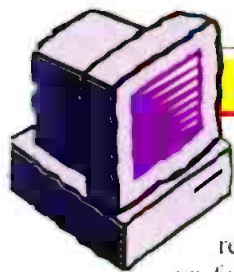
While its members range from age 8 to twenty-something, the site's core audience of 50,000 is 12-16-year-olds, who pay \$12 yearly for the privilege of chatting up their teen idols. Homing in on that prime 'Net user demographic has been the key to the site's relatively quick rise. "No other online service [has] created something where kids could communicate directly," Landes says.



For their \$12, Celeb Sightings fans have been able to engage in chat sessions with (and send e-mail to) such teen stars as Jonathan Taylor Thomas (*Home Improvement*), Jodie Sweetin and Candace Cameron Blue (*The WB's Full House*) and Sarah Lancaster (*Saved by the Bell*)—something they can't do elsewhere on the 'Net. In addition, they can chat with each other and play trivia online games built around the TV stars. They also receive some merchandise and access to more—exclusively—on the site.

Celebrity Sightings has been funded by Landes and three partners who are MIT alumni and by Cambridge Partners Technology. Landes also serves as CEO of Guidance Solutions, for which the same team creates integrated online businesses for companies including Wells Fargo and Silicon Graphics.

The Celebrity Sightings venture turned the corner into profitability two months ago, according to Landes. Given its avid audience and distribution sources, it figures to remain one of the 'Net's early entertainment success stories.—Richard Tedesco



comparable category in distinctive appeal and return traffic. With small up-front investment and modest maintenance costs, these categories are creating millionaires.

Forrester Research estimates that nearly 7 million consumers are crowding online sites such as nineCo's Gamesville or Berkeley Systems' You Don't Know Jack, with total game revenue hitting \$127 million this year. Forrester estimates transactions from adult sites at 136 million this year, up from 100 million last year.

Games and pornography have achieved the kind of success that few Web entrepreneurs have been able to match. "Either you have a bomb-proof brand that has little or no competition or a tiered plan that is a site targeted at your best customers," says Mark Mooradian, Internet analyst for Jupiter Communications. "In the case of major media sites, it's just not going to happen that soon."

ESPN's success with its SportsZone site has capitalized on the tiered approach, segregating some content—including video clips—into a premium area for a \$5 monthly or \$40 annual subscription fee. It has seen more than 50,000 sports aficionados ante up for that access, or pay \$19.95 to participate in one of its sports fantasy leagues. "We've always considered this business to be targeted at the very serious sports fan," says Tom Phillips, president of ESPN Internet Ventures.

Subscriptions represent 30% of ESPN's Web revenue, with advertising revenue somewhere north of \$4 million for 1997. A strong fourth quarter is pushing the service toward profitability next year, although Phillips emphasizes, "Our view is to the long haul." And he is quick to point to the "gray shades of accounting" that Internet entrepreneurs can apply to their businesses.

CNN Interactive could have easily proclaimed profitability by now, according to Mark Bernstein, vice president of operations for the unit, but it has been consistently plowing revenue back into the business. Its editorial and technical staff has increased from 120 to 180 this year, and more staff additions are expected next year, when CNN Interactive expects to double ad revenue.

Jupiter Communications' WebTrack survey of Website ad revenue estimates that CNN Interactive ad dollars hit \$4 million as of last

Columbia TriStar plans multiplayer 'Wheel,' 'Jeopardy!'

Jeopardy! and *Wheel of Fortune* will become multiplayer games in their full-blown online incarnations next year.

That's the next phase of development Columbia TriStar foresees for the popular online vehicles introduced earlier this year when Sony's The Station site (www.station.sony.com) launched, according to Richard Glosser, senior vice president of Columbia TriStar Interactive. The site, drawing 50,000 PC users thus far, is an online *Jeopardy!* tournament among college students that's been running since Labor Day, promoted online and in college newspapers.

"People can join in midstream and still have just as much of a shot of getting into the finals," Glosser says.

The top-10 point scorers, who win prizes in weekly mini-tournaments, become eligible for semifinals competition and, ultimately, finals competition. Winners get gift certificates from The Gap, one of the sponsors, and Sprint is kicking in phone cards for prizes; Pontiac also is a sponsor. Columbia has sold out the inventory for the duration.

Online versions of *Jeopardy!* in particular categories, such as sports, are being contemplated, as are "junior" versions of that popular game show and of *Wheel*, according to Glosser. Columbia's idea is to take advantage of an Internet demographic that appears to be growing. "What we're finding is that the Internet is broadening," Glosser says.

Columbia also is doing cross-promotions for "Starship Troopers" and "Godzilla" on the Sci-Fi Channel site, and plans to continue to seek opportunities to do that with appropriate vehicles. —Richard Tedesco



Browsers will be able to play 'Jeopardy' or 'Wheel' online at www.station.sony.com.

month, but Bernstein says that figure is low and that profitability is "right around the corner." But he says CNN has always operated its online business at, or near, break-even, conserving its resources.

Obviously, CNN Interactive has the resources of the mature CNN cable oper-

ation to tap into, but both CNN and ESPN report that their budgets account for some allocation of resources from their respective cable operations.

USA Today has hit the \$4 million revenue mark this year too, according to Jupiter's figures, and is capitalizing on print/online ad packages to push toward break-even this year.

USA Today's site is following a weak third-quarter sales performance with a strong fourth quarter, according to Larry Sanders, director of business operations for *USA Today*. He says the current unpredictability of the market defies reliable revenue projection. "I'd have to be a soothsayer to predict that," says Sanders. Nonetheless, he says prospects for profitability next year are good.

Most newspapers plan to rely on revenue from online advertising for the foreseeable future. *The Wall Street Journal* charges \$29 for annual subscriptions to the electron-



CNN Interactive plows revenue back into the business.

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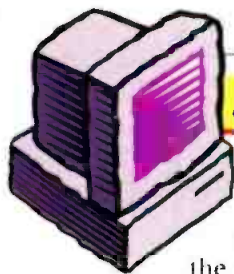
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ic edition among print subscribers, \$49 for non-print subscribers; the newspaper claims that two-thirds of its online takers don't subscribe to the print edition. But despite drawing 150,000 paid subscribers for its electronic edition, the *Journal* declines to speculate on its online profitability beyond indicating it will happen before the new millennium.

"We're in the Wild West here," says Paul Iaffaldano, national sales manager of new media for The Weather Channel. "Things tend to take some very dramatic turns."

If things continue to go the right way for The Weather Channel's well-trafficked Weather.com, it will turn a prof-

it next year, according to Iaffaldano, who puts ad revenue for 1997 at \$3 million. He emphasizes that The Weather Channel is intent on plowing income back into its site in an effort to make it a fundamental information destination for users. He is among those online executives who are surprised that any major media outlets are claiming profitability.

MTV claims that its online operation has been profitable from the outset. As is the case with most other online programmers, it won't talk numbers, but Matt Farber, MTV senior vice president of programming and new business, points to a 250% increase in revenue over the past year as proof. Further, MTV claims it has experienced a 400% increase in

N2K spins hot mix of marketing and music



N2K's Rocktropolis offers live music.

In the mercurial ebb and flow of Internet entertainment, N2K's mixed music formula plays loud and clear through the clutter.

On its Jazz Central Station site, N2K combines marketing—from a menu of 185,000 CD and cassette titles and related merchandise—with streamed music events and online instruction. The potent potpourri landed N2K's IPO on the hit list of hottest new issues, pushing the opening price of \$19 last month to \$31 before it settled back to the low \$20s last week.

But expectations remain high for this Silicon Alley start-up, despite its accumulated deficit of \$37.4 million, as of June 30. Net loss

for the quarter ended June 30 was \$5.6 million on \$1.8 million in revenue, a considerable difference from the \$3.5 million loss it recorded on \$313,000 in revenue for the same period a year ago.

Those expectations rest largely on a network of alliances that N2K orchestrated before going public, including a partnership with MTV that made N2K's Music Boulevard the music video programmer's point of sale. And N2K is the exclusive music retailer on America Online's Music-Space channel, as well as being an anchor tenant on AOL's shopping channel. It also enjoys anchor tenant status as sole music marketer on the @Home Shopping Guide, has a preferred spot on WebTV, handles online fulfillment for Virgin Records and is designing a Music Boulevard clone for Netscape Navigator.

N2K's marketing-centric online offerings range from Classical Insites for high-brow fare to Rocktropolis for live pop music events, in addition to Music Boulevard and Jazz Central Station. N2K also has created sites for the Rolling Stones, David Bowie and the late composer Leonard Bernstein. Rocktropolis offers PC users live cybercasts and interviews with pop stars in addition to online chat sessions with them.

But the key to N2K's business is how many of those sampling the 30-second snippets of the 340,000 available tunes take out their credit cards to create income for the online music marketer.

In a business built on firsts, N2K has created the first online music label, N2K Encoded Music, which is selling music via download as well as in more conventional ways.

There is plenty of risk in the venture, with the AOL deal a prime example: N2K is due to pay AOL \$18 million over the next three years to do business on the online service's prime real estate. But with Jupiter Communications projecting the online music business at \$71 million this year, growing to \$2.8 billion through 2002, N2K could be on the first step of an online escalator.—Richard Tedesco

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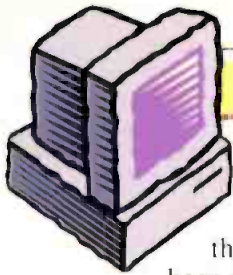
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revenue over the three-year life of the service. "We've been profitable since day one. That's a tribute to the strength of the brand," Farber says.

Over the past year, MTV has added to its advertiser roster Intel Corp. GT Interactive, Sony Pictures, N2K Music Boulevard and Ford. The N2K relationship is a two-way street that includes links on MTV's site to N2K's Music Boulevard, giving MTV surfers access to online music purchases and ancillary income for the music video programmer. Carriage deals, including the one that made MTV a featured Active Channel on Microsoft's Internet Explorer 4.0 browser, are part of the picture too.

The name of the game in online revenue is developing diverse streams. Disney is an example of that formula, with growth in advertising set to surpass the million-dollar mark on Disney.com, according to Jupiter's figures. Sources



MTV is the sole major media proprietor of online property that says it is making a profit.

say its Disney Blast subscription service on MSN has been a disappointment, but Chuck Davis, Disney Online senior vice president for ad sales, says the Blast hasn't bombed. And he points to Disney's licensing deal with Microsoft to be an Internet Explorer 4.0 channel as another form of subscription revenue.

Disney also is working on "deep" sponsorship deals that could include Disney Internet Family Fun Kit CD-ROMs customized with interactive ad messages. But the ace in Disney's hand could prove to be online merchandising, which is now producing the equivalent of the revenue averaged by a total of three "brick-and-mortar" Disney stores, according to Davis. Disney Online now sells everything from Pooh-Grams, the venerable bear bearing a personalized message, to \$500 family passports for Disney theme parks. "We're very bullish on electronic commerce," Davis says.

Deals for space on Internet Explorer 4.0 and AOL have helped drive Warner Bros.'s online ad revenue past the million-dollar mark, but the studio's online unit claims another facet of its strategy is also driving it into the black. "It's the result of content partnerships that bring content into our site from beyond Warner Bros.," says Jim Moloshok,

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Warner Online senior vice president of marketing.

The Warner site now contains the Internet Movie Database, a comprehensive compendium of background about popular cinema carrying the Warner brand. It is creating original animated characters with a New York software start-up called togglethis, and has adapted a togglethis creation called Bozlo Beaver as another avenue to ad sales ("Telemedia," Nov. 10). But its biggest coup for outside content is the inclusion of a popular Web destination for teenagers called Celebrity Sightings.

In less than two years, Celebrity Sightings is turning a profit as a repository of proprietary content about 16 of television's most popular teenage stars. For 12-to-16-year-olds, it is the only site where they can access information about teen idols that include young WB Network celebs Christine Lakin (*Step by Step*), Tamara Mowry (*Sister, Sister*), Tatyana Ali (*Fresh Prince of Bel-Air*) and others. Surfers can play games on the site and—

WCCO-TV sets its site on profit



wcco-tv Minneapolis is making money with its Channel 4000 Website. Edina, Minn.-based Internet Broadcasting System, which created Channel 4000, claims the site is profitable on a month-to-month basis, although it backs off discussing hard dollars.

IBS builds Websites—which it owns and operates—for stations. In addition to wcco-tv's site, it has built ones for CBS affiliates KCBS-TV Los Angeles and KOIN(TV) Portland, Ore. Its formula is to collect other local content on its sites to drive traffic and attract advertisers.

Channel 4000 is the official site for the Minnesota Twins, Midwest Sports Channel, the Minneapolis Zoo, and magazines *Minneapolis/St. Paul, Minnesota* and *Twin Cities Business*. Advertisers include the Twins, Marquette Banks and AT&T.

Notwithstanding the multiple content providers, wcco-tv's content is the site's focus. "We are TV-centric," says George Johnson, IBS president. "We believe these local Internet properties will have value similar to local current media properties."

So IBS is content to amortize the cost of creating the sites—approximately \$500,000 apiece. The company expects to recover that cost over two or three years as it pursues other projects. It is currently in discussions with three other broadcast station groups, according to Johnson, pitching the same formula that's paying off in Minneapolis.—Richard Tedesco

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Local TV players also are employing creative approaches to aggregating content. Channel 4000, the Website for CBS affiliate WCCO-TV and WCCO(AM) Minneapolis/St. Paul, claims to be the first profitable TV or radio site in the country. Internet Broadcasting System, which also has built sites for CBS stations in Los Angeles and Portland, Ore., accomplished the coup in the twin cities by bringing Midwest Sports Channel, Minneapolis/St. Paul Magazine and Twin Cities Business Monthly into the deal. That pulled in a plethora of local information and a pool of local sponsors.



Disney's ace could prove to be online merchandising

Financial success on the Internet is a matter of pushing the right brand or maintaining the right demographic focus with targeted content in what is still a limited universe of users. "No one has discovered the magic formula for making money on the Internet," says Peter Krasilovsky, vice president and analyst for Arlen Communications. "The companies that are making money on the Internet tend to be bare-bones operations. They're not really making a major investment in the Internet."

But sites are creative about what

they're doing, as in the case of nineCo with the Bingo Zone and Picturama on its Gamesville site. PC users can—and do—play for no charge on the site indefinitely for cash prizes: \$2 per bingo game and \$4 for Picturama. And all nineCo has done is draw 600,000 players to register on the site and sponsors such as AT&T, Lands' End and Sprint to support it in less than 18 months online. "On TV game shows, three people play while the world watches," says Steven Kane, nineCo founder. "On an Internet game show, the world plays."

And in some cases, a large percentage of Internet users is curious enough to rush in, hang around and keep coming back. It's a formula that Columbia TriStar uses on Sony's The Station site with online versions of Jeopardy! and Wheel of Fortune. Some 50,000 college students have registered for a Jeopardy! tournament that is a prelude to bigger competition online.

