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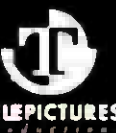
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**DID YOU
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TOP OF THE WEEK / 6

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Indignant over indecency Prompted by reports of a lax attitude toward enforcement within the FCC, a group of senators last week asked the agency to investigate and severely penalize radio indecency. / 8

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Cover art by Todd Gast

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ATLANTA	WUPA	COLUMBUS	WTTE/WSYX	FLINT	WSMH
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Primestar talking sale

But CEO Vogel says DBS company far from dead

By Price Colman

Primestar Inc., thwarted in its efforts to sell its cable partners' stakes and acquire ASkyB, is exploring the sale of its business and has talked with Hughes Electronics, according to sources familiar with the companies.

Discussions between the two companies reach back several months and have included the possibility of Hughes DBS subsidiary DirecTV buying United Video Satellite Group's C-band business after the deal to sell it to Primestar was shelved. More recent discussions have focused on the possibility of DirecTV buying Primestar's 2.2 million subscribers.

Officials at Hughes, DirecTV and Primestar declined to comment on whether they've talked. But Primestar Chairman Carl Vogel acknowledged during a press teleconference call last Thursday that selling Primestar's satellite business is an option.

"It's incumbent on us to consider any reasonable offer that can increase or maximize shareholder value," he said. "To the extent that's an alliance or something other, we would take a hard look at that."

The consensus among analysts: Sale of Primestar's subscribers is increasingly likely and there are only two likely bidders—DirecTV and EchoStar. Sources say EchoStar's Charlie Ergen is interested in obtaining Primestar's customers because that acquisition would put Dish Network essentially at parity with DirecTV.



Primestar controls programming from this operations center, which opened in July, in Bala Cynwyd, Pa. Chairman Carl Vogel says the company will consider 'any reasonable offer.'

EchoStar officials declined to comment on whether they're interested in Primestar's subscribers or have talked with the company. But sources close to the company say Ergen feels that he's holding a strong hand.

But even if DirecTV or EchoStar were to make a bid, it's likely to be well below the \$700 or so per-sub price that could make Primestar equity and bondholders whole. All told, Primestar has about \$1.6 billion in debt. Moreover, there's little hope that the company will be able to access high-yield debt markets in the foreseeable future for more cash. Primestar shares, reflected in TCI Satellite Entertainment stock (Nasdaq: TSATA) closed Friday at \$1 1/32, up 3.13%.

Analysts say it's unlikely that any purchaser would want the infrastructure—including leased transponder space on the GE bird at 85 degrees, billing and customer service systems—that goes along

with Primestar's medium-power business.

"You've got to ask the question: For a medium-power company with about \$600 per subscriber of debt, what's a subscriber really worth?" says a satellite company executive who requested anonymity. "Being in the medium-power business is tough. I think the cable operators who voted against the [sale] deal need to have their heads examined."

Although Vogel says that Primestar "is far from dead," he concedes that with the Justice Department blocking Primestar's acquisition of ASkyB, the

DBS provider is "competing with one hand tied behind its back."

Vogel says that Primestar intends to grow its medium-power DBS business and move into the high-power arena with TCI Satellite Entertainment's bird at 119 degrees west longitude. But that will be a difficult course.

First, Primestar has only about \$275 million in financing available; with a cash-burn rate of \$40 million—\$50 million a month, the company would

Satellite sub stats

(September 1998, in millions)

DBS service	Subscribers
DirecTV	4.1
Primestar	2.2
EchoStar	1.6
C-band	2.0
Total	9.9

Source: Satellite Broadcasting and Communications Association

run out of money sometime in the first quarter. Second, launch of high-power business at 119 looks questionable from the regulatory standpoint.

Thomas Boasberg, the FCC's chief counsel for satellite policy, says: "It's very clear that Primestar was unable by a substantial margin to show the transfer [to 110] was in the public interest, and we would again have very serious concerns about a transfer to 119."

"We're going to have to deal with those concerns," Vogel says. "TSAT owns that particular license [at 119]. We're ready, willing and able to execute on that license. We'll certainly make our point of view known."

With the cash crunch escalating,

Vogel is moving to cut expenses. After cutting 275 jobs since he took over the struggling company earlier this year, he met with employees last Thursday to deliver another dose of bad news.

"We have to scale staffing levels to the business we ultimately get into," Vogel says. "I've made one pass at this already. I can't say whether it will be large or small" this time.

Any moves Vogel makes must be approved by Primestar's board, which includes representatives from the company's main shareholders—TSAT, Time Warner/Newhouse, MediaOne, Comcast and Cox. He and management staff are reviewing budget and business plans for presenta-

tion to the board in November.

Vogel projects that the company will add 30,000-40,000 subscribers a month in the fourth quarter. But with the highest subscriber acquisition costs in the DBS industry—about \$750 per subscriber, according to most estimates—the more Primestar grows, the faster it accelerates toward the financial wall.

In the best case, Primestar could launch a high-power business as early as the end of this year, Vogel says. But the more likely time frame is sometime in 1999's first half. By then, however, the company would be out of money; Primestar's cable partners will resist a cash call, sources say. ■

NBC, Turner could take NBA hit

If labor problems continue, NBC and Turner could be out big bucks although league and broadcasters say they would work to make up games

By Joe Schlosser

The National Basketball Association's current labor dispute could have serious long-term ramifications for its broadcast partners if it is not resolved quickly, Wall Street analysts predict.

The longer the impasse lasts, the more money it will cost the NBA's two national broadcast partners, as well as some of the regional cable and broadcast outlets. Particularly vulnerable are NBC and Turner, which are required to pay their full share for the 1998-99 season—combined, more than \$650 million—whether or not there is a season.

NBC and Turner Entertainment's TNT and TBS Superstation are in the first year of new four-year contracts. NBC, which does not start its regular-season coverage until Christmas day, agreed last year to a new four-year package worth \$1.75 billion. Per season, NBC is paying the league \$437 million. TNT and TBS Superstation pay a combined \$225 million a year through the 2001-2002 season.

Last week the NBA canceled the first two weeks of its regular season, knocking out a combined eight national telecasts

from cable's TNT and TBS Superstation and close to 100 local broadcasts. League executives and the NBA Players Association are in the midst of what could be a lengthy contract dispute, and it is unclear how long the ongoing strike may last.

Many industry analysts say that the NBA stoppage could be costlier than Major League Baseball's strike in 1994, both in the short term and over the duration of the broadcast rights contracts. "If this were to be prolonged, it would be very similar to when baseball shot itself in the foot," says media buyer Paul Schulman. "And if you



Mike's high-flying is on hold and could hurt NBA rightsholders.

were to combine the NBA taking a year off with no Michael Jordan, I don't think the NBA ever bounces back from that."

NBA executives are expected to make further cancellations this week if the two sides cannot reach a new, long-term labor accord. The two-week cancellation marks the first halt to play in the league's 51-year history.

Under NBC's package, the network is scheduled to carry 32 regular-season

games and a minimum of 35 playoff games (including the NBA Finals). For NBC, not having the NBA this season could be a particularly tough pill to swallow, since this is the network's first season without the NFL in 33 years (including six AFL seasons). NBC's Ed Markey admits that the network is required to pay the NBA its guaranteed full-season fare whether or not there are games, but points out that "It's not like all of a sudden the NBA has free money. The league and NBC will work together if it is necessary to make up games or something like that."

TNT and TBS Superstation are scheduled to televise a combined 80 regular-season games this season, plus an additional 40 or so playoff games. TNT broadcasts an NBA game each Tuesday and Friday night during the regular season, while TBS Superstation carries a national game each Wednesday.

A Turner spokesperson says that the league already has vowed to make up the eight games wiped out by cancellations and that they would do the same if the labor dispute eats up more games. The spokesperson says that action movies and male-oriented programming already owned by Turner will be used to replace all missed games.

