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TOP OF THE WEEK / 4
BROADCASTING / 46
CABLE / 53
TECHNOLOGY / 61
INTERNET / 64

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OVERNIGHT FOR INCREASES!

SEPT. '98	% INCREASE	OVERNIGHT MARKETS	STATION	SEPT. '97	SEPT. '98	% INCREASE
5.4	+26%	Portland	KGW	5.3	6.7	+26%
4.3	+8%	Indianapolis	WRTV	5.5	5.6	+2%
3.4	+21%	San Diego	KFMB	0.9	2.8	+211%
5.2	+30%	Hartford	WFSB	7.2	7.7	+7%
2.3	+44%	Charlotte	WCCB	2.4	2.9	+21%
8.5	+31%	Nashville	WUXP	2.0	2.9	+45%
6.3	+21%	Cincinnati	WLWT	4.9	5.4	+10%
5.4	+8%	Columbus	WSYX	4.0	4.8	+20%
7.5	+36%	Salt Lake City	KUTV	3.6	4.8	+33%
6.1	+27%	San Antonio	KENS	4.0	6.4	+60%
4.3	+19%	New Orleans	WWL	4.6	6.0	+30%
7.9	+23%					

HOLLYWOOD
squares



AND DELL MAJ



<u>OVERNIGHT MARKETS</u>	<u>STATION</u>	<u>SEPT. '97</u>
New York	WCBS	4.3
Los Angeles	KCBS	4.0
Chicago	WBBM	2.8
Boston	WBZ	4.0
Detroit	WWJ	1.6
Seattle	KING	6.5
Miami	WFOR	5.2
Denver	KCNC	5.0
Pittsburgh	KDKA	5.5
Sacramento	KXTV	4.8
St. Louis	KMOV	3.6
Orlando	WKMG	6.4

Source: NSI/WRAP, CMA HH Weighted average rating, overnight markets 9/14-9/18/98;
9/21-9/25/98. Adult first-run syndicated programs. Original telecasts only.
NSI/WRAP, CMA T.P. HH RTG, 9/15-9/26/97.
Nielsen Media Research confirmed data and data descriptive text.

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ALREADY THE 5TH HIGHEST-RATED STRIP IN THE OVERNIGHT MARKETS AND GROWING!

1. Wheel Of Fortune

2. Jeopardy!

3. The Oprah Winfrey Show

4. Entertainment Tonight

5. Hollywood Squares

TOP OF THE WEEK / 4

Football loses ground Ratings are down and advertising is soft in the first month of the NFL season. Baseball's resurgence may be part of the problem. / 4

wnyw plates the Yankees WNYW(TV) New York has acquired the rights from MSG Network for 50 over-the-air New York Yankees games each season. The two-year deal covers the last two years (the 1999 and 2000 seasons) of MSG's 12-year, \$486 million rights agreement with the Yankees. / 6

ABC affils bristle at Eisner's "unfortunate" remarks Disney chief Michael Eisner has upset affiliates with public comments, including threats to put ABC-TV on cable or satellite if affiliates don't help pay for programs. / 10

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COVER STORY

Few and Far Between The FCC's first black chairman, William Kennard, came into office last year determined to revive federal programs designed to bring minorities into the business. But the courts and Congress in the past three years have steadfastly opposed preferential treatment for racial groups. / 28

SPECIAL REPORT

First-run Fantasy/Sci-fi

SPECIAL REPORT

Scoring With Unreality

Despite challenges from off-net blockbusters like *The X-Files*, fantasy/sci-fi programs like *Xena*, *Hercules* and *Star Trek: Deep Space Nine* (right) have real staying power. / 36



BROADCASTING / 48

CBS details spin-off Documents filed with the Securities and Exchange Commission detail the company's planned public spin-off of about 20% of CBS's radio group operations—and disclose the \$3 million bonus earned by CBS President Mel Karmazin in 1997, added to \$925,000 in salary. / 46



Mathes heads Chris Craft stations

Chris Craft/United Television executives have promoted one of their own, 16-year veteran Peter Mathes, to run their 10 TV stations. / 46

Sonic the Hedgehog will star for Bohbot Kids Network. / 47

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Basic breaks more records Boosted by breaking news coverage, sports and strong summer ratings, basic cable networks belted out their best-ever ratings and audience shares for a third quarter. / 53

EchoStar outlines giveaway

EchoStar's latest promotion strongly targets high-end subscribers. But some analysts think the subscriber gains through the promotion will be much lower than the company projects. / 56



Lee Masters moves to Liberty. / 54

TECHNOLOGY / 61

KKYK goes virtual WB affiliate KKYK(TV) Little Rock, Ark., chose Discreet Logic's Frost broadcast graphics and virtual set system with Devlin Design Group's Soft-Set virtual studio design and service system working with Silicon Graphics Onyx-2 workstations. / 61

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AOL builds toward broadband competition

America Online has bundled RealNetworks' streaming technology into its latest software, revamped its games channel and raided Time Warner's Road Runner for a vice president of broadband development. / 64

Source: NIS vto 10/13/97 - 9/20/98, GAA HH Rating © 1998 101FC All Rights Reserved

Networks lose ground on NFL

Fox, ABC, ESPN suffer ratings declines; some blame baseball's late-season resurgence

By Steve McClellan and
Joe Schlosser

For the first month of the NFL season, the TV picture isn't good: Ratings are down and advertising is soft. And baseball's resurgence may be part of the problem.

The first four weeks of the 1998-'99 NFL season have been less than stellar for the four networks carrying the games. The networks, which anted up \$18 billion for the latest NFL contracts, are facing decreased ratings after the first month of NFL action.

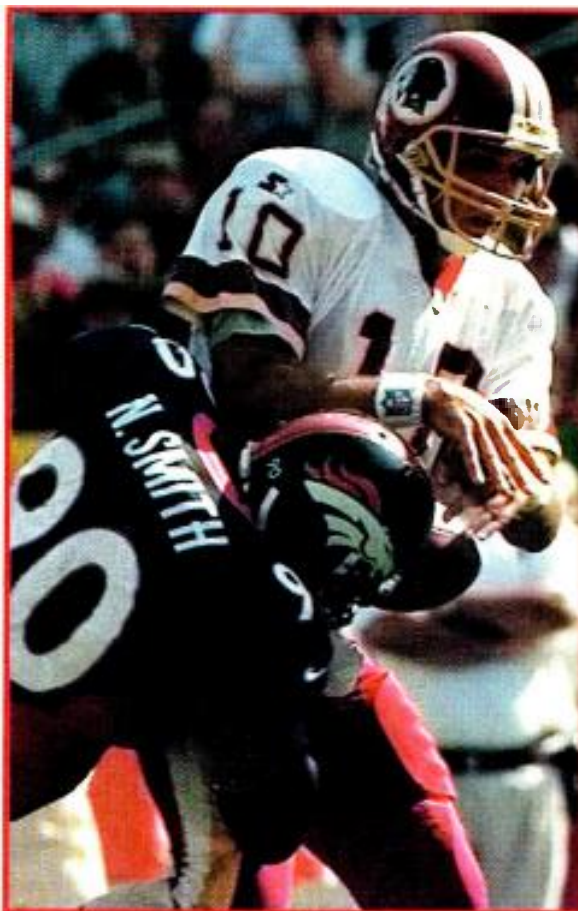
ESPN is down 18% from the ratings of former rightsholder TNT; Fox is down 3% from last season; CBS ratings are flat compared with last year's rights-holder, NBC, and ABC is off 15% from last year's 15.2 rating, the network's lowest-rated year ever.

It's hard to say why, but nearly everyone was taken by surprise. "It's an unanticipated drop," says John Lazarus, senior vice president, TN Media.

ABC, which paid \$4.4 billion to renew its long-running *Monday Night Football* franchise, is not panicking. ABC spokesman Mark Mandel says it's too early to judge *MNF* ratings because of variables such as the hour-earlier start time—8 p.m. ET: "It's only four weeks into a new start time after 28 years of people watching it at 9 p.m. On top of that, there has been an incredible frenzy surrounding the Clinton-Lewinsky story and the remarkable baseball season."

Mandel says that while *MNF* ratings may be down, the ABC network has benefited as a whole from its jump start on the season.

CBS, which reentered the pigskin game this season by grabbing NBC's AFC package for more than \$4 billion, is the only network not down after four weeks. The Tiffany Network has averaged 8.7 through four contests this sea-



TIME TO PUNT?

NFL numbers: Total U.S. HH ratings (Sept. '98 vs. Sept. '97)

	1997	1998	CHANGE
FOX	9.7	9.4	-3%
ABC	15.2	12.9	-15%
CBS	8.7	8.7	FLAT*
ESPN	6.7	5.5	-18%**

* NBC RATINGS FROM 1997

** TNT RATINGS FROM 1997

Source: Nielsen Media Research

son, equal to NBC's numbers during the same period last year. CBS has shown an improvement in total households and a slight climb in viewers aged 18 and older compared with NBC's first month last year.

Many believe NFL viewer declines are the result of baseball's late-season resurgence. With the Mark Mc-

Gwire/Sammy Sosa home-run chase and other good story lines, baseball is enjoying increased viewership.

ESPN drew an 8.1 rating for the Giants/Cubs playoff game last Monday, the second-highest-rated baseball game ever on the cable channel. And close to 1.5 million more viewers watched the game on either WGN-TV Chicago or KTVU-TV San Francisco, bringing the total number of viewers who were watching the baseball game last Monday to 7.5 million.

At the same time, ABC's *Monday Night Football* matchup last week between Detroit and Tampa Bay turned out to be the second-lowest-rated in the 29-year history of *MNF*. The game drew on an 11.1 rating, according to Nielsen Media Research.

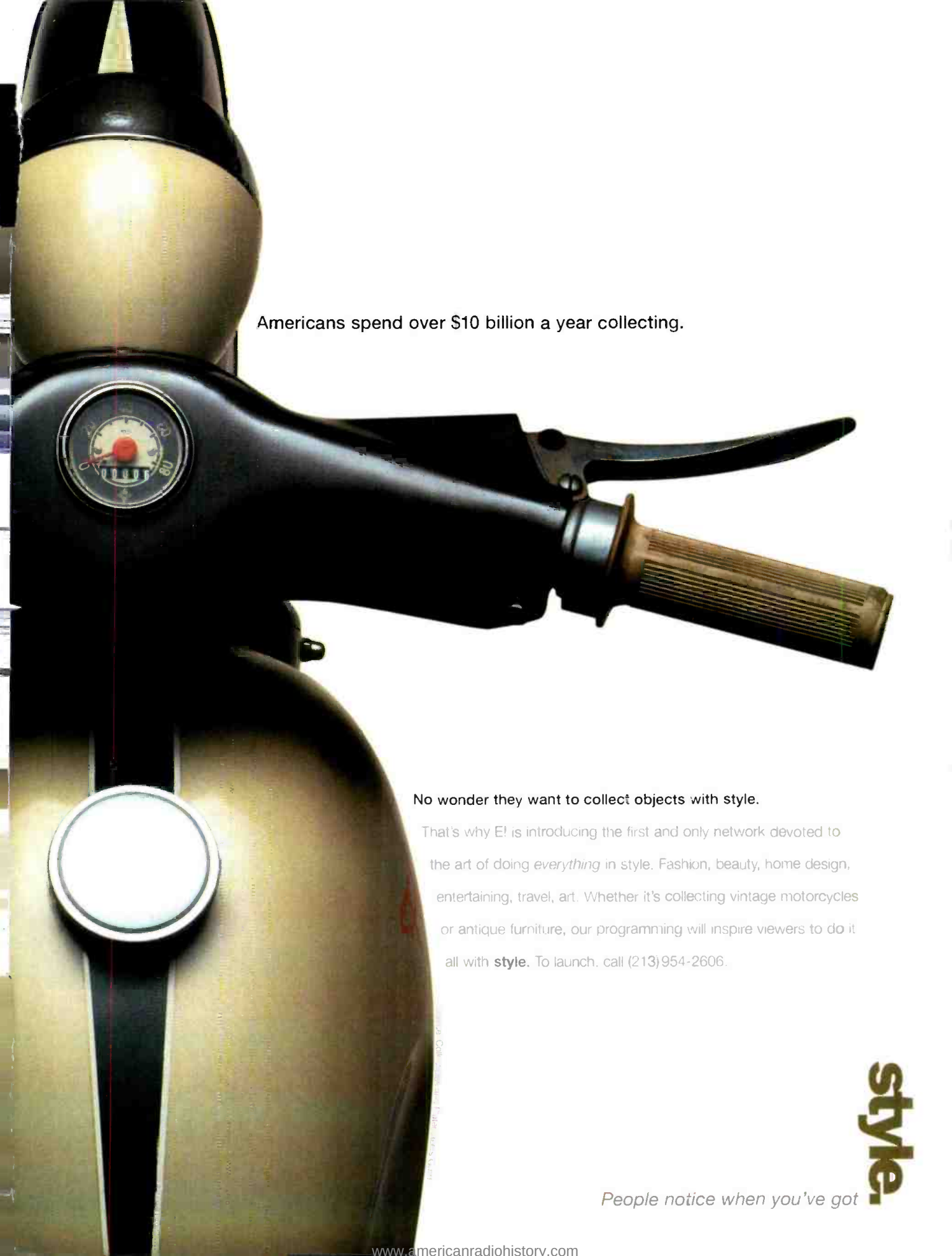
According to advertising executives, the networks have registered increases of 8%–10%, only half what they were hoping for. And, ad executives say, there is plenty of inventory still available. Regular-season Sunday games on Fox and CBS are said to be priced at \$175,000–\$200,000 per 30-second spot. ABC's *Monday Night Football* games are said to be priced at \$325,000–\$350,000 per 30-second unit.

At least two big NFL sponsors pulled out this year, agency sources say, including McDonald's and TrueValue Hardware.

TN Media's Lazarus predicts that the pool of NFL network TV ad dollars may be down by as much as 10% this year, which he says "is the difference between

where they are now and a good sell-out.... They have lost a couple of big advertisers that said, 'I'm out. It's too much.' There's a breaking point with advertisers' budgets."

According to *Competitive Media Reports*, NFL spending on the five rights-holding networks last year—ABC, NBC, Fox, ESPN and TNT—totalled



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\$1.494 billion. A 10% drop would bring the total this year down to \$1.345 billion.

If Lazarus is correct, and the pool of football dollars is down this year, the timing could not be worse—all the networks agreed to huge rights increases before this season.

But analysts also say that CBS and Fox benefit from owning stations in NFL markets and from deals with affiliates to help pay NFL rights.

ABC has a national package, so its station group doesn't help as much. And so far its affiliates aren't helping to bear the cost. But with both ABC Monday night and ESPN Sunday night NFL packages, Disney has nearly 500 hours annually of NFL-related programming over which to amortize the cost of rights, far more than other networks.

In analyzing the CBS numbers, Geoff Jones, broadcast analyst for Donaldson Lufkin & Jenrette, says the network may well break even on its football contract if contributions from its owned stations and affiliates are factored in and if the network is able to boost rates in future years as much as it thinks it can. ■

wnyw plates the Yankees

WNYW(TV) has acquired the rights to air 50 over-the-air New York Yankees games per season from the team's TV rightsholder, MSG Network. The two-year deal covers the last two years (the 1999 and 2000 seasons) of MSG's 12-year, \$486 million rights agreement with the Yankees.

Speculation last week was that the local deal is part of a broader deal in progress through which MSG parent Cablevision is trying to acquire the Yankees—or possibly make a major equity investment in the team in exchange for long-term rights.

WNYW is owned by News Corp., which, with Liberty Media, has a 40% stake in Cablevision's Rainbow sports networks. But MSG President Joe Cohen insisted at a press conference last week that the local rights deal was a "separate, stand-alone agreement."

WNYW is paying an estimated \$400,000 per game, or \$20 million per season, for the Yankees rights. WNYW General Manager Michael Wach declined to confirm the exact price but said that published reports were not far off. He also insisted that the station would make a profit on the deal but declined to say how much, if at all, ad rates in the games would go up next season. Wach said the station plans to air seven to 10 prime time games per season, with the rest airing on the weekends, in late night or in other dayparts.

While News Corp.-owned Fox has encouraged affiliates not to pick up sports rights that would preempt the network, network sources say that getting the Yankees was a unique situation, too good to pass up.

The WNYW deal marks the end of the Yankees' 49-year relationship with WPIX(TV). Word circulating in New York was that WPIX would give WWOR-TV a run for the local rights to the New York Mets.

—Steve McClellan



CBS to broadcast NFL in HDTV

High-def plans for NBC, ABC and Fox still fuzzy

By Glen Dickson

In a shift in its digital strategy, CBS will broadcast in HDTV four football games between November and January rather than five hours a week of movies and prime time programming.

"We decided to put our resources into football games because we think it will sell more sets," says CBS Senior Vice President Martin D. Franks. "A sitcom in HD is not necessarily going to get people out to their favorite appliance store buying sets."

Last spring CBS said it would broadcast five hours of HDTV programming per week starting in November—movies, sitcoms and dramas shot on 35 mm film. CBS engineers also said the network lacked the equipment to broadcast HDTV football in 1998.

But now CBS's first official step into HDTV will be a local broadcast of the New York Jets/Buffalo Bills NFL game on Nov. 8. It will use the 1080-interlace picture format.

The next three HDTV games: Dec. 19, New York Jets at Buffalo; Dec. 26, Kansas City Chiefs at Oakland Raiders; Jan. 9 or 10, an AFC divisional playoff game.

Only WCBS-HD, CBS's New York DTV station, will broadcast the Nov. 8 game. The others will be distributed to CBS affiliates with DTV stations and to DirecTV, a satellite TV company. The satellite broadcast is for the benefit of retailers with prototype Thomson HDTV/DSS TVs.

To produce the games in HDTV, CBS will use a National Mobile Television high-definition production truck outfitted with Sony HDTV gear—cameras, VTRs, switchers and effects systems.

Getting a "joint deal" with Sony to provide HDTV equipment was crucial to CBS's NFL-in-HDTV strategy, Franks says, but he won't disclose financial terms of the deal. "There's something in it for us, and there's something in it for them," says Franks.

NBC spokesman Jeff DeMarrais

says that NBC doesn't plan to do any HDTV sports this fall but will announce its plans for long-form "special event programming" in the next couple of weeks. NBC still plans to broadcast *The Tonight Show with Jay Leno* in HDTV this spring.

ABC is on schedule to launch a national 720P HDTV feed on Nov. 1, says an ABC source, but hasn't identified the programming yet. The source adds that ABC also isn't sure of equipment availability—some of the missing pieces aren't scheduled to be delivered until Oct. 15.

Fox is noncommittal about its HDTV schedule. But the network is on schedule to begin delivering a seven-day-a-week national prime time DTV feed on Nov. 1. The feed will be sent via fiber from the Fox Network Center in Los Angeles, says Andrew G. Setos, executive vice president of News Corp.'s News Technology Group. "It will be all the way digital from the telecine to the display with no analog links at all," says Setos. "That feed will be up during all of prime time." ■

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#3	Highlander: The Raven	2.8
#4	The Howard Stern Radio Show	2.6
#5	The Crow: Stairway To Heaven	2.4
#6	One World's Music Beat	1.5
#7	Air America	0.9
#8	Kickin' It	0.5

Source: NIS. Wrap, wtd. cume. 1998-99 new first-run weekly hour series. 9/14/98 thru 9/27/98.

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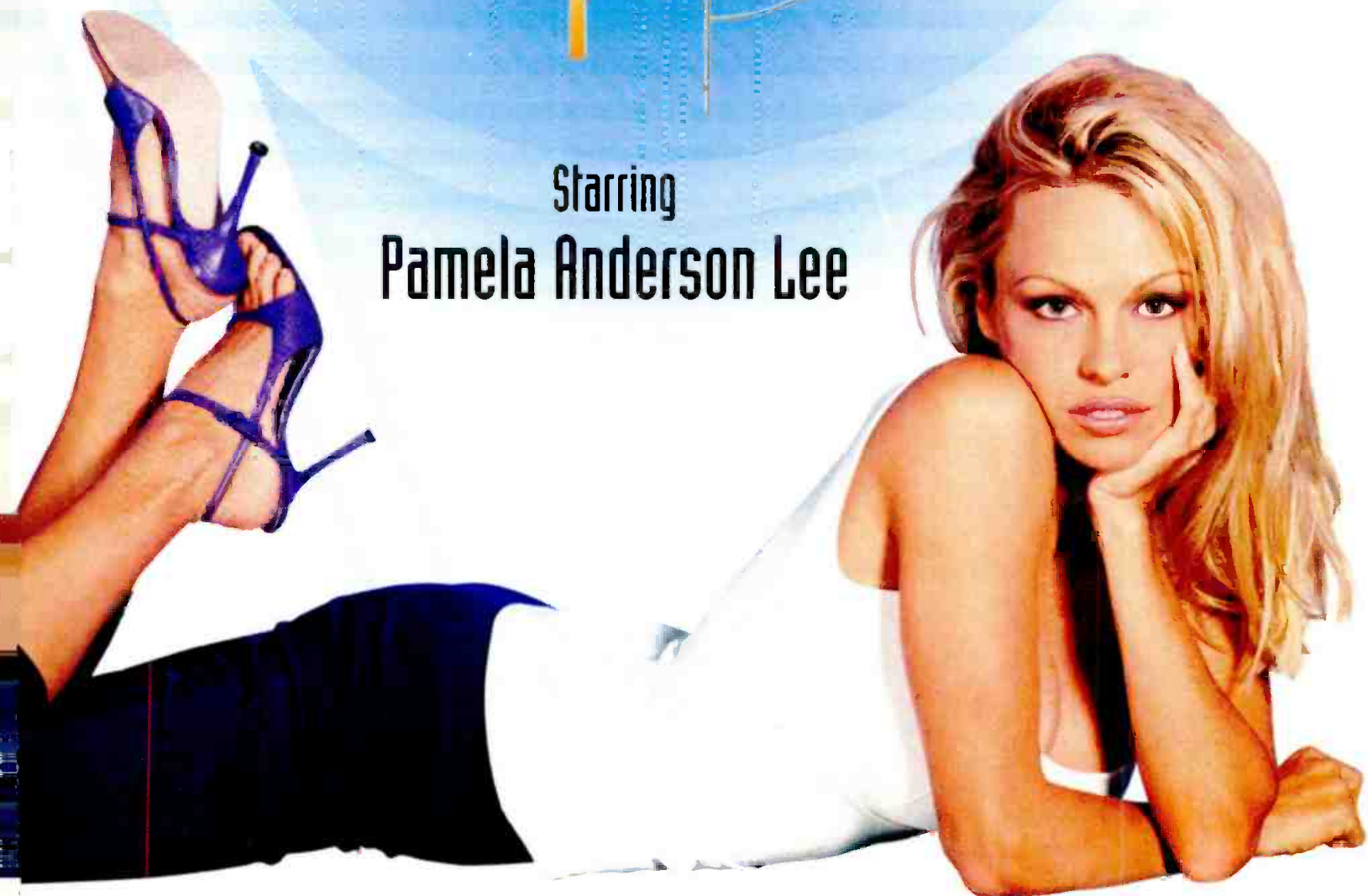
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ooked So Good!



Starring
Pamela Anderson Lee



ABC affils bristle at brush-off

Board chairman calls Eisner's comments 'unfortunate and regrettable'

By Steve McClellan

Disney Chairman Michael Eisner has upset affiliates with public threats to put ABC-TV on cable or satellite if affiliates don't help pay for programs and with what some see as potshots at the network.

David Barrett, COO of Hearst-Argyle Television and chairman of the ABC TV affiliate board, calls Eisner's remarks "unfortunate and regrettable. ... For him to diminish his own *Good Morning America* program and to threaten his affiliates accomplishes nothing positive for ABC.

"Everybody's got legitimate business concerns," says Barrett. "I respect the sense of urgency [Eisner's] got about the Disney company and the financial performance of ABC. I think everybody does. We want a strong network. They're our principal program provider, and they need to be strong. But improving their financial performance at the direct expense of affiliates isn't a good business solution."

Alan Bell, president of Freedom Communications' broadcast division, says that Eisner's saber rattling "doesn't make sense." Many affiliates, including Freedom's ABC stations, have long-term contracts that Bell expects the network to honor. "We need each other—and frankly, I expect that long after both Michael Eisner and I have passed from the scene our companies will be in business together."

In a series of interviews two weeks ago, Eisner said that ABC-TV affiliates have to wake up and smell the coffee on a number of fronts, including program repurposing, station compensation and helping to pay for National Football League rights.

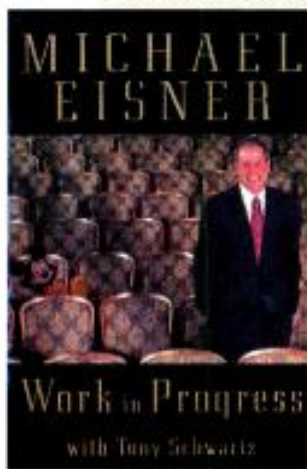
Eisner rarely talks to the press at length about the TV business, preferring to let ABC Inc. President Robert Iger and his subordinates handle those chores. (ABC executives did not comment last week, however.)

But Eisner is promoting a new book, "Work in Progress," and is taking the opportunity to weigh in on critical issues facing ABC. That he has chosen to do

A piece of 'Work'

It doesn't have all the Hollywood dirt you want, but if you don't like Jeffrey Katzenberg or Michael Ovitz and want a look at how The Walt Disney Co. is run, Chairman Michael Eisner offers up his autobiography.

Titled "Michael Eisner: A Work In Progress," the book chronicles Eisner's rise at Paramount. The 434-page book is a fairly smooth read—and although one-sided, not nearly as self-adulatory as



ghost writer Tony Schwartz's other corporate-titan collaboration (Donald Trump). Early on, for example, Eisner acknowledges being intellectually intimidated by Tele-Communications Inc. Chairman John Malone; he avoids talking to Malone at a conference.

Eisner also acknowledges how he was changed by heart bypass surgery and by the death of confidant and Disney President Frank Wells: "The loss was bigger than I could have anticipated, because Frank occupied so much space in my life and in Disney's."

Eisner says he was disappointed at how little tolerance ousted president and former Hollywood superagent Michael Ovitz had for operations, continually ducking then-CFO Steve Bollenbach, who was supposed to brief him on Disney's numbers.

Jeffrey Katzenberg, former head of Disney's movie studio, waited less than two days after Wells's death in a helicopter crash to go after Wells's job. When Eisner said he'd consider it down the road, Katzenberg responded that "I'm not going to audition for you after 18 years."

—John M. Higgins

so, analysts say, demonstrates the seriousness of the issues and Eisner's belief that the outcome could have a significant effect on Disney's future earnings.

On PBS's *Charlie Rose*, Eisner said affiliates "will pay" for the NFL, although affiliates and the network have failed to reach a deal on an NFL rights contribution. Such deals have been struck by CBS and Fox.

ABC affiliates, Eisner said, have a right not to help pay for NFL rights under their existing affiliate contracts. "But I have a long memory. They may

not pay for it for five years, but I think that is shortsighted." He said that it is important for affiliates to stop expecting compensation and start paying for programming if ABC is to compete with companies—like USA Networks Inc.—that have dual revenue streams.

If affiliates don't get on board, Eisner said, ABC will look at alternative distribution means, including both satellite and cable. "Our first goal would be to stay with our affiliates," Eisner said. "We've been in partnership with them for 50 years." But there are other viable distribution vehicles for the network's programs, he said, "and we have all the software."

Later, in a teleconference with reporters, Eisner described the traditional affiliate compensation structure as something that should go the way of "the dark ages of network television, when there were only three networks." If affiliates try to hang on to compensation, he said, the relationship "will deteriorate and end. What will not end is the ABC Television Network. It will simply be distributed in another manner."

Eisner also said that ABC will repurpose programming, including its soap operas, for a new cable channel, and it will multiplex the ABC Television Network within five years "as the technology and our contracts come up."

Asked for further comment, Disney spokesman Tom Deegan said there wasn't much else to say. "What Michael says speaks for itself." Requests for an interview with Eisner went unanswered.

Affiliates were also angered when Eisner, in a Sept. 25 interview on *Today* with Katie Couric, said, "We'd love to have you come over to *Good Morning America* ... Matt too."

ABC sources say they think that Eisner was simply trying to "lighten up the conversation" with Couric, who was bearing down on Eisner about the company's problems. "It was just a joke, in his mind," says one source.

Meanwhile, Barrett says, talks about changes in the network/affiliate relationship continue with Pat Fili-Krushel, president of ABC Television Network. "I'm encouraged by the positive way she's trying to approach this and the recognition that any changes have to be win-win." ■

THE HIGHEST COURT IN THE LAND



73

UP **143%** IN SEASON 3 PREMIERE WEEK OVER LAST YEAR'S
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Justice with an Attitude



Source: NSS HH GAA % week ending 9/20/98 versus HH GAA % week ending 9/21/97

Mouse gets ears pinned back

ABC Radio Networks must pay \$20 million to Children's Broadcasting Corp. over Radio Disney

By Elizabeth A. Rathbun

A federal jury last Wednesday awarded Children's Broadcasting Corp. \$20 million, saying that former partner ABC Radio Networks used CBC trade secrets when it created Radio Disney.

While pleased by the ruling, CBC President Christopher Dahl is bitter about what he says is a lost opportunity for a national children's radio network he valued at \$177 million. "For \$20 million, they [ABC] got themselves a heck of a business," he said.

ABC said in a news release that it asked for a mistrial because the verdict is inconsistent. While the jury said there was no "material breach" of contract, it nonetheless awarded breach-of-contract damages to CBC, ABC said.

Minneapolis-based CBC and ABC linked up in November 1995, when



ABC agreed to sell ads and recruit new affiliates for CBC's Radio AAHS children's network. ABC quit the deal on July 30, 1996, the same day it announced that it would develop its own children's radio network with its new parent, the Walt Disney Co.

CBC sued ABC in September 1996, alleging that ABC exploited its access to CBC's trade secrets and improperly used proprietary information from Radio Disney. CBC said in June 1997 that it would sell its 13 AM stations.

Radio AAHS itself had folded five months earlier.

According to news reports about last week's verdict, the nine-person U.S. District Court jury in St. Paul, Minn., deliberated for four days before agreeing that ABC had misappropriated information. The jury said ABC wrongly took CBC's list of advertisers and breached contract requirements for national ad sales representation and confidentiality.

"We pioneered this thing through blood, sweat and tears, for six, seven years," Dahl said. "We were proud and pleased that we did that, and we thought our arrangement with ABC would bring us to the next level. I hope this shows [Disney Chairman] Michael Eisner [that] you don't do business this way."

In making the defense for ABC, attorney Paul Klaas said the network tried to sell ads and find affiliates for AAHS but was hampered by a slow season, no audience rating information and AAHS affiliates' lack of success, according to the Minneapolis *Star Tribune*. ■

Local-into-local collapses

McCain bill grinds to a halt over distant-signal dispute

By Paige Albinia

EchoStar CEO Charlie Ergen last Thursday may have lost his last chance to offer local TV stations via satellite this year, after a disagreement between broadcasters and the satellite industry probably killed legislation that would have given Ergen the go-ahead.

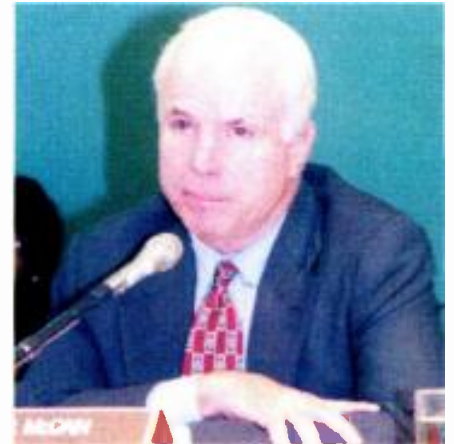
"We still hope that local-into-local legislation will pass," Ergen said after a Senate Commerce Committee hearing. "But if it doesn't pass we'll be back fighting for it next year."

Negotiators seemed to be making headway last Tuesday when, after trading phone calls all weekend, broadcasters consented to giving satellite TV companies three years before they would have to carry all the local signals in any market they entered.

But broadcasters stuck firm to stipulations that neither the FCC nor Con-



McCain (r) chastises SBCA President Chuck Hewitt, Consumers Union Co-director Gene Kimmelman, Cox Broadcasting Executive Vice President Andy Fisher and Benedek Broadcasting President James Yager for not negotiating a compromise.



gress would make legislative or regulatory changes that would expand "white areas"—zones on the outskirts of markets where viewers can legally receive distant network signals from satellite TV carriers.

"Shrinking local broadcasters' protected market would jeopardize localism," said Andrew Fisher, executive vice president of Cox Broadcasting.

"Fair and objective rulemaking by the FCC is key to providing a workable solution to the threat of termination of distant network signals," said Satellite

Broadcasting and Communications Association President Chuck Hewitt.