That's the key to Internet success for small and big players alike: to attract users, subscribers and free-spirited surfers to sites that are compelling or unique—and habit-forming. Except that the medium is interactive, the dynamics are not too different from the TV network model.

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Games get PC users going

Imagine sitting down at your PC to take a turn at a low-tech pastime like bingo or to test your trivia acumen against a disembodied wiseguy announcer who insults you at every opportunity.

As unlikely as these may seem as online activities, nineCo's Bingo Zone on Gamesville and Berkeley Systems' You Don't Know Jack are big Web phenomena—and are getting bigger.

The 600,000 registered players on Gamesville (www.gamesville.com) show up to monitor the electronic game boards for bingo in various geometric patterns for an average of two to six games per month. Gamesville has been sending out, on average, \$8,500 each month to 2,400 Bingo Zone winners who bag \$2 per game.

And the site isn't drawing your typical blue-haired bingo demographic, according to Steven Kane, nineCo founder, who finds his audience to be 56% female with an average age of 32 years. The concept of the simple, popular game with a slight geometric variation is an appealing distraction to PC users who can get a quick, cheap thrill. "It's simple. It's immediate gratification. It doesn't require a lot of technical know-how," says Kane, who claims he's turning a profit after only 16 months in operation.

Gamesville has just added a puzzler called Picturama, which challenges users to compete to unscramble letters revealing the identity of a celebrity as pieces of a photo appear on the screen. The payoff is \$4 a pop.

Kane claims that activity peaks on the site "map very much like TV," ramping up at the end of the workday in the East through about 1 a.m., and then dropping off around 4 a.m.

About 1.6 million games of You Don't Know Jack have been played since the irreverent trivia game launched 10 months ago, according to Chris Deyo, Berkeley Systems vice president of marketing. Steady month-to-month increases have followed, with profitability expected by the end of 1998.

Jack players respond to frequently absurd multiple-choice trivia questions and endure verbal pokes in the nose when they pick the wrong answer. Ads pop up at intervals between rounds.

A TV version of the show just debuted on CD-ROM for \$30 retail (the original Jack was a CD-ROM before Berkeley created an online engine for download).

—Richard Tedesco

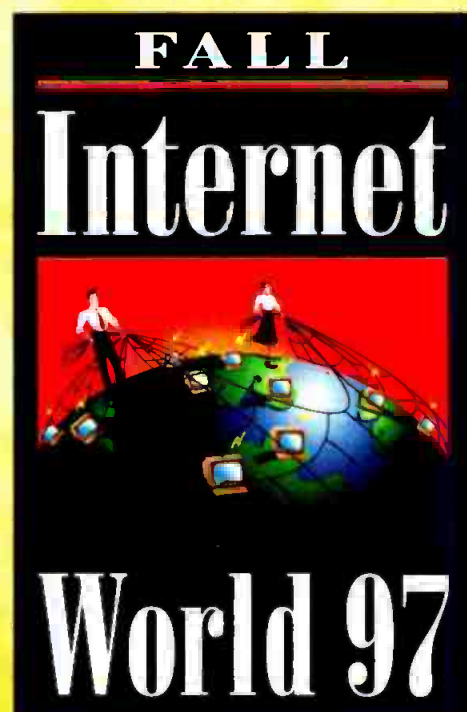
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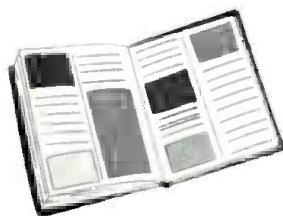
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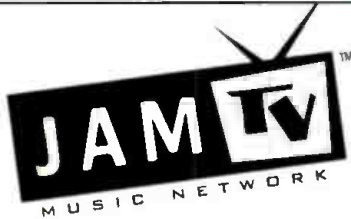
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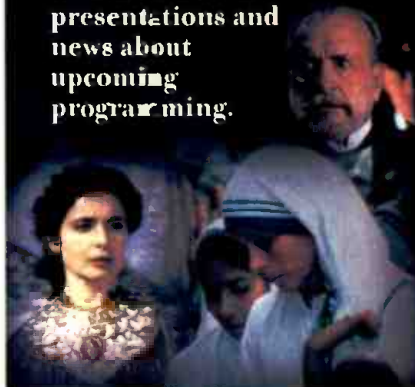
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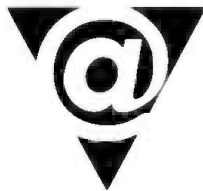


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Law

Microsoft fires back

Software giant rebuts DOJ but ducks questions

By Richard Tedesco

Microsoft Corp. fired back at the Department of Justice last week, arguing that the government is obstructing product design in trying to force it to segregate its Internet Explorer browser from its Windows operating system.

"If the government is allowed to engage in product design, there will be a stifling of innovation," William Neukom, Microsoft senior vice president for law and corporate affairs, declared.

But throughout a press conference about its 48-page response to the recent DOJ antitrust allegations that it violated a 1994 consent decree, Neukom and Brad Chase, Microsoft vice president of developer relations, deftly dodged questions about the \$50 stand-alone version of IE

4.0 now on retail store shelves. "Just because something is made available cross-platform doesn't mean it can't be included as part of an operating system."

Asked whether marketing an enhanced stand-alone version of IE 4.0 belied the argument about the government stifling innovation, Neukom retreated to Microsoft's party line on the Explorer controversy. "To the extent there is any feature that has customer demand," he said, "we seek to deliver that functionality in a way that customers want it, which could be integrated."

Chase declined to say whether Microsoft would eventually consider video streaming capabilities an integral part of its operating system. It is incorporating its NetShow streaming technology into the Windows NT system and is expected to follow that tack with other versions of Windows.



The DOJ also is currently examining possible antitrust implications of Microsoft's recent acquisition of Vxtreme and purchases of equity stakes in RealNetworks and VDONet,

all streaming technology firms.

Microsoft Chairman Bill Gates initially sounded as though the Redmond, Wash.—giant might acquiesce to the DOJ demands about breaking its browser out of the operating system. But last week's 48-page manifesto suggested that Microsoft is ready to fight for high-tech freedom of development with consumer-advocacy rhetoric.

"History supports the proposition that companies should continue to look for functionality that customers want," Chase said last week.

Microsoft claims that the government knew of its plans to integrate the IE browser into Windows and that it preserved its right to integrate it when it signed the decree intended to encourage competition.

Meanwhile, the state of Texas has filed suit against Microsoft, claiming it's being impeded in its separate antitrust investigation by secrecy clauses in Microsoft's contracts with computer makers. TM

Online programming

CNBC becomes a 24-hour part of Intericast

Technology's there, partners now look to expand content

By Richard Tedesco

NBC and Intel Corp. are taking their Intericast project to the next level, incorporating CNBC into the mix on a round-the-clock basis.

PC users with tuner boards enabling delivery of the TV-enhancing service to their PCs will now be capable of accessing their stock portfolios in real time while watching CNBC. They'll also be able to access all CNBC Website content, as well as company

earnings reports, updated CNBC guest lists and breaking news that goes beyond that site's content and the cable net's on-air reports. And they'll do it all as they watch CNBC in a window on-screen.

"We're one of the few networks where you see the data and take action on it," says Bruno Cohen, CNBC senior vice president, adding, "It takes our programming from being linear to being nonlinear."



That's not to say Intel doesn't think Intericast has taken a practical turn before this. MTV is actively partici-

pating now, providing additional information about artists' recordings as accompaniment to its programming.

"I think some of the things out there today are pretty darn practical," says Ron Whittier, Intel senior vice president. "But you're in a market-creation category, and it takes time to create a category."

In fact, Intel isn't certain just how big a category that is. The company estimates that there are 30,000-100,000 Inter-cast users who have installed \$100 tuner boards built by Haupt-pauge Computer Works and others.

As CNBC enters the mix, Inter-cast gets a technical shot in the arm from Compaq Computer, which will start installing boards in some of its

high-end Presario machines and promoting plug-in boards to present Compaq owners.

CNBC's entry is being sponsored by EDS Inter-net Services, which is in the business of building Websites and Web commerce. EDS becomes a test case on CNBC as the first company to try to link users to Websites during an on-air ad spot. The spot appears in CNBC's on-air portion of the PC screen with a company icon the user clicks on, and the EDS site appears at the bottom of the PC screen.

"By going first, we see some enormously significant applications," says

Craig Turner, EDS executive vice president.

Ancillary information for weekly National Football League telecasts on NBC is the most recent content application added to Inter-cast, along with content to complement *The Tonight Show with Jay Leno*. But Lifetime, The Weather Channel and other content partners who've signed on to participate have yet to actually develop any content as part of the service. Compelling content would seem a necessary ingredient to drive penetration if Inter-cast is to become more than just another interactive curiosity. **TM**

WorldGate wins deals with Charter, Shaw

WorldGate Communications struck its first cable affiliation deals last week, with Charter Communications and Shaw Cablesystems.

Charter bought into WorldGate's low-cost Internet access software solution in a five-year pact that will cover all of Charter's markets. Deployments of General Instrument CFT-2200 advanced analog boxes incorporating WorldGate's Internet access software will start in Charter's major markets, including St. Louis and Los Angeles, next year.

Charter had tested the service with consumers in St. Louis and found the results "extremely convincing," as Charter President Jerald Kent put it.

For Canada-based Shaw, the WorldGate service will be introduced in a Calgary, Ontario trial early next year using Shaw's digital cable box, with a broad rollout to follow.

The two MSOs serve approximately 3 million subscribers and will have free rein to set retail rates on the service.

WorldGate offers 'Net access via set-top remote control for a suggested monthly price of \$4.95 for five hours. WorldGate suggests an \$11.95 price for unlimited monthly access.

These are the first of several major MSO deals WorldGate expects to close this year, according to Hal Krisbergh, WorldGate chairman. "Until the industry says this is real, it's just a nice idea," says Krisbergh. "I think we're past that stage now."

WorldGate poses a serious challenge to the pricier Internet TV services from Microsoft's WebTV and NetChannel, partnered with Oracle Corp.

New radio/online venture

In what may be a "first" for radio syndication, an established sports-talk radio network and an on-line sports publisher are combining forces to create a new eight-hour daily block starting Dec. 1. SportsFan Radio Network and SportsLine USA—producer of CBS SportsLine "broadcasts" on the Internet—announced an exclusive multi-year agreement to allow SportsFan to syndicate to terrestrial radio broadcasters the 10 a.m.-6 p.m. sports-talk block to be produced by the on-line provider.

When the two year-old SportsFan begins to terrestrially syndicate what originally began as SportsLine's Internet radio (audio) programming, it will be an unorthodox approach to program distribution: Usually it works the other way around, with terrestrial on-air programming being simulcast or later winding up on-line as a secondary venue. Yet CBS SportsLine does plan to simulcast its new terrestrial sports-talk programming on its Website, where it's always been (www.cbs.sportsline.com). The new eight-hour block is expected to premiere on 30-40 stations.—Richard Tedesco

Internet

Internet rises for au pair verdict

Real-time announcement delayed by power failure

By Richard Tedesco

Web surfers went online in record numbers again last week, tuning in to learn the recast fate of convicted British au pair Louise Woodward.

The controversial case translated into record page views for Fox News and ABC.com, and put Woodward's final day of reckoning high on CNN Interactive's hit list too. In fact, CNN claimed 10.7 million page views, somewhat lower than the numbers it recorded on the stock market's Bloody Monday and the day after Princess Diana's death.

Fox fed the frenzy and garnered 3.4 million page views, with a peak of 5,000 users tuned in to the streaming video of the final sentencing by Judge Hiller Zobel on Monday afternoon. "On this one, the video really gave us a boost," says Scott Ehrlich, Fox News director of issues, information and



online services.

ABC.com drew 1.5 million page views on 350,000 visits, a 7% increase over the record traffic it drew the day the market dropped 555 points. "People's desire for news on demand is what's driving traffic and growth in this medium," says Jeff

Gralnick, ABC News vice president, who reported that 20% of the site's users were there for the outcome of the case.

Release of the verdict online fueled the flood of 'Net activity. Court TV doubled its Web capacity to cope with it, but a technical glitch temporarily dimmed its big moment. A power outage in Brookline, Mass., one minute before Judge Zobel's opinion was to be transmitted delayed the sentence-reduction announcement by an hour on Monday morning. But Court TV's site ultimately claimed record numbers. **TM**

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(212) 206-8327**

General Sales Manager. WEAU-TV, the NBC affiliate in Eau Claire, WI is seeking an individual to lead, train and motivate a dynamic local sales staff and national sales manager. Qualified applicants should possess prior sales management experience and a desire to be part of a team. Send cover letter and resume to Executive Secretary, WEAU-TV, PO Box 47, Eau Claire, WI 54702. EOE.

Director of Sales and Marketing. NBC6 (WCNC-TV), a subsidiary of A.H. Belo Corporation and a growing station ranked 28th and located in Charlotte, NC, is currently recruiting for a Director of Sales and Marketing. We are looking for a hands on, highly motivated, high energy, proven leader with a lengthy experience in a large market broadcast environment. Qualified candidates need to possess strong skills in...Sales Planning/Management, Revenue/Expense Budgeting, New Business Strategies, Interpersonal and Interdepartmental Communications, and AE Development and Motivation. Computer literacy with a proficiency in Excel spreadsheets is a must. A 4-year degree is preferred. Qualified applicants need to send your resume and salary history to NBC6, Human Resources Department, RE: 97-37, 1001 Wood Ridge Center Drive, Charlotte, NC 28217. EOE/M/F/V/H.

HELP WANTED MARKETING

Telemundo Network, Inc., a Spanish language television network based in Hialeah, FL is seeking experienced bilingual English/Spanish. *Senior Producer, Marketing Department:* Responsibilities include: sales and programming tapes as well as client sponsored promos/vignettes. Qualified candidates will have extensive experience in producing, writing, directing and non-linear editing. We are an Equal Opportunity Employer and offer a competitive compensation and benefits package in an exciting entertainment environment. For consideration, please forward your resume and salary requirements to Telemundo Network, Inc., Human Resources, 2290 W. 8th Avenue, Hialeah, FL 33010. 305-889-7079.

Local Marketing Manager. KPTM-FOX-42/KXVO-WB-15 is currently accepting applications for a Local Marketing Manager. Duties will include marketing KPTM-FOX-42 and KXVO-WB-15 to local advertising clients and agency buyers, supervising the Local Sales staff, and negotiating schedules. The successful candidate will need three years sales management experience, excellent people and communication skills, fluency with ratings, familiarity with custom research (i.e. Leigh Stowell) and an understanding of inventory and positioning. Persistence, resilience and strong presentation/closing skills are prerequisites. If you are a creative thinker who can work as part of a team and have a proven track record of success, let us hear from you. Please send applications or apply in person to KPTM FOX 42, Attention: Personnel, 4625 Farnam Street, Omaha, Nebraska 68132. Applications will be accepted until December 1, 1997. No phone calls please. KPTM-FOX-42 is an Equal Opportunity Employer. M/F/H.