"This may be more of an incentive for NBC and Turner to start their proposed professional football league," says John Mansell, an analyst with Paul Kagan Associates. ■

Senators seek FCC crackdown on indecency

Ask for inquiry over 'proliferation of lewd broadcasting' by radio stations

By Bill McConnell
and Paige Albinia

The FCC is going too easy on raunchy broadcasters, a group of lawmakers complained last week.

Eight senators asked the commission to investigate and to impose "severe penalties" on stations when they violate decency standards. Their comments were prompted by press reports that the agency has a lackadaisical attitude toward spreading vulgarity over the airwaves.

"We urge you to launch an inquiry into this matter to determine whether strong warnings, large monetary penalties or even license revocations are necessary to stop this proliferation of lewd broadcasting," the senators said. Signing the letter were senators Herb Kohl (D-Wis.), Mike DeWine (R-Ohio), Byron Dorgan (D-N.D.), Jeff Sessions (R-Ala.), Dianne Feinstein (D-Calif.), Charles Grassley (R-Iowa), John



Kennard says the FCC is doing all it can to keep the airwaves clean.

Ashcroft (R-Mo.) and Strom Thurmond (D-S.C.). The lawmakers cited an Aug. 25 *Washington Post* story about recent smutty broadcasts.

"This is shock radio at its worst, but without effective FCC oversight it is, sadly, unlikely to change," the lawmakers wrote.

But FCC Chairman William Kennard insisted that the agency is doing all it can—within legal restraints—to

keep the airwaves clean. "I am working to make sure we have an enforcement regime that is comprehensive, works well and has enough resources," he said last week at the NAB Radio Show in Seattle.

Kennard said he has had conversations with several lawmakers about the issue. The agency, however, has no initiatives under way to stem the tide of naughty broadcasts nor are any new proposals in the works.

Court-imposed restrictions allow sta-

tions to broadcast—between 10 p.m. and 6 a.m.—"indecent" programming, which is defined as describing or depicting sexual or excretory organs and activities in a manner offensive under contemporary community standards. Stations may not broadcast obscene material at any time, however. The courts have defined "obscene" as "patently offensive" and prurient material utterly lacking in serious literary, artistic, political or scientific value.

The indecency standard was sufficient to garner a \$23,000 fine last week against WXTB(FM) in Clearwater, Fla. for airing a segment titled "Bubba the Love Sponge" during January and May. In one episode, a physician named Big Dick sodomizes a cow. In another, listeners were given hints on performing fellatio. "Because the material aired at times when there was a reasonable risk that children may have been in the audience, it is legally actionable," the FCC's order said. WXTB, owned by Citicasters, has until Nov. 8 to pay the fine or explain why the penalty should not be imposed. ■

Big Four absent from must-carry comments

Cable industry officials and broadcasters last week deluged the FCC with arguments over whether cable systems must carry TV stations' digital signals. But the four major broadcast networks were conspicuously absent.

Only NBC bothered to comply with the agency's request for comments, but the network focused solely on retransmission standards for broadcasters' signals. "NBC takes no position as to whether cable systems should be required to carry DTV broadcast signals," the company wrote.

The Big Four are hanging back, sources say, because they all have their own cable networks and because they are convinced that their affiliates' digital signals will be picked up without a government mandate. So they have no incentive to help smaller competitors, such as UPN, The WB and Pax TV.

"We think they are being very shortsighted," says Mark Hyman, lobbyist for Sinclair Broadcasting, which owns stations affiliated with the Big Four as well as UPN and The WB. "Must carry is imperative if you want DTV to succeed."

"UPN's affiliates are smaller and newer than the affiliates of the more established networks; the financial investment required to begin digital service will be more daunting," UPN President Dean Valentine told the FCC.

The National Cable Television Association, on the other hand, said that adding must-carry is both unconstitutional and harmful to consumers. "Doubling cable's must-carry requirements will force cable systems to drop cable net-

works, regardless of consumer preferences," NCTA said.

NCTA also argued that broadcasters do not need the rules because cable systems increasingly are including digital signals in their retransmission deals with stations. The group noted that 90% of network affiliates have chosen to enter retransmission agreements rather than invoke must-carry requirements. "Such a pattern is also likely to occur during the early implementation of carriage of digital broadcast signals," NCTA wrote.

Cable giant MediaOne noted that it already has signed digital carriage agreements with eight of the nine broadcasters within its franchise areas that have volunteered to launch digital service this year. Also, 62 of the 187 retransmission consent agreements that MediaOne has entered into have digital carriage provisions.

Also opposing must-carry:

- The Discovery Channel complained that incompatible equipment and a dearth of digital programming will lead many cable networks to be replaced with "a blank screen or redundant digital broadcasts."

- C-SPAN predicted that at least one of its two channels would be dropped from 6.33 million households.

Leading the charge in favor of must-carry rules was the National Association of Broadcasters, which argued that the transition to digital will be "stillborn" unless all local signals are carried, because viewers will have no incentive to buy digital TV sets.

—Bill McConnell

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More Martha for fall; Dr. Joy Browne is in

Eyemark clears expanded Stewart show and new talker with radio host

By Joe Schlosser

Martha Stewart and Dr. Joy Browne are lined up and ready to go in the top markets.

Eyemark Entertainment executives have sold Stewart's new hour version of her syndicated series in more than 50% of the country through fall 2000 and also have placed their new talk show with Dr. Joy Browne on the majority of the CBS owned-and-operated stations for fall 1999. Eyemark is the syndication arm of CBS.

After two seasons as a half-hour daily series, *Martha Stewart Living* is making the move to an hour strip Jan. 18. The show has been cleared in markets representing more than half of the country in 21-month agreements.



Martha Stewart Living is licensed in eight of the top 10 markets and 16 of the top 20. It is on 11 of the 14 CBS owned-and-operated stations, including WCBS-TV New York, KCBS-TV Los Angeles and WBBM-TV Chicago. Eyemark executives say the deals are for cash plus barter.

Eyemark executives also say that the



The new hour version of 'Martha Stewart' (l) is cleared in 50% of the country; 'Dr. Joy Browne' has been sold in seven of the top 10 markets.

show is mainly in 9 a.m.-10 a.m. time periods. In moving to the new hour format, Stewart will be taking more field trips, talking with more guest chefs and running more regular features within each episode. A new interactive segment has been added as well. Selected viewers will be able to go to stations that carry *Living* and tape questions for Stewart, who will answer them during each show.

"It's a lot of evolutionary things as opposed to revolutionary changes on the show," says Barry Wallach, executive vice president of syndication at Eyemark. "It is going to be more of Martha Stewart doing Martha Stewart. The segments will be ones that the viewer will expect and know when to expect them."

As for *The Dr. Joy Browne Show*, with the longtime south Florida radio personality, Eyemark executives have cleared the new talker in seven of the top 10 markets. Clearances include WCBS-TV New York, KCBS-TV Los Angeles and WBBM-TV Chicago.

Browne, who is a licensed clinical psychologist, will host the single-issue talk show from a yet-to-be-determined New York studio starting next fall. Eyemark already has put together a demo tape that has been seen by many of the top-20-market stations. "The one thing Browne brings is 20 years of broadcast experience, and the tape shows that," says Ed Wilson, Eyemark's president. "She knows how to handle the viewer, she knows how to handle the guests and she asks the right questions at the appropriate times." ■

Columbia matchmaking with 'Married'

Columbia TriStar Television Distribution has renewed vows with stations in many of the top markets for a second-cycle sale of *Married with Children* in syndication.

Columbia TriStar executives have cleared the former Fox sitcom on stations representing more than 35% of the country for a second cycle that starts in fall 1999. The series, currently cleared in more than 95% of the country, is in the final year of its initial, eight-year syndication cycle. The new offer from CTTD executives is a cash-plus-barter deal that lasts through the 2002-03 TV season. The series is being sold for both access and late-night time periods.

