

AUGUST 31, 1998

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TOP OF THE WEEK / 6
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CABLE / 43
TECHNOLOGY / 50
INTERNET / 52



**Young
Hercules**

**Home
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**Earthquake
In New York**

**National Lampoon's
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MOVIES

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**Kristen Eykel
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**The New
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DAYTIME

Starts **7AM** E/P



Bad Dog



**The All New
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Kangaroo**



**All Dogs Go
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**The Three Friends
and Jerry Show**



**John Salley
I Can't Believe
You Said That!**

**Stephanie
Show
The Fu**

**ALL ORIGINAL
PRIMETIME**

Starts **6PM** E/P

"Fox Family's New Formula Finds Right Mix"

The Hollywood Reporter

"New Fox Family Channel Opens Big"

"Fox Family Channel jumped out of the gate last week, drawing more viewers in both prime time and daytime than its predecessor - and few complaints from devotees of the old Family Channel."

Electronic Media

"Fox Family Channel's pre-school block is solid, with its time-tested hits, such as **Shining Time Station** and **The All New Captain Kangaroo**."

Seattle Times

"For some of us, it (**Pee Wee's Playhouse**) is the best TV series in the last quarter century, and it's returning to Fox Family Channel."

*Times-Picayune
New Orleans*

Mr. Bill Presents features the luckless and malleable clay figure from Saturday Night Live's early years in this warm and cuddly family update."

New York Newsday

"**Life, Camera, Action** With the change in network ownership comes some excitement in the form of this new series."

Boston Herald,

Kristen Eykel
Life, Camera, Action



**"Fox changes the channel but
keeps it a family affair."**

Boston Herald

**"Fox Family Channel
Enjoys Strong Debut."**

Multichannel News



CHANNEL

More Family Than Ever!

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Digital alliance Cable set-top maker Pioneer has formed an alliance with French pay-TV operator Canal+, chip supplier C-Cube Microsystems and C-Cube subsidiary DiviCom to target the cable equipment market in the U.S. / **16**

FCC move now set for October After years of contention surrounding its new home, the moving trucks may finally roll up to the FCC this fall. / **16**

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COVER STORY
King World's Michael King is betting Roseanne and Whoopi will shine in syndication. / **24**
Fall's Familiar Faces TV's fall syndication lineup will be full of familiar faces and formats—with nearly every new first-run show relying on some connection to an established star or show. / **19**
Cover photo by Julie Dennis Brothers

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The Rev. Michael Pfleger picketed outside Studios USA's Los Angeles headquarters last week, complaining that *The Jerry Springer Show* has broken its promise to take the violence out. / **38**

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Study shows radio reaches parents A radio marketer is touting new research to underscore radio's potential as the medium of choice for advertisers who want to target parents. / **42**

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Ameritech gets with program Ameritech New Media, seeking to cement its relationship with customers in its key Columbus, Ohio, market, is launching 49 local-information channels there. / **43**

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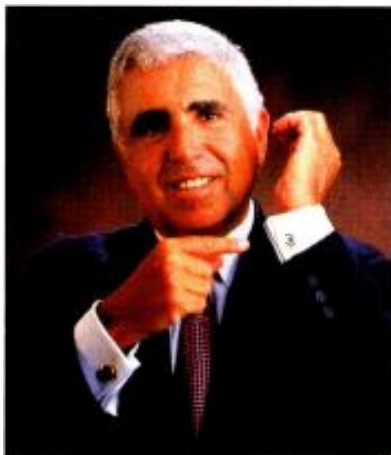
CBS Radio becomes Infinity

Karmazin to split off stations, outdoor unit; will cut costs at CBS Corp., TV network

By John M. Higgins
and Paige Albinia

Hoping to further draw investors' attention away from weakness at the company's television network, CBS is splitting off its radio and outdoor advertising unit and wants to sell 20% of the new company to the public for up to \$4.6 billion.

The restructuring will be accompanied by a \$150 million-\$180 million cost-cutting campaign at CBS Corp., combining layoffs and other expense reductions with about \$90 million in reduced costs for prime time programming.



Karmazin says his restructuring will fulfill his earlier promise to turn the CBS TV network into a profit center.

At the same time, Karmazin is trying to dismiss speculation that he wants to sell the CBS TV network or push it into some sort of partnership. Wall Street executives have pegged USA Networks Inc.'s Barry Diller and Time Warner Inc. as potential suitors for the network.

"Make no mistake, the CBS television network is my favorite asset," Karmazin told securities analysts during a meeting last Thursday. He insisted that the network will be post a profit next year.

However, one money manager notes that one of the biggest consequences of separating radio is making the TV operation more bite-sized, similar to TCI's broad asset shuffle that led up to the planned takeover of its cable operations by AT&T Corp.

The expense reductions will come in large part from the cancellation of such older, expensive sitcoms as *Murphy Brown*, *Cybill*, and *Family Matters*. The rest will come from unspecified layoffs and cutbacks at CBS Corp. and the TV network. The trimming will include the cancellation of the winter meeting of station affiliates. The company will take a one-time charge of \$50 million-\$75 million to cover severance and other restructuring expenses.

The new radio company will be named Infinity Broadcasting, reviving the label of the radio company that Karmazin sold to what was then Westinghouse Corp. two years ago. Kar-

Chancellor takes radio's top dial position

By Elizabeth A. Rathbun

A combined Chancellor Media Corp./Capstar Broadcasting Partners Inc. is evicting CBS Corp. from its long-held position as the nation's top radio group.

The mega-merger, announced last Thursday, creates a company with \$1.6 billion in estimated 1997 revenue and 479 radio stations, according to BIA Research. CBS slips to second, with \$1.5 billion in estimated revenue and 162 stations.

"It has been a long-term professional and personal goal of mine to create the nation's largest radio and broadcasting entity by all measures," says Thomas O. Hicks, chairman of Hicks, Muse, Tate & Furst Inc., the private investment firm that owns about 15% of Chancellor and 59% of Capstar. Hicks Muse is expected to own about 25% of the new Chancellor, which will be chaired by Tom Hicks.

"Tom's about doing things in a big

AT A GLANCE

Radio companies' pre-merger standing

Company	No. of radio stations	1997 est. revenue
CBS	166	\$1.54 billion
Chancellor Media	99	\$917 million
Capstar Broadcasting	317	\$604 million
Jacor Communications	183	\$596 million

Source: BIA Research as of Jan. 1

Radio companies' post-merger standing

Company	No. of radio stations	1997 est. revenue
Chancellor	479	\$1.6 billion
CBS	162	\$1.5 billion
Jacor Communications	205	\$613.7 million

Source: BIA Research as of Aug. 27

way with a high level of excellence," says Chancellor President Jeffrey A. Marcus, who will keep that title with the new company. Capstar President R. Steven Hicks, Tom Hicks's brother, will be vice chairman. The merger was not unexpected; Marcus had said he

wanted to bring Capstar under the Chancellor banner (B&C, June 29).

The executives have time to figure out how to run the new Chancellor, with the closing not expected until the second quarter of 1999, Marcus says. Among the holdings that Chancellor plans to take advantage of are its 12 television stations, rep firms Katz Media and Petry Media Corp., 14,500 outdoor display faces and AMFM Radio Networks. Overlaps mean the new company will have radio stations in 11 of the 23 markets where it owns billboards and four of the eight where it has TVs.

In combining the radio companies, Chancellor will pay \$4.1 billion in stock and assumed debt, or 15.5 times Capstar's projected 1999 cash flow. Chancellor stockholders will swap each of their shares for one share in the new company, while Capstar holders will get .48 share. The new Chancellor's value is said to be about \$17 billion. ■

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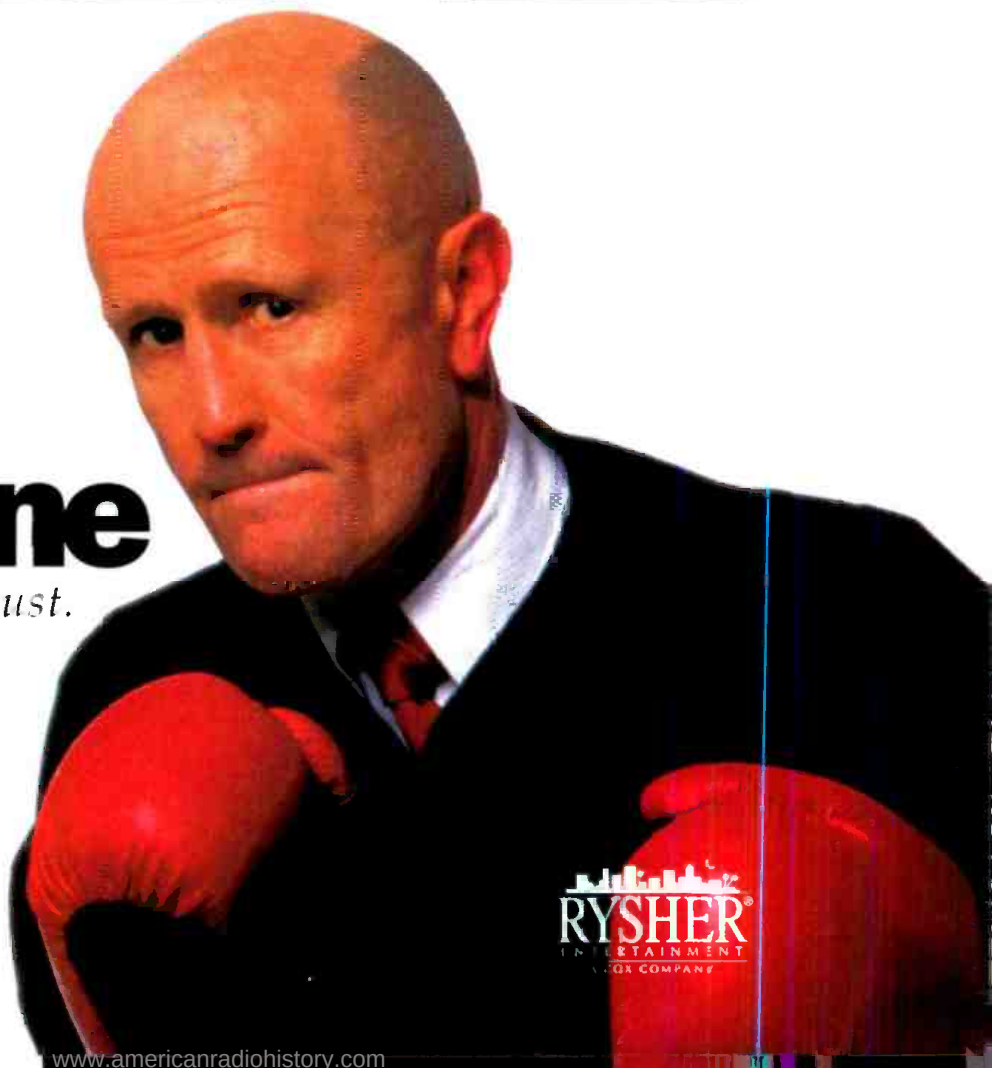


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Beb Young and John Tomlin

Source: NSI Navigator/WRAP
% Gains based on HH Shr. (Mills is Aug 17-21 1998) vs. Aug '97 TPs
* vs. July '98; markets not metered in Aug '97
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mazin will be chairman of the new company but will retain his titles and duties at CBS. Infinity will include CBS's 155 radio stations and TDI Worldwide, the billboard unit.

Part of the goal is to highlight the value of the CBS radio unit, which Karmazin and CBS Chairman Michael Jordan believe is overshadowed by the TV network. The radio operation is growing strongly, with sales jumping 21% during the second quarter and cash flow zooming up 26%. But even before the recent broad stock market turmoil, CBS's stock had sagged from \$36 per share to less than \$30.

CBS CFO Fred Reynolds told analysts that with some \$1 billion in cash flow this year, the radio group should be valued at \$20 billion–\$23 billion, or the 20–23 times annual cash flow multiple achieved by other radio companies. If an IPO can achieve that valuation, CBS would get \$4.2 billion–\$4.6 billion.

More important, if investors accept that level, the TV operation would be valued at very little. At \$30 per share, the

market valuation of CBS's assets is about \$26 billion. "Clearly, we think that this transaction will help unlock the value in CBS Corp.," Reynolds said.

Cash from the deal will go to reduce CBS's debt, about \$750 million of which will go over to Infinity. That will leave CBS and Infinity poised for acquisitions, particularly on the radio side—where Karmazin will have not just borrowing capacity but also his own stock to use as currency. But CBS executives said they may try to increase their TV station holdings a bit.

Tim Wallace, broadcasting analyst for Lehman Bros., says he expects Infinity to get a premium valuation multiple, which should, in turn, boost CBS stock: "The lift in value for that asset will be felt quickly in CBS Corp."

Wall Street's focus on the CBS network has been a continuing source of irritation for Karmazin. While NBC is expected to generate \$500 million in cash flow this year, CBS's network is looking at a loss. Analysts have been concerned that the CBS network will be

hurt by its \$2.5 billion deal for National Football League rights, costing about \$300 million in the 1998 season and stepping up sharply in subsequent years.

Last month, CBS scrapped its traditional conference call to discuss quarterly earnings, in large part—according to Wall Street executives—because the first-quarter call last May was dominated by questions about the network rather than the TV stations or the radio group.

Focusing on the TV network is hardly surprising, because it accounts for about 63% of CBS's revenue. But Karmazin contends the network should be seen as a programming operation for CBS's station group, not as a stand-alone business.

Further, he insists that even with the NFL rights fees, the CBS network will be profitable. "The network fix that some of you were skeptical about—I hope that skepticism is gone. If it isn't gone [then] maybe we're the wrong the company for you to be investing with. I told you we are going to make the network profitable, and I don't know what else I can tell you." ■

'Get big or get out'

Kelly Broadcasting gets out to tune of almost \$900 million for two TVs and an LMA

By John M. Higgins

To much of the broadcasting industry, the executives at Kelly Broadcasting were considered lifers. Longtime family broadcasters with a lock on their core local market in Sacramento, Calif., the company had its third generation running its three stations and was generating strong operating results.

But the frustrations of being a small broadcaster, wariness over debt taken on to buy out other family members last year and the immense temptation of the even more immense prices that established broadcasters and start-up financial players are willing to pay have the Kellys surrendering, collecting almost \$900 million to ease the pain.

After a quick auction, Hearst-Argyle Television agreed to pay \$520 million for Kelly's Sacramento flagship NBC affiliate KCRA-TV and a local marketing agreement for nearby WB affiliate KQCA(TV). That's some 17 times expected 1998 cash flow, or 15 times if you adjust for the youth of the LMA



Longtime Sacramento broadcasters, the Kelly family—which includes brothers Jon and Robert (shown in vintage photos)—has sold the last of its television stations.

deal. Hearst-Argyle executives say that from their perspective, tax benefits and other efficiencies will bring the valuation down to 12.5 times cash flow.

The Kellys also are getting \$370 million from Meredith Broadcasting for their Seattle Fox affiliate, KCPQ(TV). Meredith will in turn trade the station for Tribune Co.'s Atlanta CBS affiliate, UHF station WGNX(TV). One executive pegged that deal as worth more than 18 times 1998 cash flow.

"We're a small group in a small

pond," says Greg Kelly, general manager of KCRA-TV (He is the son of Jon Kelly and the grandson of founder Gene Kelly.) The properties were in a strong position, he says. "What we saw were the difficulties of maintaining it."

The gain is big. Just a year ago, Kelly Broadcasting Chairman Jon Kelly bought out the interests of brother Bob and nephew Christopher for what industry executives estimate was \$600 million. Bob, however, continued to hold a small stake, so he will participate in part of the 50% gain on the station sales.

The gain on the LMA agreement is even more dramatic, with the deal to manage the Sacramento WB affiliate generating 15 times the cost of buying the station in 1995.

Some broadcasters say that the Kellys' exit was unexpected. Tribune Broadcasting President Dennis FitzSimmons had put the Kellys—along with Hubbard Broadcasting in Minneapolis and Ed Ansin's Sunbeam Television in Miami—in the group of station owners that would "never" go. "I was really surprised when they decided to sell," says FitzSimmons, who has been involved in the process for months. "They've been such good broadcasters."

The Kellys struggled over the summer to stay in, asking investment banker Merrill Lynch to engineer some sort of

partnership; either a merger with another small station group or a financial player that would leave the family in operating control. But that wasn't easy, particularly in just a couple of months, and the market proved too hot to resist.

"They absolutely did not want to sell out," says Merrill Lynch investment banker John Trousdale. "They wanted a combination of equals ... that kept them in."

Kelly Broadcasting was founded by Gene Kelly, who ran a local ad agency and had a background in newspaper advertising sales. In 1945 he started a radio station; in 1955, with financial backing from a local dairy, he started KCRA-TV. He drew his two sons, Jon and Robert, into the business. They in turn brought their sons up in the operation.

The company sold its by-then two Sacramento radio stations and used the proceeds to buy the Seattle outlet in 1980 for about \$6 million.

For years KCRA-TV has been the leader in its market, known particularly for a strong local news operation and in recent years benefiting from its NBC affilia-

"We had to get big or get out, and we were not in a position to get big."

—Greg Kelly

tion. In the May sweeps, KCRA-TV generated a 19 total-day rating versus a 12 for the local ABC and CBS affiliates.

But the frustrations of having just three stations are increasing. Programming is the biggest sore point, with station-group competitors able to lock up shows across a dozen or more markets early. In recent programming negotiations with syndicators, Kelly was a particular loser.

"I lost five out of six shows and didn't even get to the table," Greg Kelly says. "We had to get big or get out, and we were not in a position to get big."

Network relations are another sore spot. Fox, Greg Kelly says, sees itself "in the global television business. Affiliates are a necessary evil." NBC is no better, in his view. "Not everything those people want you to do is in a station's best interest," he adds. As an example, he cites the network's push to brand its affiliates as NBC outlets. "Calling KCRA-TV NBC3 is nuts," Greg Kelly says. "KCRA-TV is like a brand in this market."

The family's aversion to debt didn't help. Buying out Bob and Christopher Kelly boosted the company's debt to

about \$250 million, almost five times cash flow. "Jon's tolerance for leverage was pretty low," says one executive familiar with the station sales. The deal also dramatically highlights the value of an LMA agreement.

Kelly worked with Wing Fat, a local Chinese restaurateur, and Barbara Scurlfield, wife of the chairman of the California Horse Racing Board, to buy KQCA-TV for just \$8 million three years ago. General Electric Capital Corp., the lender, had been stuck with the station as part of its takeover of financially troubled Pegasus Broadcasting Corp.

Neither of Kelly's partners is a broadcaster, and neither intended to operate the station. That was left to Kelly Broadcasting, which essentially leased the station for what Greg Kelly characterizes as several hundred thousand dollars annually.

After just three years of pushing ad sales, improving programming and watching station values surge, the Hearst-Argyle deal puts a value of about \$120 million on the LMA, 15 times the purchase price.

Greg Kelly wouldn't comment on the LMA valuation. "It's been fine for everybody," he says. "It's now a television station instead of somebody's bad loan."

Stern scores in late night

Howard Stern's new late-night show did everything expected of it during its first week on the air, scoring big ratings and bringing out critics who believe the show is inappropriate for network TV.

Love him or hate him, the syndicated radio personality scored big numbers nationally for CBS stations and non-CBS affiliates across the country last weekend.

The Howard Stern Radio Show, his new syndicated TV series from CBS's Eyemark Entertainment, scored a 4.9 rating/12 share nationally, according to Nielsen Media Research. In New York, Stern scored a 7.0/15, beating *Saturday Night Live* by 19% and bringing the 11:30 p.m. time period up 159% from the year before. In Los Angeles, Stern scored a 6.6/16, falling short of *SNL* but improving the time period 200% from the month before.

"It did extremely well in terms of performance for its first effort," says Bill Carroll, VP and director of programming at Katz Television Group. "And if the contest is Stern versus *Saturday Night Live*, it wasn't a knockout, but it may have been a technical knockout."

Eyemark executives last week decided to give the



Stern and friends debuted in syndication to good ratings.

controversial show the strictest rating that a show can get—a TV-MA tag that declares the program is only for mature audiences. That didn't change the way Brent Bozell III felt about the Stern show. His conservative lobbying organization (The Parents Television Council) has launched a campaign against advertisers of the show.

"Howard Stern's show is the most repugnant program in the history of broadcast television," says Bozell, the organization's chairman. "This man exists solely to be repugnant."

The Parents Television Council has begun an advertising campaign in major-market newspapers that will target a different Stern advertiser each week. This past week, Bozell spotlighted the International House of Pancakes chain; sources say that Crest toothpaste will be the focus this week.

Dave Ward, the program director of WKCF-TV Orlando, which airs the Stern program, says he is not having a problem with advertisers pulling away from the show. Ward's WB affiliate scored a 7.3/18 last week with Stern's show, topping *Saturday Night Live* in the market. —Joe Schlosser

PanAmSat's Galaxy X goes up ... in flames

Satellite, launch vehicle destroyed; replacement expected in 13-15 months

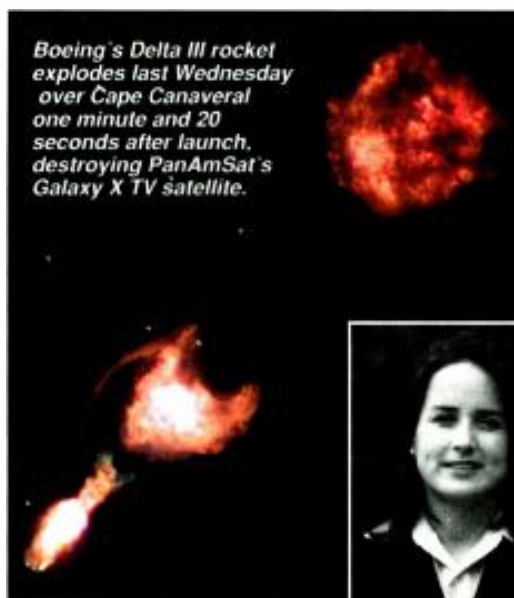
By Karen Anderson

PanAmSat's Galaxy X satellite became a \$225 million fireworks show as the Boeing Delta III rocket carrying it off Cape Canaveral exploded last Wednesday night less than 90 seconds after liftoff.

The 9:17 p.m. launch was the inaugural flight for the Boeing rocket, which was designed to serve the satellite communications industry with a payload twice the size of its predecessor, Delta II. Boeing says the flight went smoothly for the first 55 seconds, after which the rocket began spinning out of control. The Air Force then sent destruct signals to the vehicle. Boeing is investigating the cause of the accident.

PanAmSat said the launch and the satellite were fully insured, but the company's stock nose-dived as much as 7-1/2 points last Thursday. Boeing's stock dropped only about half a point. Both stocks hit their year's low that day.

Satellite analyst Walter Morgan of the Communications Center says it isn't surprising for a rocket to fail on its maiden



flight: "The big surprise to me with Delta III was that they had a paying passenger on it," says Morgan. "They were boasting about that before the launch."

Boeing's company practice is to fly live payloads on Delta maiden flights as a "testament to customer confidence and Delta's hallmark reliability," Boeing Delta III program director Dan Collins said before the launch.



"If we had to lose one, this is the one we could afford to lose."
—PanAmSat's Luli Saralegui

Luli Saralegui, PanAmSat executive vice president, says that while Galaxy X's failure will result in limited short-term shortage of capacity, especially in the C-band, there should be no effects on customers' current service. But she admits that the failure may hinder customers' expansion plans.

"This means an overall tightening of capacity," says Grace Leone, president of capacity reseller EFC Communications. "The people who were going to go on Galaxy X could be really squeezed. Some will remain on Galaxy IX, but some had lots of plans based on Galaxy X." Leone adds that the loss of Galaxy X may have a bigger impact on the Ku-band capacity market, which has been tight since the failure of Galaxy IV in May: "Prices are fairly stable right now, but I'm afraid there might be some real competition for space."

Under PanAmSat's recovery plan, Galaxy X customers will continue leasing space on Galaxy IX (C-band) and SBS-5 (Ku-band). Saralegui

says her company may not be able to serve one customer—which PanAmSat would not name—slated to go on Galaxy X, but PanAmSat is working to accommodate that company. Programmers that had leased space on Galaxy X include Disney and Viacom, which already are customers on Galaxy IX. A Disney spokesperson says that while Disney was planning to use four transponders on the new hire, the launch failure had no effect on its current business: "Our satellite capacity needs continue to be met."

PanAmSat is continuing with the eight satellite launches it has scheduled over the next nine months, and it will build and launch a replacement for Galaxy X in 13-15 months, Saralegui says.

From its location at 123 degrees west longitude, Galaxy X would have enabled PanAmSat to relocate its Galaxy IX satellite to a new position and create its fifth cable neighborhood.

"If we had to lose one, this is the one we could afford to lose," Saralegui says. "You hate to lose any, but there's a probability, when you have nine launches coming up, that you're going to lose one. This satellite was replacing two

Brillstein-Grey ponders funding options

Brillstein-Grey Communications may seek private sources of funding for upcoming network shows as an alternative to seeking money from part-owner Seagram Co.'s Universal Studios, according to a source familiar with the production company. With its *NewsRadio* cleared in 93% of the country for syndication and *Just Shoot Me* fast approaching hit status, Brillstein-Grey thinks its new shows will find plenty of interested investors besides Universal, sources say. The company has eight to 10 shows in development.

Brillstein-Grey's strategy comes as co-chairman Brad Grey mulls whether to buy back the 50% of the company owned by Universal or to sell the remainder of his company to Universal. Universal Chairman Frank Biondi has held preliminary talks with Grey about taking full control of Brillstein-Grey, offering Grey a top position at Universal. Grey turned down the position, sources say.

Biondi also has held talks with former Universal Television group chairman Greg Meidel about returning to the company as a senior executive, sources say. Biondi is considering bolstering the studio's television arm after selling its stake in USA Network and most of its domestic TV production business to Barry Diller earlier this year.

Officials at Universal and Brillstein-Grey declined comment; Meidel couldn't be reached.

—Michael Stroud

satellites that are working fine, that provide service today, so we can absorb it."

The Greenwich, Conn.-based satellite company has had a lot to absorb in the past six months, starting with the in-orbit failure of its Galaxy IV satellite in May. That catastrophe affected broadcasters as well as telecommunications companies and their millions of

paying customers.

Analysts say that PanAmSat was banking on Galaxy X to generate some \$200 million in extra revenue this year through sales-type lease agreements. Saralegui says that most of that revenue will be deferred into subsequent years under existing contracts, and she expects no long-term financial effect

beyond limited fourth-quarter revenue.

EFC Communications' Leone emphasizes that this was a rocket failure, not a satellite failure like Galaxy IV's. "I hope people remember that," she says. "People hear about a launch failure, and they get skittish about using satellites in general."

—Glen Dickson contributed to this story.

Basic cable beats broadcast networks for week

Win is fifth in nine weeks

By Donna Petrozzello

In one of their best ratings weeks this year, basic cable networks outperformed their broadcast brethren in prime time ratings, marking cable's fifth weekly win in the past nine weeks.

Basic cable networks garnered an average 25.8 prime time rating, compared with the combined 24.9 average earned by ABC, CBS, NBC and Fox for the week of Aug. 17-23, according to analysis by the Cabletelevision Advertising Bureau of Nielsen Media Research data. Likewise, cable's average rating topped that of the four broadcasters a week earlier, Aug. 10-16, with a 25.0, compared with the broadcasters' 23.6.

CNN coverage of President Clinton's comments about the Monica Lewinsky scandal was the most-watched show on basic cable for the week of Aug. 17-23, earning a 7.3 rating/5.4 million homes on Aug. 17.

CNN locked in six of cable's top 10 shows for the week with additional coverage of the Clinton/Lewinsky scandal on *Larry King Live* and coverage of Clinton's address about bombings in Sudan and Afghanistan on Aug. 20, according to Nielsen.

The week only fortified a month of strong ratings for cable. Basic network ratings hit record highs in August, averaging a 24.3 rating in prime time compared with a 23.8 prime time rating for the six broadcast networks, a 22.3 prime time rating for the top four broadcasters, and a 19.0 rating for ABC/CBS/NBC combined, according to Turner Broadcasting's analysis of Nielsen data.

Turner networks captured six of the 10 top-rated shows for the month on basic cable with record-level ratings earned by CNN's news coverage, TBS Superstation's presentation of "The American President" and high marks



The president attracted cable viewers with his announcement of missile strikes.

for TNT Monday night wrestling. Viewership for CNN and CNN's *Larry King Live* gave CNN three of basic cable's six top-ranked shows for the month, according to Nielsen.

With 10 of the 12 weeks of the traditional summer season—June 15 through Labor Day—complete, some researchers are expecting cable ratings to achieve parity with combined ratings for the six broadcasters this season. The summer season, according to Nielsen's calendar, wraps up on Sept. 20, which also signals the end of the 1997-98 TV season.

From mid-June through Aug. 23, basic cable networks have averaged a national rating of 23.6, a rating equal to the combined six broadcast networks for the same period, according to USA Network's analysis of Nielsen data. Over those 10 weeks, combined ratings for ABC, CBS and NBC averaged 19.0 in prime time, according to Nielsen.

Although dramatic news coverage in the fourth week of August helped to push cable's ratings for the entire summer to record levels, Nielsen data show that broadcasters' viewership is falling overall. The equivalent 23.6 rating for both cable and broadcasters over the past 10 weeks marks a 15% increase in cable ratings and a 9% drop in ratings

for the six broadcast networks, compared with the same period last year.

"We have been predicting for some time that cable would exceed the audience of broadcast networks, be it three networks, four networks, or all networks," says USA Network senior vice president of research, Tim Brooks. "But even we are surprised by the rate of cable's growth. This is the point we were supposed to reach two or three years from now."

In a long-term analysis of basic cable viewership released last week, the CAB concluded that both longstanding networks and newcomers have earned substantially larger prime time audiences over the past 13 years.

According to the CAB survey, cable networks that launched in 1985 or earlier delivered an 18% larger prime time audience in the first quarter of 1998, about 9.7 million homes on average, compared with an average of 8.2 million homes in the first quarter of 1995.

Since 1995, the average prime time delivery of basic cable's 11 original networks—each launched in 1985 or earlier—has grown from 3.32 million homes to 9.75 million homes, according to the CAB survey.

Likewise, networks that launched between 1986 and 1990 increased their household delivery by 36% in first quarter 1998 compared with the same period in 1995. Networks that launched between 1991 and 1995 delivered an average of 101% more homes in 1998, compared with first quarter 1995. Also, networks that launched between 1996 and 1998 delivered an average prime time audience of 1.7 million homes, the CAB says.

"These findings offer further proof that viewers are increasingly attracted to the unparalleled diversity of cable programming and that all of the basic cable networks have distinctive appeal to audiences throughout the nation," says CAB President Joe Ostrow.

NAB gives satellite subs three more months

Tells court it won't enforce DBS cutoff of network signals until next year

By Paige Albiniak

Broadcasters will wait until Jan. 1, 1999, before enforcing the cut-off of more than a million satellite TV subscribers' access to network TV.

U.S. District Court Judge Lenore Nesbitt last month ruled that satellite distributor PrimeTime 24 had until Oct. 8 to cut off the illegally imported CBS and Fox signals of subscribers who have signed up since March 11, 1997 (when the broadcasters filed their suit). Parties to the suit are awaiting another ruling that would require PrimeTime 24 to terminate the signals of all subscribers illegally receiving signals.

Congressional offices, the FCC and the U.S. Copyright Office have been receiving angry calls from satellite TV customers. With Congress facing midterm elections in early November, members are worried that the impending cut-off will affect their re-election efforts.

The broadcaster plaintiffs last week filed their petition with the court. They also want PrimeTime 24 and other satellite broadcasters to give customers notice 45 days before ending their service, inform them of other ways they can get the signals and give lists of all terminated subscribers to affiliates.

Concern for viewers, and not political ramifications, motivated the broad-

"The NAB move is clever. This postpones the cutoff and tries to deflect any pressure that is put on Congress."