**FAX CLASSIFIEDS ADS TO
212-206-8327**

HELP WANTED TECHNICAL

VIDEO OPERATIONS MANAGER

Expect the best with Cox Communications San Diego! Join our team of dedicated TV and Video professionals as we continue to grow our TV Channels. We are currently recruiting for a seasoned, professional Video Operations Manager who will have the overall responsibility for all cable system video operations, playback, master control and video engineering staff, equipment and facilities. You will lead the daily operations of video engineering and master control, including ad insertion, playback and recording, status monitoring of channels for quality, proper programming, switching and distribution to affiliates. Team provides Video Engineering support related to all satellite delivered channels, locally originated channels, CableRep and Cox TV News Channel 15 and Channel 4 San Diego.

To qualify, you must have a minimum of a Bachelor's degree in a related field, and 5 years' experience in video engineering or master control including programming computer supported device automation systems and video equipment; minimum of 5 years' operations or engineering experience. In addition, you must have 5 years' supervisory experience, the ability to deal with the public, strong leadership, customer service and management skills, and possess a strong working knowledge of local area broadcast operations and program schedules.

Cox Communications offers a very competitive salary and benefit package. To apply, please send a resume and cover letter with salary requirements to: Cox Communications San Diego, 5159 Federal Blvd., San Diego, CA 92105, Attn: Dept GB. We are proud to encourage workforce diversity.



jobs.sd@cox.com

Satellite Truck Engineer. Crawford Communications is expanding their fleet of Transportable uplinks and is looking for motivated, qualified operators. The ideal candidate would love being on the road, enjoy maintaining a network quality satellite truck, and operating with a large amount of independence. This is an excellent opportunity for a mid-market technician looking to move up. We are only interested in people who can efficiently handle the responsibilities of providing quality service to our clients. This position may be remote based in the Eastern U.S. Interested candidates should contact Dave Gainey at 404-876-9088.



DIRECTOR OF ENGINEERING

WTAE-TV, the Hearst-Argyle ABC affiliate in Pittsburgh, is looking for a seasoned pro who can lead our technical department into the next millennium. Candidate should have five or more years experience as a Director of Engineering for a network affiliate or five or more years experience in a large market as a successful Engineering second-in-command. Dynamic leadership skills combined with solid technical experience are the management qualities required for this Department Head position. Experience in managing a collective bargaining unit is required. In addition, computer software and hardware expertise, a thorough understanding of digital technology, basic transmitter knowledge, satellite and microwave experience, and hands-on maintenance ability are all desirable. Double E degree preferred. An FCC General Class License is required. For consideration, send resume and cover letter including source of referral to:

CODE DE-1103

WTAE-TV

400 ARDMORE BOULEVARD
PITTSBURGH PA 15221-3090

NO PHONE CALLS, PLEASE!

EOE/M-F

Hearst-Argyle
TELEVISION, INC.

Full time vacation relief Technical Director at a great place to work. KMOV-TV, one of the strongest CBS affiliate in the country, is looking for an experienced Technical Director/Audio Engineer. You will work in all positions in our studio operation to cover vacations and illnesses. This is a full time position with benefits. You must be a skilled Technical Director and Audio Engineer. Experience with Character Generators and Robotic Cameras would be helpful. Send resume to Walt Nichol, KMOV-TV, One Memorial Drive, St. Louis, MO 63102. KMOV is an Equal Opportunity Employer.

Support Engineer: WJNW-TV, Madison, WI, is seeking a hands on support engineer. Transmitter/studio maintenance and operation experience a plus. SBE certification and/or FCC General Class License preferred. Send resume to Personnel, Media Properties, PO Box 5726, Rockford, IL 61125-0726 or Fax 815-229-9026.

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.

Chief Engineer: KLAX-TV, an ABC affiliate is looking for a hands on Chief. Experience in UHF transmitter, microwave and studio maintenance with knowledge of multi tape format. FCC general class or SBE certification preferred. Send resume to General Manager, 1811 England Drive, Alexandria, LA 71303. EOE.

Chief Engineer. WHOI-TV, Peoria, is seeking a chief who will create our future and lead us there. We have a solid engineering staff and want to add skills with this hiring. We are UHF ch. 19, Grass switching and master control. Beta SP News, and Odetics. Management experience including personnel, budgeting, and facilities planning a must. Digital video experience a real plus. Benedek Broadcasting Corporation is an Equal Opportunity Employer and encourages all qualified individuals to apply. Please send resumes to: John Hurley, VP/General Manager, WHOI-TV, 500 North Stewart Street, Creve Coeur, IL 61610.

Chief Engineer. WBNG-TV in Binghamton, New York, is seeking Chief Engineer with at least 5 years experience as Chief or Assistant Chief to lead this dominant VHF station into the technology changes ahead. Must possess strong management and technical skills, including expertise in digital technology, and be a proactive member of our management team. Full range of benefits plus auto. Please send resume to Joseph McNamara, WBNG-TV, PO Box 12, Johnson City, NY 13790-0012. WBNG-TV is a Gateway Communications, Inc. station. EOE.

Chief Engineer needed for medium market network affiliate in the Southeast. Successful candidate will have 3-5 years solid experience as chief or assistant chief. Mail or fax letter with resume to Bone & Associates, Inc., Attn: Southeast, 6 BVP, Suite 109, Lincoln, RI 02865.

Broadcast Engineer. BIA, the media industry's leading strategic and financial consulting firm, is seeking broadcast engineers for inventory and valuation of radio, television or cable operations. Full, part-time or subcontract positions considered. Send resume and cover letter to Erica Garman, BIA, 14595 Avion Pkwy., #500, Chantilly, VA 22021 or fax: 703-803-3299.

HELP WANTED NEWS

Anchor/Reporter

A major television station in the Midwest area seeks an experienced Anchor/Reporter with a strong ability to connect with the audience. Excellent writing, research and reporting skills are required, in addition to 3-5 years experience in a top market. Please direct tapes and resumes to: **Austin Knight Confidential Reply Service, Dept. AS, 303 West Erie, Suite 210, Chicago, IL 60610. EOE.**

Director of Broadcast Services

Reports to: Group Executive Director, Public Affairs.

Basic Function: This position is responsible for supervising efforts to enhance the visibility and understanding of the Association's activities through the utilization of video and audio technology, seeking opportunities to expand coverage of NCAA championships and programs through all forms of electronic media and providing advice and counsel to internal and external users to facilitate communication and NCAA messages.

Duties and Responsibilities:

- Supervise television production of 30 NCAA championship events and selected other special events.
- Serve as day-to-day liaison with ESPN and other national and regional sports networks to negotiate issues including, but not limited to, scheduling, talent selection and advertising.
- Supervise production of television public service announcements that a) project student-athletes as role models; b) discourage drug and alcohol abuse; c) inform the general public about NCAA activities and championships, and d) utilize former student-athletes who have attained success after graduation to reinforce the positive impact intercollegiate athletics had on their careers.
- Supervise the NCAA Television News Service, located in New York City, which develops, produces and distributes video news stories to major broadcast and television networks, and assists with other Broadcast Services productions.

Preferred Qualifications and Minimum Requirements:

- A minimum of five years of experience and interaction with members of the national electronic sports media is essential.
- The ability to communicate effectively on the telephone, in public forums, and in face-to-face interview situations is essential.
- Knowledge of television production is essential.
- Bachelors degree in a related field is required.

For a faxed copy of complete job description, please call 913/339-1906.

Starting salary: \$60,000.

To apply: Send letter of application and resume to:



**Human Resources
NCAA
6201 College Boulevard
Overland Park, KS 66211-2422**

Birmingham Is About To Receive Some Very Good News. It Could Involve You.

Media General Broadcast Group's acquisition of WBMG-TV in Birmingham brings a new commitment, a new attitude, and soon... a new news product. We're assembling a team of enthusiastic, talented individuals willing to give what it takes to deliver this emerging top 40 market's best possible news product.

If you are up to the challenge of helping us in this exciting "turnaround," we'd like to hear from you. We're interviewing now for:

Weekend News Manager
(Background in news producing)

Reporter/Photographers
(Ability to partner great storytelling with compelling video)

Electronic Graphic Artist

Line Producer
(Great writing and organizational skills)

Candidates should have a minimum of 3 years TV broadcasting experience. College degree preferred. Send your resume, tape, references and salary history to WBMG-TV, Human Resources, P.O. Box 59496, Birmingham, AL 35259. EOE. M/F. Pre-employment drug screening. No phone calls, please.



Hearst-Argyle TELEVISION, INC.

Associate Producer

Washington News Bureau is seeking creative news professional to work with videotape library, coordinate tape and live satellite feeds, and assist in production of high-quality daily reports for leading group of network-affiliated stations. Candidates must have at least one year station experience. No phone calls, please. Resume only to:

Hearst-Argyle Television
1825 K St NW #720
Washington, DC 20006

Equal Opportunity Employer

Weekend Weathercaster - We're looking for the right person to take on our weather - all four seasons of it! We're a medium market with Live Doppler Radar, new graphics on the way and a commitment to weather. If you have a seal and know that Weather is the News, then send your resume, non-returnable VHS tape and salary requirements to: Reply to Box 01272. EOE.

Weekend Anchor/Weekday Reporter needed at WPDE-TV, Florence/Myrtle Beach, South Carolina. Send resume to Rich Everitt, News Director, WPDE-TV, 3215 South Cashua Drive, Florence, SC 29501-6386. EOE/MF.

Television Reporter. We're looking for an excellent storyteller who is a creative self-starter and team player. Someone who has significant experience, strong writing, production and live skills. The ideal candidate will have a college degree and a minimum of three years experience with commercial television news operation. No Beginners! Send non-returnable tape, resume and cover letter to David Strickland, News Director, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704.

Television Assignment Editor/Producer. Top rated NBC station in the 37th market is looking for a multi-talented newshound. Applicants should have producing and assignment editing experience in their background. If you're looking for a fast-paced job that offers two paths for career advancement, then send your resume and non-returnable tape to Tim Dye, Assistant News Director, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503. WOOD TV8 is an Equal Opportunity Employer.

Sports Director - Our sports guy just got promoted to mornings. We are looking for his replacement at 5, 6 and 11pm. We want a personality who understands the meaning of "hyper-local" sports. We lead and end our sportscast with local coverage. If you bleed local and want to cover the Detroit Lions, Pistons, Tigers, and Red Wings send a tape to: Jon-Michial Carter, Director of News and Operations, WWTV / WWUP-TV, P.O. Box 627, Cadillac, MI 49601. No phone calls accepted.

Reporter. Creative, self-starter who knows how to generate news stories needed for general assignment at KETV, the Pulitzer Broadcasting station in Omaha. Good live and investigative work a must. Three years experience preferred. Send resume and non-returnable tape to Rose Ann Shannon, News Director, KETV, 2665 Douglas Street, Omaha, Nebraska 68131. EOE.

News Reporter. Full-time. Duties: General assignment reporting. Ideal candidate will have at least one year experience as News Reporter for commercial TV station. Looking for someone with lots of live experience and works well under pressure. Closing date: December 7, 1997. Send tape and resume to Rick A. Moll, News Director, WANE-TV 15, 2915 W. State Boulevard, Ft. Wayne, IN 46808. No phone calls please. WANE-TV is an Equal Opportunity Employer. M/F.

News Operations Manager needed for a Top 50 CBS affiliate in the Southeast. Responsibilities include: oversee repair and maintenance of photographer gear, edit equipment, and news vehicles (including SNG and ENG trucks); coordinate C/ Ku band satellite uplinks; coordinate daily ENG live remotes, supervise daily editing, oversee archiving of all news programs; maintain videotape and supply inventories; provide technical support for newsroom computer system. EOE. M/F. Pre-employment drug screening required. Send resume, references and salary requirements to Box 01268 EOE.

Main Anchor. 82nd market ABC affiliate needs proven communicator to help lead aggressive news operation. Great company and benefits. Minimum 5 years reporting/anchoring experience. Non-returnable tapes and resumes to Debra Harris, Acting News Director, WAND, 904 Southside Drive, Decatur, IL 62521. EOE.

News Reporter. Northeast Kansas' #1 news team is looking for a solid reporter who will take command of hard news stories with an investigative edge. We're looking for someone with strong live skills and the ability to tell stories in a memorable and compelling way. On-air experience is required: Journalism degree preferred. Send resume and tape by December 1, 1997 to News Reporter, c/o Personnel Director, PO Box 119, Topeka, KS 66601. EOE.

News One-Man Band. If you love to tell stories with words and video, we're interested in seeing your work. We're the number one news team in Northeast Kansas. We're looking for a versatile photographer/reporter who is equally at home shooting and reporting. Journalism degree preferred. Send resume and tape by December 1, 1997 to News One-Man Band, c/o Personnel Director, PO Box 119, Topeka, KS 66601. EOE.

News Director. Opportunity for a take charge leader to guide newsroom with multiple daily newscasts. This is a hands-on job. Candidate should possess strong personal skills, solid writing, producing, personnel management and leadership skills. Anchoring experience a plus. Must be able to recruit, train and motivate a competitive staff. Must have a strong broadcast journalism background and ability to work with department heads as a team. Drug screen required. NBC 25 is a small market NBC affiliate. We offer a comprehensive benefit package, including 401(k) and section 125 plans. Send resume, cover letter, salary requirements, and tape to personnel, NBC 25, Dept. W, 13 East Washington Street, Hagerstown, MD 21740. 800-842-1837. EOE.

Named best newscast by the Associated Press in the state of Florida for two consecutive years, FOX WFTX-TV is currently accepting applications for two Videographers. Must have one year shooting and editing experience. College degree preferred. Send non-returnable tape and resume to: Chris McKinney, WFTX-TV, 621 SW Pine Island Rd, Cape Coral, FL 33991. We are an equal opportunity employer.

NBC affiliate, WNDU-TV, is looking for an energetic, hardworking news producer who knows how to craft a great newscast. We need someone who can write well and be responsible for everything in his/her newscast. We require one to two years experience in a television newsroom, and experience with satellite and microwave live shots. If you love to be part of a winning team, send your resume, references and a non-returnable tape to The WNDU Stations, Position #00189, Attention: Human Resources, P.O. Box 1616, South Bend, IN 46634. EOE. Or use a Word Perfect 6.0 format and e-mail your resume (as an attachment) to Resumes@wndu.com

Weekend Assignment Editor WGNX-CBS-Channel 46, Atlanta: Responsibilities include developing current & future news stories; assigning crews to cover news events; coordinating satellite & other new feeds. Candidate should have a bachelor's degree in journalism or communications, minimum 3 years in a working newsroom and working knowledge of computers including on-line newsroom computer systems (Newstar preferred). Individual must be a team player, have outstanding written and oral communication skills, and must be able to work under pressure. Send resume to Paul Powers, Assignment Manager, at WGNX, 1810 Briarcliff Road, NE, Atlanta, GA 30329. Fax: (404)327-3004. No Phone Calls!

Morning Weather. WCBD-TV, the Media General station in Charleston, South Carolina, has an immediate opening for a Morning weathercaster. We're looking for qualified candidates, who also have reporting skills, to handle our feature franchise. Experience is preferred, but we'll also consider bright, motivated, articulate, and capable recent graduates. Send tape and resume to Human Resources, Director, WCBD-TV, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. EOE. M/F. Drug test required.