"This is a truly classic comedy, and there are 259 episodes of it available," says Columbia TriStar Television Distribution President Barry Thurston. "It ran on the air for 11 years, and it founded the Fox Network. It has been well-branded over the years and is one of the few shows that has just as many men watching it as it does women."

CTTD executives have cleared *Married with Children* on Chris Craft, Fox, Hubbard, Meredith and Hearst-Argyle owned stations. All stations signed on for the second cycle so far are incumbents, Thurston says. Those stations include WWOR-TV New York, KTTV-TV Los Angeles and WJBK-TV Detroit. Other renewals include KPRV-TV Houston, KSTP-TV Minneapolis, KUTP-TV Phoenix and KSTU-TV Salt Lake City. —Joe Schlosser



Radio raves over its prospects

Radio Show speakers say business has 'never been better'

By Elizabeth A. Rathbun
and Paige Albinia

After more than two years of consolidation, radio broadcasters' fears about that great unknown have dissipated. The forecast now is clear and sunny, even in the face of a possible national recession, according to speakers at last week's NAB Radio Show in Seattle. Not even the mostly dreary weather dampened their spirits.

"We are in the strongest time we have ever been in the radio business," Radio Advertising Bureau President Gary Fries said. "In my 35 years in this business I've never seen it this good."

"Radio is a beautiful business and it's never been better than it is now," agreed Lawrence Wilson, president of Citadel Communications.

"Once we get through this tough period [on Wall Street], the outlook is very bullish for this group," said Drew Marcus, media analyst with BT Alex. Brown.

Such comments were inescapable during the show, which attracted more than 7,000 attendees and 170 exhibitors to the downtown Washington State Convention Center.

Consolidation means the industry for the first time is "prospering with a foundation under us," Fries said. Radio revenue is up 11% this year and should grow 9%-10% in 1999, he said. But consolidation, he reminded his listeners, "isn't just the big boys. There is going to be growth for all of us, but the key to it is we've got to pull each other along."

Consolidation has proved "a huge opportunity," according to Drew Marcus. There is great strength in local clusters as the number of companies in some markets has declined from 20 to four, he said.

Because of consolidation, "we really have a shot now to move that needle up from 7%," said CBS Radio Stations President Dan Mason, referring to radio's traditional share of the total advertising pie.

Citadel's Wilson thinks there is greater diversity in programming because of consolidation. But Secret Communications President Frank Wood begged to differ. "There are those who think [consolidation has] led to finer variants of AC" (adult contemporary) formats. He said that

three of the top 10 markets have lost their classical music stations since consolidation began.

Technology that allows radio to be programmed well in advance by far fewer people is more to blame for cookie-cutter programming, said Michael McDougald of McDougald Broadcasting in Rome, Ga. That same technology allowed him, through attrition, to drop from 36 employees to 12 at one station, rendering the station profitable.

"I am concerned when I talk to small, independent broadcasters who tell me that they are being squeezed out of their markets," Kennard said. "I am concerned when I talk to advertisers who tell me that large multiple owners have locked up certain demographics in many markets. And I am concerned when I talk to small entrepreneurs, including minorities and women, who tell me of their fears that they will have to abandon their dreams of ever owning a broadcast station."

While radio's top 10 companies control about 40% of industry revenue, in other heavily consolidated industries—like cable—that share is more like 70% or 80%. ■

THE NAB
RADIO
SHOW

Decrying 'gotcha' approach to radio regs

The FCC's unwritten rules for evaluating the profusion of radio mergers in the past two years is causing confusion among buyers and sellers, as well as division within the commission.

"This 'gotcha' approach to federal regulation [of] 'you don't know what the test is until you find out that you didn't pass it' is bad policy," Commissioner Harold Furchtgott-Roth said Thursday (Oct. 15) at the NAB Radio Show in Seattle. "It's that kind of policy, with all its uncertainty, that makes it difficult for Wall Street to back radio deals, at least not without compensation for the added risk—which, of course, is bad for would-be owners."

Furchtgott-Roth pointed out that his opinion was not widely shared at the commission.

FCC Chairman William Kennard told the convention crowd on Friday (Oct. 16) that the loose guidelines were designed to "keep the trains rolling. In an uncontested situation, if there is no competitive problem, we're passing them through." Mass Media Bureau Chief Roy Stewart conceded that the guidelines were confusing, but he



Furchtgott-Roth says that the FCC's unwritten policy is bad policy

said that the commission so far has no other means to evaluate the recent avalanche of mergers.

The FCC uses a rule of thumb to decide whether a proposed merger would be procompetitive. It considers whether a radio merger would allow a proposed owner access to 50% or more of local radio ad revenue or two potential owners 70% of that revenue. The commission invited comment on the process in a public transaction notice issued in August.

Congress set off a flurry of consolidation when it passed the 1996 Telecommunications Act, which allowed radio groups to own up to eight stations in a market

where there are 45 or more stations. Previously, groups were capped at two FMs and two AMs in a market, regardless of how many stations there were.

Although Congress has changed the law, the FCC still uses pre-Telecom Act definitions to determine how many and which stations constitute a market. Group owners are concerned that they will be required to sell new acquisitions once the FCC clarifies the rules. —Paige Albinia

Still On

The #1 Off-Network Comedy!

Rank	Program	HH Rtg.	A18-49
#1	Seinfeld	6.3	4.3
#2	Friends	5.3	3.6
#3	Frasier	5.0	3.1
#4	Home Improvement	4.9	2.9
#5	The Simpsons	3.7	2.0

Source: NSS, Dailies Plus, AA Ratings Week of 9/21/98.



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Ricki Lake Posts Impressive Ratings Growth In Oct. '98!

Market	Station	AFFIL	% Increase vs. Year Ago
New York	WWOR	UPN	+ 39%
Los Angeles	KCOP	UPN	+ 9%
Philadelphia	WTXF	FOX	+ 150%
Dallas	KDFI	IND	+ 19%
Washington, DC	WBDC	WB	+ 60%
Seattle	KTZZ	WB	+ 17%
Cleveland	WJW	FOX	+ 121%
Tampa	WTVT	FOX	+ 17%
Minneapolis	KMSP	UPN	+ 120%
Denver	KDVR	FOX	+ 46%
Pittsburgh	WPGH	FOX	+ 340%
Sacramento	KOVR	CBS	+ 31%
St. Louis	KDNL	ABC	+ 8%
Orlando	WKCF	WB	+ 106%
Charlotte	WCCB	FOX	+ 63%
Nashville	WUXP	UPN	+ 100%