Senate Commerce Committee Chairman John McCain clearly was frustrated by the interindustry bickering that forced him to pull his bill from a markup. "The lawyers and lobbyists have lawyered and lobbied the satellite and broadcast TV industries into a place that neither industry wants to be in," McCain said. "And more lawyering and more lobbying isn't going to get them out. It's only going to get them in deeper." ■

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WEEK 1

WEEK 2

RATING SHARE RATING SHARE

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No. 1 Best WRAT Example: Cross market weighted
by age 18-34 in 2008-09. © 2008-09.

O&Os fighting over Oprah

Station groups angling for rights to daytime powerhouse

By Joe Schlosser

Top ABC station executives met last week with King World executives, the two sides looking to hammer out a deal to keep Oprah Winfrey's syndicated talk show on the big ABC owned-and-operated stations.

ABC is not the only station group trying to get the most popular daytime series of the past decade. Sources say NBC, CBS and Fox executives have shown interest in acquiring Winfrey's show, which could be available starting in fall 2000.

Last week, King World executives announced that they had renewed their contract to distribute Winfrey's show for two more seasons (through 2002) for a minimum fee of \$75 million a season. King World, which has counted on Winfrey's show for close to 35% of its annual gross revenue, will see a significant

decrease in its take during those two newly added seasons, analysts say.

King World's current contract, also a two-year pact, is up at the end of the 1999-2000 TV season. Sources say the going rate in the top three markets is \$275,000-\$300,000 per week. All top 10 ABC stations are signed on to carry Winfrey's show through the 1999-2000 season. ABC and King World executives would not comment.

"Oprah is still the top show in daytime and is as valuable or more valuable than it ever was to local stations," says one syndication executive from a competing Hollywood studio. "Everyone is interested, but it would be shock-

ing to see Oprah go anywhere outside the ABC stations. She has been there from the start."

Executives from CBS, NBC and Fox would not comment on the possibility of acquiring the talker for their stations.

The current bidding to acquire Winfrey's show follows tough negotiation between King World and Winfrey's Harpo Productions over who would distribute the show after the 1999-2000 season. During those negotiations, sources say, Disney's Buena Vista Television made a "serious" attempt to wrestle the distribution rights away from King World. Analysts say the move by Buena Vista

would make a lot of sense because of the company's relationship with the ABC Network and the O&Os. Buena Vista executives would not comment.

Sources say NBC executives also inquired about the distribution possibilities for Winfrey's show. ■



'Everyone is interested' in getting the rights to Oprah for 2000-02.

Gene Autry, 1907-1998

His singing cowboy rival, the late Roy Rogers, may have been "king of the cowboys," but Gene Autry presented a unique kind of broadcasting royalty. Autry, who died late last week just two days after his 91st birthday, was the only entertainer with five stars on the Hollywood Walk of Fame: one each for success in radio, TV, film, records and theater.

Long after he hung up his celluloid spurs for the last time, Autry continued as a star in the business world with real estate, a baseball team, film and TV production companies, and hundreds of millions of dollars in TV and radio station holdings through his Golden West Broadcasters. His sale of KTLA(TV) Los Angeles alone brought \$245 million in 1985—at the time the highest price ever paid for a TV station.

Autry was named to BROADCASTING & CABLE's Hall of Fame in 1993. "I was part of the development of talking pictures, the heyday of radio, the birth and incredible growth of TV," Autry said then. "I had the best of two eras—mine and the one I re-created on the movie screen."

In a 1948 interview with this magazine, the cowboy star—already producing his own pictures—told how a stranger came upon the young Texan singing and strumming his guitar while Autry was working in a telephone office in Chelsea, Okla., in 1929. The stranger



encouraged an impromptu performance, and later left a note advising Autry to go to New York to pursue a radio career. The note was signed "Will Rogers."

Autry soon did take off, and by 1930 he had built an audience for a daily 15-minute broadcast on KVOO(AM) Tulsa as Oklahoma's "Singing Cowboy." Greater success followed: His first recording, "Silver-Haired Daddy of Mine," sold 5 million copies. Autry would record more than 600 songs.

In 1934 he went to work for Republic Pictures, beginning a series of shorts and feature westerns that made him a major box office draw.

Autry's radio career continued with a CBS show, *Gene Autry's Melody Ranch*, that lasted from 1940 to 1956, except for his time in the military during World War II. By 1950, he was also a TV star, with 104 episodes of *The Gene Autry Show* between 1950 and 1956. Heroic Gene usually fought on the side of the law, aided by horse Champion and comic sidekick Pat Buttram. Always the businessman, Autry also produced several other TV shows, all with western themes. By the mid-1950s, he'd stopped performing and was concentrating on his various businesses.

A one-time minor league prospect, Autry became owner of the Los Angeles [now California] Angels in 1961 and controlled that team until 1996. He is survived by his wife, Jackie, and a sister.

—Dan Trigoboff

CBS, NBC off to good starts

While NBC is in first, CBS is coming on strong

By Michael Stroud

Two weeks into the new season, CBS is on a hot streak that includes its first premiere week win in five years and unexpectedly strong performances last Wednesday and Thursday. But it was not enough to oust NBC from first place.

After the first 11 days of the season, NBC was in first place with a 10.4 Nielsen household rating/17 share. CBS had a 9.7/16, ABC had a 8.6/14 and Fox had a 6.6/11. Among adults 18-49, NBC was in the lead with a 6.8 rating, followed by ABC's 5.2, Fox's 4.5 and CBS's 4.4.

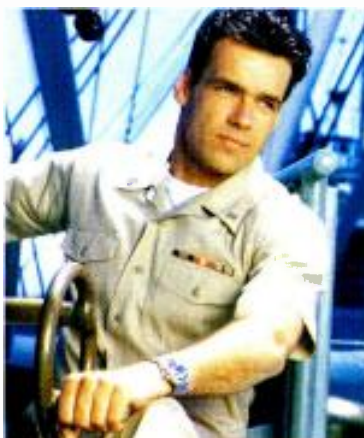
CBS still had much to crow about. Last Wednesday's strong showings of its new comedies, *Maggie Winters* and *To Have and to Hold*, and Thursday's improved performance by returning *Promised Land* and *Diagnosis Murder* capped better ratings numbers for CBS on virtually every night of the week.

But when it came to market share, the best CBS could say was that household ratings fell only 3%, better than its Big Four competitors.

"What we're seeing is the continuing erosion of broadcast television in the face of cable," says analyst Marc Berman of Seltel.

NBC, while easily winning its core audience of 18-49-year-olds for the first 11 days, looked to be down sharply against the year-before period. Fox, which made a point of introducing new shows over the summer to avoid rerun-related ratings slippage, also was down. With its Tuesday premieres of *King of the Hill* and *Costello* both disappointments, the network was the clear loser of the first 11 days. And the networks' market-share woes could get worse. The fall season is complicated by the first five-nights-a-week schedules of UPN and The WB and the launch of Pax TV, all of which will leach more viewers away from NBC, ABC, CBS and Fox.

CBS could take comfort in its best performance since at least 1993-94. The network started with a bang on Monday night of premiere week, as returning comedy *Everybody Loves Raymond* upset Fox's *Ally McBeal*,



'JAG' and 'Maggie Winters' have performed well for CBS.

while the premieres of CBS's *King of Queens* and *L.A. Doctors* took second among households—although the latter show's ratings slipped in its second week.

The network also scored a respectable second in households on hyper-competitive Tuesday night as drama *JAG* outscored Fox's Tuesday night premiere of animated comedy *King of the Hill* and beat the premieres of NBC's *Encore! Encore!* and ABC's *The Hughleys*. The return of movies to CBS's Tuesday night lineup also boosted the network's ratings

Felicitous premiere for The WB

Felicity lived up to the hype last week: Its premiere episode chalked up The WB's highest first-night rating.

The drama about a girl's college adventures attracted a 4.8 Nielsen rating/8 share, outranking the January premiere of The WB's hit *Dawson's Creek* in households, adults 18-49, viewers 12-34 and women 18-34.

The show's performance puts The WB on track to reduce its losses in fiscal 1999 by about \$25 million to approximately \$65 million, according to the network's internal estimates. The show is now commanding more than \$200,000 for a 30-second slot in spot ad rights, on par with *Dawson's Creek* numbers and nearly three times what it sold for during the upfront advertising market last May.

—Michael Stroud

for the evening.

On Saturday night of premiere week, CBS's debut of *Martial Law* outscored the debut of ABC's *Fantasy Island*, pacing the network to a win for the evening.

A strong lead-in from Sunday football bolstered CBS's traditional Sunday night dominance for the week, as its movie, "Forever Love," *60 Minutes* and *Touched by an Angel* paced the network's win.

CBS is hardly home free for the season. It placed third in its target demographic of adults 25-54 during the first 10 days and was a disappointing fourth among advertiser-coveted 18-49-year-olds. This despite the Sunday NFL telecast, which the network is using as a platform to promote its weeknight prime time lineup.

For the first 10 days, CBS scored a 9.8 rating/16 share among households, down 3% from the same period last year. NBC was second with a 9.6/16, ABC scored an 8.9/15 and Fox had a 6.4/10.

NBC easily maintained its dominance among 18-49-year-olds: Thursday night's *ER*, *Friends*, *Frasier*, *Jesse* and *Veronica's Closet* were some of the first 11 days' top-ranked shows. That helped offset the sting of the network's decline in household and overall ratings for the first 11 days.

In an interview toward the end of the first week, NBC Entertainment President Warren Littlefield said his network is right on track with its ratings projections last May to advertisers, who committed \$2.2 billion to NBC's 1998-99 season. "It looks like we have delivered exactly what we predicted," he said. Some of NBC's ratings decline was unavoidable, Littlefield noted, since the network was competing against last season's famous live *ER* opener, which garnered some of NBC's highest ratings ever. Last year's premiere week also got a boost from the first week's episode of *Mad About You*, when Helen Hunt's character gave birth. For all the talk of post-*Seinfeld* malaise, NBC convincingly won its new Thursday nights with its old "must-see"

Martin

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standards and newly installed *Frasier*.

ABC also had reason for some satisfaction after its first 11 days' performance, as its multibillion dollar bet on football paid off with a dominating performance on premiere Monday. *Home Improvement's* performance on Tuesday was bolstered by an unexpectedly strong showing from its new comedy, *The Hughleys*, at 8:30, which smashed the premiere of Fox's *Costello* and NBC's new comedy, *Encore! Encore!* The performance helped offset a disappointing performance over premiere weekend: the debut of *Fantasy Island* was outgunned by *Martial Law* on Saturday. ■

Oprah's loss may be Roseanne's gain

By Dan Trigoboff

For former White House intern Monica Lewinsky, it was a week of potential fortune lost and then regained.

First, in an interview with *TV Guide*, Oprah Winfrey said she'd turned down the first interview with the President's one-time favorite guest in a dispute over money. But by mid-week Roseanne told Larry King she would pay big for Monica.

Lewinsky's publicist, Judy Smith, would not comment on either show's interest.

After what she thought was an agreement, Winfrey said, "they came back with all these other ideas about rights and international, and that's when I just said forget it. I said from the very beginning that I was not going to pay ... and my feeling was giving up the rights was just someone else paying the check ... it depends on what your definition of money is."

Roseanne, however, said on *Larry King Live* that she'd pay "big"—"seven figures times two or three." Asked by King if she felt "journalistically impaired" by offering to pay for an interview, Roseanne said, "Well, I don't feel I'm a journalist. So there's a difference. I can understand why journalists have that integrity thing but, fortunately for me, I have no integrity." ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

Making time for Charlie

Senate Commerce Committee Chairman John McCain (R-Ariz.) was so tight for time last Thursday that he canceled a speech he was supposed to make at a conference of Washington lawyers. But apparently he wasn't too busy for EchoStar CEO Charlie Ergen, who interviewed McCain Thursday afternoon for his *Charlie Chat* series, segments of which appear on EchoStar's Dish Network. McCain talked to Ergen about his satellite TV bill, which appeared to be laid to rest last week after broadcasters and the satellite industry failed to come to a compromise. "We all know that the majority of Americans and satellite subscribers want to watch their local news, weather and sports — it's important," McCain told Ergen. "And (EchoStar) should be able to provide that service." The segment is scheduled to air today (Oct. 5) at 8 p.m. ET.

Interference calls

National Association of Broadcasters radio board members Tuesday will hash out, via conference call, the group's stand on an FCC proposal to let stations negotiate interference agreements. "The NAB has traditionally opposed any move that would create interference between stations, but we want to make sure that license applicants have reasonable flexibility," says Barry Umansky, NAB general counsel. In June, the FCC proposed to allow stations to strike interference deals on two conditions: total service gains exceed service losses by 5 to 1 and no station loses more than 5% of its service area and population. The proposal also would permit so-called contingent applications, which require a second station to make a signal change before taking effect. Comments on the plan are due Oct. 20.

DENVER

Bye, bye TCI

One ripple effect of TCI's impending merger with AT&T is that TCI's name will eventually fade into the history books. From a business perspective, the disappearance of TCI's name is simply a footnote to one of the biggest telecommunications mergers in history. It's a different matter for consumers, however. TCI reports receiving lots of calls from customers when the deal was announced in late June. No word yet on what name AT&T will pick to market the cable business that will be part of the new AT&T Consumer Services Co. It's a good bet it will stay away from a ponderous moniker such as AT&T Consumer Service Co. Cable. Maybe Ma Cable?

NEW YORK

IPO on track

It appears to be full speed ahead for the Fox initial public offering of stock, despite stock market volatility and the third quarter's dismal showing for IPOs. News Corp. officials plan to begin meeting with Wall Streeters today (Oct. 5) to fill them in on details of what reportedly will be a \$100 million offering of Fox shares. After making the pitch to Wall Street, News Corp. executives will head out on a three-week road show to pitch the offering. Stock market slump notwithstanding, money managers have been generally upbeat about the IPO, figuring it's a clear way to value News Corp.'s U.S. broadcast assets that could translate into a boost for News Corp. shares, depending on how the IPO is priced. Early signs are that the Fox shares will be priced at \$20 or so and will hit the market in late October or early November.

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DBS shootout

PrimeTime 24 takes EchoStar to court over breach of contract

By Paige Albiniak

Satellite TV distributor PrimeTime 24 late last month sued EchoStar Communications Corp. for breach of contract.

PrimeTime 24 filed its lawsuit after EchoStar in July canceled its contract with the company to provide imported affiliate signals to EchoStar customers who live in "white areas," which are places where subscribers cannot clearly receive over-the-air television using a rooftop antenna.

EchoStar decided to stop using PrimeTime 24 as its distant-signal provider when a federal district court in Miami ruled that PrimeTime 24 had to cut off network feeds of subscribers who do not live in white areas. EchoStar is using its own distant-signal services, called DishNet West and DishNet East, to provide imported affiliates to customers.

"We clearly expect to win this lawsuit because we believe that we have



The lawsuit kept EchoStar's Ergen from testifying at a Senate hearing.

every right to drop PrimeTime 24," says EchoStar CEO Charlie Ergen. "Two different courts have shown them to be violating the law. We chose to [file the lawsuit] and we realize that we face some exposure for doing that."

PrimeTime 24 had no comment on the lawsuit.

According to PrimeTime 24, EchoStar owes the company \$2.1 million for skipped payments and interest on late payments. PrimeTime 24 wants EchoStar to pay it damages as well as the missed payments and interest. It also wants the court to issue injunctions against EchoStar, forcing it to

resume use of PrimeTime 24's service as required by its contract.

PrimeTime 24 hasn't had much luck in court lately. Besides losing the Miami case, a federal district judge in New York last week threw out a suit PrimeTime 24 filed against broadcasters for supposedly working together to prevent PrimeTime 24 from using its copyright to sell distant network signals. In 1997, broadcasters filed separate suits in three different cities charging PrimeTime 24 with violating copyright law.

In one of those cases, a judge in Raleigh, N.C., in August revoked PrimeTime 24's entire copyright license, citing flagrant disregard for the law.

Meanwhile, PrimeTime 24's lawsuit against EchoStar kept Ergen from testifying last Thursday at a hearing on satellite TV legislation held by the Senate Commerce Committee.

"Your hearing and this legislation are far too important to the satellite industry and to competition to have a side issue detract from the central goals of bringing choice and lower prices to the American people," Ergen wrote in a letter to Commerce Committee Chairman John McCain (R-Ariz.). ■

FCC exerts itself for dish owners

Agency preempts local jurisdictions over home antenna regulation

By Bill McConnell

Users of satellite dishes have won some new protections from meddlesome local governments and neighborhood associations.

The FCC ruled on Sept. 25 that home and condominium owners may not be prohibited from setting up dishes and wireless cable antennas as long as the devices are placed on balconies, decks or other areas where the owner has "exclusive use" of the property.

The agency's order is the first of two initiatives the FCC has undertaken to spell out when it will preempt local and landlord objections to dish installation. Within the next three weeks the FCC is expected to issue additional rules for apartment dwellings and rental housing.

Consumer advocates and lawyers for property owners praise the FCC action, which they say also indicates how the

agency will come down on rules for rental tenants.

"The tone of the new decision points toward a concern that all viewers be permitted access to their choice of service," says Andrew Schwartzman, director of the Media Access Project. "People who live in apartments are among the most dependent on television for entertainment and information and have the greatest need for diverse options."

Still, the FCC appears likely to strike a balance that gives building owners the right to prevent roofs and shared spaces in their buildings from being strewn with antennas and dishes. "We don't have a problem with dishes being installed on premises where tenants have exclusive use," says Nicholas Miller, an attorney for a coalition of landlords and building managers. "We have a problem with what they do with common spaces

and the outside of buildings."

The new order revises rules issued in August 1996 that prevent third parties from blocking dish installations, except for safety and historic preservation reasons. Those rules, however, left unclear the rights of people living in rental housing and of condo residents and neighborhoods with strict community regulations. A variety of groups—including satellite and wireless communications firms, trade associations for building and property owners and consumer groups—had asked for several changes to the law.

Communications industry groups called the FCC ruling a "mixed bag" that ensures homeowners access to the television service of their choice but leaves the door open for third-party interference. "We are disappointed that the FCC declined to claim sole authority for regulation of dishes," says Michael Petricone, director of technol-

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ogy policy for the Consumer Electronic Manufacturers Association.

Over the objections of CEMA, DirectTV and BellSouth, the FCC said local governments may require instal-

lation permits to ensure safety and historic preservation laws. Also ignoring industry objections, the FCC said neighborhood associations may require the devices to be placed in backyards

or other out-of-the-way locations as long as "acceptable" signals are available. Viewers also may be required to paint their dishes to blend in with their surroundings. ■



WASHINGTON WATCH

By Bill McConnell and Paige Albiniak

FCC drops EEO filing requirement

The FCC last week gave broadcasters a break from some of their paperwork by suspending employment reporting requirements. The FCC said it could not justify the filing rules after a federal court upheld its decision to strike down the agency's minority

data so that interested parties can monitor industry trends during the short filing hiatus."

Commissioner Harold Furchtgott-Roth agreed that the reporting requirements should be suspended but said the commission should not promise to revamp its employment rules. "There are many hurdles to overcome before the commission can officially promulgate new rules, not the least of which is the question [of] whether we possess statutory authority to regulate employment practices."

NAB opposes EchoStar distant-signal plan

EchoStar is trying to "decimate" the operations of TV stations by asking for FCC permission to transmit distant network signals into more local markets, broadcasters complained late last month.

EchoStar's proposal would deny local broadcasters exclusive rights to their most lucrative programming and "would have a catastrophic effect on free, over-the-air broadcasting," said the National Association of Broadcasters in a letter to the FCC. "The demise of free, over-the-air local television service would result in fewer, not more,

programming choices—a result particularly harmful for those who cannot afford to pay for television service," added the Network Affiliated Stations Alliance.

Satellite industry groups, however, said present FCC standards deny too many customers access to network programming. "Congress did not intend to adopt a measurement that effectively prohibits a significant number of households from receiving satellite signals even though they are unable to receive an adequate over-the-air signal," wrote the Satellite Broadcasting & Communications Association. The FCC currently allows satellite companies to transmit programming from distant stations to households that receive clear local signals only half the time. EchoStar wants permission to offer network signals when a household gets clear local signals less than 90% of the time.

FCC and pirate rendezvous in Memphis

Elvis may be alive and well somewhere in Memphis, but a pirate radio station that has been broadcasting in the bluff city has definitely bitten the dust. The FCC last

week seized the transmission equipment of "Free Radio Memphis," an illegal station that has been broadcasting on 94.7 mhz. After repeated warnings to cease operations, the FCC shut down the station, with a little help from U.S. marshals, on Sept. 23.

Beatty moves at FCC

Cable customers will have to take their rate complaints to someone else. Elizabeth Beatty, chief of the FCC's financial analysis and compliance division, last week announced that she is joining the agency's congressional relations team.

Correction

Due to an editing error, BROADCASTING & CABLE incorrectly reported in the Sept. 28 issue that members are pushing to move legislation on satellite TV being floated by Rep. Billy Tauzin (R-La.) to the floor. House Commerce Committee Chairman Tom Bliley (R-Va.) and 22 other members Sept. 25 sent a letter to House leadership asking them to move to the floor for a vote a different Tauzin-sponsored bill that would stay the royalty fees that satellite TV companies pay. Tauzin's bill, in its current form, also would allow satellite TV companies to offer local signals if they carried all the signals in a market.



Kennard hopes to have a new EEO proposal by year's end.

recruitment rules. FCC Chairman William Kennard pledged to design new rules that will pass muster with the court. "I expect we will issue a proposal before the end of the year," he said.

In the meantime, however, Kennard hopes using a little moral persuasion will keep the paper flowing anyway: "I strongly encourage broadcasters to continue filing equal employment opportunity

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Few and far between

FCC's Kennard finds boosting number of minority-owned stations is uphill struggle

By Bill McConnell

FCC Chairman William Kennard's effort to increase the number of radio and TV stations owned by minorities is being slowed by hostile courts and lawmakers and indifferent broadcasters.

"You would think in this era of unprecedented growth and prosperity in the industry we would see more growth and prosperity among minority stations."

will answer the call is unclear.

Even though the number of Hispanic-owned stations has grown by 20 (to 140) during the past four years, minority ownership overall has been frozen at 3%.

The numbers for African-American owners are particularly bleak, with the total number of black-owned outlets declining from 213 in 1994 to 190 today. Outlets owned by Asian-Amer-



Kennard: "You would think in this era of unprecedented growth and prosperity...we would see more growth and prosperity among minority stations."

find anybody of color who owns a station."

Ensuring minority ownership means more than just making sure nonwhites get a shot at the economic brass ring, Kennard says. Without diversity in telecommunications, America's growing minority populations will be denied the

most important vehicles for political communication and cultural influence. "With the growth of digital technology and the Internet, we truly are seeing a revolution in the industry, but if we can't make it work for all Americans it will be a failed revolution."

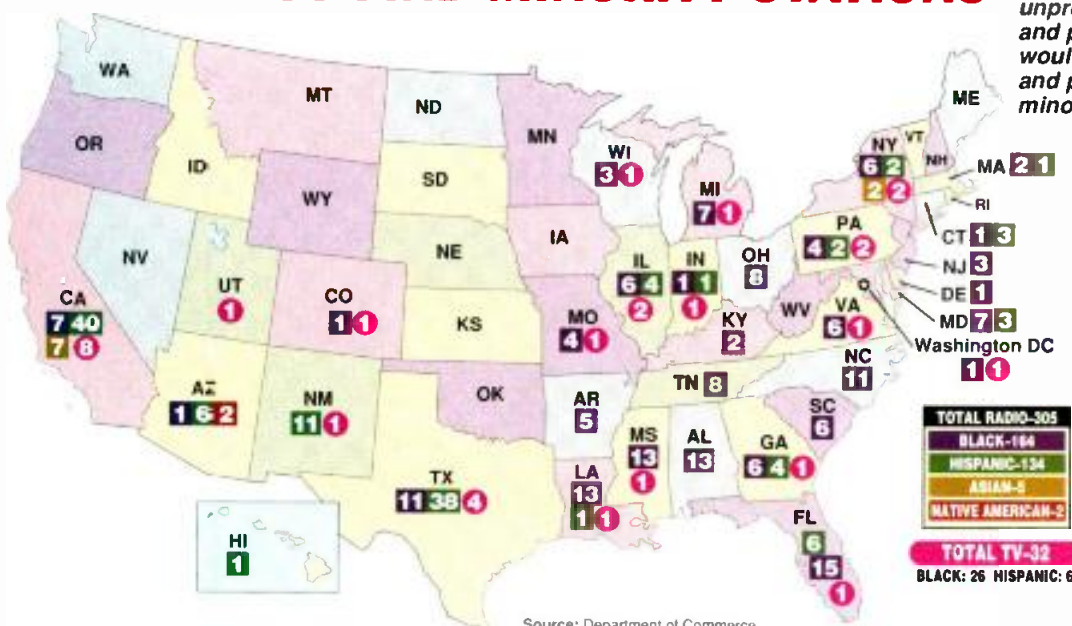
The squeeze on minority owners is occurring on two fronts. First, the consolidation wave is pricing out one- and two-station owners, a group to which most minority owners belong. Second, virtually all of the FCC's minority ownership programs have been eliminated.

The latest round of industry consolidation was ushered in with passage of the Telecommunications Act of 1996, which eliminated the national ownership cap for radio stations and relaxed local ownership limits as well. National limits on television ownership also were eased.

The deregulatory bonanza sparked a buying spree that has pushed station prices to stratospheric heights. With 200-station groups now the norm among the top radio groups, ever-larger conglomerates are using economies of scale to boost their profits.

Michael Carter, an African American

WHERE TO FIND MINORITY STATIONS



Source: Department of Commerce

Kennard said last month at a luncheon hosted by the National Association of Black-Owned Broadcasters. "But we're seeing fewer people who own broadcast stations, and we're not seeing new faces and new voices coming on the scene."

Kennard, the first African American to head the agency, came into office last year determined to revive federal programs designed to bring minorities into the business. But the courts and Congress in the past three years have steadfastly opposed preferential treatment for racial groups. Stepping up the pressure this summer, Kennard called for voluntary initiatives, but how many in the industry

icans have remained at five.

In the past year alone, the total number of minority owners dropped by 23. Even for Hispanics, the number of operators fell by eight.

"The same trend of consolidation in the industry at large is playing itself out among minority owners," says Larry Irving, who heads the Commerce Department's National Telecommunications and Information Administration. "Another distressing statistic is that 17 states have no minority owners of any commercial broadcast outlets. For instance, you can go north of San Francisco and until you run into an Eskimo in Canada, you are not going to



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whose family owns KPRT(AM)-KPRS(FM) Kansas City, Mo., says that high prices have stifled his efforts to add more stations: "Even when banks are willing to lend at these prices, we would have to put one of the stations we already own on the line to get financing. That's a difficult decision to make when you're talking about families that own one or two stations—and 90% of black owners are in that position."

With large competitors controlling as many as eight stations in a market, minority owners say they are losing a greater share of ad revenue and popular syndicated programming as well.

Any number of FCC minority programs have fallen on hard times. Congress eliminated one of the most popular initiatives, the minority tax certificate, which allowed broadcasters or cable companies to defer capital gains taxes after selling a property to a minority. The certificates, first permitted for sales to minorities in 1978, helped them acquire 288 radio stations, 43 TV stations and 31 cable companies. But lawmakers argued that the tax breaks were susceptible to abuse, allowing some minority buyers to sell out after owning the stations for only a year. In 1995, Congress was outraged when Viacom announced



Honig: "It's not important how many people make an ambiguous statement of commitment [to minorities]; rather, [it's] what happens."



Irving: "You can go North and until you run into an Eskimo in Canada, you're not going to find anybody of color who owns a station."

that it would defer more than \$600 million in taxes by selling its cable systems to a minority investor group, and lawmakers axed the program.

Losing the tax certificate was a crippling blow, given that two years earlier a court had thrown out a policy that gave minorities a leg up in the comparative hearings that regulators used to assign new licenses. That policy allowed 23 of 100 new radio permits issued between 1987 and 1991 to go to minorities, says David Honig, executive director of the Minority Media Telecommunications Council.

Also in 1995, a Supreme Court ruling in the *Adarand Contractors* case made it much more difficult for the government to give preferential treatment to minority businesses. The decision eliminated a program that allowed broadcasters threatened with a license revocation to sell a station to a minority for 75% of its market value rather than undergo an FCC hearing. From 1978 to 1990, these so-called distress sales turned 18 broadcast stations over to minority owners.

Also, the U.S. Court of Appeals in April threw out the FCC's minority recruitment rules in a suit the agency brought against the Lutheran Church—Missouri Synod. Last month court refused to reconsider the decision. The ruling, which the FCC may appeal to the Supreme Court, was a blow not only to the agency but also called into question the legality of all federal minority preference programs.

Relaxing the national ownership restrictions in 1996 removed another incentive for large broadcasters to partner with minority firms. Until then companies constrained by the caps could hold stakes in up to two additional TV stations and three more radio outlets if those stations were controlled by minorities.

'The era of shams'

It's no wonder Congress takes a dim view of the FCC's minority preference programs, which virtually have been eliminated by lawmakers and court rulings.

One of the most popular programs, which allowed broadcast companies to defer taxes by selling to minorities, was frequently abused in spirit. Companies looking to cash in could strike a deal with minority buyers, who would hold on to a station for a year or two before selling.

Congress finally had enough in 1995, when the former White House official who created the tax program decided to turn a tidy profit from his own invention. Frank Washington, an African American who designed the tax certificate while working for the White House Office of Telecommunications Policy, signed a deal to buy Viacom's cable system and create the largest-ever tax certificate.

Washington became general partner and 21% owner of a company backed by Intermedia Partners and Tele-Communications Inc. Those two companies put up most of the money, while Washington contributed only \$1 million. Viacom was to receive the \$2.3 billion price and defer \$600 million in federal and state taxes, but Congress retroactively killed the company's tax break when it eliminated the program.

If Congress agrees to revive the tax certificate, FCC Chairman William Kennard says the FCC will design safeguards against future abuses: "There were some problems with it, but we shouldn't forget about it.

"We're not going to do anything that simply creates the illusion of progress," he adds. "We have lived through the era of shams. Now it's time to get real ownership and control."

—Bill McConnell

Kennard's new push

Despite the grim prognosis, Kennard is determined to revamp the FCC's minority programs. In August the commission approved bidding credits that new entrants to the industry can use in auctions for commercial analog broadcast licenses. Minorities are among the intended beneficiaries. Kennard also has called on the industry to develop ideas for boosting minority ownership.

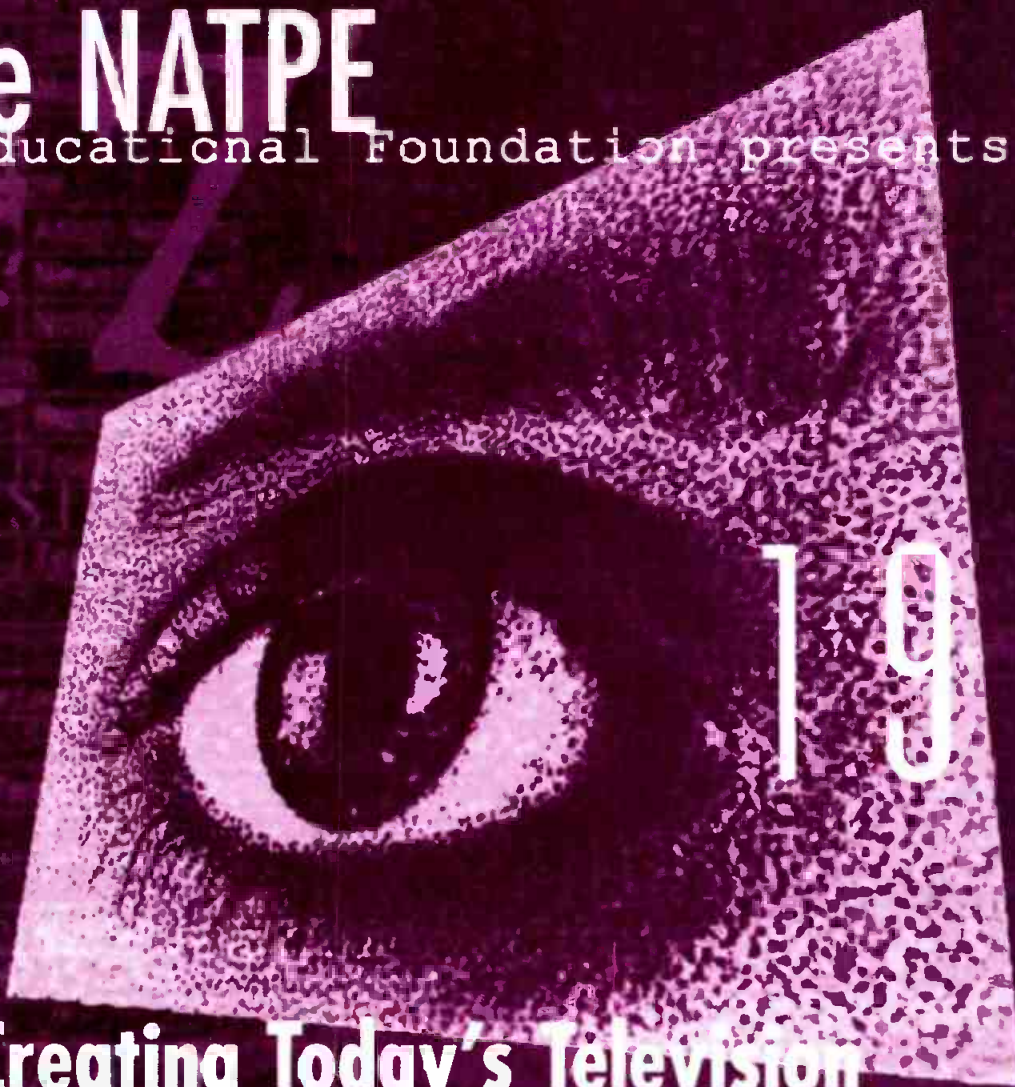
Last month he also announced plans to commission a series of studies to determine whether lack of access to capital, meager advancement opportunities and discrimination by media brokers are blocking minorities, women, and small businesses from entering the business. The commission also is surveying the industry to determine whether there is widespread bias against advertising on African American-oriented stations. That survey was instigated by this summer's disclosure of a Katz Radio Group memo urging advertisers to avoid black audiences.