***Andy Paul, senior VP,
Satellite Broadcasting and
Communications Association***

casters' action, says Jeff Baumann, NAB executive vice president: "There's been a lack of full explanation on the part of PrimeTime 24 as to why subscribers would be terminated on Oct. 8. There's been a great deal of casting blame on the affiliated stations, as opposed to the real reason, which is because PrimeTime 24 has been found to be in violation of the Copyright Act."

Satellite industry proponents and Hill staffers say there is no question that the broadcasters' move is politically motivated. "When's the election?" asks PrimeTime 24 President Tom Casey. "There is adequate time for me to tell my subscribers they are going to be cut off. This is just a move by the broadcasters to move this past the election."

"The NAB move is clever," says Andy Paul, senior vice president of the

Satellite Broadcasting and Communications Association. "This postpones the cutoff and tries to deflect any pressure that is put on Congress."

Although Hill staffers agree that the broadcasters' move is political, they welcome any time to pass legislation that would improve the situation between now and mid-October, when Congress recesses until next year.

Senate Commerce Committee Chairman John McCain (R-Ariz.) next month plans to introduce a bill with Senate Judiciary Committee Chairman Orrin Hatch (R-Utah). That bill would give DBS providers three years before they have to offer all local signals in all the markets they serve and would help resolve the PrimeTime 24 problem. It also would lower satellite broadcasters' compulsory copyright fees—to 19 cents per subscriber per month for superstations and to less than 15 cents for imported network signals—and grant satellite companies a compulsory copyright license for five years, says one source.

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) also is drafting local-into-local legislation with Rep. Ed Markey (D-Mass.) that would allow satellite TV carriers to phase in carriage of all local signals over three to five years.

"Chairman Tauzin and Markey won't decide to move forward with a freestanding bill until they have the opportunity to consult with [House Commerce Committee Chairman Tom] Bliley, McCain, Hatch and [House Courts and Intellectual Property Subcommittee Chairman Howard] Coble," says Ken Johnson, Tauzin spokesman.

Still, PrimeTime 24 and distributor DirecTV can terminate subscribers' service anytime between now and Jan. 1, as long as they give 45 days' notice, as stated in the broadcasters' petition to the court.

DirecTV is the only DBS provider that still uses PrimeTime 24 to distribute distant network signals and hasn't negotiated a compromise with broadcasters. Over the past two weeks, NAB offered DirecTV more time before it had to cut off subscribers in return for quiet on the lobbying front. But the parties failed to work things out. ■

News director resigns after remarks

A St. Louis newsman has lost his job over racially offensive remarks he made during a newsroom meeting.

KDNL-TV news director David Cohen resigned last Monday while he was on suspension pending an investigation into the remarks. According to reports, during a discussion that followed reporter Leo Stallworth's suggestion of a story about African Americans and heart disease, Cohen commented that such health problems might be due to a diet of fried chicken and mashed potatoes.

Stallworth, who is African American, told the *St. Louis Post-Dispatch* he indicated to Cohen that he was bothered by the remark, but Cohen persisted in expressing such stereotypes.

Cohen's conduct in the meeting was brought to the attention of vice president and general manager Tom Tipton who, sources say, has a zero-tolerance policy toward sexually or ethnically offensive remarks. Tipton told B&C that the resignation was not forced by public pressure, since Cohen resigned before the story was reported locally.

Assistant news director Carol Scheer will run the news department as the station seeks its fourth news director since beginning its newscasts in 1995.

—Dan Trigoboff

The Fox Family Channel logo is centered, featuring a yellow oval with the text "FOX FAMILY" in blue and "CHANNEL" in blue below it. Surrounding the logo are several cartoon characters, including a man in a suit, a woman in a blue dress, a man in a red shirt, a woman in a white dress, a man in a blue shirt, a woman in a red dress, a man in a white shirt, a woman in a blue dress, a man in a red shirt, a woman in a white dress, a man in a blue shirt, and a woman in a red dress.

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Digital-cable alliance plans comprehensive approach

Pioneer, C-Cube, Canal+ and DiviCom to market turnkey equipment package

By Glen Dickson

Cable set-top maker Pioneer has formed an alliance with French pay-TV operator Canal+, chip supplier C-Cube Microsystems and C-Cube subsidiary and digital compression supplier DiviCom to target the cable equipment market in the U.S., as well as the overall digital television markets in Europe and Japan.

According to a C-Cube spokesperson, the alliance was formed to offer cable operators a turnkey package of equipment, from the headend to the set-top, that could compete with leading cable vendors General Instrument and Scientific-Atlanta. Pioneer, Canal+ and C-Cube will also target the forthcoming U.S. retail set-top market. The set-tops will support the OpenCable standard for the US and the DVB-MHP (Multimedia Home Platform) standard for Europe.

Within the alliance, Pioneer will manufacture the set-tops; Canal+ will supply Mediaguard conditional access, Mediahighway middleware, and interactive software; C-Cube will supply the digital video silicon, and DiviCom will supply headend components. The system will focus on supplying interactive television applications, such as Web browsing and home shopping. These applications are increasingly popular in Europe, where Canal+ currently has 1.8 million boxes installed. ■

Broadcasting & Cable ONLINE

At www.broadcastingcable.com, "Top of the Week" is "Top of the Minute." We continuously post breaking industry news each business day from 9 a.m. to 9 p.m.

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

I want my 1919 M TV

FCC meetings are going global, thanks to Capitol Connection and the Internet. An arm of Virginia's George Mason University, Capitol Connection has been broadcasting FCC meetings from the commission's 1919 M Street headquarters in Washington as part of its four-channel wireless cable service. Starting Oct. 1, it will televise the monthly meetings over its Website (www.capitolconnection.gmu.edu) for PC owners with RealNetworks streaming software. Wireless cable subscribers get it free, but nonsubscribers will have to pay \$400 a year. According to Capitol Connection's Mike Kelley, the wireless cable service now counts 1,700 subscribers who pay \$595 a year for C-SPAN, C-SPAN2, CNBC and CNN. To get the FCC meetings, which preempt CNBC, subscribers must pay an extra \$200. (For a fee, the service also offers coverage of the Federal Emergency Management Commission and the National Transportation Safety Board.) Capitol Connection has been offering C-SPAN and FCC coverage since 1981 and has contributed \$1.5 million to the university's coffers. Says Kelley: "We're the only wireless cable company in the country making any money."

HOLLYWOOD

Hunger for 'Munger'

Mrs. *Munger's Class*, a weekly 90-second animated interstitial on Disney's One Saturday Morning, may be on its way to becoming a prime time series on ABC. Next week, a 70-second *Mrs. Munger's Class* featuring a morphed yearbook photo that comes alive will open ABC's *Monday Night Football*. Sources say the interstitials, created by One Saturday Morning executive producer Peter Hastings, have become favorites of ABC senior executives Bob Iger and Steve Bornstein. *Mrs. Munger's Class* was on ABC's development charts this

past season but failed to crack the fall 1998 lineup. Sources say Hastings is redeveloping the 30-minute animated series for next fall.

Mr. and Mrs. Syndication?

Jerry Springer and Roseanne have become good friends and fans of each other's work. So last Thursday Springer flew out to Los Angeles to appear on Roseanne's new talk show, which is set to debut in two weeks. Springer and the head security guard on his talk show, Steve Wilkos, taped three segments of Roseanne's program. One segment included a mock episode of *The Jerry Springer Show* in which Roseanne and two of her daughters get into a fight and Wilkos and Springer have to break it up. The Springer appearance will likely air during the first few weeks of Roseanne's new show. Springer also appeared on Roseanne's ABC sitcom during her final season on prime time TV.

WASHINGTON

Louisiana cakewalk

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) was "re-elected without opposition" in a qualifying race in his Louisiana district earlier this month. Tauzin faced no challenger, Republican or Democrat, in his largely Democratic district. Tauzin, who became a Republican in 1995, represents the third district of Louisiana, which is coastal and stretches from New Orleans to the Gulf of Mexico. As to why no aspiring Louisiana politician took Tauzin on: "He's just an enormously likable and personable politician," says Tauzin spokesman Ken Johnson. "He also takes care of business back home. Whether it's a fishing issue, environmental issue or a farming issue, Billy is usually the first one to respond to a problem." With no race in 1998, Tauzin is well-prepared for 2000: He has more than a million dollars in his campaign fund.

EchoStar gets local OK

FCC lets it serve four more markets, exempts Alaska and Hawaii coverage

By Paige Albiniaik

The FCC last week granted satellite broadcaster EchoStar permission to bring local signals to four new Western markets, while waiving a rule that says any such satellite would have to serve Alaska and Hawaii.

The FCC granted EchoStar temporary permission to beam down signals from its glitch-plagued EchoStar IV satellite, which was originally designed to operate from 119 degrees, at 148 degrees west. EchoStar had planned to offer service in Alaska and Hawaii, but malfunctioning solar panels and transponders hindered EchoStar IV's efforts from that slot.

EchoStar is applying to the FCC for a permanent license to use the slot and eventually plans to serve the two non-continental states. In a letter to the company, the FCC required it to notify its customers that their service might be stopped should the commission deny EchoStar's permanent license.

Using the new satellite, EchoStar is preparing to offer local broadcast signals to "unserved" subscribers in Denver, Phoenix, San Francisco and Salt Lake City. According to the FCC, an "unserved" subscriber is one who cannot receive a Grade B-strength signal over the air 50% of the time when using a rooftop antenna. In less-populated and often mountainous Western

markets, unserved viewers are easier to find than on the East Coast, where EchoStar first launched its service.

Under its plan to offer local signals to subscribers in each market it serves, EchoStar would pick up the signals of the ABC, CBS, NBC and Fox affiliates in each of the four cities and surrounding areas. Served subscribers in those markets can get multichannel programming from EchoStar but must get their local signals from cable or an off-air antenna.

"Having the ability to offer customers the TV they watch the most is crucial for full and effective competition to cable," says David Moskowitz, senior vice president of EchoStar.

The political climate is ripe for EchoStar to push forward with its local-into-local service. Some congressional leaders view EchoStar as the most likely and immediate way to bring competition to cable, which Republicans see as the best way to force cable rates down. The law forbids satellite TV carriers from distributing local signals to subscribers who can get those signals over the air, but Congress



EchoStar's Charlie Ergen is expanding his service to Denver, Phoenix, Salt Lake City and San Francisco.

is considering changing that law for the sake of competition.

Congress is facing several deadlines as it works to keep cable rates down. More than a million satellite TV customers will lose their imported network signals as a result of a Miami court ruling, and many new subscribers will be forbidden from signing up for the service in the first place.

A preliminary injunction will force satellite distributor PrimeTime 24 to cut off by Oct. 8 the distant network signals of all subscribers signed up after March 11, 1997, the date that broadcasters filed their complaint in the Miami court. The court now is deciding whether to issue a permanent injunction against PrimeTime 24, which would require the company to cut off the illegally distributed signals of all its subscribers.

Congress plans to leave Washington in early or mid-October, cutting short time to rectify the PrimeTime 24 situation. When Congress returns in late January, it has two months until regulation of cable's upper programming tiers expires at the end of March. ■

FCC move now set for October

Employees told agency will occupy Portals following GSA termination of M St. lease

By Chris McConnell

After years of court battles, interagency wrangling and an ongoing congressional investigation, the moving trucks may finally roll up to the FCC this fall.

This month the commission's managing director gave the agency's 2,000 or so employees the official word that they will begin a move to Washington's Portals development in late October.

The move follows a June decision by the General Services Administration

(GSA) to terminate the FCC's lease on its current M Street offices. GSA will be paying for the move, but the FCC will be paying the commission's annual rent of \$23 million, an FCC spokesperson said. The spokesperson added that the commission may have to cut back on its staff to cover the rent increase.

Among the first FCC officials to make the move will be the commission's public affairs staff. Plans call for the commissioners to move in early December, although the moving schedule has a long history of slipping.

A nearly eight-year history, in fact. The GSA first signed a deal to move the commission in 1991, prompting a long battle between the GSA and FCC.

Communications lawyers and lobbyists, many with offices close to the current FCC headquarters, long have opposed the FCC's move across town. FCC employees also have dreaded the prospect of moving to the Portals, although FCC Chairman Bill Kennard endorses the move because it will unite the commission's bureaus in one building.

In 1994 a federal appeals court in

Washington ruled that the FCC was improperly trying to stop the move and reinstated a GSA agreement to move the commission to the Portals. Construction delays and a lack of moving funds, however, kept the FCC in place on M Street even after the government began paying rent on the new building. By this July, the government had paid some \$14 million for the unused space, according to the General Accounting Office.

Last fall the move encountered a

new obstacle when House lawmakers began investigating circumstances surrounding the FCC lease on the new headquarters. The lawmakers have focused on a \$1 million payment that Portals investor Franklin Haney made to Washington lobbyist and former Clinton/Gore campaign manager Peter Knight.

With that investigation still ongoing, some on Capitol Hill predict the FCC's move may encounter further resistance

from lawmakers. "GSA is rolling the dice by ordering the move," says Ken Johnson, spokesman for House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.). "This controversy is far from over."

GSA and the FCC, meanwhile, continue to haggle over security arrangements in the new building. An FCC spokesperson said that the two agencies still are working out the security details. ■



WASHINGTON WATCH

By Chris McConnell and Paige Albinak

DTV tally

By last Wednesday, FCC officials had accounted for all but one of the stations required to file construction permits for their digital TV stations. Unable to locate an application or extension deadline request for Seattle CBS affiliate KSTW(TV), they were not ruling out the possibility the station's paperwork could have been lost in the shuffle.

In all, the FCC last week had received 152 DTV construction permit applications and had granted 81. In the top 10 markets, 38 of the 40 major network affiliates have filed CP applications, with the other two requesting additional time to file. Thirty-four stations in the top 10 markets have received CPs, and 21 of the 24 stations that committed to putting DTV signals on the air by November have received CPs. The FCC also says that affiliates of the four major networks in Dallas, Philadelphia, Detroit, Boston and San Francisco have received CPs.

\$2,000 Tune

The FCC last week fined KROQ-FM Pasadena, Calif., \$2,000 for airing

the song "You Suck" by the group Consolidated. The station has a month to contest the commission's "notice of apparent liability" (NOAL).

Additionally, WXTB(FM) Clearwater, Fla., drew a \$4,000 fine for a series of broadcasts of morning show *Bubba, the Love Sponge*. The FCC's NOAL cited a variety of on-air jokes involving double entendres, sex lines and an anatomically correct doll targeted to homosexuals.

Consternated Cumulus

Cumulus Media does not like the FCC's new plan for dealing with radio deals that propose giving one or two broadcasters a dominant share of the local radio revenue. The FCC this month began inviting public comments on the competitive impact of such deals.

In comments filed with the commission, Cumulus called the new procedure ill-advised: "This procedure appears to have been implemented without benefit of any commission policy statement or other explanation of the factors that the commission uses

to select such applications or the factors that the commission intends to consider in its 'additional analysis.' " Cumulus also was concerned that the extra look at radio revenue concentration will delay the FCC's processing of radio transactions.

SBCA's online lobbying

The Satellite Broadcasting and Communications Association (SBCA) has mounted a campaign on the Internet to "save our signals." Nearly 2 million satellite TV subscribers will lose their imported network signals on or before Oct. 8 because of a Miami court ruling. At www.sbca.com, satellite customers can lobby their members of Congress and download a fact sheet explaining, from the satellite industry's point of view, why they will lose their signals. The site also provides information for congressional staff who are stuck answering phone calls from angry viewers.

NAB's latest

The National Association of Broadcasters is distributing *Prostate Cancer: Are You at Risk?* during Pros-

tate Cancer Awareness Week, Sept. 20-26. General Colin Powell hosts the program, and former Sen. Bob Dole (R-Kan.) talks about his own experience with prostate cancer, which is the second most frequent cancer among men, after skin cancer. Broadcasters can downlink the program Sept. 10 at 1-1:45 p.m. ET at GE2, C-band, transponder 2, downlink frequency 3740 (horizontal polarity down), audio 6.2 and 6.8. Radio stations can call 800-ACS-2345 for audio PSAs about prostate cancer.

Paxson's new permit

The FCC in August signed off on Paxson Communications' bid to operate a new UHF TV station in Newton, Iowa. The commission also granted the broadcaster a waiver to allow signal overlap with another Paxson station in Cedar Rapids, Iowa. Paxson picked up the Newton station earlier this year in a series of settlement agreements on contested TV applications. The outer portion of the new station's signal will overlap with Paxson's KPXR(TV) Cedar Rapids, but the two stations are in different markets. The FCC gave Paxson a waiver to permit common ownership of the stations, but it is subject to the outcome of the FCC's long-pending review of its ownership rules.

Fall's familiar faces

Imitation again proves the sincerest form of syndicated television programming

By Joe Schlosser

"Haven't I seen you somewhere before?" That line could be used for the new first-run syndicated shows that stations have picked up for fall. Familiarity doesn't preclude any or all of them from being run-away successes. But if they are, they will have to share some of the credit with the current crop.

King World, for one, is banking big bucks that a familiar face—Roseanne's—or format—that of *Hollywood Squares*—will grace its next franchise shows (see story, page 24) as the syndicator looks to secure its dominant position with the next generation of talk shows and game shows.

The face is familiar

Last month, when the top Hollywood syndicators had their day to shine in front of the national media at the annual press tour in Pasadena, Calif., there was an amazing similarity among the shows brought out on stage.

Of the 14 new first-run series unveiled at the Television Critics Association conference, only one did not feature a familiar face or concept—Warner Bros.' new relationship series, *Change of Heart*. And even it is an adjunct to *Love Connection*, the long-running show with which it is being packaged as an hour block for late night.

Nearly every new first-run show coming into syndication this fall counts on a well-known celebrity host: a motion picture; an existing game show, or an earlier syndicated series.

The celebrities coming to syndication this fall—or who already have launched this summer—include Howie Mandel, Donny and Marie Osmond, Roseanne, Whoopi



The tried and true are what's new (clockwise from top): 'Hollywood Squares' returns with Whoopi Goldberg; the movie 'The Crow' becomes an action hour; the veteran 'Love Connection' is teaming with the new 'Change of Heart,' and the success of Rosie O'Donnell has spawned at least three competitors.

Goldberg, Maury Povich, Pamela Anderson Lee and Mills Lane.

Former motion pictures coming to television in the form of an action hour include *The Crow*; *Stairway to Heaven*; *Highlander: The Raven*; *Air America*; and *Mortal Kombat*. Remakes of past game shows debuting this fall include *Hollywood Squares*, *Love Connection* and *Match Game*. Shows with ties to past series include *Highlander: The Raven*; Maury Povich's revamped talk show with Studios USA, and *Judge Joe Brown*, Worldvision's follow-up to its three-year-old suc-



cess story, *Judge Judy*.

"I think what you are seeing this year is a lot of the same," says Scott Carlin, president of the Warner Bros. syndication unit, Telepictures Productions. "There is a tendency to rise to the level of mediocrity, and that's not good for business. I think people's inclination right now is to try to

do things that are safe and easily salable to the advertisers."

Better safe than sorry

"I think you are looking at a conservative philosophy because of the high failure rate historically in syndication," says Dick Kurlander, vice president and director of pro-

gramming at Petry. "You are not seeing the quantity that we are used to. I think it's a legitimate reaction after several years of sort of throwing things against the wall and seeing if they would stick."

And the shows that are coming out in first-run syndication are almost all following the lead of a recent syndication hit, industry analysts say.

Rosie O'Donnell's success with a celebrity guest-driven talk show has generated this season's *The Roseanne Show*, *The Howie Mandel Show* and *Donny & Marie*. *Judge Judy*'s success in daytime and fringe time periods has led to the launch of a new *People's Court*, *Judge Mills Lane* (the boxing referee from the famous Mike Tyson/Evander Holyfield ear-biting incident) and *Judge Joe Brown*. Judge Joseph Wapner from the original *People's Court* is even getting back on the bench again because of *Judge Judy*, this time in a series on cable's Animal Planet. And a number of other game shows will likely follow *Hollywood Squares* into syndication if that series does well this season, syndicators say.

"The syndication business has been such a business of lemmings for so many years, in terms of [if] one thing works then everybody does it," Studios USA Domestic Television President Steve Rosenberg says. "It's foolish to say that any one genre works or doesn't work. I think if a show is produced well, with the right talent in front of and behind the camera, then any genre can be good. At the end of the day it has to be good television."

Bob Sanitsky, president of PolyGram Television, says that playing the follow-the-trend game can be dangerous. "There are some opportunities out there, but I think a lot of people are chasing those opportunities with similar shows, so we'll continue to have a high failure rate," he says. "As long as people are trying to come out with another court show to chase *Judge Judy* or another celebrity talk show to chase *Rosie*, I think we'll see more failures than successes. There is room for innovators, not imitators."

Clutter cutters

Almost all the top syndicators and industry analysts agree that having a Roseanne or a Pamela Anderson at

Continues on page 22

FIRST-RUN SYNDICATION'S FALL 1998 DEBUTS



Acapulco H.E.A.T.

The action hour is set in Mexico and follows the activities of a four-person coalition that battles terrorism and crime. The coalition works out of the Marriott Casa Magna luxury hotel and operates behind the walls of a fake Acapulco fashion boutique. The series stars Alison Armitage, Michael Worth, Lydie Denier and Christa Sauls.

Debut: Week of Sept. 21

Syndicator: Western International Syndication
Producer: Balenciaga Productions in association with Keller Entertainment Group

Clearance: 200 stations/85%

Station groups: Sinclair, Chris Craft

Time period: Weekend

Terms: 7/7 barter split

Advertisers: Not available

Air America

Based on the motion picture by the same name; Lorenzo Lamas stars as an ex-Navy SEAL who runs a commercial enterprise that flies everything from passengers to attack helicopters on covert missions. Lamas's character lives in and works out of Costa Perdida, a fictitious Latin American country that is constantly at war with internal and external enemies.

Debut: Week of Sept. 28

Syndicator: Pearson Television

Producer: Franklin Waterman Productions

Clearances: 140 stations/90%

Station groups: Partner Station Networks

Time periods: Weekend

Terms: 8/6 barter split

Advertisers: Not available

The Crow: Stairway to Heaven



Based on the two motion pictures ("The Crow" and "The Crow: City of Angels"), this action hour will continue the story line of Eric Draven's love for the woman of his dreams, Shelly. Mark Dacascos stars as Eric Draven. Edward R. Pressman and Bryce Zabel are executive producers.

Debut: Week of Sept. 21

Syndicator: PolyGram Television

Producer: Alliance Communications in association with Crescent Entertainment Productions and PolyGram Television

Clearance: 161 stations/97%

Station groups: Paramount, Sinclair

Time periods: Mix of daytime, weekend access, prime time, late night

Terms: Barter

Advertisers: Procter & Gamble, Nestle, Frito-Lay, General Motors



Donny & Marie

The Osmond brother-and-sister act is reuniting for a daytime talk show that will be produced by music legend Dick Clark. Donny and Marie, who last were teamed on a prime time ABC series in the late 1970s, will combine celebrity interviews and musical entertainment for the one-hour variety show. Marilyn Wilson and Clark are executive producers.

Debut: Sept. 21

Syndicator: Columbia TriStar Television Distribution

Producer: Woodridge Productions for Columbia TriStar Television Distribution

Clearance: 209 stations/98%

Station groups: Fox O&Os

Time periods: Daytime

Terms: Cash plus 7/7 barter split

Advertisers: Not available

Highlander: The Raven

The Raven picks up where six-year cult hit *Highlander* left off in syndication. *The Raven* stars Elizabeth Gracen and Paul Johansson. Gracen plays a 1,200-year-old thief who is developing a sense of responsibility, while Johansson is an ex-cop fighting injustice. Peter Davis and Bill Panzer, who produced *Highlander*, are the executive producers of *The Raven*.

Debut: Week of Sept. 21

Syndicator: Rysher

Producer: Gaumont Television and Fireworks Media Inc. in association with Davis/Panzer Productions and Rysher Entertainment

Clearances: 146 stations/92%

Station group: Chris Craft

Time period: Weekend access and late fringe

Terms: Barter

Advertisers: GM, AT&T, MCI, Procter & Gamble

Judge Joe Brown

The standing Memphis Superior Court judge brings his own brand of justice to television. Following Worldvision's success with *Judge Judy*, Brown's show will present actual cases and offer binding resolutions. Peter Brennan and Randy Douthit, the executive producers on *Judge Judy*, will fill those positions for Judge Brown's series.

Debut: Sept. 14

Syndicator: Worldvision Enterprises

Producer: Big Ticket Television

Clearances: 171 stations/96%

Station groups: United, Fox, Chris Craft, Paramount

Time periods: Fringe, daytime

Terms: Cash plus barter

Advertisers: Kellogg's, Procter & Gamble, Kraft General Foods, Bristol-Myers



FIRST-RUN SYNDICATION'S FALL 1998 DEBUTS

Judge Mills Lane

The boxing referee who separated Mike Tyson from Evander Holyfield's ear last year is also a Reno district court judge. Lane will host a courtroom series that spotlights his no-nonsense approach to every case that comes before him. John Tomlin and Bob Young, the creators of *Inside Edition* and *American Journal*, are executive producers.



Debut: Aug. 17

Syndicator: Rysher Entertainment

Producer: Hurricane Entertainment

Clearance: 158 stations/90%

Station groups: Tribune, Malrite, Sullivan

Time period: Daytime

Terms: Cash plus barter

Advertisers: Burger King, MCI, Crest

Love Connection/Change of Heart

The two shows are sold together as a one-hour block this fall. *Love Connection*, which has been on the air for 12 years, gets a new host (Pat Bullard) and a new set. *Change of Heart* is a new half-hour relationship series that lets couples test the strength of their relationship by setting them up on dates with other partners. Chris Jagger is the host.

Debut: Sept. 21

Syndicator: Telepictures Distribution

Producer: *Love Connection*—PEL Productions in association with Telepictures Productions;

Change of Heart—And Syndicated Productions in association with Telepictures

Clearance: 91 stations and The WB's WeB/95% coverage

Terms: 7/7 barter split

Station group: Tribune

Time periods: Late night, daytime

Advertisers: Not available

Match Game

The famous fill-in-the-blank game show is returning with a new host and new batch of celebrity panelists. Michael Burger, formerly the co-host of *Mike & Matty* and *Home & Family*, will take over the hosting chores from Gene Rayburn. Celebrities getting into the fun include George Hamilton, Vicki Lawrence, Nell Carter and Judy Tenuta.

Debut: Sept. 21

Syndicator: Pearson Television

Producer: Mark Goodson Productions

Clearance: 100 stations/70%

Station group: Partner Station Networks

Time periods: Daytime

Terms: Cash plus barter

Advertisers: Not available

The New Maury Povich Show



Maury Povich is moving from Paramount Domestic Television to Studios USA Television Distribution, and along the way he's getting a new set, a new executive producer and a new format. Povich says his new series

will focus on a single topic per show and will be more intimate than the previous series. Tamara Haddad, who formerly produced CNN's *Larry King Live*, brings a hard-news background to Povich's show as executive producer.

Debut: Sept. 14

Syndicator: Studios USA Domestic Television

Producer: Studios USA Domestic Television

Clearance: 190 stations/96%

Station groups: Mixture of network affiliates and station groups

Time periods: Daytime, early fringe, late night

Terms: Cash plus barter (3.5 minutes national)

National advertisers: Not available

Mortal Kombat

The weekend action hour based on the hit movies and video games will have high-tech graphics and some of the world's top martial arts experts.

The story line follows three warriors who have to face the wrath of an evil empire as they try to protect the Earth Realm. It stars Paolo Montalban, Daniel Bernhardt and Kristanna Loken. Larry Katanoff is executive producer.

Debut: Week of Sept. 28

Syndicator: Warner Bros. Domestic Television Distribution

Producer: Threshold Entertainment in association with New Line Television

Clearance: 91 stations and The WB's WeB/90%

Terms: 7/7 barter split

Station groups: Sinclair

Time periods: Weekend (day and night)

Advertisers: Not available



Motown Live

The weekly one-hour music/variety series is set in a hip, night club-like atmosphere and features live performances by modern R&B, hip-hop and pop artists, along with songs from legendary R&B acts from all the prominent music labels. The series is hosted by comedian/actor Robert Townsend.

Debut: Week of Sept. 28

Syndicator: PolyGram Television

Producer: PolyGram Television in association with Elephant Walk Entertainment

Clearance: 137 stations/90%

Station groups: Chris Craft, Paramount, Sinclair

Time periods: Weekend (late night)

Terms: straight 7/7 barter split

Advertisers: Not available



Russell Simmons' One World Music Beat

Producer Russell Simmons lends his name to a weekly magazine series with a hip-hop flavor. The show will have four segments highlighting the latest in music, fashion and entertainment. Various celebrities will host each week.

Debut: Week of Sept. 24

Syndicator: BlackPearl Entertainment and BKS-Bates Entertainment

Producer: Tri-Crown Productions in association with BlackPearl Entertainment and Warner Bros. Domestic Pay TV, Cable and Network Features

Clearance: 100 stations/E0%

Station groups: None

Time period: Weekend

Terms: Straight 7/7 barter split

Advertisers: AT&T, Heineken

Malibu, CA

Malibu, CA is the latest project from Peter Engel, who produced *Saved by the Bell* and a number of other teenage sitcoms. This one features two teenage New York boys who come to Malibu to live with their father and try to adjust to a California lifestyle. Fraternal twins Jason and Scott Collins star.

Debut: Week of Oct. 5

Syndicator: Tribune Entertainment

Producer: Tribune Entertainment and Peter Engel Productions in association with NBC Enterprises

Clearance: 129 stations/87%

Station groups: Tribune, Sinclair

Time periods: Weekend afternoons

Terms: 3.5/3.5 barter split

Advertisers: Dr Pepper/7UP, Nestle, Frito-Lay



V.I.P.

Pamela Anderson Lee returns to weekend syndication as Vallery Irons, an outsider who stumbles into Beverly Hills and her own bodyguard agency. The show blends humor and action and takes viewers into the glamorous and sometimes treacherous lives of the rich and famous. J.F. Lawton, who wrote the screenplay for the motion picture "Pretty Woman," is the show's executive producer.

Debut: Week of Sept. 26

Syndicator: Columbia TriStar Television Distribution

Producer: Lafitte Productions Inc.

Clearance: 220 stations/99%

Station groups: 22 O&Os

Time periods: Weekend

Terms: cash plus barter

Advertisers: Not available



the front of a show can help new shows make a name for themselves in a universe full of 75 different channels and thousands of hours of programming.

"The last thing [King World Chairman] Roger King needs is a pat on the back, but bringing Roseanne—almost because of her name alone—can cut through the clutter," Rosen-

berg says.

The other method most studio heads say can bring an audience to a first-year syndicated show is having something fresh and original that causes people to take notice. Telepictures' Carlin says it's not that simple.

"Everyone would love to find the way to come up with the next original,

one-of-a-kind idea that turns into a hit," Carlin says. "That's what we wake up every day hoping to do. And while you are in the process of doing that, you are also trying to run a business, and you end up gravitating to shows that are like other shows that are already working or shows that have worked in the past." ■

KW sees future in the stars

King World's big money, big stars fuel syndication's fall season



King World's Michael King is betting Roseanne and Whoopi will shine in syndication.

By Joe Schlosser

Nearly two years ago, ABC News asked former heavyweight champion Mike Tyson for an interview for a prime time special. Tyson's promoters wanted the national exposure, but Tyson refused to be interviewed by anyone from the network's news division, saying he'd rather have the questions come from sitcom star Roseanne.

Roseanne was surprised, but she also was intrigued by the idea of interviewing the fighter. ABC News executives weren't buying it. Roseanne turned to her neighbor, King World CEO Michael King, for advice. King, who lives just down the street from Roseanne in an exclusive Brentwood, Calif., neighborhood, told Roseanne he could set her up with a production crew and a national platform for such an interview within days.