Morning Meteorologist. Mornings are hot!!! ... even in Minnesota. KARE 11, the Number #1 rated NBC station in America, has a rare opening for a Morning Meteorologist. We are looking for an AMS credentialed meteorologist for our two-hour (5-7 am) morning news. A minimum of 3 years on-air weather reporting experience required. Familiarity with Earthwatch 2000 system a plus. On-air presentation must include a positive personality and a lively, energetic approach to get the viewers day started right. Send your resume, salary requirements and non-returnable tape to: KARE 11 TV, Stacey Nogoy - Executive Producer, 8811 Olson Memorial Highway, Minneapolis, MN 55427. "We are a drug free, equal opportunity employer committed to a diverse workforce" PS -- We'll provide the warm mittens.

Morning Anchor. The number one morning show at the number one station in Northeast Kansas is looking for an energetic, innovative, enthusiastic host. *13 This Morning* is headed in a new direction and needs the right co-anchor to compliment our male anchor. We're looking for an anchor who can do memorable live shots and has strong producing skills. If you have great ideas, lots of energy and the right on-air presence, we want you for our morning team. On-air experience is required: Journalism degree preferred. Send resume and tape by December 1, 1997 to Morning News Co-Ancor, c/o Personnel Director, PO Box 119, Topeka, KS 66601. EOE.

Live Director Desired. O.K. it's not all live, some of it's live to tape, then there's the occasional news up-link, the Ross Perot book deal media tour or the fancy remote truck teleconference. Just another day for us. We're not a TV station but this is one of the most unique, innovative production facilities in Dallas. Ready for the challenge? Must have outstanding attitude, live/creative directing experience and strong people skills. Fax resumes to Erika DePriest 972-701-9751.

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.

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. Minorities are encouraged to apply. We are an Equal Opportunity Employer.

Assistant Chief Engineer. Five years of broadcast studio equipment and transmitter maintenance - installation experience including 1/2" Beta, Beta Cart and studio production equipment. VHF transmitter system maintenance experience a must. Technical school or college training. FCC general class license preferred. Send resumes to John Coon, Chief Engineer, 201 Humboldt Street, Rochester, NY 14610.

HELP WANTED PROMOTION

WE'RE STORMING THE BEACH IN MIAMI!

Barry Diller, the creator of the Fox Network, is making television history again. Beginning early next year in Miami, Silver King Broadcasting launches VIEW!, the nation's first and only truly local television station. We have twelve hours of network quality entertainment shows, news, and sports to produce and promote each and every day. The few, the proud, the elite will work in a brand spankin' new state-of-the-art all glass studio in South Beach.

Silver King Broadcasting is one of the nation's top ten largest broadcasting groups. With twelve full power stations in the top twenty markets, Miami is just the beginning!

We're looking for innovative, passionate, hard driving pioneers to be part of the station that's the talk of the industry. You always wanted to be at an MTV, FOX, or CNN right from the beginning. If you've got the right stuff, here's your shot at a once-in-a-career ground floor opportunity.

UBER-PRODUCER/WRITER/PRODUCER/EDITOR

First, you need to be a great writer! Second, a great cutter! And third, did we mention a great writer? You'll cut creative image, topicals, generics, launches, Idents, POP's, and presentations on souped up AVID's. Best of all, you're not a news jockey/sweeps slave. You'll promote an unconventional newscast plus all of our original entertainment shows. What would you expect from the coolest job in television?

STATION ANNOUNCER/VEE-JAY

Do you just ooze personality? Do you drip ad-lib? Then you might be just the person to host our broadcast day. Plus, just like Ed McMahon, you'll do live commercials, comedy improv, live promos, and guest shots on other shows. No talking heads here! Show me the funny.

DESIGN DIRECTOR

As a kid, you colored outside the lines. As an adult, you were Mad about Mac's. Now, should you accept this awesome mission Mr. or Mrs. Phelps, you will design a station look and a staff like none other. Promo and branding are just for starters. We'll hurl show opens and innovative news packaging, and live action shoots your way. Management and mentoring skills are a must! This is hand-to-hand design, so bring your mouse.

GRAPHIC DESIGNERS

You'll be the envy of the next BDA. Mondo creative freedom and the strongest graphics firepower in your arsenal: AVID Illusion, Matador, After Effects, Electric Image, Photoshop, etc. However, you're not just mac savvy. You're a good communicator, and someone who gets the marketing.

Send all the usual suspects: Resume, References, and Reel (VHS or Quad) to: Chris Sloan, Silver King Broadcasting, 605 Lincoln Road, Ground Floor, Miami Beach, FL 33139

Sorry, no phone calls or C.O.D.'s are accepted for this limited time offer. Tapes will not be returned. Silver King Broadcasting is an Equal Opportunity Employer. We strongly support workforce diversity.

SILVER KING

Senior Promotion Writer/Producer. Seek a team player with strong creative and a passion for news. KXTV, Belo owned, ABC affiliate, in the 20th market, is looking for a top-notch promotion writer/producer. Must have strong copywriting, graphics sense and familiarity with shooting/post-production. Non-linear editing preferred. Minimum 3 years broadcast experience writing and producing effective news topicals, series and image promotion. We offer a supportive work environment, great weather, excellent benefits, and a chance to join a fun creative team. Send your non-returnable VHS or beta demo reel to Director of Creative Services, KXTV, PO Box 10, Sacramento, CA 95812-0010. EOE. Drug testing. No phone calls please.

Promo Writer/Producer. WDZL WB39 is seeking a creative superstar with hands-on editing skills, who can produce award-winning, eye-catching, water cooler talking, totally phenomenal spots for on-air print and radio. Do you possess brilliant writing and excellent organizational skills? Do you do your own non-linear editing? If you have a minimum of three years broadcast promotion experience, then this hot WB network affiliate in Ft. Lauderdale wants you to send your resume, reel, and salary requirements to WDZL. Attn: Creative Services Dept., 2055 Lee Street, Hollywood, FL 33020. No phone calls please. A Tribune Broadcasting Station. EOE.

HELP WANTED RESEARCH

Research Director/Internet Coordinator. Channel 7/WKWB-TV, Western New York's dominant ABC affiliate, is looking for a creative, sales-minded research director who will also handle some Internet duties. This motivated individual must be proficient in MS Office products, Harvard Graphics, and PageMaker. Knowledge of BMP/TVScan, CMR, Qualitative research, Columbine/S.A.P. and HTML preferred. If you can make sales one-sheets shine and produce effective targeted presentations, send your resume and samples of your work to Jeff Guilbert, GSM, Channel 7/WKWB-TV, 7 Broadcast Plaza, Buffalo, NY 14202. No phone calls please, Channel 7/WKWB-TV is a Granite Broadcasting station and an Equal Opportunity Employer.

Research Director: WBDC-TV 50, Washington DC's WB affiliate, managed by Tribune Broadcasting, is seeking an experienced Research Director. Responsible for collecting and analyzing data, preparing written and graphic presentations and working closely with National Rep. Candidate must be able to work and think independently. Experience with Nielsen, BMP, TV Works, Scarborough and Market Manager preferred. Knowledge of Microsoft Office, Power Point, Lotus and market research experience required. Please mail or fax resume to WBDC-TV 50, 2121 Wisconsin Avenue, NW, Suite 350, Washington, DC 20007. Fax 202-965-7304. Equal Opportunity Employer.

Research Analyst. Public television consulting firm located in Tucson, AZ seeks Research Analyst. Responsibilities include sweep and overnight ratings analysis, report writing, presentation development and customer service. Qualified candidates will have experience with spreadsheets, database packages, presentation software and/or SPSS in a PC environment. Familiarity with Nielsen data and similar syndicated research products a plus. Bachelor's with 3-5 years of experience or a graduate degree required. Salary commensurate with experience. Benefits include medical, dental, vision, and life insurance. Please fax or e-mail resume and salary requirements: 520-577-6077 or tracmed@primenet.com

**HELP WANTED
FINANCIAL & ACCOUNTING**

Business Manager. Responsible for preparing annual budgets, quarterly forecasts, monthly financial statements, profit and loss analysis and special projects. BS in Business Administration. Accounting or Finance, CPA preferred. 5+ years experience working in broadcast accounting positions and/or Public Accounting. Requires good working knowledge of broadcast industry practices and trends. Excellent computer skills and a demonstrated track record managing people and human resource issues required. Resumes to KFSN-TV, Personnel Dept., 1777 G Street, Dept. B, Fresno, CA 93706. KFSN-TV is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

**FAX CLASSIFIEDS ADS TO
212-206-8327**

HELP WANTED ADMINISTRATION

**There's
Just One
Fox!**

**Be a part of the
29th market's
newest FOX
affiliate!**

WRAL-TV, Capitol Broadcasting Company's CBS affiliate in the Raleigh-Durham market, is seeking highly motivated individuals with proven television experience to fill the following management positions for its LMA, WRAZ-TV, soon to be FOX 50.

- General Manager
- General Sales manager
- National Sales Manager
- Chief Engineer

Visit
[cbcraleigh.com/employment/
currentjobs.html](http://cbcraleigh.com/employment/currentjobs.html)
for detailed descriptions.

Qualified, experienced candidates please send a cover letter and resume to:

Fred Barber
Sr. VP for Broadcasting
Capitol Broadcasting Co.
P.O. Box 12000
Raleigh, NC 27605



Capitol Broadcasting is an Equal Opportunity Employer.

HELP WANTED MISCELLANEOUS

NewsChannel 2
**WHERE THE NEWS
COMES FIRST®**

REPORTER: Strong storytelling and live skills. 5 years experience required.
SPECIAL PROJECTS PRODUCER: Produce stories for consumer/investigative unit. Newscast producing skills a bonus. 3 years experience required.
ASSIGNMENT EDITOR: 3 years desk experience in broadcast newsroom required. Previous experience as a reporter/photographer very helpful.
PRODUCER: Good writer who knows the internet. 3 years experience a must.

A working knowledge of Central Florida is helpful in all positions.

Reply to:
Russ Kilgore, News Director
at address below.

ON AIR PROMOTIONS MANAGER: Lead staff or writer/producers by example. Manage staff to create promotions that conform to station marketing objectives and look.

WRITER/PRODUCER: Experienced non-linear editing. Create well-written, well-crafted topicals and image spots.

11PM TOPICAL/PRODUCER: NBC delivers the audience, you bring them to our 11PM news. Strong writing and production skills a must.

BROADCAST DESIGNER: Knowledge of Photoshop, Illustrator a must. Knowledge of Quantel Paintbox or Chyron Liberty Paint System a definite plus.

Send Reel and Resume to:
**Paul Greeley, Director of Marketing and
Promotion** at address below.



1021 N. Wymore Road
Winter Park, Florida 32789
A Pulitzer Broadcasting Company

EEOC

CLASSIFIEDS
NOW IN
COLOR

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

HELP WANTED PRODUCTION

Be part of the future at America's fast growing news network. MSNBC, the 24 hour news cable network from NBC News and Microsoft, seeks talented broadcast professionals to join our innovative team.

LINE PRODUCER

As you supervise editorial and production elements of our broadcasts, you will coordinate live and taped reports, interviews, interactive content, and other segments. Additionally, you will write and edit news copy, work with hosts and news anchors, and oversee writers, associate producers, and assistants. To qualify, you must be a deadline-oriented professional with significant experience in producing news broadcasts, including a proven ability to supervise in a control room during live coverage of breaking news. The ability to develop ideas from concept to broadcast is critical.



WRITER

Writing both news and feature copy, you will work with talent to revise scripts under on air deadlines, provide text for ongoing coverage, act as a live producer when necessary, and contribute to the editorial process. To qualify, you must be a proven broadcast journalist with the ability to conduct in-depth research interviews, supervise video editing, and write for picture. Style, accuracy, and creativity are expected. Familiarity with E.J. equipment and procedures is required.

We offer competitive salaries and comprehensive benefits packages. For confidential consideration, you may send or fax your resume indicating position of interest to:

MSNBC Employee Relations-TT
One MSNBC Plaza, Secaucus, NJ 07094
Fax: 201-583-5819

An Equal Opportunity Employer M/F

Broadcast Personnel Needed. ENG Field Operations with Camera and Microwave experience. Videotape Editors. Studio Operators, and Maintenance. For the Midwest. Would commence spring/summer 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

Royal Caribbean International is the world's most recognized cruise line, presently operating twelve modern luxury cruise ships worldwide. We currently have the following challenging opportunity on board our ships in the Cruise Programs Department. **Video Programmer.** Shooters who can edit. Editors who can shoot. Production/Animation/Talent with shooting and editing skills. Experience desired with Avid and Sony 2000 editing, Multicamera live switching, Graphic computer skills. Extensive travel required. Refer to "Video Programmer" position. All candidates must be minimum 21 years of age. Royal Caribbean International offers competitive salaries and a generous benefits package. Send resume and VHS demo tape to: Royal Caribbean International, Attn: Rob Waterfield, 1050 Caribbean Way, Miami, FL 33132. E/O/E.

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.

Writer/Producer. Handle rapid fire deadlines, translate research into compelling copy, and take pride in production values. Experienced pro who thrives on the pulse of a newsroom and is ready for the fourth largest market. Send resume to Lorraine Snebold, Creative Services Director, KYW-TV 3, 101 S. Independence Mall East, Philadelphia, PA 19106. EOE, M/F, ADA.

Producer/director: The Educational Communications Center (ECC) at Kansas State University seeks an experienced and creative producer/director for a variety of educational and instructional television programs. The primary assignment: "Spanish via Satellite", a weekly satellite delivered nation wide high school foreign language course. Requirements: BS/BA and 3 years as a full time p/d. Working knowledge of Spanish preferred but not required. Salary range: \$25,000-\$33,000. Contact Paula Seematter, at the ECC, 785-532-7041 for complete job information and application. Application review begins December 8th. Kansas State University is an affirmative action, equal opportunity employer. KSU encourages diversity among its employees.

Producer. WTTG/FOX Television Stations, Inc. is looking for an experienced line producer for their various newscast. Individual will select stories and tapes, and format and supervise production staff. The aggressive individual must be a solid news writer with thorough knowledge of local, national and international news stories. Two years of producing experience in live control room and managing multiple live shots. Ability to communicate in a productive manner during times of intense pressure. Interested applicants should forward resume to: WTTG/FOX TV, 5151 Wisconsin Ave. NW, Washington, DC 20016. Attn: Mary Talley, VP/Human Resources. EOE/M/F/D/V.

Television Producer. Create quality t.v. programming for 12 cities. FT position responsible for informational, promotion and training programs. Script, interview, narrate & appear on camera. Quality oriented, aggressive person with exp. in broadcast or govt. t.v. Beta SP and Media 100XR facility. Salary mid 20s plus excellent benefits. Resume and non-returnable VHS demo reel by 11/21 to: Dave Currence, Govt. Television Network, 7245 Stillwater Blvd. N., Oakdale, MN 55128.