Kennard's endeavors have received



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Panel I: The Producers will address the creativity of producers: where ideas for shows come from and how they get produced. **MODERATOR:** Frazier Moore, Associated Press; **PANELISTS:** Tom Fontana, *Homicide: Life on the Streets*; OZ; Susan Fales-Hill, *Linc's*; Bill Lawrence, *Spin City*; Ed Sherin, *Law & Order*; Tom Straw, *Cosby*.

Panel II: The Green Lighters will explain how shows make it on television: what attracts them to certain projects — what turns them off to others, and how the shows develop. During Panel II two members of the audience will have the opportunity to pitch their show ideas to the panel. If you are interested in pitching, contact Tim Alexander at (310) 453-4440 x233; e-mail: TimSeminar@natpe.org. **MODERATOR:** Peggy Conlon, *Broadcasting & Cable*; **PANELISTS:** David Britt, Children's Television Workshop; John Ford, The Learning Channel; Brian Graden, MTV Networks; Brooke Bailey Johnson, A&E Network; John Ryan, Worldvision Enterprises.

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enthusiastic endorsements from the commission's other two Democratic appointees, Susan Ness and Gloria Tristani. Michael Powell, an African American, also is sympathetic, but warns that FCC efforts to revive minority ownership programs could quickly run aground if the agency doesn't get Congress and the courts on board.

"It would be very sad if 10 years from now we had spent all our energy pursuing these kinds of head-on policies and got turned back consistently and ended up helping no one," Powell told the black broadcasters' meeting two weeks ago. "We need to look for policies we think candidly and honestly will be able to sustain some level of judicial review," he added. "We also have to be politically savvy—most of the initiatives we can put on the table will require a legislative component."

Reviving the tax certificate will require legislation, but getting congressional support won't be easy. Key Republicans—such as Rep. Billy Tauzin (R-La.), chairman of House Commerce's telecommunications subcommittee—are wary, if not downright hostile, to minority preferences. "Obviously, Billy encourages minority ownership, but we shouldn't be setting quotas or dictating who owns radio and TV stations," says an aide to the Louisiana lawmaker.

Democrats, on the other hand, are likely to oppose industry proposals that call for lifting ownership limits in return for investments in minority firms. "We're supportive of Kennard's attempts to create a dialogue, but diversity should not come at the expense of greater ownership and control for large broadcasters," says a staffer for Rep. Ed Markey (Mass.), the subcommittee's ranking Democrat.

But Commissioner Harold Furchtgott-Roth even questions whether promoting minority ownership falls under the FCC's purview: "There is considerable case law indicating that such an interest is not cognizable under the 'public interest' standard," he said in a written statement last week.

The notion that minority ownership should be measured at all borders on racism, he added. Pursuing ethnic ownership goals as a way of ensuring programming diversity places the commission "in the difficult—if not distaste-



Cornwell: "When given the chance to help minorities, [the FCC] ought to take that chance."



Powell: "It would be very sad...if we had spent all our energy...and ended up helping no one."

ful—position of proving that the color of a person's skin or the composition of an individual's chromosomes determines personal interests and beliefs," he said.

Kennard, for his part, acknowledges that the FCC faces a difficult task in getting broad-based support for minority initiatives, but insists that the situation isn't hopeless: "It's a hard problem, but to not do anything is unacceptable. The Supreme Court did not shut the door on the government's ability to assist minorities. We just have to make a more compelling showing for why [minority initiatives] are necessary—we are going to do that."

So far, however, many minority broadcasters are skeptical that the FCC can do more than jawbone the media conglomerates. "It looks like the current mindset is to exclude minorities," says Esther Renteria, co-chairperson of

the National Hispanic Media Coalition. "The FCC has a problem, and I don't know how they can go around it."

Don Cornwell, chairman of Granite Broadcasting, one of the largest minority-owned TV companies, says that the FCC should do more on its own. He complains that the FCC rejected his request to waive the agency's duopoly restrictions and allow Granite to own two San Francisco TV stations. "When given the chance to help minorities they ought to take that chance," he says, complaining about his case. "Neither one of the San Francisco stations is truly competitive on its own, but if we put them together they would grab 6% of the revenue in the market and they would give us the ability to start the first black-owned news service in the country."

Help from the haves

But Kennard rejects any notion that the FCC's effort is a flop. For starters, he insists that his hectoring of the industry is paying off.

In July, he notes, both Fox Television and Paxson Communications floated minority assistance plans. Fox Television has offered to launch an investment fund of some \$150 million for minority broadcast companies in return for an increase in the national ownership limits. For the same quid pro quo, Paxson has offered to take minority ownership stakes in minority firms. Three weeks ago Paxson made good on its offer by announcing plans to sell an Iowa TV station and construction permits for four others to a minority firm. Paxson plans to hold a 49% stake in the minority company if the FCC will agree not to count the five stations toward Paxson's national audience limit.

Other big media firms also are going ahead with plans to create investment funds. In June, Chancellor Media, Capstar Broadcasting and LIN Television said they were teaming with TSG Capital Group to search out minority investment opportunities. To help prepare minorities for the eventual goal of ownership, the Broadcast Executive Directors Association said in August that it will start a senior management training program. NBC is planning to expand its minority internship and college scholarship program, which often leads to full-

Minority TV station owners

(As of August 1998)

Owner, company	Number of stations
Don Cornwell, Granite Broadcasting	10
Michael Roberts, Roberts Broadcasting	3
Frank Melton, TV-3 Inc.	3
Quincy Jones, Qwest	2
Walter Ulloa, Introvision	2
Eddie Edwards Sr., WPPT Inc.	1
Dorothy Brunson, Brunson Communications	1
Theodore White, Urban Broadcasting Corp.	1
Joel Kinlow, TV 49 Inc.	1
Carmen Briggs, Ponce-Nicasio Broadcasting	1
Frank Fouce, Fouce Amusement Enterprises	1
Jose Molina, Continental Broadcasting Corp.	1
Eddie Whitehead, Golden Link TV	1
Joseph Stroud, Jovon Broadcasting	1
James Watkins, Howard University Television	1
Oscar M. Laurel, Panorama Broadcasting	1

Source: Department of Commerce

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Government Sources: "Tropical Storm Warning. Becoming very windy and rainy today. The rain could be heavy at times during the afternoon and tonight."

What happened Clouds and sunshine on Friday, partly cloudy Friday night with no rainfall, as the storm went out to sea.

Forecasts of Friday, August 28th 5 AM-4 PM EDT

AccuWeather Clients: "The storm is heading out to sea."

Government Sources: "The forecast track is for Bonnie to move near and along the Northeast U.S. coast today and near southern New England tonight and early tomorrow."

What happened Hurricane Bonnie moved out to sea.

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time jobs after graduation. CBS and Capstar are working with the Minority Media Telecommunications Council to find minority buyers for stations they want to spin off.

But the industry overtures, particularly those from Fox and Paxson, have received a mixed reaction from the FCC and the minority community. "It's counterintuitive to say we should allow more concentration in order to promote diversity," Commissioner Tristani told the Association of Women in Radio and Television last month.

Ness too has reservations: "For anyone to conclude that they can give x amount of dollars in return for a waiver concerns me greatly."

Renteria complains that Paxson's requirement that partners affiliate with its network would force minorities to surrender a critical component of ownership—choosing programming content. And, echoing complaints by the Rev. Jesse Jackson, she says that the Fox proposal would provide too little cash to make a difference. "That kind of money does not match today's prices. One station in Los Angeles and another top market can go for many millions of dollars."

Granite's Cornwell is split on the two most prominent industry proposals, giving the thumbs up to the Fox idea but arguing that with a 49% stake Paxson will hardly be a hands-off investor.

Honig, however, says it's too early to pass judgment on the industry's response. "It's not important how many people make an ambiguous statement of commitment, but rather [it's important] what happens to minorities and women in the industry. Ask me in December."

Kennard has not endorsed any plans but says he is encouraged by the industry's efforts: "I think some very interesting proposals have been put on the table." As for complaints that minority owners may be obligated to affiliate with Paxson or other investors' networks, he says: so what? "I don't think programming requirements alone are enough to say there is no minority control, otherwise no network affiliate in the country could say it was truly independent."

But Kennard says he will oppose plans that repeat abuses of the past, such as requiring minority owners to give their big media investors an option to buy their stations before trying to sell

them on the open market. Minority owners also should be prohibited from "flipping" their stations; they should be required to hold on to them for five years. "We don't want to create a class of owners who aren't really owners," he says. "And it's legitimate to insist that they stay in the business or roll their investment into other media properties."

For his part, Paxson Chairman Lowell "Bud" Paxson predicts the commission will shoot down his plan. "I won't get it,



Paxson: The FCC "should have the guts to let us get capital and experience into these companies and help them succeed."



Oxendine: "We need to be buying two or three stations at a time, not just setting up a few mom-and-pop shops."

even though they've asked the industry to step up. They should have the guts to let us get capital and experience into these companies and help them succeed."

Beef up BROADCAST?

Industry players also are trying to restructure another popular private sector investment, John Oxendine, a former owner of minority-run Blackstar, is trying to create an investment fund modeled on BROADCAST, which was designed by the National Association of Broadcasters to help minority owners. Unlike BROADCAST, which was funded by tax-deductible donations, Oxendine wants his new fund to provide a lucrative return for investors and generate the billions of dollars in capital necessary to build national broadcast groups rather than buy stations one at a time. "BROADCAST helped roughly 35 minority-owned companies access \$80 million, but we have to provide a systematic way for minorities to get capital," he says. "We need to be buying two or three stations at a time, not just setting up a few mom-and-pop shops."

Kennard insists that government can step in too, most effectively with a revamped tax certificate. "This was the single most important tool we ever had in

government to assist minorities getting into the business, and there's still a lot of sentiment for bringing it back." Working with Congress, he hopes to create a program that will pass muster—perhaps by targeting it to small companies, which would at least give minorities a fair shot at finding investors.

Given the higher cost of buying traditional broadcast stations, Larry Irving says minorities also should look to alternative technologies, such as Internet broadcasting and low-power television, as avenues for getting into the media business. "We have to look to the future. There is more diversification in these markets already, and the barriers to entry are lower. I know of a 15-year-old with an Internet station who's making money."

"It's very hard for minorities to get capital and training necessary to run an eight-station group," he says. "With the sorry state of minority ownership in this country, we have to consider all the alternatives."

Ness says the industry should consider making sponsorship of minority training programs a condition for lifting ownership limits. "The large companies should take a leadership role in training minorities and women to be station managers and general managers and moving them up the ranks. You can't be a successful owner if you don't have proper training."

Minority groups themselves also need to do more, Irving insists. Better grass-roots efforts will be needed to revive the tax certificate and other government programs. "The tax certificate was not an issue that got the minority community excited when Congress was moving to end it, but it did get opponents of affirmative action excited. Today we need to be vigilant to make sure grass-roots organizations use their power on telecommunications issues."

He also wants minorities themselves to create their own investment pools. "We may need to aggregate capital ourselves, but so far we haven't had a culture to do that."

But Granite Broadcasting's Don Cornwell says that he's still waiting for the offensive to begin. "They're giving speeches about minority ownership, but not much is happening. If I were Bill Kennard, I wouldn't want that to be my legacy."

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First-run Fantasy/Sci-fi Scoring with *unreality*

Fantasy and sci-fi programs face formidable challenges in today's syndication marketplace: time periods are harder to come by with blockbuster off-networks show like The X-Files competing for viewers. But shows about the unreal have real staying power.

By Barbara Osborn,
B&C correspondent

One-hour fantasy and sci-fi hours may be as numerous as Hercules' adventures this season, but they are not invincible. Hollywood studios often spend more than \$1 million per episode on these series, which face fewer available time periods and increasing competition from off-network hours like *The X-Files* and *Walker, Texas Ranger*. Without revenue from international distribution, these shows might not be seen domestically.

Of the 23 new and returning hours in syndication this season, 16 are either science fiction or fantasy/adventure.

There are 11 returning series: *Xena*; *Hercules*; *Star Trek: Deep*

Spin-offs are common for the fantasy and sci-fi genres: 'Xena' followed 'Hercules,' both from Studios USA.

Space 9; *PSI Factor*; Gene Roddenberry's *Earth: Final Conflict*; *NightMan*; *Outer Limits*; *Poltergeist: The Legacy*; *Conan*; *The Adventurer*; *Viper*, and *Honey, I Shrunk the Kids*. There are five new entries: *Stargate SG-1*; *Mortal Combat*; *Conquest*; *The Crow: Stairway to Heaven*; *Highlander: The Raven*, and *The New Adventures of Robin Hood*.

Contenders in the sci-fi/fantasy category, seen mainly on weekend television, can give off-net series a run for their ratings. Season to date, *Xena*, *Hercules* and *Star Trek: Deep Space 9* have outrated most other syndicated product except the off-net blockbuster, *The X-Files*.

As a programming category, sci-fi and fantasy/adventure are so successful that spin-offs are common: *Xena* followed *Hercules*; Disney's *Honey, I Shrunk the*

Kids, entering its second season in syndication this fall, is based on the hit feature film, and *Highlander: The Raven* evolved from *Highlander*. This season, Studios USA will try to open up a new daypart for its *Hercules* franchise with its half-hour *Young Hercules* spin-off on Fox Kids Network.

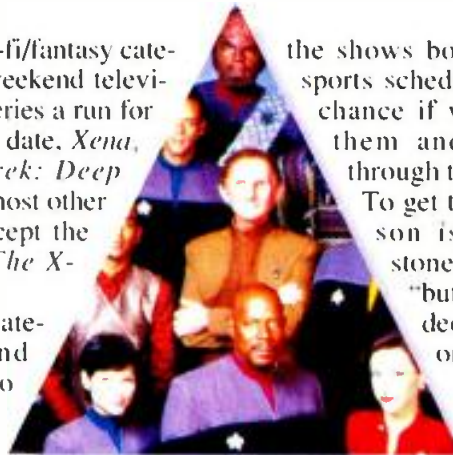
But industry observers express skepticism about the viability of the new hours, regardless of genre. Katz vice president and director of programming, Ruth Lee Leaycraft, says that given the poor time periods allocated for new, untested series and the competition from fall sports: "It's a real tough environment for weekend programming. Ultimately, it's a question of quality of clearances as

the shows bounce around the sports schedule. They have a chance if viewers can find them and they can get through the fourth quarter. To get to the second season is quite a milestone," she continues, "but a series' fate is decided in that second season."

Among the new sci-fi and fantasy series, Leaycraft says *The Crow: Stairway to Heaven* (cleared in 96% of the country) has several things in its favor. "It's the spin-off of a movie," she says. "It's also PolyGram's first entry in syndication, and their intention is to set a high standard for themselves, because they want to be taken seriously. You'll see high quality from them."

Among other first-season, first-run series, Leaycraft singles out *Air America* precisely because it isn't *Hercules* or *Xena*. "We're maxing out," she says. "Viewers get bored, and they look for

'Hercules' is a fantasy hour with ratings that can challenge those of off-network series.



Paramount's popular 'Deep Space 9' is in its seventh and final season.



First-run Fantasy/Sci-fi

something different. You need to find that fine line between satisfying an appetite and opening new creative doors."

As for returning series, Leacock calls Western International's *Conan: The Adventurer* "a work in progress." But she has hope for the series: "Any series takes a while to find a groove. If you compare *Hercules* year one and *Hercules* year two, there was tremendous growth in that show. Stations need programming, and they have seen the success of *Xena* and *Hercules* and are hoping lightning will strike again."



MGM's *'Stargate'* launched in syndication this season after premiering on cable.

At Blair Television, vice president and director of programming Garnett Losak singles out first-season spin-off *Highlander: The Raven* and MGM's *Stargate* as promising, since both have track records.

Of returning series, Losak says Tribune's *Earth: Final Conflict* can be expected to perform well, since it was the strongest first-run performer

last season and is carried by stations owned by Tribune. (*Earth: Final Conflict* is cleared in 98% of the country.)

Losak says that while achieving success in this marketplace is difficult, sci-fi and fantasy shows outperform others. "We looked at this a few years ago and found the sci-fi genre in general had a tendency to perform better than other kinds of shows," she says. "But I wasn't convinced that it wasn't simply that *Star Trek* dominated the genre so much."

Does Losak's suspicion explain why sci-fi and fantasy series have gone through the ratings roof in recent years? There are many theories.

For starters, the sci-fi/fantasy cate-

gory appeals to a desirable, male-skewing 25-54 audience. The male appeal, in fact, is so strong that it has kept *PSI Factor*, now in its third season with lackluster ratings, on the air.

Atlantis Films President Peter Sussman notes that while *PSI Factor* has been drawing ratings of 2.1 in late-night time slots, "The 18-49 male audience is comparable to what *Baywatch* gets, and the series is produced for much less than its competitors."

But sci-fi and fantasy/adventure series have more than strong appeal, they have broad appeal, says MGM Worldwide TV President John Symes, who has staked the company's business on the genre. "People underrate the attraction it has for women 18-49 and 25-54," he says.

"People thought *Outer Limits* was a male vehicle, but the female demos are almost as good—and in some cases as good—as



Rysher's *'Highlander: The Raven'* is considered a relatively expensive syndicated series at \$1.2 million-\$1.3 million per episode.



'The Crow,' a movie spin-off, is PolyGram's first syndicated show.

Newest Fantasies

N=national ad minutes; L=local ad minutes

TITLE	SYNDICATOR	PREMIERE	BARTER OR CASH	CLEARANCE
Stargate SG-1 One-hour sci-fi action adventure launched last year on Showtime and based on 1994 movie.	MGM	Week of 9/14	7N/7L	97%
The Crow: Stairway to Heaven PolyGram's debuting one-hour sci-fi action adventure. Based on the movie of the same name.	PolyGram	Week of 9/21	8N/6L	96%
Mortal Kombat: Conquest Warner Bros.' movie spin-off action adventure features the Warriors of Earth facing off against the Forces of Darkness.	Warner Bros.	Week of 9/28	7N/7L	90%
Highlander: The Raven The sequel to <i>Highlander: The Series</i> , <i>Highlander: The Raven</i> promises to be lighter and more romantic than the original.	Rysher Entertainment	Week of 9/21	8/7	90%
The New Adventures of Robin Hood After a cable debut on TNT, Sachs Entertainment Group returns with a new version of <i>Robin Hood</i> .	Sachs Entertainment	Week of 9/19	Barter	92%

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First-run Fantasy/Sci-fi

the male demos. With a [Show-time-to-syndication] output deal like ours, sci-fi is probably the best avenue to take."

Matt Loze, executive vice president of North American production for Pearson Television, contends that Saturday/Sunday non-appointment viewers are drawn to these series because of their clear, simple concepts. "These con-

cepts grab you immediately, and you get attached to them," he says. "They're pretty simple. It's not like turning on *NYPD Blue*. You turn on *Xena*, and it takes about 30 seconds to figure out who the characters are. *The Outer Limits* is a new story each week, so you don't have a problem knowing who the characters are."

Part of the sci-fi/fantasy "look" reflects technological advances, suggests Peter Sussman. "Because of the MTV influence, TV has become more of a visual experience. Attention spans are shorter. Today, we can tell the stories that couldn't be told because of prohibitive technological requirements

and costs."

Rep firm Katz's vice president and director of programming, Bill Carroll, argues that more subtle characteristics also contribute to the category's success. A sly, tongue-in-cheek humor has been a hallmark of these series since the 1960s *Star Trek*, he says. "Seven out of 10 *Star Trek* episodes were deadly serious. But there were two or three in which they would bring in a bigger-than-life charac-

ter, and it was played, if not for laughs, for folly," Carroll says.

Sci-fi and fantasy programming can be economical, particularly compared with network series.

Chuck Larsen, head of consulting firm October Moon Television and former head of world-wide dis-

tribution at MTM, contends that companies produce sci-fi and fantasy programs because they're affordable. Even a relatively expensive syndicated series—such as *Highlander: The Raven*, budgeted at \$1.2 million–\$1.3 million per episode—runs half a million dollars shy of the average network drama.

Nor does it hurt that the sci-fi/fantasy category has enormous international appeal. Because the series are set in another world—as opposed to New York, Chicago or Los Angeles—they translate internationally.

Sussman of Atlantis Films says that if science-fiction stories are told well, they can succeed almost everywhere. "Sometimes fantasy runs afoul in Asia," he says. "It conflicts with some of their religious or moral values. And sometimes you run into problems with France," where, Sussman says, the culture "has not shown the same level of affection" for the sci-fi genre as in other parts of the world.

But even the French, it seems, can be won over. Anat Birnbaum, director of foreign fiction acquisition for Canal Plus, reports that *Earth: Final Conflict*—in a less-than-ideal time slot and up against the World Cup—performed well for the French pay cable service.

Given the size of sci-fi and fantasy budgets, foreign appeal and foreign partnerships are essential. International revenue often covers 50%-70% of the production budget. Tribune President Dick Askin says that Tribune won't go into production without overseas partners in place.

Tribune partners with Atlantis on *Gene Roddenberry's Earth: Final Conflict* and with Atlantis and Village Roadshow on *NightMan*. On the company's 1999 season series, *The Exorcist*, they have partnered with Morgan Creek and a possible foreign partner.

International distribu-

Tribune's 'Earth: Final Conflict' was the strongest first run performer last season

Eyemark's 'PSI Factor' appeals to the prized 25-54-year-old male demographic.

Factoids for Fantasy/Sci-fi

Nielsen ratings season to date

N=national ad minutes; L=local ad minutes

TITLE	SYNDICATOR	RATING	DEBUT	BARTER SPLIT	CLEARANCE
Xena	Studios USA	5.6	1995	8.5N/5.5L	99%
Hercules	Studios USA	5.1	1995	8.5N/5.5L	99%
Star Trek: Deep Space 9	Paramount	4.8	1993	7.5N/4.5L	98%
Earth: Final Conflict	Tribune	3.6	1997	8N/6L	97%
Honey, I Shrunk the Kids	Buena Vista	3.0	1997	8N/6L	94%
The Outer Limits	MGM	3.0	1995	7N/7L	97%
NightMan	Tribune	2.8	1997	8N/6L	95%
PSI Factor	Eyemark	2.1	1996	7N/7L	95%
Viper	Paramount	2.2	1996	8N/6L	95%
Poltergeist	MGM	1.8	1996	7N/7L	95%
Conan: The Adventurer	Western Int.	1.6	1997	8N/6L	86%

Nielsen HH GAA for full season 9/1/97-8/9/98



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First-run Fantasy/Sci-fi

tion is so important to the success of sci-fi/fantasy programs that the U.S. can almost be considered the aftermarket. In fact, for *First Wave*, the new Pearson Television series, the U.S. is an aftermarket. Executive vice president Matt Loze calls *First Wave* "an interesting, backwards deal."

Pearson initially tried to launch the series in first-run but couldn't build enough station support. Ultimately, the company found production financing in Canada and Europe. The series launched in Canada on Citytv's Space Channel on Sept. 9.



MGM finds that 'Outer Limits' attracts nearly as many female viewers as male.

Pearson will now turn its attention back to the U.S. market. Loze says that the company plans to discuss the series with syndicators, pay cablers, and—since they have 22 episodes to show—the networks as well.

Loze concedes that he's not sure whether Pearson's unorthodox production process will prove "a great accident. At the end of the day, we may end up nowhere," he says. "All I know is that we've made the best

show we could make, free of the ticking clock and production executives looking over our shoulder."

But despite all the

forces making sci-fi and fantasy programming more popular than ever, plenty of these shows don't quite make it, for all the same reasons that other series fail.

■ Atlantis's Sussman admits that the now-canceled *Adventures of Sinbad* series "wasn't sure whether it was a kids or an adult show. It was trying to appeal to too many audiences and got watered down."

■ Steve Rosenberg, president of Studios USA Domestic Television, says that *Team Knight Rider* was canceled, although it



Tribune, which believes strongly in international partners, produces and syndicates 'Nightman' with Canada's Atlantis and Australia's Village Roadshow

'Total Recall' takes cable to syndication route

Among movies that are candidates for spin-offs, few have seemed more promising than "Total Recall," the 1990 \$350 million blockbuster.

In a deal that would have raised eyebrows a few years ago, *Total Recall 2070* will debut on Showtime the first week of November, but next season PolyGram will syndicate 22 episodes. *Total Recall 2070* will be the company's "marquee property" at NATPE '99; Alliance will distribute the series internationally.

"Going to cable first isn't that weird," says Bob Sanitsky, PolyGram president. "MGM and Showtime have proven [that strategy] to be very successful. You can be an immense success on Showtime and still have a big audience that hasn't had access to it."

Sanitsky argues that the pay TV window will help the series because "Showtime has demonstrated over and over that it has a great ability to promote and market shows. We'll get valuable promotion on their air."

Sanitsky praises John Symes, MGM's president of worldwide distribution: "He was brilliant in how he built that company. I looked carefully at how they developed their business. I'll be shocked if [MGM's] *Stargate* isn't this season's most successful show. We're hoping *Total Recall 2070* will be next season's."

Gracious in the face of new competition, MGM's Symes concedes that "we would love to have this deal all to ourselves, but it makes sense to duplicate

the pay cable-to-syndication model."

Still, Symes cautions, the pay cable-to-syndication opportunities are limited. "Showtime is only going to do so much original programming," he says. "I don't believe HBO would want to give up the exclusivity, and stations might have more reservations with the greater exposure of HBO."

PolyGram plans to officially launch the series in the international market at MIPCOM this week, and although no deals have been closed, Sanitsky says international sales are expected to make up more than 70%-80% of the series budget.

Creatively, *Total Recall 2070* will draw more closely from the Philip K. Dick novel than the box-office

blockbuster. Sanitsky describes the series as "a futuristic sci-fi police drama. We're very much a thinking man's show," he says. "We've kept a lot of intriguing elements of the movie, but we've set it up so it will work for 100 episodes."

Set in 2070, the first season's episodes will focus primarily on life on Earth as the colonization of Mars begins. "A great movie only has to worry about two hours," explains Sanitsky. "A great TV series needs a hundred."

Total Recall 2070 stars Michael Easton; supervising producer is Jeff King, and the writer is Art Monterastelli.

—Barbara Osborn, B&C correspondent



'Total Recall' will debut on Showtime.

First-run Fantasy/Sci-fi

pulls decent ratings, because Studios USA wants to put its muscle behind breakaway hits.

■ Sachs Family Entertainment's *The New Adventures of Robin Hood* is in syndication this season after a bouncy beginning on TNT. *The New Adventures of Robin Hood* has been revamped with more money, new producers and a new star.

■ "Without a station group, I don't think I would launch," says Rysher Entertainment's domestic distribution president, Ira Bernstein. "Everything else is doomed." (Chris Craft's stations came on board for Rysher's *Highlander* sequel.)

Moreover, virtually no one dares bring a product—even sci-fi and fantasy—to market without a recognizable name. *Earth: Final Conflict* has Gene Roddenberry. *NightMan* comes from a comic book. Hercules, Robin Hood, and Conan are legendary figures. *Xena* and *Highlander: The Raven* are spin-offs. *The Exorcist*, *The Crow*, *Total Recall*, *Poltergeist*, *Stargate* and *Mortal Kombat* evolved from movies. *Deep Space Nine* has the *Star Trek* pedigree.

PolyGram President Bob Sanitsky says: "The Crow means something to its audience. ...

It means rock 'n' roll, kick ass. I tried to build our first season's efforts on a hook you could market to. If we don't deliver a good show, we'll fail with the same rate, but it does give us a leg up to get the sampling."

And no programming genre, however popular, can surmount market realities. Chances are the high-water mark of sci-fi/fantasy programming already has been hit, and it's no fault of the genre.

Katz's Carroll says, "We're at a key point. Three things are falling into place. There are a lot of shows, dramatically fewer time periods and we're now in a shared cable-syndication environment for off-network hours. They're all competing in key time periods for the same audience. The WB and UPN networks are eating up more and more time periods. Pretty soon they will be seven-day networks, and that will eliminate those sixth and seventh days for these shows."

Indeed, this past season syndicators felt the encroachment of off-net

hours: *NYPD Blue*; *Walker, Texas Ranger*, and *The X-Files*. This fall, those three series will be joined by *ER*, *Party of Five* and *New York Undercover*.

"Those six shows," October Moon's Chuck Larsen says, "are going to get six of the best time periods. The top 10 time periods will go to six off-net series plus *Xena*, *Hercules*, *Star Trek* and *Baywatch*. That makes it very, very tough. Over the next couple of seasons, there will be five more. As long as off-net

series deliver the best ratings, they'll get the best time periods.

"Regardless of the genre," Larsen concludes, "the number of syndicated hours year to year is down, and fewer still are being proposed for next year."

Next season, there will be at least a few new sci-fi/fantasy series, including several big names—PolyGram's



This season's high-tech 'Viper' was shot by Paramount in Vancouver at a new production facility that had been a Molson brewery



'Mortal Kombat' is produced by Larry Katanoff, producer of the two feature films that preceded the series.



After a run on cable network TNT, a new version of *Robin Hood* debuted in syndication this year from Sachs Entertainment.

The Return of 'The Exorcist'

Tribune Entertainment is teaming with Morgan Creek Productions to bring *The Exorcist* to television in 1999. The two companies are co-developing and co-financing *Exorcist: The Series*, a weekly action hour that will be based on the 1973 feature film and William Peter Blatty novel. Tribune is selling the series domestically, while Morgan Creek will handle foreign distribution with Warner Bros.

The series will be based on the film and novel, but will be set in the present and will follow the central character's investigation of "mysterious conflicts between good and evil supernatural forces."

"As last season's ratings demonstrate, audiences and broadcasters clearly have a healthy appetite for action-adventure programming," says Dick Askin, president and CEO of Tribune Entertainment. "*Exorcist: The Series* will allow us to create exciting story arcs for viewers, and it is a promising franchise that will have tremendous appeal in both the domestic and international markets."

—Joe Schlosser

Total Recall and Tribune's *The Exorcist*—brought to market by syndicators that dare to buck conventional wisdom. But Katz's Leaycraft observes that, by and large, "the '99 projects aren't that fantasy stuff. Syndicators have certainly learned that you can only play that copycat game for so long, and then it's time to move on."

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CBS details spin-off plan in SEC filing

Documents show Karmazin got \$3 million bonus in 1997

By Steve McClellan

CBS President Mel Karmazin earned a \$3 million bonus on top of his \$925,000 salary in 1997, according to recent documents filed with the Securities and Exchange Commission. (The documents detail the planned public spin-off of about 20% of the company's radio group operations.)

The bonus and salary are in addition to some 11 million shares and options Karmazin holds as the single largest shareholder in the company.

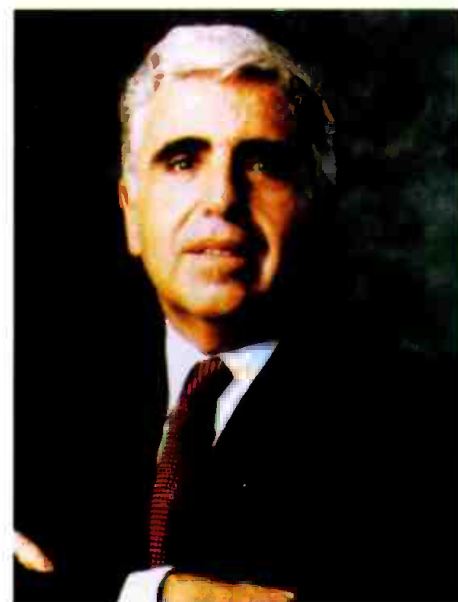
The spin-off of the radio group, which will trade under the name Infinity Broadcasting, is expected to generate a minimum of \$3.2 billion, (based on a value of 16 times the group's annual cash flow of \$1 billion). But CBS executives have told analysts they feel a val-

uation of 20-23 times cash flow is more appropriate. If the offering can achieve that valuation, CBS would get \$4.2 billion-\$4.6 billion.

CBS executives say they hope to execute the public offering between now and year's end. Analysts say the recent volatility in the market shouldn't hamper that timetable, given Infinity's and Karmazin's track record in revenue and profit generation. In 1997, the company had 20% revenue growth and a 29% gain in EBITDA.