The next week, Tyson and Roseanne sat down in his Las Vegas home for a one-on-one interview that aired on King's syndicated news magazine *Inside Edition* during the first week of November 1996. *Inside Edition* scored some of its best ratings ever with the interview; King, who helped bring Oprah Winfrey into daytime TV, was suddenly looking at Roseanne in a new light.

"I think it was the best interview Mike has ever given," King says today. "Tyson had some really insightful things to

say, and Roseanne brought it out of him."

A year later, when Roseanne and ABC executives were going through tough negotiations for a potential tenth season of her prime time sitcom, Roseanne turned to King again. He listened to Roseanne's side of the well-publicized negotiations. After a while, he brought up a subject that the two had talked about on and off for some time—giving Roseanne her own talk show.

"We were standing in my kitchen and I said, 'Roseanne, do you want to do that talk show?' And she said, 'yeah,' and it was that simple," King says.

Ever since that April 1997 afternoon, production and sales departments have been working overtime putting together the final product that debuts in two weeks in syndication.

Roseanne's talk show and a revamped *Hollywood Squares* with Whoopi Goldberg in the famed center square launch in syndication Sept. 14. Both shows are produced and distributed by King World and both are calculated to take King World into the next millennium—but don't tell Michael King that.

King, whose company distributes Winfrey's popular daytime show, *Wheel of Fortune*, *Jeopardy!* and a number of other series in syndication, says King World will survive even if the two new high-profile shows don't live up to expectations.

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"What does this fall mean to the company? Realistically, it doesn't mean anything," he said bluntly after watching a recent taping of *Hollywood Squares* in Los Angeles. "Our philosophy has always been marginal profits and to try to break even if we can on our new shows. In this case, both of these shows have been sold and placed real well and they have become a major profit center for the company already."

"So what we get with that philosophy is we get a free swing at the plate. We renewed our long-term successes [*Oprah*, *Wheel of Fortune* and *Jeopardy!*] to 2000 and 2002. So if it doesn't work, realistically, our earnings are still going to go up in the next few years—pretty dramatically, if I may add, and we'll have a free swing at the plate even if they don't work."

Is King writing off two of the most expensive and talked-about shows this fall before they even debut?

"No, I'm just giving you the worst-case scenario," he says. "And the worst-case scenarios are that both shows don't work, and King World's earnings go up dramatically this year and next. But don't count on *Roseanne* or *Hollywood Squares* failing. *Roseanne* was the most successful new show ever cleared in syndication. [It was cleared for two years on the NBC O&O's for cash plus three and half-minutes of barter.] "She's a major star, and we got the biggest license fees for a new show when we sold it," says King. "And that record was broken three months later when Roger [Roger King, King World's chairman and Michael's brother] sold *Hollywood Squares* and cleared it in access for three years." Sources say the CBS O&Os bought the show in a three-year deal valued at \$100 million. But the license fees aren't all that's big. *The Hollywood Squares* budget, for example, is equal to *Wheel* and *Jeopardy!* combined.

Bill Carroll, vice president and director of programming at Katz Media Group, says King World will survive whether or not *Roseanne* and/or *Hollywood Squares* make the grade in syndication this fall, but it's not quite as cut-and-dried as King suggests.

"I think it would be understating it to say that it's not important that the two shows work—but to say it's critical, that would be for others to decide," Carroll says. "I think it is important as they go forward, because they need to establish two more potential franchise shows. Their other shows are doing well [but] there is no question, King World needs some new blood as they go into the year 2000 and beyond."

Kings of programming?

Last year was supposed to be the beginning of the end for King World, with Oprah Winfrey's contract with the syndicator expiring and many in the industry predicting the daytime talk show queen was going to walk away from her popular show. But Winfrey, who had represented 40% of King World's revenue each of the past 12 seasons, signed a two-year contract extension with the King brothers. The company's stock soared.

King World was also facing critics on Wall Street who said that *Wheel of Fortune* and *Jeopardy!* were a little long in the tooth. Not the case, stations across the country said, as King World renewed both shows on more than 150 stations through the 2001-2002 TV season. *Inside Edition*, one of



Roseanne can talk, and the Kings are betting she can host a talker.

King World's two syndicated news magazines heading into the 1997-98 season, fared well in the ratings and captured a number of journalistic awards, including the prestigious Polk Award. (King World did wind up canceling *American Journal* after disappointing ratings.)

Far from striking the flag, the company signed a TV film deal with Barbra Streisand and set up a kids programming division with Vanessa Coffey and Jim Ballantine at the helm.

But that was last year. What do the King brothers have in store for the 1998-99 season besides *Squares* and *Roseanne*?

"We've got an incredible balance sheet, we are going to be expanding into cable programming, you are going to hear about King World expanding into network TV and a lot of other exciting places," Michael King says. "And if *Roseanne* and *Hollywood Squares* work like we think they will, get out of the way."

That balance sheet King is talking about currently stands at close to \$1 billion in cash and \$1.8 billion in receivables after taxes and excluding international sales and barter revenue, King World executives say. King says if the shows do well, that \$1.8 billion could jump to \$3 billion.

Could King World's expansion into cable extend to buying its own cable network or buying cable systems?

"If I took the \$800 million to \$900 million in cash after taxes, if I put that into cable, I'd be a fairly small MSO," King says. "If I took that money and the receivables and borrow and borrow and I put it into broadcasting, I'd be a medium broadcaster. If I put it into programming, I could be the biggest programmer in the world."

King says his company enjoys working with broadcast stations and isn't looking to start up a cable network anytime soon. A partnership in a cable venture? "Maybe, but the right partnership has not come along," he says.

Other new features on tap at King World include a Martin Short show scheduled for 1999 and a prime time drama series that King says will be on the air next season. Last spring the Kings signed actor/comedian Short to host a talk/variety show. Michael King says he approached actor Robin Williams about hosting a similar type of show, but that Williams "wasn't interested."

King World executives are putting the production team together for Short's show and are looking into potential time periods for it. King says the show has not been ruled out of late night time periods, but daytime slots are more likely.

In prime time, King World soon will be announcing which broadcast network has acquired its prime time series, *Murder, Inc.* Sources say the company is close to signing a network deal for fall 1999.

Warming up to Roseanne

Jeff Wald, a co-executive producer of *The Roseanne Show* and Roseanne's longtime agent, says he is tired of fighting rumors about the impending doom of their soon-to-launch talk show. Roseanne's storied public travails over the past 10 years have led to widespread industry speculation about her health, her marriage status and her ability to host a daily talk show. The show itself has taken a back seat to the

rumors in many publications, Wald says.

"I actually had a reporter arguing with me who claimed that, from impeccable sources, Roseanne was fighting with King World executives because she wanted to do the show from her home," Wald says. "With some 250 people in the audience, another 100 on staff, can you imagine bringing 350 to 400 people into her house on a daily basis with all that equipment? Where do people dream that up?"

No, *The Roseanne Show* is being taped at CBS's Television City in Los Angeles on the stage that once hosted Columbia TriStar's recently canceled late-night show *Vibe*. The set is much different, though. Michael King calls it "the most expensive and probably best-looking set ever to come to daytime television." He's not far off.

There are three different stages, including a center stage that rotates electronically and can be used as three separate interview rooms. The set is built to look like a home, with a dining room, kitchen, living room and even a large, glass-enclosed greenroom, where musical acts can perform.

As for the show itself, Wald says it will start each day with Roseanne walking out to the front of the stage to field questions from the audience or read a joke-filled monologue or do some kind of remote opening or do a cold opening that goes right into the first guest. "It will be different almost every episode," Wald says.

At a recent taping, Roseanne walked onto the stage in blue jeans, denim button-down shirt and tennis shoes. She started the show by bringing out one of her lead comedy writers and having him read a series of jokes that could have been used for a monologue. The audience rated each joke, and Roseanne said, "nope" or "that one would have worked."

A trimmed-down Roseanne (Wald says she has lost 50 pounds) then introduced a comedy bit that included a fake Beverly Hills socialite as a guest. She followed that with a three-segment, tear-jerking interview with country western singer Loretta Lynn. Roseanne, who professed she was a "huge" fan of Lynn, smoothly walked the singer through a tough line of questions about her troubled first marriage and shaky career start. As Lynn started to cry, Roseanne comforted and hugged her and stayed at her side through a commercial break.

"Everybody knows Roseanne is funny, that she can be brilliantly funny and also cutting-edge funny, but there are two things the public is going to be surprised by," Wald says. "First, she is a phenomenal audience for other people. She is a great listener. You cannot teach people to listen. And second, she has a lot of warmth."

Michael King says *The Roseanne Show* will showcase the former sitcom star's many talents, including comedy. And to make sure that showcase is as visible as possible, King is quick to point out that Roseanne's syndication contracts don't allow her show to face the Oprah Winfrey or Rosie O'Donnell show in any market.

King also says the show will deal with a lot of the topics that Roseanne dealt with on her ABC sitcom. "If you look at her sitcom, she did shows that dealt with death, with infidelity and homosexuality," King says. "She dealt with a lot of things that you wouldn't normally associate with a sit-

com. It was more like a talk show, and I think that will continue with her daytime program."

Whoopi for the win

At last year's NATPE Conference in New Orleans, rumors were circling as to who would be the center square on King World's new version of *Hollywood Squares*. (The original *Squares* ruled NBC's daytime lineup for 14 years in the 1960s and 1970s.) King World executives had announced before NATPE that they were going to get a big name and that the other eight squares on the show would be filled with top names from television, movies and the sports world.

Seinfeld co-star Jason Alexander was believed to be the person

set to fill the spot first made famous by Paul Lynde in the 1970s. Today Michael King admits that he talked with Alexander about the role, but he says that he got the person the company wanted "all along"—Whoopi Goldberg. Goldberg, an Academy Award-nominated actress, reportedly will get \$5 million a season to occupy the center spot and serve as one of the show's executive producers.

Eleven of the CBS owned-and-operated stations are counting on Goldberg and King World to raise the ratings in access time periods. *Hollywood Squares* will run after *Entertainment Tonight* in access time slots on the CBS O&Os. Besides Goldberg, King

World has lined up such big-name guests as Garth Brooks, Whitney Houston and Rosie O'Donnell to make appearances on the show this season. The show's host is former *Fox After Breakfast* host Tom Bergeron.

At a recent taping of *Squares*, singer David Crosby, actress Bernadette Peters, magicians Penn and Teller and comedian George Wallace were among the celebrity players. Caroline Rhea of *Sabrina*, *The Teenage Witch* and Bruce Vilanch, the show's lead comedy writer, will be semi-regulars on *Hollywood Squares*.

Vilanch, who writes the majority of the comedy lines for the Academy Awards and the Emmys, says the new *Hollywood Squares* will not be like past versions: "We are going to try and plan ahead more than they did on the old shows. I've looked at a couple of old tapes, and we are going to try to take what was built with this franchise and play with it in our own way."

Celebrities will be given the questions and a number of possible joke responses in advance, Vilanch says. The celebrities will be allowed to come up with their own jokes, not use a joke at all or steal a line or two off the cheat sheets in front of them, he says.

When *Hollywood Squares* is launched, King World will be battling its own *Wheel of Fortune* in a number of top markets—not a problem, according to King World executives. Michael King says that when the company put *Inside Edition* into access time slots a few years ago, the ratings on *Wheel of Fortune* were not affected.

"There is a true game show audience, and there is a true, new audience that is going to love *Hollywood Squares*, which is going to be more of the sitcom audience than anything," King says. "If we do it right, our idea is to put on a show that counters *Wheel* with a younger demographic and steals an audience from the sitcom crowd." ■

King World has lined up such big-name guests as Garth Brooks, Whitney Houston and Rosie O'Donnell to make appearances on 'Squares' this season. The show's host is former 'Fox After Breakfast' host Tom Bergeron.

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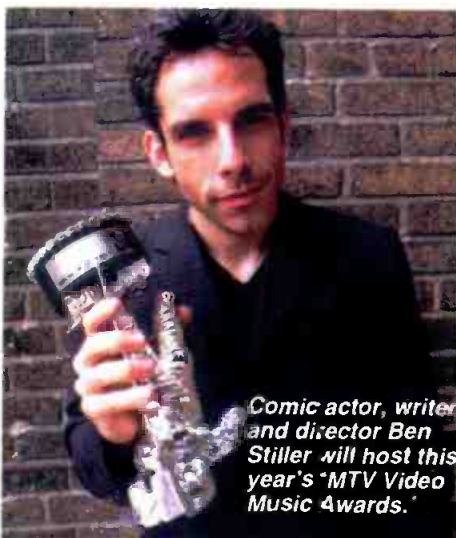
The Spice Girls performed for last year's 'MTV Video Music Awards' at Radio City Music Hall in New York. The awards show, created in 1984 to bring 'legitimacy to the music video genre,' today makes news, ratings and profits.

'VIDEO MUSIC AWARDS' IS BIG WINNER FOR MTV

By Donna Petrozzello

What's next for *The MTV Video Music Awards*? For its upcoming 15th anniversary show on Sept. 10 from the Universal Amphitheater in Los Angeles, the anything-but-typical awards show faces the challenge of outdoing itself again.

It's a live show where almost anything goes, and performers vie to deliver the night's most memorable moment. It was on *The MTV Video Music Awards* that Michael Jackson kissed new bride Lisa Marie Presley. Madonna got into a verbal sparring match with David Letter-



Comic actor, writer and director Ben Stiller will host this year's 'MTV Video Music Awards.'

man, and Howard Stern donned a Farman costume with translucent rear-end cutouts to expose his butt.

On stage, Madonna chose the premiere 1984 MTV VMA as the setting to perform her chart-topper, "Like a Virgin," just before her career really took off. Alternative rocker Marilyn Manson dropped his drawers last year to punctuate his final number, and Neil Young made a last-minute guest appearance with Pearl Jam in 1993.

On top of that, the show is a windfall in ratings and revenue for MTV. MTV reaps seven to 10 times what it costs to produce the show (about \$3 million) in revenue from advertisers, according to network sources.

MTV prefers to let the ratings speak for themselves. *The VMA* is MTV's highest-rated show, earning 10 times MTV's average total-day rating, and the network reaps some of the largest cable audiences year after year for the program, according to Nielsen data. Since 1987, it's drawn a global audience. As one of the show's charter advertisers, Pepsi is conducting an international fly-in sweepstakes around the event.

The 1997 *VMA* delivered a 5.3 U.S. household rating, with 5.1 million homes, and an 8.8 rating in MTV's target demographic of 12-34-year-olds. It was basic cable's second-place show for the week, outperforming even CNN's coverage of Princess Diana's funeral. However, its household delivery totals have fluctuated.

The premiere 1984 *VMA* drew 1.8 million homes—but three years later, the show delivered only slightly more than a million. In 1988, *The VMA* broke the 2 million mark, and the following year it delivered 3.6 million homes. In 1990, the show drew 4.4 million homes; it slipped to 3.7 million homes in 1991. Since then, *VMA* household delivery has hovered in the upper 3 million range—until last year, when viewership ballooned.

"It's become bigger than itself," says Margie Szaroleta, music reporter for the Associated Press. "People watch *The Video Music Awards* because you never know what to expect. I don't think people really care about who wins an award."

"It's definitely an event people look forward to," says John Beug, senior vice president of film and video production and marketing for Warner Bros. Records. "After 15 years, I think the show is still important, although its popularity ebbs and flows."

MTV is hoping that viewers want to know what the video music channel will conjure up next.

This year, artists Brandy & Monica are scheduled to perform their hit song, "The Boy is Mine," together for the first time on live TV. Courtney Love

returns to the stage to lead her band, Hole, to support its first new album since Kurt Cobain's death. And actor Ben Stiller, fast earning fame for his starring role in hit movie "There's Something About Mary," has been locked in as host of the show.

At least, that's what's planned. Tune in to see what else might happen. MTV President Judy McGrath seems confident that this year's melting pot of pop-music artists will attract the mass audiences, advertisers and memorable performances of years past.

"People are tuning in for a combination of reasons," says McGrath. "They know the show is unpredictable. It's the element of surprise and its uniqueness and the sense that artists on this show let their hair down, or tie it up or shave it off in a different way than they would somewhere else."

"There's been some great pop-history moments that have occurred during the show that we've been the beneficiary of but that I'd never take credit for inventing," McGrath says. "Some of the best things that have happened have been unplanned."

Some music industry observers contend *The VMA* performance lineup has more to do with marketing the acts than selecting performers

who could share a common concert bill.

"I think these awards are an excuse to bring all of these artists together," Szaroleta says. "Many of this year's performers coincidentally have records coming out about the same time the show airs. I can see there's a marketing connection there."

McGrath supports the show's mix of

established and new artists, contending that MTV "labors over who's performing, because we want to reflect the year and also take a look ahead."

Over 15 years, *The VMA* has become more than a vehicle for MTV to drive its alternative, hipper-than-thou image. The



The Beastie Boys, who will perform at this year's awards show, will receive the Video Vanguard Award for outstanding contribution to the music video medium.



Madonna is nominated for nine awards, including best video and best female video. She will perform on the show.

show sells records, gives new artists mass exposure, and launches honored video directors into larger video or film careers. It also reinforces MTV as the icon of music video channels.

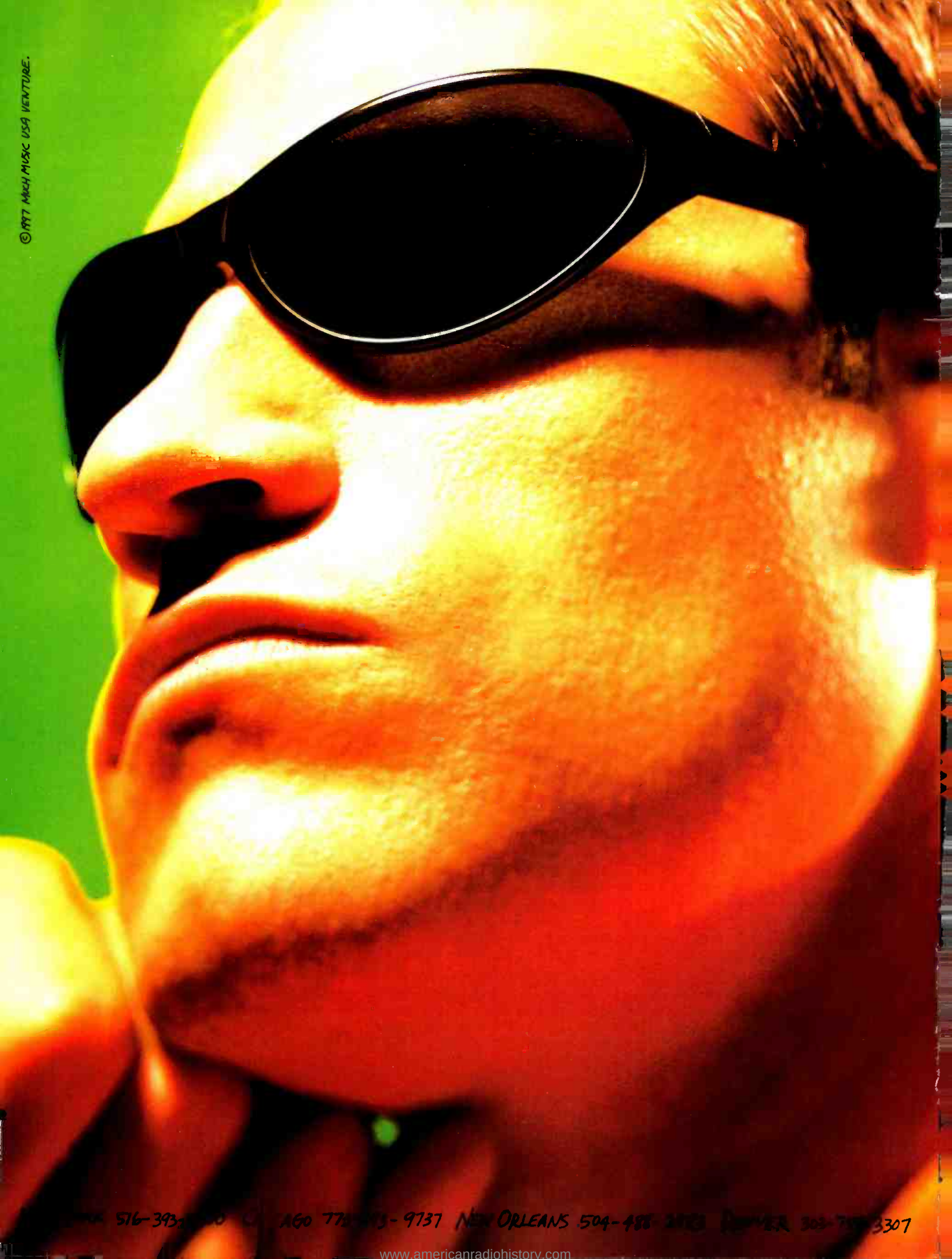
Warner Bros.' Beug contends that the popularity of *The VMA* "ebbs and flows, depending on what's going on in the music business on a year-to-year basis. This year's show will be interesting because there's a mix of established and new artists performing."

"That's the trick," says Szaroleta, "to appeal to so many different segments of the music audience and still put on a worthwhile show."

Regardless of whether 5 million or 3 million folks watch the show, Beug contends it's still "a high priority for record labels to get their acts on that show." Beug's label, Warner Bros., represents Madonna, touted as opening act for *The VMA*. "The Video Music Awards will have an effect on who sells records," he says.

After new band Jamiroquai performed at last year's *VMA*, sales of their album, *Traveling Without Moving*, jumped 93% over the previous week, according to SoundScan. Artist Beck, who carried home the most awards from the 1997 *VMA*, watched sales of his one-year-old release, *Odelay*, gain 50% within weeks after his performance for MTV.

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The show also is a windfall for some MSOs' promotional budgets. Bon Marche department stores in Seattle partner with TCI there to offer a sweepstakes trip to send MTV viewers to *The VMA*. TCI Seattle promotions coordinator Heidi Carroll says the audience for *The VMA* "fits in perfectly with Bon Marche's target audience. *The VMA* has become a premier event for MTV, and Bon Marche likes to associate itself with original cable programming that stands apart."

Additionally, 138 MTV affiliates will participate in local ad sales promotions around *The VMA* this year, and 315 affiliates will take part in marketing promotions linked to the show, according to MTV.

Also this year, MTV signed 14 charter sponsors to *The VMA*, including Blockbuster, Nike, Pepsi, Sony Electronics, Levi's and Tommy Hilfiger fragrances. Pepsi returns to sponsor the Viewer's Choice award, and Levi's will sponsor the award for best new-artist video.

MTV launched *The VMA* three years after the channel was born.

Tom Freston, chairman, MTV Networks, says MTV created *The VMA* because "we wanted to build an annual franchise to make music videos a more credible art form. The VMA brought

legitimacy to the music video genre."

The first *MTV Video Music Awards* was hosted by Bette Midler and Dan Aykroyd, celebrities who "were fun and weren't reverential" about the awards, McGrath says. Other hosts have included comedians Chris Rock, Eddie Murphy, Dennis Miller and Arsenio Hall.

"Initially, it was one of those things the network did to make it feel big—and in those days, we were trying to be more than we actually were," McGrath says. "It felt like a great way to say video was important, and that was a big struggle in the early days."

"We set out to do an awards show, not a concert," McGrath says. "In latter years, its focus has drifted toward the excitement of live performances."

In 1986 and 1987, MTV let the musicians and presenters host the show. Also in 1986, MTV hosted dual live feeds from the East and West Coasts. McGrath says both approaches were "merely a creative experiment." MTV has since returned to the one-coast, one-host formula.

With performers ranging from Paula Abdul to Van Halen and presenters from Rod Stewart to Martha Stewart, and its anti-black tie dress code, *The VMA* immediately stood apart.

"*The VMA* was really a phenomenon from the beginning," McGrath says.

"Our first show in 1984 attracted an enormous amount of attention."

"We found out that this is what MTV can do best," she says, "to bring disparate artists together and find some fun reason why these people should be standing next to each other." ■

MUCH MUSIC AWARDS ARE AVANT-GARDE

MuchMusic USA will host its ninth annual MuchMusic Video Awards (MMVA) live on Sept. 24 from Toronto. A stripped-down version of MTV's Video Music Awards, the MMVA show uses no podiums or teleprompters. It does use cameras posted in bathrooms and on the roof to capture "outrageous and spontaneous moments." A self-described "unique, genderless" awards show, there are no kudos doled out for best male or female videos.

Instead, MMVA recognizes the best videos in genres from global groove to rhythm & blues. Other categories praise best video editing, best use of multimedia and the people's choice for favorite performer. —Dorina Petrozzello

HBO MAKES THE MOST OF MUSIC

HBO's commitment to major music events remains strong.

On Oct. 11, Janet Jackson fans can see the superstar live in an exclusive HBO engagement at New York's Madison Square Garden. The concert will conclude Jackson's North American tour and will feature songs from her *Velvet Rope* album. The performance also ties in with a public-service campaign for America's Promise—The Alliance for Youth, a nonprofit organization that sponsors mentoring activities for at-risk youth. Jackson is donating a portion of her concert tour proceeds to the campaign.

HBO and its parent company, Time Warner, working with America's Promise, have launched a nationwide campaign to promote mentoring programs. HBO has produced seven public service announcements. Jackson, in conjunction with her HBO special, will appear in a spot promoting America's Promise.



Janet Jackson

HBO has been airing one or two big-event concerts each year. Last year, the network presented Garth Brooks in *Garth Live From Central Park*. According to HBO, the Brooks special was the network's highest-rated original program last year and 1997's "most-watched special on cable TV." HBO also aired Bette Midler-Diva Las Vegas last year.

The network also airs its live concert series, *Reverb*. The one-hour weekly show, which features alternative artists, wrapped up its second season on Aug. 7 with a 90-minute special edition with bands Green Day and Foo Fighters. The show launched in 1997 on HBO, airing on Sundays at 11 p.m. Since last May, the program also has been carried on the main HBO channel late

at night on Fridays. *Reverb* shows include three to five different artists in live club performances. "We shoot the bands in clubs... it's a stripped-down and very raw show," says an HBO spokesperson. —Kim McAvoy

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VH1 RATES WITH ORIGINALS, MUSIC

Network will spend \$50 million on its own programming in '98; strategy paying off

By Donna Petrozzello

Four years into its strategy of winning viewers over to original music programming, VH1 is proving it no longer deserves to be considered the ugly stepsister of MTV.

VH1's ratings growth has been steady in the four years since it pushed out off-network sitcoms and stand-up comedy specials in favor of increased original, long-form programming with a music-first promise.

In the second quarter of this year, VH1's prime time ratings were up 67%, to .5/285,000 households, and its total-day ratings improved by 50%, to .3/164,000 homes, compared with the second quarter of last year, according to data from Nielsen Media Research. It's a significant leap from VH1's average prime time .2 rating that plagued the network four years ago.

VH1 is most encouraged by viewer response to its original series and events. A year after its debut, the network's Sunday night long-form music documentary



'VH1 Divas Live' earned the cable network its highest ratings for an evening when it aired on April 14.

series *Behind the Music* delivers VH1's largest audiences on a weekly basis, according to the network. Some 16.9 million viewers watched VH1's *Behind the Music* weekend on May 30-31, and 12.2 million tuned in for the *Behind the Music* marathon on New Year's Day.

The channel celebrated its best ratings night in history this year when its *VH1 Divas Live* concert on April 14 earned some 5.3 million viewers, according to Nielsen and the network.

"It's not so much about the music videos anymore," says VH1 senior vice president of programming and production, Jeffrey Gaspin. "An episode of

Behind the Music is now more valuable than a music video. Videos will always be part of the channel, but the original product is starting to resonate with the viewer."

Smart, high-rated original programs including *Behind the Music*, *Storytellers*, the network's original performance series; *Legends*, an artist profile series, and *Pop-Up Video* have earned respect for

VH1 within the music and record industries.

"I'm most interested in selling records, and I've certainly had success from programming that VH1 has broadcast," says John Beug, senior vice president of film and video production and marketing at Warner Bros. Records Inc. Beug says VH1's broadcast of recent concerts by Fleetwood Mac and John Fogerty helped pushed record sales for both artists.

Gaspin says that when *Storytellers* launched soon after the network's programming shift, "we almost had to plead with people to do it. Now everybody wants to do it," he says, rattling off a slew of featured artists that includes Billy Joel, Elton John and Melissa Etheridge, among others.

"When we first started our new programming, record companies had a wait-and-see attitude," says Gaspin. "But our success has made us a different channel in everybody's eyes."

Gaspin is gambling that viewers who tune in regularly for VH1's originals will turn their attention to an ambitious slate of other series to which VH1 has given the green light for pilots. The network anticipates spending at least \$50 million in original production for 1998. Its budget for original movies that are expected to debut next year runs at least \$2.5 million per film, according to the network.

Proposed shows include *Viva Le Rock* and *The Johnny Rotten Show*. VH1 has earned praise for two series pilots: *Rock of Ages*, featuring viewer comments on music videos, and *Video Time-Line*, chronicling lives and careers of music legends through their videos. ■

RADIO CITY MAKES MUSIC FOR PAY

Cablevision Systems Corp. is creating Radio City Networks, a unit that will produce and distribute televised live events and music programming under the Radio City TV (RCTV) banner for pay-per-view carriage on digital tiers and HDTV equipment. Cablevision's programming arm, Rainbow Media, will oversee Radio City Networks.

Slated to launch in mid-1999, RCTV plans to carry events from Radio City Music Hall, Madison Square Garden and The Theater at Madison Square Garden. Radio City Networks also will oversee Rainbow Media's MuchMusic USA. The new unit will "explore synergies" between MuchMusic USA and Radio City TV, Rainbow says.

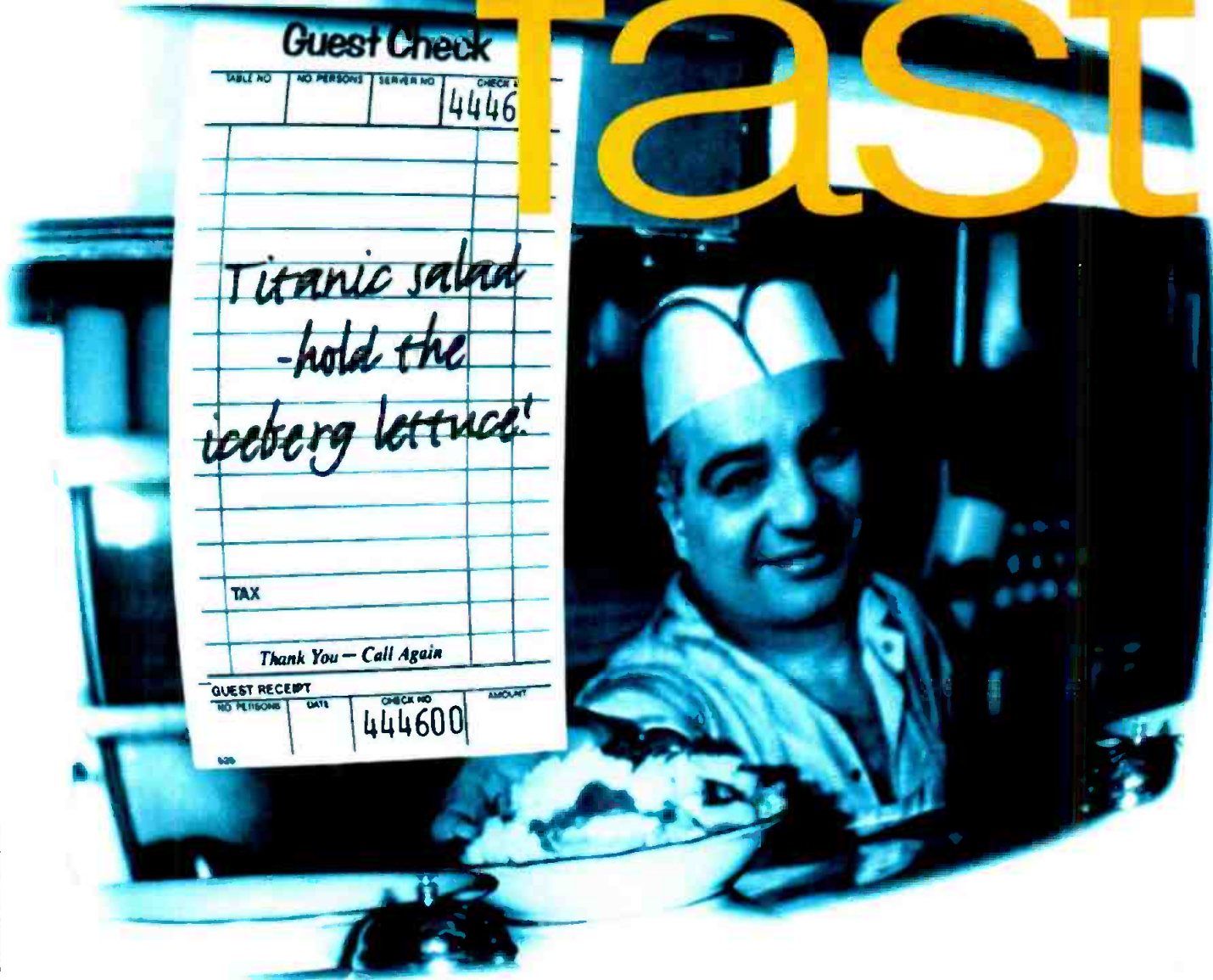
Rainbow Media senior staffer David Kline has been named president of Radio City Networks, but he will continue to manage the company's ad sales arm, Rainbow Advertising Sales Corp.