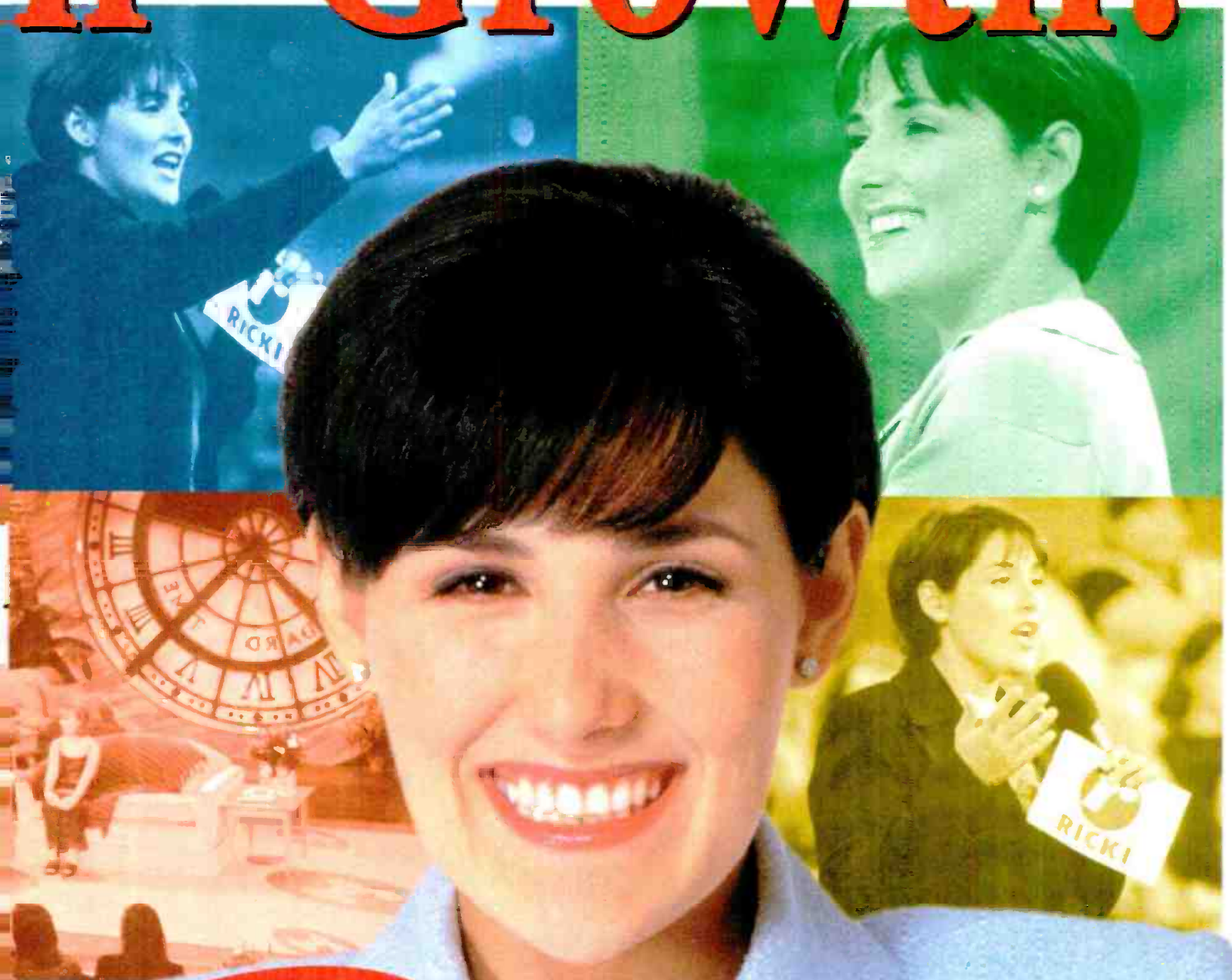


Source: NSI/WRAP, HH Rtg, Primary Telecasts
Oct. 1998 (9/24/98-10/12/98) vs.
Oct. 1997 TP (9/25/97-10/13/97)

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Don't ...yet

Media remain optimistic despite falling prices

COVER STORY

By John M. Higgins
and Steve McClellan

Judging by the savage treatment that TV and radio shares have received at the hand of the stock market in recent weeks, investors don't seem to expect a recession to hit next year: They think it's already here.

Previously high-flying TV and radio stocks have been falling faster than most as investors become convinced that the economic troubles of Asia and Europe eventually will resonate in the U.S. and put a drag on ad spending. Face it, Alan Greenspan didn't cut interest rates again last Thursday because he thinks the U.S. is immune to the turmoil. And even if U.S. consumers hold on, the investors fear, major consumer product companies may cut domestic advertising to offset losses overseas.

The fear of recession is clear, but the evidence is not. The economies of Japan, Russia, Brazil and Southeast Asia are in a free-fall. But so far U.S. consumer spending hasn't been dented. TV and radio executives insist they see no pause in ad spending; ABC President Bob Iger privately has told analysts that the network's scatter-market advertising is fetching a rate 20% and more above last year's levels. Consumer advertisers and their agencies don't report any downtick in their spending plans for next year.

Ad-spending forecasters who are reducing their expectations aren't trimming by much, just a percentage point or two. "What's on everybody's mind

is a recession. A recession becomes a self-fulfilling prophecy," says Jeff Marcus, chairman of Chancellor Media Corp., whose stock has gyrated dramatically in the past month. He insists that radio and outdoor companies will prove resistant to recession, particularly because the new concentration in local markets gives them greater leverage in pricing.

Dennis FitzSimons, president of Tribune Broadcasting, says he's "fairly optimistic about 1999. We're expecting moderate growth and market share

growth," in large part because of the ratings success of *Friends*, for which Tribune has the syndication rights, as well as the continuing growth of The WB, of which the company owns 25%.

Time Warner Inc. Chairman Gerald Levin, who's in both TV and publishing, says, "I'm probably more optimistic about the economy than most people.... We see nothing in our bookings, from our clients or from our agencies [to indicate] that we're anything but on target" in ad-revenue expectations.

The ugly news is that it won't really take much of an ad-spending slowdown to crush TV and radio stocks. Acquisitive broadcasters have been furiously buying TV and radio stations for huge prices, paying 15-18 times annual cash flow. Those kinds of prices assume that the target properties' cash flow will grow from 15% to more than 20% annually. It won't take declining revenue and negative cash flow to crimp broadcasters that have taken on billions in debt to expand. A slowdown in growth rates is enough to derail plenty of companies.

One mantra among broadcast executives is that ad spending didn't really drop much during the last recession (1991); radio revenue, for example, dipped just 2%. But NationsBank Montgomery Securities media analyst Gordon Hodge notes, "that's a huge drop if you're expecting 7% growth."

Here's the downside. Executives at TV station groups Granite Broadcasting, Sinclair Broadcasting Group Inc. and Young Broadcasting Inc. have watched their stocks drop 60% or more since July. Radio station groups Chancellor Media Corp. and Emmis Broad-

HOW THEY FARED

...over the past 26 weeks

Worst Stocks

Synthetic textiles	↓58%
Gas utilities	↓58%
TV stations	↓58%
Book publishing	↓65%
Machinery	↓71%

Best Stocks

Drugstores	↑27%
Computer components	↑19%
Cigarettes	↑18%
Cable TV	↑15%
Records/home video	↑14%

Other Media

Magazines	↓31%
Newspapers	↓27%
Theaters	↓47%
Radio stations	↓34%
Broadcasting equipment	↓37%

Source: Telescan



Jon Mandel, Grey Advertising: "The big advertisers are really scared, and I think ad spending may be

down next year, but for no good reason. None of the leading indicators is suggesting any real softness."



John Lazarus, TN Media: "What the advertisers are saying is, what are my options if I want to get the budget

back? How do I protect myself if things change?"

Bishop Cheen, First Union Capital: "1999 doesn't look as bad to me as it does to the market. I don't see the sky falling. I definitely see a softer ad economy but not a negative ad economy; probably slow to flat growth for the year."



Dennis FitzSimons, Tribune Broadcasting: "There's a saying that Wall Street has

predicted 10 of the last three recessions. I'm fairly optimistic about 1999. We're expecting moderate growth and market share growth."

Zell bullish on radio

The nation is headed into a recession, says billionaire financier Sam Zell, but the radio industry is much better prepared to weather it than it was during the downturn of the early 1990s.

Zell invested in Jacor Communications in those dreary days for the same reason he has confidence now: "The demand for radio [is] not going to disappear." His decision paid off two weeks ago with the \$4.4 billion stock-for-stock merger of Jacor, which he chairs, into Clear Channel Communications.

When he got into radio, the industry was "massively over-leveraged [and] extraordinarily

fragmented, with ma-and-pa operations all over the country," Zell said last Thursday at the NAB Radio Show in Seattle. His speech provided a rare opportunity to hear about financial strategy from one of the nation's savviest businessmen (the normally reticent Zell's net worth is estimated at \$1.7 billion): "I have historically looked for businesses that fulfill preexisting needs rather than businesses that created the demand." That presumably includes real estate, where he got his start.