Karmazin will serve as chairman, president and chief executive officer of Infinity Broadcasting—and, under an intercompany agreement with CBS, will continue to serve as CBS's chief operating officer.

Three other CBS executives will serve as executive officers of the new Infinity, including Farid Suleman, who



Mel Karmazin will be chairman, president and CEO of Infinity.

will be executive vice president and chief financial officer. As CFO of the CBS radio group, Suleman earned \$500,000 in salary and a \$1 million bonus in 1997.

Daniel Mason, president of Infinity Radio Group, earned \$815,000 in salary and \$400,000 in bonuses. William Apfelbaum, president and chief executive of TDI, the outdoor advertising firm that is part of Infinity, earned \$950,000 in salary and a \$1 million bonus in 1997.

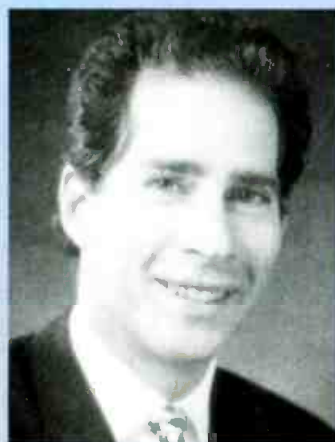
The SEC documents state that Infinity is expected to adopt a long-term incentive plan with various stock awards and options and that both Karmazin and Suleman will be eligible for the program and will continue to be eligible to receive awards under the separate CBS long-term incentive plan.

While 20% of the radio group, which includes the outdoor advertising company, will be spun off, all of the voting control, in the form of a separately held class B stock, will be retained by CBS.

CBS described the new Infinity as being in the "out-of-home" media business, "because more than two-thirds of radio listening and virtually all viewing of outdoor advertising takes place" outside the home. Out-of-home media, CBS said, are "attractive alternatives" to in-home media, the audience for which is becoming increasingly fragmented by greater competition.

The lead underwriter for the Infinity stock offering is Merrill Lynch.

Mathes heads Chris Craft stations



Peter Mathes also will head United Television Sales.

Chris Craft/United Television executives have promoted one of their own to run their 10 TV stations. Peter Mathes, who has worked for the company for 16 years, has been named executive vice president of the Chris Craft/United Television Group. Mathes replaces Bill Frank, who will be leaving at the end of the year to pursue a variety of investment opportunities, Chris Craft executives say.

Mathes joined Chris Craft in 1982 as national sales manager at the Group's Los Angeles station, KCOP-TV. He moved up the company ranks before being named general manager at Chris Craft's Salt Lake City station, KTVX-TV, in 1991.

"Every time we have given him a new task, he has been able to produce successful results, and he has demonstrated that he is a very talented executive with great management capabilities, and he's done that for 16 years now," says Evan Thompson, Chris Craft/United's president. "He knows how our stations run, and I think we are very lucky to have someone so talented within the company ready to step in. I really think we are going to have a smooth transition."

In addition to the stations, Mathes will head United Television Sales, a national sales rep firm owned by United Television.

—Joe Schlosser

Bohbot zigs out of syndication

Bohbot Kids Network will be anchored by Chris Craft

By Joe Schlosser

The children's syndication industry has lost another one of its top players. This time it's Bohbot Entertainment and Media.

Bohbot is going the way of Saban Entertainment, Walt Disney Co. and Warner Bros. into the children's broadcast network business. But the New York-based children's syndicator, which first launched *Sonic The Hedgehog* on TV stations in 1992, is going about it a little differently.

Over the past few years, the top three children's syndicators all have aligned themselves with a broadcast network outlet. Saban teamed with Fox Broadcasting to produce the Fox Kids Network. Disney distributes its children's fare on ABC and UPN and Warner Bros. distributes its product on The WB. Bohbot, which has no large parent company to distribute its ever-growing library of animated and live-action series, is going to take a shot at it alone, sort of.

The distributor has added the Chris Craft/United Television Group as its distribution anchor and Columbia TriStar Television as a programming partner—but for the most part, Bohbot is on its own.

"Whenever you are starting something new and you are fighting formidable competition like Fox, Disney and Warner Bros., you've got to zig when they zag," says Allen Bohbot, Bohbot's chairman. "And that's exactly what we are going to do."

So, starting next August, Bohbot will begin distributing two 12-hour-a-week children's services under the aegis of The Bohbot Kids Network (BKN). The two programming blocks, BKN Action Adventure (which will program to boys ages 6 to 11) and BKN Cartoon Classics (designed for both boys and girls 2 to 11) will be sold separately to stations. In some instances they will play against each other in individual markets.

The two programming blocks will air at 7 a.m.-9 a.m. during the week and will also have a two-hour play on Sun-



Sonic will be one of the stars of the Bohbot Kids Network.

days. Ratings from each block, the BKN Action Adventure and BKN Cartoon Classics, will be cumed (combined) each week to produce a single BKN national Nielsen Media Research rating. That, in turn, say Bohbot executives, will result in higher CPMs from advertisers.

Former New World Entertainment programming chief Rick Ungar has been brought in as CEO and chairman of the new BKN network. Ungar believes the BKN formula is going to surprise the naysayers and capture a market that the three bigger children's networks are neglecting. "Everybody who has talked to us has asked us why we would do this now," Ungar says. "They say the kids business is in total chaos. To us, that's precisely when we want to do this. If you look at what is going on out there, there is a serious loss of clarity in terms of these kids networks and who they are trying to reach. Our advantage is that we have a

very clear perspective on whom we are trying to reach."

BKN Action Adventure will feature a number of new animated programs in its daily two-hour lineup, including *Roswell Conspiracies* and spin-offs from the recent film "Starship Troopers" and the 1980s Rambo film franchise. The BKN Cartoon Classics net will carry library product from Bohbot plus new episodes of *Sonic Underground*. Bohbot is putting \$100 million behind the launch of the two services.

Bohbot executives say the BKN Network already is cleared on 193 stations, representing 92% of the country. Allen Bohbot says there are a number of benefits to having a network format instead of just selling each of his company's series one by one to stations. "As a network-type concept, we can change the programs at random and take advantage of our vast library to replace a show if it is not working," Bohbot says. "That benefits the station, the advertisers and us. You can't do that in syndication, when you sell a program for 52 weeks and you are stuck in that agreement. And if and when we make a change, we can promote a newly added program within the two-hour block for as long as we would like." ■

Latinos satisfied, dissatisfied with TV

Nearly 42% of Latino TV viewers say they never see characters of their own ethnicity on English-language entertainment programs, while fewer than 40% see a Hispanic anchor or newscaster on the English-language news program they watch most frequently, according to a study by the University of Illinois for the Tomas Rivera Policy Institute. And when confronted with what they see as stereotypes of Latinos, 49.2% of the respondents said they turn a show off.

Nevertheless, in a "somewhat contradictory" finding, Latino viewers generally are satisfied with what they see on TV and how they are portrayed, says the study, which was funded by Time Warner, HBO and the Anheuser-Busch Companies. "They are...both satisfied and dissatisfied and seek a more complete and nuanced picture of Latinos on television," the study says.

One clear criticism: There is not enough educational programming on Spanish-language TV. More than two-thirds of those with an opinion agreed to that. About one-third also said that positive role models for their children are absent.

It would be to programmers' and advertisers' advantage to address Latinos' concerns, the study says. It confirms that Hispanics are major consumers of TV: Thirty percent of the respondents said they watch more than five hours a day, while another 34% watch four to five hours daily. Seventy-five percent watch both Spanish- and English-language shows.

The study surveyed 1,013 Latinos by telephone in the five states with the largest Latino populations: California, Texas, New York, Florida and Illinois. It has a margin of error of plus or minus 3.3%. —Elizabeth A. Rathbun



Partial save for the Bruins

Boston's UPN affiliate WSBK-TV will end its low-rated three-year-old evening newscast this week; the program had been produced by the New England Cable News network. The regional cable network will continue to provide some news for the station in updates for broadcast during Boston Bruins hockey games.

NECN President Phil Balboni acknowledges that he was disappointed, but says that it was "absolutely the right decision for Channel 38 to make. News was not their strategic strong suit. People weren't really looking to that station for news."

Stu Tauber, vice president and general manager of ch. 38, says "the decision reflects tough competition at 10 p.m., and the changing reality of television, where the most successful stations and networks focus on their specialty. For UPN and WSBK, that is entertainment, programming and local sports."

The shift in programming again raises the issue of WSBK-TV owner Paramount Stations' long-range plan for news. Newscasts are part of programming in only a handful of Paramount stations, and the Boston move is the third reduction in news this summer.

Only a few weeks ago, Paramount announced that UPN affiliate KMAX(TV)

Sacramento, Calif., was scrapping its evening newscast, although it expanded its morning news show. A month before, Paramount pulled the plug on its 50-person, one-hour-daily news operation at WTOG(TV) St. Petersburg, Fla.

There's something about Jane

Among numerous criticisms of TV news, Watergate reporter Carl Bernstein advised the large assembly of news directors



Carl Bernstein warns an RTNDA crowd about the dangers of celebrity worship.

at an RTNDA luncheon that their business had been "disfigured by celebrity worship." His remarks, which appeared to be well-received, were followed by a mad dash upstairs by hundreds of the hard-core news people for a session entitled "One on One with Jane Pauley."

(Cause of) action news

The "public figure" defense took on an odd twist in a libel suit brought against WFAA-TV Dallas: The plaintiff, whose designation as a public figure left him without a case, was himself a TV reporter. KWTX-TV Waco, Tex.,

reporter John McLemore sued WFAA-TV—along with reporter Valerie Williams and owner Belo Corp.—as well as the *Houston Chronicle* for reports that, McLemore contended, suggested that he might have tipped off cult members about the 1993 raid on the Branch Davidian complex in Waco by Alcohol, Tobacco and Firearms agents. Numerous agents and Davidians were killed and wounded in that raid.

The rumor started with an interview on *Nightline* in which a print reporter spoke of agents' belief that reporters—specifically McLemore—seen hiding in the area before the raid helped to set up the disaster. McLemore sued; WFAA-TV lost on summary judgment motions before a trial court and appeals court.

But the state's highest court reversed those actions, finding that McLemore's voluntary acts invited public attention and made him a "limited-purpose public figure." McLemore got closer to the action than other reporters did, the court noted, and "assumed a risk that his involvement in the event would be subject to public debate." Moreover, the court noted, the reporter discussed his "considerable personal risk," and "portray[ed] himself as a hero in assisting wounded ATF agents while his journalistic colleagues" were pinned down in a ditch.

Sullivan's travels

Robert Sullivan—who left Gannett's flagship station, WUSA(TV) Washington, in July—has resurfaced with the Broadcast Image Group. Sullivan's tenure at WUSA was a difficult one, with considerable bad press about low morale

and low ratings—although he maintained that leaving was his own idea, prompted by a desire to move his family back West. He'll have that opportunity with the San Antonio-based consulting group.

After a successful run at KPNX(TV) Phoenix, Sullivan was a star at Gannett before he took over at WUSA. He was even considered a possible successor to president Cecil Walker. He'll likely have a chance to put his experience with that company to work; Broadcast Image Group is considered popular among Gannett stations.

Nexis connection

Veteran TV newsman Kevin Roach showed up at RTNDA's San Antonio annual conference late last month, but not as a news director. He has become associate publisher, media, for Lexis-Nexis (which is co-owned with BROADCASTING & CABLE). In June, Roach and a dozen others lost their jobs at WDTN(TV) when Sunrise Television took over, Roach who had previously worked for ABC News and New England Cable News, will help develop Web-based Nexis products for the news industry, including customizable search tools similar to those on the Internet.

Roach's station had recently won a slew of RTNDA, AP and Cleveland Press Association awards. But it seemed like a good time to make a move—or not make a move; as the Lexis-Nexis position made it possible for Roach and family to remain in Dayton.

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

And away we...report

Jane Pauley says TV news is too loud

By Steve McClellan

Dateline NBC anchor Jane Pauley says TV news could use some toning down. "I would like to see less volume on the news," she said. "It's as if Jackie Gleason was running the show. Everybody's shouting."

Pauley made her comments in her Paul White Award acceptance speech at the Radio-Television News Directors Association convention Saturday, Sept. 26. The award recognizes the recipient's achievements in and contributions to the field of television journalism.

Pauley also said the news business has "taken some self-inflicted hits" to its credibility. "We simply have to earn it back," she said. She cited two completely fabricated tales in the tabloid press about her own life. She also cited a fabricated quote, pulled from the Internet, allegedly made by special prosecutor Kenneth Starr in a *60 Minutes* interview—an interview he never gave.

With some glee, Pauley noted that the circulation of some tabloid newspapers has declined. "I think we can all guess

why," she said. "You couldn't make up the stuff we've been reporting lately."

With so much competition, Pauley said, "never has the distinction between journalists and showmen and charlatans and manipulators been more critical."

On a positive note, Pauley said it was good news that prime time magazines have been "thoroughly integrated, by

gender at least. We've even seen evidence that it's OK for a woman to get older."

Like Dan Rather, last year's Paul White Award recipient, Pauley said she didn't deserve it. "In the meantime, I will accept on the condition that it comes with the expectation that I spend the rest of my career trying to live up to it." ■



Pauley says TV news has to regain its credibility.

You're never too old to learn

A 13-episode series described as "*Sesame Street* for adults" will debut on PBS stations this fall. *TV411*, from the Adult Literacy Media Alliance (ALMA) and executive producer Marian Schwarz, is a half-hour that targets adults using an instructional approach "designed to enhance reading, writing and math skills," but delivered in sitcom, talk show, documentary and sports show settings. Among the celebrities featured in the show are the late Florence Griffith Joyner, Liz Torres, Phoebe Snow, Oscar winner Kathy Bates and members of the Dallas Cowboys and the WNBA's Detroit Shock. Among the stations are WNET(TV) New York, WOED(TV) Pittsburgh, KCTS-TV Seattle. ALMA is a video-based literacy project with major funding from the Ford Foundation.

—John Eggerton

Pax passes

Conspicuous by its absence at the Hollywood Radio and Television Society's annual fall programming luncheon two weeks ago was Pax TV. The network start-up, launched on Aug. 31, was the only one of the seven broadcast networks not to send a top programming executive to the lunch at L.A.'s posh Century Plaza Hotel. Paxson Communications President Jeff Sagansky, who is based at Pax TV's West Palm Beach, Fla., headquarters and spends about a week a month in Los Angeles, "had wanted to do it, and his schedule was very busy, and he couldn't work it out," a Pax TV official said. HRTS executive director Gene Herd said he expects Sagansky to be invited next year. Separately, Pax TV said it recorded a 1.1 rating average in its first four weeks, according to Nielsen Media Research metered-market ratings. National numbers have yet to be released.

—Michael Stroud



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By Michael Stroud and Joe Schlosser

Fox wraps up New Line package

Fox Broadcasting appears to have emerged as the winner in the bidding for a package of broadcast TV rights for New Line films that include recent Jackie Chan action hit "Rush Hour," as well as "Blade" and "Lost in Space." Sources say Fox has all but wrapped up the rights in a five-year contract at an undisclosed price. Fox and New Line officials declined comment.

Paramount clears 'Sabrina,' 'Clueless'

Paramount Domestic Television has cleared *Sabrina, the Teenage Witch* and *Clue-*



Sabrina works her magic on Tribune's top three.

less to the Tribune-owned stations in the top three U.S. markets. The series will debut on WPX-TV New York, KTLA(TV) Los Angeles and WGN-TV Chicago in Sept. 2000. Both series are entering their third seasons in prime time. *Sabrina* on ABC and *Clueless* on

UPN. Both series are now being sold to stations, *Sabrina* on a cash-plus basis and *Clueless* on straight barter.

Sabrina the preteen witch

Buena Vista Television is adding an animated version of the ABC live-action series *Sabrina, the Teenage Witch* to its two-hour children's programming block set to debut in 1999. DIC Entertainment and Paul Hart/Heartbreak Productions are co-producing the series. The show, a prequel to the prime time series, introduces the witch at age 12. Melissa Joan Hart and Nick Bakay are two of the celebrities lending their voices to the project.

NATPE registration up

Registration for the 1999 NATPE Conference in New Orleans is pacing 25% ahead of last year, executives from the nonprofit organization say. Already, 335 companies—100 of them international—have signed on to be exhibitors. The conference has already sold 365,100 square feet of the conference floor.

Pearson launches mall strip

Pearson Television has officially launched its proposed syndicated talk show for fall 1999, *Christopher and Camilla at the Mall*. The hour strip will be produced and taped at a

major U.S. shopping mall and will draw from stores and shoppers for the content of the show. Christopher Lowell, formerly the host of Discovery Channel's *Interior Motives*, and Camilla Scott, who for the past three years has hosted her own talk show in Canada, are the show's hosts.

Kasem counts the money

Pearson has added Casey Kasem to its soon-to-launch game show *100%*. Kasem, known for his long-running syndicated radio program, *American Top 40*, will serve as the game's "quiz master," who is heard but not seen. Pearson executives are selling *100%* into syndication for a January 1999 launch. The game, which Pearson already produces internationally, features three contestants in a fast-paced *Jeopardy*-like format competing for as much as \$100,000.

Povich scores

Maury Povich's syndicated talk show, which changed distributors this season (from Paramount to Studios USA), averaged a 3.1 rating/12 share during its second week of the season, according to Nielsen Media Research. *Povich* improved over its first week of the year, in which the show scored a 2.8/11 in the metered markets. On WNBC(TV) New York, Maury scored a 3.9/14 last week, up from a 2.8/11 its first week of the new TV year.

'Roseanne' signed for 37 territories

King World International has signed agreements to broadcast *The Roseanne Show* in 37 different international territories. The former sitcom star's new daytime talker will be seen



Roseanne's going overseas.

in the United Kingdom (Channel 5 and UK Living), Australia (Network 10), South Africa (SABC3) and a number of other countries.

ATAS picks 8 inductees

The Academy of Television Arts & Sciences has selected eight new inductees for its Hall of Fame. This year's list consists of Herb Brodtkin (*The Defenders*), Carl Reiner (*The Dick Van Dyke Show*; 12 Emmys), Robert MacNeil and Jim Lehrer (*MacNeil/Lehrer Hour*), Fred Silverman (head of programming at CBS, NBC and ABC) Lorne Michaels (*Saturday Night Live*), Ethel Winant (the first female vice president at CBS) and Fred Rogers (*Mr. Rogers' Neighborhood*). The announcement was made last Monday (Sept. 28) at Disney-MGM Studios in Orlando.

SEPTEMBER 21-27

Broadcast network prime-time
ratings according to Nielsen

PEOPLE'S CHOICE

NBC's new Thursday lineup took the top five slots in Week #1, with
the season premiere of 'ER' finishing first—but CBS won the week.

Week 1	abc	CBS	NBC	FOX	U/P/N	WB
	12.9/20	9.3/14	8.5/13	7.8/12	1.6/2	3.6/5
MONDAY	8:00 42. NFL S'case/Blast 8.5/15	36. Cosby 8.8/14	38. Suddenly Susan 8.7/14	70. Melrose Place 6.4/10	106. In the House 1.7/3	85. 7th Heaven 4.4/7
8:30		25. King of Queens* 9.8/15	65. Conrad Bloom* 7.0/11		106. Malcolm & Eddie 1.7/3	
9:00	7. NFL Monday Night Football—Dallas Cowboys vs. New York Giants 13.1/21	19. Ev Lvs Raymd 10.3/15	47. Caroline in/City 8.1/12	30. Ally McBeal 9.3/14	106. In the House 1.7/2	88. Hyperion Bay* 2.8/4
9:30		58. Brian Benben* 7.4/11	41. Will & Grace* 8.6/12		113. Malcolm & Eddie 1.4/3	
10:00		23. L.A. Doctors 9.9/16	32. Dateline NBC 9.2/15			
10:30						
TUESDAY	8.4/14	9.6/16	10.3/17	5.7/9	1.6/2	2.3/4
8:00	15. Home Imprvmt 10.5/17	16. JAG 10.4/17	21. Mad About You 10.2/17	80. King of the Hill 5.1/8	110. Moesha 1.6/3	91. Buffy the Vampire Slayer 2.7/5
8:30	16. The Hughleys* 10.4/16		38. Encore! Encore!* 8.7/14	86. Costello 4.0/6	110. Clueless 1.6/2	
9:00	22. Spin City 10.1/16		14. Just Shoot Me 10.7/17	67. Guinness World Records 6.8/10	110. Moesha 1.6/3	104. Hyperion Bay 1.9/4
9:30	38. Sports Night* 8.7/14	30. CBS Tuesday Movie—Primal Fear 9.3/16	41. Working 8.6/13		113. Clueless 1.4/2	
10:00	76. Sex with Cindy Crawford 5.5/9		11. Dateline NBC 11.7/20			
10:30						
WEDNESDAY	9.0/14	12.3/19	9.4/15	7.0/11	2.2/3	2.5/4
8:00	16. Dharma & Greg 10.4/18		50. Dateline NBC 7.9/13	66. Beverly Hills, 90210 6.9/11	103. The Sentinel 2.0/3	97. Dawson's Creek 2.4/4
8:30	35. Two Guys, a Girl 8.9/14		47. 3rd Rock fr/Sun 8.1/12			
9:00	19. Drew Carey 10.3/15	9. 32nd Annual Country Music Association Awards 12.3/19	28. NewsRadio 9.5/14	63. Party of Five 7.2/11	96. Star Trek: Voyager 2.5/4	91. Dawson's Creek 2.7/4
9:30	57. Whose Line Is It 7.5/11		12. Law & Order 11.4/13			
10:00	12. 20/20 8.4/14					
10:30						
THURSDAY	7.6/12	8.5/13	19.6/31	4.8/7		2.1/4
8:00			2. Friends 20.0/33	81. World's Wildest Police Videos 5.0/8		106. The Wayans Bros 1.7/3
8:30			4. Jesse* 18.1/23			101. Jamie Foxx 2.2/4
9:00	54. ABC Thursday Night Movie—Executive Decision 7.6/12	33. Diagnosis Murder 9.0/14	3. Frasier 18.8/29	84. Fox Files 4.6/7		97. Steve Harvey 2.4/5
9:30			5. Veronica's Clst 16.8/25			101. For Your Love 2.2/4
10:00		54. 48 Hours 7.6/12	1. ER 21.7/35			
10:30						
FRIDAY	8.8/16	7.4/14	7.6/14	2.7/5		
8:00	51. Two of a Kind* 7.8/15	64. Kids/Darndest 7.1/14		88. Liv'g in Captivity 2.8/5		
8:30	43. Boy Meets Wrlld 8.4/16	61. Candid Camera 7.3/14		88. Getting Personal 2.8/5		
9:00	33. Sabrina/Witch 9.0/16	67. Buddy Faro* 6.8/12	51. Dateline NBC 7.8/14	93. Millennium 2.6/5		
9:30	54. Broth's Keeper* 7.6/14					
10:00	23. 20/20 9.9/18	47. Nash Bridges 8.1/15	61. Homicide: Life on the Streets 7.3/13			
10:30						
SATURDAY	5.3/10	9.0/17	5.5/10	5.1/10		
8:00	82. Neighbors from Hell 4.7/9	58. Early Edition 7.4/15	87. Death Defying Thrills 3.6/7	82. Cops 4.7/10		
8:30				76. Cops 5.5/11		
9:00	73. Fantasy Island* 5.9/11	45. Martial Law* 8.3/15		78. AMW: America Fights Back 5.2/10		
9:30			70. Bad Boys of SNL 6.4/12			
10:00	78. Cupid* 5.2/10	13. Walker, Texas Ranger 11.1/21				
10:30						
SUNDAY	8.5/14	13.8/22	9.0/15	6.9/11		2.4/4
7:00				(nr) NFL Game 2 8.8/17		97. 7th Heaven Beginnings 2.4/4
7:30	53. Wonderful World of Disney—George of the Jungle 7.7/13	10. 60 Minutes 12.1/22	69. Dateline NBC 6.6/12	75. NFL Sunday Post 5.6/10		100. Sister, Sister 2.3/4
8:00		8. Touched by an Angel 13.0/21		58. The Simpsons 7.4/12		93. The Smart Guy 2.6/4
8:30			25. NBC Sunday Night Movie—GoldenEye 9.8/15	72. That '70s Show 6.3/10		93. Unhap Ever After 2.6/4
9:00	25. 20/20 9.8/15			74. The X-Files 5.7/9		104. The Army Show 1.9/3
9:30		6. CBS Sunday Movie—Forever Love 15.1/23				
10:00	36. The Practice 8.8/14					
10:30						
WEEK AVG	8.6/14	10.2/17	9.9/16	5.8/10	1.8/3	2.6/4
STD AVG	8.6/14	10.2/17	9.9/16	5.8/10	1.8/3	2.6/4

KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE
 • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED
 • TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS: ONE RATINGS POINT IS EQUAL TO 994,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED: RATING/SHARE ESTIMATED FOR PERIOD SHOWN • PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH. CBS RESEARCH • GRAPHIC BY KENNETH RAY

Radio Show will tune in on consolidation, competition

Seattle convention runs Oct. 14-17

By Elizabeth A. Rathbun

Radio broadcasters may be sleepless in Seattle next week during the annual NAB Radio Show, where a stimulating mix of hot topics and provocative speakers should prove as eye-opening as a cup of home-grown Starbucks coffee.

The convention floor also is likely to be abuzz: The industry's continuing consolidation, the ongoing "correction" of the stock market and increasing competition from pirate, Internet and satellite radio are probable subjects.

"And," promises John David, executive vice president of the National Association of Broadcasters' radio department, "it's not going to rain."

So far this year, registration is running 25%-30% ahead of last year's attendance of 7,246, with exhibitor space at the Washington State Convention Center sold out to 170 companies. Broadcasters clearly are looking forward to meeting in Seattle for the first

time, David says.

Rain or shine, billionaire Sam Zell may be forced to address rumors that his Jacor Communications Inc. is for sale. Zell is the keynote speaker for the show, which convenes next Wednesday (Oct. 14) and ends Saturday (Oct. 17). Rumors of a Jacor deal, which have swirled for a year, recently heated up again as Chancellor Media Corp. and CBS Corp. battle to be the nation's largest radio group.

"There are a lot of issues very much on people's minds right now," says William L. McElveen, NAB Radio Board chairman and executive vice president of Bloomington Broadcasting Corp. For example, "How far is [consolidation] going to go?"

The unsteady stock market has made it more difficult to attract new capital, trimming some aggressive expansion plans, McElveen says. It also has cooled plans for initial public offerings, he says.

With many radio groups already com-

bined in major markets, smaller markets are the next logical targets. That's one of the reasons that this year's annual panel of radio group chiefs will include officials from companies with holdings in smaller markets, such as Citadel Communications Corp. and Cumulus Media Inc., David says.

Also during the panel, Chancellor President Jeffrey A. Marcus is expected to explain how his company is redefining consolidation.

Chancellor is pulling together radio, TV and billboard holdings and trying to sell advertisers on overlapping buys that Marcus says are more efficient than buying space in the local newspaper.

Consolidation is the centerpiece of Wednesday morning's eighth-annual "Broadcast Financing for the 1990s" which will address acquisition opportunities and financing two years after the Telecommunications Act of 1996. David W. Beier, Vice President Gore's chief domestic policy adviser, is to make the opening remarks.

FCC Chairman William Kennard is scheduled to address the convention next Friday, with Commissioner Harold Furchtgott-Roth making an appearance the day before. Broadcasters are looking to the commissioners to address minority ownership, microradio and low-power and "pirate" radio, David says. ■

THE NAB
RADIO
SHOW

'Day in the life' details listening

Do more listeners tune into radio near the top of the hour? Are more people listening at 6 p.m. than at 6 a.m.? Does listening drop to almost nothing during TV's prime time hours? According to a first-of-its-kind analysis by Interep Research, the answer is an emphatic "no" to all of the above.

In a report based on average numbers for the top 10 markets in the spring 1998 Arbitron survey, there appears to be no discernible pattern in tune-in habits among the four quarter-hours (no more tune-ins at the top of the hour than, say, at a quarter past), although the study authors caution that some formats and specific programming and promotional campaigns will affect these generic trackings.

Throughout the typical broadcast day, average quarter hour (AQH) listening remains "fairly steady," with the daily peak coming at 7-9 a.m. and the top AQH at 7:30-7:45 a.m. weekdays. There is one exception to this peak AQH in the top 10 metros: Houston peaks earlier—at 7:15-7:30 a.m. In the day's top-rated hour—7-8 a.m.—nearly six of every 10 Americans 12 years and older (58%) are tuned to their favorite stations. The runner-up peak hour for all-persons listening is the 8-9 a.m. block.

Besides a.m. drive-time, there are noticeable peaks around noon and 4 p.m., and audience reach for all persons never dips below 50% from noon to 5 p.m. Through

the AQH tracking of 6 a.m.-midnight, the scale shows a dramatic jump of tune-ins beginning at 6 a.m., a 7:30 a.m. spike, a slow decrease until about 11 a.m., a less dramatic spike at noon, a slow decline to midafternoon, a rise and steady listening between 3-5 p.m., and then a gradual decrease after 6 p.m. until the least-listened-to dayparts of late night and overnight.

Although the smallest audiences in the top 10 metros come during the 8-11 p.m. period (TV's prime time), the study finds that radio still reaches about 25% or more of all persons 12-plus, hourly. At-work listening can be charted via a logical bell curve, climbing dramatically during the 8-9 a.m. hour, remaining steady across the late morning and early afternoon, and then rising slightly in the later afternoon before dipping after 4 p.m., when workers begin to leave offices and factories.

At this stage, the at-work numbers evolve into in-car listening ratings, with a sharp jump at 4-5 p.m. and an overall peak in the 5-6 p.m. hour.

The first in-car peak, however, comes in the 7-9 a.m. slot. The morning cume peak for all persons is slightly below its afternoon counterpart, according to Arbitron's Maximizer: The 7-8 a.m. peak achieves a cume rating of 58.1, while the late-afternoon cume peak registers 55.9.

—John Merli

Basic breaks more records

News helps power cable to personal best in 3rd quarter

By Donna Petrozzello

Boosted by breaking news coverage, sports and strong summer ratings, basic cable networks belted out their best-ever ratings and audience shares for a third quarter.

According to Nielsen Media Research, the top 35 basic cable networks averaged a 23.8 rating/44 share for a total of 23.4 million homes in third quarter 1998 (June 29 to Sept. 27), record-setting levels for a quarter. Cable's third-quarter rating and share each marked a 13% increase over third-quarter 1997 levels.

Basic cable networks also celebrated another ratings victory during the week of September 21-27, season premiere week among the broadcast networks.

During that week, the top 35 cable networks increased their prime time ratings and share by 14% compared with their performance during broadcast networks' season premiere week a year earlier. According to an analysis of Nielsen data by the Cabletelevision Advertising Bureau, basic cable networks averaged a 23.2 rating/38.5 share with 23 million homes in prime time for the week of Sept. 21-27.

By contrast, the CAB reported that broadcasters ABC/CBS/NBC and Fox averaged a 34.4 rating/57 share with 34 million homes in prime time, representing an 8.5% loss in rating, a 9.1% loss of share and a 7.3% decline in household delivery during its most recent week of season premieres as compared with season-premiere week last year.

While cable was doing a victory dance, the Television Bureau of Advertising maintains that the analysis of ratings by Turner and the CAB is unfairly skewed to maximize basic cable ratings and scale back ratings for broadcast networks. TVB vice president of research and development, Harold Simpson, says their analysis compares

"all of basic, ad-supported cable networks to selected broadcast networks," which he described as "inappropriate." Simpson says rather than provide the average rating of the top four broadcasters as 24.1, the analysts should add in ratings generated by independent broadcast groups, including Univision, Pax TV, Telemundo and scattered other local broadcast stations, not to mention The WB and UPN, which would elevate broadcasters' prime time average rating last quarter to 30.4.

In total-day ratings for the most recent quarter, Nickelodeon ranked first with a 1.6/1.1 million homes, Cartoon Network ranked second with a 1.1 rating/546,000 homes and TBS Superstation ranked third with 1.0/782,000.

"Their analysis excludes the newer broadcast networks such as Pax TV, The WB and UPN, which by definition are the ones that are growing," says Simpson. "To simply not include them, from a research and ethical standpoint, is wrong."

USA was the top-rated network for the third quarter, averaging a 2.2/1.6 million homes compared with last year's 2.1/1.5 million. Nickelodeon/ Nick at Nite ranked second in prime time, earning a 2.1/1.5 million homes for the most recent quarter. TNT ranked third, with a 1.9/1.4 million homes.

Although TNT's ratings were solid enough to rank it third in prime time, they were down from TNT's prime time average 2.4 rating in third quarter 1997. Last year, TNT ratings were boosted largely by its NFL coverage, which shifted to ESPN beginning with the 1998-99 season. Turner officials contend that, excluding football events, TNT ratings in third quarter 1997 would have averaged a 1.9. Turner also says that TNT's household delivery in prime time was up 4% in the most recent quarter, to 1,397,000, from 1,337,000 last year.

CNN continued to lead basic cable news channels for the quarter. CNN's prime time ratings improved to a 1.2/859,000, compared with a 1.0/737,000 in prime time last year. In total day, CNN earned a 0.6/434,000 for the quarter, compared with a 0.5/372,000.