RCTV expects to telecast six events in its first year, primarily concerts. While RCTV may televise annual holiday specials starring the Rockettes from Radio City Music Hall, there are no plans to televise sports programming from MSG, Rainbow says.

RCTV events will be produced in HDTV for digital TV, high-speed content platforms and other digital technologies. RCTV will offer programs on a flexible subscription basis, allowing consumers to order one event or an entire year's worth. Rainbow contends that deploying RCTV in HDTV will help operators convince consumers to adopt HDTV technology. —Donna Petrozzello

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*Source: Request TV/ THE BOX Music Network Select Market Test October 1997 **Source: Marketing Advocates, Inc., July 1997
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FORTUNES RISE FOR THE BOX

New parent, carriage deals, rising earnings are music to ears of executives of interactive network

By Kim McAvoy

The Box's future as an interactive music video network is looking brighter these days. "We've been on a good track this year," says Alan McGlade, president of The Box.

Established in 1985 as a so-called video jukebox, The Box has seen its fortunes rise and fall several times. It now seems, however, that the acquisition of the network by TCI Music last December has put it on more stable ground. In addition, several leading MSOs signed carriage deals with the network this year, a reflection of what The Box feels is growing recognition among cable operators that the service has improved.



Music video service The Box pays MSOs \$4-\$5 per subscriber and does not charge a license fee.

But the jury is still out as to whether or not The Box will succeed. According to company documents, second-quarter earnings for 1998 increased nearly 21% over the same period last year. At the same time, The Box's cash-flow deficit increased 221%.

Such an increase represents the investment TCI Music has made in The Box, hoping to build distribution and bring the company up to the next level, says a company spokesperson.

The Box enables viewers either to watch music videos at no charge or to pick from a menu of up to 200 selections at an average cost of \$1.99. The charges are billed to their phone. Transactional revenue from those fees is about \$1 million per month.

Advertising, which debuted on the service in 1995, runs slightly more than \$1 million a month.

Using 125 digital file-servers in the U.S., The Box custom-tailors playlists for individual cable systems. The videos feature pop, Latin, rock 'n' roll,

jazz, rap and country music, among other styles. "In terms of music, we play the most videos, we're very eclectic and very localized," McGlade says. "We have a real advantage. We can customize programming for a particular market."

McGlade is sanguine about the company's future and is especially pleased with distribution deals this year.

Last month, The Box signed a 10-year carriage agreement with Time Warner Cable. "We hope to gain Time Warner subscribers in the millions," McGlade says. The Box also has a commitment from TCI (parent of TCI Music) for 3 million subscribers, a deal with Intermedia for 400,000 customers and an agreement with Comcast for an initial 500,000 subs. As part of the carriage agreements, The Box pays cable MSOs \$4-\$5 per subscriber and does not charge a license fee. It also no longer splits transactional revenue with operators.

"The key to success for any cable network is distribution; being owned by TCI gives them a leg up," says an analyst.

"The good news for us is that we also have deals pending with other MSOs," McGlade says.

The Box estimates that it now has some 6 million cable subscribers and 23 million on broadcast TV (most of that coverage is on LPTV). Worldwide, the network says it reaches 50 million households.

The network now offers four digital music channels that are part of TCI's Headend In the Sky. McGlade says response has been strong, and further digital offerings are expected. ■

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Shared news: Strained bedfellows

Adjusting is tough for combined news operations at Pennsylvania stations

By Dan Trigoboff

Recent departures at Wilkes-Barre's WBRE/WYOU news suggest some dysfunction—perhaps predictable—in the recently blended family. WYOU(TV)'s former news director—who had been made a producer under the new regime—is leaving for a job in Boston, and an almost 10-year veteran of the station was fired after an apparently unsuccessful period of adjustment.

The two Northeastern Pennsylvania stations joined in an unprecedented "shared services agreement" this spring. They share news operations, facilities and a news director at WBRE-TV headquarters. Most of the WYOU news employees have been absorbed by WBRE-TV—albeit with a 90-day probation period—but a few rounds of ownership changes and staff reductions have lowered morale within the longtime low-rated station's news department.

Under the plan, the two stations share resources yet maintain separate



"We're supposed to be sharing, but a reporter is trained, born and bred to compete—[believing] that you don't give away what you have. That competition breeds excellence."

—JoAnn Pileggi, former WYOU anchor/reporter who was dismissed after the station's merger of news operations with WBRE (above).

identities. But, says one WYOU source "there's a feeling that the voice of WYOU is lost." Another comments that "They're [WBRE-TV] controlling the information. We've been told their

goal is to make WBRE-TV number one, and we will always be number three and shouldn't expect any more."

Another staffer complains that although WYOU news staffers were told they would be given some priority in stories in the Scranton area—where WYOU's news department used to be headquartered, where the station remains headquartered and where it continues to maintain a news bureau—WBRE-TV has been given the first priority even in Scranton stories.

That perception has made sharing difficult, according to WYOU sources, who say that difficulty was a factor in the dismissal of longtime anchor and reporter JoAnn Pileggi. Both the station and Pileggi, who is free-lancing in Philadelphia, say they are bound not to discuss her departure, but both acknowledge the problems in

sharing news resources. "We're supposed to be sharing," Pileggi says, "but a reporter is trained, born and bred to compete—[believing] that you don't give away what you have. That competition breeds excellence."

Former WYOU news director Kathy Cusanelli explains her departure after 17 years at WYOU as simply an opportunity to join a large station—WHDH-TV—in the number-six market—Boston. But colleagues say she was unhappy about the perceived demotion and bothered by changes and low morale.

Arthur Daube, WBRE-TV VP/GM and overseer of both news departments, denies institutional favoritism toward WBRE-TV news. "There might have been a time or two" when a story that WYOU staff developed or felt was proprietary ran first or shortly after on WBRE-TV, he says, but some stories are too big to hold or keep exclusively to one station. "There are natural growing pains when people [who have competed] are now working within the same facility. I believe it has gone according to plan based on the circumstances."

"People are choosing to see what

A tip of the rabbit ears



Carmody in the early 1980s.

John Carmody, a pioneer in TV reporting in the mainstream press, retired from *The Washington Post* this month. Carmody, who was with the *Post* more than 30 years, spent over 21 years writing *The TV Column*.

"It's a sad time for the *Post*," says the paper's Style editor, David von Drehle. "Jack's an institution in Washington. He pretty much invented our TV column. We were the first major paper to devote that kind of coverage to the television industry, and he made that column must reading—not just here but in New York and Los Angeles as well."

Replacing Carmody is veteran TV writer Lisa de Moraes, a former writer and editor at *The Hollywood Reporter*.

—Dan Trigoboff

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they want to see," he says. "They long for the way it used to be. We could have gotten rid of those problems by not retaining any of those people."

Daube says that, given past layoffs, transitions and the current probation period, the anxiety at WYOU is understandable. "It all boils down to personal security," he says.

"Yet I find more people buying into this concept than I would have anticipated. It's been beneficial for both stations from an operational standpoint—better service, and more stories to both stations. This could not have been accomplished under any other arrangement. The reality is that we're in an environment of change. Those people who stay with us will learn how to change." ■

Pfleger pickets Springer

Handful of protesters marches on Studios USA

By Joe Schlosser

The Rev. Michael Pfleger made good on his promise and picketed outside Studios USA's Los Angeles headquarters last week, demanding that the distributor of *The Jerry Springer Show* clean up its act.

Pfleger, a pastor at Saint Sabina Church in Chicago, claims that Studios USA has broken its promise to the public that it would take the violence out of the controversial Springer show. About 25 protesters marched outside Studios

USA last Tuesday morning, demanding that the fighting be taken out of the new shows.

Studios USA executives sent a letter to Pfleger last week, stating: "As we made clear in a recent press statement issued by the show, we are committed to editing the program responsibly. This policy has not and will not be altered due to the ratings performance or for that matter, any other reason." Springer, who has returned to Chicago to start taping episodes for the upcoming season, had no comment. ■



By Michael Stroud and Joe Schlosser



BBDO likes 'Felicity'

Felicitous performance

In a report on the fall broadcast TV season, BBDO Media predicts that *Felicity* will be the breakout hit among the season's 37 new shows, helping The WB to a fifth-place finish among broadcast networks. Survivors among freshman shows, according to the report, will include ABC's *Brother's Keeper* and *SportsNight*, CBS's *The King of Queens* and *L.A. Doctors* and NBC's *Trinity* and *Will and Grace*. Among other predictions, the agency says that NBC

will retain its ratings dominance among households and with adults 18-49; CBS will be the number-two network in households; Fox will repeat as the number-two network with adults 18-49, and ABC will be the number-three network in households.

Fox cross

In the latest example of filmmakers crossing over to television, "Get Shorty" and "Pulp Fiction" producer Jersey Films is hanging out its shingle on the Fox lot. Fox says the production company, whose principals include Danny DeVito, Michael Shamberg and Stacy Sher, have signed a multiyear deal to develop drama and comedy series under the newly created Jersey Television banner. Fox already has two series developed by filmmakers: *Buffy the Vampire Slayer* from Joss Whedon ("Toy Story," "Speed") and *Martial Law* from Hong Kong-trained filmmaker Stanley Tong

("Rumble in the Bronx").

'Frasier' threepeat

To prepare *Frasier* for its attempt to hold onto the viewers who had been making appointments for *Seinfeld* on Thursday nights, NBC will air repeats of the show twice each Thursday over the next two weeks, once at 8:30 (after *Friends*) and once at 9:30 (after *Seinfeld*). The network will also continue to run *Frasier* repeats on Tuesday nights. On Sept. 10, NBC will reprise the series finale of *Seinfeld*, as well as the clip show that accompanied it. *Frasier* takes over the 9 p.m. spot permanently on Sept. 17 with a double dose that includes last season's 's cliff-hanger, in which Frasier and his colleagues at the radio station are laid off. The cliffhanger will be



'Frasier' is a triple threat for NBC.

resolved in the following week's sixth-season premiere. NBC is hoping for one other promotional coup for *Frasier*—a record fifth Emmy for best comedy from the Emmy Awards Sept. 13.

'60 Minutes' wins again

CBS's *60 Minutes* placed first in households last week with an 11.8 rating/24 share,

according to Nielsen Media Research. That gives it the household crown in eight of the last nine weeks. CBS is even now trying to determine the best time slot for a second night of the news magazine next season. Fox's *That '70s Show* was the week's top-

rated show among adults 18-49, the first time a Fox series has ever premiered to a weekly win in that demographic. The show debuted to a 7.1 rating/19 share in final Nielsen numbers, ranking number seven for the week among total households. The show for the first time also outperformed an original episode of its lead-in, *The Simpsons*, which had a 6.1 rating.



By Dan Trigoboff

Tower of Freedom

Freedom Communications has completed its purchase from Granite Broadcasting of ABC affiliate WLAI(TV) Lansing and CBS affiliate WWMT(TV) Grand Rapids, both Michigan, but not without help from a local judge. Jackson County Judge Charles Nelson ordered Tompkins Inc., which owned the land on which the Lansing station's broadcast tower sits, to sign off on the deal. Tompkins had tripled the rent on the land, from \$50,000 to \$150,000, and had refused to agree to the sale unless it was paid \$284,000 it claimed was owed it by WLAI owner and local developer Joel Ferguson. (Although Granite held title to the station at the time of the transfer to Freedom, Granite said, it owned the station for less than a day, purchasing WLAI from Ferguson the same day it sold both stations to Freedom.)

The deal ended up in court as Tompkins sought to evict the station from the tower property and Granite accused the landowner of extortion. Under the lease, the judge determined, Tompkins was obligated to sign off on the lease as long as Freedom was at least as creditworthy as the seller; he ordered the landowner to approve the deal. Alan Bell, president of Freedom's broadcast division, says his company was surprised at the conflict and calls the judge's decision "one of those real instances in which justice was done." Hard feelings?

"We plan to be good tenants," Bell says.

Miami sound and video machine

We stormed the beaches," says USA Broadcasting Executive VP Adam Ware of Miami's WAMI (TV), "and we had some casualties. But we're on the beach now." Looking to the rest of 1998, Ware says, the station is looking to export some of its locally produced shows—including *Generation n* which targets second-generation Americans of Hispanic descent; *Ocean Drive*, based on the Miami fashion and lifestyle magazine, and *10s*, described as a tongue-in-cheek beauty contest—to broadcast and cable channels. WAMI has also picked up *M*A*S*H* reruns for evening and late-night broadcast, with its quirky newscast, *The Times*



Miami Heat center Alonzo Mourning joins WAMI hosts in giving the WAMI sign.

and its talk show, *Kenneth's Freakquency*. Acknowledging low ratings, Ware says he's nonetheless encouraged by local "buzz" and reactions to some local promos. "It reminds me of the early days at Fox. We didn't do any ratings, but we created a buzz. People are talking about our station."

Nobody's laughing

A racial remark aimed at a West Virginia reporter has led to the forced removal of a member of a public service board. "Due to circumstances beyond my control, I, Roy Hanshaw, hereby resign as of this day from the Chelyan Public Service District," Hanshaw wrote. The Kanawha County Commission had first asked for his resignation from the non-paid position; when it was not forthcoming, it asked a local court to remove him. Hanshaw had withdrawn from a scheduled interview about local water issues with WCHS-TV Charleston's Martin Staunton after commenting to Staunton, "You're a black man."

Staunton and his news director, Bob Yuna, say they were more troubled by Hanshaw's pulling out of the interview than by the remark, although neither could help wondering whether the two were related. "If he'd done the interview," Yuna said, "we probably would have shaken it off. But I wanted to make sure my reporter's race wasn't put in the way of his doing his job." Yuna and Staunton raised the issue in a letter to the commission, which subsequently sought Hanshaw's removal. Hanshaw, who has said that he was joking with Staunton, maintains that he was friendly to Staunton and is not racist.



Martin Staunton questioned a source's withdrawal from a scheduled interview.

Her name and a dress

It had to happen. The same week as the president's semiconfession to an inappropriate relationship with Monica Lewinsky, commercials shown on Kentucky TV stations were using a depiction of the former White House intern to sell dry cleaning. With a saxophone playing in the background, the ad for Sam Meyers Inc. calls out: "Hey Monica, we can clean your dress." A salesperson at WHAS-TV Louisville says she has received a few complaints—but not over taste or propriety. The complainants have been sympathetic to Lewinsky: "They felt Monica's been through enough, and that she should be left alone."

Washington to Washington

Dave Lougee, VP, news, for WRC-TV Washington, is joining KING-TV Seattle as executive news director. Lougee said that while being a news director in Washington had been a long-held professional goal, the move back West was prompted by his family's desire to return to the West. He'll be replacing Eric Lerner, who had earlier left for WLS-TV Chicago to replace Phyllis Schwartz as news director, who left to join WMAQ-TV there replacing ... well, we've got to stop somewhere.

All news is local. Contact Dan Trigoboff at (202) 463-3710, fax (202) 429-0651, or e-mail to d.trig@cahners.com.

AUGUST 17-23

Broadcast network prime-time
ratings according to Nielsen

PEOPLE'S CHOICE

President Clinton's mea culpa equaled maxima ratings: post-apology
programs on NBC and CBS were among the week's top 10.

Week 48	abc	CBS	NBC	Fox	U/PIN	WB
	7.9/13	7.9/13	8.1/13	6.3/10	1.7/3	2.7/4
MONDAY	8:00 8:30 9:00 9:30 10:00 10:30	34. Cosby 7.0/12 28. Ev Loves Raymd 7.3/12 35. Ev Loves Raymd 6.9/11 9. CBS News Special Report: Analysis 8.8/14	56. Suddenly Susan 5.9/10 59. Caroline in/City 5.4/9 13. Dateline NBC 8.2/13 2. Presidential Apology Analysis 10.9/17	54. Melrose Place 6.0/10 45. Ally McBeal 6.5/10	112. In the House 1.6/3 109. Malcolm & Eddie 1.7/3 107. Good News 1.8/3 109. Sparks 1.7/3	92. 7th Heaven 3.1/5 101. Buffy the Vampire Slayer 2.3/4
TUESDAY	6.9/12	6.8/12	7.5/13	6.3/11	1.4/2	2.4/5
8:00 8:30 9:00 9:30 10:00 10:30	16. Home Imprmnt 7.9/15 45. Soul Man 6.3/12 49. Spin City 7.9/14 26. Dharma & Greg 8.1/13 41. Maximum Bob 9.4/16	47. JAG 6.3/12 33. Miss Teen USA 7.1/12	65. Mad About You 5.0/10 65. NewsRadio 5.0/9 21. Frasier 7.6/13 40. 3rd Rock fr/Sun 6.7/11 3. Dateline NBC 10.4/18	73. King of the Hill 4.7/9 64. King of the Hill 5.1/9 19. Guinness World Records 7.8/13	115. Moesha 1.4/3 116. Clueless 1.3/2 113. Moesha 1.5/2 116. Clueless 1.3/2	105. Buffy the Vampire Slayer 2.1/4 94. Dawson's Creek 2.8/5
WEDNESDAY	8.0/14	5.6/10	6.5/12	3.4/6	2.0/4	2.8/5
8:00 8:30 9:00 9:30 10:00 10:30	28. Dharma & Greg 7.3/14 47. Two Guys, a Girl 6.3/12 16. Drew Carey 7.9/14 14. Whose Line Is It 8.1/13 6. PrimeTime Live 9.4/16	63. The Nanny 5.2/10 73. Style & Substance 4.7/9 37. Public Eye with Bryant Gumbel 6.8/12 65. Chicago Hope 5.0/9	41. TV Censored Bloopers 6.6/13 41. 3rd Rock fr/Sun 6.6/11 75. Stressed Eric 4.6/8 28. Law & Order 7.3/13	88. Fox Summer Movie Special—The Color of Money 3.4/6	105. The Sentinel 2.1/4 107. Star Trek: Voyager 1.8/3	98. Wayans Bros 2.4/5 95. Jamie Foxx 2.7/5 93. The Wayans Bros. 3.0/5 90. Steve Harvey 3.2/5
THURSDAY	6.4/11	6.9/12	9.1/16	4.3/8		
8:00 8:30 9:00 9:30 10:00 10:30	75. Tales from the Tomb 4.6/9 49. ABC Nightline Special 6.2/11 11. Nightline in Primetime 8.3/15	57. Promised Land 5.8/11 24. Diagnosis Murder 7.5/13 26. 48 Hours 7.4/13	8. Friends 9.2/18 21. Working 7.6/14 4. Seinfeld 9.7/17 4. Just Shoot Me 9.7/16 7. ER 9.3/16	79. The Simpsons 4.3/8 65. The Simpsons 5.0/9 84. Fox Files 3.9/7		
FRIDAY	6.4/13	6.3/13	6.3/13	2.3/5		
8:00 8:30 9:00 9:30 10:00 10:30	59. Sabrina/Witch 5.4/12 71. You Wish 4.8/10 62. Boy Meets Wrl 5.3/10 59. Teen Angel 5.4/10 10. 20/20 8.7/17	54. Kids/Darndest 6.0/13 49. Candid Camera 6.2/13 53. Unsolved Mysteries 6.1/12 41. Nash Bridges 6.6/13	57. NBC Friday Night Movie—Love's Deadly Triangle 5.8/12 31. Dateline NBC 7.2/14	104. Getting Personal 2.2/5 101. Getting Personal 2.3/5 98. Millennium 2.5/5		
SATURDAY	4.2/8	1.1/10	3.2/6	4.2/9		
8:00 8:30 9:00 9:30 10:00 10:30	80. America's Funniest Home Videos 4.2/9 80. ABC Saturday Night Movie—The Man Next Door 4.2/8	80. Early Edition 4.2/9 71. Magnificent Seven 4.8/9 49. Walker, Texas Ranger 6.2/12	89. U.S. Gymnastics Championship 3.3/7 90. NBC Saturday Night Movie—Serving in Silence 3.2/6	87. Cops 3.5/8 77. Cops 4.4/9 77. AMW: America Fights Back 4.4/9		
SUNDAY	5.4/10	9.1/16	6.7/12	6.2/11		2.2/4
7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30	69. Wonderful World of Disney—Garbage-Picking Phil 4.9/9 37. ABC News Special: McCaughey 7 6.8/11 69. The Practice 4.9/9	1. 60 Minutes 11.8/24 11. Touched by an Angel 8.3/15 14. CBS Sunday Movie—Nothing Lasts Forever 8.1/14	84. U.S. Gymnastics Championship 3.9/8 24. Dateline NBC 7.5/13 19. NBC Sunday Night Movie—A Kiss So Deadly 7.8/13	80. World's Funniest! 4.2/9 86. Holding the Baby* 3.8/8 31. The Simpsons 7.2/13 21. That '70s Show* 7.6/13 37. The X-Files 6.8/11		113. The Parent 'Hood 1.5/3 109. The Parent 'Hood 1.7/3 101. Sister, Sister 2.3/4 98. The Smart Guy 2.4/4 95. Unhap Ever After 2.7/4 95. Unhap Ever After 2.7/4
WEEK AVG	6.4/12	6.9/12	6.8/12	4.8/9	1.7/3	2.5/4
STD AVG	7.6/13	8.8/15	9.4/16	6.4/11	2.5/4	2.9/5

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 IS EQUAL TO 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

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Back-to-school means reaching parents

Interop study shows radio is good way to do just that

By John Merli, B&C correspondent

As local radio and television broadcasters compete for ad dollars in the back-to-school campaigns that now are winding down, radio marketer Interop is touting new research to underscore radio's potential as the medium of choice for advertisers who want to reach parents.

An Interop report focused on the "more than 78 million adults who have children under 18 years old" says that parents with school-age children also tend to fall in one of the most sought-after demos for many advertisers: the 25-44 age range. (Among parents with teenage or younger kids, 65% are in this demo.)

Interop says the 25-44 demo is "right in radio's core listening base," with several formats targeted specifically to it. More important, the study contends, "parents are more likely to be heavy users of radio than any other broadcast medium, especially ... working parents." While typical young parents read magazines, they tend to spend less time

While typical young parents read magazines, they tend to spend less time watching television and reading daily newspapers than they do listening to radio.

watching television and reading daily newspapers than they do listening to radio, the study says.

The Interop study also notes that there are a lot of single parents out there, especially young ones: 73% of 18-24-year-old parents are not married, and nearly a third (31%) of all parents are single, divorced or widowed.

Parental household income varies widely, depending on marital status, education and ethnicity. Only 12% of single moms have incomes above \$50,000, while nearly half of all mar-

ried couples earn household incomes of more than \$50,000. Overall, median household income for parental couples is slightly above \$47,000.

As radio tries to hone in on the current back-to-school season (as well as year-round sales), Interop underscores several other factors affecting the parent market:

- 64% of all mothers are full-time (48%) or part-time (16%) workers.

- The average middle-income family spends about \$8,000 per child per year.

- Radio's weekly reach of all parents is 84%.

- The only daypart in which parental listening drops significantly is TV prime time.

- Top parents' formats: urban contemporary, gospel, hot AC, black/R&B, Spanish and classic rock.

- While 38% of white parents have children at home, 48%-50% of Hispanics, Asians and blacks do.

- On average, households with children visit fast-food restaurants 8.6 times monthly.



By John Merli

RAB, BMI produce sales CD

The Radio Advertising Bureau (RAB) in cooperation with BMI will distribute a special CD-ROM to stations this month as part of RAB's marketing resources kit. RAB says the CD-ROM contains a voluminous collection of sales success stories from its Radio Gets Results campaign, compiled during 1997-98.

The project was launched last year to offer advertisers "definitive proof of radio's unparalleled ability to deliver exceptional

results," according to RAB, which says the CD-ROM holds 1,000 successful sales ideas.

BMI contributed songwriting and voice talents to the campaign (including those of Rosanne Cash, Isaac Hayes and Creed) by producing a series of 30-second promos that are included on the CD-ROM and may be aired by all stations. To encourage broadcasters to air the spots regularly, BMI will give away two tickets to the Grammy Awards in Los Angeles on Feb. 24. Stations can enter the contest by providing

proof-of-performance affidavits and airchecks for spots aired from now through January.

Classic rock on a roll

The classic rock format appears to be gaining in popularity once again as the massive demo of baby boomers grows older. The format now is at a four-year high, according to several ratings and reporting surveys. Today there is at least one classic rock station in each of the top 10 markets, and 15 million people across the country each week listen to classic rock, according to Simmons spring 1998 numbers. While that represents only about 8% of the overall adult population, nearly 80% of these listeners fall into the 25-54 demo that

advertisers desire.

Eight of the top 10 markets boast classic rock stations which score highly in the 25-54 demo, according to Arbitron's winter 1998 ratings. And according to 1997 *M Street Journal* statistics as interpreted by Interop Research, there now are more than 240 classic rock stations—the highest total since 1994.

Interop says the format grew last year and "format shares have held or surpassed the large gains that began last winter." The radio marketing firm acknowledges that the early 1990s proved to be a "challenging few years of audience shifts to modern rock or '70s hits variations," until last year's "comeback."

EchoStar, DirecTV battle for eyeballs

Each offers bounty on customers converted from the competition

By Price Colman

Open warfare has erupted for the first time in the DBS ranks, with EchoStar Communications Corp. and DirecTV each offering bounties on the other's subscribers.

EchoStar on Aug. 2 began offering retailers a \$100 bounty on each DirecTV subscriber they could convert to an EchoStar Dish Network customer. Soon thereafter, DirecTV fired back, doubling the bounty to \$200 for each Dish Network customer its dealers could convert.

Then last Wednesday, EchoStar expanded its program, offering the \$100 bounty on any DirecTV, PrimeStar, wireless cable or cable customer that EchoStar dealers could turn into an EchoStar customer.

While EchoStar has employed the bounty approach against cable in the past, its latest offensive marks the first time it has attacked competitors in the

DBS sector.

Analysts see little to be gained from the approach.

"Why would you change when you've already paid for the hardware?" asks Curt Alexander of Media Group Research, adding that with the bounty going to retailers, there's little incentive for customers to switch.

To Jimmy Schaeffler of the Carmel Group, the bounty maneuver underscores the increasingly aggressive battle for market share.

"It says a hell of a lot about how down-and-dirty players are getting to acquire subscribers within that limited open-window time frame—before the [digital cable] competition really takes hold," Schaeffler says. "I won't say they're getting desperate, but I will say they're getting hungry."



"I wouldn't say hungry," counters EchoStar spokesman Marc Lumpkin. "It just shows how aggressive we are in acquiring subscribers. ...

This is aimed at retailers. It's not a mad cry to subscribers [saying] 'come to us.'"

But for DirecTV, EchoStar's ploy was a cry to battle.

"This is not how we normally conduct business," says DirecTV spokesman Bob Marsocci of the company's in-kind response. "But when someone threatens to steal our customers, we will vigorously defend our subscriber base. We want to send a message to EchoStar that we are the leader, and we will not idly sit by while they try to subvert our business."

EchoStar plans to continue the bounty offer through September. DirecTV says it will halt its counterattack when EchoStar halts its bounty program. ■

MTV restructures

MTV has handed out pink slips to some 20 employees, several of whom were network veterans, a network official confirmed last week. MTV defined the staff cuts as a "restructuring" and said the network hired as many people in recent weeks as it let go, "meaning that we haven't reduced the staff's size on a net-net basis," the official said. Some of the additions were free-lancers who were added to the employee rolls full time, MTV says.

In addition to staff cuts, Patti Galluzzi, senior VP of music and talent, and Ken Benson, VP of music programming, resigned, Benson for personal reasons. Galluzzi's leaving was precipitated by MTV's decision to hire music consultant Tom Calderone to fill the new post of senior VP of music, an official said. —Donna Petrozello



Ameritech gets with Local Connections program

Launching local text information channels in Ohio

By Price Colman

Ameritech New Media, seeking to cement its relationship with customers in its key Columbus, Ohio, market, is launching 49 local-information channels there.

The free service, called Local Connections, features text information encompassing local movie theater showings and times, recreation and outdoors, community events, concerts and plays, library and literacy, community service directory, school directory, clubs and groups directory, restaurant delivery and a local five-day weather forecast.

Ameritech's move is an effort to differentiate itself in a market dominated by Time Warner Cable. It's also a preemptive strike against Insight Communications, which recently purchased

75% of Coaxial Communications' 91,000-subscriber Columbus-area system. Insight plans to launch Source Media's locally focused InteractiveChannel in Columbus in December.

Competition for multichannel video customers may be a national game but to gain an edge, cable providers increasingly are looking at how to add value locally. Some are finding the answer in aggregated local information that fits into the "news you can use" category.

"We asked customers what they would find helpful and opposed to national information, they asked for local," says Ameritech spokesman Geoff Potter. (Ameritech earlier this year launched Local Connections in Cleveland.)

Local-information cable channels are hardly a new concept, though

they've had a spotty history. The analog version of Source Media's InteractiveChannel shut down a test in Colorado Springs, Colo., in February 1998 after failing to attract subscribers. But Burlington, Mass.-based CableSoft, which provides a service similar in content and delivery to traditional cable operators, launched in Media-One's 250,000-subscriber Jacksonville, Fla., system this summer and is scheduled to launch in TCI's Hartford, Conn., and Pittsburgh systems in the third quarter.

CableSoft and Local Connections are similar in content and in delivery. Both piggyback on the vertical blanking interval, which means they don't use precious cable bandwidth. Both also require an advanced analog set-top box. The InteractiveChannel, in contrast, uses a digital cable channel, which consumes about one-tenth the spectrum of a 6 megahertz analog channel but nonetheless takes up bandwidth. That may be one factor that's making the InteractiveChannel a tough sell for Source.

The economics behind Local Connections, CableSoft and Interactive Channel are decidedly different. The Ameritech service, a partnership



Ameritech's new text service will feature show times for movies, concerts, community events and more.

between Ameritech and Ohio News Network, is commercial-free, with revenue generated primarily by the \$2.95-

per-month set-top box rental. Conversely, CableSoft sells its software and services to the cable operator and shares revenue from ads on its 12 different channels with the MSO.

Local Connections and CableSoft are primitive compared with today's high-speed Internet environment: They're simply text on the TV screen. Moreover, the information is readily available from a variety of other sources, from phone books to newspapers. But putting it all together and providing access from the TV make it attractive, proponents say.

"People are hungrier and hungrier for information," says Sonia Khademi, president of CableSoft. "What we have found is most relevant is local information.... People still interact with the TV in certain ways. The winning solution for me is to enhance what you're already doing."