Besides counting on radio's continued durability, Zell said he foresaw consolidation as a way "to provide a

more efficient and economic distribution of capital for a media that had been underexploited." So underexploited that when the Telecommunications Act of 1996 was passed, he recalled pounding on his desk and telling Jacor CEO Randy Michaels: "We've gotta buy everything we can, because this is a one-time opportunity." The act pushed the number of radio stations that broadcasters could own up to eight in a major market.

Consolidation provides economies of scale, "one-stop shopping" for advertisers—and it lets a company "create unique programming and replicate it in many markets at once," Zell said. Ultimately, a more efficient company delivers the pre-

dictable financial results that Wall Street demands.

What a more efficient company does not mean is a lack of programming diversity, he said. "Having had to listen to a lot of [Jacor's 200-plus stations], there is no doubt in my mind that [the industry] is full of diversity."

The coming recession actually will prove radio's power, he said. With a higher level of management efficiencies than it had in 1991-92, "radio should and will get a larger piece of the [revenue] pie in difficult times," he said. "[Wall Street] is going to be surprised at how well you all do. I don't think the Street is giving you enough credit for how flexible you have proven to be."

—Elizabeth A. Rathbun

casting Inc. are off more than 35%.

Deals are starting to crater, with the ever-expansive Chancellor walking away last Thursday from its agreement to pay \$237 million for half of Mexican radio and outdoor owner Grupo Centro. Young Broadcasting has yanked itself off the market. Sinclair, also seemingly insatiable for acquisitions just weeks ago, now is planning to sell \$500 million worth of TV and radio stations.

While not advertising-related, the collapse of DBS service Primestar Inc.'s \$1.1 billion deal to buy News Corp.'s American Sky Broadcasting (see page 6) was caused by something that is frightening just about every CFO in the business: the inability of two major media companies—News Corp. and a subsidiary of Tele-Communications Inc.—to borrow cash either from junk bond investors or from commercial banks.

Stations' third-quarter sales already were noticeably soft because of problems at a single company: General Motors Corp., among the nation's largest advertisers. The strike against the carmaker is over, but now other big consumer-products advertisers are

starting to get in less-transitory trouble.

Gillette Co. has hit the wall, in large part because of problems in Asia and Latin America, and is laying off 4,700 workers and closing 26 factories and warehouses. Coca-Cola Corp. is suffering a similar, though less severe, pinch. Revlon Corp. blamed a 95% earnings drop not so much on Malaysian women's sudden placement of frugality over beauty but primarily on suddenly slack demand at home.

But the news isn't all that bad. Yes, media analysts are anticipating some slowdown in ad spending, but they're reducing forecasts by a percentage point or so. Morgan Stanley media analyst Michael Russell cut his 1999 U.S. ad-spending forecast from 5.8% to 4.8%, not much of a hit. Hodge cut his 1999 forecast of radio and outdoor growth from 10% to 8% and of local TV spending growth from 7% to 6%.

A review of the top 10 U.S. TV advertisers—including Chrysler Corp. and Johnson & Johnson Inc.—shows that while Wall Street analysts see some companies' earnings rising, some declining, they don't necessarily expect a huge downturn at any individual company.

The folks actually spending ad money agree. Ad agency executives do acknowledge that advertisers are nervous about the economy: The big spenders are making absolutely sure that they have options to reduce their advertising commitments at the networks by 50% in the first, second and third quarters of 1999. Usually, such options are executed 90 days before the start of the quarter, but some agency executives say that advertisers are demanding even greater flexibility now.

Also, advertisers are committing dollars at both the network and local levels much later than in the past. Jon Mandel, senior vice president, national broadcast, Grey Advertising, says that if spending levels are maintained next year, "you won't know it until the day it runs."

Advertisers are further shelving secondary brands, or at least reducing the marketing and advertising support for

RADIO REACTION

The falling stock market has moderated radio station prices and the pace of acquisitions. See page 58.



Jeff Marcus, Chancellor Media: "What's on everybody's mind is a recession. A recession becomes a self-fulfilling prophecy."

Paul Karpowicz, LIN Television: "The core business in 1998 was not particularly strong. If we can build off that we should be able to do well in 1999."

Chris Dixon, PalneWebber: "All my logic is that it's got to slow down, but the ad market's not telling me that."



Gerald Levin, Time Warner: "I'm probably more optimistic about the economy than most people."

Julie Friedlander, Ogilvy & Mather: "It's difficult to predict, but advertisers don't all cut back during a recession. You don't want to lose share. If advertisers all were to spend on an advertising-to-sales ratio they would watch themselves die every recession."

COVER STORY

them, in order to focus solely on the core brands that drive profits.

None of this adds up to wholesale panic, and much of the fear seems irrational, Mandel says. "The big advertisers are really scared, and I think ad spending may be down next year, but for no good reason. None of the leading indicators is suggesting any real softness, but there's this general fear that the corporate chieftain is going to come down and say [to the marketers], 'bring me \$2 million,' and they better be able to do it."

TN Media's John Lazarus says that he is not seeing any pullbacks in advertiser budgets so far. "But what the advertisers are saying is, what are my options if I want to get the budget back? How do I protect myself if things change?"

Many people on the selling and buying side say that psychological factors are as much at play right now in the markets as economic factors. More than one executive cites the notion of a recession becoming a self-fulfilling prophecy. "If everyone talks up a recession then we'll have one," says an executive at a major TV rep firm. "It has nothing to do with reality; it's just a mind-set."

Grey's Mandel agrees. "I have a degree in economics, but in order to be good at this job right now I should have a master's in psychology. A lot of what is going on isn't rational. It also looks like advertising, which usually follows the economy on the way down by six months . . . may be a leading indicator instead of a follower."

Paul Karpowicz, executive vice president of LIN Television, admits that advertisers "are a little uncertain" about the economy going forward: "It's just unknown what the market will bring. We're trying to present it in the most positive light and reinforce the fact that at this point there is no reason to think next year will be a poor year. All the elements are in place for a really good year."

Television Advertising Bureau's Howard Simpson, who has a fairly conservative forecast for ad spending, has a more burning question about the likelihood of a recession. "What I want to know, is this going to affect the sale of those \$10,000 high-definition television sets?" ■

Richard Tedesco, Paige Albiniak and Elizabeth A. Rathbun contributed to this story.

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

SEATTLE

Triathlon holdup

The purchase of 32-station Triathlon Broadcasting Co. by Capstar Broadcasting Partners is being held up by Justice Department concerns about the companies' radio holdings in Wichita, Kan., says Triathlon President Norman Feuer. That's the only market where Triathlon and Capstar have any station overlaps, and Capstar is fully prepared to divest stations to bring the number from nine to seven, as allowed under the Telecommunications Act of 1996. The decision about what to divest has been carefully crafted to comply with the Justice Department's apparent standard that one company may not control more than 40% of the radio revenue in a market, Feuer says. So what's the problem? Justice says that even under those conditions, Capstar would control too big a share of the audience ages 25-54. Capstar "will work it out because they want to close the deal," Feuer says.

HOLLYWOOD

New neighbors

E! Entertainment Television is on the move, literally. The cable channel is moving its Los Angeles headquarters and studios across the street, to 5750 Wilshire Blvd. Sources say executives from the cable channel have signed a letter of intent to take over three floors of the Wilshire Courtyard, a pyramid-like building in the heart of L.A.'s Miracle Mile. Sources also say that E! is looking to use the ground floor as its main production facility for shows like *Talk Soup* and its various entertainment news programs. E! executives would not comment. The cable channel has been in its current digs at 5670 Wilshire Blvd. since 1990.