Fox News Channel averaged a

BASIC CABLE'S RECORD 3RD QUARTER PRIME TIME

(Mon.-Sun., 8-11 p.m.)

NETWORK	Q3 '98 RATING	Q3 '97 RATING	%CHG. '98 VS. '97
USA	2.2	2.1	5%
NICK	2.1	1.9	11%
TNT	1.9	2.4	-21%
TBS	1.9	2.0	-5%
ESPN	1.8	1.5	20%
LIFETIME	1.6	1.6	0%
CARTOON	1.6	1.3	23%
FAMILY	1.3	1.0	30%
A&E	1.3	1.4	-7%
CNN	1.2	1.0	20%
DISC	1.1	1.1	0%
MTV	0.9	0.8	13%
WGNC	0.9	0.8	13%
TNN	0.8	0.8	0%
CNBC	0.8	0.4	100%
TLC	0.8	0.7	14%
FX	0.8	0.8	0%
SCI-FI	0.7	0.7	0%
COMEDY	0.7	0.5	40%
HISTORY	0.7	0.5	40%
TVLD	0.7	0.6	17%
BET	0.5	0.4	25%
VH1	0.5	0.4	25%
EN	0.5	0.3	67%
HGTV	0.5	0.4	25%
MSNBC	0.5	0.3	67%
WEATHER	0.4	0.3	33%
ESP2	0.4	0.4	0%
PREVUE	0.4	0.4	0%
APL	0.4	0.3	33%
FOX NEWS	0.4	0.1	300%
HEADLINE	0.3	0.3	0%
CMT	0.3	0.3	0%
FOOD	0.3	0.2	50%
BRAVO	0.3	0.3	0%
TRAVEL	0.2	0.1	100%
COURT	0.1	0.1	0%

Notes: All ratings based on coverage homes for each network. Prime time is M-Su 8-11pm. Total day is M-Su 6p.m.-6a.m. Non-report weeks excluded from averages. A&E, Bravo, Comedy Central, CNBC, Discovery, ENT, FX, FOOD, HIST, Lifetime, TLC, and TNN total-day performance based on the network's total definitions as reported by Nielsen. All others M-Su 6a.m.-6a.m. Source: Turner Entertainment research from Nielsen Media Research data, 1997: 6/30-9/28/98; 1998: 6/29/98-9/27/98.

0.4/147,000 in prime time in third quarter 1998, compared with a 0.1/23,000 for third quarter 1997. In total-day ratings, FNC recorded a 0.2/72,000 compared with 0.1/17,000 homes for the same quarter last year. Some of that growth could be explained by the fact that over the past year, FNC's household universe has increased from 24 million to 34 million subs, according to Nielsen.

CNBC's ratings also spiked in the most recent quarter, averaging a 0.8/532,000 homes in prime time, compared with a 0.4/258,000 homes in prime time in third quarter 1997. In total day, CNBC earned a 0.5/304,000 in the most recent quarter, compared with a 0.3/169,000 last year.

MSNBC averaged a 0.5/201,000 in prime time in third quarter 1998, compared with 0.3/99,000 last year. In total day for third quarter 1998, MSNBC averaged a 0.3/142,000 homes, compared with a 0.2/68,000 last year.

Propelled by coverage of a reinvigorated Major League Baseball, ESPN's

prime time ratings jumped to 1.8/1.3 million, from 1.5/1 million last year.

Overall, cable networks celebrated their ratings against the backdrop of an overall ratings decline among the broadcast networks for third quarter 1998.

According to Turner Broadcasting System's analysis of Nielsen data, broadcasters ABC/CBS/NBC/Fox/WB and UPN averaged a prime time rating of 25.4, a 10% decrease from third quarter 1997. Likewise, the six networks averaged a 25 million household audience in prime time for the past quarter, a 9% decrease from a year ago, according to Turner (based on Nielsen data).

Several networks recorded the best ratings quarter in their history.

The Learning Channel finished its best quarter ever, earning a 0.8/626,000 homes in prime time, up 14% in ratings and 35% in delivery for prime time compared with the same quarter a year ago, according to Nielsen. Likewise, History Channel celebrated its highest quarterly ratings ever, earning a 0.7/337,000

homes in prime time, up 40% in ratings and 61% in delivery over last year.

Meanwhile, The Weather Channel tallied its best-ever weekly ratings and household delivery—0.9/619,000 homes in total day—when Hurricane Georges blasted the Gulf Coast.

Cartoon Network set a new household delivery record, bringing in an average 809,000 homes in prime time and 546,000 homes total day, according to Cartoon. Cartoon also matched its highest ratings to date, averaging a 1.6 in prime time for the past quarter.

MTV saw an average 20% gain in total-day ratings and 13% gain in prime time ratings over the past quarter. E! posted a 67% increase in prime time and a 59% increase in delivery over the past quarter, earning a 0.5/233,000, compared with a 0.3/147,000 homes in prime time last year.

Sci-Fi Channel reported its best September ratings ever, a 0.8/397,000 homes in prime time, boosted by remastered original *Star Trek* episodes. ■

Liberty creates interactive TV division

By Price Colman

After years of false starts, stumbles and failures, interactive television appears poised for at least a modest revival, according to the brain trust at Liberty Media Corp.

Based on that cautious optimism, Liberty has created a new division—Liberty Interactive—to serve as midwife at interactive TV's rebirth. Liberty executives see the development of advanced digital set-top boxes and other "convergence appliances" as the enabling tools for interactive TV.

Coupled with the announcement of the venture's formation, Liberty Media

President Robert "Dob" Bennett named E! Entertainment head honcho Lee Masters president of Liberty Interactive and TCI interactivity guru Bruce Ravenel executive vice president and chief technology officer.

Unlike most other interactive TV start-ups, the Liberty division is holding several face cards that could help make the wager on interactivity a winner.

First, Liberty Interactive has access to distribution through TCI (soon to be AT&T Consumer Services Co.) cable systems. Sources familiar with the companies say that Liberty and AT&T have what amounts to an agreement in principle giving Liberty interactive

access to what will be TCI's roughly 10.5 million U.S. cable customers once it closes on all pending deals.

Although a deal between Liberty and AT&T "is not worked out in any detail," says a source, "there is an arrangement that provides access to distribution for interactive channels."

Next, Liberty holds interests in the strongest programming stable in cable, with pieces of everything from Discovery, Fox/Liberty Sports and Rainbow to USA Network and entities in TCI Music. Liberty Media is contributing its 86% interest in TCI Music to the interactive venture.

Nonetheless, there's still a good deal of lingering skepticism about interactive TV in financial circles.

"Show me a product and I'll tell you what I think," says Mark Riely of Media Group Research. "I don't know if the economics are there."

The music venue, through The Box on cable and SonicNet on the Internet, is a prime candidate for adding interactivity that could include point-and-click access to supplemental information about artists and easy ordering of CDs, says Masters, who takes over at Liberty Interactive Jan. 1.

Masters acknowledges that interac-

Masters joining Liberty

Former E! Entertainment Network President Lee Masters is joining Liberty Media Corp. to head Liberty Interactive, a new division designed to develop interactive programming for use on emerging digital set-top boxes and the Internet (see story, this page). Two weeks ago, Masters announced he was leaving E! after almost nine years at the channel and said he was "intrigued by the convergence of the set-top box and the Web and television." Masters says he'll work through his contract term with E!, which expires Dec. 31, before joining Liberty in January.



Masters moves from cable to 'Net.

believe in technology 



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www.americanradiohistory.com

tive television is still a concept in search of a viable business plan.

"My job is to figure out how to make money," he says. "One of the reasons they're bringing me in is to work with Bruce and Dob and create a business model that makes sense. Do we have it all nailed down today? The answer is no."

In the wake of TCI's merger with AT&T and Liberty's own merger with TCI Ventures Group, Liberty will have \$5.5 billion in cash and has committed to providing unspecified but "appropriate financing and other resources" to back the interactive venture.

Masters, who is credited with turning E! Entertainment into a success on a limited budget, says the first order of business at Liberty Interactive will be developing solid programming.

"In the past, the programming and the technology weren't there" for interactive television to be a success, he says. "Now the technology is there, but the consumer doesn't care about the technology. There has to be TV, has to be video first. The reason [Bennett] asked me to be CEO is we know how to create compelling content very cost effectively."

From Ravenel's perspective, maintaining realistic expectations is key.

"My view is that in interactive TV round one, convergence round one, there was a huge assumption that the TV and computer merged and you started doing PC-like things on the TV," he says. "I don't see the devices converging at all. I think interactive TV is an outgrowth of what TV is today. It's a very minor, gradual shift of behavior. It's not a huge leap to a great new world. It's a gradual transition that will take some period of time."

Potential sources for generating revenue are targeted interactive advertising, e-commerce and games that offer prizes, says Ravenel, who was instrumental in developing the relationship among @Home, BankAmerica and Intuit to deliver financial services via cable to PCs and TVs. While the revenue potential of that deal is yet to be realized, it was a crucial step for TCI in reducing the costs of advanced digital set-tops and thus speeding deployment to consumers.

The birth of Liberty Interactive follows closely Liberty Media's \$5 million investment in ACTV, a development-stage programming company that adds interactive features to televised sports and advertising. Both are moves aimed at exploiting the potential of convergence, round two. ■

EchoStar outlines giveaway

DirecTV, PrimeStar don't appear inclined to show similar largess in terms of giving away hardware

By Price Colman

With EchoStar Communications Corp.'s Charlie Ergen upping the ante again in the subscriber acquisition game—this time with a free hardware offer—the question is: Will competitors follow suit?

EchoStar's Dish Network last week said it is offering free satellite system hardware to new customers who sign up for a one-year subscription to Dish Network's America's Top 100 CD programming package (BROADCASTING & CABLE, Sept. 28). Customers must buy the \$249 worth of hardware—dish and receiver—but receive an equal rebate upon payment of the first bill. The pro-

motion runs through Dec. 31, encompassing the DBS industry's prime selling season.

EchoStar's promotion strongly targets high-end subscribers, not Dish Network's strongest segment. The company has told analysts that it expects no more than 25%-30% of new customers to opt for the offer, which translates into only a modest \$50-\$75 increase in per-subscriber acquisition costs. Some analysts think the subscriber gains through the promotion will be much lower.

"If they get 5%, that will be huge," says Curt Alexander of Media Group Research.

So far, DirecTV and PrimeStar aren't



CABLE'S TOP 25

PEOPLE'S CHOICE

ESPN's NFL coverage of Cincinnati vs. Baltimore on Sunday, Sept. 27, pulled in a 6.9 rating/5.2 million homes, making it basic cable's most-watched show of the week.

Following are the top 25 basic cable programs for the week of Sept. 21-27, 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	NFL: Cincinnati vs. Baltimore	ESPN	Sun	8:15P	192	6.9	5.2	5193	10.8
2	Clinton Grand Jury Testimony	CNN	Mon	9:25A	270	5.5	4.1	4098	15.7
3	South Park	CMDY	Wed	10:00P	30	4.8	2.6	2565	7.2
4	WCW Monday Nitro	TNT	Mon	8:00P	60	4.3	3.2	3208	6.2
5	WWF Wrestling	USA	Mon	9:00P	60	4.2	3.2	3148	5.8
5	Rugrats Family Tree	NICK	Mon	8:00P	30	4.2	3.1	3107	6.2
7	Investigating President	CNN	Mon	9:00A	25	4.1	3.1	3095	14.7
8	Rugrats	NICK	Tue	7:30P	30	4.0	2.9	2913	6.8
9	WCW Thunder	TBS	Thu	9:08P	63	3.9	2.9	2919	5.9
10	WCW Monday Nitro	TNT	Mon	10:00P	66	3.8	2.9	2861	6.0
10	WWF Wrestling	USA	Mon	10:00P	66	3.8	2.9	2852	6.0
10	NFL Primetime	ESPN	Sun	7:30P	45	3.8	2.8	2822	6.5
10	Rugrats	NICK	Mon	7:30P	30	3.8	2.8	2765	6.0
14	Investigating President	CNN	Mon	1:55P	65	3.6	2.7	2668	10.8
14	WCW Monday Nitro	TNT	Mon	9:00P	60	3.6	2.7	2662	5.0
16	Rugrats Family Tree	NICK	Sat	8:00P	30	3.5	2.6	2615	6.9
16	Cousin Skeeter	NICK	Tue	8:30P	30	3.5	2.6	2547	5.2
18	NASCAR/NAPA Autocare 500	ESPN	Sun	12:40P	231	3.4	2.6	2552	7.8
18	Rugrats Family Tree	NICK	Sun	10:00A	30	3.4	2.5	2509	9.8
18	Rugrats	NICK	Wed	7:30P	30	3.4	2.5	2487	5.9
21	WWF Wrestling	USA	Sun	7:00P	60	3.3	2.5	2480	5.7
21	Rugrats	NICK	Thu	7:30P	30	3.3	2.5	2469	5.8
21	All That	NICK	Sat	8:30P	30	3.3	2.5	2436	6.1
24	Wild Thornberrys	NICK	Tue	8:00P	30	3.2	2.4	2356	5.0
25	Larry King Live	CNN	Mon	9:00P	60	3.1	2.3	2296	4.4
25	Kenan & Kel	NICK	Sat	9:00P	30	3.1	2.3	2260	5.4
25	Sat. Nicktoons TV	NICK	Sat	9:00A	30	3.1	2.3	2256	9.8
25	MLB/Chicago @ Houston	WGNC	Sun	2:30P	223	3.1	1.4	1432	6.4

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planning to match, although both have their own promotions in effect. DirecTV already is offering \$200 worth of free programming to customers who sign up for its full-season NFL Sunday Ticket package. DirecTV also plans to repeat its past practice of giving away the last six weeks of the NFL Sunday Ticket package to new DirecTV customers who sign up after Nov. 1.

Primestar in late August launched its "value lease" promotion, which essentially offers Primestar hardware for \$98. Primestar, which has the highest subscriber acquisition costs in the industry, has no plans to give away equipment, a spokesperson says.

DBS industry analysts generally consider EchoStar's offer a savvy move, but give mixed assessments on whether there will be in-kind responses. They note that EchoStar, which makes its own equipment, has the low-

est hardware costs in the DBS business and thus may be better equipped to discount hardware without getting hit too hard on the top and bottom lines.

"DirecTV typically has followed suit, but this time around they say they're not going to do it," says Bear Stearns analyst Vijay Jayant. EchoStar's move is no surprise, Jayant says, given DBS companies' practice of offering new incentives when sub growth slackens. EchoStar stayed close to DirecTV in sub growth most of the second and third quarters—until August when DirecTV widened the gap.

Curt Alexander of Media Group Research says that while EchoStar's promotion has merits, DirecTV's approach of giving away programming may be better in the long run. "The more you devalue hardware, the more you increase the likelihood of churn," he says.

Jimmy Schaeffler of The Carmel

Group, publisher of *DBS Investor* newsletter, says whether and when competitors respond will largely be a function of how successful EchoStar's promotion is.

"If the number of subscribers gained is mighty, there will be some mighty big moves toward doing the same thing," Schaeffler says. "The other companies can't resist. They hate it, but when Charlie does this, they have to follow."

As for whether DBS providers will ultimately give away hardware, that will depend on how tough the battle for subscribers gets.

"They have a product that's desirable," says Janco Partners' Ted Henderson. "There are hardware and programming costs to it. They can fiddle with it to make it look like a different offer. But the costs are sunk. It comes down to getting hooked up to the home and subscriber."



USA takes the 'Heat'

In one of his first announcements since taking over as president of programming and marketing for USA Networks, Stephen Chao said last week that USA will extend its World Wrestling Federation *Sunday Night Heat* weekly series for an additional two years. Although USA intended to air *WWF Sunday Night Heat* as a special summer series, its 3.3 rating/2.5 million homes average over the past six weeks encouraged USA to extend its run, says Chao. USA says *WWF Sunday Night Heat* earned 22% better ratings on average in the Sunday night 7 p.m.–8 p.m. time slot than programming that aired there a year ago, according to USA, based on Nielsen



Two more years for WWF's 'Sunday Night Heat.'

data. With *WWF Sunday Night Heat*, USA airs five hours of WWF coverage weekly in regular

timeslots on Monday, Saturday and Sunday. USA debuted Sunday-night WWF on Aug. 2.

Ad revenue up

Advertising revenues for 22 leading basic cable networks during the first half of 1998 totaled \$2.7 billion, up more than \$395 million from the same period in 1997, according to a monthly survey conducted by the Broadcast Cable Financial Management Association and reported by the Cabletelevision Advertising Bureau (CAB). Based on strong early-year revenue gains, the CAB is predicting 1998 revenue for all basic cable networks to

reach nearly \$7 billion. Last year's total was \$6 billion.

Discriminating software

Satellite TV distributor PrimeTime 24 has signed a contract to use DecisionMark's software to identify whether potential customers can subscribe to PrimeTime 24's service. PrimeTime 24 provides distant network signals for satellite TV companies, such as DirecTV. DecisionMark's software will help PrimeTime 24 determine which subscribers must be cut off in compliance with a preliminary injunction against PrimeTime 24 issued by a federal district court in Miami. That injunction says PrimeTime 24 must disconnect all subscribers who signed up after March 11, 1997, and live in areas where they clearly receive over-the-air broadcast signals more than half the time.

Country mouse

Buena Vista Television is getting into the pay-per-view business. The Walt



Yearwood goes PPV for Buena Vista in November.

Disney Co. syndication unit is distributing a country music concert with Trisha Yearwood on Nov. 20, marking the company's first PPV event. The

90-minute concert, called *Trisha Yearwood, A Magical Night*, will be taped at Walt Disney World and on Disney's new cruise ship, Disney Magic. The show will be available through DirecTV, EchoStar, Viewer's Choice and TVN.

Falcon/TCI partnership sealed

Falcon Holding Group LP yesterday completed its deal with Tele-Communications Inc. The deal completely restructures Falcon and boosts its subscriber base to 1 million homes. Falcon is taking control of TCI systems serving 295,000 subscribers in small towns in Alabama, California, Oregon and Washington. Falcon already has more than 700,000 subscribers in nearby markets. TCI will have a 46% stake in the new partnership.

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CWS logs into Internet access

Launches service to small and midsize operators

By Donna Petrozzello

With one cable operator affiliate already signed up, Cable Web Services is preparing a national rollout of an alternative high-speed cable Internet access service.

Last April, MetroCable of Philadelphia became the first to sign on to CWS's HomeStream cable data ser-

vice, which the Philadelphia-based CWS intends to make available to small and midsize cable operators starting today (Oct. 5).

CWS co-founder and chief technology officer Steve Getz is hoping that the relative low cost of HomeStream to operators will help lure smaller operators. He contends that these smaller operators have not yet added Internet

access to their menu of services because it has been cost-prohibitive.

Unlike the cable Internet access standard service DOCSIS (Data Over Cable Service Interface Specification), which requires cable operators to purchase modems and equipment, Getz says HomeStream provides free cable headend equipment for MSOs and free high-speed modems to subscribers.

In the HomeStream business model, the subscriber will pay for access to the Internet service provider of his choice and will pay an additional \$19.95 charge per month for cable access. Getz says CWS and the operators take equal shares of revenue from the cable access monthly fee.

Customers will also pay to have an additional cable outlet installed near their PC at home and to have the modem installed, typically a one-time charge of about \$50, says Getz. Consumers typically may pay more than \$200 for a modem to connect them to various ISP providers, he says.

The MSO provides and pays for the connection from the Internet to the cable headend, which Getz pegs at nearly \$2,000 per month, and for marketing support for HomeStream. CWS Vice President of Marketing Geri Gleeson estimates that marketing costs will range from \$12,000 per year for small MSOs (systems with about 10,000 subscribers) to \$30,000 for midsize MSOs (systems with about 50,000 subscribers).

"The company looked at the standard DOCSIS equipment and believed that the costs associated with it, both at the consumer level and at the operator's level, were exorbitant," says Getz.

Michael Ross and James Horton are co-founders of CWS with Getz. Before launching the company, Getz was co-founder of computer backup technology company Vortex Systems, was a director at NetFrame Systems and also founded Workhorse Systems, a systems-integration company.

Horton, a communications system design technician, also co-founded Vortex; Ross was manager of investor relations, mergers and acquisitions at Cheyenne Software.

Getz says CWS is privately funded with more than \$2 million but has been actively soliciting venture capitalists. The company is hoping to reach a break-even point in 18 months, he says.

CWS predicts MSOs can break even after one year with HomeStream and that they will sign up 15% of their subscribers after five years. ■

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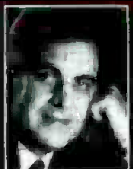
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KKYK goes virtual with Discreet Logic/Delvin

Little Rock station revamps news set and graphics equipment

By Karen Anderson

When KKYK(TV) Little Rock, Ark., started its news operations last year, its set was "acceptable but boring," says the station's chief operating officer, Neal Ardman. Building a new hard set would be costly in itself, but in order to give the news programs an updated and polished look, the station also would have to upgrade its graphics systems. So Ardman began shopping around for virtual sets.

The WB affiliate chose Discreet Logic's Frost broadcast graphics and virtual set system with Devlin Design Group's SoftSet virtual studio design and service system working with Silicon Graphics Onyx-2 workstations.

The \$1 million system combines SoftSet's library of virtual set designs with Discreet Logic's Frost real-time 3-D broadcast graphics. According to Dan Devlin, Devlin CEO and creative director, KKYK can choose six set designs for sports, business, interviews, election coverage and other uses.

Doug Krile, KKYK news director and anchor, says: "The creativity is the biggest advantage. It absolutely removes all of the boxes. ... You no longer think [of just] over-the-shoulder graphics for your talent."

KKYK's set will incorporate video walls that can display live video from remote feeds or tapes. "You have to completely rethink everything you know about the way things are supposed to look," Krile says.

He attributes the set's realistic look to Devlin's use of computer generated models of its hard sets. "When you look at most of the virtual sets ... around, my definition of them is cartoonish," Krile says.

Ardman agrees: "[The other sets] looked surreal. [The talent] looked like they were in a video game."

Ardman says that Devlin and Discreet Logic were the only companies to offer solid solutions for integrating the set into its existing DVCPRO format and Kavouris weather system. "It wasn't



KKYK can choose from six virtual set designs.

vaporware; it really worked."

To offset the cost of the new set, the station plans to make it available for outside projects, such as music video and commercial production. Ardman says he believes the system eventually will pay for itself, but not for several years.

Krile says it was an economically smart decision because the station needed to replace an old video switcher and

upgrade its graphics equipment. "By the time you buy new a switcher, upgrade the Chyron and add the effects—compare the price," he says. "That's where it begins to be cost-effective for us."

And from the perspective of on-air talent he says, "I'm thrilled to death with it."

The set is lit with a Videssence fluorescent lighting system, which eliminates excess heat. "Sitting under fluorescent light makes a spectacularly easier environment to work in," Krile says.

And although anchors sit at a blue desk surrounded by blue walls, the set offers them a relatively natural feel when they are anchoring, says Krile. The toughest part, he says, is learning to walk around in this virtual world and deal with perspective. In the virtual environment, an anchor standing within two feet of a co-anchor may appear on screen to be across the room.

The new set is slated to make its debut today (Oct. 5).

Mississippi ETV Goes DTV with Acrodyne

When Jackson, Miss., NBC affiliate WLBT(TV)'s transmitter tower collapsed last October, PBS affiliate WMPN-TV, which leased space there, was displaced. The Mississippi Authority for ETV station was forced to find a new transmission site and to buy a new transmitter.

Last week the station took delivery of an Acrodyne AuD-2S solid-state 2000W DTV transmitter. (Acrodyne had lent the station a 1 kw transmitter in the interim.) The 2.5 kw digital transmitter and Janpro side-mounted panel antenna are on a 300 foot self-supporting tower at ETV's production center in Jackson.

The station also has ordered an EFData SDM-2020 digital satellite video demodulator which will receive and feed PBS digital signals to a Nucomm DVB-to-SMPTE 310 converter. A Zenith 8 VSB modulator will output a 9.4 Mb/s serial digital signal to the transmitter.

Martin Mangold, Mississippi ETV director of telecommunications, says the station initially will broadcast 1080i HDTV passthrough programming from PBS and plans to multicast beginning early next year. WMPN-TV also is preparing to provide original HDTV programming and is awaiting its FCC license to begin digital transmission.

If the station receives its permit in time, it will participate in PBS DTV week starting Nov. 11. PBS will provide one SDTV program full time with one 1080i HDTV prime time event. The network also will send two feeds with multiple 480i SDTV and time-delayed HDTV. All 1080i HDTV content will originate from a Sencore file server, and SDTV content will originate from Hewlett-Packard servers.

—Karen Anderson

MSG employs Orad virtual set

Technology 'makes the show look bigger'; network also sees advertising potential

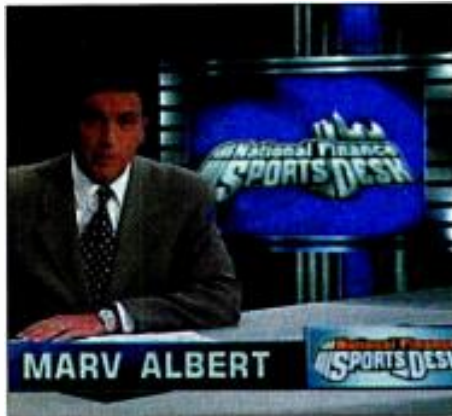
By Glen Dickson

The Madison Square Garden Network is using a virtual set from Orad to give its *MSG Sports Desk* a new look.

The cable sports network has been successfully using the Orad Cyberset M system since Sept. 14, when sports-caster Marv Albert made his return to television as the show's host. According to Mike McCarthy, MSG Network senior vice president and executive producer, the biggest advantage of the virtual set is that it disguises MSG's cramped studio space—the blue screen grid for the virtual set is only 12 feet by 12 feet.

"It makes the show look bigger," McCarthy says. "We've always been limited in terms of TV studio space, being at a sports facility—we have nothing here you would call spacious. That's why we started to look at virtual sets at NAB."

After lengthy research conducted by Dave Shaw, MSG Network vice president of technical operations, the network decided on a combination of Orad's virtual set technology with software modeling by SMA Fly Design, a division of New York production house SMA Video. SMA Video which has been using an Orad set for more than a year, has used it to



Marv's back—with a virtual set.

produce shows for Discovery Channel and ABC News.

The midrange Cyberset M system selected by MSG sells for just under \$300,000 and includes an Ultimatte chroma keyer, an SGI Onyx supercomputer and Orad software. SMA Fly Design has created five different set designs as part of the deal, says McCarthy.

The timing for getting MSG's turnkey system on the air was tight, according to Matt Straeb, Orad vice president/GM of North American operations. "We got the order, and three weeks later it was on the air," Straeb says. MSG's Shaw says the network tested the system for only four days before going on the air with it.

McCarthy says that he was confident about Orad's technology, partly from MSG's previous experimentation with Orad's Imadgine virtual signage system for Knicks games and the WTA Tennis Championships. "We're in an interesting position here at MSG," he adds. "We're not so small that we can't contemplate a technology like this, but we're not so big that we have to take a lot of time to work out a lot of imperfections. We had to take a chance, and we were confident. There was only one way to find out if it was going to work."

So far, McCarthy has been pleased with the system, but there have been some growing pains. Because MSG bought only one SGI Onyx with the system, there is no preview function for one of its two *Sports Desk* cameras (that would require a second Onyx). "That was a big adjustment at first—the camera guys not seeing a return," McCarthy says. He adds that MSG cameramen avoid blocking in the picture by making sure not to move their focus off the grid.

While MSG has yet to go full speed with all of the Orad set's capabilities, *Sports Desk* routinely uses the virtual technology to insert graphics, drop in virtual monitors for remote interviews and bring up Yankee Stadium as a live background behind Albert. The set

Time Warner to test SeaChange VOD system

Time Warner Cable has chosen SeaChange International as the first video-server supplier that it will evaluate as part of its Pegasus video-on-demand test.

Time Warner plans to test SeaChange's MediaCluster video server and its interactive television software in delivering VOD to viewers at an undisclosed system.

"This isn't a trial," says Jim Chiddix, Time Warner Cable chief technical officer. "We already know a lot about video on demand from Orlando [site of the Full Service Network trial]. This is a test of their equipment, which is a cost-effective server product for video on demand. Before we deploy it, we want to make sure we know it works."

Chiddix says there is no set timetable for the Pegasus VOD test. "This is all based on rolling digital set-tops out into the field," he says. He adds that testing of both Pioneer and Scientific-Atlanta set-tops in Austin, Tex., is

going well, but "they're not quite ready for prime time yet. There's nothing to be gained here by putting out things that aren't rock-solid stable and ready for our customers."

The SeaChange servers and software will be tested in conjunction with Scientific-Atlanta Explorer 2000 digital set-tops by delivering VOD to customers with VCR-like functionality, including rewind, pause and fast-forward capabilities. "It will be VOD of the type we trialed in Orlando, but a lot cheaper," Chiddix says, referring to the high cost of the prototype equipment used in the Full Service Network trial.

Chiddix says the market knowledge that Time Warner gained in Orlando is "invaluable." Now that hardware prices have come down, the MSO may be able to turn that knowledge into revenue. "SeaChange's pricing is very interesting in terms of making video on demand into a good business," he adds.

—Glen Dickson

also is being integrated into pregame, intermission and postgame coverage for MSG and Fox Sports Net New York.

McCarthy thinks the set also holds

great advertising potential. "One thing where we're going to realize more benefit than we thought is the mobility of sponsored signage on the set," he says. "You can have different people

buying different parts of an evening, and virtually pinning logos around the set. It can be tastefully done, and you don't have to give away the store to one guy."

Belo upgrades its news

By Karen Anderson

As stations sink big bucks into their DTV conversion, they often have to tighten their belts in the news operations area. But A.H. Belo has made a commitment to upgrade its news systems as part of a major overhaul of its network affiliates and cable operations.

"We are very proactive in high-definition conversion, but news is our primary franchise in most of our markets," says Craig Harper, Belo assistant manager of engineering. "So we spend the lion's share of our capital funds every year at each one of our stations

on news and newsgathering."

In a move to increase its efficiency, Belo, which has been using Avid/BASYS since 1982, is upgrading its stations to AvidNews Newsroom Computer Systems and plans eventually to interconnect all of its news bureaus. Harper says that desktop editing capabilities also will help increase productivity: "We believe [Avid's] partnership with Tektronix will only advance Avid's ability to do desktop editing."

He says the group will first use desktop editing integrated with Sony equipment at Texas Cable News (TXCN), which will convert to AvidNews in

January. Sony will provide facility design and equipment for TXCN's new news production center in Dallas.

"When we advance Avid's ability to do desktop editing ... we will be able to actually start editing on the Sony servers using the Avid system on our desks."

Sony BZN-3000 news production software with SXnet technology will control Sony MPEG-2 MAV-1000 video servers working with DSM-series MPEG-2 4:2:2@ML encoders and decoders. SXnet will allow users to move video and audio files between DNE-700 and DNE-1000 nonlinear edit stations and Betacam SX hybrid recorders linked via WAN and ethernet. TXCN will add Betacam SX ClipServer/ClipEdit desktop editing systems when the products are released.



By Karen Anderson and Glen Dickson

NBC taps Tiernan HDTV encoders

NBC has selected Tiernan HDTV encoders for the delivery of 1080i HDTV programming to its affiliates and owned-and-operated stations. NBC will be using both Tiernan THE-1 and THE-10 modular DTV encoders and TDR6 modular integrated receiver/decoders. The encoders and decoders can be configured to support both HDTV and SDTV programming and can be operated in either satellite or terrestrial networks. In other Tiernan news, ABC affiliate KOMO-TV Seattle has selected Tiernan HDTV encoders and decoders to support its launch of 720P HDTV

transmission this fall.

CBS picks Mitsubishi/Tektronix encoders

CBS Corp. has chosen the Mitsubishi/Tektronix line of second-generation HDTV compression products to launch its HDTV service this fall. CBS will use the Mitsubishi/Tektronix MH-1100E encoder for return of contribution programming from CBS Television City in Los Angeles to its New York Broadcast Operations Center. The MH-1100E encoder outputs a 4:2:2 compressed signal at up to 100 Mb/s. In addition, the CBS Television Stations Group will use MH-1100EL encoders at four of its O&Os that are

scheduled to begin transmitting DTV this November:

WCBS-TV New York, WCAU(TV) Philadelphia, KPIX-TV San Francisco and KCBS-TV Los Angeles. The MH-1100EL is a

lower-cost 4:2:0 HDTV encoder designed for local terrestrial and satellite broadcasters.

KDFW-DT and WFAA stack up for HDTV

Andrew Corp. has supplied Dallas Fox affi-

liate KDFW-DT and ABC affiliate WFAA-TV with a TRASAR antenna and support mast for a stacked broadcast DTV transmission system. The new TRASAR traveling-wave, elliptically polarized antenna is side-mounted on a free standing mast with WFAA-TV's new broadcast antenna top-mounted on the same mast. The offset stacked antennas are located at the stations' tower site at Cedar Hill just south of Dallas. According to Barry Cohen, Andrew

business unit manager, the offstack antenna configuration helps conserve tower space and provides broadcasters with a way of transmitting HDTV signals on existing tower sites.