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

Send resume/tape to:

Box _____,

245 West 17th St.,

New York, New York 10011

Full-Time Photographer National Outdoor Television. Tulsa based production company is looking for an energetic camera operator to fill a full-time position on a national network television show focused on hunting and fishing. Applicant must be self motivated and willing to travel extensively to remote destinations. Three years Betacam video experience required and pst outdoor "film-style" shooting preferred. Salary commensurate with experience. Send resume and reel to: Winner Communications, Inc., Attn: Outdoors, 6120 South Yale, Suite 210, Tulsa, OK 74136.

HELP WANTED CREATIVE SERVICES

Vice President, Creative Services and Multimedia. NBC10 is looking for a Vice President, Creative Services and Multimedia. Direct NBC10's Creative Services and Information Technology and Multimedia departments. Create imaginative advertising campaigns and promotional announcements for locally produced news, public affairs and entertainment programs. Develop and produce marketing campaigns and materials in conjunction with NBC10's sales efforts and objectives. Direct production and placement of internally produced promotional announcements. Coordinate creative activities between the station and its advertising agency (IES), including development of media strategies and campaigns designed to improve the station's advertising in other media. Successful candidates will have a bachelor's degree in business, marketing or technical area or substantial experience in managing local television station advertising and promotions department. Excellent leadership, teambuilding, communications, budget and general management skills. Send resume to: NBC10 Employee Relations, 10 Monument Road, Bala Cynwyd, PA 19004. NBC10 is An Equal Opportunity Employer. M/F/D/V

Animation Designer - FOX 17 WXMI has an exciting opportunity for an Animation Designer in the Creative Services department (a.k.a. "Wild Bunch"). The primary function of this position will be the development of computer animations and graphics for station on-air promotions and advertising. Experience is a must. Additional duties will include print, multimedia and internet design. Experience using 3-D Studio Max, Crystal Graphics Topas and Macromedia Director a plus. Send resume, demo tape and salary requirements to Human Resources Coordinator, FOX 17 WXMI, 3117 Plaza Drive NE, Grand Rapids, MI 49525. E.O.E.

Broadcast Designer. Orlando's WB affiliate, WKCF is seeking a talented and highly motivated Broadcast Designer to create Newspaper ads, Billboard designs, Sales materials and On-Air graphics. 3-5 years of design experience including knowledge of Newspaper and Outdoor production required. Mac with Photoshop, Quark and Illustrator experience helpful. Lightwave 3-D experience a plus. Submit resumes to Human Resources, WKCF/BD, 602 Courtland Street, Suite 200, Orlando, FL 32804. EOE.

Broadcast Designer. FOX4, Kansas City's 24-Hour Newschannel, is looking for a broadcast designer to be a part of a team bringing animation and a unique vision into the 21st century. Computer literacy, strong background in layout and design, good people skills and ability to hit deadlines a must. Working knowledge of Mac and electronic paint systems a plus. Send tape, resume and print examples to Eric Houser, Design Director, WDAF-TV, 3030 Summit, Kansas City, MO 64108. EOE.

SITUATIONS WANTED PRODUCTION

Talent Coordinator/Segment Producer with national celebrity contacts and extensive television, radio and live event production experience seeks challenging opportunity. Call 212-875-0086.

PROGRAMMING SERVICES

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Career Videos prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, free stock. Great track record. 847-272-2917.

NEWS COACHING SERVICES

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CABLE

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Key responsibilities include hands-on leadership of the sales team, high-level client relations, inventory management, promotions and pricing strategies.

Qualifications: 10 years' experience in electronic media sales, solid track record of sales management, and demonstrated leadership skills.

**Fax your résumé
today to:**

Catherine McConnell
General Manager
TCI Media Services, Puget Sound
FAX: (206) 286-9010



**To place your classified ad
in Broadcasting & Cable,
call
Antoinette Pellegrino (212) 337-7073
or
Sandra Frey (212) 337-6941**

HELP WANTED TECHNICAL

Maintenance Engineer. The Weather Channel, Atlanta, GA is looking for two motivated and reliable individuals to join our team. This is an excellent opportunity for someone who wants to expand their knowledge. The selected candidates, for maintenance Engineer, must have two years experience repairing and maintaining Broadcast related equipment. You will be part of the Engineering team dedicated to maintaining a brand new, State-of-the-art digital facility. Computer proficiency preferred. Please fax resumes to The Weather Channel, Director of Engineering (770)226-2943 or send them: 300 Interstate North Parkway, Atlanta, GA 30339 EOE/M/F.

HELP WANTED LEGAL

HEAD OF BUSINESS AND LEGAL AFFAIRS

Fox/Liberty Networks, LLC is seeking a Head of Business and Legal Affairs. Requires negotiating and drafting skills; knowledge of talent agreements; and experience providing legal counsel and services on matters relating to all aspects of the cable television business. Qualified candidates must have a law degree and current bar membership; excellent academic credentials and a minimum of 8-10 years' prior experience. Experience with cable operators and/or cable networks are strongly preferred.

We offer challenging career opportunities, competitive salaries and excellent benefits. For immediate consideration, please submit your resume and salary history to: Fox Sports Net, Attn: HBA, 1440 S. Sepulveda Blvd., Ste. 118, Los Angeles, CA 90025 or fax to: (310) 444-8490. EOE. NO PHONE CALLS PLEASE.



ALLIED FIELDS

HELP WANTED INSTRUCTION

Middle Tennessee State University. Two tenure track positions available starting August 1, 1998 in Dept. of Radio-TV/Photo. Both positions will teach radio and television news writing and reporting as well as other department courses. Leadership opportunities in curriculum as well as student media are associated with positions. Rank and salary will be based on qualifications. Professional experience and Ph.D. or other terminal degree preferred. Successful teaching at college level is desired. Send letter of application for position numbers 144040 and 144090, vita, and three references (including phone numbers) to Dennis Oneal, Chair Search Committee, P.O. Box 58, Middle Tennessee State University, Murfreesboro, TN 37132. Deadline: Review of applicants will begin January 7, 1998 and continue until the positions are filled. Women and minorities are encouraged to apply.

Faculty Opening, Communications Management: Syracuse University's Newhouse School announces a tenure-track faculty opening in electronic media management. The ideal candidate is currently working as a senior corporate executive at a television, radio or cable network, or in a related management capacity. Our selected candidate will teach courses in television/radio management, strategic planning and finance, and related subjects that reflect the individuals expertise. MBA or Master's in related communications field. Apply to: W. John Hottentstein, Television Radio Film Department, Newhouse School, Syracuse University, Syracuse, NY 13244-2100. Application deadline: 1/15/98. AA/EOE

Chapman University: Broadcast Journalism appointment. Tenure track. Assistant professor. In School of Film and Television, which offers undergraduate and master's level programs, at an independent, comprehensive university located 30 miles south of Hollywood/Los Angeles. Effective Fall, 1998. Salary commensurate with qualifications and experience. Advanced degree, professional experience in the field, demonstrated excellence in teaching and creative/scholarly activity, and commitment to working with students required. Preference will be given to individuals who demonstrate promise in program development. Teaching responsibilities include introductory and advanced topics for a BFA sequence in broadcast journalism. Interest in teaching in interdisciplinary core courses highly desirable. Submit cover letter, resume, evidence of qualifications, teaching evaluations, list of references to: Bob Bassett, Chapman University, Orange, CA 92866. Internet: bassett@chapman.edu. Deadline: January 2, 1998. Chapman University is an Equal Opportunity employer, committed to providing career opportunities to all people, without regard to race, color, religion, gender, age, national origin or disability.

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FINANCIAL SERVICES

Loans By Phone: Lease/finance new or used broadcasting equipment. Flexible payment plans. Flexible credit criteria. Call Jeff Wetter at Flex Lease, Inc. 800-699-FLEX.

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Used videotape: Cash for 3/4" SP, M2-90's. Betacam SP's. Call Carpel Video 301-694-3500.

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Low-power television station for sale licensed to
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how to buy in today's environment. Call Robin Martin or Erwin
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with upgrade

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largest county in California. Money maker for
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Northwest Wisconsin 5000 Watt AM within a
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Real Estate Upgraded equipment. Ideal station for
owner operator. \$295,000 Call Don Roberts 941-
966-3411.

C-2 FM, 50,000 Watt Texas on air, positive cash
flow, plus a C-1, 100,000 Watt C.P. - both
\$875,000.00. Call John Saunders, Media Broker
at 713-789-4222.

Beautiful Gulf Coast Florida - right on the
beach - 6,000 Watt FM being upgraded to 50,000
Watt...\$425,000.00. Call Bob Connelly 813-991-
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PUBLIC NOTICE

The Public Broadcasting Service
Programming Policy Committee will meet
at 10:00 a.m. on November 20 and at 9:00
a.m. on November 21, 1997 at the PBS
offices, 1320 Braddock Place, Alexandria,
Virginia, to discuss survey results, budget,
and other programming issues. Portions of
the meeting will be in executive session.

YOUR CLASSIFIED AD CAN BE IN COLOR

JUST CALL:

Antoinette Pellegrino

TEL: 212-337-7073

or

Sandra Frey

TEL: 212-337-6941

APELLEGRINO@B&C.CAHNERS.COM
S.FREY@B&C.CAHNERS.COM

BROADCASTING & CABLE'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING & CABLE, Classified Department, 245 West 17th Street, New York, NY 10011. For information call Antoinette Pellegrino at (212) 337-7073 or Sandra Frey at (212) 337-6941.

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

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

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

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

Rates: Classified listings (non-display). Per issue: Help Wanted: \$2.30 per word, \$46 weekly minimum. Situations Wanted: 1.25¢ per word, \$25 weekly minimum. Optional formats: Bold Type: \$2.65 per word. Screened Background: \$2.80. Expanded Type: \$3.45. Bold, Screened, Expanded Type: \$3.90 per word. All other classifications: \$2.30 per word, \$46 weekly minimum.

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

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$202 per inch. Situations Wanted: \$101 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

Non-Display: Help wanted: \$2.30/word. Situations Wanted: \$1.25. Bold Type \$2.65. Screened Background \$2.80. Expanded Type \$3.45. Bold, Screened, Expanded Type \$3.90.

Color Classified Rates

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

Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: \$35 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use folders, binders or the like. Replies to ads with Blind Box numbers should be addressed to: Box (number), c/o Broadcasting & Cable, 245 W. 17th Street, New York, NY 10011

Confidential Service. To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

Broadcasting & Cable

Classifieds

Order Blank (Fax or Mail)

CLASSIFIED RATES

Display rate: Display ads are \$202 per column inch. Greater frequency rates are available in units of 1 inch or larger.

Non-Display rates: Non-Display classified rates (straights) are \$2.30 per word with a minimum charge of \$46 per advertisement. Situations Wanted rates are \$1.25 per word with a minimum charge of \$25 per advertisement.

Blind Boxes: Add \$35.00 per advertisement

Deadlines: Copy must be in typewritten form by the Monday prior to publishing date.

Category: Line ad ☐ Display ☐

Ad Copy: _____

Date(s) of insertion: _____

Amount enclosed: _____

Name: _____

Company: _____

Address: _____

City: _____ **State:** _____ **Zip:** _____

Authorized Signature: _____

Payment:

Check ☐ Visa ☐ MasterCard ☐ Amex ☐

Credit Card #: _____

Name on Card: _____

Exp. Date: _____ **Phone:** _____

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B & C

245 W. 17 Street • NYC 10011 • Attention: Antoinette Pellegrino or Sandra Frey

FAX NUMBER: 212-206-8327

For the Record

<http://www.broadcastingcable.com>

"For the Record" compiles applications filed with and actions taken by the FCC. Applications and actions are listed by state; the date the application was filed or the action was taken, when available, appears in *italic*.

Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; D.I.P.—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

Filed

Showlow, Ariz. (BAL-971027EC)—Dorothy Litchfield Woodworth for kvwm(AM): involuntary AOL from Dorothy Litchfield Woodworth to Gary Woodworth, personal representative for Dorothy L. Woodworth estate. *Nov. 6*

NEW STATIONS

Filed

Woodville, Fla. (971027MB)—Ark Communications Network Inc. for FM at 97.9 mhz. *Nov. 6*

Kuna, Idaho (971027MC)—Educational Media Foundation for noncommercial FM at 88.1 mhz. *Nov. 6*

Greenfield, Ind. (971024MA)—Greenfield Central Community School Corp. for non-commercial FM at 89.7 mhz. *Nov. 6*

Las Vegas (960828MZ)—Sangre de Cristo Broadcasting Co. for FM at 96.7 mhz. *Nov. 7*

Selmer, Tenn. (971027MA)—American Family Assn. (Donald E. Wildmon, president, P.O. Drawer 2440, Tupelo, Miss. 38803) for noncommercial FM at 90.5 mhz, 5.8 kw, ant. 102 m., Murray School Road, Selmer. *Nov. 6*

FACILITIES CHANGES

Filed/Accepted for filing

Manteca, Calif. (BPH-971027IA)—Pacific Star Communications Inc. for KFRY(FM): change ERP, TL, ant. *Nov. 6*

Shafter, Calif. (BPED-971007II)—The Association for Community Education Inc. for KGOZ(FM): change ERP, TL, ant. *Nov. 7*

Stockton, Calif. (BPH-971021IC)—Carson Group Inc. for KQOD(FM): change TL, ant. *Nov. 3*

Stockton, Calif. (BPED-971007IG)—Stockton Christian Life College Inc. for KCJH(FM): change TL, ant. *Oct. 27*

Weaverville, Calif. (971010IC)—Phoenix Broadcasting Inc. for KAWX(FM): change TL,

ERP, ant. *Oct. 23*

West Covina, Calif. (BMP-071010AA)—El Dorado 900 LLC for KRRR(AM): change power, ant. *Oct. 22*

Ouray, Colo. (971015IF)—WS Communications LLC for KURA(FM): upgrade to class C. *Oct. 27*

Sebring, Fla. (BMPH-971006ID)—Citicasters Co. for WYMR(FM): change ERP, ant. *Oct. 22*

Blackshear, Ga. (971009IE)—Mattox-Guest Inc. for WKUB(FM): change channel. *Nov. 7*

Perry, Ga. (971022IC)—Radio Perry Inc. for WPGA-FM: change ERP, ant. *Nov. 3*

Loogootee, Ind. (970918IB)—Community Broadcast Service Loogootee Inc. for WKMD(FM): change channel from 231 to 233. *Oct. 17*

Portland, Ind. (BPED-971024IE)—Ball State University for WBSJ(FM): change ERP, ant. *Nov. 6*

South Bend, Ind. (BPH-971020IB)—Michigan Telecasting Corp. for WNDU-FM: change TL, ant. *Oct. 27*

Winamac, Ind. (BMPH-971006IF)—Progressive Broadcasting System Inc. for WFRI(FM): change ant. *Oct. 22*

Ankeny, Iowa (971020IF)—V.O.B. Inc. for KMXD(FM): change channel to 292C3. *Nov. 7*

Copeland, Kan. (BMPED-971024IB)—Great Plains Christian Radio Inc. for KHYM(FM): change ant. *Nov. 4*