Y2K fallout for radio

Radio ad buyers will stop placing product in the fourth quarter of 1999 with stations that aren't in

compliance with year 2000 computer standards, according to Gary Fries, president of the Radio Advertising Bureau. That's what he's been told by the American Association of Advertising Agencies, he says. "The message has to get out loud and clear" to the nation's 10,000 radio stations if they don't want to face a precipitous drop in business, he says.

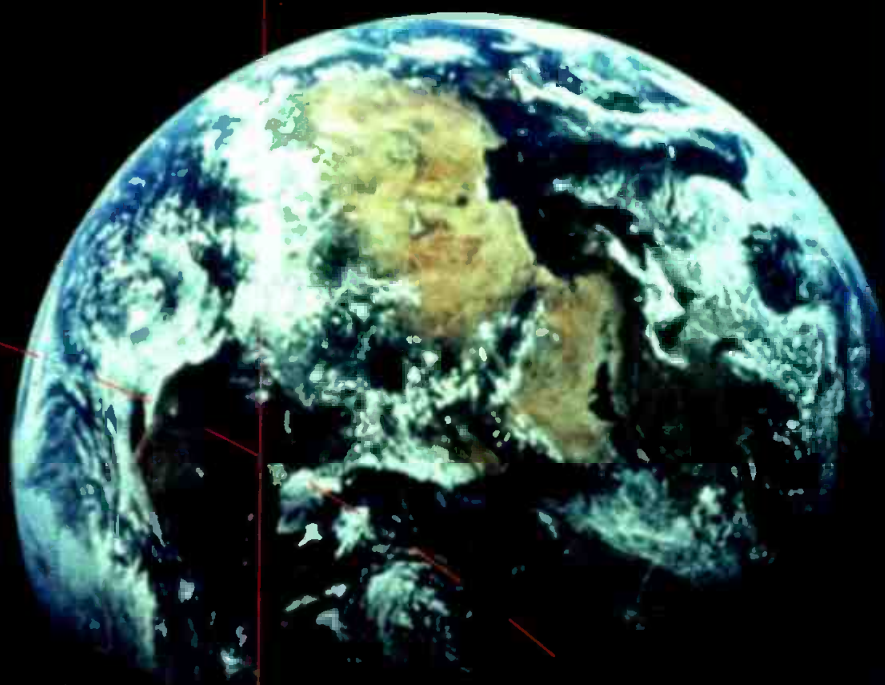
Delaying Desmond

The city of Los Angeles's Human Relations Commission canceled the screening and discussion of UPN's controversial *The Secret Diary of Desmond Pfeiffer* at the Writers Guild of America it had scheduled for Friday (Oct. 16). The commission was concerned that the session would be misconstrued as a formal hearing on whether the show should be aired, according to one source. The session was to have been "much more informal than formal," a Writers Guild spokesperson said. A Human Relations Commission official said the screening would be rescheduled. The decision to hold a screening came after the Los Angeles City Council called on UPN not to air the show because of its alleged trivializing of slavery. A UPN spokesperson declined comment on the cancellation.

NEW YORK

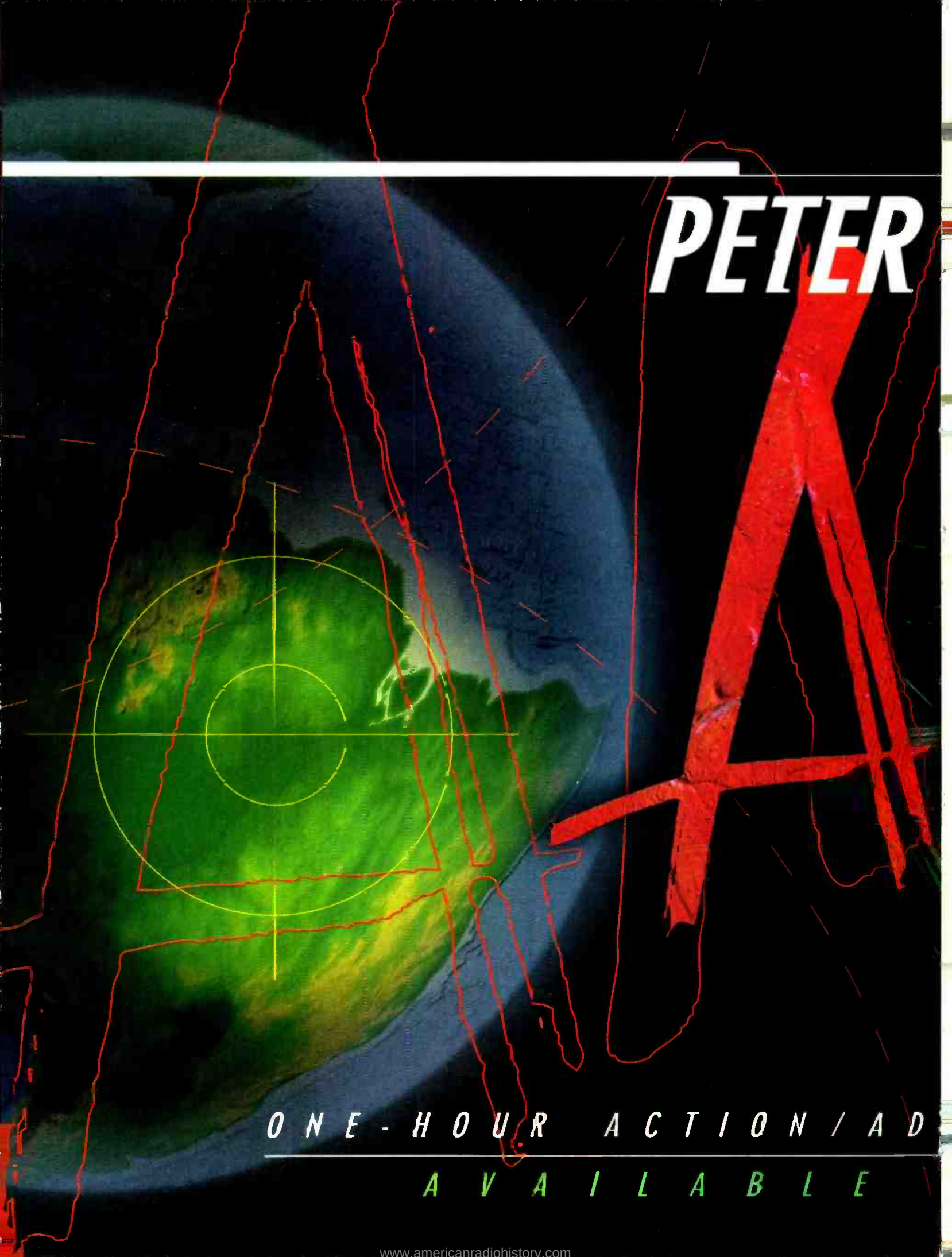
USA cuts back kids shows

USA Network has replaced its weekday morning and Sunday morning children's blocks with business news programming and off-net sitcoms. USA says it wanted to get out of a crowded kids market during those hours and instead hopes to attract an audience of adults 18-49. "There was just too much kids programming in the marketplace in those time slots, and our normal strategy is to counterprogram the competition wherever we can," says Neil Hoffman, senior vice president of strategic program planning for USA Networks.



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Wait 'til next year

Legislation to permit satellite delivery of local signals failed this year, but it's all teed up for 1999

By Paige Albiniaik

Chalk up 1999 as the year that local-into-local will become law. And then write off 1998 as the year in which it should have.

EchoStar CEO and famed poker player Charlie Ergen came close this year to beating the odds and winning federal legislation that would have allowed him and other satellite TV operators to offer local broadcast signals. In the end, however, even Ergen's tenacity could not overcome bitter disagreements between broadcasters and the satellite industry over other provisions in the legislation.