That lesson wasn't lost on Ameritech, which seeks to eliminate any vestiges of TV technophobia by calling its remote RED (for remote enhancement device) and its advanced analog set-top TED (for television enhancement device).

"Even Internet users said this is interesting and helpful because it's always available," says Potter. ■

ESPN/ABC promise bucks in pucks

Increase of as much as 400% in hockey rights will still pay off, says Bornstein

By John M. Higgins

Despite agreeing to an increase of as much as 400% for TV rights to National Hockey League games, ESPN and ABC executives contend that they'll be able to make money from the package.

The NHL deal is the last long-term major sports deal locked up this year. While the dollars are just a fraction of the fees snagged by pro football and basketball leagues, NHL team owners are ecstatic about their ability to ride the wave and better the terms of existing TV deals in the face of sagging ratings and apparently limited appeal.

ESPN President Steve Bornstein insists that he can do a better job promoting and packaging the games than has been done in the past. He's depending on strengthened cross-promotion among the broadcast and three ESPN cable outlets, including ESPN2 and ESPN Classic. Further, ESPN has a heavier schedule of exclusive

game—not available to local stations or regional sports networks—that could lift hockey's sagging ratings.

"We are going to make money on the NHL," ESPN's Bornstein said. "These agreements are about much more than just televising games."

NHL commissioner Gary Bettman said that owners are enthusiastic about the prospect of receiving so much more than in the past, but the economics work for each side.

"I didn't attend the negotiations wearing a mask and a gun," says Gary Bettman, the NHL commissioner. "They didn't come in a trance."

Cable operators are in a bit of a trance, however, over the escalation in sports rights costs and license fees. The \$600 million contract comes just six months after Disney agreed to pay \$9.2 billion for its new eight-year contract for NFL football on both ESPN and ABC. NBC and Turner teamed on a \$2.65 billion NBA package. (NBC paid \$1.75 billion and Turner \$900

million for four years.)

Unlike the football deal, the NHL deal won't allow ESPN to extract a rate surcharge. But operators still aren't pleased at the way the sports network is betting with what MSO executives see as their money from license fees. "They're just piling on," says one MSO president.

George Bodenheimer, ESPN's senior vice president of affiliate sales, says that strengthening ESPN (and particularly ESPN2) make subscribers happier. "This is high-value product, and the subscribers see that," Bodenheimer says.

Fox didn't submit a formal bid, even though it had the right to match the ABC deal. But Bornstein says he firmly believes that Fox was planning to step up if it could get a cheaper deal.

The new five-year, \$600 million deal comes to \$120 million annually for the combined package. An executive familiar with the deal says that

"I come from a long line of farmers... we go back about ten generations."



Thomas E. Waldrop

Chairman,
CEO & President
Media General
Cable of Fairfax

Member
C-SPAN Board
of Directors

"I work for a company that feels we ought to be good corporate citizens, and make our communities better places to live. Media General is a very old company — its springboard was newspapers and television stations. It's good business to provide a good product and also to brand, in an institutional fashion, your company and its people. Part of that is contributing to the community."

"I believe that if you're going to live on this planet you ought to do what you can to improve it and make it better. A piece of that goes beyond making a livelihood; it's plowing things back and caring."

"I come from a long line of farmers. I was born in Hanover County, Virginia, in a little place called Montpelier. Both my parents were from that hamlet, and we go back about ten generations. Family was a focal point because families tend not to move. My father was a truck farmer, and he also ran the general store. We grew every type of vegetable and wholesaled them to restaurants."

"I went to the local community school from first grade through high school — the same school where my parents and their parents had gone. I didn't go into the family business because it was almost impossible to make a living. I went to Randolph-Macon College and got an undergraduate degree in economics. I was in the Marine Corps for a few years and went on to graduate school at Virginia Commonwealth University for a masters in business."

"My first job was with Lever Brothers. I worked in sales, marketing, and packaging. I ended up in New York, but I wanted to come back home. The best fit I could find was with Media Generals Richmond newspapers. Later, I transferred to North Carolina as a business manager for their properties, and after a few years, I became CEO. Then, from there, I came up to Fairfax, Virginia to build this cable system. We have 95 active channels of television and for years and years, it's had the most channel capacity in the country."

"I can't imagine anything in my system that would create more havoc than if I were to take off C-SPAN. If a system doesn't have it, every C-SPAN board member ought to be working hard at trying to find a way to change that."

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about \$350 million of the package cost is being allocated to ESPN and about \$250 million to ABC.

That's a huge increase. Under the current deal, expiring next season, ESPN and Fox combined are paying \$45 million annually. ESPN alone has a \$100 million, seven-year deal costing just \$14 million per season. Its new deal runs \$70 million a year, a 400% increase. Fox Broadcasting committed \$155 million for a five-year deal, or \$31 million annually, so ABC's cost is a 61% increase over Fox's price.

ESPN executives wouldn't discuss the allocation, saying that since ESPN is selling all the ads for both the cable and broadcast games, they look at the deal as a single package.

Clearly they're going to need a big audience boost. Fox complained of losing \$1 million per game on its current package. For the 1997-98 regular season, Fox's NHL ratings slumped 30%, dropping from a 2.0 to a 1.4, according to Nielsen Media Research.

ESPN dropped 13%, from a .8 regular-season rating to a .7 rating. ESPN2 remained flat at a .4 rating.

Bornstein argues that last season was an anomaly caused by a two-week midseason hiatus so that pro skaters could compete in the Nagano winter Olympics. That in turn pushed the Stanley Cup finals up against the much stronger NBA finals.

The new NHL deal calls for up to 200 games per year to air on ESPN and ESPN2. ESPN will carry up to 27 regular-season games as well as coverage of the Stanley Cup playoffs and the first two games of the finals.

ABC will televise four to seven regular-season games, the All-Star Game, up to six weekends of early-round playoff coverage and up to five prime time games of the Stanley Cup finals.

Bornstein says the deal will work because, despite its relatively small size, the audience is "the most valuable" in television with its heavy contingent of males 18-34. ■

Shareholders sue Source

Fraud claims target IT Network division

By Price Colman

Source Media, coming off a troubling second quarter, faces new problems: Two different law firms have filed shareholder lawsuits claiming that the company defrauded investors.

The fraud allegations focus on Source's IT Network division, an electronic publishing operation that provides advertising sales and content for various yellow pages, directories and newspapers.

IT Network in October 1997 acquired electronic publishing assets from Brite Voice Systems for \$35.6 million and similar assets from Voice News Network for \$9 million. Those assets were supposed to boost revenue. Source planned to use the money to support development and launch of its InteractiveChannel cable service on digital cable systems.

The lawsuits, which name the company and certain officers and directors, claim that Source knew in late 1997 and early 1998 that it had lost contracts totaling more than \$6 million that were supposed to have come with the acquisitions. But when Source reported 1997 year-end and 1998 first-quarter financial results, it made no mention of the lost contracts.

"For over nine months, defendants have concealed ... the fact that they have continuously been committing gross violations of the federal securities laws, including misleading the public as to the financial and business conditions of defendant Source Media Inc.," says the lawsuit filed by Los Angeles law firm Weiss & Yourman.

That suit was filed in U.S. District Court in Texas on Aug. 21. New York law firm Abbey, Gardy and Squitieri filed a similar suit against Source in the same court on Aug. 24. Both suits seek class-action certification.

Source first reported the lost business on Aug. 14, when it released second-quarter financial results. Those results included a non-cash adjustment of \$25.9 million related to the lost contracts.



CABLE'S TOP 25

PEOPLE'S CHOICE

CNN captured six of basic cable's top 10 shows the week of Aug. 17-23 with coverage of the Monica Lewinsky scandal and the U.S. bombings in Sudan and Afghanistan.

Following are the top 25 basic cable programs for the week of Aug. 17-23, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	Clinton Address/Lewinsky Affair	CNN	Mon	10:00P	6	7.3	5.5	5,418	10.2
2	South Park	COM	Wed	10:00P	30	6.3	3.3	3,262	10.0
3	Larry King Live	CNN	Mon	9:00P	60	5.3	4.0	3,914	8.1
4	Larry King Live	CNN	Mon	10:06P	54	5.2	3.9	3,819	7.7
5	WCW Monday Nitro	TNT	Mon	8:00P	60	5.0	3.7	3,673	8.0
5	WCW Monday Nitro	TNT	Mon	9:00P	60	8.0	3.7	3,659	7.4
7	WCW Thunder	TBS	Thu	9:09P	58	4.7	3.6	3,532	7.9
7	WCW Monday Nitro	TNT	Mon	10:00P	61	4.7	3.5	3,455	7.2
7	Clinton Address/Afghanistan/Sudan	CNN	Thu	5:30P	10	4.4	3.5	3,455	11.2
10	Larry King Live	CNN	Mon	11:00P	10	4.4	3.3	3,277	7.3
10	WWF Wrestling	USA	Mon	10:00P	65	4.7	3.3	3,249	6.8
10	America Strikes Back	CNN	Thu	5:40P	20	4.3	3.3	3,244	10.4
13	NASCAR/Goody's 500	ESPN	Sat	7:30P	210	4.3	3.2	3,172	8.4
13	Albright Press Conference	CNN	Thu	6:00P	30	4.3	3.2	3,159	9.8
15	Rugrats	NICK	Wed	8:00P	30	4.0	3.0	2,953	7.4
16	U.S. Strikes/Afghanistan/Sudan	CNN	Thu	4:48P	12	3.9	3.0	2,907	10.4
16	WWF Raw	USA	Mon	9:00P	60	3.9	2.9	2,882	5.8
16	Rugrats	NICK	Tue	8:00P	30	3.9	2.9	2,853	6.9
19	WCW Thunder	TBS	Thu	8:05P	64	3.8	2.9	2,862	7.0
19	Senator Hatch Press Conference	CNN	Thu	4:38P	10	3.8	2.8	2,784	10.3
19	Rugrats	NICK	Mon	8:00P	30	3.8	2.8	2,738	6.1
22	America Strikes Back	CNN	Thu	5:00P	30	3.7	2.8	2,760	9.5
23	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.6	2.7	2,677	6.8
23	Movie: 'The American President'	TBS	Sat	8:05P	152	3.6	2.7	2,670	7.0
23	U.S. Strikes/Afghanistan/Sudan	CNN	Thu	4:30P	8	3.6	2.7	2,670	10.1
23	Rugrats	NICK	Thu	8:00P	30	3.6	2.7	2,615	6.5

Source President John Reed has acknowledged the company was aware no later than January of this year that it had lost the contracts, but he has said that the financial impact couldn't be calculated until the second quarter.

The suits also claim that insiders sold more than \$30 million worth of

Source shares (Nasdaq: SRCM) on May 19 and 20 when they were privy to information about the lost contracts but outside public shareholders were not.

Source stock was trading in the mid-teens when insiders sold. Apparently because of rumors that the company

was about to be acquired, Source stock began a steady climb in June that took it to an intra-day record high of \$39 on July 14. Shares closed that day at \$32.25. Shares have since declined steadily and are now trading around \$8.

Dallas-based Source says it will defend itself against the lawsuit. ■



L.A. mayor rejects public-access funding

Los Angeles Mayor Richard Riordan vetoed a \$375,000 payment to the nonprofit company that controls the city's public-access channel, objecting to the often-raunchy content. The city council approved the contract with Los Angeles Cable Television Corp. last week despite the objections of Councilman Hal Bernson, who tried to scuttle the deal over what he called X-rated shows on the channel. Council members were advised that they can't try to control content on an access channel, but Riordan vetoed the money anyway, saying that the channel should be converted to an education-oriented slot.

Six degrees of difficulty with Kevin Bacon

Video music channel VH1 is tweaking the pilot for *Six Degrees*, a half-hour series based on the quirky trivia game, *Six Degrees of Kevin Bacon*, which links otherwise unrelated celebrities and actors by their screen appearances with Kevin Bacon. VH1's version tries to link a celebrity host to Bacon via clues

from music videos. A VH1 source says some test audiences unfamiliar with the original game didn't quite understand the pilot, "so it's back to the drawing board." VH1 is, however, going ahead with plans to produce series from other, well-received pilots. VH1 is also developing pilots for *The Johnny Rotten Show*, *Couch Potato* and *Random Play*, among others.

MediaOne to launch in Twin Cities

MediaOne will launch its high-speed Internet service MediaOne Express in Minnesota's Twin Cities area on Sept. 1. When it launches, the service will be available to about 585,000 customers in various Twin Cities-area communities. The service, which requires a cable modem, costs \$39.95 a month. Customers who sign up by the end of September will receive \$50 off the \$99.95 installation fee plus a \$10-per-month credit for the first three months. Customers also will receive 10 megabytes of memory space on MediaOne Express servers, giving them room for up to four e-mail addresses and allowing them to create their own Web pages. MediaOne Express is merging with

Time Warner's Road Runner, and the combined service is expected to launch late this year.

CAI wins financing approval

Overcoming objections from shareholders, CAI Wireless has won a federal judge's approval for a \$60 million loan to finance its prepackaged Chapter 11 reorganization. CAI, a wireless communications provider, made the prepackaged bankruptcy filing late last month after gaining approval for the plan from the majority of its creditors.

Shareholders are objecting because they would be left with nothing under the plan, while creditors would take control of the company. As part of the plan, Merrill Lynch Global Allocation Fund has agreed to provide \$60 million in financing so that CAI can continue providing wireless cable service to its more than 50,000 homes during the restructuring. The plan calls for secured lenders owed \$52 million to be paid in full and for bondholders to receive \$16.4 million in cash, \$100 million in new notes and 100% of the shares of the reorganized company.

TCI International OK's Liberty merger

Tele-Communications Inc. is wrapping up the stray bits of its empire in preparation for AT&T Corp.'s takeover, with TCI International Inc. last week approving a plan to

merge with TCI subsidiary Liberty Media Group. TCI International operates cable systems and networks abroad. Liberty Media will acquire all TCI International common stock not owned by 83% shareholder TCI Ventures Group. TCI Ventures in turn will merge into Liberty. Investors will receive 0.58 shares for each of their TCI International shares. After all the deals are complete, Liberty will be a tracking-stock subsidiary of AT&T, although with a completely different set of shareholders.

HBO in HDTV

U.S. Satellite Broadcasting says it will offer HBO in HDTV format using transponder space leased from DSS partner DirecTV at 95 degrees west longitude. DirecTV also plans to use the 95-degree slot to offer HDTV. USSB plans to preview HBO HDTV programming in retail showrooms late this year and will begin providing HBO in HDTV when HBO launches the format early next year.

First cut is the deepest

Online music retailer CDnow is teaming with MTV to promote the network's *Video Music Awards*, offering discounts and special promotions on recordings by participating artists. CDNow will offer discounts of up to 30% off the entire catalog of Video Music Awards past.

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INTERFACE XII

SEPTEMBER 17, 1998

SUPERPANEL

2:00 PM - 4:00 PM



Ken Auletta



Marcy Carsey



John Hendricks



Lowell (Bud) Passon



Scott Sassa



Herb Scannell



Howard Stringer



Barry Thurston



Richard E. Wiley



Don West, Moderator

TECHNOLOGY PANEL

9:45 AM - 10:45 PM



Jim Carnes



Gary Shapiro



Steve Guggenheimer



Dennis Leibowitz



Paul Sweeney



Peter Ezersky



Charles Jablonski



Stephen Weiswasser



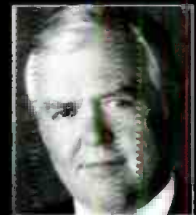
Don West, Moderator



Tom Wolzien



David Londoner



Lou Dobbs

FINANCIAL PANEL

11:00 AM - 12:00 PM

EMPIRE STATE BALLROOM - GRAND HYATT HOTEL

42nd Street between Park Avenue and Lexington Avenue

Registration fee: \$395 (\$100 for students)

Dispatch fires up HDTV football

Group's CBS and NBC affiliates to air Ohio State/West Virginia, Notre Dame/Purdue

By Glen Dickson

Small-station group Dispatch Broadcast Group of Columbus, Ohio, is making a large effort to get HDTV on the air this fall. Two of its stations will produce and broadcast Division I college football in HDTV.

WBNS-TV, Dispatch's CBS affiliate in Columbus, will produce the Ohio State/West Virginia football game on Sept. 5 in Morgantown, W.Va., in 1080-line interlace HDTV and backhaul it via satellite. Then, on Sept. 25, WTHR(TV), Dispatch's NBC affiliate in Indianapolis, will do a hi-def produc-

tion of the Notre Dame-Purdue game in South Bend and backhaul it to Indianapolis for 1080I broadcasts.

For each of their 1080I broadcasts, the Dispatch stations are renting a high-definition production truck from HD Vision of Irving, Tex., and satellite uplink and downlink equipment from Global Broadcasting of Plano, Tex. Both WBNS-TV and WTHR plan to backhaul a 70 mhz satellite feed, downlink it locally and convert it to 1.5 Gb/s uncompressed HDTV, then feed it into a Harris/Lucent hi-def encoder for broadcast at 19.4 Mb/s. WBNS-TV also is setting up a closed-circuit satellite path to display the HDTV feed at Dispatch's corporate retreat just outside Columbus.

"We have an HD projector there, a couple of 50-inch Sony gas plasma displays and several Panasonic direct-view monitors," says Marvin Born, Dispatch vice president of engineering. "We're going to put on a technology show."

Born adds that the Ohio State game also will be recorded on Panasonic D-5 tape at the game site and on Sony HDCAM tape back at WBNS-TV.

WBNS-TV is one of the first two stations to receive a production-model HDTV encoder from Harris; the other is ABC O&O KGO-TV San Francisco, which will use it for 720P broadcasts. Harris began shipping production units

last week and is scheduled to deliver 16 more by the end of September.

Dispatch's WTHR has received a prototype 1080I-only unit from Harris, which it used to launch HDTV broadcasts in Indianapolis last Wednesday by upconverting its NTSC signal with a Snell & Wilcox unit and feeding it into the encoder. The station expects a production unit from Harris in September.

Born says that WBNS-TV has spent some \$2.64 million on its DTV conversion so far. Al Grossniklaus, WTHR director of engineering and operations, says his station has spent about the same on its DTV conversion and will be spending \$100,000-\$150,000 to produce and broadcast the Notre Dame game. Grossniklaus adds that WTHR is working with local consumer electronics retailers to procure HDTV receivers for public viewing of the broadcast.

WBNS-TV secured the hi-def rights to the Ohio State/West Virginia game from CBS, which has the rights to Big East football (West Virginia is a Big East school), while WTHR got its rights for Notre Dame/Purdue from Notre Dame football rightsholder NBC. Both stations say they will make their HDTV feeds available to their respective networks for national distribution, but so far neither CBS nor NBC has taken them up on the offer. ■

Iowa gets HDTV preview

Iowa Public Television and Sony teamed up to give Iowa State Fair visitors their first taste of HDTV with a demonstration on Aug. 13-24.



Using a Sony HDW-500 high-definition VTR for playback, PBS member station KDIN-TV Des Moines displayed the hi-def production *Over America* on two Sony PFM-500A 1WU widescreen flat panel displays and a prototype Sony 32-inch high-definition FD Trinitron Wega flat-screen TV. Iowa Public Television also recorded scenes at the fairgrounds and throughout Des Moines with a Sony HDW-700 digital HD camcorder for display at the fair.

The demonstration is the first in a series of activities planned by Iowa Public Television to educate Iowans about HDTV.

—Karen Anderson

Pappas makes \$2.7M DVCPRO purchase

Station group owner takes steps toward DTV conversion

By Karen Anderson

Pappas Telecasting of Visalia, Calif., has spent \$2.7 million on a second-round purchase of Panasonic's DVCPRO equipment to convert three of its stations to digital ENG.

The station group



took on a large-scale acquisition of Panasonic DVCPRO gear for its KPWB-TV Sacramento, Calif., in 1995 when DVCPRO was a new and "promising" digital format, says Dale Kelly, Pappas senior vice president/director of engineering. Based on its success with DVCPRO,

Pappas decided to convert more of its stations to the format for their eventual conversion to DTV. (KPWB-TV has since been sold to Paramount.)

"We've had good success over the years with Panasonic. We've used their M-2 tape equipment and MARC equipment, and we are very happy with our relationship with them," Kelly says.

Part of the Panasonic purchase will replace aging equipment at Fox affiliates KMPH(TV) Fresno, Calif., and KPTM(TV) Omaha, and ABC affiliate

KHGI-TV Lincoln, Neb.

The Pappas purchase includes 99 DVCPRO units—23 AJ-DV700 camcorders, six AJ-LT75 laptop editing systems, 55 AJ-D650 studio editing VTRs and 15 AJ-D230 desktop VTRs. The purchase also includes 13 Postbox Elite nonlinear editing systems, 18 AG-A850 multievent edit controllers, several monitors and DAT machines as well as camera and NLE accessories.

In another step toward DTV transmission, Kelly has ordered a Harris

solid-state transmitter for KMPH's conversion next year. According to Kelly, most of the group's stations are in medium-sized markets, which gives them a little extra time in making their DTV transition.

"We're doing some investigation and seeing what our options are," Kelly says. "There is a lot of development going on, and we're in a fortunate position to be able to let some of that development happen and hopefully make some intelligent decisions." ■



By Glen Dickson

ATI snags GI chip contract

Toronto-based chip supplier ATI Technologies has won a \$187.5 million contract from General Instrument to supply graphics chips for GI's DCT-5000+ digital cable set-tops. GI will use ATI's RAGE graphics chips to offer consumers photorealistic 3-D graphics and animation capabilities in 7.5 million digital interactive set-tops that it will build over the next three to five years.

National Boston beefs up audio capabilities

Production house National Boston has added a new audio wing with a modular audio suite that can conform to projects of different sizes. The 15 x 21-foot suite has a Fairlight Fame audio mixing system with an integrated MFX3 24-channel digital audio workstation and a built-in surround matrix for 5.1-channel surround sound. The new wing, which was designed by National Boston sound designer/audio engineer

Jeff Largent, also includes a client office, voiceover booth, control room and isolated machine room.

WLVI-TV gets a Mohawk

Tribune Broadcasting's WB affiliate WLVI-TV Boston has purchased Mohawk/CDT high-bandwidth Spectrum M56523 RGU-6-type coax cable as



WLVI-TV has installed Mohawk/CDT Spectrum coax cable.

part of the \$1.8 million first phase of its overall digital conversion. According to Michael Goodman, WLVI-TV's assistant chief engineer, the Mohawk/CDT cable is "working beautifully" in passing 270 Mb/s component digital video and AES/EBU digital audio around the station's plant, and he expects the Mohawk cable also to be able to handle 1.5 Gb/s full-bandwidth HDTV sig-

nals in the future.

"We wanted to be able to throughput the higher-bandwidth stuff, because that's where we're eventually going," says Goodman. The first phase of WLVI-TV's digital conversion included a new master control, news-tape facility and satellite recording area. Phase two will involve a new studio control and editing/promo suite, along with a couple of nonlinear suites, while phase three will see an overhaul of WLVI-TV's newsroom.

WFLA-TV completes tribute with Scitex gear

NBC affiliate WFLA-TV Tampa, Fla., used Scitex Digital Video's StrataSphere and DigiSphere digital effects systems to complete "Farewell to the Big Sombrero," a 20-minute video tribute that will mark the closing of Houlihan's Stadium on Sept. 13. A large part of the video, which will be used by the Tampa Bay Sports Authority for display on the stadium's JumboTron, was created on the station's StrataSphere suite. WFLA-TV used the StrataSphere, networked to a DigiSphere acquisition/distribution workstation, to organize sports and news archives from more than 30 years into the 20-minute presen-



'Farewell to the Big Sombrero,' created by WFLA-TV, includes Tampa Bay Buccaneers footage.

tation. "We were able to load everything into the StrataSphere with keywords like 'Bucs' and '79 playoffs,'" says Linda Degen, WFLA-TV's post-production editor. "The Sphere gave us the ability to sort all these clips by keyword, which meant we didn't have to waste precious time hunting and searching for material when it came time to create the piece."

DCI provides Citadel with WAN solution

Citadel Communications has signed a two-year agreement with Digital Courier International to provide two-way audio, data and text capabilities between Citadel's 106 radio stations in 20 markets. Citadel will be able to transport spots between locations via WAN using DCI's network. The network will allow radio producers and on-air talent to work with client stations within the radio group by distributing voice communications over the network.

ESPN in a zone with the NFL

More video for NFL.com; SportsZone fantasy game soars

By Richard Tedesco

ESPN Internet Group, which has an aggressive pro football game plan, intends to stream same-day game clips on www.NFL.com and to enhance the NFL Gamecast feature on its www.SportsZone site.

Meanwhile, SportsZone's fantasy football league is approaching 70,000

players who pay \$29.95 each to compete—double the business it did last season, when fantasy footballers tripled the previous year's numbers. SportsZone's fantasy football and baseball leagues have been

SportsZone—collectively recorded 864 million page views on 120 million visits from April through June.

NFL.com will give PC users same-day postgame RealVideo clips for streaming. On the SportsZone site, an improved version of ESPN's Gamecast feature will allow more detailed tracking of offensive drives and running game stats than before. SportsZone will try to get fans to their PCs even earlier, during its Sunday morning *Gameday*.

New features are in the works for the NASCAR and NBA sites as well. On the NASCAR site, a new in-car audio feature that lets PC users hear what's going on in the cockpits of several cars during a race has drawn a good response from fans who pay \$12.95 for the weekend service, according to Phillips. In-car video is being contemplated, he says.

Fans visiting NBA.com will be able to grab video "snapshots" from several camera angles in two arenas—probably Madison Square Garden in New York and United Air Arena in Chicago—during audiocasts of games. The technology is licensed from Chicago-based Perceptual Robotics.

Finally, ESPN will enable college football fans to track progress of the teams vying for spots in the Rose, Orange, Fiesta and Sugar bowls in a special section of ABCSports.com. ■



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New

No Sea
Astros
again
Agents
Packer
dual
Clayton
Breaves
Dodgers
Recker
Mercur
Guns 2

Conan O'Brien crashes the Web

NBC Interactive has created a site within NBC.com that recreates some of the more popular bits and archived clips of *Late Night with Conan O'Brien*.

Some of the more outrageous features lifted from the show include If They Mated (imagined celebrity couplings); New Stamps (send-ups on celebrity careers in decline or stasis), and Letters Never Delivered (made-up missives to a range of real-life notables, from Saddam Hussein to Oprah Winfrey). "Some of his humor translates so well to the Web, it was too good an opportunity to pass up," says Thomas Hjelm, executive producer and director of interactive programming for NBC Digital Productions.

A Clips A-hoy archive of video and audio includes Classic Conan from current and past shows, along with such standard bits as Satellite TV (channels not yet on your cable system) and The More You Know (O'Brien's send-up on NBC's public service announcement series). Clips will be updated weekly and streamed with InterVu's technology, which allows PC users to use any mainstream multimedia player.

Charter sponsors for the site include Honda Civic and 7Up. Launch Media will sell CDs recorded by musical guests on *Late Night*, and other merchandising is being contemplated, according to Hjelm. Production and technical services for the site are being provided by USWeb Corp. —Richard Tedesco

SITE OF THE WEEK

www.keye.com



KEYE-TV Austin, Tex. CBS, ch. 42

Site features: Live simultaneous video streaming of KEYE-TV's noon, 5, 6, and 10 p.m. newscasts daily, each newscast archived until the next one airs; video of at least one top local story archived for streaming daily; local link with Yahoo!, and localized information services, including Austin Autoplex.com, Central Texas Real Estate and an apartment-finding service

Site relaunched: On Aug. 3 in aftermath of station's network affiliation and ID change

Site director: Dean Wolf, Webmaster

Number of employees: 3

Design: In-house

Streaming technology: RealVideo, with newscasts produced by Austin, Tex.-based Monster Bit

Traffic generated: Averaging 500,000 page views weekly

Advertising: Local banner ads

Revenue: N/A, but station claims site is profitable

Highlights: Live streaming of four newscasts daily is complemented by local information services in a sharp graphic format consistent with the other Granite Broadcasting station sites; Granite has made localized news-content deals with Yahoo! that give site surfers ready access to that premier 'Net search engine, with KEYE-TV and other Granite stations as access points

—Richard Tedesco

CHANGING HANDS

The week's tabulation of station sales

TVS

WNEQ-TV Buffalo, N.Y.

Price: \$33 million

Buyer: Sinclair Broadcast Group Inc., Baltimore (David D. Smith, president/28.1% owner); owns/is buying/has LMAs with 59 TVs, 37 FMs and 23 AMs

Seller: Western New York Broadcasting Association, Buffalo, N.Y. (Richard Daly, senior vice president); also owns WNED-TV and WNED-AM-FM, all Buffalo, and WNJA(FM) Jamestown, N.Y.

Facilities: Ch. 23, 955 kw, ant. 1,030 ft

Affiliation: PBS

Broker: Blackburn & Co.

KVIQ(TV) Eureka, Calif.

Price: \$5.5 million

Buyer: Ackerley Group, Seattle (William Ackerley, president/COO); owns/is buying eight TVs

Seller: Miller Broadcasting Inc., Eureka, Calif. (Pattison Christensen, general manager)

Facilities: Ch. 6, 100 kw, ant. 1,740 ft.

Affiliation: CBS

Broker: Sterling Associates

KLEI(TV) Kailua-Kona, Hawaii

Price: \$100,000

Buyer: Newport Broadcasting Co., Washington (Paul A. Tennyson, owner); no other broadcast interests

Seller: Aina'e Co. Ltd., Kailua, Hawaii; no other broadcast interests

Facilities: Ch. 6, 52.5 kw, ant. 2,910 ft.

Affiliation: TBN

COMBOS

KLAD-AM-FM and KAQX(FM) Klamath Falls, Ore. and KBBO(AM)-KRSE(FM) and KARY-FM Yakima, Wash.

Price: \$7.9 million

Buyer: New Northwest Broadcasters, Seattle (Michael O'Shea, CEO); no other broadcast interests

Seller: B&B Broadcasting Inc. and Northwest Broadcast Representatives Inc., both Twin Falls, Idaho (Bob Barren and George Broadin, co-principals of both); no other broadcast interests

Facilities: KLAD(AM): 960 khz, 5 kw; KLAD(FM): 92.5 mhz, 63 kw, ant. 2188 ft.; KAQX(FM): 102.9 mhz, .46 kw, ant. 642 ft.; KBBO(AM): 1390 khz, 5 kw day, 500 w night; KRSE(FM): 105.7 mhz, 100 kw, ant. 584 ft.; KARY-FM: 100.9 mhz, 6 kw, ant. -91 ft.

Formats: KLAD(AM): country; KLAD(FM): country; KAQX(FM): dark; KBBO(AM): religious; KRSE(FM): light AC; KARY-FM:

PROPOSED STATION TRADES

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

THIS WEEK

TVs **\$38,600,000** ■ 3
Combos **\$11,195,000** ■ 4
FMs **\$10,424,800** ■ 10
AMs **\$2,159,402** ■ 11
Total **\$62,379,202** ■ 28

SO FAR IN 1998

TVs **\$6,614,513,000** ■ 57
Combos **\$4,947,973,060** ■ 195
FMs **\$748,232,716** ■ 244
AMs **\$401,847,060** ■ 150
Total **\$12,712,565,836** ■ 646

SAME PERIOD IN 1997

TVs **\$5,865,086,684** ■ 81
Combos **\$6,654,880,551** ■ 220
FMs **\$1,705,864,244** ■ 288
AMs **\$284,621,781** ■ 155
Total **\$14,510,453,260** ■ 744

SOURCE: BROADCASTING & CABLE

country

Broker: Media Ventures Partners

WSAI(AM) and WCKY(AM) Cincinnati, and WAQZ(FM) Milford, all Ohio

Price: \$1,860,000 for stock

Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, Radio Division); owns/is buying one TV, 132 FMs and 71 AMs

Seller: Middle Market Broadcasting Company, Cincinnati (Charles E. Reynolds, owner)

Facilities: WSAI(AM): 1530 khz, 50 kw; WCKY(AM): 1360 khz, 5 kw; WAQZ(FM): 107.1 mhz, 3 kw, ant. 299 ft.