Medicine Lodge, Kan. (BMPED-971007IF)—Florida Public Radio Inc. for KSNS(FM): change TL, ant. *Oct. 22*

Carlisle, Ky. (971014IL)—Mortenson

Broadcasting Co. Inc. for WCAK(FM): change ERP, TL, frequency, class, ant. *Nov. 7*

London, Ky. (971008IC)—Ethel Huff for WYGE(FM): change TL, ERP, ant. *Oct. 23*

Morehead, Ky. (971014IJ)—Morehead Broadcasting Co. for WMOR-FM: change ERP, TL, class, ant. *Nov. 7*

Radcliff, Ky. (971014IB)—W & B Broadcasting Inc. for WASE(FM): change ERP, ant. *Oct. 23*

Berlin, Md. (970929IE)—Musicradio of Maryland Inc. for WOCO(FM): change ERP, TL, ant. *Oct. 17*

Waldorf, Md. (971010IB)—Bonneville Holding Co. for WWZZ(FM): change ERP, ant. *Oct. 23*

Benton Harbor, Mich. (BPH-971006IG)—WHFB Broadcast Assoc. LP for WHFB-FM: change TL, ant. *Oct. 22*

Houghton, Mich. (BPH-971007IB)—Houghton Radio Group of NC Inc. for WAAH(FM): change ERP, class. *Oct. 22*

Negaunee, Mich. (970929ID)—Todd Stuart Noordyk for new FM: change ERP, TL, ant. *Oct. 17*

Spring Valley, Minn. (BPH-971014IC)—KFIL Inc. for KVGO(FM): change TL, ERP, class, ant. *Oct. 23*

Columbia, Mo. (971015IE)—Columbia FM Inc. for KPLA(FM): change ERP, ant. *Oct. 27*

Kimberling City, Mo. (970918IE)—Turtle Broadcasting Co. LP for KOMC-FM: change ERP, ant. *Oct. 17*

Cape May, N.J. (BMPED-971015IB)—Mercer County Community College for WWCJ(FM): change TL, ERP, class, ant. *Oct. 23*

BY THE NUMBERS

BROADCAST STATIONS		Service		Total
Service	Total			
Commercial AM	4,812	Commercial VHF TV		558
Commercial FM	5,488	Commercial UHF TV		638
Educational FM	1,899	Educational VHF TV		124
Total Radio	12,199	Educational UHF TV		241
VHF LPTV	558	Total TV		1,561
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			

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

Long Branch, N.J. (971030ID)—Odyssey Communications Inc. for wwzy(FM): change ERP, ant. Nov. 10

Ocean City, N.J. (971009IC)—South Jersey Radio Inc. for wtku(FM): change ERP, ant. Oct. 23

Tuckerton, N.J. (971030IB)—Richard Lee Harvey for wbhx(FM): change ERP, TL, ant. Nov. 10

Briarcliff Manor, N.Y. (971030IC)—Odyssey Communications Inc. for wwxy(FM): change ERP, ant. Nov. 10

Canandaigua, N.Y. (BMP-971002AC)—Canandaigua Broadcasting Inc. for wcgr(AM): augment nighttime pattern. Oct. 20

Hampton Bays, N.Y. (971030IF)—Odyssey Communications Inc. for wvvy(FM): change ERP, ant. Nov. 10

Greensboro, N.C. (971015AC)—Salem Media of NC Inc. for wwbg(AM): change night power, TL. Oct. 23

Hope Mills, N.C. (BMPH-971003IB)—Dr. James E. Carson for wccg(FM): change ant. Oct. 22

Swan Quarter, N.C. (BPED-971016IC)—Hyde County Board of Education for whyc(FM): change TL. Nov. 7

Minot, N.D. (971015IC)—Faith Broadcasting Inc. for khrt-FM: change class, ERP, ant. Oct. 27

Dover, Ohio (971007IJ)—WJER Radio Inc. for wjer-FM: change TL, ant. Nov. 7

Kent, Ohio (BMPED-971027IC)—Kent State University for wksu-FM: change TL, ant. Nov. 7

Youngstown, Ohio (971006IH)—Connoisseur Communications for whot-FM: change ERP, ant. Oct. 27

Eufaula, Okla. (BPH-971007ID)—Harmon Davis for kces(FM): change ERP, TL, ant. Oct. 22

Warner, Okla. (BPH-971007IC)—K95.5 Inc. for krqz-FM: change ERP, TL, class, principal community, ant. Oct. 22

Bowman, S.C. (971022IB)—Boswell Broadcasting LLC for wacj(FM): change ant. Nov. 3

Clinton, Tenn. (971020IC)—Bible Broadcasting Network Inc. for wyfc(FM): change ERP. Oct. 27

Maryville, Tenn. (971030IE)—WGAP Broadcasting Corp. for wgap-FM: change ERP, ant. Nov. 10

Amarillo, Tex. (970828MP)—American Family Assn. for kavv(FM): change ERP, ant. Oct. 29

Decatur, Tex. (BPH-971007IE)—Service Broadcasting Corp. for krnb(FM): change ERP, ant. Oct. 22

Llano, Tex. (971014IK)—Maxagrid Broad-

casting Corp. for kbae(FM): change ERP, TL, frequency, community of license, ant. Nov. 7

Windsor, Va. (971014IG)—Clear Channel Metroplex for wsvy-FM: change ERP, ant. Oct. 27

Edmonds, Wash. (971008IB)—Crista Ministries Inc. for kcms(FM): change TL, ERP, ant. Oct. 23

Brillion, Wis. (BMPH-971017IA)—Brillion Radio Co. for wezr(FM): change TL. Nov. 3

Green Bay, Wis. (BMPED-971015IA)—Board of Regents of the University of Wisconsin System for whid(FM): change ERP. Oct. 23

Janesville, Wis. (BMPCT-971014KE)—Harish Puri for wjnw(TV): change ant. Oct. 30

Menomonie, Wis. (BPED-971103IA)—State of Wisconsin Educational Communications Board for whwc(FM): change ERP, class, ant. Nov. 10

CALL-SIGN ACTIONS

Brewton, Ala.—Marranatha Ministries Foundation Inc. for wgyj-FM: change to wphg-FM. Nov. 7

Fayetteville, Ark.—Vision Ministries Inc. for new FM: change to kayh(FM). Nov. 10

Opelika, Ala.—Auburn Network Inc. for wjho(AM): change to wani. Nov. 10

Fort Smith, Ark.—Gulfstar Communications Arkansas Licensee Inc. for new AM: change to khfs(AM). Nov. 10

Wrightsville, Ark.—Citadel License Inc. for kytv(FM): change to klal. Nov. 10

Sacramento, Calif.—WVIT Inc. for kpwb-TV: change to kmax-TV. Nov. 10

Arvada, Colo.—Radio Property Ventures for new AM: change to kayk(AM). Nov. 10

Agana, Guam—Pacific Communications Assoc. Inc. for new TV: change to kaxm(TV). Oct. 27

Princeville, Hawaii—Moore Broadcasting Co. for new FM: change to kayi(FM). Nov. 10

Blackfoot, Idaho—Western Communications Inc. for new AM: change to kbl(AM). Nov. 10

Charleston, Ill.—WHQQ Inc. for whqq(FM): change to wwgo. Oct. 31

Chicago—Bonneville Holding Co. for wpnt-FM: change to wnnd(FM). Oct. 31

Columbia, Ill.—Citicasters Co. for wcbw(FM): change to wimj. Oct. 31

Nashville, Ill.—Dana R. Withers for wdrw(FM): change to wnsv. Nov. 7

Neoga, Ill.—WSHY Inc. for wwgo(FM): change to whqq. Oct. 31

Taylorville, Ill.—Miller Communications Inc.

for new FM: change to wtim-FM. Nov. 10

Iowa City, Iowa—River City Radio Inc. for new AM: change to wcjk(AM). Nov. 10

Dodge City, Kan.—Smoky Hills Public Television for new TV: change to kdck(TV). Oct. 27

Larned, Kan.—Goodstar Broadcasting of Kansas License LLC for kans(AM): change to knns. Nov. 10

Madisonville, Ky.—South Central Communications Corp. for wlcn(TV): change to wwaz-TV. Nov. 1

Minden, La.—Ninety-Five Point Seven Inc. for kaso-FM: change to ksyv(FM). Nov. 7

Grand Marais, Minn.—Cook County Community Radio for new FM: change to wtvp(FM). Oct. 27

Starbuck, Minn.—Jeffy Pappenfuss for new FM: change to kayf(FM). Nov. 10

St. Louis, Mo.—Noble Broadcast Licenses Inc. for katz(AM)-kmjm(FM): change to kmjm(AM)-kslz(FM). Oct. 31

Alamogordo, N.M.—Southern New Mexico Radio Foundation for new FM: change to kupr(FM). Nov. 10

Carlsbad, N.M.—Roger L. Mills for new TV: change to kaxn(TV). Oct. 27

Las Cruces, N.M.—Lee Enterprises Inc. for kzia(TV): change to kmaz. Oct. 31

Plattsburgh, N.Y.—Family Broadcasting Inc. for wzbz(FM): change to wdot. Nov. 10

Mount Airy, N.C.—Granite City Broadcasting Inc. for new AM: change to wlhj(AM). Nov. 10

Fargo, N.D.—Fargo Baptist Church for new FM: change to kfbn(FM). Oct. 27

Oswego, Ore.—KPHP Radio Inc. for new AM: change to kkjc(AM). Nov. 10

Middletown, R.I.—Citadel License Inc. for wdgf(FM): change to whkk. Nov. 10

Camp Wood, Tex.—La Radio Cristiana Network Inc. for new FM: change to kayg(FM). Nov. 10

Richfield, Utah—University of Utah for kavt(TV): change to kues. Nov. 3

Arlington, Va.—OIA License LLC for wvpa(AM): change to wzhf. Nov. 7

Hampton, Va.—Hampton Radio II Inc. for wxre(AM): change to wbyv. Nov. 7

New Market, Va.—Commonwealth Audio Visual Enterprises Inc. for wezi(FM): change to wbhb-FM. Nov. 7

Tacoma, Wash.—KAMT Inc. for kkmo(FM): change to kzts. Nov. 7

Gillette, Wyo.—Open Bible Praise Fellowship for new FM: change to klwd(FM). Oct. 27

—Compiled by Sara Brown

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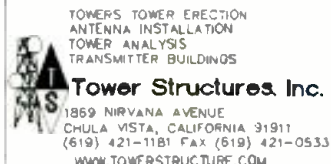
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Datebook

THIS WEEK

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.

NOVEMBER

Nov. 24—3rd Worldwide Television Summit Conference, presented by the *International Council of the National Academy of Television Arts & 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 & Sciences*. New York Hilton, New York City. Contact: Linda Alexander, (212) 489-6969.

DECEMBER

Dec. 2—Denver Achievement in Radio Awards recognizing excellence in Denver-area radio, presented by *The March of Dimes*. Downtown Hyatt Regency, Denver. Contact: Brendan Hurley, (914) 997-4588.

Dec. 3-5—NIMA International Asian Conference. Four Seasons Hotel, Tokyo. Contact: Jennifer Harding, (202) 289-6462.

Dec. 4—Fifth annual Holiday Gala and Silent Auction to benefit Chicago House, presented by the Chicago chapters of *CTAM, National Association of Minorities in Cable, Society of Cable Telecommunications Engineers and Women in Cable and Telecommunications*. School of the Art Institute, Chicago. Contact: (630) 894-4959.

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. 5-7—"Follow the Money: Covering Campaign Finance," workshop sponsored by the *Radio and TV News Directors Foundation*, the *Medill News Service* and the *National Press Club*. National Press Club, Washington. Contact: Cy Porter, (202) 467-5219.

Dec. 6—Associated Press Television-Radio Association seminar. KPTV studios, San Francisco. Contact: (213) 626-1200.

Dec. 8—Cleveland Achievement in Radio Awards recognizing excellence in Cleveland-area radio, presented by *The March of Dimes*. Wyndham Cleveland Hotel, Cleveland. Contact: Brendan Hurley, (914) 997-4588.

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. 9-11—Broadcast, Cable & Satellite India '97/Communications India '97, exhibition and conference presented by *Creative Expos and Conferences*. Pragati Maidan, New Delhi, India. Contact: (508) 660-7099.

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—Hollywood Radio and Television Society Holiday Party Benefit. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: Neith Stickells, (818) 789-1182.

Dec. 11—New York Women in Film & Television annual gala holiday luncheon and 1997 MUSE Award presentation. New York Hilton and Towers, New York City. Contact: (718) 263-6633.

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. 15—Deadline for entries for the fourth annual Radio and Television News Directors Foundation/Radio in the American Sector Berlin Commission competition for excellence in radio and television reporting on German/American issues. Contact: Pat Seaman, (301) 977-7210.

Dec. 16—Nashville Achievement in Radio Awards recognizing excellence in Nashville-area radio, presented by *The March of Dimes*. Music City Sheraton, 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. 9-11—"Civic Journalism: Advances in Reporting," workshop sponsored by the *Radio and TV News Directors Foundation* and the *Pew Center for Civic Journalism*. Terrace Garden Hotel, Atlanta. Contact: Sarah Pollack, (202) 331-3200.

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. 15-17—"Cable Sales Management School 1998," conference presented by the *Cabletelevision Advertising Bureau*. Grefenle Conference Center, Orlando, Fla. Contact: Nancy Lagos, (212) 508-1229.

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.

Jan. 28-30—Society of Cable Telecommunications Engineers annual convention. San Antonio,

Tex. Contact: (610) 363-6888.

Jan. 29—New York Achievement in Radio Awards recognizing excellence in New York-area radio, presented by *The March of Dimes*. The Supper Club, New York City. Contact: Brendan Hurley, (914) 997-4588.

Jan. 29-31—Eckstein, Summers & Company annual conference on new business development for the television industry. Don CeSar Beach Resort, St. Pete Beach, Fla. Contact: Roland Eckstein, (732) 530-1996.

Jan. 31-Feb. 3—55th annual National Religious Broadcasters convention and exposition. Sheraton Washington, Washington. Contact: (703) 330-7000.

FEBRUARY 1998

Feb. 3-4—"The Five Burning Questions," DBS conference presented by *The Carmel Group*. Sheraton Gateway Hotel, Los Angeles. Contact: Françoise McAvinchey, (408) 626-6222.

Feb. 3-4—Arizona Cable Telecommunications Association annual meeting. Airport Hilton Hotel, Phoenix. Contact: (602) 955-4122.

Feb. 5-7—32nd annual Society of Motion Picture and Television Engineers Advanced Motion Imaging Conference. Sheraton Centre Hotel, Toronto. Contact: John Izzo, (914) 761-1100.

Feb. 5-8—18th annual Radio Advertising Bureau Marketing Leadership Conference. Wyndham Anatole Hotel, Dallas. Contact: Dana Honor, (800) 722-7355.

Feb. 8-10—North American National Broadcasters Association annual general meeting. DIRECTV Bldg., Los Angeles. Contact: (416) 205-8533.