Still, Ergen made great strides this year. By the end of the 105th Congress, key lawmakers not only had agreed to authorize local-into-local service but also to put off must-carry requirements that would have obliged satellite operators to carry all the stations in any markets they chose to serve.

Ergen had argued that immediate must carry would thwart his local service ambitions because he didn't have enough channels to accommodate every signal in every market he needed to serve.

But it wasn't so much Ergen's arguments as it was the broadcasters' capitulation that won widespread congressional support for phased-in must carry. Led by the broadcast networks, the National Association of Broadcasters said it could tolerate a three-year window before must carry kicked in. The networks and network affiliates that dominate NAB figure they will be part of initial local satellite TV packages with or without a must-carry law.

Even cable declined to fight local-into-local, although such a service would give satellite TV a powerful new weapon—local broadcast signals—with which to compete with cable. Cable sees local-into-local as the lesser of two evils—the greater being an extension of rate regulations, which are due to expire next spring.



When the broadcasting and satellite industries failed to reach a compromise on legislation, McCain (r) criticized SBCA President Chuck Hewitt, Consumers Union Co-director Gene Kimmelman, Cox Broadcasting Executive Vice President Andy Fisher and Benedek Broadcasting President James Yager.

And in the end, Ergen and the local-into-local provision also enjoyed the support of the united satellite industry. Fearing that local-into-local service would give Ergen a competitive leg up, DirecTV had used its clout within the Satellite Broadcasting and Communications Association to keep the satellite trade group on the sidelines. It was only after local-into-local began picking up momentum on the Hill that DirecTV relented and SBCA came into play in support of the provision.

Broadcast and satellite lobbyists as well as congressional sources believe that local-into-local will become law next year. "ABC is committed to passage of a sound local-into-local bill as soon as possible, and we're ready to work with Congress as soon as they reconvene," says Billy Pitts, ABC's vice president of government relations.

When Congress reconvenes next year, it faces three deadlines that will press it to pass a comprehensive satellite TV bill. A federal district court in Miami has ruled that satellite TV companies must cut off the illegal distant broadcast signal feeds of some million viewers by Feb. 28, 1999. Congress is due to deregulate cable's upper programming tiers on March 31, 1999, and lawmakers fear lifting those restrictions will cause cable rates to skyrocket. Finally, DBS companies will lose their copyright license on Dec. 31, 1999, unless Congress extends it.

It was the Miami court's ruling and

its original deadline for cutting off illegal subscribers—Oct. 8—that took the satellite legislation as far as it got this fall. Current copyright law permits satellite companies to import distant network broadcast signals, but only into "white areas"—areas beyond the over-the-air reach of local affiliates. The court agreed with broadcasters that the satellite carriers were delivering distant signals to subscribers outside the white areas and ordered the Oct. 8 cutoff. The prospect of a million voters losing their *Monday Night Football* and other network programs three weeks before the November elections

sent a worried Congress scurrying to find a fix. To placate nervous lawmakers, broadcasters persuaded the court to move the cutoff date to Feb. 28.

During the last five weeks of the session, senators tried to broker a deal that would:

- Allow satellite TV companies to offer local signals to compete with cable.

- Determine definitively which households are in white areas and may legally receive distant signals.

- Put off or lower the copyright rates that satellite companies pay for carrying distant broadcast signals.

A copyright panel last fall ruled that satellite TV copyright rates should increase to 27 cents per signal per subscriber per month for distant broadcast signals. That rate has DBS companies, with almost 10 million subscribers, paying about \$110 million per year in copyright fees, up from \$42.8 million last year. Before the increase, the satellite companies had been paying 6-17.5 cents.

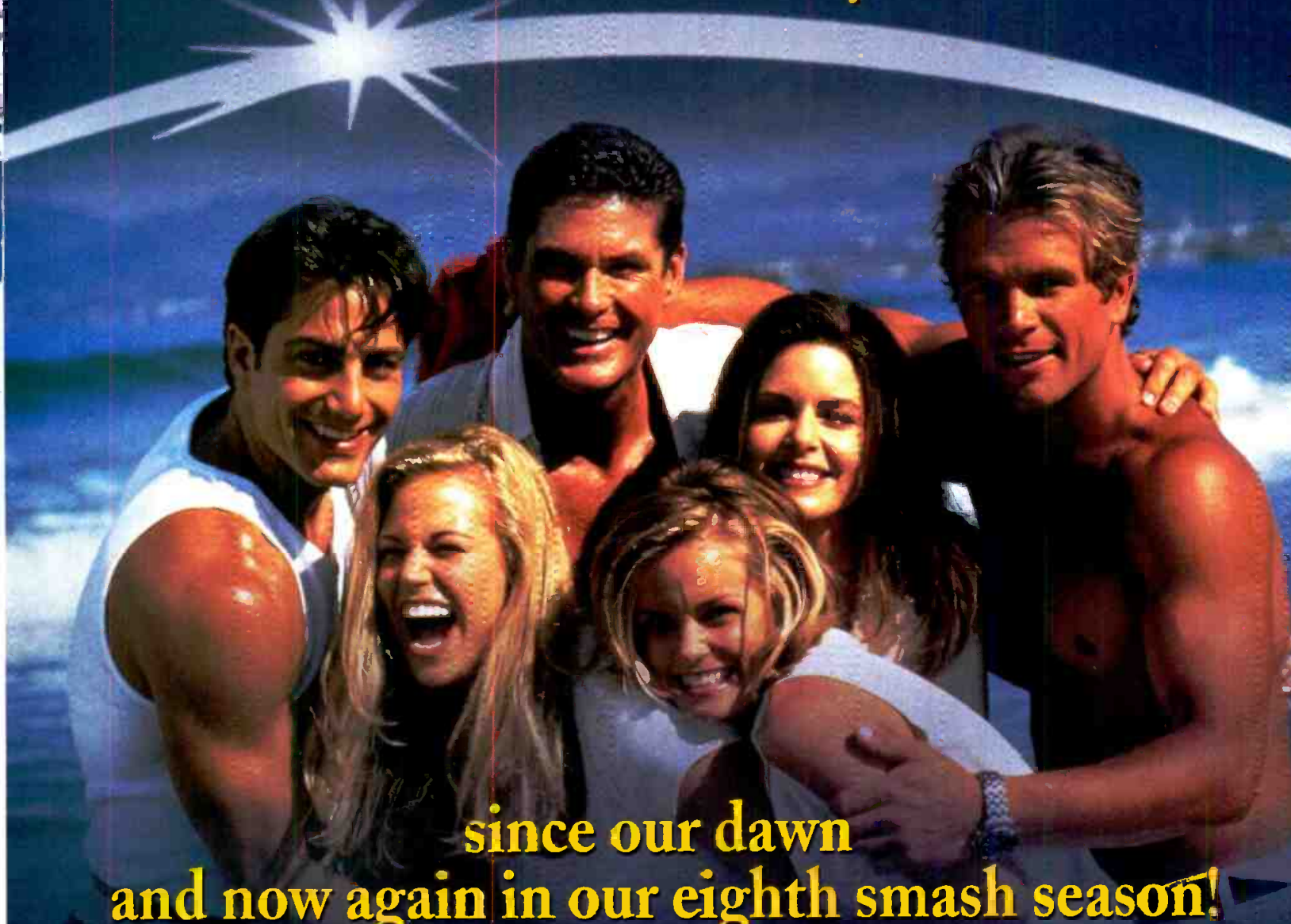
While the staff of Sen. Ernest Hollings (D-S.C.) led negotiations to move the cutoff date to Feb. 28—far enough ahead that Congress and the FCC would have time to resolve the white area problem—Senate Majority Leader Trent Lott (R-Miss.) stepped in and brokered a compromise between Senate Commerce Committee Chairman John McCain (R-Ariz.) and Senate Judiciary Committee Chairman Orrin Hatch (R-Utah).