Formats: WSAI(AM): religious; WCKY(AM): news, talk; WAQZ(FM): modern rock

WCAT(AM) Orange, and WCAT-FM Athol, Mass.

Price: \$850,000

Buyer: CAT Communications Corp., Claremont, N.H. (Jeffery D. Shapiro, president); no other broad-

Big City Radio, Inc.

Michael Kakoyiannis – President

has acquired

WRNJ-FM

Hackettstown, NJ

for \$5,350,000 from

Radio New Jersey

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cast interests

Seller: P&S Broadcasting Inc., Orange, Mass. (Jean and Richard Partridge, co-owners)
Facilities: AM: 700 khz, 2.5 kw; FM: 99.9 mhz, 1.85 kw, ant. 407 ft.
Formats: AM: news, talk; FM: hot AC

WITS(AM)-WYMR(FM) Sebring, Fla.

Price: \$585,000
Buyer: Cohen Radio Group, Ballston Lake, N.Y. (Pete Handy, 80% owner); is buying three AMs and two FM
Seller: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crawl, president, Radio Division); owns/is buying one TV, 132 FM and 71 AMs
Facilities: AM: 1340 khz, 1 kw; FM: 105.7 mhz, 3 kw, ant. 178 ft.
Formats: AM: big band; FM: AC

FMS

KSPN-FM Aspen, KNFO(FM) Basalt, KTUN(FM) Eagle, KFMU-FM Oak Creek, and the permittee of an unbuilt station, Hayden, all Colo.

Price: \$5 million
Buyer: Salisbury Broadcasting Colorado LLC, Baltimore (Charles H. Salisbury Jr., managing member); Charles Salisbury also owns 50% of six FM and two AMs
Seller: L&B Broadcasting LLC, Aspen, Colo. (Charles B. Moss, principal); also owns/is buying four FM
Facilities: KSPN-FM: 97.7 mhz, 3 kw, ant. 54 ft.; KNFO: 106.1 mhz, 2 kw, ant. 364 ft.; KTUN: 101.5 mhz, 36 kw, ant. 2,210 ft.; KFMU-FM: 104.1 mhz, 1.4 kw, ant. 1,073 ft.
Formats: KSPN-FM: AAA; KNFO: news, talk; KTUN: classic rock; KFMU-FM: adult progressive

WSSP(FM) Goose Creek, S.C.

Price: \$1.5 million
Buyer: Southwind Broadcasting Inc., Mt. Pleasant, S.C. (William G. Dudley III and Randall T. Odeneal, co-owners); Dudley also owns/is buying three FM and one AM, and Odeneal also owns/is buying six FM and one AM
Seller: Regent Communications Inc., Covington, Ky. (Terry S. Jacobs, chairman/80% owner; William L. Stakelin, president/COO); owns/is buying 22 FM and 11 AMs
Facilities: 94.3 mhz, 6 kw, ant. 479 ft.
Format: Nostalgia

KTXS(FM) Devine, Tex.

Price: \$1.5 million
Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, president); owns/is buying

147 FM, 92 AM and 11 TV
Seller: KTXS-FM Inc., Devine, Tex. (Kahn Hamon, president); no other broadcast interests
Facilities: 92.5 mhz, 3 kw, ant. 299 ft.
Format: Country
Broker: Norman Fischer & Associates

KLMB(FM) Bastrop, La.

Price: \$700,000
Buyer: Holladay Broadcasting of Louisiana, Meridian, La. (Clay E. Holladay, owner); Clay Holladay also owns 12 FM and one AM
Seller: A.T. Moore, Shreveport, La.; owns/is buying three AM and four FM
Facilities: 97.3 mhz, 3 kw, ant. 328 ft.
Format: Dark

WIXC(FM) Essexville, Mich.

Price: \$512,000
Buyer: The MacDonald Broadcasting Company, Saginaw, Mich. (Carolyn Ann Macdonald, chairman); owns/is buying five FM and five AMs
Seller: WIXC LP, Bay City, Mich. (Thomas Walker, principal)
Facilities: 97.3 mhz, 3 kw, ant. 328 ft.
Format: Country

WWND(FM) Raleigh, N.C.

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,724
Commercial FM	5,591
Educational FM	1,961
Total Radio	12,276
VHF LPTV	559
UHF LPTV	1,515
Total LPTV	2,074
FM translators & boosters	2,928
VHF translators	2,248
UHF translators	2,752
Total Translators	7,928
Commercial VHF TV	558
Commercial UHF TV	651
Educational VHF TV	125
Educational UHF TV	242
Total TV	1,576

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

Price: \$495,000 for stock
Buyer: WXXX LLC, Raleigh, N.C. (Donald W. Curtis, manager/80% owner); Curtis also owns/is buying four AM and seven FM
Seller: Bernard Dawson, Raleigh, N.C.
Facilities: 102.9 mhz, 1.7 kw, ant. 189 ft.
Format: Jazz

KCES(FM) Eufaula, Okla.

Price: \$400,000
Buyer: K95.5 Inc., Tulsa, Okla. (William H. Payne, president/owner); also owns/is buying KRQZ-FM Waggoner, KITX(FM) Hugo, KTOW(AM)-KTFX(FM) Sand Springs, all Okla.
Seller: Harmon Davis, Eufaula, Okla.; no other broadcast interests
Facilities: 102.3 mhz, 3 kw, ant. 150 ft.
Format: Country

WBYA(FM) Searsport, Me.

Price: \$265,000
Buyer: Moon Song Communications, Bangor, Maine (Jerry Evans and Leslie Evans, principals); also own WVOM(FM) Howland, Me.
Seller: Searsport Broadcasting Partnership, Cockskeyville, Md. (Dan Spears, principal); no other broadcast interests
Facilities: 101.7 mhz, 6 kw, ant. 236 ft.
Format: Classical

KAJI(FM) Point Comfort, Tex.

Price: \$42,800
Buyer: BK Radio, Austin, Texas (Bryan King and James Bumpous, co-owners); no other broadcast interests
Seller: BMW Broadcasting of Texas, Corpus Christi (Ben Benavides, president)
Facilities: 94.1, 25 kw, ant. 100 ft.
Format: Dark

FM construction permit, Norlina, N.C.

Price: \$10,000
Buyer: CSN International, Santa Ana, Calif. (Charles Smith, president); also owns/is buying four FM and one AM; Smith also owns KWVE(FM) San Clemente, Calif., and KEFX(FM) Twin Falls, Idaho
Seller: Alvin Woodlief Jr., Oxford, N.C.
Facilities: 94.3 mhz, 6 kw, ant. 100 ft.
Format: Dark

AMS

KNEA(AM) Jonesboro, Ark.

Price: \$450,000
Buyer: John J. Shields, Jonesboro, Ark.; no other broadcast interests
Seller: John J. Shields Inc., Jonesboro, Ark. (Paul R. Boden, principal); Mindy Worlow, daughter of Shields, also owns KOCY(FM) Hoxie, Ark.
Facilities: 970 khz, 1 kw day, 41 w

night

Format: Gospel, religion

WOON(AM) Woonsocket, R.I.

Price: \$380,000

Buyer: Willow Farm Inc., Hamilton, Mass. (Keating Willcox, president); also owns WNSH(AM) Beverly, and WPEP(AM) Taunton, both Mass. and WMVU(AM), Nashua, N.H.

Seller: Woonsocket Broadcasters, Woonsocket, R.I. (David Richards, general manager); no other broadcast interests

Facilities: 1240 khz, 1 kw

Format: Sports, oldies

WMTI(AM) Morovis, P.R.

Price: \$315,000

Buyer: International Broadcasting Corp., San Juan, P.R. (Pedro Roman Collazo, president); also owns three TVs, one FM, three AMs

Seller: Wanda Rolon Miranda, Toa Alta, P.R.; no other broadcast interest

Facilities: 1580 khz, 5 kw day, 2.5 kw night

Format: Popular Latin and American music

WKIQ(AM) Eustis, Fla.

Price: \$210,000

Buyer: McKenzie Broadcast Associates, McKenzie, Tenn. (Bruce L. Cox, president); also owns WHDM(AM) McKenzie

Seller: Christianson Broadcasting Inc., Eustis, Fla. (Carl Christianson and family, owners); no other broadcast interests

Facilities: 1240 khz, 1 kw

Format: Music, talk, news

Broker: Mayo Communications Inc.

KRNN(AM) North Little Rock, Ark.

Price: \$200,000

Buyer: Equity Broadcasting Corp., Little Rock, Ark. (Larry Morton, president); owns/operates 13 TVs, five FMs and three AMs

Seller: Citadel Broadcasting Co., Tempe, Ariz. (Lawrence R. Wilson, president); owns/operates 65 FMs, 30 AMs

Facilities: 1380 khz, 5 kw day, 2.5 kw night

Format: Sports

Broker: MGMT Services Inc.

KGFF(AM) Shawnee, Okla.

Price: \$155,000

Buyer: Citizen Band Potawatomi Tribe of Oklahoma Inc., Shawnee, Okla. (John A. Barrett Jr., chairman); no other broadcast interests

Seller: Sanders-Cantrell Partnership, Shawnee (David G. Sanders and Steven Cantrell, principals); no

other broadcast interests

Facilities: 1450 khz, 1 kw

Format: '70s classic

WJCM(AM) Sebring, Fla.

Price: \$150,000

Buyer: Cohen Radio Group, Ballston Lake, N.Y. (Pete Handy, 80% owner); is buying three AMs and two FMs

Seller: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, Radio Division); owns/is buying one TV, 132 FMs and 71 AMs

Facilities: 960 khz, 5 kw day, 1 kw night

Format: Soft hits

WPTB(AM) Statesboro, Ga.

Price: \$150,000

Buyer: Skyline Communications Inc., Statesboro, Ga. (Gary A. Bacon, president); no other broadcast interests

Seller: Statesboro Media Inc., Seattle, Wash. (James A. Penney, vice president)

Facilities: 850 khz, 1 kw

Format: News, talk

WIZK(AM) Bay Spring, Miss.

Price: \$54,402.42

Buyer: Willis Broadcasting Corp., Norfolk, Va. (Levi E. Willis, president)

Seller: Mitchell Jerome Hughey, Bay Springs, Miss.

Facilities: 1570 khz, 5 kw

Format: Country

KRRP(AM) Choushatta, La.

Price: \$50,000

Buyer: Francis V. Hobbs, Shelbyville, Tenn.; no other broadcast interests

Seller: Bethard Broadcasting Corp., Coshhatta, La. (James G. Bethard, owner); also 50% owner of KSBH(FM) Choushatta

Facilities: 950 khz, 500 w day, 209 w night

Format: Gospel

WRMG(AM) Red Bay, Ala.

Price: \$35,000

Buyer: Redmont Broadcasting Comp., Tuscumbia, Ala. (Hillard Sparks and Jimmy Pyle, principals); no other broadcast interests

Seller: Redmont Broadcasting Corp., Red Bay, Ala. (Maurice Fikes, president); no other broadcast interests

Facilities: 1430 khz, 1 kw

Format: Dark

—Compiled by Alisa Holmes

Special Reports

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(Bonus Distribution at IBC)

Issue Date: September 7

Ad Close: August 28

FANTASY/SCI-FI PROGRAMMING

(Bonus Distribution at INTERFACE XII)

Issue Date: September 14

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RADIO

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Interested candidates must have extensive experience with broadcast-related systems, including studio and transmission equipment, and familiarity with radio and television network operations. Strong broadcast engineering, construction, project management and budgeting skills are also required. Candidates must be detail-oriented and possess a "hands-on" attitude.

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We're seeking an individual to operate backhaul, distribution, automation, and related equipment in our New York Technical Operations Center. You will be responsible for coordinating the set-up and trouble shooting of audio feeds with network, outside client and affiliate station personnel.

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For confidential consideration, please forward resume (indicating position of interest) to:



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HELP WANTED MANAGEMENT

General Manager. Small market turnaround station located in a politically progressive Rocky Mountain community seeks an all around general manager to develop the station. Successful candidate will have demonstrated insight and accomplishments in consumer marketing (listeners) and business to business marketing (advertising), editorial content for a progressive audience, and the leadership and management of a small team of employees. Candidate should be dedicated to local programming and community involvement. Women and minorities are encouraged to apply. A radio background is almost but not quite a requirement, as someone with an outstanding background in a parallel business will be considered. Interested parties should submit resumes and salary requirements. Please reply in confidence to: Working Assets, Attn: Job #103, 701 Montgomery Street, San Francisco, CA 94111. Fax: 415-788-7572. Email: pbollwin@wafs.com. Working Assets is an Equal Opportunity Employer.

HELP WANTED SALES

Regional Sales Agent: Broadcasting's oldest promotion company, Community Club Awards, seeks aggressive sales agent for presentations to radio, television, cable executives. Six figures potential. Independent contractor. No relocation required. Resume and picture to: Office Manager, CCA, PO Box 151, Westport, CT 06881, USA.

HELP WANTED NEWS

News Editor. Award winning AM-FM station in fast-growing community. Send resume and tape to: Robert McKay, III, PO Box 1377, Columbia, TN 38402.

HELP WANTED ANNOUNCER

Announcer interested in working in small market. Congenial working conditions, must have news writing experience. Send resume and tape to: WTTT, 185 South Washington Street, Tiffin, OH 44883. EOE.

HELP WANTED PROGRAMMING

Program Director opening at America's #1 Jazz Station. Minimum 3-5 years experience. Familiarity with public radio rules and regulations, audience building strategies, and supervisory skills. Send resume to: KOLN Search Committee, 1288 Bellflower Blvd., Long Beach, CA 90815. No calls. EOE.

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TELEVISION

HELP WANTED MANAGEMENT



LOCAL SALES MGR

WHNS-TV FOX 21 seeks local sales manager with a successful track record in broadcasting sales. Qualified candidate will have minimum three years local sales experience with budget/forecasting skills and some management experience preferred. Send resume in confidence to:

WHNS-TV
Attention: General Manager, LSM
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or fax to 212-727-2425. EOE M/F/D/V.**

Senior Vice President. Oregon Public Broadcasting, a successful public broadcasting network and one of the top stations producing programming for PBS; also enjoying relationships with national/international networks; seeks Senior Vice President for Administration and Operations. Report to President; member of senior management team; liaison with Board. Primary operations officer; responsible through oversight of subordinate staff, for finance, administration, information systems, engineering, TV programming. Participate in development of strategic and operational plans; develop operating plans; exert consistent management force toward current and long-term organizational goals. Requires Bachelors Degree in accounting/finance, business, or related field and at least five to seven years progressively responsible business experience (including supervision). Excellent communication skills; computer skills required. Advanced degree and prior public broadcasting experience preferred. Competitive salary and generous benefits package. To apply, send cover letter, salary history, resume, and professional references to OPB Personnel, MS-BRD, 7140 SW Macadam Avenue, Portland, OR 97219. Application materials must be received by September 14, 1998.

Account Executive. WSIL-TV ABC affiliate in Southern Illinois seeks AE candidate with successful new business track record and experience with direct and agency accounts. Degree preferred. Send resume to: Sales Manager, WSIL-TV, 1416 Country Aire Drive, Carterville, IL 62918.

WUPL-TV, UPN54, New Orleans' Paramount O&O seeks a Traffic Coordinator. Experience necessary. Bias a plus. Fax resume to Traffic Manager at 504-828-5455. WUPL is an EOE.

TV Account Executive needed immediately. Experienced salesperson needed to sell WVBT-TV, the FOX affiliate in the Norfolk market. Applicant should be an aggressive, proven professional with at least two years of media sales experience, excellent written/oral communication skills, and a proven track record with new business development. If you are seeking a sales career with plenty of growth opportunity and would like to join a top-notch sales team, send your resume to Ken Suddith, LSM, WVBT-TV, 243 Wythe St., Portsmouth, VA 23704. No phone calls. WVBT-TV and WAVY-TV have a Local Marketing Agreement (LMA) whereby WAVY Broadcasting provides programming and sales services for WVBT. Equal Opportunity Employer.

National Sales Manager. Top 50 WB affiliate is in search of NSM. Minimum 3 years NSM or rep firm experience, excellent people skills, ability to develop and deliver new revenue streams. Independent experience preferred. We expect excellence. If you are up to the challenge send your resume to Box 01417. Deadline: September 11, 1998. EOE.

National Sales Manager. GOCOM Communications, operator of CBS and FOX affiliates in Youngstown, Ohio, is looking for a National Sales Manager. Prefer broadcast sales experience; rep experience a plus; possess good organizational and excellent communications and computer skills. Act as a liaison between the associated departments of the station, all its agencies, clients and national sales offices. Responsible for controlling inventory and setting rates for all national commercials. Responsible for training and updating the rep firm to assist in their creative efforts to sell packages and spots. Send resumes to GOCOM Television, Attn: Executive Assistant, 3930 Sunset Blvd., Youngstown, Ohio 44512. EOE.

Local Sales Manager. Position available at Washington, DC's UPN affiliate for person to manage and motivate 6 account executives at aggressive station. Good opportunity for experienced sales professional to move up. Resume and cover letter to General Sales Manager, UPN20/WDC, PO Box 9662, Washington, DC 20016. Fax 301-654-5209. Equal Opportunity Employer.

General Sales Manager. Media General's NBC station in beautiful Charleston, SC seeks a General Sales Manager to supervise local, regional and national sales. The duties also entail controlling inventory and traffic and providing timely and accurate research reports to corporate and the station's manager. The candidate should be highly motivated, well organized with strong negotiation and presentation skills. Previous successful local sales and/or station rep management experience required. Send or fax resume and references to: WCBD-TV, Attn: General Manager, 210 West Coleman Blvd., Mount Pleasant, SC 29464. No phone calls please. M/F EOE Final applicants drug screened.

Local Sales Manager. Top 50 FOX affiliate is seeking a LSM. Successful candidate must possess a minimum of 3 years management experience, have excellent people skills and a successful track record of developing new revenue streams. Independent experience preferred. Send your resume to Box 01418. Deadline: September 18, 1998. EOE.

Local Account Executive. Channel 7/WKBW-TV, dominant ABC affiliate in this top 40 market, is looking for an aggressive Account Executive to enhance our strong sales team. Excellent presentation skills, new business development track record, and computer literacy are essential. Minimum of two years of sales experience is mandatory. Bachelors degree preferred. Send resume to: Jeff Guilbert, General Sales Manager, Channel 7/WKBW-TV, 7 Broadcast Plaza, Buffalo, New York 14202 or Email guilbert@wkbw.com. No phone calls please. Channel 7/WKBW-TV is an Equal Opportunity Employer.

General Sales Manager: needed to be responsible for all traditional and non-traditional revenues, strategic planning, developing and maintaining a sales budget, and developing sales promotions. A Bachelors Degree in a related field is preferred. Must have excellent communication, presentation, and organizational skills and rate and inventory management experience. A minimum of 3-5 years experience in sales management is required. Computer skills required. Send a resume to: Recruiting Dept., Newschannel 5, PO Box 951, Alexandria, LA 71309. Newschannel 5 is a Media General station, and an EEO Employer. Pre-Employment Drug-Testing required.

Account Executive. WSIL-TV ABC affiliate in Southern Illinois seeks AE candidate with successful new business track record and experience with direct and agency accounts. Degree preferred. Send resume to: Sales Manager, WSIL-TV, 1416 Country Aire Drive, Carterville, IL 62918.

HELP WANTED MARKETING

TV Station Marketing-Creative Services Manager. Group owned NBC affiliate seeks an experienced manager who will direct the marketing strategy for developing a top 50 market station. Individual must have good team building and creative idea skills. EOE. Send resume, tape and other examples of skills and accomplishments. Reply to Box 01419.

Director Client Marketing Services. NBC affiliate in Richmond, VA is seeking individual with exceptional presentation skills and marketing degree/background to handle vendor development efforts. Knowledge of Marshall Marketing or similar qualitative resources a plus. Send cover letter and resume to Human Resources, NBC12, PO Box 12, Richmond, VA 23219. EOE M/F/D.

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Senior Television Maintenance Engineer. Fully skilled in repairing both digital and analog video and audio broadcast grace equipment. Troubleshooting to both the board and component level preferred. Facilities and light circuit design skills a plus. Electrical Engineering degree preferred, but not required. An extremely high quality sense is mandatory. Extensive experience in broadcast grade teleproduction, network or Television station engineering required. Send resume and salary requirements to: Nichols Technical Services, Attn: SR/3/98, 2945 Flowers Road South, Suite 107, Atlanta, GA 30341.

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call Antoinette Pellegrino (212) 337-7073
or Francesca Mazzucca (212) 337-6962

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Person to make technical-based presentations describing the engineering functionality of the Local Television on Satellite network and subsystems. As network is deployed, responsibilities will include product/vendor selections, hardware/software installations and on-going operational management of over 150 nationally disbursed teleport facilities. Must have an Engineering degree with over ten years of engineering and broadcasting management experience with particular emphasis on satellite technology. Knowledge of video compression technologies is required. MBA and experience with HDTV is highly preferred, as well as exposure to video set-top boxes and conditional access systems.

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EOE

Master Control Operator. KTRK-TV has an immediate opening available for a Master Control Operator. Station operators handle program switching, video tape recording, program playback, camera control and other duties necessary in the daily operation of the station. Qualified applicants should have prior operations experience in television broadcasting or a closely related field. Formal electronics training, SBE certification or a FCC license would also be an asset. KTRK-TV offers a very competitive salary and excellent benefits package. Interested applicants should send their resume to: James W. Stanley, Director of Engineering, KTRK-TV, 3310 Bissonnet Street, Houston, TX 77005. Email: james.w.stanley@abc.com. No telephone calls, please. Equal Opportunity Employer. M/F/D/V.

Junior Television Maintenance Engineer. Broadcast grade equipment bench repair skills required. High quality level of digital and analog video and audio equipment alignment and set-up abilities. Full understanding of electronic theory mandatory. Technical school or college degree in an electronics related discipline preferred. A minimum of 7 years experience in engineering maintenance at the broadcast grade level is a must. Send resume and salary requirements to: Nichols Technical Services, Attn: JR/3/98, 2945 Flowers Road South, Suite 107, Atlanta, GA 30341.

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

Engineering Supervisor. Telemundo/KSTS-TV in San Jose, California, a Telemundo owned and operated station, is seeking an Engineering Supervisor for its studio operation. The candidate should possess an Associates Degree in Electronics and a minimum of 5 years experience in the repair of SP beta machines, cameras, studio production equipment, video servers, and have a solid background in computer systems. Strong analog and digital troubleshooting skills a must as is the ability to communicate well with others. Managerial skills, FCC Radiotelephone Operator License, SBE Certification and UHF Transmitter experience desirable. Send resume, salary history and cover letter to: Robert Amoroso, Director of Engineering and Operations, Telemundo/KSTS-TV, 2349 Bering Drive, San Jose, CA 95131 or Fax: 408-432-6218. EOE.

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Chief Engineer. Growing broadcast group is seeking a qualified engineer. Based in Richmond, VA, the job does involve some travel to our station in Hampton Roads. Experience in full and low power preferred. Includes benefits and opportunities to grow with the company. EOE. Send resume to: Harrison Pittman, Lockwood Broadcast Group, 220 Salters Creek Road, Hampton, VA 23661 or Email: HHP3@aol.com

Chief Engineer needed for WJBF, the Channel 6 ABC affiliate in Augusta, Georgia. The vacancy was created by present chief's promotion to one of Spartan Communication's larger stations. WJBF has, and will continue to be supported with capital funding necessary to keep it technically current; no junk equipment. A new transmitter went on the line only a few weeks ago; new tower and antenna are in the plans for next year. The transmitter site and studio technical facilities are well documented with AutoCad; no need to wonder where the wires go. Fax or mail letter of application with resume to: Bone & Associates, Inc., Attention: WJBF Position, Six Blackstone Valley Place, Suite 109, Lincoln, RI 02865. Fax 401-334-0261. EOE/M-F.

HELP WANTED NEWS

Weather Anchor. Terrific opportunity at a great station. KCCI-TV has an immediate opening for weekend weather. We have lots of tools, and put a strong emphasis on emergency weather coverage. Meteorologist preferred. Top-rated news station. Rush tapes and resumes to Dave Busiek, KCCI-TV, 888 9th St., Des Moines, IA 50309. EOE.

WDSU-TV, the NBC affiliate in New Orleans, is looking for an experienced News Director to help lead us to the next level in a highly competitive market. The person we're looking for will have a college degree and 3-5 years experience in news management. Will be a proven winner. Will lead, not push a motivated staff to the goal of moving from number two to number one. Will know how to manage a budget to maximize all the newsroom's resources. If you have that "fire-in-the-belly" and hate to lose, love team building, and know how to manage (up and down), send your resume to Carolyn Simmons, Personnel Coordinator, WDSU-TV, 846 Howard Avenue, New Orleans, LA 70113.

WTVR-TV in Richmond, Virginia, a Raycom Media station, has an immediate opening for a News Promotion Producer. Candidate must have a strong news promotion background. Must be able to write hard, audience driving news topicals and image promotion. AVID editing desired. We are an EOE and qualified minorities and females are encouraged to apply. Pre-employment drug screening required. Please submit resume and non-returnable VHS tape to (no phone calls): Jeanne Pennington, Marketing Director, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230.

Video Tape Archivist: WABC-TV is seeking a Video Tape Archivist to maintain the news department's media archival and tracking system. Position requires updating the database in a timely fashion to allow for storing and retrieving information contained on video tapes. Responsibilities will also include logging, bar-coding, archiving, and tracking the news file tape system for the organization of the video tape storage system. Please send resumes to: Ken Jobe, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

Vice President, News. Provide overall management, editorial, production and news gathering leadership. In conjunction with President/GM, determine and articulate the vision for Newschannel 4. Successfully manage budget, perform as strategist, tactician and business person. 5 years significant, Sr. television news management exp., preferably in a large, metered market(s). Exp. as News Director preferred. High energy, demonstrate leadership skills and history with a demonstrated track record of promoting newsroom diversity. Excellent recruitment skills and an appreciation and aptitude for process analysis. Creative approach to complex problem solving. Genuine history as a television producer, must have in-depth knowledge of production, control room procedures, editing and videography. Knowledge of industry trends and direction plus a track record of verifiable and successful risk-taking. Send resume to: William Katsafanas, Pres./GM, WCMH, PO Box 4, Columbus, Ohio 43216. Drug screening. EOE.

TV News Director. ABC affiliate in beautiful New England is re-launching entire news operation and is looking for an experienced News Director. This fantastic opportunity will allow candidate to mold a new department with multiple broadcasts from ground up. Candidate for this position should have 5 years of television news experience, be creative and have a degree in Journalism. Please send resume to Box 01420 EOE.

WTVR-TV in Richmond, Virginia, a Raycom Media station, has an immediate opening for a Morning/Noon Weather Anchor. We are an EOE and qualified minorities and females are encouraged to apply. Pre-employment drug screening required. Submit resume and tape to (no phone calls): Rob Cizek, News Director, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230.

TV Assistant News Director/Assignment Manager. Need seasoned, newsroom leader with strong writing and management skills to guide young reporters in aggressive weekday coverage from story selection through final product oversight. Substantial broadcast news experience required. No beginners. No phone calls, faxes or email. Send letter, resume and non-returnable videotape to: News Director, WVIR-TV, 503 East Market Street, Charlottesville, VA 22902. EOE.

Unique TV News Job. Statewide public TV network in the #1 and #4 markets, doing a traditional format newscast with bureaus, live trucks, and a committed, sophisticated staff, now seeks applicants for...News Assignments Manager to over see headquarters Assignment Desk and two bureaus. This is a critical, proactive position that builds each news day based on meaningful, explanatory journalism and leaves the fires and car wrecks to the dozen-or-so commercial news shops. Based in New Jersey Network's broadcast center in the state capital of Trenton. Interested parties should apply by mail, including a concise statement of how and why you would prepare or plan coverage for a substantive, compelling, and engaging newscast that reflects each day in this most densely populated state in the country. Send applications to Bill Jobes, Director of News & Public Affairs, NEW JERSEY NETWORK NEWS, P.O. Box 777, Trenton, NJ 08625-0777. No tapes or phone calls please.

Sports Reporter. Responsible for creating various types of sports story packages for on-air presentation; developing and maintaining contact with sports sources. Covers a wide range of stories including development in such areas as local, regional, national and international sports. Primarily works under deadline pressure. Bachelor's degree in journalism or related field. Minimum of three years in broadcast journalism or outstanding record of accomplishment in related field. Must have good judgement and a track record of achievement. Must be able to work all hours and shifts. For consideration, forward resume and letter to: KTVI/FOX 2, Human Resources Director, 5915 Berthold Avenue, St. Louis, MO 63110.

Reporter/Photographer: We are looking for a one-person band to work in our Texarkana newsroom. This person must display the ability to craft a creative story. Good writing and shooting a must. Minorities and women are urged to apply. Candidates should send a non-returnable tape and resume to: RP1-BC, Box 44227, Shreveport, LA 71134-4227. EOE.

Reporter- Northern Michigan's number one news station is looking for an excellent journalist to join our award winning reporting staff. If you have the skills to tell compelling stories, alongside an N.P.P.A. Photojournalist, please send resume and vhs tape immediately to WWTW, Director of News and Operations, Jon-Michial Carter, Box 627, Cadillac, Michigan 49601. All applicants must have a minimum of one year experience at a commercial television station. All callers eliminated from consideration.

41 Assignment Editor. Young, talented and aggressive staff of ABC affiliate in southern tier of 37th market needs creative and relentless news hound. Here's your chance to take charge and help mold a small but growing news organization. Send your resume and references to: Ken Schreiner, News Director, WOTV ABC 41, PO Box 1616, Battle Creek, MI 49016. No phone calls, please. WOTV 41 is an Equal Opportunity Employer.

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Producer. Reporter. 81st market ABC affiliate seeks journalists with creative broadcast production skills and conversational writing style and strong news judgement. College degree required, minimum one to two years on the job or college-related experience. No beginners, no phone calls please. Non-returnable tape and resume to Debra Harris, News Director, WAND-TV, 904 Southside Drive, Decatur, Illinois 62521. EOE.

Photographer/Editor. WHAS11, market leader, is looking for a photographer/editor for "Louisville Tonight Live" a weeknight Emmy award winning infotainment show. Candidate must have a minimum of three years experience at lighting, shooting and editing daily packages. Must be proficient in the use of "live" trucks. This is more than "point the camera" shooting. The person we're looking for needs to be able to visually tell a story in an interesting, information and timely manner. Must be capable of working as a team. College degree preferred. Send cover letter, tape, and resume to: Cynthia Vaughan, Human Resources Director, Human Resources #833, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. EOE.

Photographer. WHAS11, market leader, ABC affiliate is looking for a full-time person with experience in editing and shooting for newscasts. Experience with remote microwave ENG trucks a plus, excellent organizational skills are necessary. College degree preferred. Interested candidates forward resume and cover letter to: Cindy Vaughan, Human Resources Director, HR #832, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. Belo Kentucky, Inc. is an Equal Opportunity Employer.

On-Air Director. 5 and 10PM News. KTMD-TV Channel 48, Telemundo of Galveston, Houston has an opening for a full time on air director for the 5 pm and 10 pm newscasts. A qualified candidate will need to have experience directing a live news format style program. The position is available immediately. Requirements are: Must be able to direct the various on air aspects of a live news program. One year minimum experience. Must be fluent in Spanish. Must have production skills, including: Editing on Beta format, use of a multiple input video switcher, directing of camera shots, creation of news elements. Please send resume to: Eric Smith, Production Director, KTMD-TV, Channel 48, 3903 Stoney Brook Drive, Houston, TX 77063. KTMD-TV Channel 48 is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

News Director. KDAF WB33 is seeking a dynamic leader, with a proven track record, to head our News Department. This individual will be responsible for, but not limited to, building and planning a news team from the ground up, manage the day-to-day operations of the news department, personnel management, financial management and budgeting. The ideal candidate must have 5+ years news senior management experience in broadcast journalism and newscast production as well as a keen eye for local news. Submit resume and non-returnable VHS tape of your news product to: Human Resources, Job Code: ND-001, 8001 John Carpenter Fwy., Dallas, TX 75247. Resume must be post marked no later than 09/05/98. EOE and Drug Free Workplace. No phone calls please.