Feb. 18-20—"Winning at Credit," 33rd annual Broadcast Cable Credit Association seminar. Tropicana, Las Vegas. Contact: Mary Teister, (847) 296-0200.

Feb. 18-22—International Radio & Television Society Foundation 1998 Faculty/Industry Seminar. Marriott East Side, New York City. Contact: Marilyn Ellis, (212) 867-6650.

Feb. 20—International Radio & Television Society Foundation newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

Feb. 24-25—Great Lakes Broadcasting Conference and Expo, presented by the *Michigan Association of Broadcasters*. Lansing Center, Lansing, Mich. Contact: (800) 968-7622.

Feb. 25-27—Texas Show '98, conference and exhibition presented by the *Texas Cable & Telecommunications Association*. San Antonio Convention Center, San Antonio. Contact: (512) 474-2082.

Feb. 25-28—29th Country Radio Seminar, presented by the *Country Radio Broadcasters*. Nashville Convention Center, Nashville. Contact: (615) 327-4487.

Feb. 28-March 3—Small Cable Business Association annual National Cable Conference. Washington Court Hotel, Washington. Contact: (510) 462-2473.

APRIL 1998

April 6-7—Television Bureau of Advertising annual marketing conference. Las Vegas Hilton, Las Vegas. Contact: (212) 486-1111.

April 6-9—National Association of Broadcasters annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

MAY 1998

May 3-6—Cable '98, 47th annual *National Cable Television Association* convention and exposition. Georgia World Congress Center, Atlanta. Contact: Bobbie Boyd, (202) 775-3669.

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)

Life's short, buy TV stations

Bain Capital Inc. is betting that Ric Gorman knows how to make money. It's a safe bet. He's been doing it for a long time.

At 16, as leader of his church's Christian Youth Organization, Gorman organized weekly dances for his fellow high school students, charging a small ticket fee. Every Friday night he booked a band, once hiring then-unknown Three Dog Night. Gorman's dances brought in more money every week than the Sunday collection and church bingo night combined.

He hasn't lost his touch. Gorman's company, GOCOM Communications LLC, is building revenue as it builds its property base. The company has closed on its purchase of Cottonwood Communications LLC's three TVs—KCPM(TV) Chico/Redding, Calif., KSPR(TV) Springfield, Mo., and KMID(TV) Midland/Odessa, Tex.—and has agreed to buy WKBN-TV and five radios in Youngstown, Ohio. In just six months, the company's holdings have grown to nine TVs, three FMs and two AMs, from its original five TVs.

When it comes to managing the properties, Gorman says he is "driven by experience." That experience began in 1975 at WGAP(AM) Maryville, Tenn. There, Gorman took his first job in radio at age 24 after teaching broadcasting and theater for a year at Vincennes (Ind.) University. It was there that sales manager Chuck Larson taught Gorman his first lesson in management: "Don't waste my time." Gorman has fashioned his own version of this mantra: "Life's too short."

Gorman moved on to become sales manager of KLIF(AM) Dallas. He continued to work in radio until he was hired by the Providence Journal Co. to manage sales for KMSB-TV Tucson, Ariz., in 1985.

Gorman has worked in TV since. In 1988 he joined Clear Channel Communications Inc. as vice president and general manager of the group's first television station, WPMI(TV) Mobile, Ala./Pensacola, Fla. He was also corporate director of sales development for Clear Channel Television from 1988 to 1992. During those four years, Gorman saw Clear Channel's television holdings increase from one to seven stations and served as a member of the Fox Network Affiliate Board of Governors.

If there is one significant role model for Gorman, it is Clear Channel President L. Lowry Mays. Gorman says Mays has



"I'm more preoccupied with how good we are than how big we get."

Richard Lee Gorman

President/CEO, GOCOM Communications LLC, Charlotte, N.C.; b. Dec. 21, 1951, Vincennes, Ind.; BS, radio/TV/film, Indiana State University, Terre Haute, 1972; MS, mass communications, Murray State Univ., Murray, Ky., 1973; professor of broadcasting and theater, Vincennes Univ., Vincennes, Ind., 1973-74; sales manager, WGAP(AM) Maryville, Tenn., 1974-77; GM, WAUF(AM) Decatur, Ala., 1978-79; sales manager, KLIF(AM) Dallas, 1980-81; GM, WEAN(AM)-WPGP(FM) Providence, R.I., 1982-84; sales manager, KMSB-TV Tucson, Ariz., 1985; VP/GM, WUAC-TV Providence, 1986-87; VP/GM, WPMI-TV Mobile, Ala./corporate director of sales development, Clear Channel Television, Mobile, Ala./Pensacola, Fla., 1988-92; VP/GM, WTTV(TV), WTTK(TV) Indianapolis, 1992-94; president/CEO: GOCOM Television LP, Charlotte, 1995-97; present position since March; m. Katherine Ryan, Dec. 28, 1978; children: Ryan, 14; Chase, 10

"built a tremendous organization [by] getting people excited about being part of a company, not [about] individual day-to-day jobs." Gorman wants to impart such enthusiasm to his own employees.

Leaving Clear Channel, Gorman moved to Indianapolis to join Sinclair Broadcast Group as vice president and general manager of WTTV(TV) and WTTK(TV).

In 1995, Gorman was consulting with River City Broadcasting when he made contact with BCI Growth. Together they purchased Macon, Ga.'s WGXA(TV). Gorman's goal for that station was to develop the news department. The station, which switched affiliation from ABC to Fox, now has the fastest-growing late news show of all Fox affiliates.

Gorman continued his interest in under-managed stations, signing on with Bain Capital Inc. in November 1996. Bain has agreed to invest \$150 million in GOCOM, creating more than \$500 million in equity with which Gorman can continue his aggressive acquisition plan. GOCOM started in television but is "interested in any media (including radio), particularly where we own TVs," Gorman says. "If we can increase our shelf space in the same market, that makes sense for us."

Since partnering with Bain, Gorman has doubled the size of the company and is working to acquire more properties, primarily in small to midsize markets. "I'm much more preoccupied with how good we are than how big we get," he says.

Gorman says the focus on smaller markets allows him "stronger bonds with advertisers" and more control of local sales, which he says make up 70% of the stations' revenue.

That Main Street mentality feeds Gorman's desire for "people in the organization to live well-rounded lives." That philosophy governs his own life as well: "If I'm a lucky man, in 10 or 15 years [when] somebody else is running Gocom I'll still have a very solid relationship with my family."

That somebody else may be part of the family. Gorman's 14-year-old son Ryan has already expressed an interest in the business. Gorman says he is thinking of taking Ryan to some upcoming affiliate meetings, but he will not push him into the business. "I hope [he does] what makes him happy," Gorman says. If he does that, he'll be following in his father's footsteps.

—Sara Brown

BROADCAST TV

Lew Friefeld, GM, WESH(TV) Daytona Beach/Orlando, Fla., joins WSYT(TV) and WNYS-TV Syracuse, N.Y., as VP/GM.

Fred Barber, VP, television, Capitol Broadcasting Co.'s WRAL-TV Raleigh and WJZY(TV) Charlotte, both North Carolina, named senior VP, broadcasting, Capitol Broadcasting Co. Inc., Raleigh.



Green



Spinola

Appointments at Malrite Communications Group's WFLX(TV) West Palm Beach, Fla.: **Murray Green**, GM, named senior VP, government relations and special projects; **John Spinola** joins as GM.

D. Alec Palmer, director, corporate information technology, The United Co., Bristol, Va., joins Guy Gannett Communications, Portland, Me., as chief technology officer.



Johnson

Charley Johnson, news director/co-anchor, KVLV-TV Fargo, N.D., named GM.

Leslie Glenn, director, programming and creative services, WWOR-TV Secaucus, N.J., joins WLVI-TV

Cambridge/Boston, Mass., as VP/GM.

Ron Johnson, GM, KGWC-TV Casper, Wyo., joins KGWN-TV Cheyenne, Wyo., in same capacity.

Dennis Hernandez, senior legal counsel, Univision Television Group, joins Fox Television Stations Inc., Los Angeles, as VP, legal affairs.

Kevin Svenningsen, East Coast regional manager, Nielsen Syndication Service, New York, named VP.

Hearst-Argyle's corporate appointments

Hearst-Argyle Television Inc. has appointed the executive staff for its New York City corporate office: *Former Argyle Television Inc. employees:* **Tony Vinciguerra**, group executive, named executive VP; **Dean Blythe**, VP, corporate development, secretary and general counsel, named senior VP; **Harry Hawks**, VP/CFO, named senior VP/CFO; **Ibra Morales**, executive VP/chief revenue officer, named senior VP, sales; **Teresa Lopez**, controller and principal accounting officer, joins in same capacity; *Former Hearst Broadcasting employees:* **Frank Biancuzzo**, director, marketing and promotion, named VP; **Martin Faubell**, VP, engineering, Hearst Broadcasting, joins in same capacity; **James Snyder**, business manager, named VP, administration; **Fred Young**, director, broadcast operations, named VP, news; **Roger Berardinis**, resident controller, named manager, operations finance; **Thomas Campo**, manager, press relations, named manager, investor relations; **Alvin Lustgarten**, manager, information systems, joins in same capacity; **Kevin McAllister**, financial analyst, joins in same capacity.

Mark Jeffers, director, sports sales and operations, NBC Enterprises, named VP, international sales and distribution, NBC Super Sport, New York.

joins DLT Entertainment Ltd., New York, as VP, business and legal affairs.

PROGRAMMING



Allen

C. Richard Allen, executive VP/COO, the National Geographic Society, Washington, named president/CEO, National Geographic Ventures. He is responsible for the strategic business

development of National Geographic Television, National Geographic Interactive, National Geographic Maps and National Geographic Retail.

Yair Landau, senior VP, finance and corporate development, Sony Pictures Entertainment, Culver City, Calif., named executive VP, corporate development and strategic planning.

James Asher, managing partner/chairman of the executive committee, Rogers & Wells, joins The Hearst Corp., New York, as chief legal and development officer; he was also elected VP of the corporation.

Suzanne Cook, VP, human resources, Citicasters, joins Hubbard Broadcasting Inc., St. Paul, in same capacity.

Bill Capodanno, controller, Tribune Broadcasting, Chicago, named director, financial systems, Tribune Co.

Gwen Borins, independent legal consul-



Warner

Tom Warner, sales manager, Midwest region, Columbia TriStar Television Distribution, Culver City, Calif., named VP.

Gary Robinson, senior VP, business and legal affairs, Solomon International En-

terprises, joins Granada Entertainment USA, New York, in same capacity.

Lorri Bond, director, Warner Bros. Classic Animation, Burbank, Calif., named VP.

JOURNALISM



Browne

Pamela Browne, producer, *Vital Signs*, ABC Entertainment/Buena Vista Productions, joins Fox News, New York, as senior producer, to develop long-form news programming for broadcast and cable news divisions.

Christopher Lawrence, weekend anchor/reporter, WTVH(TV) Syracuse, N.Y., joins WXYZ-TV Detroit as general assignment reporter.

Jerry Trently, news operations manager,

WHP-TV Harrisburg, Pa., named news director, WHP-TV and WLYH-TV Lancaster, Pa.



Robinson

Trina Robinson, news anchor, WFTS(TV) Tampa, Fla., joins KYW-TV Philadelphia as anchor/reporter.

Appointments at WLFL(TV) Raleigh, N.C.: **Suzanne Matthews** joins as weekend meteorologist/reporter;

Rebecca Messa joins as weekend co-anchor/reporter; **Bryan Moore** and **Nancy Yamada** join as reporters.

RADIO

Todd Mundt, host and producer, WOI-AM-FM Ames, Iowa, joins Michigan Radio, Ann Arbor, Mich., as host, *Morning Edition*.

Martha Luszc, research manager, Westwood One, joins WOR Radio Network, New York, in same capacity.

Appointments at Chancellor Media, Minneapolis: **Scott Fransen**, general sales manager, KDWB-FM/KTCZ-FM Minneapolis, named director, sales; **Lisa Fransen Bittman**, director, sales, assumes additional responsibilities for seven radio stations in Minneapolis; **Jeff Barin**, local sales manager, KTCZ-FM, named general sales manager; **Barba Gehlen** named senior national sales coordinator, Chancellor Media in the Twin Cities.

CABLE

Appointments at ZDTV, San Francisco: **Candice Meyers**, VP, content technology, IFusion, joins as VP, programming; **Pamela Pfiffner**, editor in chief, *Muc User* magazine, joins as executive producer, Website; **David Ilsen**, VP, Young & Rubicam, San Francisco, joins as director, consumer marketing; **Diane Powers**, creative services manager, Ziff Davis' consumer media group, joins as trade show manager.

John Hamm, controller, sales and marketing, CBS Cable, Stamford, Conn., named VP/controller, TNN: The Nashville Network and CMT: Country Music Television, Nashville.

Cory Sher, affiliate relations manager, Knowledge TV, Western region, named regional manager, Jones Net-

Iker wears Tri-Crown

Marty Iker, former VP, corporate marketing and advertising services, Warner Bros., has teamed up with reality program producers Tri-Crown Productions to open Tri-Crown Creative Group, based in Burbank, Calif. Iker will serve as president/creative director of the new entity.



work Sales, Englewood, Colo.

Appointments at Request, Denver: **Susan Varra**, VP, finance and accounting, named VP, finance and accounting, and CFO; **Rob Hooke**, senior counsel, named VP/secretary and chief counsel; **Arnie Kilk**, manager, information systems, named director; **Julie Martini** named creative services manager.



Arnowitz

Appointments at Turner properties: **Holly Arnowitz**, senior VP, strategic marketing, Turner Marketing Solutions Group, New York/Atlanta, named executive VP, strategic marketing; **Alissa Fine**, VP,

strategic planning, Turner Broadcasting Sales Inc., Atlanta, named senior VP.

Gregory Sneed, president/COO, 40 Acres and a Mule Filmworks Inc., joins HBO, New York, as VP/assistant controller, worldwide accounting services.

Craig Watson, VP/state manager, Cox Communications, Providence, R.I., joins Cablevision Systems Corp., Woodbury, N.Y., as regional VP.

DEATHS

Ralph Burton Rogers, 87, Public Broadcasting Service founder, died Nov. 4 in Dallas. He suffered from heart ailments. In 1972 Rogers persuaded and subsequently united more than 200 independent public television stations to form the Public Broadcasting Service. At the time Rogers was chairman of KERA-TV Dallas.

Ron Tindiglia, 51, broadcaster, died of cancer Nov. 10. In the early '70s,

Tindiglia was part of the news team at WABC-TV New York that developed the "Eyewitness News" format which was copied by stations around the country. He subsequently held news director posts at WABC-TV and WPVI-TV Philadelphia. He went on to become station manager at KCBS-TV Los Angeles and general manager of WCBS-TV New York. In the mid-1980s Tindiglia served as VP, news, for the CBS-owned TV stations, before starting his own consulting firm in 1987.