KDFW-DT installs its Andrew TRASAR antenna which is side-mounted with WFAA's new antenna.

AOL builds toward broadband competition

Online service makes content, software, personnel moves

By Richard Tedesco

America Online struck out in several directions last week with a single goal: to recast itself for the broadband market.

In quick succession, AOL bundled RealNetworks' streaming technology into its latest software, revamped its games channel and raided Time Warner's Road Runner to hire Mario Vecchi as vice president of broadband development. Vecchi had been Road Runner's senior vice president and chief technical officer.

The inclusion of RealPlayer 5.0 in AOL's new 4.0 CD-ROM gives AOL members immediate access to streamed multimedia content. The improved games channel offers AOL users a better-organized, cheaper set of games. Both changes lend themselves to high-speed Internet access services, and the addition of Vecchi clearly indicates AOL's intention of being a serious player in that arena.



The play's the thing on AOL's revamped games channel.

"With 13 million consumers served and a growing number of businesses, you can't rule them out as a major force," says Richard Doherty, analyst for The Envisioneering Group. "They're as big as the biggest MSOs, and they're in the territory of the MSOs."

As @Home and Road Runner haltingly advance the consumer side of

their businesses, Doherty sees AOL poised to parlay its brand name into strategic broadband partnerships with MSOs such as MediaOne and Cablevision Systems Corp., which are pushing their own stand-alone high-speed 'Net access services. "It's a case of whether people in the next several months think this is an @Home/Road Runner world or an @Home/Road Runner/AOL world," says Doherty, who sees Vecchi

as AOL's savvy cable insider: "Mario knows how you actually bring these homes and nodes to producing black ink."

AOL's TV strategy is to migrate some of its features to the TV screen, including an electronic program guide and the ability to interact with other AOL users, according to Bob Pittman, AOL's chief operating offi-

CNN 'Cold War' site gives chilling insight

Students of 20th century history and nostalgia buffs alike can benefit from the *Cold War* Website that CNN Interactive has created as companion to the network's current serialized documentary.

Featuring episode synopses and historic highlights in QuickTime from the 24-part series, the site provides both primary source documents and multimedia to add detail to the on-air treatment. Expanded interviews of key figures from the series also are accessible online. CNN plans to gradually archive highlights of the 24 hours of the series on the site for streaming in RealVideo and NetShow.

Ultimately, CNN will amass more than 10,000 pages of content about the protracted confrontation between the Soviet bloc and the Western democracies, according to Scott Woelfel, vice president and editor in chief of CNN Interactive, who says the intention was to give the site its own distinctive look, apart from the on-air series. The content conveys both the political and cultural aura of the time, with a look back at popular 1950s and



The 'Cold War' site is CNN's most expensive--and expensive.

1960s TV shows. "We really wanted to do something that stands apart," Woelfel says.

Many of the principal political figures from the Cold War era are still alive. Online was the perfect place to use interview material that didn't make the on-air production.

Along with audio and video, the site is rich in background about key events and issues of the Cold War era, including some declassified government documents. PC users can learn of the CIA's role in overthrowing Chilean Marxist leader Salvador Allende or the origins of the story that the AIDS virus was created in a U.S.

military lab. IPIX technology is used for a 360-degree panorama of historic sites, such as the Buchenwald death camp, and for an interactive map of Europe before, during and after World War II.

This is CNN Interactive's most costly online project to date, according to Woelfel, who declined to talk numbers. Series about the millennium and the 20th century are in the works.

—Richard Tedesco

cer. "We are clearly playing broadband already, but it's not ready for prime time yet," he said last Thursday at a Forrester Research forum held in New York.

AOL reported net income of \$7.1 million for its 1998 fiscal fourth quarter last week, compared with a net loss of \$11.8 million for the same quarter last year. Net annual income was \$91.8 million, against a net loss of nearly \$500 million last year. That was on the strength of 3.9 million new members added this year, compared with 2.4 million in '97; commerce and ad revenue that doubled to \$439 million, in '98, and service revenue that rose 51%, \$2.2 billion.

So AOL would be dealing from a position of relative financial strength in seeking alliances with operators who presumably could improve penetration for their high-speed 'Net services by packaging AOL's exclusive content with them. And games would

fit nicely into that package.

But Seema Williams, an analyst with Forrester Research, says it's unclear how successful AOL's games have been, and she sees the reduced parlor game price as a continued impediment in attracting PC users who can find those games for free elsewhere. "It's a deterrent, but not horribly expensive," she says of the 99-cent-per-hour rate.

AOL's recent acquisition of NetChannel suggests a strategy to build its own AOL TV set-top. AOL has been conducting trials of offering its content via digital subscriber line (DSL) service in an undisclosed number of U.S. cities, with plans to offer a \$49.95 package.

But Josh Bernoff, senior analyst at Forrester, sees AOL as ill-prepared for a transition to TV: "They're too rooted in the online world to realize the imperative of what's needed for a TV service."

SITE OF THE WEEK www.ticket1050.com



KTCT(AM) "The Ticket" San Francisco 1050 kHz, sports talk

Site features: Live audio of 24-hour sports/talk format with local team coverage, including play-by-play of Oakland Raiders football, Stanford Cardinals football and basketball and San Jose Saber Cats arena football; link through Broadcast.com for live audio; links to BayInsider.com, Cox Interactive Media's sports site, and to San Francisco Giants team site

Site launched: December 1997
Site director: Janet Magleby, KTCT marketing director

Number of employees: 5

Design: Cox Interactive Media, San Francisco

Streaming technology: RealAudio

Traffic generated: Traffic peaked at more than 300,000 visits in March

Advertising: Banners sold for online promos

Revenue: N/A

Highlights: As a tangent to covering Stanford University's basketball team in the NCAA tournament, KTCT created its own online March Madness, with a Queen of the Hardwood contest—a female celebrity face-off that drew 11,000 visitors daily to the four-month-old site. (TV's Daisy Fuentes ultimately topped the field.)

—Richard Tedesco

Sony introduces 'Dawson' desktop

By Richard Tedesco

As part of a revamp of its Columbia TriStar Television site, Sony is launching an online interactive parallel universe to The WB's *Dawson's Creek*.

The site will plug PC users into the fictional desktop of the series' lead character, complete with recent e-mails sent and received by aspiring filmmaker Dawson Leery and his favorite Websites. There's also QuickTime video.

In a strategy suggesting the tack NBC took online with its *Homicide* police drama, some characters introduced through Dawson's Desktop eventually may appear on the show. And series plot lines will be enhanced online, according to Andrew Schneider, director of marketing for Columbia TriStar Interactive: "We don't want to alienate our TV audience, but we want to empower our online audience."

The potential online audience apparently is considerable: Columbia TriStar estimates that there are some 500 unofficial *Dawson's Creek* sites on the 'Net. It hopes to draw some of those Web visitors (from the show's mostly female



PC users can get into Dawson's desktop at spe.sony.com/tv/shows/dawson

(12-18 demographic) to the official site.

In addition to visiting the virtual mind of Dawson on his desktop, fans will be able to chat with series writers who will make occasional appearances in various character "voices."

Columbia expects PC users to spend up to 20 minutes on the site during the first visit and as much as 10 minutes on the daily additions, according to Schneider. It has advertisers lined up for five product categories: autos, music, clothing, software and hardware.

The recast TriStar TV site will include an interactive experience based on its new *V.I.P.* syndicated series starring Pamela Anderson Lee. PC users will be able to train as operatives in her detective agency, learning techniques for surveillance and for diffusing bombs. They also will have access to video clips

CHANGING HANDS

The week's tabulation of station sales

COMBOS

WCHR(AM)-WNJO(FM) Trenton, N.J.

Price: \$20 million

Buyer: Nassau Broadcasting Partners LP, Princeton, N.J. (Louis F. Mercatanti, president); also owns/is buying six AMs and eight FMs

Seller: Great Scott Broadcasting, Pottstown, Pa. (Faye Scott, president); also owns/is buying four AMs and seven FMs

Facilities: WCHR: 920 khz, 1.4 kw; WNJO: 105.7 mhz, 4.1 kw, ant. 456 ft.

Formats: WCHR: Christian; WNJO: oldies

Broker: Americom

KBUR(AM)-KGRS(FM) Burlington, Iowa

Price: \$5.7 million

Buyer: 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, 141 FMs and 79 AMs

Seller: LWM Inc., Burlington, Iowa (John Weir, owner); no other broadcast interests

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$0 ■ 0

Combos ■ \$32,750,000 ■ 7

FMs ■ \$17,924,500 ■ 10

AMs ■ \$12,048,800 ■ 8

Total ■ \$62,723,300 ■ 25

SO FAR IN 1998

TVs ■ \$8,804,263,010 ■ 68

Combos ■ \$5,589,206,240 ■ 223

FMs ■ \$891,384,827 ■ 282

AMs ■ \$589,749,040 ■ 177

Total ■ \$15,820,600,117 ■ 750

SAME PERIOD IN 1997

TVs ■ \$6,082,398,684 ■ 90

Combos ■ \$6,830,205,051 ■ 256

FMs ■ \$1,788,516,728 ■ 326

AMs ■ \$312,467,481 ■ 181

Total ■ \$14,997,577,944 ■ 853

SOURCE: BROADCASTING & CABLE

Facilities: KBUR: 1490 khz, 1 kw; KGRS: 107.3 mhz, 100 kw, ant. 429 ft.

Formats: Both AC

Broker: The Connelly Co.

WCHI(AM)-WFCB(FM) Chillicothe, Ohio

Price: \$4 million

Buyer: 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, 141 FMs and 79 AMs.

Seller: Wyandot Radio Corp., Chillicothe (Dave and Annette Smith, owners); no other broadcast interests

Facilities: WCHI: 1350 khz, 1 kw day, 250 night; WFCB: 94.3 mhz, 25 kw, ant. 266 ft.

Formats: WCHI: country; WFCB: lite rock/oldies

KFYN(AM)-KFYZ-FM Bonham, Tex.

Price: \$1.15 million

Buyer: North Texas Radio, Dallas (Richard Witkovski, owner); no other broadcast interests

Seller: Bonham Broadcasting, Bonham, Tex. (Roy Floyd, president); no other broadcast interests

Facilities: KFYN: 1420 khz, 250 w day, 148 w night; KFYZ-FM: 98.3 mhz, 25 kw, ant. 300 ft.

Formats: KFYN: country; KFYZ-FM: oldies

Broker: George Moore & Associates

KNET(AM)-KYYK(FM) Palestine, Tex.

Price: \$1,025,000

Buyer: North Texas Radio Group, Dallas (Richard Witkovski, owner); no other broadcast interests

Seller: Quail Management Co., Houston (Clive Runnells, president); no other broadcast interests

Facilities: KNET: 1450 khz, 1 kw.; KYYK: 98.3 mhz, 50 kw, ant. 492 ft.

Formats: KNET: oldies; KYYK: contemporary country

Broker: George Moore & Associates

WKAM(AM)-WZOW(FM) Goshen, Ind.

Price: \$500,000

Buyer: Van Hawke-Johnson Communications LLC, Dowagiac, Mich. (R. Douglas and Mary Hawkes, 50%, and Carl Klosinski and Marilyn Johnson, 50%); the Hawkes also own WDOV(AM)-WVHO(FM) Dowagiac

Seller: Northern Indiana Broadcasters, Goshen, Ind. (Lynn Bradley, president); no other broadcast interests

Facilities: WKAM: 1460 mhz, 2.5 kw day, 500 w night; wzow: 97.7 mhz, 2.9 kw, ant. 482 ft.

Formats: WKAM: AC; wzow: rock

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KEYL(AM) Long Prairie, and KXDL(FM) Brownsville, both Minn.**Price:** \$375,000 for stock**Buyer:** G&C Ventures Ltd., Long Prairie, Minn. (Gene Sullivan and Charles Leverich, CEOs); no other broadcast interests**Seller:** Donald D. Schermerhorn, Charleen J. Schermerhorn and Darrell R. Anderson, Long Prairie, Minn.; no other broadcast interests**Facilities:** KEYL: 1400 khz, 1 kw; KXDL: 99.7 mhz, 6 kw, ant. 328 ft.**Formats:** KEYL: country; KXDL: AC**FMs****WFUN-FM Bethalto, Ill.****Price:** \$6 million**Buyer:** Marathon Media LLC, Chicago (Bruce Buzil, principal); also owns two AMs and six FMs**Seller:** Coltre Broadcasting Inc., Bethalto, Ill. (Bob Howe, president); no other broadcast interests**Facilities:** 95.5 mhz, 6 kw, ant. 328 ft.**Format:** Children's programming**WGUL-FM Dade City, Fla..****Price:** \$3.5 million**Buyer:** Mega Communications Inc., Englewood Cliffs, N.J. (Alfredo Alon-

so, CEO); also owns/is buying eight AMs and one FM

Seller: WGUL-FM Inc., Dade City (Carl Marcocci, CEO); no other broadcast interests**Facilities:** 96.1 mhz, 3.8 kw, ant. 413 ft.**Format:** Music of Your Life**Broker:** Norman Fischer & Associates**60% of KZMS(FM) Patterson, Calif****Price:** \$10,000, plus \$3 million in stock of buyer**Buyer:** Z-Spanish Media Corp., Sacramento, Calif. (Amador Bustos, CEO/president); also owns/is buying eight AMs and 16 FMs**Seller:** J.B. Broadcasting Inc., Modesto, Calif. (John Bustos, principal); Bustos is VP, treasurer and a director of Z-Spanish Media Corp. (the buyer)**Facilities:** 97.1 mhz, 3 kw, ant. 164 ft.**Format:** Spanish**WYLA(FM) Lacombe and WYLK(FM) Folsom, both La.****Price:** \$1.7 million**Buyer:** Styles Broadcasting of Louisiana Inc., Panama City Beach, Fla. (Kim Styles, president); also owns one AM and four FMs**Seller:** The Radio Company Inc.,

Mandeville, La. (Charles K. Winstanley, president); Winstanley also owns WDLP(AM) Panama City Beach, Fla.

Facilities: WYLA: 94.7 mhz, 6 kw, ant. 450 ft.; WYLK: 104.7 mhz, 6 kw, ant. 328 ft.**Format:** Both country**KOCC(FM) Oklahoma City****Price:** \$1.2 million**Buyer:** Educational Media Foundation, Sacramento, Calif. (K. Richard Jenkins, president); also owns/is buying two AMs and 16 FMs**Seller:** Oklahoma Christian University, Oklahoma City (W.J. Watson, principal); no other broadcast interests**Facilities:** 88.9 mhz, 4.3 kw, ant. 502 ft.**Format:** AC**WQSS(FM) Camden, and construction permit for WAYD-FM Isleboro, both Maine****Price:** \$882,000**Buyer:** Gopher Hill Communications, Bangor, Maine (Charles Hutchins, president/owner); also owns WABI(AM)-WWBX(FM) Bangor**Seller:** Megunticook Gramophone and Radio Inc., Camden (Kevin Keogh, president); no other broadcast interests**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

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Facilities: WQSS: 102.5 mhz, 7.9 kw, ant. 300 m; WAYD-FM: 105.5 mhz, 25 kw, ant. 93 m

Formats: WQSS: AC; WAYD-FM: dark

KPLV(FM) Port Lavaca, Tex.

Price: \$500,000

Buyer: Victoria Radio Works Ltd., San Antonio (John W. Barger, president); also owns two AMs and seven FMs

Seller: Coastal Wireless Comp., Victoria, Tex. (William Sterett, president); no other broadcast interests

Facilities: 93.3 mhz, 100 kw, ant. 450 ft.

Format: Country

KBOC(FM) Bridgeport, Tex.

Price: \$520,000

Buyer: North Texas Radio Group LP, Dallas (Richard Witkovski, owner); no other broadcast interests

Seller: Community Broadcast Network, Bridgeport, Tex. (Ted Haynes, CEO); no other broadcast interests

Facilities: 98.3 mhz, 3 kw, ant. 226 ft.

Format: Country

Broker: George Moore & Associates

WCLS(FM) Oscoda, Mich.

Price: \$312,500

Buyer: Ives Broadcasting Inc., Alpena, Mich. (Robert M. Currier, president/owner); also owns one AM and five FMs

Seller: Spectrum Communications Inc., Grand Ledge, Mich. (James Leighty, chairman); no other broadcast interests

Facilities: 100.7 mhz, 20.5 kw, ant. 300 ft.

Format: Soft AC

KKRR(FM) Casper, Wyo.

Price: \$300,000

Buyer: Mount Rushmore Broadcasting Inc., Casper (Jan Charles Gray, president); also owns/is buying five AMs and eight FMs

Seller: Rule Communications, Cheyenne (Robert Rule, principal); also owns KPIN(FM) Pindale and KRRR(FM) Cheyenne, both Wyo.

Facilities: 102.5 mhz, 740 w, ant. -331 ft.

Format: Dark

AMs

KBET(AM) Los Angeles

Price: \$3 million

Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, radio division); owns/is buying one TV, 141 FMs and 79 AMs

Seller: Saddleback Broadcasting Inc., Santa Clarita, Calif. (Carl Goldman,

Big Deals

Chancellor Media Corp. is acquiring six of the top radio stations in the Cleveland market for \$275 million (B&C, Aug. 17). Pending FCC approval, Chancellor will buy WRMR (AM)-WDOK(FM) from Independent Group LP for \$95 million; WZAK(FM) and WJMO(AM)-WZJM(FM) from Zapis Communications and a related company for \$128.75 million, and WQAL(FM) from ML Media Partners for \$51.25 million. After these transactions close, Chancellor Media will own 330 FMs and 147 AMs. The stations' formats and facilities: WRMR(AM): nostalgia, 850 khz, 10 kw day, 5 kw night; WDOK(FM): soft AC, 102.1 mhz, 12 kw, ant. 1,004 ft.; WZAK(FM): urban contemporary, 93.1 mhz, 27.5 kw, ant. 620 ft.; WJMO(AM): solid gold soul, 1490 khz, 1 kw; WZJM(FM): CHR, 92.3 mhz, 40 kw, ant. 548 ft.; WQAL(FM): AC, 104.1 mhz, 11 kw, ant. 1,060 ft.

CEO); no other broadcast interests

Facilities: 1220 khz, 1 kw day, 500 w night

Format: AC

Broker: Jorgenson Broadcast Brokerage

WNFT(AM) Boston

Price: \$5 million

Buyer: Mega Communications Inc., Englewood Cliffs, N.J. (Alfredo Alonso, CEO); also owns/is buying eight AMs and one FM

Seller: Westinghouse Electric Co./CBS Corp., New York (Mel Karmazin, CEO, CBS Station Group); owns/is buying 14 TVs, 41 FMs and 28 AMs

Facilities: 1150 khz, 5 kw

Format: Urban AC

Broker: Norman Fischer & Associates

WSSJ(AM) Camden, N.J.

Price: \$2 million

Buyer: Mega Communications Inc., Englewood Cliffs, N.J. (Alfredo Alfonso, CEO); also owns/is buying eight AMs and one FM

Seller: WSSJ Broadcasting LP, Camden, N.J. (Pat Delsi, president); no other broadcast interests

Facilities: 1310 khz, 1 kw day, 250 w night

Format: Ethnic

Broker: Force Communications

WNTN(AM) Newton, Mass.

Price: \$602,800

Buyer: Colt Communications, Brook-

line, Mass. (Robert Rudnick, principal); no other broadcast interests

Seller: Newton Broadcasting Corp., Newton (Orestes T. Demetriades, president); no other broadcast interests

Facilities: 1550 khz, 10 kw

Format: Variety

KTUR(AM) Tooele, Utah

Price: \$585,000

Buyer: IntelliQuest Media Corp., Salt Lake City (Richard W. Linford, CEO); no other broadcast interests

Seller: KTUR Inc., Salt Lake City (Robert W. Turley, principal); no other broadcast interests

Facilities: 1010 khz, 5 kw day, 13 w night

Format: News

KFEL(AM) Pueblo, Colo.

Price: \$390,000

Buyer: Wellsprings Harvest Ministries Inc., Pueblo (Allen Bickle, president); no other broadcast interests

Seller: Metropolitan Radio Group Inc., Flower Mound, Tex. (Liliane St. Claire, general manager); also owns 12 AMs and five FMs

Facilities: 970 khz, 3.2 kw day, 184 w night

Format: Christian country

WATO(AM) Oak Ridge, Tenn.

Price: \$289,000

Buyer: MetroWest Radio LLC, Knoxville, Tenn. (Susan K. Horne, chief manager); also owns/is buying WESK (FM)-WLOD(AM) Loudon and WBLC(AM) Lenoir City, all Tenn.

Seller: WATO Inc., Oak Ridge (Ronald C. Meredith Jr., president); no other broadcast interests

Facilities: 1290 khz, 5 kw day, 500 w night

Format: News/talk

KTJS(AM) Hobart, Okla.

Price: \$182,000

Buyer: Fuchs Broadcasting Co., Hobart, Okla. (A.R. Fuchs, president); no other broadcast interests

Seller: Altus Radio Inc., Altus, Okla. (Galen O. Gilbert, president); Gilbert also owns/is buying three AMs and five FMs

Facilities: 1420 khz, 1 kw day, 360 w night

Format: Country

—Compiled by Alisa Holmes

Amplification

The Apogeo Co.'s purchase of KHRH(TV) Tucson, Ariz., for \$12 million (B&C, Sept. 28) was brokered by Kalil & Co.

RADIO

HELP WANTED ANNOUNCER

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

SITUATIONS WANTED MANAGEMENT

General Manager- 15 year + veteran with sales, programming and technical expertise including ownership and multi-unit operations. Current stations being sold. Ed 1-800-827-2483

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TELEVISION

HELP WANTED MANAGEMENT

General Manager. WHTM-TV, ABC affiliate in the Harrisburg-Lancaster-Lebanon-York, PA market, needs an experienced, hands-on leader for our successful operation. Hyphenated market presents challenges for individual with previous track record of success. Solid station in an attractive market, owned by an aggressive, growing group. Market experience helpful, strong management background a necessity. Send resume, cover letter and salary history to Ray P. Grimes, II, WHTM-TV, 3235 Hoffman Street, Harrisburg, PA 17110. No phone calls, please. EOE M/F.

HELP WANTED SALES



GREENVILLE

TRAFFIC MANAGER

Meredith Broadcasting Group seeks a Traffic Manager.

The successful candidate will have a minimum of 2 years of experience in a television station traffic department. Must have strong computer skills, the ability to meet deadlines and handle multiple tasks. Knowledge of BIAS essential.

Location: Greenville, SC

Send resume and salary history in confidence to:

Personnel - TM
WHNS TV
21 Interstate Court
Greenville, SC 29615

WHNS is an EEO employer



ACCOUNT EXECUTIVE

Come join your new & exciting network in the #1 market. WPXN is looking for creative, hard-working individual who understands how to sell in a competitive environment. 3-5 yrs. media sales exp. required.

Contact: Lew Freifeld at 212-956-0951

TRAFFIC MANAGER

Station in Top 10 Market seeking a motivated individual to join our team. Responsibilities: daily logs, sales contracts, traffic reports, log verifications. 3-5 years. Exp. Reply to Box 01432.

Sales Management. We are a growing broadcast group looking for additional sales management (general and local). We offer excellent compensation and fringe benefits with growth opportunities. Please send resume to Box 01430 EOE.

WBIR-TV, Knoxville, Tennessee's #1 station in 64th Market, is looking for a Local Sales Manager to direct all operations of the Local Sales Department, including managing all account executives and local sales assistants. Will work in conjunction with the General Sales Manager and National Sales Manager in determining pricing strategies, controlling inventory and budget preparation. Candidate must have ability to lead and motivate sales team in the achievement of revenue goals, special selling goals and professional development. Must demonstrate proven ability to prepare, present and close local sales, have extensive knowledge of inventory and traffic functions, and must have experience using Leigh Stowell or related research data. Must have working knowledge of vendor support and retail marketing plans and have personal computer skills with Microsoft Office experience. College degree required and 2-3 years local sales management preferred. Submit resume to: General Sales Manager, WBIR-TV, 1513 Hutchinson Ave., Knoxville, TN 37917.

National Sales Manager. WUTV (FOX), the Sinclair station in Buffalo, New York has an immediate opening for a National Sales Manager. Candidates must possess knowledge and experience in inventory control, forecasting, and selling sports. Minimum 2 years of national experience with good organizational, communications and computer skills. FOX and Independent television experience is a real plus. This position will be selling 2 stations in the Buffalo market with the opportunity to be on the ground floor of an LMA start-up. Send resume to Diane Fancher, WUTV, 951 Whitehaven Road, Grand Island, NY 14072. WUTV is an EOE.

Local Sales Manager. WISC-TV is currently accepting applications for a Local Sales Manager. This is a great opportunity for an aggressive out of the box thinker with great people skills. Individual must have 5-7 years of broadcasting sales background with a proven demonstrative track record in creative selling. Negotiation skills a must as well as knowledge of qualitative research. All replies are strictly confidential. Please send cover letter and resume by 10-12-98 to: Janet Klug, Human Resources Department, WISC-TV, PO Box 44965, Madison, WI 53744-4965. EOE M-F. No Phone Calls Please.

Local Sales Manager - WMC TV. Successfully motivate local sales to incremental revenue growth through traditional and non-traditional selling. Must be able to plan and execute sales strategies, projects, pricing, package and incentive programs. Must direct departmental functions: hiring, training, evaluations and prepare and submit revenue budgets for Local Sales. Please send resume to: LSM, WMC Stations, 1960 Union, Mphs. TN 38104. Must be able to pass drug test.

General Sales Manager. Lead, motivate, direct all sales efforts for station. Forecast revenues, set rates, develop sales promotions. Great opportunity to shine. Experience required. Replies kept confidential. Send resume to: Fred Jordan, General Manager, KBMT-TV, PO Box 1550, Beaumont, Texas 77704. EOE.

General Sales Manager. Candidate's resume should demonstrate detailed experience, management, organization, and leadership skills. No beginners. Equal Opportunity Employer. Resume to Kathy Cowan, KFVS12, Box 100, Cape Girardeau, MO 63702-0100.

General Sales Manager. WTKR-TV in Norfolk/Virginia Beach is seeking an aggressive sales leader whose goal is to outperform the competition! We need a strong, motivated individual with a proven ability to train and motivate our sales force. If you are an outside-the-box thinker with strong interpersonal, customer focused and non-traditional revenue skills this could be the perfect focused and non-traditional revenue skills this could be the perfect opportunity for you. The ideal candidate will be organized, possess strong negotiation skills and be able to work with a talented and cohesive management team. We are owned by the New York Times Company and also offer a great quality of life location. Must have a minimum of three years television sales management experience. Send letter and resume to: Sandi Yost, VP and Station Manager, WTKR-TV, 720 Boush Street, Norfolk, VA 23510.

HELP WANTED TECHNICAL

Computer

SENIOR INFORMATION SYSTEMS ANALYST

NBC4 seeks a Senior Information Systems Analyst to be resp. for the daily operation and support of all NBC4 IT systems & clients. Candidate must possess strong knowledge & system mgmt. exp. NetWare, WindowsNT, AS/400 & UNIX & LAN/WAN exp. in Ethernet TokenRing topologies, components & protocols including TCP/IP, IPX & Apple Talk.

BA/BS degree or 5 yrs. exp. at a commercial TV station pref'd; MCSE & CNE certification desired. Must be on-call & able to work some nights, weekend & holidays as needed to troubleshoot & upgrade systems. Must possess excellent leadership; strong communication skills; & the ability to work under pressure & well w/all levels of stations management. Candidate must be a self-directed, highly organized & detail-oriented individual who can function well in a confidential, fast-paced, multi-cultural environment.

As Southern California's #1 station, NBC4 offers a competitive compensation package & an exciting, culturally diverse work environment. Please mail resume to: NBC4, Attn: Workforce Diversity, Dept. SISA/BC, 3000 W. Alameda Avenue, Burbank, CA 91523.

Equal Opportunity Employer



Broadcast Engineers

WABC-TV has excellent opportunities for the right candidates in the #1 television market in the country. We have several positions available for experienced Broadcast Engineers at WABC in New York.

STUDIO MAINTENANCE ENGINEER-

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

MEDIA CENTER MAINTENANCE ENGINEER-

Must be able to perform the following duties: install and maintain equipment in a post production and non-linear edit-room environment. Must be able to work on beta, 3/4 and 1" tape machines. Willingness to work outside in remote/live environment to support field operations as needed. Ability to work on ENG field equipment including cameras.

RF MAINTENANCE ENGINEER-

Must be able to perform the following duties: install and maintain RF related equipment in a studio, transmitter and remote site environment. Must be able to work on VHF/UHF solid state transmitters and all associated transmitter equipment. Ability to align and repair microwave TX/RX and all wireless equipment such as microphones and IFB. Knowledge of FCC rules and regulations.

You must possess knowledge of analog/digital systems and a minimum of five years broadcast television experience. Applicants must be able to do component level repair and work well under pressure. Candidates should have an engineering degree or equivalent technical training. SBE/FCC certification is a plus.

If you want to be a part of the exciting transition to HDTV in the most exciting city in the world, please send your resume and cover letter to Kurt Hanson, WABC-TV, 7 Lincoln Square, New York, NY 10023 (No phone calls/faxes). We are an equal opportunity employer.



Chief Engineer needed for Florence/Myrtle Beach, South Carolina. CBS affiliate. WBTW-TV13 is owned by Spartan Communications, Inc., a leading pioneer broadcast company for over 50 years. Mail or fax letter of application with resume to: Bone & Associates, Inc. Attention: WBTW Position. Six Blackstone Valley Place, STE 109, Lincoln, RI 02685. Fax 401-334-0261. EOE/M-F.

Chief Engineer. Fast growing Southern California full power UHF station needs experienced chief engineer with strong R.F. background for dual klystron transmitter. L.P. and microwave knowledge helpful also. Please fax resume to: KSTV 818-757-7533.

Chief Videographer: Augusta's top-rated news team looking for someone to supervise photography staff and oversee quality control procedures relating to all news video. Two years minimum experience as news videographer at a commercial TV station desired. Must be dedicated, possess strong management skills and knowledge of ENG equipment specifically DVC Pro and live truck. Excellent opportunity for videographer looking to expand his role/resume as manager. Resumes, tapes and cover letter to: Human Resources Officer, WRDW-TV, P.O. Box 1212, Augusta, GA 30903-1212. Pre-Employment Drug Screening. EEO.

WTVR-TV, a Raycom Media station, has an immediate opening for an experienced Director/Technical Director capable of directing fast-paced newscasts. Experience with GVG 300 switcher and DPM 700 DVE preferable. Thorough knowledge of studio operations required. Minimum of 1-2 years directing experience required. Degree desired. We are an EOE and qualified minorities and females are encouraged to apply. Pre-employment drug screening required. Please send resume, tape with Director's track, and salary requirements to (no phone calls): Matt Heffernan, Director of Operations and Technology, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230.

HELP WANTED NEWS

NEWSWRITER

KGO-TV is seeking a news writer for one of its five daily newscasts. Candidates must have excellent writing skills, production skills and creative ability. Should have a minimum of 3-5 years news writing experience in a major market with prior producer experience preferred. Application deadline is October 9, 1998. Please send resume, cover letter and videotape to:



KGOTELEVISION

KGO-TV/ABC7

900 Front Street

San Francisco, CA 94111

Attn: Kathryn Cox, Personnel Manager

An Equal Opportunity Employer

Writer/Researcher. Politics discussion TV show. Required: strong experience w/ international and domestic public policy, ability to create under deadline in Word '97. Strong research skills & media contacts. Find facts fast. Strong print/TV background, high energy and adaptability critical. Freelance and full-time staff positions available. Top compensation and benefits. Fax to: SC, 202-785-8670.

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

Assignment Editors

Fox News Channel is looking for experienced Assignment Editors in the New York Metropolitan Area. Candidates should have at least five years television news experience as an assignment editor at a major network or major market affiliate. Interviews will be conducted for freelance and staff opportunities. Please send your resume with cover letter to:



FOX NEWS CHANNEL
C-1 Level, Assignment Desk
1211 Avenue of the Americas
New York, NY 10036

We are an equal opportunity employer

Weekday Assignment Editor... Develops news stories; monitors police radios, moves crews; handles telephones... You basically make "the day work." Must have excellent communication and people skills/Must be able to work under pressure and motivate people. Very competitive market. Minimum of 2-3 years experience required. No calls. Resumes, salary requirements and references to: M. Workman, Assistant News Director, KLAS TV, 3228 Channel 8 Dr., Las Vegas, NV 89109. or e-mail same to: workmanm@vegas.infi.net

WTVR-TV, a Raycom Media station, has an opening for a Newscast Co-Anchor/Reporter. Responsibilities include co-anchoring morning newscast and contributing a regular franchise to the station's 5:00/5:30pm newscasts. We are an EOE and qualified minorities and females are encouraged to apply. Pre-employment drug screening and motor vehicle report required. Please send resume and pay requirements to (no phone calls): Rob Cizek, News Director, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230.