Director. KEVN-TV, Rapid City, SD. One year directing live newscasts required. Send resume/tape to David Downs, KEVN TV, PO Box 677, Rapid City, SD 57709. EOE.

Morning Producer. KARE 11 Television is looking for a dynamic and creative producer for a one-hour early morning show. Candidates should have some medium to major market producing experience. They should also possess strong news judgement, good decision making skills and have innovative ideas that would appeal to a morning audience. If you're interested in joining a winning team and have the right ideas to make mornings shine, please send a resume and non-returnable tape to: Stacey Nagy, Executive Producer, KARE 11 TV, 8811 Olson Memorial Highway, Minneapolis, MN 55427. EOE/AA.

KTXL FOX 40 a Tribune Broadcasting Station, in gorgeous Northern California, is seeking an experienced News Director. Do you have the ability to take our shop to the next level? If you are a seasoned journalist with the ability to think outside of the box...we are looking for you. The ideal candidate will have 3+ years news management experience in television journalism and newscast production. If you have the vision that will take this #2 news to #1 send/fax your resume to: KTXL FOX 40, Human Resources Department, 4655 Fruitridge Road, Sacramento, CA 95820. EOE.

Executive Producer - WQAD-Quad Cities ABC. Voted Best Newscast 2 years running seeks a news junkie with strong leadership skills. You'll guide our reporters and producers in aggressive daily coverage. Do you know how to spot a great story? If you can own the lead story *Everyday*, keep us #1 in severe weather coverage and keep your sense of humor, we'll give you the tools and opportunity to *Win!* Send news philosophy, resume and recent aircheck to: Griff Potter - News Director, 3003 Park 16 Street, Moline, IL 61265-6061. EEO.

Executive Producer. Responsible for day to day news coverage and production of morning news programs. Supervise all personnel responsible for these newscasts. Oversee station and syndicated franchises. Excellent people and communications skills. Problem solver. Bachelors degree and 5 years newscast producing preferred. Ability to work all hours, weekends, holidays. For consideration, forward resume and letter to: KTVI/FOX 2, Human Resources Director, 5915 Berthold Avenue, St. Louis, MO 63110.

Chief Meteorologist. Top 25-market station seeks the person who will lead our weather department into the next century. Successful candidate will have a dynamic presentation coupled with a background in meteorology. Minimum of two years broadcast experience, AMS seal, and computer graphics ability required. Non-returnable tapes and resumes to Box 01416 EOE.

Assignment Manager- Northern Michigan's number one news station is looking for a well organized, solid communicator to run our assignment desk. The right person for this job understands the importance of working with reporters, photojournalists and producers to craft daily newscasts. Must be a news junky. Must be first to arrive to work and last to leave. Must sleep, eat and breathe with a pager and cell phone. We prefer all applicants have producing or reporting experience. Send resume and references to WWTW, Director of News and Operations, Jon-Michial Carter, Box 627, Cadillac, Michigan 49601.

Award winning Newscast Producer. Are you ready to take over the highest rated newscast in the state of Florida? Can you make the newscast voted best in the state by the Associated Press even better? Can you handle an 11:00 pm newscast that regularly out performs its NBC prime time lead in? If you believe you have what it takes to meet and exceed these expectations, then you are the person we are looking for! WFLA-TV, NBC/Tampa, is looking for the perfect 11:00 pm producer. Story stackers and back timers need not apply. We want a producer who is aggressive, creative and has a clear vision on what makes a newscast relevant to the community. You must be a great writer with a flair for high production values. This is a great newsroom that puts a high value on people who can think, create and contribute to our overall success. You must have a college degree, at least five years on-line producing experience and good computer skills. Send last night's newscast, a resume and references to: WFLA-TV, Personnel Dept., 905 E. Jackson Street, Tampa, FL 33602. No phone calls will be accepted! WFLA-TV is an Equal Opportunity Employer. M/F and a drug-free workplace with pre-employment drug screening.

Assignment Editor (WQAD). WQAD-Quad Cities seeks a newsroom leader who loves breaking news and seeing a great plan come together. We are a newsroom on the move and need *Ideas, Ideas, Ideas!* Great benefits from a great company for the right person. Contact: Griff Potter - News Director, 3003 Park 16 Street, Moline, IL 61265-6061. EEO.

Anchor/Reporter. NBC12 is looking for an experienced Anchor/Reporter. Successful candidate will be dynamic, eager and possess excellent performance skills. Live reporting experience a must. College degree or equivalent job experience required. Send cover letter, resume and non-returnable VHS demo tape to: Nancy Kent, News Director, NBC12, PO Box 12, Richmond, VA 23218. No phone calls please. EOE M/F/D.

Anchor. WQAD-TV, ABC in the Quad Cities needs a strong lead anchor who can report and has a commitment to news as strong as ours. We are looking for a person with polished on-air delivery who wants to be part of a close knit news team which is on the move. Great place to live, great company to work for and a great strategic plan awaits you. Send recent aircheck, resume and your news philosophy to Griff Potter - News Director, WQAD-TV, 3003 Park 16 Street, Moline, IL 61265-6061. EEO.

6 and 10 Anchor. The number one station in Northeast Kansas is looking for a 6 and 10 Co-anchor to compliment our main female anchor. You will need a very strong on-air presence, excellent writing skills and experience in field anchoring. You will also be responsible for our high-profile "Crimestoppers" franchise. We need a high-energy team player who has natural talent for talking with viewers, not at them. This is an excellent opportunity for the right person to help lead a number one news team into the next millennium! Excellent compensation package for the right person. At least five years anchoring experience preferred. Journalism degree required. Send resume and tape by September 18, 1998 to: 6 and 10 Anchor, c/o Personnel Director, PO Box 119, Topeka, KS 66601. EOE.

HELP WANTED PROMOTION

Promotions Director: NBC/NewsChannel 15/WICD-TV is seeking a self motivated individual for Promotions Director. Computer, writing, organizational and video editing a must. AVID editing skills a plus. *No calls!* Send resume and a sample of your work to WICD Promotions, 250 S. Country Fair Drive, Champaign, IL 61821. EOE.

Promotion Writer/Producer. WXIA-TV, Atlanta's NBC affiliate, is looking for a creative writer/producer to join its marketing team. Responsibilities include writing and producing on-air promos and public service announcements for news, programming and other station projects as necessary. Individual should possess excellent writing skills, and have experience in on-air news promotion. Individual should be team oriented and work well under pressure. If you love news promotion and produce tempting topicals, send resume and tape to: Promotion Manager, WXIA-TV, 1611 West Peachtree Street, NE, Atlanta, GA 30309. EOE M/F.

Promotion Writer/Producer: Midwest NBC affiliate has an immediate opening for a creative, motivated writer/producer who can generate compelling copy and new ideas to bring viewers to the station. If you can work independently, as a team player and have a strong news promotion background. WICS wants you. Editing and shooting skills are essential. Send resume and tape to: Creative Service Director, WICS-TV, 2680 East Cook Street, Springfield, IL 62703. An Equal Opportunity Employer. Women and minorities are encouraged to apply.

Kelly Broadcasting is seeking a "take charge" Promotion Producer who can crank out nightly topicals for late night newscast and can also produce high-concept news image and non-news spots. Resume and non-returnable video tape to: Kelly Broadcasting Co., Attn: Gene Robinson, Promotions Director, 3 Television Circle, Sacramento, CA 95814. No calls please. EOE/M/F/ADA.

Promotion Producer. KPHO-TV, the CBS affiliate in the Valley of the sun, has an immediate opening for a Promotion Producer. We're looking for an experienced, self-motivated, highly creative person who can produce compelling news topicals, series and image promotion. Strong writing skills a must. Non-linear editing experience preferred. Join a growing station in the beautiful Southwest. Rush your tape and resume to Human Resources, KPHO-TV, 4016 N. Black Canyon. Phoenix, AZ 85017. No phone calls please. EOE.

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HELP WANTED MISCELLANEOUS



As one of the fastest growing, most progressive broadcast groups in the nation, SINCLAIR COMMUNICATIONS, INC. owns and/or provides programming services or has agreements to acquire 57 stations in 37 separate markets, and owns, provides sales and programming services to, or has agreements or options to acquire 50 radio stations in 11 separate markets. Sinclair's television group will include ABC, CBS, FOX, NBC, WB and UPN affiliates. As our phenomenal growth continues, we seek the one element which gives us the edge on the competition and the power to stay on top-the best people in the business. If you are a motivated team player with a successful track record, an opportunity may await you at Sinclair.

Asheville-WLOS/WFBC-TV-ABC/IND

Art Director

Seeking a hot art director who is looking for a cooler climate and better quality of life. Come live and work in the beautiful Blue Ridge Mountains and enjoy the creative freedom you deserve. 3 years broadcast designer experience and a college degree required. Experience with After Effects, Infini-D, AVID editing and white water rafting a definite plus. Send resume and non-returnable tape. BC#164

Baltimore-WBFF/WNUV-TV-FOX/WB

Promotion Writer/Producer

2-3 years on-air promotion writing/producing experience required. You will produce station image, programming, sports, event/contest promos and some news image. Also responsible for post-production of pre-produced network and syndicated promos. Send resume. BC#165

Charleston, WV-WCHS-TV/ABC

- Newscast Producer

Seeking a newscast producer who will bring judgement, intelligence, energy and leadership. If you can achieve these qualities, along with production and writing skills, send a resume and non-returnable recent VHS newscast tape. BC#166

- National Sales Manager

Seeking an experienced leader and manager to become part of our dynamic sales management team. Must be able to establish strong relationships and have the ability to grow national shares. Minimum of 3 years television sales experience. Columbine and Tapscan. Previous management desirable. Send resume. BC#167

Columbus-WSYX-TV/ABC

Weekend Anchor/Reporter

Responsibilities include anchoring weekend 6pm and 11pm newscasts, plus general assignment reporting three days per week. Applicants should have minimum two years newsroom and anchoring experience. Send resume, cover letter and VHS tape. BC#168

Indianapolis-WTTV/WB

- Promotion Director

Aggressive, creative individual to plan and implement the station's marketing strategies. Experience in television promotion and production a must. Send resume and cover letter. BC#169

- Research Director

Talented, energetic individual to gather and analyze research to aid in sales effort and strategic planning. Working knowledge of TvScan, Micronode 386, Qualitat, Microsoft Word and Power Point. Send resume and cover letter. BC#170

- Producer/Director

Motivated, creative individual to write, shoot and edit short and long-form production. A minimum of three years experience in all aspects of production. Send resume and cover letter. BC#171

Madison-WMSN-TV/FOX

Local Account Managers

Immediate openings for experienced, creative and detail-oriented sales people. Bachelor's Degree in Business or related field helpful. Computer proficiency, new business development, great customer relations and project management skills a must. Send resume. BC#172

Nashville/Oklahoma City

Business Managers

Successful candidates will possess 4 year accounting degree, strong communication skills and previous financial media experience. Send resume. BC#173

Nashville-WZTV/WUXP-TV/FOX/UPN

- Local Sales Manager

Strong Local Sales Manager needed to take charge of an experienced sales staff. Candidate must be able to motivate and manage while creating new business. Skills and experience necessary include TvScan, computer skills, hiring and training, proven negotiation track record, proven new business leader, communication and goal setting abilities. 3-5 years television and management experience required. Selling experience in a metered market preferred. Send resume. BC#174

- Writer/Producer/Shooter/Editor

This job calls for someone who can do it all. Can you take a promo or feature story from idea to air? Do you have experience on both linear and non-linear systems? If your answer is yes, please send resume and VHS tape. BC#175

- Graphics Producer/Editor

Can you direct a live show on a Grass Valley 200? If so, and you have experience editing promos and feature stories on both linear and non-linear systems, can produce graphics and are able to work alone and as part of a production crew, we'd like to hear from you. Send resume and VHS tape. BC#176

Tri-Cities-WEMT-TV/FOX

Account Manager

Immediate opening for an account manager for the Tri-Cities/Virginia area. Applicant must be computer literate, possess 3-5 years sales experience preferably in a media environment and be a team player. Send resume. BC#177

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

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HELP WANTED CREATIVE SERVICES

DIRECTOR OF CREATIVE SERVICES

WTVD is the ABC owned television station in the Raleigh-Durham-Fayetteville, North Carolina market. This fast-growing, 29th market station seeks an outstanding manager who will consistently deliver break-through on-air, radio, and print promotion, while leading and motivating a team of writer/producers and graphic artists. A minimum of 3 years experience at a TV station required. Please send your resume, reel, and references to:

Bruce Gordon
WTVD-TV
411 Liberty Street
Durham, NC 27701



No phone calls please. Equal Opportunity Employer/M/F/D/V.

Multi-Media News Designer. WKBD-TV UPN50, one of the largest Paramount owned stations is seeking a highly creative, self-motivated news broadcast designer who loves the excitement and challenge of designing graphics for our daily Ten O'clock News show. If you are a talented designer who stays current with the latest design trends, has knowledge of edit suite capability, has strong organizational skills, the ability to work in a fast paced environment with tight deadlines, and can interact effectively with our news producers and production crew, then this job is for you! Knowledge of the Power Mac computer system using Photoshop, Illustrator, Quark Xpress, Premiere, After-Effects, and Silicon Graphics platform using Liberty Software. Additional job experience using Softimage 3-d and Flint software. Chyron Infinit is a plus. BFA degree major in Graphic Design along with previous news design experience required. Please mail your resume with reel or fax your resume for review to: Attn: Personnel/B.C.M./M.M.N.D./8-98, WKBD UPN50, 26905 West Eleven Mile Road., Southfield, MI 48034. Fax# (248)355-2692. WKBD is an Equal Opportunity Employer.

Creative Services Producer. KSDK-TV, St. Louis #1 NBC affiliate is looking for a Top writer/producer. If you're self-motivated, have strong writing and conceptual skills and have been in the business for at least five years, show us what you've got. Send tape and resume to: KSDK-TV, Human Resources Administrator, 1000 Market Street, St. Louis, MO 63101. No calls please. EOE.

HELP WANTED PRODUCTION

Video Editor. Creative "superstar" video editor needed in advanced facility in Norfolk, Virginia. Sci-Tex Stratasphere or equivalent high end non-linear experience required. Super design ability, positive attitude, and great client skills a must. Great working environment in national production company. Send tape and resume to John Willcox, Metro Video Productions, 626 West Olney Road, Norfolk, VA 23507. Email: jwillcox@metrovideo.com

Traffic/Deliverables Coordinator. Independent production and distribution company seeks a full-time employee to oversee and coordinate production deliverables. Candidate should have some technical experience with television standards, formats and duplication. Good communication skills, attention to detail, and the ability to handle multiple tasks are essential. This position requires working with many corporate departments and outside vendors and producers. Send resume to: Unapix Entertainment, Chris Valentini, 200 Madison Avenue 24th Floor, New York, NY 10016 or fax (212)252-7630.

The Extraordinary One's is looking for an extraordinary director and producer for a new information television program. We're not going to list a bunch of qualifications, if you know your craft, you know what we're looking for. Send resume and non-returnable VHS demo reel to: P.O. Box 34306, Detroit, MI 48234. Attention Brian Cole. Tip: A flair for comedy is a plus.

Talk Show Segment Producer. KOMO TV's "Northwest Afternoon" seeks experienced talk producer. Candidate will be excellent in finding and producing compelling personal stories, have proven production capabilities (including editing and field production), and strong people skills with ability to work in team. Please send resume to KOMO TV, HR Dept., 100 4th Ave. North, Seattle, WA 98109. EOE.

Supervising Talk Show Producer. ABC in Seattle seeks proven leader to support/inspire staff and provide tone and direction for the country's longest-running afternoon talk show. Previous talk, management, and budgeting experience preferred. Candidates will be viewer-driven and have clear ideas how to grow this top-rated franchise. Please send resume to KOMO TV, HR Dept., 100 4th Ave. North, Seattle, WA 98109. EOE.

Production Person. WHAS11, market leader, ABC affiliate is looking for a production person with 3-5 years of experience who can run audio, operate robotic cameras, infinite, and is able to run switcher. The candidate should possess a good working knowledge of all facets of production and be capable of providing production support for promos, commercials and news production. A background in technical directing is desired. College degree preferred. Long hours and odd schedules may be necessary to complete the job. Send cover letter, and resume to: Cynthia Vaughan, Human Resources Director, Human Resources #834, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. EOE.

Educational teleconferencing network seeks experienced television producer. Live directing, excellent computer skills and higher education background a must. For application contact: H.R. Office, DCCCD, 701 Elm, Dallas, TX 75202.

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Own ATTIC GOLD, a TV series of 22 half hours shown on the Nostalgia TV Net. Antiques, collectibles and keepsakes are the topics of the Beta Master tapes that include the music, talent and title copyright. 6 minute format, ideal for group ownership. Call PennPar, 800-473-6672 for demo.

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It's time we had a bigger family.

Fox Family Channel is looking to fill the following positions:

Director, On-Air Promotion, Children's Programming. In addition to a reel of great work that includes promos for kids, our ideal candidate has at least four (4) years of national or major-market on-air promotion experience that includes leadership responsibilities.

On-Air Promotion Writer/Producers. We've seen a lot of solid reels. But we're looking for something extra. Call it quirky. Call it thinking-outside-the-box-while-keeping-the-message-clear. Call it brilliance. Is this you? Do you have at least two (2) years of national or major market on-air promotion producing experience? Consider joining us as we develop America's premiere TV destination for families and kids.

Send your reel and résumé with salary history in confidence to:

Promo Staffing
Fox Family Channel
10960 Wilshire Boulevard
Los Angeles, California 90024

No phone calls, please. Fox Family
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HELP WANTED SALES

Broadcasting & Cable

We Need Your Passion for Sales and Talent for Success!

Broadcasting & Cable has an exciting opportunity for a dynamic, energetic individual. Seeking a seasoned sales professional to drive cable industry ad sales. Knowledge of TV, cable and related industries preferred. Ideal candidate should have 5+ years in ad sales for publishing, cable television or affiliate sales.

For immediate consideration, send your resume with salary requirements to:

Human Resources Department - BC
Cahners Business Information
245 W. 17th Street
New York, NY 10011
or fax to 212-727-2425. EOE M/F/D/V.

HELP WANTED TECHNICAL

Digital Audio Expert

The National Digital Television Center is looking for an expert in audio production to operate a new, all digital, state of the art facility. This is not a job for beginners. The successful candidate will have an associates degree in audio production or equivalent experience. He or she will have five years of solid experience in live audio production and post production, including computer based programs such as Pro Tools. Experience in MIDI is also necessary. A knowledge of live recording with microphones, telephones, telephone interfaces such as ISDN and other pickup devices is essential. Background and understanding of time code and television post production is also desired.

Please send resume to:

Tom Edwards

NDTC

4100 E. Dry Creek Road
Littleton, CO 80122

Selected applicant must pass a drug screening and criminal background check. The National Digital Television Center is an Equal Opportunity Employer.

Maintenance Engineer. The Weather Channel, Atlanta, GA is looking for a motivated and reliable individual to join our team. This is an excellent opportunity for someone who wants to expand their knowledge. The selected candidate, for maintenance Engineer, must have at least three 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 ALL POSITIONS

TEXAS CABLE NEWS

A.H. Belo Corporation, one of the nation's largest media companies, is proud to announce an exciting new venture in Dallas, Texas. Texas Cable News (TXCN) will launch a 24-hour regional news channel in January. We are currently recruiting for an entire staff of news, sales, creative services and engineering personnel including:

News: News Anchors, Weathercasters, Producers, Assignment Editors, Writers, Videojournalists, Editors, Tape Operators, Technical Directors, Audio

Sales: Account Executives, Research Director, Traffic Manager

Creative Services: Promotions Producer/Writer/Editor
Commercial Producer/Camera/Editor
Graphic Artist

Engineering: Master Control Operators

To apply for one of the positions above, please send your resume, cover letter and tape (if applicable) to TXCN, 714 Jackson, Ste. 800, Dallas, TX 75202 or fax to 214/977-4501 or e-mail to jobs@txcn.com. EEO.

HELP WANTED NEWS

Producer. NEWSCHANNEL 8, Washington DC's only 24-hour regional cable news channel is in search of a news producer. Candidate must have a minimum 2 years line producing tv news experience and be a solid writer and team leader. Beginners need not bother! But if metro DC is where you want to be, and news is your passion, we want your resume, aircheck with scripts and critique, and salary requirements. Send resume and cover letter to NEWSCHANNEL 8, Director, Human Resources, 7600 D Boston Blvd., Springfield, VA 22153 or fax to 703-912-5436. No telephone calls, please. EOE.

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For Sale Orlando low power station- Channel 21, state of the art equipment in the 22nd largest television market. \$550,000 all cash. Contact: Rumbaut & Company (305)868-0000 or e-mail: jrumbaut@aol.com

3 Florida LPTV's, great signals in highly desirable coastal markets. Miami-Fort Lauderdale \$2.5 Million. Fort Myers \$395k. Port St. Lucie-Stuart \$335k. Financially qualified parties only please. 954-340-3110.

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Ku-Band Satellite Uplink Truck Ford 28 ft., 2.4 meter, 2-300w MCL transmitters, DBS dish, 913-438-1004 www.precominc.com.

SITUATIONS WANTED PRODUCTION

Progressive Directions- Voice Imaging, Image Production and Creative Services. Give us your concepts or ideas and we'll provide the audio soundtrack that moves your station. Jeff Alan Koski (512)854-1994.

FOR DAILY CLASSIFIED UPDATES...

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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 Francesca Mazzucca at (212) 337-6962.

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

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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.

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Ad Copy: _____

Date(s) of insertion: _____

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Name: _____

Company: _____

Address: _____

City: _____ **State:** _____ **Zip:** _____

Authorized Signature: _____

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DATEBOOK

MAJOR MEETINGS

Sept. 17—**BROADCASTING & CABLE** Interface XII conference. New York Grand Hyatt, New York City. Contact: Cahners Business Information, (212) 337-7158.

Sept. 23-26—**Radio-Television News Directors Association** international conference and exhibition. San Antonio Convention Center, San Antonio. Contact: Rick Osmanski, (202) 467-5200.

Oct. 14-17—**National Association of Broadcasters** Radio Show. Washington State Convention and Trade Center, Seattle. Contact: (800) 342-2460.

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

Oct. 27-29—**Society of Broadcast Engineers** national meeting and electronic media expo. Meydenbauer Center, Bellevue (Seattle), Wash.. Contact: John Poray, (317) 253-1640.

Oct. 28-31—**Society of Motion Picture and Television Engineers** 140th technical conference and exhibition. Pasadena

Convention Center, Pasadena, Calif. Contact: (914) 761-1100.

Nov. 9—**BROADCASTING & CABLE** 1998 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Cahners Business Information, (212) 337-7158.

Dec. 1-4—The Western Show, conference and exhibition presented by the **California Cable Television Association**. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 429-5300.

Jan. 25-28, 1999—35th annual **National Association of Television Programming Executives** program conference and exhibition. Ernest Morial Convention Center, New Orleans. Contact: (310) 453-4440.

April 19-22, 1999—**National Association of Broadcasters** annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

June 13-16, 1999—48th annual **National Cable Television Association** convention and exposition. McCormick Place, Chicago. Contact: Bobbie Boyd, (202) 775-3669.

THIS WEEK

Aug. 31-Sept. 4—"Harris/PBS DTV Express," DTV dual seminar series featuring technical and business operations seminars presented by **Harris Corp.** and **PBS**. Louisville, Ky. Contact: (888) 733-3883.

Sept. 2-4—**Texas Association of Broadcasters** and **Society of Broadcast Engineers** 45th annual convention and trade show. Hotel InterContinental, Dallas. Contact: (512) 322-9944.

Sept. 3-4—World Summit on Financing for Satellite Communications and Broadcasting, presented by **Euroconsult** and **Donaldson, Lufkin & Jenrette**. Le Grand Hotel Inter-Continental. Paris. Contact: (212) 892-3000.

SEPTEMBER

Sept. 7-11—"Harris/PBS DTV Express," DTV dual seminar series featuring technical and business operations seminars presented by **Harris Corp.** and **PBS**. Washington. Contact: (888) 733-3883.

Sept. 9-11—**Women in Cable & Telecommunications** executive development seminar. Sylvan Dale Ranch, Loveland, Colo. Contact: Christine Bollettino, (312) 634-2335.

Sept. 9-12—**American Women in Radio and Television** annual convention. Wyndham Washington Hotel, Washington. Contact: (703) 506-3290.

Sept. 10—**Television Bureau of Advertising** broadcasting industry forecasting conference. McGraw-Hill Conference Center, New York City. Contact: David Friedman, (212) 486-1111.

Sept. 11—1998 **MIBTP-Broadcasting Training Program** Striving for Excellence Awards. Museum of Television and Radio, Beverly Hills, Calif. Contact: Patrice Williams, (818) 240-3362.

Sept. 11-13—"Covering the '98 Elections," workshop sponsored by the **Radio-Television News Directors Foundation**. Sheraton Austin Hotel, Austin, Tex. Contact: Kathleen Graham, (202) 467-5216.

Sept. 11-15—1998 **International Broadcasting Convention**. Amsterdam, Holland. Contact: 011 44 171 240 3839.

Sept. 12-14—**National Association of Broadcasters** Hundred Plus Exchange. Wigwam Resort, Phoenix. Contact: Carolyn Wilkins, (202) 429-5366.

Sept. 12-15—**NIMA International** annual meeting and exposition. MGM Grand Hotel, Las Vegas. Contact: (202) 289-6462.

Sept. 13-15—"Internet Services Over Cable Systems," technical workshop presented by the **Society of Cable Telecommunications Engineers**. Don CeSar Beach Resort, St. Pete Beach, Fla. Contact: Anna Riker, (610) 363-6888.

Sept. 13-15—**National Association of Minorities in Communication** 12th Urban Markets Conference. New York Hilton and Towers, New York City. Contact: Vera Vathi, (212) 370-5483.

Sept. 14—SkyFORUM X, direct-to-home satellite TV business symposium presented by the **Satellite Broadcasting and Communications**

Association. Marriott Marquis Hotel, New York City. Contact: Carrie Cole, (703) 549-6990.

Sept. 15—**International Radio & Television Society Foundation** newsmaker luncheon featuring FCC Chairman William Kennard. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

Sept. 15—16th annual Everett C. Parker Ethics in Telecommunications lecture and luncheon, presented by the **United Church of Christ Office of Communication** and the **National Council of Churches Communication Commission**. Interchurch Center, New York City. Contact: (212) 870-2137.

Sept. 15-16—**Kagan Seminars Inc.** Cable TV Values and Finance Conference. The Park Lane Hotel, New York City. Contact: Tim Akin, (408) 624-1536.

Sept. 15-18—22nd annual **National Association of Black Owned Broadcasters** fall broadcast management conference. Marriott Wardman Park Hotel, Washington. Contact: (202) 463-8970.

Sept. 16—**National Association of Broadcasters** Service to Children television symposium. NAB headquarters, Washington. Contact: (202) 429-5347.

Sept. 17—"The Challenge of Change in the New Millennium," seminar presented by **Women in Cable & Telecommunications**. TCI Site, San Jose, Calif. Contact: Laurie Empen, (312) 634-2353.

Sept. 22—**Hollywood Radio & TV Society** newsmaker luncheon featuring the presidents of the six broadcast networks. Century Plaza Hotel, Los Angeles, Calif. Contact: (818) 789-1182.

Sept. 22-23—"High-Speed Data to the TV and PC: The Ultimate Medium," seminar presented by **Kagan Seminars Inc.** The Park Lane Hotel, New York City. Contact: Tim Akin, (408) 624-1536.

Sept. 22-24—**Great Lakes Cable Expo** annual convention and trade show. Navy Pier, Chicago. Contact: 317-845-8100.

Sept. 23—"Effective New Business Presentations," lunch seminar presented by the **Broadcast Advertising Club of Chicago**. Loyola University Business School, Chicago. Contact: (312) 440-0540.

Sept. 23-25—SCEC '98, 29th annual satellite communications expo and conference, presented by **Intertec Trade Shows & Conferences**. Washington Convention Center, Washington. Contact: (303) 741-8719.

Sept. 24—**Cabletelevision Advertising Bureau** Traffic & Billing/Sales Automation Business-Information Group regional workshop. Newark Airport Marriott, Newark, N.J. Contact: Lynne Nordone, (212) 508-1218.

Sept. 24-25—48th annual **IEEE Broadcast Technology Society** broadcast symposium. Capital Hilton Hotel, Washington. Contact: (703) 739-5172.

Sept. 24-27—**Call for Action** 35th anniversary conference. Royal Sonesta Hotel, Boston. Contact: (301) 657-8260.

Sept. 25—26th annual regional convention of the Central New York chapter of the **Society of Broadcast Engineers**. Four Points Hotel, Liverpool, N.Y. Contact: Tom McNicholl, (315) 768-1023.

Sept. 26-28—**Radio-Television News Directors**

Foundation news management training seminar for women and minorities. Hilton Palacio Del Rio, San Antonio, Tex. Contact: Michelle Thibodeau, (202) 467-5206.

Sept. 27-29—**National Religious Broadcasters** eastern regional convention. Sandy Cove Conference Center, North East, Md. Contact: Ward Childerston, (301) 582-0285.

Sept. 28—"Convergence: The Five Burning Questions," conference presented by **The Carmel Group**. Westin Los Angeles Airport Hotel, Los Angeles. Contact: (408) 626-6222.

Sept. 29—Regional convention of the Pittsburgh chapter of the **Society of Broadcast Engineers**. Sheraton Inn, North Pittsburgh, Pa. Contact: Mary Parr Sprague, (412) 381-9131.

Sept. 30-Oct. 1—Iowa DTV Symposium, hosted by **Iowa Public Television**. Four Points Hotel, Des Moines, Iowa. Contact: Marcia Wych, (515) 242-4139.

OCTOBER

Oct. 1-4—**National Lesbian and Gay Journalists Association** annual convention. Alexis Park Resort, Las Vegas. Contact: (202) 588-9888.

Oct. 1-4—Second annual **International Teleproduction Society** financial institute. Westin Mission Hills Resort Rancho Mirage, Palm Springs, Calif. Contact: (703) 319-0800.

Oct. 4-6—**Southern Cable Telecommunications Association** Eastern Show. Orange County Convention Center, Orlando. Contact: Patti Hall, (404) 252-2454.

Oct. 5—**Pennsylvania Association of Broadcasters** creative advertising seminar. Sheraton at Station Square, Pittsburgh. Contact: (717) 534-2504.

Oct. 5-8—**National Association of Broadcasters** tenth satellite-uplink operators' training seminar. NAB Headquarters, Washington. Contact: (202) 429-5346.

Oct. 5-8—MIPCOM '98, international film and program market for TV, video, cable and satellite, presented by the **Reed Midem Organisation**. Cannes, France. Contact: (203) 840-5384.

Oct. 6—**Pennsylvania Association of Broadcasters** creative advertising seminar. United Artists Movie Theater, Manayunk (Philadelphia), Pa. Contact: (717) 534-2504.

Oct. 7—"Building Value in the Tower Business: The Birth of a New Cash-Flow Business," seminar presented by **Kagan Seminars Inc.** The Park Lane Hotel, New York City. Contact: Tim Akin, (408) 624-1536.

Oct. 7—**Pennsylvania Association of Broadcasters** creative advertising seminar. Hershey Lodge and Convention Center, Hershey, Pa. Contact: (717) 534-2504.