Tommy Tedesco, 67, studio musician, died of complications of lung cancer Nov. 10 in Northridge, Calif. Tedesco, known as one of Hollywood's recording elite, was a regular on *Fernwood 2 Nite*, Martin Mull's variety show. He appeared under the pseudonym Tommy Marinucci. Tedesco played the guitar solo on the original *Bonanza* series and did the acoustic work on "Suicide Is Painless," the theme song from *M*A*S*H*. Other Tedesco recordings include *Batman* and *Green Acres*. His soundtrack work includes "The Godfather" and "Field of Dreams." Tedesco is survived by his wife, Carmie, and four children.

Charles Woods, 85, staff announcer, died Nov. 10 at home in Manhattan. Woods worked at ABC in New York from 1948 until his retirement in 1976. He hosted the ABC series *Woods on Books*, which debuted in 1968 and was one of few book review programs on network radio at that time. Woods's radio career began at WTAM(AM) Cleveland as a staff announcer. He also worked at WLW(AM) Cincinnati, broadcasting news and a late-night poetry and music program, and at WOR(AM) New York as the 11 p.m. newscaster. Woods is survived by his son, Jeffrey.

Hugh E. Davis, 70, broadcaster, died of cancer Nov. 9 at his home in Yakima, Wash. Davis formed Columbia Empire Broadcasting Corp. in 1959, operating KNDU(TV) Yakima and KNDU(TV) Richland/Kennewick, Wash. He also operated the NBC affiliated stations until they were sold in 1988. Davis was active on the board of KMTR(TV) Eugene, Ore., a station in which he had invested. He is survived by his wife, Allie Lou, and three children.

—Compiled by Denise Smith
e-mail: d.smith@b&c.cahners.com

Parent and child advocacy groups last week sent letters to NBC President Bob Wright and BET President Bob Johnson, encouraging the two holdout networks to adopt the revised TV ratings system. The groups also would like to set up a meeting directly with the networks, without association negotiators. At press time, neither NBC nor BET would comment. On Oct. 1 every other broadcast and cable network added to the age-based ratings S for sexual content, V for violence, L for foul language, D for suggestive language and FV for fantasy violence. The advocacy groups, encouraged by Senate Commerce Committee Chairman John McCain (R-Ariz.) and Rep. Edward Markey (D-Mass.), also plan to start a grassroots letter-writing campaign to get NBC affiliates on board. So far, NBC affiliates have heard from neither the groups nor their viewers, says Doug Adams, president of the

NBC affiliate board.

The FCC received \$186.5 million in funding for salaries and expenses for the next year, with the House finally approving 282-110 the Justice/Commerce/State appropriations bill after a long debate over how to conduct the 2000 census. Out of total FCC appropriations, \$162.5 million comes from fees paid to the FCC, and \$23.99 million comes from the federal government. The funds do not include approximately \$40 million for the FCC's move to the Portals, an office complex in Southwest Washington (see story, page 19). The General Services Administration, which administers all government real estate operations, will loan the FCC the money. GSA is discussing reimbursement possibilities with the FCC, the Office of Management and Budget and the relevant congressional oversight committees. Voting on the bill was Congress's last act before

adjourning for the year. The House and Senate plan to return Tuesday, Jan. 27.

The Library of Congress will consolidate its television and film archives, now scattered throughout the country, in a facility formerly used by the Federal Reserve Bank of Virginia to store gold and currency in Culpeper, Va. The House and Senate last week passed legislation that allows the LOC to accept the building and 41 acres of land surrounding it as a \$5.5 million gift from the David and Lucille Packard Foundation. The LOC still has to raise money, \$4.5 million of which also will come from the Packard Foundation, to refurbish the building's heating, ventilation and air-conditioning systems.

The House of Representatives voted 241-165 late Wednesday to allow radio and television coverage in all hearings. The change overturns a 40-year rule that let subpoenaed wit-

nesses in the House ban cameras and microphones in hearings. The House was spurred to action when three witnesses refused to allow broadcast coverage during recent House hearings on campaign finance abuse. "I am busy with my own hearings, and I certainly want the opportunity to see for myself what is going on in the campaign finance hearings," said Rep. George Ganske (R-Iowa). Ganske introduced a bill similar to the one that finally passed, which was sponsored by Rules Committee Chairman Jerry Solomon (R-N.Y.). In the Senate, committees and subcommittees have the authority to decide whether to admit broadcast reporters to hearings.

The House Commerce Committee late last week extended its probe of the FCC's Portals move to include the General Services Administration. In a Nov. 13 letter to the GSA, the committee asked the agency to turn

Arbitron details preferred listening

A new study released Friday by Arbitron on its diary keepers' most-preferred ("P1") stations finds that for a typical station, diary keepers listing P1 choices represent only about 36% of all diary keepers, but they account for about 72% of all average-quarter-hour (AQH) listening. The study cites "wide differences" in P1 listening patterns, depending on station formats. Urban, soft AC and country formats hold a higher-than-average percentage of P1s (75%-plus), while news and album rock hold a lower percentage than the norm (less than 65%). P1 listening percentages based on formats are greatly affected by the listeners' locations—work, home or vehicle.

Arbitron's Tom White says the study "underscores the importance of P1 listeners by comparing the relatively small percentage of a particular station's P1 listeners with the large percentage of quarter-hours attributed to them. ... These variations show how ratings results for a station depend heavily on format."

The gap between a station's P1 and P2 (second station of choice) listeners also may vary widely according

to format. The new report—"America's Top Stations: A Format Profile"—is based on 17,336 diary keepers listening to 223 "successful" stations chosen by format in the top 100 markets.

Among other findings:

- Diary keepers, overall, listen to an average of 4.1 stations weekly.

- The average time that diary keepers spend listening to their respective P1 stations is 16 hours, 47 minutes, or about 68% of all time spent listening (TSL). This varies from up to 20 hours for urban AC to less than 13 hours for news.

- On average, a diary keeper will tune in his or her P1 station 10.6 times weekly, for an average of 1 hour, 35 minutes per tune-in. Spanish and MOR formats hold listeners for longer periods than all others.

- Classic rock of the '70s has the highest percentage of P1 listening at work; MOR is highest at home; sports is tops in vehicles.

The new study is detailed on Arbitron's Website: www.arbitron.com/topstations. —John Merli

over records of any contact between the GSA and Franklin Haney, an investor in the Portals development, which is slated to become the FCC's new home next year. The GSA's response is due Dec. 4.

President Clinton last week signed into law the Labor/Health and Human Services/Education appropriations bill, which includes \$300 million in funding for the Corporation for Public Broadcasting. The bill also includes money for PBS educational programs—\$7 million for Ready to Learn and \$2.035 million for *Mathline*—as well as \$34 million for Star Schools, which contributes funding to PBS. This marks the first time CPB has received an increase in appropriations since 1995, when Congress froze CPB's funding at \$250 million for fiscal years 1998 and '99. Even with the increase, says a CPB spokesperson, CPB funding will only remain equal to what it was in the early 1990s once it is adjusted for inflation. The White House also last week nominated Winter Horton, president of the Young Oak Foundation and special-projects director for Senator Robert Bennett (R-Utah), for a seat on CPB's board.

Senators last week asked the Justice Department and the FCC to scrutinize Worldcom's \$37 billion offer to buy MCI. Senate Antitrust Subcommittee Chairman Mike DeWine (R-Ohio) and ranking member

Herb Kohl (D-Wis.) sent letters to Assistant Attorney General Joel Klein and FCC Chairman Bill Kennard, asking both to make sure their agencies "closely scrutinize the final proposal, to ensure that consumers continue to benefit from competition in long distance and other communications markets." That subcommittee earlier this year held hearings investigating whether the Justice Department was too lenient in allowing mergers of telecommunications companies and whether the Telecommunications Act of 1996 was working to encourage competition.

Reps. Rick Boucher (D-Va.) and Tom Campbell (R-Calif.) Friday introduced legislation to update the Copyright Act to include digital transmissions. The bill, "The Digital Era Copyright Enhancement Act," implements two international copyright treaties that 160 countries signed at the beginning of this year. The bill also would exempt online service providers from liability for copyright violations—a provision that content providers are sure to protest. For example, according to the bill, if an America Online subscriber sold copyrighted song lyrics from his personal Website, the songs' authors would have to prosecute the Website author and not America Online for the violation.

Federal regulators are having a hard time pulling the plug on a California pirate radio station. Last week a Cali-

fornia court rejected an FCC effort to take Radio Free Berkeley off the air and said it wants to hear more from the FCC and the broadcasters. The U.S. District Court for the Northern District of California requested further briefing on the broadcaster's argument that the FCC's rules are unconstitutional because they prevent stations using 10 watts or less from obtaining a license. "We are extremely disappointed with yet another delay in a case that was argued 19 months ago," NAB President Eddie Fritts said of the ruling.

ESPN has extended its contract with sports commentator Dick Vitale an additional seven years through 2004, says the network. Vitale hosts specials including *Dick Vitale's Slam Bam Jam Preview* and *Dick Vitale's Fast Break* during *SportsCenter* broadcasts. He also contributes commentary and game analysis to the cable network and ESPN Radio affiliates.

CNN landed its first corporate sponsor, Ford Motor Co., for its upcoming Cold War documentary series, slated to debut next September. Ford will be featured in promotional spots during the 24-part series, which will run through April 1999. CNN expects to land three additional sponsors before the series premieres. Ford will be the exclusive automotive sponsor.

Lifetime Television President Doug McCormick will be honored by the National Women's Political Caucus with its "Good Guy Award" at the group's annual dinner at the Mayflower Hotel in Washington Wednesday (Nov. 19). As head of cable's "Television for Women" network, McCormick "is being recognized for his efforts on behalf of women's advancement and his commitment to issues of concern to women and families," says the caucus.



Drawn for BROADCASTING & CABLE by Jack Schmidt

"It says here that politicians can't buy all the TV time they want...now, that's good news!"

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Incorporating The Fifth Estate TELEVISION Broadcasting

Raising minority ownership

Bill Kennard tells this magazine he would like to do something to increase minority ownership of TV and radio stations. That should surprise no one. He is the FCC's first African-American chairman, and as a private communications lawyer in the 1980s, he actively promoted programs and policies that sought to put licenses in the hands of minorities.

As Kennard is well aware, minority ownership is low and getting lower. By the Commerce Department's count, only 2.8% of commercial stations are in minority hands, down from 3.1% in 1996. But there may be little Kennard can do to improve the situation. Congress, the courts and state legislatures are turning away from preferences for minorities in hiring, contracting and college enrollment. FCC actions to boost minority ownership through licensing or regulation would likely be met with stiff and possibly insurmountable political and legal opposition.

So we think it's up to the broadcasters—not because it will win favor at the Kennard FCC, but because it's the right thing to do. All segments of our society must have a voice. And in the end, only those who own the press (or transmitter, in this case) have a guarantee that their voice will be heard.

Here are some ideas: (1) Increase the funding of BROADCAST, the industry-sponsored minority broadcast lender. It's been stuck at \$11 million and could use an infusion to keep up with rising station prices. (2) Step up the hiring and training of top-level minority executives. The idea is to create a pool of experienced broadcasters who could—with access to capital—seek to own stations. (3) Lobby to bring back the tax certificate, which allows station owners to sell to minorities and defer capital gains

taxes. The IRS-issued certificates helped many buyers and sellers until abuses led Congress to nix them. Washington lawyer Erwin Krasnow, an expert in these matters, says the certificates could be resurrected with safeguards against abuses.

By raising the issue, Kennard has done his part. Now it's up to the industry.

Open court

In the release of au pair Louise Woodward and his embrace of the Internet for the release of the decision, some see Massachusetts Superior Court Judge Hiller Zobel as yet another star-struck jurist feeding—and feeding off—the considerable attention generated by a televised trial.

But Zobel's deference to his own judgment is not unprecedented. According to the *Boston Globe*, he suspended a sentence for a child molester over fear that the small and youthful offender would be preyed upon by other convicts. And he reduced a murder conviction against a policeman to manslaughter.

We cite these instances not to praise or criticize the judge but to show that his decision to supersede the jury was not necessarily the result of the cameras. Indeed, Zobel opens his order with a quote from John Adams that the law must be "deaf as to the clamours of the populace."

Some will celebrate Zobel's flexibility and his compassion for the defendant, while others will challenge his imperiousness and his lack of compassion for the victims—just as some will undoubtedly praise and condemn the actions of our representatives in future hearings. We celebrate the debate, and we praise the judge for recognizing the public's interest in his Internet strategy. In a time when technology makes information more available than ever before, the public's interest should not be limited by the size of a courtroom.

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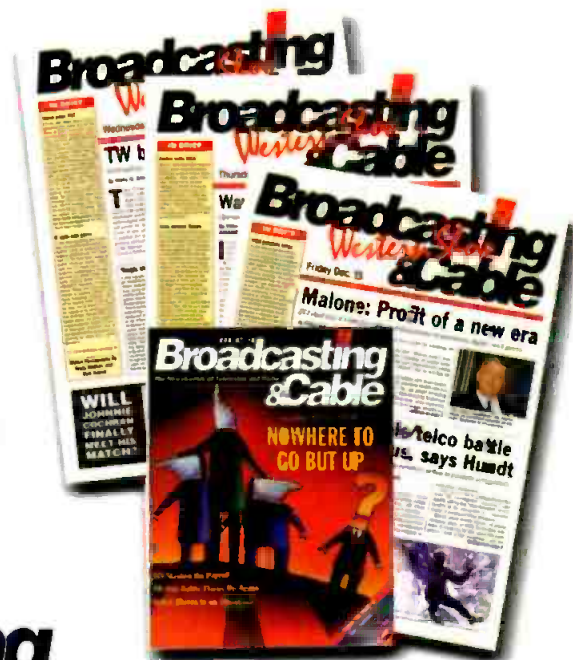
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December 11	Tabloid Daily
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\$85,000,000
 Revolver / Term Loan
 Administrative Agent

Harron Television of Monterey
\$4,825,000
 Term Loan
 Administrative Agent

IDS/Jones Joint Venture Partners
\$47,000,000
 Reducing Revolver
 Agent

Insight Communications Company, L.P.
\$220,000,000
 Reducing Revolver Term Loan
 Co-Agent

InterMedia Partners IV, L.P.
\$695,000,000
 Reducing Revolver Term Loan
 Co-Agent

Triax Midwest Associates, L.P.
\$375,000,000
 Revolver Term Loan
 Co-Agent

TWFanch-one Co.
\$525,000,000
 Reducing Revolver
 Co-Agent

TWFanch-two Co.
\$100,000,000
 Revolving Credit Facility
 Co-Agent

Fox Kids Worldwide, Inc.
\$1,250,000,000
 Reducing Revolver
 Managing Agent

Young Broadcasting Inc.
\$500,000,000
 Reducing Revolver / Term Loan
 Co-Agent

With over twenty-five years of media finance experience, Fleet has extensive knowledge of the cycles and trends that affect this fast-paced and diverse marketplace. Our success stems from strong relationships built on understanding and anticipating the unique needs of each individual client. If you're a growing media, communications, or entertainment company, call Jamie Lewis at 617-346-4358 or e-mail at James_C_Lewis@Fleet.com for more information on how we can put our financial expertise to work for you.