WRDW-TV, Augusta's #1 news station, looking for commercial/newscast director. Must be able to pull multiple-personality crew into cohesive team working towards common goal. Thorough knowledge of directing and production techniques a must; prior experience preferred. Cover letter/resume to: Human Resource Officer, WRDW-TV, PO Box 1212, Augusta, GA 30903-1212. Pre-employment drug screening required. EEO.

WOIO/WUAB in Cleveland, a Raycom Media station, has an immediate opening for News Director. Candidate must have solid news credentials, be a proven newsroom leader with excellent people skills and product knowledge. Ideal candidate will be marketing savvy, sales friendly and entrepreneurial in pursuit of local news leadership. We are an EOE and qualified minorities and females are encouraged to apply. Submit resume and pay requirements to (no phone calls): Tom Griesdorn, General Manager, 1717 E. 12th Street, Cleveland, OH 44114 or Fax: 216-515-7170.

Reporters. WPGH-TV in Pittsburgh is looking for aggressive communicators. New News Director wants reporters who like to beat the competition. No calls. Send tapes to: Tom Burke, News Director, WPGH FOX-53, 750 Ivory Avenue, Pittsburgh, PA 15214. EOE/M/F.

Reporter: Looking for solid aggressive storyteller with creative ideas. Must have prior television news reporting experience and be a team player. Must have college degree in related field. Send non-refundable tape and resume to: Sharon Quackenbush, General Manager Assistant/EEO Officer, WEYI-TV NBC25, 2225 W. Willard Road, Clio, MI 48420. Must be received by deadline of October 30, 1998. An Equal Opportunity Employer.

Producer. We're the #1 station in the 37th market. We have a satellite truck and three live trucks to help you put together the best product, and are in the middle of a digital conversion. We need a Producer who knows how to use all the hardware to put together a creative, energetic product. You're the person if you have at least two years producing experience, if you're in touch with your audience and what it is looking for, and if you have an innovative approach to presenting the news. Send your resume, references and a non-returnable tape of today's newscast to: Patti McGettigan, Executive Producer, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503. No phone calls, please. WOOD TV8 is an Equal Opportunity Employer.

Photojournalist. Strong NPPA shop looking for a photojournalist with good shooting, editing, lighting, and audio skills who knows when to use the tripod and when to go handheld. Minimum two years news photojournalist experience who can work well under pressure and operate a microwave van. Must have positive attitude and willing to work all shifts. Send resume, tape to: Ron Baylor, Manager of News Operations, KLAS-TV, 3228 Channel Eight Drive, Las Vegas, NV 89119. KLAS is an Equal Opportunity Employer.

Ohio's outstanding news operation and best regularly scheduled news wants to take it to another level. We're looking for a top notch electronic journalist to fill the position of assistant news director. Duties include supervising production and content of newscasts and special projects. Work with the managing editor to direct daily operation of news department and supervise news producers. At least 3 to 5 years of successful TV news producing experience required. Send resume to: News Director, WYTV, 3800 Shady Run Road, Youngstown, OH 44502. EEO employer.

Nightside Assignment Editor. Top rated NBC station in the 37th market is looking for a multi-talented newshound. Applicants should have one to two years of assignment editing experience in their background. If you're looking for a fast-paced job that offers a path for career advancement, then send your resume and references to: Doug DeYoung, Assignment Manager, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503. No phone calls, please. WOOD TV8 is an Equal Opportunity Employer.

Newscast Producer. The top-rated station in Nashville is looking for a Monday-Friday evening newscast producer who can meet our high standards. Must know how to package the big story and capture the audience every day! We need an excellent writer, capable of directing the work of reporters, photographers, editors and associate producers. Prefer two years experience and a college degree. Please send a resume and tape to Sandy Boonstra, Executive Producer/News, WTVF-NewsChannel 5, 474 James Robertson Parkway, Nashville, TN 37219. EOE.

News Director. Aggressive leadership position. Lead a 4-person news and sports department at a local cable station serving 28,000 plus subscribers. You will supervise and train our young, energetic news reporters. Plus, you will lead by example. Arranging, monitoring, gathering, shooting, editing, and reporting your own stories on our morning and evening newscasts. College degree, experience, and equipment knowledge required. Must reside or be willing to relocate to Carroll County, Maryland. Long hours, hard work, but excellent opportunity for the right person. Send your resume along with a cover letter as to why you are the right person for this job and include a VHS or 3/4" tape showing what you can do to: General Manager, PrestigeVision 3, 265 Clifton Blvd., Westminster, MD 21157. EOE

News Director: CBS affiliate seeks experienced News Director to lead a growing news department in a competitive market. Will oversee day to day television and radio news operation including budget administration. Must be able to lead and motivate. Progressive news management experience required. Send tape and resume to: Kendra Cooper, WMBD-AM/TV, 3131 N. University, Peoria, IL 61604. No calls please. EOE.

Line Producer for FREEDOM SPEAKS, a weekly half hour public affairs broadcast produced by the Freedom Forum's Media Studies Center in NY. Wanted: Seasoned producer with line producing, writing, booking and field producing skills. Duties will include creating lineups, pre interviewing guests, writing scripts and taking the show into the control room. Applicant should have five plus years producing experience in news or public affairs. Interest in and knowledge of media issues a must. We are an equal opportunity employer. Send cover letter and resume to MSC Broadcast Department, 580 Madison Avenue, 42 floor, New York, NY 10022 or Fax 212-317-7553.

KTXL FOX40, a Tribune broadcasting station, is seeking an experienced Executive Producer to help shape the production and promotion of the nightly newscast. Minimum 5 years actual newscast productions experience, superior writing skills and a strong visual sense. Familiarity with non-linear edit systems and graphic creation systems desired. Major responsibilities will include shaping the content of the newscast by working with reporters, photographers and producers to mold stories into the Fox broadcasting style. Other duties will include copy-editing the show, writing and executing the nightly prime time updates/teases and maintaining a competitive overview of other stations. Please send/fax your resume, sample tape and a letter describing your vision of a credible, winning newscast that stands out in a crowd of competition to: Human Resources, KTXL FOX40, 4555 Fruitridge Road, Sacramento, CA 95820. Fax (916) 739-1079. Please indicate source from which you are applying. EOE.

FOX NEWS in the Fort Myers/Naples market seeks a Co-Anchor for its established and award-winning newscast. Minimum five years anchor experience preferred. Accomplished reporter a plus. Send non-returnable tape and resume to FOX WFTX-TV. Attn: Mark Pierce, 621 SW Pine Island Road, Cape Coral, FL 33991. WFTX-TV is an Equal Opportunity Employer.

Assignment Editor (Job #300 AEIP): WGNX CBS46 is seeking an aggressive, highly organized journalist to run our dayside assignment desk. Must have superb people skills. Knowledge of Atlanta and Georgia news definitely a plus. Successful candidate will have at least 3 to 5 years experience in a medium or major market. Send resume to: Paul Powers, Assignment Manager, WGNX-TV, 1810 Briarcliff Rd., NE, Atlanta, GA 30329 or email to: ppowers@wgnx.com. No calls please!

HELP WANTED PROMOTION

Promotions Producer. Create cutting edge on-air promotions including image and news topicals. Must have 3-5 years experience with strong news promotion background. Submit resume, tape and who your favorite super hero is to Brent Struense, KYW-TV 3 Creative Services, 101 S. Independence Mall East, Philadelphia, PA 19106 (no phone calls, please). EOE M/F ADA.

Promotion Producer. WYFF-TV, the NBC affiliate in Greenville, SC is looking for a talented, creative, and energetic Promotion Writer Producer to join our team of professionals. You will be responsible for daily news topicals, pops, series and other news promotion. The qualified candidate will possess strong writing skills and have at least 2-3 years experience in News promotion. AVID editing a plus! Send resume and reel to: WYFF TV, Human Resources Manager, P.O. Box 788, Greenville, SC 29602. WYFF is an Equal Opportunity Employer.

Promotion Manager. Midwest CBS affiliate owned by one of America's premier multi-station broadcast groups has an immediate opening for an experienced and creative Promotion Manager. The person will need to be well-organized with strong management and team skills. Must be able to implement and schedule News and station program promotions to bring viewers to the station. Knowledge of digital editing is essential. The station has been recognized nationally for its hard-hitting and creative Promotion and News campaigns. It was a national Emmy finalist in 1998 and winner of many other awards. If you think you fit the bill and want to be part of an aggressive and professional local affiliate, send videotape, resume, references, and cover letter stating your professional experience to: Human Resources, WANE-TV, 2915 W. State Boulevard, Fort Wayne, IN 46808. Please, no phone calls. EOE.

TV Promotion Producer. Albany, NY FOX affiliate seeks experienced, self-motivated, highly creative promotion producer. Able to produce outstanding news topical and station image promotions. Strong writing skills a must. Shooting and editing experience required. Join the most creative promotion department in NY's capital region! Resume and non-returnable tape to: Personnel, WXXA-TV FOX23, 28 Corporate Circle, Albany, NY 12203. No calls. EOE.

HELP WANTED CREATIVE SERVICES

GRAPHIC DESIGNER

KGO-TV is seeking a graphic designer to produce daily news graphics, support promotion, print and web design. Must be available to work flexible hours and overtime. Must have a minimum of 3 years experience in television graphics and be proficient with Macintosh and Quantel equipment. Paintbox, Picturebox and Hal experience is a plus. Application deadline is October 9, 1998. Please send resume, cover letter, non-returnable tape and print samples to:



KGO-TV/ABC7

900 Front Street

San Francisco, CA 94111

Attn: Kathryn Cox, Personnel Manager

An Equal Opportunity Employer

KADN-TV FOX 15, the new number one TV station in Lafayette, LA.. is seeking a director of creative services. Candidates should be able to perform all functions of creating, writing, and producing all on-air elements for station promotions. If you feel like your creative freedom has been stifled, you can let loose here. Off the wall, innovative, head-turning, MTV style promotional spots are what we want. If you can deliver, we want you! Send your resume to Mike Reed, General Manager, KADN-TV, 1500 Eraste Landry Rd., Lafayette, LA 70506. EOE

Post-Production/Promotions Editor: CBS O&O is looking for a dynamic editor to create cutting edge on-air promotion, graphic animation beds, and commercials. Must have at least 3 years of advanced post-production experience; be able to work independently and/or with a producer; and be proficient in Windows 95 and technical equipment DVE 9100 Edit Cont, Abekas A-8150 switcher, A-57 DVE, A-72 character generator, and D/ESAM 800. Send resume and tape to Brent Struense, KYW-TV 3 Creative Services, 101 S. Independence Mall East, Philadelphia, PA 19106 (no phone calls, please). EOE M/F ADA.

Graphic Designer. WOIO/WUAB TV in Cleveland, Ohio, a Raycom Media station, has an immediate opening for a Graphic Designer. Requires a degree in graphic design, 3+ years experience in TV broadcasting, proficiency with Macintosh desktop systems, and production of on air graphics. We are an EOE and qualified minorities and females are encouraged to apply. Submit resume and pay requirements to (no phone calls): Don Zavesky, Art Director, WOIO/WUAB TV, 1717 E. 12th St., Cleveland, Ohio 44114. Fax 216-515-7185.

HELP WANTED PRODUCTION

Production Manager. WPGH in Pittsburgh is looking for Production Manager to oversee production for all materials for air. Background in News critical. 3-5 years exp. as Production Manager preferred. Director exp. a must. No calls. Resume to Stuart Powell, Regional Dir., WPGH FOX 53, 750 Ivory Avenue, Pittsburgh, PA 15214. EOE M/F.

Production Manager needed for small market network affiliate in the West. Must have prior experience in News Directing and Commercial Editing. Please send resume and references to Box 01426 EOE.

Producer/Editor/Director: Touching people through television has never been so exciting and rewarding. Growing network of full power Christian TV stations seeks a Producer/Editor/Director to create breakthrough promos, commercials and programs. If you have out-of-the-box ideas; 2 years of directing, producing and editing experience; strong visual sense; non-linear editing knowledge; writing skills and a passion for propelling the gospel via TV... We want you! We offer excellent working conditions and salary and the opportunity to grow with us. Send your hot demo reel and resume to Carlos Rodriguez, The Victory Television Network, 701 Napa Valley Dr., Little Rock, AR 72211. EOE.

Former Network TV News Producer sought for lucrative (\$75K+) NYC, DC, SF, LA-based position as a consultant to an expanding, high-powered SF-based TV publicity firm with national clients and contacts. We do publicity to high journalistic standards. We require the same commitment plus a good working relationship with influential contacts at the network TV news level. Must be e-mail and Internet savvy. Work from your home year-round, on easy schedule. Send resume plus general outline of areas of media influence to: Primetime Publicity, 30 Hamilton Lane, Mill Valley, CA, 94941.

Audio Operator/Computer Editor. WISH-TV has an opportunity available for a full time audio operator/computer editor. Editing experience with Ampex DCT 500e editor, Chyron MAX, Ampex Vista switcher and ADO, ADM and Wheatstone 1000 audio board. Will edit projects for all station departments and outside clients. Good people skills a must. Computer literacy and scheduling flexibility necessary. College degree in field, experience in studio production. No phone calls. Resume to Production Manager, WISH-TV, PO Box 7088, Indianapolis, IN 46207. M/F, EOE. Equal Opportunity Employer.

HELP WANTED ADMINISTRATION

Full-time broadcast TV lecturer for academic years 1999-2000 and 2000-2001. Teach television news, production, and related courses. Advise student TV station in addition to teaching beginners' reporting and news writing. Other courses within the candidate's areas of specialty or interest available. Salary commensurate with qualifications and experience. Master's in journalism or related field preferred. Professional experience as a reporter for broadcast media required. Bachelor's acceptable with substantial recent experience in a metro broadcast market. Multimedia expertise a definite plus. Teaching experience at college level is desirable. Refer to Recruitment Code #93025 and send letter of application, resume, three current letters of reference, and official transcripts to Dr. Nishan Havandjian, Head, Journalism Department, Cal Poly State University, San Luis Obispo, CA 93407. Applications must be postmarked by November 9, 1998. Cal Poly is strongly committed to achieving excellence through cultural diversity. The university actively encourages applications and nominations of women, persons of color, applicants with disabilities, and members of other underrepresented groups. AA/EEO.

HELP WANTED MISCELLANEOUS

BELO

Belo owns 17 television stations reaching 14% of the country including: 4 ABC affiliates, 6 CBS affiliates, 5 NBC affiliates, 2 FOX affiliates, and operates (via LMAs): 3 UPN affiliates and one unaffiliated.

The following jobs are presently open at the stations listed below. When sending your resume, please indicate (by job number) in which position you have interest.

Tulsa, OK, KOTV CBS

Technical Director

Two years experience in production at broadcast facility in technical directing and college degree preferred. #BC18-01-1

Tucson, AZ, KMSB FOX

Studio Engineer

Responsible for installation and maintenance of on-air commercial promotional production facilities and sports microwave transmission facilities. Minimum 3 years experience and versatility in all types of studio equipment. #BC18-02-1

San Antonio, TX, KENS CBS

Account Executive (Radio)

Applicant should have a verifiable record of success in sales, with preference given to those who have sold advertising, preferably radio or television and, in particular, News/Talk Radio. Skills in communication both written and oral, are important; dependable transportation is required. Minimum 2 years sales experience. #BC18-03-1

San Antonio, TX, KENS CBS

Account Executive (TV)

Qualified applicants should have a minimum of 2 years outside sales experience, a working knowledge of Nielson ratings and applications, basic computer skills, and a familiarity with media and production; dependable transportation and professional appearance are also prerequisites. A desire to succeed and self-motivation will reward you with additional responsibilities and an above average income. #BC18-032-1

Spokane, WA, KREM CBS

News Producer

A unique opportunity to join in our news staff of experienced journalists committed to your success. News is #1 and our viewers deserve the best producer we can find to bring them the most watchable local newscast in Spokane. Rush resume and non-returnable tape. #BC18-04-1

Boise, ID, KTVB NBC

Executive News Director

Responsible for the overall journalistic standard and strategic direction of the top media company in the State of Idaho. 2-3 years experience as news director and 3-5 years experience in news management. Must possess excellent oral and written communication skills and have the ability to represent the television station as a public spokesperson. #BC18-05-1

Hampton-Norfolk, VA, WVEC ABC

News Producer

Belo's ABC affiliate in the Hampton Roads area of Virginia, WVEC-TV, has an immediate opening for an experienced (minimum of three years) News Producer who will supervise Reporters in their assignments and be responsible for timing and controlling the flow of

the newscast during air time. Journalism degree preferred. Send non-returnable VHS tape with resume. #BC18-06-1

Sacramento, CA, KXTV ABC

Promotion Manager

Seeking highly creative and organized individual. Minimum 3-5 years experience in TV promotion and marketing. College degree preferred. #BC18-07-1

St. Louis, MO, KMOV CBS

Sales Research Analyst

Minimum 2-3 years computer experience and extensive working knowledge of MS Office software. Minimum 1-2 years sales, advertising and research experience. College degree required. #BC18-09-1

Houston, TX, KHOU CBS

Morning Show Executive Producer

We are seeking a journalist first and foremost. Primary responsibilities will include scheduling, coaching, writing, and production critiques. Create a sizzle each newscast. 3 years experience in top 30 market preferred. #BC18-10-1

Houston, TX, KHOU CBS

Graphic Artist

Must have 3-5 years of broadcast experience. We are looking for a seasoned paint box designer with experience on Hal and SGI. #BC18-102-1

Charlotte, NC, WCNC NBC

Producer

Looking for 2 years news producing experience in a small to mid-size market. #BC18-11-1

Portland, OR, KGW NBC

Executive Producer

Executive produce daily newscasts. Work with producers, assignment desk personnel, and other news managers and staff to coordinate and execute high quality, journalistically sound newscasts. Requires a proven news manager with at least 5 years local news producing experience and leadership ability. #BC18-13-1

Portland, OR, KGW NBC

Traffic Operations

Seeking a candidate with 2 years experience in television traffic, 2 years experience in BIAS traffic computer system, and 1 year experience with Windows-based programs. Responsibilities for production of traffic logs include inventory maintenance, pre-log check of daily spot placements and best use of inventory. #BC18-132-1

Dallas, TX, TXCN

Research Director

Belo's 24-hour Texas Cable News Channel seeking candidate with 2 years experience in local media research. College degree in related field required. #BC18-14-1

Dallas, TX, TXCN

Newscast Producer

Belo's 24-hour Texas Cable News Channel seeking news producers with 1-2 years experience writing and producing local news. Understanding of news automation and non-linear editing systems. College degree in related field required. #BC18-142-1

New Orleans, LA, WWL CBS

Director of Sales and Marketing

Responsible for overall sales and marketing operations of the station. Minimum 5 years sales management experience. #BC18-15-1

Seattle-Tacoma, WA KING NBC

Assistant News Director

Minimum 3 years news management experience preferably in the top 30 markets. Proven leadership skills, and a strong passion for developing an enterprising culture. #BC18-16-1

Dallas, TX, WFAA ABC

Local Account Executive

Responsible for generating revenue for the station from the immediate Dallas/Ft. Worth marketing area. Will be responsible for preparing and executing sales and marketing presentations for current and potential advertisers. Minimum 2-5 years television experience required. College degree in marketing or business preferred. Knowledge of WordPerfect 6.1, TV Scan, Scarborough, Excel and LAN necessary. #BC18-17-1

Louisville, KY, WHAS ABC

Internet Sales Person

WHAS11, market leader, is looking for a dynamic individual with 2-3 years of marketing/sales experience in media. Requires excellent communication skills and the ability to deliver creative, high-impact sales presentations. Good organizational and prospecting skills are essential. Must possess a thorough understanding of the Internet and related Microsoft systems. College degree preferred. #BC18-18-1

Louisville, KY, WHAS ABC

Producer

WHAS11 seeks news producer with 3 years of news producing experience. Must be a self-starter with excellent writing skills and have innovative approaches to producing the news. Must exercise good news judgement and have the ability to adapt quickly to changes during live broadcasts. College degree preferred. #BC18-182-1

Seattle, WA, NWCN

Director of Sales and Marketing

Responsible for budgeting, forecasting, inventory control, market research, and new business development. Must have 3 years sales management experience. #BC18-19-1

Seattle, WA, NWCN

General Sales Manager

We are seeking someone who is aggressive, creative, and possess strong management skills. Will report directly to the President. #BC18-192-1

Albuquerque, NM, KASA FOX

General Sales Manager

Our current GSM is off to be a General Manager, so "our Home Team" is looking for a new sales LEADER. Responsibilities include overseeing generation of all traditional and non-traditional revenues (with a heavy local emphasis), sales budget, strategic planning, sales promotions, ideas, motivator, guidance, counselor, etc.; the whole package for a television sales operation. If you're motivated...ready for a challenge and a great opportunity in a wonderful place to live...come "Home" to KASA. #BC18-20-1

Send resume in confidence to:

Belo TV Group, Attn: Job #

14th Floor

A.H. Belo Corporation

PO Box 655237

Dallas, TX 75265-5237

Belo is in Equal Opportunity Employer

HELP WANTED MARKETING

KMSS FOX 33 Shreveport has an immediate opening for a Promotions/Marketing Director. Qualified applicants should send their resumes to KMSSTV. Attn: Joe Sugg. 3519 Jewella Ave. Shreveport. LA 71109.

BUSINESS OPPORTUNITIES

The Frankie V. Radio TV Show. For on-air, syndication and investment work. Call 508-999-7327 or E-mail: frankie_v@hotmail.com.

CABLE

HELP WANTED PRODUCTION

Executive Producer, for Black Entertainment Television Entertainment Division. 5+ years major market experience required. Extensive background in studio and field production. Must have background in large scale live and live to tape events. Concert experience a plus. Strong knowledge of music industry a must. Budgeting and good interpersonal skills a must. Prior background in managing a staff of 25+. Send Resumes and Tapes to: Cindy Mahmoud, VP Music and Entertainment, Black Entertainment Television, 2000 "W" Place NE, Washington D.C. 20018. (No Phone Calls Please).

ALLIED FIELDS

HELP WANTED INSTRUCTION

Doctoral Assistantships. The University of Tennessee seeks outstanding candidates for doctoral study. Coursework emphasizes communication theory and research. Broadcasting, journalism, P.R., advertising, speech communication, and information sciences concentrations. M.S. degree and GRE required. 2-3 years coursework, plus dissertation. Teaching assistantships possible. Application for Fall 1999 due March 1. Also, M.S. in media management. Contact Dr. H. Howard, Communications, University of Tennessee, Knoxville, TN 37996-0347.

HELP WANTED TECHNICAL

Maintenance Engineer. Southern California Broadcast Rental company has a great opportunity for a hands-on experienced individual with thorough knowledge of broadcast equipment, post production systems and related equipment. Associate degree in electrical engineering or electrical technology preferred, minimum 5 years experience repairing & maintaining equipment at the component level required including, a high level knowledge of video systems & signals. Fax resume & salary history to Wexler Video 818/563-5951.

WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?

Send resume/tape to:
Box _____

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

Burk Technology, a manufacturer of transmitter remote control systems, audio switchers and EAS equipment, has an immediate opening for a Sales Engineer. This individual will have a broadcast engineering background. Familiarity with transmitters, STL's, TRL's, remote control interconnection and DOS/Windows computers is required. SBE Certification as well as experience with Microsoft Office software, drawing/CAD programs, and Novell is a plus. The Sales Engineer will assist customers and dealers with system configuration and equipment specification, and will provide technical support. The position demands excellent verbal and written skills, and the ability to deal with clients in a patient, methodical way. This is an excellent opportunity for the engineer looking to move into sales and manufacturing. Burk Technology is an Equal Opportunity Employer. Forward resumes to: Sales Manager, Burk Technology, 7 Beaver Brook Road, Littleton, MA 01460. FAX to: (508) 486-0081. No phone calls please.

HELP WANTED MARKETING

Customer Communications Manager

PanAmSat Corporation, the world's largest commercial provider of satellite services, seeks a communications and marketing professional to develop and manage global customer communications for our **Greenwich, CT** office.

Candidate should have 3-5 years specialized corporate business-to-business experience. A strategic thinker with superior written and oral communication skills, strong organizational skills, ability to develop Internet/Extranet, collateral material and marketing presentations. Understanding of broadcast or telecom markets a plus.

Send cover letter, resume and salary requirements to: **MT Braun, PanAmSat, One Pickwick Plaza, Greenwich, CT 06830 or FAX: (203) 622-9163, Attn: Corp. Comm. Recruiting.** We provide a competitive salary and benefits package. Please visit our website at: **www.panamsat.com.** EOE



HELP WANTED MANAGEMENT

GENERAL MANAGERS

Major Broadcast Svce Co. has openings for General Mgrs in Northeast markets. Exp must include radio or TV station &/or sales mgt with a "hands-on" work approach. Ideal candidate will be able to maximize profitability, build relationships & hire great people. Northeast contacts a +. Our client's employees are aware of this ad. Call ASAP: Laurie Kahn, (312) 944-9194, Media Staffing Network. Candidates can also schedule appt w/Laurie @ the NAB conference.

SENIOR SALES MANAGEMENT

Summer is over, time to concentrate on your career. **Media Staffing Network** (formerly Rep Temps) has been hired to fill several Sr. Sales Management positions in broadcasting. Please contact us immediately if you or someone you know is interested in making a move. All inquiries are confidential.

Call Laurie Kahn (312) 944-9194

HELP WANTED PRODUCTION

Producer or Public Relations Pro for Book Project. Must have experience and excellent contacts for booking celebrity and everyday people for interviews. Call (610) 667-1908 or Fax resume (610) 660-9188.

EMPLOYMENT SERVICES

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Used videotape: Cash for 3/4" SP. M2-90's. Betacam SP's. Call Carpel Video 301-694-3500.

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- Solid revenue base, positive cash flow
- Ideal for owner/operator or regional group
- Attractively priced
- Some seller financing available

West Virginia small-market AM/FM combo

- Established revenue base, growth available
- Ideal for owner/operator
- Attractively priced
- Seller financing available

Fax expression of interest in either property to (410) 740-7222

PATRICK



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Oct. 13-15—"East Coast Cable '98," conference and exhibition presented by *Atlantic Cable Show*. Baltimore Convention Center, Baltimore. Contact: (609) 848-1000.

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.

ness 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) 428-2225.

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 19-20—*Television Bureau of Advertising* annual marketing conference. Las Vegas Convention Center, Las Vegas. Contact: (212) 486-1111.

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

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. 5-9—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. 5-9—"Harris/PBS DTV Express," DTV dual seminar series featuring technical and business operations seminars presented by *Harris Corp.* and *PBS*. Boston. Contact: (888) 733-3883.

Oct. 6—*Pennsylvania Association of Broadcasters* creative advertising seminar. United Artists Movie Theater, Manayunk (Philadelphia), Pa. Contact: (717) 534-2504.

Oct. 6—"Directing Your Career from the Inside," breakfast seminar presented by the Rocky Mountain chapter of *Women in Cable & Telecommunications*. TCI Headquarters, Englewood, Colo. Contact: Amy Caudraro, (303) 267-4349.

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.

OCTOBER

Oct. 12-14—*Inter-union Satellite Operations Group* Tripartite Meetings. Sheraton on the Park Hotel, Sydney, Australia. Contact: (416) 598-9877.

Oct. 13—*Washington State Association of Broadcasters* conference. Cavanaugh's Inn, Seattle. Contact: Mark Allen, (360) 705-0774.

Oct. 13-14—"Wireless Telecom Values and Finance," seminar presented by *Kagan Seminars Inc.* The Park Lane Hotel, New York City. Contact: Tim Akin, (408) 624-1536.

Oct. 13-15—41st annual *Mid-America Cable Telecommunications Association* meeting and show. Overland Park International Trade Center, Overland Park, Kan. Contact: (785) 841-9241.

Oct. 13-16—Second annual *Digital Video* conference and exhibition. Pasadena Center, Pasadena, Calif. Contact: Joan Good, (415) 278-5200.

Oct. 14-15—6th annual *Television Bureau of Advertising* research conference. McGraw-Hill Conference Center, New York City. Contact: John Catanese, (212) 486-1111.

Oct. 14-17—"On the Front Line of Public Interest," 24th annual *National Broadcast Association for Community Affairs* convention. Philadelphia

Marriott, Philadelphia. Contact: (202) 857-1155.

Oct. 15-17—*Alliance for Community Media* central states region fall conference. Holiday Inn, Midland, Mich. Contact: Ron Beacom, (517) 837-3474.

Oct. 19-23—"Harris/PBS DTV Express," DTV dual seminar series featuring technical and business operations seminars presented by *Harris Corp.* and *PBS*. Indianapolis. Contact: (888) 733-3883.

Oct. 20—*Leibowitz & Associates P.A.* 7th annual telecommunications seminar. Orlando Airport Marriott, Orlando, Fla. Contact: Patricia Parra, (305) 530-1322.

Oct. 22-23—"Cable Television Law 1998 Update: Competition in Video Franchising, Internet and Telephony," course presented by the *Practising Law Institute*. Hyatt Regency, Chicago. Contact: (800) 260-4754.

Oct. 22-24—*Society of Professional Journalists* national convention. Universal Hilton & Towers, Los Angeles. Contact: (317) 653-3333.

Oct. 25-27—*North Carolina Association of Broadcasters* annual convention. Grove Park Inn, Asheville, N.C. Contact: (919) 821-7300.

Oct. 26—*Hollywood Radio and Television Society* newsmaker luncheon featuring Gen. Colin Powell. Beverly Hilton Hotel, Los Angeles. Contact: (818) 789-1182.

Oct. 26-Nov. 6—*Museum of Television & Radio* 4th annual Radio Festival. Museum of Television & Radio, New York City. Contact: Chris Catanese, (212) 621-6735.

Oct. 27—*Women in Cable & Telecommunications* Washington Gala. J.W. Marriott Hotel, Washington. Contact: Janice Alderman, (908) 719-9409.

Oct. 27—13th annual Bayliss Media Roast honoring Randy Michaels, presented by the *John Bayliss Broadcast Foundation*. Pierre Hotel, New York City. Contact: Kit Franke, (408) 624-1536.

Oct. 27—*Federal Communications Bar Association* Midwest Chapter luncheon featuring FCC Commissioner Harold Furchtgott-Roth. Hotel Intercontinental, Chicago. Contact: Paula Friedman, (202) 736-8640.

Oct. 27-28—"Radio Acquisitions and Finance," seminar presented by *Kagan Seminars Inc.* The Park Lane Hotel, New York City. Contact: Tim Akin, (408) 624-1536.

Oct. 28—*Federal Communications Bar Association* luncheon featuring FCC Commissioner Michael Powell. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

Oct. 28—"Moving Toward the New Millennium," lunch seminar presented by the *Broadcast Advertising Club of Chicago*. Loyola University Business School, Chicago. Contact: (312) 440-0540.

Oct. 29—"TV Acquisitions and Finance," seminar presented by *Kagan Seminars Inc.* The Park Lane Hotel, New York City. Contact: Tim Akin, (408) 624-1536.

NOVEMBER

Nov. 1-3—*Canadian Association of Broadcasters* Broadcasting '98 convention and national media ex-

po. Vancouver Trade and Convention Center, Vancouver, British Columbia. Contact: 613-233-4035.

Nov. 4—*Pennsylvania Association of Broadcasters* engineering conference. Hershey Lodge and Convention center, Hershey, Pa. Contact: (717) 534-2504.

Nov. 4—12th annual Achievement in Media Awards recognizing excellence in Washington-area radio, presented by *The March of Dimes*. Omni Shoreham Hotel, Washington. Contact: Cynthia Byers, (703) 824-0111.

Nov. 11-15—*National Association of Farm Broadcasters* 54th annual convention. Westin Crown Center, Kansas City, Mo. Contact: (612) 224-0508.

Nov. 12-13—"Internet and the Law: Legal Fundamentals for the Internet User," seminar presented by *Government Institutes*. The Latham Hotel, Washington. Contact: (301) 921-2345.

Nov. 14—*Television News Center* reporter training seminar, conducted by ABC News correspondent John Cochran and TNC President Herb Brubaker. Ventana Productions, Washington. Contact: Herb Brubaker, (301) 340-6160.

Nov. 15-17—*National Association of Broadcasters* 1998 European Radio Conference. The Palace Hotel, Madrid. Contact: Mark Rebholz, (202) 429-3191.

Nov. 19—"Gender Differences: Leadership and Influence," seminar presented by *Women in Cable & Telecommunications*. Westin Tabor Center, Denver. Contact: Laurie Empen, (312) 634-2353.

Nov. 19—*Federal Communications Bar Association* Ninth Annual Charity Auction to benefit See Forever/The Maya Angelou Public Charter School. Gran Hyatt Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

Nov. 19-20—*Arizona Broadcasters Association* 46th annual convention and SBE exhibition. Tempe Mission Palms Hotel, Tempe, Ariz. Contact: Art Brooks, 602-274-1418.

Nov. 19-20—*Institut de l'Audiovisuel et des Télécommunications en Europe* international conference. Le Corum, Montpellier, France. Contact: +33 (0)4 67 14 44 44.

Nov. 19-20—Third U.N. Television Forum, presented by the *International Council of NATAS*, *NHK* and *RAI*. United Nations Bldg., New York City. Contact: Linda Alexander, (212) 489-6969.