Oct. 8-12—**Association of National Advertisers** 89th annual meeting and business conference. Naples, Fla. Contact: Gail Roberts, (212) 697-5950.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@cahners.com)

Dan Davids makes History

Two significant dates marked on a History Channel addict's calendar: Dec. 7, 1941, Pearl Harbor Day, and Dec. 7, 1950, the birth date of Dan Davids, executive vice president and general manager of The History Channel.

Although he wasn't a history buff in school, Davids says he rallied around the idea of launching a full-time cable network devoted to history: "There are some who think of history as having to memorize facts and dates and carry around a 30-pound textbook. We've been able to turn a lot of those people around."

Davids was working as senior vice president of marketing for Arts & Entertainment Network when, more than three years ago, A&E top brass passed along the idea of extending A&E's popular historical documentaries into a 24-hour format.

"Our research at A&E determined that the American public was having a growing love affair with history as we came to the end of the century," Davids says.

Earlier this year, History passed the 50 million-subscriber milestone. It reached this mark in slightly more than three years, faster than any other niche channel, according to Nielsen and History Channel.

There's evidence that History Channel has won over millions of cable viewers by tackling subjects ranging from a historical look at nomadic gypsies to an investigative look (decades later) at the Watergate scandal. History earned its highest prime time average rating to date, a 0.8, in late August, according to Nielsen data and the channel. A recent Equitrends survey from Total Research Corp. on consumer brands ranked The History Channel as the fifth most recognized media brand for overall quality in the print and TV category.

Davids contends that the channel's success has much to do with building a resonant, bold brand that is enticing to its target audience. The History Channel's success demonstrates Davids' adeptness at branding and marketing. A student of business administration and marketing at Pace University, Davids toiled in marketing and sales at Smith-Corona and Hertz before jumping into cable television.

Davids remembers reneging in 1974 on a job he'd accepted in the corporate advertising department of Merrill Lynch. The reason: He was taking a marketing post with Teleprompter, an upstart cable MSO that later became Group W Cable. He's



"People familiar with the network come away with an emotional connection to the past."

Daniel Edward Davids

Executive VP/general manager, The History Channel, New York; b. Dec. 7, 1950, New York City; BA, business administration/marketing, Pace University, Pleasantville, N.Y., 1972; MBA, Pace University, 1974; sales representative, Smith-Corona Merchant Corp. Copier Products, New York, 1973-74; manager of marketing programs, Hertz Rent-A-Car, New York, 1974-78; director of marketing, Group W Cable, New York, 1978-84; Arts & Entertainment Networks, New York: director of affiliate marketing, 1984-85; director of affiliate sales and marketing, 1985-88; VP of affiliate sales, 1988-90; senior VP of marketing, 1990-94; senior VP/GM, The History Channel, and senior VP of marketing, A&E Networks, 1994-97; current position since 1997; m. Marie Giardina, March 16, 1974; child: Neil, 18

never regretted his decision: "I called the guy back at Merrill Lynch, told him I'd changed my mind and that I was going into cable TV with Teleprompter. He said to me that I'd made the right choice. 'This cable TV is going to be big,' he told me."

Davids stayed with Group W Cable for six years, until the company's decentralization plans dictated an unwanted move out of New York. He decided to look for work with A&E. When he met Nick Davatzes, A&E's president, he realized that Davatzes also had started his career in copier sales, also had worked for a cable operator "and he was losing his hair too, just like me." A friendship—and a professional alliance—was born.

During his 11-year tenure in marketing and sales at A&E, Davids landed three awards from CTAM for excellence in marketing, two Radio Mercury Awards for excellence in radio ads and recognition from the American Marketing Association. With Davids at its helm, History has won two Peabody Awards, along with numerous accolades from historic and civic preservation organizations.

Perhaps the best recognition of all came last month from President Clinton, when the president commended History for its Save the History campaign and its efforts to help the Smithsonian Institution preserve the original star-spangled banner.

Davids also is adamant about extending History Channel's brand into the educational arena. He's a member of Cable in the Classroom's executive committee and each year History provides videos and lesson plans to 50,000 teachers.

Davids has given the green light to some of History's most ambitious projects. In July, History debuted *The 20th Century with Mike Wallace*, a retrospective series about key events in recent history and their aftermath. In September, History adds Emmy Award-winning journalist Arthur Kent as host of an investigative series, *History Undercover*. History also has launched *TimeLab 2000*, a collection of interstitial briefs that documents little-known historical facts and is slated to run for two years.

"We've taken historical education and historic preservation to a whole new level," Davids says. "People who are familiar with the network have come away with an emotional connection to the past and a better understanding of it." —Donna Petrozzello

BROADCAST TV

Bill Lough, assistant chief engineer, News Channel 33, Youngstown, Ohio, named chief engineer.

Pam Guinn, general sales manager/director, sales and marketing, Northwest Cable News, joins KING-TV Seattle as local sales manager.

Robert Turner, manager, engineering, broadcast division, A.H. Belo Corp., Dallas, named VP.

Nancy Andera, on-air marketing manager, WTMJ-TV Milwaukee, named marketing director.

Jose Pretlow, executive producer, *General*, joins Paramount Domestic Television's *Leeza*, Hollywood, in same capacity.

Donald Robert, director, research and marketing, Katz American Television, New York, named VP/director, marketing.

Christopher Blanding, help desk specialist, Journal Broadcast Group Milwaukee operations, named network administrator.

Betsy Siciliano, senior director, affiliate relations, King World, New York, named VP, creative services, East Coast.

John Shea, VP/GM, WTOU(AM)/WKDD(FM) Akron, Ohio, named president.

PROGRAMMING

Appointments at Fox Broadcasting Co., Los Angeles: **Cheryl Bloch**, senior VP, drama programming, Studios USA,



Bloch

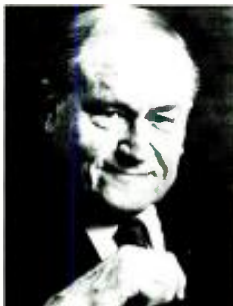


Johnson

joins as VP, drama series development; **Peter Johnson**, development executive, drama series development, named director.

Andy Lassner, supervising producer, *The Rosie O'Donnell Show*, joins King

E.G. Marshall, 1914-1998



Marshall in 1984

E.G. Marshall, a character actor and sought-after narrator, died Aug. 24 at his home in Bedford, N.Y. Marshall earned prominence during the 1960s while starring in two popular weekly television series, *The Defenders*, which ran from 1961 to 1965, and *The New Doctors*, from 1969 to 1973. He won Emmy awards for his role as father and senior partner of the law firm Preston & Preston in *The Defenders*.

Marshall's career began in radio during the 1930s. His earnest, resonant and authoritative voice made him one of the most sought-after narrators on both television and radio and in commercials. During the

last 20 years he had regularly been narrating Fourth of July and Memorial Day concerts broadcast nationwide from the Capitol in Washington.

Also well known for his roles in films, Marshall often played characters involved in the legal profession. Film credits include "12 Angry Men"; "Compulsion"; "Town Without Pity," "Interiors" and "Superman II." One of his last film appearances was in the 1997 movie "Absolute Power."

Marshall was an acting mainstay during what is often referred to as the Golden Age of television drama. During an interview in the 1970s, he modestly referred to himself as a "utility" actor, one that "fit in easily."

Marshall is survived by his wife, Judith; five children; three grandchildren and one great grandchild.

World Productions Inc., Los Angeles, as senior VP, production.

Adam Rosen, director, legal and business affairs, Warner Bros. International Television Production, Burbank, named VP.

producer; **Wendy Scarbrough**, producer/director, WTOG(TV) Tampa/St. Petersburg, Fla., joins in same capacity; **Bryan Keith O'Neill**, senior systems engineer, TIROS Satellite, joins as manager, technical services.

JOURNALISM

Appointments at KTLA(TV) Los Angeles: **Wil Surratt**, news writer, named producer, *News at Ten*; **Kim Rouggie**, writer, *News at Ten*, adds producer, *News at Ten: Weekend Edition*, to her responsibilities.

Jennifer Moss, weekend anchor, KGO-TV San Francisco, joins WWMT(TV) Kalamazoo, Mich., as anchor.

Appointments at KYTV(TV) Springfield, Mo.: **Elizabeth Manressa**, producer/reporter, WDAF-TV Kansas City, joins as consumer reporter; **Elie Merritt** joins as reporter/weekend anchor; **Laurie Patton**, reporter, KTVO(TV) Kirksville, Mo., joins in same capacity.

Mike McIntee, executive producer, All News Channel, Conus Communications, Minneapolis, named senior manager, programming and syndication.

Appointments at WTVJ(TV) Miami: **Mark Macias**, investigative producer, *American Journal*, joins as special projects

RADIO

Kraig Kitchin, Premiere Radio Networks Inc., Los Angeles, named president/COO.

Lisa Madison, on-air personality, WVMX(FM) Cincinnati, joins WNND(FM) Chicago as midday personality.

Jack Alix, director, Columbia School of Broadcasting, Washington, joins WGRQ(FM) Fredericksburg, Va., as general sales manager.

Appointments at KSTP(AM) St. Paul: **Sue Kephart**, local sales manager, WCCO(AM) Minneapolis, joins in same capacity; **John Soucheray**, general sales manager, named director, sales, KSTP Radio; **John Fierce**, senior account executive, Minnesota Vikings, joins as local sales



Kitchin

manager.

Jim Donnelly, national sales manager, WLTW(FM) New York, joins WCBs(AM) New York as local sales manager.

Julie Roberts-Hynes, marketing director, WMAQ(AM) Chicago, joins One On One Sports Inc., Chicago as director, marketing.

Bob Kaake, director, programming, Sandusky Radio's Seattle cluster, joins Chancellor Media Corp.'s WNUA(FM) Chicago as program director.

Tucker Flood, VP, national sales Eastern division, Chancellor Media, joins Christal Radio, New York, as VP/general sales manager.

CABLE

Heather Somaini, production manager, on-air promotions, Fox Kids Network, named director, talent relations, on-air promotions, Fox Family Worldwide, Los Angeles.

Kevin Kay, VP/executive producer, development, Nickelodeon, New York,

named senior VP, production.

Georgi Rosenberg, manager, affiliate relations, Northeast region, Viewer's Choice, joins Outdoor Life Network, Stamford, Conn., as regional manager, affiliate sales, Northeast, Speedvision and Outdoor Life Network.

Bonnie Hammer, VP, original production and current programming, USA Networks, New York, named senior VP, The Sci-Fi Channel programming and USA Networks original production.

Gordon Beck, VP/executive producer, USA Networks, and executive producer, USA Sports, New York, named senior VP, production and sports.

Cindy Bell, head of development and international co-productions, UFA Film and Television, Berlin, Germany, joins Showtime Networks Inc., Los Angeles, as VP, comedy programming.

Appointments at Group W Network Services, Stamford, Conn.: **John Wagner**, manager, technical support, named director, client and technical support; **Peter Zackowski**, engineering supervisor, named engineering manager; **Jonathan Perkes**, engineering manager, named director, engineering.



Beck

Appointments at Home & Garden Television, Knoxville, Tenn.: **Doug Hurst**, senior director, marketing and sales promotions, named VP; **Willard Stanback**, lawyer, joins as director, business and legal affairs.



Stanback

Steve Rabbitt, regional VP, New Jersey, Cablevision Systems Corp., named senior VP, consumer telecommunications services, New York, New Jersey and Connecticut areas.

David Craig, director, long-form programming, Lifetime Television, named director, drama development, A&E Network, New York.

Danny Jobe, GM, InterMedia Partners, Gainesville, Ga., joins NESBE Cable, Lynchburg, Va., in same capacity.

Michelle Caruso-Cabrera, reporter, WTSP(TV) Tampa/St. Petersburg, Fla., joins CNBC, Fort Lee, N.J., in same capacity.

ADVERTISING/MARKETING/PUBLIC RELATIONS

David Levy, executive VP, international advertising sales, Turner Broadcasting System International, Atlanta, named president.



Levy

Jessica Rappaport, creative services director, WTKR(TV) Norfolk, Va., joins Frank N. Magid Associates, Marion, Iowa, as marketing and advertising consultant; **Ronald Mulder**, senior consultant, Gallup Organization, joins Minnesota Opinion Research Inc., Bloomington, Minn., as executive VP.

Appointments at Horizon Media, New York: **Aaron Cohen**, executive VP/director, broadcast and programming, The Media Edge, joins as executive VP/director, national broadcast; **Brad Adgate** joins as senior VP/director, corporate research.

ALLIED FIELDS

William England, VP, corporate services, Argosy Gaming Co., joins Koplak Communications International, St. Louis, as director, creative services.

Ponnie Liu, VP, Pan China area, Disney Consumer Products, named senior VP/GM, The Walt Disney Co. Asia Pacific Ltd., Hong Kong.

Doug Drew, senior news consultant, McHugh & Hoffman/Market Strategies, Southfield, Mich., named executive VP.

Bud Wendling, directorial manager, Turner Production's film & video unit, Atlanta, named manager.

TECHNOLOGY

Lawrence Lien, president/CEO, International Shopping Network, San Diego, joins Parental Guide Co., Omaha, as CEO.

Appointments at ASI Entertainment's ASIE Nationwide Technology Group, Los Angeles: **Paul Lenburg** named executive VP, research and analysis; **Guy Duff**, director, information technology, named chief technology officer.

Paramount appointments



Harrison



Akens



Hurlock

Appointments at Paramount Television Group, Hollywood: **Hal Harrison**, VP, post-production, network television division, named senior VP; **Susan Akens**, special counsel, entertainment, media and intellectual property, O'Melveny & Myers, Los Angeles, joins as senior VP, business affairs, international television division; **James Hurlock**, VP, sales planning and business development, Asia/Pacific region and managing director, Sydney, Australia office, MGM/UA, joins as VP, Asia/Pacific, international television division, Sydney.

Roger Monaco, CFO, Access Television, joins Universal Electronics Inc., Cypress, Calif., as CFO/senior VP; **Camille Jayne** named CEO.

INTERNET

Scott Allison, owner/principal, Re:Source Consulting LLC, joins Comcast Cable as GM, Comcast Online Communications, Baltimore.



Allison

John Farina, president/CEO, Quintar Co., joins iXL Inc., Los Angeles, as president, Los Angeles office. Farina replaces **Trip Davis**, who has been named president, iXL West.

Tom Zato, director, small-signal engineering, Zenith Electronics Corp., joins TeleCruz Technology Inc., San Jose, Calif., as VP, engineering.

John Polumbo, president/CEO, Pacific Bell Mobile Services, joins Excite Inc., Redwood City, Calif., as president/COO.

Appointments at MTV Networks, New York: **Alex Maghen**, VP, production, Nickelodeon Online, joins as VP, interactive technology; **Sara Posner**, manager, Online Development Network, named director; **Meg Lowe**, manager, market development, named director.

Tom Ermolovich joins American Internet, Bedford, Mass., as VP, engineering.

DEATHS

Jerry Clower, 71, a Grand Ole Opry comedian, died Aug. 24 in Jackson, Miss., after surgery for a heart ailment. Clower performed regularly at the Grand Ole Opry beginning in 1973. He was also co-host of *Country Crossroads*, a cable show, and co-host of a syndicated television program, *Nashville on the Road*.

Phil Leeds, 82, comedian, died Aug. 16 at Cedars-Sinai Medical Center in Los Angeles. Leeds' comic range extended from stand-up comedy to sitcoms—*The Larry Sanders Show*, among others. Most recently, Leeds appeared on the same evening in the season finales of *Ellen*, *Murphy Brown*, *Ally McBeal* and *Everybody Loves Raymond*.

—Compiled by Denise Smith
e-mail: dsmith@cahners.com

OPEN MIKE

Wrestling with the facts

EDITOR: Joe Schlosser's Aug. 14 article, "Wrestling For Success," said "Fans started turning out in droves, and the WCW was soon coming into millions of homes each week from top-named arenas like Madison Square Garden and Los Angeles's Great Western Forum." The truth is the World Wrestling Federation (WWF) is the sole bearer to Madison Square Garden for wrestling promotions. Vince McMahon Sr., former owner of World Wide Wrestling Federation (WWWF), had the legal right to the Eastern Region of North America to promote wrestling events from the 1950s and 1960s. The World Wrestling Federation (WWF) continues to claim this territory from the 1970s to the present.

Although your article meant well, it did not mention wrestler Chris Benoit, a World Championship Wrestling (WCW) superstar ... of 12 years [who is a] superstar ... in North America [and] in Canada and Japan as well. Mr. Benoit's success is uncommon among most athletes, performers or entertainers in the professional wrestling industry.—*John Ramos, New York (via Broadcasting & Cable Online: www.broadcastingcable.com)*

Get a grip

EDITOR: Congratulations on the great article on the competition between the big two in the wrestling industry. Great read! [I'm] looking forward to future stories on this subject.—*Douglas St. Martin (via Broadcasting & Cable Online: www.broadcastingcable.com)*

Landsberg lauded

EDITOR: Before Lawrence Welk's "musical style made its mark on the nation's musical memory" ["New Names for B&C's Hall of Fame," Aug. 17] via ABC-TV, he and his music makers had become the champagne toast of Los Angeles over KTLA(TV), ch. 5.

It was that great pioneer independent station's ingenious general manager/chief engineer/program director, Klaus Landsberg, who became television's Welk-coming committee, taking his mobile unit out to the

Aragon Ballroom on Lick Pier in Ocean Park, where Welk and his band performed, and persuading the Dodge Dealers of Southern California to sponsor a weekly telecast.

When the Dodge Division back in Detroit noticed how sales were accelerating out here, they knew they had to put that Lawrence Welk magic to work for Dodge dealers everywhere. The rest is network and, ultimately, syndication history.

For discovering Welk and putting him together with a sponsor that would eventually take him border to border and coast to coast, Landsberg deserves a place in your Hall of Fame too. But that is only one of his many qualifying accomplishments.

Klaus Landsberg brought the Nevada atomic bomb tests to television when the networks said it couldn't be done, then graciously made his picture available to them and every station in the country. He designed the "KTLA Telecopter" years before advanced technology made it easy for any station to have live helicopter video. His live, local programs continued to surpass network offerings until the microwave relay system brought them out here live and "hot" kinescope and videotape recording improved their picture quality. And Landsberg was the Pied Piper of Mount Wilson, putting KTLA's [tower] there when it first went commercial, leading 14 other television stations to go there and four more, incompatible with the site, to locate 20 miles east on Mount Baldy, as close as they could get.

There's never been as versatile and ingenious a figure in the history of television as KTLA's Klaus Landsberg.—*Thomas D. Bratter, Los Angeles*

DTV prophecy

EDITOR: Just to let you know, the Bible is very up to date concerning digital TV and the problems with indoor antennas, to wit:

"The burden of the valley of vision. What aileth thee now, that thou art wholly gone up to the house-tops?" (Isaiah 22:1, King James version)—*Larry Dean (via Broadcasting & Cable Online: www.broadcastingcable.com)*

Revenue from local TV ad spots increased 9.7% in the first half of 1998, while national advertising jumped 8.3% over the same period last year, according to Television Bureau of Advertising estimates. Ad revenue in syndicated TV programming gained 10.8%; network TV posted a 10.5% increase. Total broadcast ad revenue improved 9.7% over the first six months of 1997. Home electronics and video stores were the largest local advertisers, accounting for 24% of local spots. Following were discount department stores, such as Wal-Mart, at 18%; food stores and supermarkets at 15%; furniture stores at 14%, and medical and dental stores at 13%. Automotive ads remained the biggest buying category in national advertising; auto advertisers bought 11% more time—\$1.6 billion total. Nissan Motor Co. doubled its advertising efforts, posting

a 102% increase. Nissan was followed by Chrysler Dealer Association (61%), Ford (29%), Ford Dealer Association (24%) and Toyota (21%). Tobacco company Phillip Morris, the largest non-automotive advertiser, increased its ad spending by 21% in 1998's first half.

Lowell W. "Bud" Paxson's fledgling network, Pax TV, has made an agreement with Nielsen about rating the newest network that includes demonstrating that Pax TV meets the 70% coverage benchmark for being rated as a network. Nielsen expects to begin rating the network's prime time schedule beginning Sept. 9 (PAX TV launches today, Aug. 31). Because Pax TV is selling much of its programming to advertisers as Monday-Friday strips, Paxson has asked for Monday-Friday averages for the network (as are provided for *The Tonight Show* and the networks' evening news-

casts, for example) rather than individual show ratings, although Nielsen says that individual day numbers will be available and is confident Pax TV will release them.

Paxson Communications last week asked the FCC for a waiver of the commission's network representation rule, which bars networks from representing affiliates they do not own in selling non-network broadcast time. The waiver would allow Paxson to act as the national and regional spot sales representative for independently owned Pax TV affiliates. Comments on the waiver request are due at the FCC by Sept. 16.

Pax TV has signed an agreement with Time Warner Cable for carriage in San Diego and Cincinnati, giving Pax TV a presence in 74 of the nation's top 75 markets. That includes every one of the top 50. Pax TV already

has carriage agreements with MSOs Tele-Communications Inc., Charter, Adelphia, TCA, Intermedia and Comcast Corp. Adding the Time Warner operators could give Pax TV 7 million cable television households by the time it launches today (Aug 31). **Pax TV also picked up seven new UHF affiliates:** KTSB Santa Barbara, Calif.; KSKI Twin Falls, Idaho; KKRA Rapid City, Iowa; WBGR Bangor, Me.; WAXN Charlotte, N.C.; WTLW Lima, Ohio, and WADA Charlottesville, Va.

Nielsen Media Research Inc. shareholders approved a 1-for-3 reverse stock split aimed at increasing the nominal price of the company's shares. Nielsen said that its 168 million shares outstanding will shrink to about 56 million. That will presumably triple the trading price without actually increasing the value of existing investors'

Exit Q2, enter Style

QVC is shuttering its spin-off shopping channel Q2, and E! Entertainment Television is preparing to launch its new channel Style from Q2's former transponder slot.

QVC spokeswoman Ellen Rubin says that Q2 "became extraneous" and "wasn't making enough in sales volume to be a truly profitable business for us. It became less than useful." QVC did not release sales figures for Q2.

Q2 launched under QVC founder Barry Diller in 1993 as a companion channel to QVC that featured taped segments about best-selling products from QVC. QVC management hoped that the shorter-form, best-of-QVC channel would appeal to an audience that had less time to shop at home than the average QVC viewer.

In five years, Q2 gained some 8 million subscribers, 2 million of which were subscribers to Comcast Corp. systems. (Comcast owns 57% of QVC; Tele-Communications Inc. owns 43%.) By contrast, QVC claims more than 60 million subs.

When Comcast decided to shut down Q2, it contacted E!, which had previously announced plans to launch Style in September as an analog service. E! describes Style as a full-time channel with a mix of original and acquired programming about fashion, home decorating,

apparel and style trends.

Debra Green, E!'s senior vice president of affiliate relations, says the network "would have launched Style with or without this announcement from QVC, but the timing of everything is fortuitous."

E! has purchased the transponder space from QVC and will launch Style in that slot starting Oct. 1. Lee Masters, E! president, earlier this year estimated that E! could launch Style for "less than \$70,000," excluding carriage agreements. Even with incentives attached, Masters says he thinks Style can take off for "something south of \$100,000."

E! is offering a range of incentives to MSOs, from launch fees of \$5-\$7 per sub to free carriage deals and discounted license fees, Green says. Tom Hurley, Comcast Cable Communications senior vice president of programming, says the MSO has committed to switching out Q2 in favor of Style on a companywide basis starting Oct. 1.

E! hopes to convince 6 million former Q2 subscribers not to drop Style in favor of another analog service. E!'s business plans call for Style to sign 30 million-35 million subscribers over its first seven years, Green says.

—Donna Petrozzello

holdings. Stock splits almost always are cosmetic, generally used by companies whose price has run up beyond its traditional trading range. A split aims to make the stock seem cheaper. A reverse split aims for the opposite, employed most often by penny-stock or troubled companies. In this case, Nielsen—formerly called Cognizant—was accustomed to trading around \$30-\$40 per share. But once the company spun off pharmaceutical market research operation IMS International Inc., it was repriced to \$5 and has since sunk to \$3.50.

A Sacramento TV station has been ordered by a state appeals court to turn over a videotaped interview with a murder defendant, despite California's shield law. KOVR(TV) News Director Ellen Miller faces jail on contempt charges from her refusal to surrender a 1996 tape of a jailhouse interview with Anthony Lee DeSoto, in which he discusses with reporter Tom Layson his torture-murder of cellmate Timoteo Carona Silva in 1996, contradicting some statements he'd made to sheriff's investigators. Courts have recognized an exception to California's shield law—added to the state constitution by voters in 1980—for defendants in need of vital evidence, but this is the first time that courts have recognized similar rights for prosecutors. KOVR(TV) attorney Charity Kenyon says that

Service honored

The National Academy of Television Arts and Sciences presented its annual community service and public service Emmys last week at ceremonies in New York. The winners: WNBC(TV) New York for "How To Survive A Fire" (community service); WABU(TV) Boston for "It's An Honor" (local PSA), and the National Institute On Aging for "Looking For the Fountain of Youth?" (national PSA). On hand for the presentations were (l-r): Dianne Drummey, WNBC; Claude Pelanne, WABU; Jane Shure, National Institute On Aging, and John Cannon, NATAS president.



NATAS photo/Darleen Rubin

the decision threatens press freedom. Miller is now deciding whether to appeal the decision to the California Supreme Court.

LifeStyles condoms launched its new ad campaign with 30-second spots on CBS-owned WCBS-TV New York and KCBS-TV Los Angeles during the debut of the syndicated *Howard Stern Radio Show* on Aug. 22. The agency for the condom company, SSD&W of Montville, N.J., says the spot is the first condom ad to use sexual themes (flirting, kissing), rather than simply being funny or coy about the product's use or emphasizing health and responsibility. "You can use sex to sell everything from jeans to cars, but condom ads don't have sexuality," says Jeanne Addams, of Tarkenton & Addams, the public relations firm for LifeStyles. "It's ironic that TV programs contain pretty sexual behavior, but stations say [condom ads featuring sexuality] don't meet standards and practices." Some CBS stations appear to be an

exception. The ad is targeted for October airings on CBS-owned WBBM-TV Chicago and WBZ-TV Boston. Conservative Christian group American Family Association put a bulletin on its Website last week opposing the ads and asking people to contact stations airing the Stern show. Planned Parenthood, meanwhile, issued its own statement, saying that if the ads encourage sexually active people to use condoms, "that is positive for American public health."

The ads are scheduled to run through May 1999.

Howard Stern has lost two of his three venues in Canada. CHUM Ltd.'s Citytv TV station in Toronto will not air Stern's controversial new syndicated show and is pulling his radio show from CHOM-FM Montreal, according to various news reports. A CHUM spokesperson could not be reached for comment. CLOQ-FM Toronto still carries Stern's radio show, which lasted in Montreal for nearly a year.



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Grand Alliance II

Let's admit it: digital television is in danger of being declared dead on arrival. Only a sacrificial band of broadcasters is delivering on its promise. Cable is nowhere to be found. Only a handful of sets, little more than prototypes, will make it to the marketplace. Programming will be as scarce as the audience. Two months away from what was to have been a triumphant advent, the new medium is on the ropes.

We don't presume to know all the reasons, but we know enough to suggest doing something about it. The Grand Alliance was a triumph in the first place because all the players worked together. Sometime after digital television emerged from the FCC, everyone reverted to old habits of working against each other. The set manufacturers went one way, broadcasters another. Cable hasn't even been on the playing field, except in a negative way. If former FCC chairman Reed Hundt wanted a marketplace solution, he got one. He also brought us AM Stereo II.

And yet, everyone has the same long-term investment in this new technology. The future is going to be digital whether we like it or not. It is going to be wonderful, however we resist it. But there is a choice in how we get there. We can let things grind to a halt and try to pick up the pieces—and the momentum—two or three years from now, or we can call a time-out and try to get everyone back on the same page.

Were the option ours, we would reconstitute the Advisory Committee on Advanced Television Service with the specific, and short-term, mandate of identifying the wrenches in the gears and arriving at a new agreement about how to extract them. There is no one more equal to that task than Richard E. Wiley, who brought digital TV out of chaos the first time around, who knows the players and the politics and who is most likely to succeed in effecting a new digital consensus. In a stroke, with such an appointment, FCC Chairman Bill Kennard could begin to

undo a snarl that threatens both the television and the consumer electronics industries—and eventually his own administration—with gridlock.

The present situation serves only those who don't want digital at all, or who want it only on their terms. The genius of the first Wiley task force was its inclusiveness—all parties and interests had an equal opportunity to participate—and its independence from the direct hand of government. And, we would add, its reliance on peer review: all the expert elements satisfying each other. It was a textbook example of the private sector taking charge of its own destiny, and it worked.

No good deed goes unpunished. Dick Wiley. We need you to do it again.

Public parts

Has anyone besides us noticed the irony of suggesting that Howard Stern is for mature audiences only? (His new syndicated TV show will now carry the scarlet letter of a TV-MA rating.) Howard Stern is about maturity the way Monica Lewinsky's internship was about making trips to the copy machine. Stern isn't even sophomoric: He's freshman. Not surprisingly, Stern seems to be offending almost everyone with his new show (we're sure he would have it no other way). Last week, for example, one of the founders of late-night TV, Steve Allen, and one of the icons of family TV, Shirley Jones (the materfamilias of the Partridge clan), were banding together to pressure advertisers to pull out of Stern's show. It was kind of like having the ghosts of TV past come to haunt Howard. Meanwhile, CBS may be laughing all the way to the bank (if the show's initial ratings were more than sampling fever). If not, Howard's always got radio. Here's the part where we are supposed to defend his right to be tasteless and mean and crude and ... oops, ran out of space again.

Washington 1705 DeSales Street, N.W. Washington, DC 20036
Phone: 202-659-2340 Editorial Fax: 202-429-0651

Harry A. Jessell, editor

Mark K. Miller, managing editor

Kira Greene, assistant managing editor (special projects)

John S. Eggerton, assistant managing editor (editorials)

Dan Trigoboff, senior editor

David R. Borucki, art director

Kim McAvoy, contributing editor

Elizabeth A. Rathbun, Chris McConnell,
assistant editors

Paige Albinak, staff writer

Denise P. Smith, Kenneth R. Ray, graphic artists
Alisa Holmes, Web production manager

New York 245 West 17th Street, 10011: 212-645-0067; Fax 212-337-7028

Stephen McClellan, bureau chief

John M. Higgins, assistant managing editor (cable)

Glen Dickson (technology), Donna Petrozello (cable),
assistant editors

Richard Tedesco, associate editor (Internet)

Karen Anderson, staff writer

Christopher Jones, Web editor

Los Angeles 5700 Wilshire Blvd., Suite 120, 90036:

213-549-4100; Fax 213-937-4240

Michael Stroud, bureau chief

Joe Schlosser, staff writer

Denver 26310 Pine Dr., Evergreen, CO 80439:

303-670-4124; Fax 303-670-1082

Price Colman, bureau chief

Broadcasting & Cable

**If you have a comment or news
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e-mail to www.broadcastingcable.com**

Peggy Conlon, vice president/group publisher

Donald V. West, editor at large

Cahners Business Information

Bruce Bamet, president and chief executive officer

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Cheryl Miller, circulation director

Sharon Goodman, director of manufacturing
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Steve Labunski, director of special events

Rick Higgs, production manager, systems manager

202-463-3718; Fax 202-728-0695

Circulation Inquiries

Broadcasting & Cable: 800-554-5729

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New York 212-337-6940; Fax 212-337-6947

Gary Rubin, associate publisher

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Nivie Samaan, sales assistant

International Group

Television International □

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Randi T. Schatz, associate publisher

212-337-6944; Fax 212-337-6948

Julie DesRoberts, US sales manager

Lisa M. Murphy, international advertising coordinator

London, Broadcasting & Cable (Editorial)

6 Bell Yard London WC2A 1EJ England:

44-171-520-5280; Fax 44-17-520-5227

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