Nov. 23—26th annual International Emmy Awards, presented by the *International Council of NATAS*. New York Hilton Hotel, New York City. Contact: Linda Alexander, (212) 489-6969.

Nov. 24—8th annual International Press Freedom Awards Dinner to benefit the *Committee to Protect Journalists*. Waldorf-Astoria, New York City. Contact: (212) 465-9344.

Nov. 30-Dec. 1—"New Tools for the New Rules: Targeting Customers in a Competitive World," pre-Western Show workshop presented by *CTAM*. Anaheim Marriott Hotel, Anaheim, Calif. Contact: (703) 549-4200.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@cahners.com)

Comedy Central sales no laughing matter

Brad Samuels is blessed with the job of selling a network that has perhaps the hottest series on cable and is well over the hump of achieving critical mass at a time when other networks are either starving or forking over tens of millions of dollars for carriage.

But Comedy Central's senior vice president of affiliate sales still faces the huge chore of filling in the remaining gaps in the network's distribution base. Most large systems have finally added the network—even those of giant Tele-Communications Inc., which had been slow to give carriage in large part because of other disputes with Comedy Central's 50% partner, Viacom Inc.

Now, armed with his own dedicated sales force for the first time in the network's six-year existence, Samuels is charged with lifting the network from 54 million subscribers to 70 million.

But instead of expanding at the rate of 100,000, 200,000, or in the case of DBS deals, a million subscribers at a clip, Samuels has to make headway 5,000 or 10,000 at a time on smaller systems. A runaway hit like *South Park* may have cable customers clamoring for the channel in some markets, but getting the room is another issue.

Aiming for that, Comedy Central created its own sales force last year, reclaiming that function from Viacom's MTV Networks.

"We expect to add 5 or 6 million subs next year, but we still have to find systems," Samuels says. "That's pretty challenging when most of the systems are 20,000 subscribers or less."

Samuels grew up around radio. His father, Perry, spent most of his career in the industry, selling ads for stations in Albany, N.Y., and Washington and eventually winding up as a senior vice president for the radio operations of Cincinnati-based Avco Group. Perry Samuels then bought WLYK(FM), at the time a Cincinnati easy-listening station.

Between college and grad school, Samuels worked at his father's station for two years, selling ads to local businesses.

"I honestly don't think he'd have cared if I'd been a plumber," Samuels says. But he followed his father into the media game, going to Michigan State for a bachelor's degree in communications and returning for an MA.

His first job was not in radio but in cable, as an affiliate sales account executive for Pro Am Sports, the regional sports



"If we can keep our rates reasonable, which we intend to do, keep a high-demand channel, which we are, there are still opportunities out there."

Brad Johnson Samuels

Senior vice president for affiliate sales, Comedy Central, New York; b. Aug. 5, 1960, Glen Cove, N.Y.; BA, communications, Michigan State University, 1982; MA, telecommunications, Michigan State University, 1985; advertising sales, WLYK-FM, Cincinnati, 1982-84; affiliate sales account executive, Pro Am Sports, 1985-86; MTV Networks, Chicago: Midwest account manager, 1986-87; account director, 1987-90; sales director, 1990-93; vice president, affiliate sales, Comedy Central, New York, 1993-97; current position since September 1997; m. Cynthia Stanley, May 1990; children: Brian, 6, Abby, 4, Emily, 1

network in Detroit. After two years he had job opportunities in two places: MTV Networks' Chicago affiliate sales office and ESPN's Bristol, Conn., headquarters.

"I just thought MTV would be a little bit more fun," Samuels says. He joined in 1986, working for Rich Cronin, who later became general manager of MTV Network's TV Land and now is president of Fox Family Channel.

After covering Midwest cable systems for seven years, Samuels was tapped by Bob Kreek, who had been named president of Comedy Central. When mounting losses forced MTVN's Ha! and Home Box Office's Comedy Channel to merge, both sides agreed that MTVN should handle affiliate sales, building on the clout of its other basic cable networks, MTV and Nickelodeon. Kreek still wanted an in-house executive to coordinate distribution sales, the most critical challenge for a start-up.

MTVN's affiliate-relations executives sell all the programmer's products, not a single network. So Samuels was accountable for Comedy Central's distribution without direct authority over or the full attention of the sales force.

Comedy Central wasn't complaining too much. MTVN was able to drive Comedy Central into systems and DBS packages serving more than 40 million homes by 1996—well beyond the critical mass point.

Last year was a great one: Comedy Central increased distribution 17%, from 46 million to 54 million. Much of that increase came from deals that already were in place but were accelerated, partly by the success of *South Park*. Another chunk came from a switch from low-penetration DBS service USSB to DirecTV.

But Comedy Central faces competition for space from dozens of other networks, particularly other mid-sized networks—like Cartoon Network, Sci-Fi Channel and E!—which also are hammering on those same small systems. Comedy Central isn't willing to allow operators to add the network on digital tiers, which will have substantially lower penetration than basic.

"If we can keep our rates reasonable, which we intend to do, keep a high-demand channel, which we are, there are still opportunities out there," Samuels says. "People are rebuilding; people do switch channels out." Court TV is particularly vulnerable to being replaced because of its cable-base-ratings, he says. —John M. Higgins

FATES & FORTUNES

BROADCAST TV

JoAnn Ross, VP, prime time, late night and Olympic sales, CBS Television, New York, named executive VP, sales.

Appointments at NBC Entertainment, New York:

Frank Accarrino, VP, news, entertainment and facilities operations, expands his responsibilities to include East Coast entertainment production operations, NBC News operations and New York facility operations; **Mark Zulli**, quality leader, broadcast and network operations, named VP, production operations; **Larry Thaler**, director, NBC News studio operations, engineering and maintenance, named project director, broadcast and network operations; **Steve Fastook**, director, East Coast studio operations, expands his responsibilities to include news and entertainment studio operations, maintenance and engineering; **MaryBeth Scali**, manager, Brooklyn studio operations, named director.

James Ryan, CFO, Busse Broadcasting Corp., joins Gray Communications Systems Inc., Albany, Ga., as VP, finance and CFO.

Kimberly Godwin-Webb, news director, WOIO(TV) Shaker Heights, Ohio, joins KXAS-TV Dallas/Fort Worth, Tex., as VP, news.

Kirk Black, VP/GM, WIBW-TV Topeka, Kan., joins WNEM-TV Flint/Saginaw, Mich., as GM.

Jeff LoGrasso, media assistant, Saatchi &



Ross

Saatchi Advertising, Los Angeles, joins KSDK(TV) St. Louis as producer, creative services department.

Nick Magnini, general sales manager, WCNC-TV Charlotte, N.C., joins WUTV(TV) Buffalo, N.Y., in same capacity.

Joe Snelson, director, engineering, Meredith Broadcasting's KCTV(TV) Kansas City, Mo., named group VP, engineering, Meredith Broadcasting Group.

Stephen Scollard, general sales manager, KMVT(TV) Twin Falls, Idaho, joins Catamount Broadcast Group, Norwalk, Conn., as director of sales for the group's television station properties.

Appointments at WJLA-TV Washington: **Christopher Pike**, GM, WHTM-TV Harrisburg, Pa., joins as president/GM; **Mark Burdette**, VP/general sales manager, accepts additional responsibilities as station manager.

PROGRAMMING



Wilk

Andrew Carl Wilk, senior VP, programming and production, National Geographic Television, Washington, named executive VP.

Patrick Talamantes, director of corporate finance, Sin-

clair Broadcast Group Inc., Baltimore, named treasurer.

Jerry Giaquinta, VP, corporate marketing, Silicon Graphics, joins Sony Pictures Entertainment, Culver City, Calif., as senior VP, corporate communications.

Thomas Tardivo, divisional controller, Telco Communications Group Inc., Chantilly, Va., joins Public Broadcasting Service, Alexandria, Va., as controller, PBS Learning Media unit.

David Brooks, independent consultant, joins Miramax Films, New York, as executive VP, new ventures and marketing.

Faye Consadine, sales administrator, Sydney Swans (football organization), Sydney, Australia, joins Twentieth Century Fox International Television, Sydney, as director of sales administration.

Margaret Albright, manager, new business development, The Caption Center at WGBH-TV Boston, joins American Program Service, Boston, in same capacity.

Christopher Roe, senior director of marketing, Tim Girvin Design Inc., Seattle, joins The Ackerley Group, Seattle, as director, marketing.

JOURNALISM

Appointments at NewsChannel 5 Network, Nashville: **Lyn Plantinga**, executive producer, named executive director, NewsChannel 5+ (local cable channel); **Doug Johnson**, coverage coordinator, WREG-TV Memphis, Tenn., joins NewsChannel 5 (broadcast channel), as managing editor; **Sandy Boonstra**, newscast producer, named executive producer, NewsChannel 5.

Appointments at WTMJ-TV Milwaukee: **Tisha Calabrese**, producer, KRN(TV) Reno, Nev., joins as 6 p.m. newscast producer; **Diane Irving**, producer, *Live at 11*, named producer, *News Now*; **Jim Stoll**, producer, Internet site, named associate producer, *Daybreak* and *Live at 11*; **Steve Hanson** named engineer in charge.

Mark Vittorio, assistant news director/managing editor, WFRV-TV Green Bay, Wis., joins WIFR(TV) Rockford, Ill., as news director.

Verna Collins, reporter, WPTV(TV) West Palm Beach, Fla., joins WTNH-TV New Haven, Conn., in same capacity.

Sam Crenshaw, sports anchor/reporter, WFMY-TV Greensboro, N.C., joins WXIA-TV Atlanta as weekend sports anchor.

Appointments at WTVT(TV) Tampa, Fla.: **Ken Suarez** joins as reporter; **Deborah Bowden** joins as reporter/anchor; **Jan Thornburg** joins as reporter.

Mike Barz, feature reporter/anchor, WLUK-TV Green Bay, Wis., joins WGN-TV Chicago as *WGN Morning News* sports anchor.

RADIO

Neil Johnston, manager of financial reporting, Cox Enterprises Inc., Atlanta, named controller, Cox Radio Inc.

Mark Krieschen, local sales manager, WGN(AM) Chicago, named director of sales.

Errata

The picture that accompanied the listing for **Jeff Apodaca**, executive VP, sales, at Pseudo Programs Inc., Hollywood (Fates & Fortunes, Sept. 21), was not of Mr. Apodaca. Pictured was **Art Berke**, director of communications, Sports Illustrated, New York, who has been named VP of communications. We apologize for the mistake and ask that photo submissions be labeled for easy identification.

Jerry Staggs, general sales manager of eight Jacor stations in Dayton, Ohio, joins Clear Channel Communications Inc., as sales manager, WCKT(FM) and WQNU(FM) Fort Myers, Fla.

Brian Bieler, VP/GM, KOOL-AM-FM Phoenix, Ariz., joins KTXQ(FM) Fort Worth, Tex., in same capacity.

Daryl Doss, GM/chief engineer, Host Communications Broadcast Center, Lexington, Ky., named VP, broadcast operations, Host Communications Inc.

Jim Darby, president, Backstage Productions, joins Jones Radio Network and Capstar Broadcasting, Englewood, Colo., as executive producer, *Nashville Nights*.

Natalie Swed Stone, national account manager and marketing director, MediaAmerica Inc., joins The Media Edge, New York, as VP/manager, network radio.

Kevin Schneider, promotions director, WMIL(FM)/WOKY(AM) Milwaukee, joins WKTI(FM) Milwaukee in same capacity.

Ken Williams and **David Landau**, co-founders and presidents/CEOs, Multiverse, join Premiere Radio Networks as it restructures its sales division, merging Multiverse Networks and Premiere's sales staff. Williams will be based in Los Angeles, Landau in New York.

CABLE

Cynthia Barnett, president/owner, Special Forces Marketing Group, joins Jones Network Sales, Denver, as direc-



Barnett



Jones

tor of marketing: **Robert Jones**, VP, programming, Jones International, named acting group VP/GM, Jones International Ltd.'s Knowledge TV and Knowledge Store business units.

Greg Willis, VP, digital networks, Scripps Network, joins The Box, Miami Beach, as senior VP, affiliate sales and marketing.

Tisi Aytward, director, talent, E! Entertainment Television, Los Angeles, joins TNN, Nashville, Tenn., as producer,

Prime Time Country.

Michael Isaacs, VP, government and corporate relations, The Providence Journal Co., joins Bresnan Communications, White Plains, N.Y., as VP, development.

Appointments at Discovery Channel, Bethesda, Md.: **George Stephanopoulos**, VP, business and legal affairs, Golden



Stephanopoulos



Salerno

Books Family Entertainment, New York, joins as director, business affairs: **Dan Salerno**, director, programming, named VP.

Matt Bass, national marketing manager, Universal Marketing Associates, joins Fox Sports South, Atlanta, as director of marketing.

Hank Ratner, executive VP, Rainbow Media Holdings Inc., Woodbury, N.Y., named COO.

Bob Danielle, director, broadcast operations, KSTW(TV) Seattle/Tacoma, Wash., joins NorthWest Cable News, Seattle, as director, operations.

Appointments at Cablevision Systems Corp., Woodbury, N.Y.: **Cynthia Barbera**, VP, Scholastic Inc., joins as VP, education, communications and public affairs group; **Robert Astarita** named senior VP, corporate security.

William Hooks, executive VP, HBO International, New York, moves to London office to oversee HBO's interests in Hungary, the Czech Republic, Slovakia, Poland and Romania.

Gerard Grusso, senior VP, finance, A&E Television Networks, New York, named senior VP/CFO.

Bob Ropiak, director, financial and strategic planning, USA Networks, New York, named VP.

ADVERTISING/MARKETING/ PUBLIC RELATIONS

Bob Greenstein, senior VP, Eastern region, MMG Domestic Television Distribution, joins BKS/Bastes Entertainment, New York, as senior

VP/national sales manager.

Marjorie Eilertsen Brown, director of media training, Weber/Ryan McGinn, Arlington, Va., named VP.

Michelle Waxman, VP/general sales manager, Pearson Television, joins Abrams-Rubaloff & Lawrence, Los Angeles, as VP, news department.

Kristine Barakat, associate director, affiliate relations, Central region, ABC Television Network, New York, joins Frank N. Magid Associates, London, as director, international marketing.

ALLIED FIELDS

Karin Krueger, director, state legislation, Motion Picture Association of America, Washington, named VP.

Blake Rosen, director, business development, site services group, American Tower Corp., Boston, named director, new business development, Northeast.

Richard Zackon, principal, Media Edge Inc., joins Myers Consulting Group, New York, as senior VP, research.

W.D. Bloom, VP, sales, Netcom On-Line Communications Services Inc., joins Virage Inc., San Mateo, Calif., in same capacity.



Voorhees

Dana Voorhees, head of marketing and development, Speer International, joins Crawford Communications Inc. in its new Takoma Park, Md., office, as head of business development.

Chip Pascarella, director, production, Pacific Ocean Post, joins Encore Santa Monica as director, production/sales.

Scott Rollins, VP, sales, EDS Digital Studios, joins Tell-A-Vision Post, Hollywood, as director of sales.

Jessica Gleason, operations manager, Pisces, Boston, joins Beehive, New York, as head of production.

TECHNOLOGY

Carl Gardner, marketing manager, Utah Scientific division of Artel Video Systems, joins Vela Broadcast, Salt Lake City, as director of sales.

Appointments at AMS Neve Inc., New York: **Bruce Merley** joins as senior business development manager; **Chris Albert**,

free-lance audio engineer, joins as business development manager.

Roland Boucher, senior marketing manager, Avid Technology Inc., joins Vibrant Technologies Inc., Bedford, Mass., as VP, marketing.

Appointments at Panasonic Broadcast & Digital Systems Co., Los Angeles: **Jeffrey Merritt**, director, production operations, Channel One Network, joins as product marketing manager, advanced digital TV and video; **Steven Crouch**, GM, Chesystems Inc., joins as district sales manager, southern California.

Dawn Johnston, VP, finance, Cardion Inc., joins Chyron Corp., Melville, N.Y., as senior VP/CFO.

INTERNET

Ken Boyle, manager, electronic commerce, Delta Airlines, joins iXL Inc., Atlanta, as director, marketing and business development, interactive travel group.

Appointments at Turner Interactive Sales, New York: **David Beckman**, VP/sales manager, Time Warner's Goodwill Games, joins as VP, New York sales; **Nicole Vogel**, manager, systems integration and strategic planning, TBS, named VP, business development, Turner Interactive Sales.

SATELLITE/WIRELESS

Robert Murphy, chief of police, New Paltz, N.Y., joins MediaOne, Ossining, N.Y., as signal security supervisor, New York system.

Edward Berger, managing director, Taylor-DeJongh (financial advisory firm), joins Comsat Corp., Bethesda, Md., as treasurer.

Coleman Breland, senior VP, Turner Home Satellite, Atlanta, will assume the day-to-day management responsibilities for Turner Home Satellite's C-band and CBS wholesale business at the end of the year.

DEATHS

Jeffrey Moss, 56, co-founder of *Sesame Street*, died of colon cancer Sept. 24 at his home in New York. When he entered the job market in the 1960s, Moss was offered two positions at CBS: one as a writer in the news division, the other as a production assistant on its morning children's program—*Captain Kangaroo*. He took the second job. While working on *Captain Kanga-*

roo, Moss was recruited by Muppets creator Jim Henson and musical director Joe Raposo to create a PBS television program for children that was enlightening and entertaining: *Sesame Street*, a huge success. Many of the Muppet characters have had starring roles in other television shows and movies. Moss helped to create the cookie monster and Oscar the Grouch and wrote the "Rubber Duckie" and the "I Love Trash" tunes. He is survived by his wife and two sons.

Sam Locke, 81, writer for radio, television and theater, died Sept. 18 in San Diego. Locke wrote the scripts for such classic radio programs as *Grand Central Station* and *Inner Sanctum*. He also wrote sketches for comedians and episodes of such television series as *McHale's Navy*, *The Lucy Show*, and *All in the Family*. Although he had success in writing for radio, television and entertainers, writing for his first love, the theater, was not as lucrative. One of his plays, "Fair Game," made it to Broadway. Locke, who was divorced twice, leaves no immediate survivors.

Arnot Walker, 44, press representative, died of complications from pneumonia Sept. 27 in New York. Walker had been a longtime press representative for ABC News's *World News Tonight* and for anchor Peter Jennings. He joined ABC News in 1990 after a career in politics; he worked on several congressional and presidential campaigns. Walker is survived by his parents, five siblings and his companion, Nilson Cruz.

Dick Pompa, 55, news anchor, died Sept. 7. Pompa was in Rochester, Mich., attending his brother's funeral on Thursday, Sept. 3. He had a stroke on Friday and remained in a coma until his death on Monday. For the past 20 years, he had been news anchor and news director at KFBB-TV Great Falls, Mont. Pompa is survived by his wife, Joyce, and four children.

Randy Meg Goldman, 50, producer, director and writer of documentaries, died Sept. 30 at her home in Washington. Goldman won several awards for her documentary, *The Holocaust: In Memory of Millions*. Other credits include *Live From the White House* and *From Jumpstreet: The Story of Black Music*. Goldman also was an editor of *The Lawmakers*.

—Compiled by Denise Smith
e-mail: dsmith@cahners.com

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17. I certify that the statements made by me above are correct and complete.

Peggy Conlon, Publisher

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The screenshot shows the homepage of Broadcasting & Cable Online. At the top, the logo reads "Broadcasting ONLINE & Cable". Below the logo, there's a search bar and a "SUBSCRIBE" button. The main content area is titled "TODAY'S TOP STORIES" and features a headline: "Powell: Spectrum not scarce". The article text below the headline discusses FCC Commissioner Michael Powell's views on broadcast spectrum. To the right of the main article, there's a "BREAKING NEWS" section with a link to "TOP OF THE NEWS" and a "TODAY'S JOB BANK" section with a "Select a Job" dropdown and a "Submit" button. At the bottom right, there's a "Stock Watch" section with a link to "Get the latest stock information". On the left side, there's a "THIS WEEK'S MAGAZINE" section featuring a cover story on "Chuck Lillis Remakes".

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CBS President Mel Karmazin said last week his company should be allowed to have a TV outlet in every market and urged the FCC to lift the 35% cap on national audience reach for station owners. "We need to have more places to bring in revenue," he told a group of telecommunications attorneys last week. No, he's not being greedy, he insisted, just trying to compete with cable. "Because of audience fragmentation, networks and stations will become less profitable," he said. Regarding the shift to digital broadcasting, he said CBS-owned stations are on schedule, but he wondered who will be watching. "They probably will be seen only in two Circuit City stores, but we're doing our part." Karmazin lamented that it will take at least five years before there are enough digital TVs in use to determine what type of digital services consumers want. He said four

company-owned stations will broadcast digital signals on Nov. 1, 1999, when the FCC requires network affiliates in the top 25 markets to begin offering digital. The markets are New York, Philadelphia, Los Angeles and San Francisco.

Martha Stewart will be in the kitchen for a full-hour each day starting next January. Eyemark Entertainment executives have decided to change the daily syndicated series from a half hour to a one-hour daily format. The series, cleared in more than 93% of the country, already is double-run in nearly 60% of those markets. The week-end edition of *Martha Stewart Living* will continue to be distributed as a half hour.

The Virginia Supreme Court cleared the way Friday for Michele Finn, wife of former WAVE-TV Louisville anchor Hugh Finn to remove feeding tubes from her husband,

who has been in a vegetative state since a 1995 traffic accident. Mrs. Finn had to overcome resistance from some family members and from Virginia Gov. James Gilmore, who appealed a lower court ruling allowing withdrawal of nutrition and fluids.

Viacom's Sumner Redstone is the richest working media and entertainment mogul in the U.S., coming in 15th with \$6.4 billion, according to *Forbes* magazine listing of the 400 richest people in America. News Corp. CEO Rupert Murdoch followed Redstone with \$5.6 billion at number 18, edging out his arch-rival Time Warner Vice Chairman Ted Turner with \$5 billion at number 19. Cable barons TCI Chairman John Malone and unemployed Amos Hostetter, Continental Cablevision founder, tied for 60th place with \$2.5 billion apiece. But even though media and entertainment is booming,

it's not enough to overcome the Microsoft billionaires that again topped the list. Also weighing in at number 11 is former Metromedia mogul John Kluge at \$9.8 billion.

The radio industry marked its sixth year of consecutive monthly sales increases with a 9% rise in August, according to the Radio Advertising Bureau. Combined local and national advertising revenue climbed for the 72nd straight month. Local August sales jumped 7%, and national sales climbed 16%, compared with August 1997. Through the first eight months of this year, national sales have risen 15%, and local sales are up 10%. Combined figures show an overall increase of 11% this year over the first eight months of 1997. Local sales got their biggest boost in August from the West (15%), the only region with a double-digit increase.

UPN show draws fire from L.A.

The Secret Diary of Desmond Pfeiffer, the UPN farce set in the Lincoln White House, found itself in the middle of a controversy last week.

UPN was preparing to launch the series despite an unusual resolution passed unanimously by the Los Angeles City Council calling for the show's Oct. 5 debut to be postponed. The council called the sitcom "a bad idea destined to fan the flames of racial discord." The resolution also called on the city's human relations commission to screen the show and review its content.

The show also was the subject of a demonstration last week in Los Angeles by the National Association for the Advancement of Colored People and the Brotherhood Crusade.

The Washington-based National Campaign for Freedom of Expression attacked the city council resolution, calling it appalling, and UPN Chief Executive Dean Valentine called the measure "an unconscionable and ill-thought-out attack on the First Amendment."

The resolution was passed last Tuesday (Sept. 29). That was the same day that UPN, in deference to the African-American community, said it was planning to debut the series with an episode other than the pilot episode that had drawn the council's ire. A UPN official

said the network did not hear about the council's resolution until after it had decided to move the episode.

The series will debut with the episode entitled "Abe Online," which depicts Lincoln engaging in "telegraph sex."

Still, Valentine disputes the city council's contention that the original premiere episode contained "a deplorable lynching scene" cut "only after a protest was staged at the network's headquarters."

For one thing, he said, the scene in question originally "had two dead white men hanging. It had nothing to do with a lynching. Zero. Nothing." For another, the UPN chief said, the issue is moot because he ordered the scene cut two and a half months before last week's protest. The scene was cut not because it offended the sensibilities of African Americans—who, Valentine said, loved the show in focus groups—but because "it was two dead bodies at the beginning of a sitcom. There is no racial insensitivity in the show," he said.

Mark Ridley-Thomas, the sponsor of the Los Angeles City Council bill, said that the resolution wasn't censorship: "Everyone has a right to freedom of expression. That includes council members. I'm not an entertainment watchdog. I'm an elected official trying to raise public concern."

—Michael Stroud

National sales, on the other hand, tapped in with double-digit numbers in all five regions, with the West and Southeast at 19% and the East up 17%.

An amended version of the Children's Online Privacy Protection Act passed the U.S. Senate Commerce Committee late last week. The bill would require solicitors to obtain parental permission before culling personal data from children under age 12. The full Senate considers it next. Meanwhile, the Senate postponed action on the Internet Tax Freedom Act, already passed by the House, which would make the 'Net a free tax zone for three years.

The same day last week that Senate Commerce Committee Chairman John McCain (R-Ariz.) pulled his satellite TV bill from the legislative schedule, House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) introduced his. Tauzin's bill would allow satellite TV providers to offer local signals without having to carry every local channel until Jan. 1, 2002, or until satellite broadcasters have 15% of the local market, whichever came first. Without Senate action, however, Tauzin's bill is merely a placeholder for next year, when Congress is likely to pass satellite TV legislation. The law that governs the copyright and carriage rules of the satellite TV industry, the Satellite Home Viewer Act, expires at the end of 1999.

Back to head Unapix

All American Television chairman and co-founder George Back is leaving the syndication company to run the newly formed Unapix Syndication, New York, a subsidiary of Unapix Entertainment. Back, a 30 year-plus veteran of the syndication business, formed All American in 1982. It was sold to UK-based Pearson last year for \$515 million.

Back says he's been talking with Unapix for a couple of months, although he's known executives at the company for years. Over the next month or two, he'll focus on possible new projects to bring to NATPE in January, in addition to a movie package and the *17th Annual Country Showdown* special. One other possible project for syndication is *Ushia: The Ultimate Adventure*, a reality-based adventure series that Unapix produces for CNBC. Back also says that he will be combing the company's film library for potential new series. —Steve McClellan

General Instrument Corp. is predicting record results for the third quarter ended Sept. 30, while competitor Scientific-Atlanta expects to take a big hit for the period. GI projects strong improvements in virtually every category: net income up 44%-56%, to as much as \$39 million; earnings per share up roughly 24%, to 21 cents per share; operating income up 57%-77%, to as much as \$60 million, and revenue up 11.4%, to \$518 million. The reason: Strong sales of digital cable systems, including advanced digital set-tops. **On the dark side of the economic coin,** S-A projects earnings per share of 2 cents-5 cents, a huge drop from the 21 cents per share the company earned in the comparable quarter last year and far from the 22 cents that First Call was projecting for this year's first quarter. In previewing results for its fiscal first

quarter, S-A is projecting a 13% drop in revenue, to roughly \$257 million. Predictably, S-A shares plummeted on the projections, falling \$7.5625, or 37%, to \$12.8125. The bad news dragged down GI shares as well, which fell 56.25 cents, to \$19.375. The main culprit for S-A: international markets, where sales fell 54%, to roughly \$54 million, because of weakness in demand for S-A's satellite products. Surprisingly, the Asia-Pacific region wasn't the weakest sector; Europe and Latin America were. Domestic sales, benefiting from demand for digital cable systems and related products, were up about 13%. But S-A says that even on the domestic side, it suffered from customer delays in digital rollouts.

The Senate Commerce Committee last week passed a measure that gives low-power TV stations permanent licenses so they won't lose their

licenses once the industry converts to digital. The bill, sponsored by Senator Wendell Ford (D-Ky.), requires LPTV stations to broadcast a minimum of 18 hours each day, with three hours per week of local programming. The bill does not give LPTVs any must-carry rights, according to a Ford aide.

Broadcast news directors have no dog in the fight over industry ownership limits, Barbara Cochran, president of the Radio-Television News Directors Association said last week. "RTNDA has never involved itself as an organization in ownership deregulation and has had no discussion of doing so in the future," she wrote in a letter to FCC Chairman William Kennard. She was responding to comments Kennard made at the group's annual convention two weeks ago. Kennard complained that the group supported "virtually every ownership deregulation proposal that has come down the pike." Concentration of ownership, he warned, would lead to smaller newsroom budgets and less diverse news coverage. In a response to Cochran, Kennard toned down his earlier criticism. "I did not mean to leave the impression that RTNDA had actively taken positions on legislation or regulations where your organization had not." He added, however, that previous RTNDA president David Bartlett once told *Columbia Journalism Review* that large broadcast organizations could devote more resources to news and public affairs.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Hang together

We share Senator McCain's frustration with last week's collapse of legislation that would have permitted satellite TV companies to offer local broadcast signals. "The lawyers and lobbyists have lawyered and lobbied the satellite and broadcast TV industries into a place that neither industry wants to be in," McCain complained.

As we have argued here before, such legislation would benefit all affected businesses. Satellite companies would get the programming viewers want most, broadcasters would get another high-quality pathway into homes and cable operators would get a powerful new argument against rate regulation (a fully competitive satellite service).

For a short time, it looked as though the legislation might come together after the NAB said it could live without a must-carry provision for three years. In other words, satellite companies would not have to immediately carry all the broadcast signals in a market. It was a crucial concession. The satellite companies don't have enough capacity to accommodate every station in every market they need to serve. To give them the right to offer local stations tied to the obligation of immediate must carry is to give them nothing.

What ultimately killed the bill was the satellite industry's insistence on expanding the so-called white areas, the fringe areas beyond the reach of local stations where satellite companies may import signals from distant markets. Broadcasters loathe the idea of competing with signals from other markets, particularly those affiliated with the same network. One reason they agreed to local service sans must carry is the expectation that demand for distant signals will abate with the availability of local service. The last thing broadcasters will accept (or should accept) is an enlargement of the distant-signal zone. And lawmakers should reject it too. It undermines localism and condones the widespread cheating that exists under the current regime. Hundreds of thousands of homes are receiving dis-

tant signals via satellite even though they are well within the range of local towers.

This legislation is coming back next year. When it does, it will be time for the satellite operators to concede on distant signals as the broadcasters did last week on must carry. If satellite carriers want to get into the business of retransmitting local broadcast signals, they should be prepared to get out of the business of retransmitting distant ones.

Crisis in the White House

The fictional goings-on in the original Lincoln bedroom were the subject of a modern-day controversy last week when UPN's White House farce, *The Secret Diary of Desmond Pfeiffer*, became the target of an L.A. City Council resolution that "the broadcast of this show to a national audience must be postponed until such time that it is made clear that this show does not trivialize slavery." The council also said that the city's human relations commission should screen the pilot and "conduct a review of the content of the program." While the resolution had no legal force, it was the kind of government bullying, with language like "must postpone," that raises more flags than the signal corps.

UPN has acted more than responsibly. In deference to the African Americans who had concerns about the show, UPN pulled the offending episode for now, replacing it with another that had been scheduled to air later in the season. We've seen that episode—and frankly, the African-American Desmond has more dignity than the other characters, who are broad and obvious lampoons. UPN chief Dean Valentine also points out that a scene in the pilot that particularly disturbed the council already had been cut months ago for reasons of humor—or lack of it—rather than political pressure. Nonetheless, the council stood by its resolution.

We think the council should stop trying to tell UPN how to program its network, and we bet UPN will agree not to interfere in municipal decisions.

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)
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Denise P. Smith, Kenneth R. Ray, graphic artists
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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 Petrozzello (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 28310 Pine Dr., Evergreen, CO 80439;
303-670-4124; Fax 303-670-1082
Price Colman, bureau chief

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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
Mark Lieberman, executive vice president
Dan Hart, vice president, finance
Al Seraydar, group controller
Robert Conklin, vice president, circulation
Cheryl Miller, circulation director
Sharon Goodman, director of manufacturing and distribution
Louis Bradfield, distribution director
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
Broadcasting & Cable Yearbook: 800-521-8110

Sol Taishoff, Founder and Editor (1904-1982)
Lawrence B. Taishoff, Chairman Emeritus

New York 212-337-6940; Fax 212-337-6947

Gary Rubin, associate publisher

Robert Foody, director of technical advertising
Yvonne Pettus, Robert Payne, Sandra Frey, account executives
Georgina Sculco, creative services

Estrella Diaz, office manager/executive assistant

Classified 212-337-7073; Fax 212-206-8327
Antoinette Pellegrino, manager, classified/telemarketing
Doris Kelly, Francesca Mazzucca, advertising sales representatives **Sari Weiner, sales assistant**

Los Angeles 213-549-4113; Fax 213-937-5272

Craig Hitchcock, Leandra Sterman, account executives
Chuck Bolcom, account executive, (technology/cable), San Francisco, CA 317-815-0882; Fax 317-815-0883
Nivie Samaan, sales assistant

International Group

Television International □
Television Asia □ Television Europe
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)

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