Hatch agreed to a phase-in of must carry, while McCain agreed to reduce the satellite copyright fees (15-19 cents) rather than restore them to their lower original levels (6-17 cents).

What finally held up and killed the



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PORTLAND - KPTV

#2 Show All Day



Source: Nielsen overnights 9/26-9/27/98, rank on Chris Craft station only.

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whole package was the white-area problem. Broadcasters felt they had given their inch when they agreed to allow a gradual ramp-up of the carriage obligations. They took a hard stand against expanding the white area, insisting that it continue to be defined as the area beyond stations' theoretical coverage, their so-called Grade B contour. But satellite carriers argued for a less restrictive definition that would allow them to serve customers within the Grade B contour if it could be shown that they were not receiving good signals off air.

When McCain's staff accepted broadcasters' legislative compromise on local-into-local, they also added broadcasters' requirements on distant signals to the bill. That change touched off loud protests from the satellite industry and caused McCain to pull his bill from a scheduled mark-up.

Broadcasters made one last-gasp

attempt to save the legislation by offering the satellite TV industry a deal in which satellite broadcasters could serve up to 3% of the households in the Grade B contour, but that still wasn't enough for the satellite industry. At that time, McCain declared his bill officially dead.

After the last-minute negotiations broke down on McCain and Hatch's comprehensive bill, the House passed Tauzin's bill, which would have returned copyright fees to their original levels until Congress adopted more modest increases.

But when the legislation got to the Senate, several unidentified senators had put a hold on it, and House leadership said they were unwilling to attach it to a catch-all spending bill because it was "controversial."

"That was a lame excuse," says Tauzin spokesman Ken Johnson. "I think what really happened is that some

powerful, well-connected lobbyists whispered in the right ears."

Copyright holders, such as the Motion Picture Association of America, and sports leagues, particularly Major League Baseball, fought hard for the copyright fee increases. Those organizations have opposed McCain and Tauzin's push to stay the fees through their allies in the Judiciary Committees, where copyright battles are traditionally fought.

Tauzin's bill was intended to be a simple stay of the copyright rate increases, but senators viewed it as a favor to the satellite TV industry—one they were no longer willing to give after its obstinance on the distant-signal issue—as well as one less incentive for the satellite TV industry to work with lawmakers and broadcasters next year.

Said one Hill aide: "I think senators feel we should do a big consumer package rather than a little consumer bill." ■

FCC cutting radio paperwork

New rules would reduce ownership, CP filing requirements; no word on sale filing changes

By Bill McConnell

The FCC this week is expected to ease radio stations' paperwork burdens by streamlining applications and reducing the number of reports they must file.

The proposals, unveiled in April, were initiated to comply with the 1996 Telecommunications Act's requirements that the agency review its regulations every two years. The proposal also calls for the FCC to implement electronic filing rules that will allow stations to submit technical modification requests, construction permit extensions, ownership reports and 12 other forms online or via computer disk. To further ease filing burdens, the FCC is expected to replace required exhibits, such as contour overlap maps, with simple yes/no questions to certify compliance with technical requirements.

Other proposals likely to be approved would:

- Permit stations to file ownership reports with the FCC every four years or when the station's ownership changes. Currently stations must file those reports annually.

- Allow construction permits to be

extended by three years.

- Drop reporting requirements for changes in corporate structure when actual ownership does not change.

- Eliminate payment restrictions on the sale of construction permits.

Currently, FCC rules prevent construction permit owners from turning a profit when they sell the licenses in order to keep speculators from dealing in them and to prevent delays in building facilities. With the advent of spectrum auctions, however, FCC staffers have argued that requiring winners to pay fair market value for CPs will eliminate the opportunity for speculation.

The proposed changes would be big cost-savers for one- and two-station companies, says Howard Weiss, a lawyer with Fletcher Heald & Hildreth in Washington. "Broadcasters spend an awful lot of time on ownership reports," he says. "A lot of mom-and-pop stations will find this helpful."

Still unclear, however, is whether the commission will go forward with a controversial plan to eliminate a requirement that sales contracts—including sales prices—be filed with the commission as part of station trans-

fers. The measure was opposed by the Federal Communications Bar Association, public advocacy groups, media brokers and several trade publications. No leading trade groups spoke in favor of the plan.

Nevertheless, the commissioners still are considering the plan, complains Weiss, who co-chairs the bar associations' mass media committee. "This is a solution without a problem," he says. "This change would not be a meaningful cutback on corporate expenses, because that information still would be required in a station's public inspection file."

Media Access Project President Andrew Schwartzman says that the industry would like to make it harder to obtain sales price data: "This is one case where broadcasters' self-interest outruns their commitment to the First Amendment."

If the commission goes forward, Weiss predicts that stations will be burdened with requests for sales information—especially since new rules require stations to honor telephone requests for information. The FCC will be slower to approve station transfers, he says: "I don't think stations are ready to cope. This could turn out to be



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an enormous mess."

Barry Umansky, general counsel for the National Association of Broadcasters, predicts that the commission will compromise, possibly by requiring sales information to be submitted in an abbreviated, or summary, form. "The

record shows there is lots of interest in still having that data."

This week's vote is the first of two efforts under way to streamline industry rules. The agency also has asked for comments on a plan to ease technical burdens. Two weeks ago the NAB radio

board voted to oppose a provision that would let stations increase their coverage area by striking interference deals with each other. Another measure would allow so-called contingent applications, which require a second station to make a signal change before taking effect. ■



By Bill McConnell and Paige Alkhilak

Bliley balks at early auction for channels 60-69

House Commerce Committee Chairman Tom Bliley (R-Va.) has told House Speaker Newt Gingrich (R-Ga.) that his committee "strongly objected" to budget discussions that would allow early auction by the FCC of the 36 mhz of spectrum between channels 60-69. The law currently does not allow auction of that spectrum until Jan. 1, 2001, but the Clinton administration and the House Budget Committee are looking for extra funds so that Congress can seal a budget deal and adjourn for the year. Moving up the date would bring revenue from those auctions into the Treasury earlier, according to House Budget Committee estimates. "The committee on Commerce strongly objects to repeal of this provision at this time, because it would be a bad deal for the consumer/taxpayer," Bliley wrote last week. NAB President Eddie Fritts echoed Bliley's concerns. "This plan would harm both broadcasters and taxpayers and would result in inefficient management of the spectrum," he said in a prepared statement.

Fritts misses Radio Show

The NAB Radio Show had more attendees than ever this year, but it was missing one notable and usual feature—NAB President Eddie Fritts. Fritts has been laid low for the past several weeks by knee-replacement surgery, and his follow-up procedure was scheduled during the show. The recovery has gone well, NAB sources say, but slowly. At Fritts' last public appearance, he stood briefly and then returned to a wheelchair. The NAB president expects to be back full time by early next year.

Burns and Stevens push for telco merger

Two key senators last week urged the FCC to approve the merger of AT&T Corp. and TCI Inc. "We are concerned that consumers do not yet have a choice of providers for their local phone service," wrote senators Conrad Burns (R-Mont.) and Ted Stevens (R-Alaska) in a letter to FCC Chairman William Kennard. "This merger can help rectify this." Also, AT&T and TCI plan to invest billions in Internet service, they said. "This is exactly what was intended

when we passed the Telecommunications Act of 1996."

Universities offer DBS public interest plan

ResearchTV, a group of universities offering educational television, says that DBS providers should not decide which public interest channels are carried on their systems. "Discretion to select the programming source is effectively selecting the programming, and the decisions may be biased by the financial interests of the DBS provider," the group said in an Oct. 8 letter to Regina Keeney, chief of the FCC's International Bureau. Instead, the FCC should require each DBS provider to set up an independent panel to choose shows that fulfill public interest obligations, Research TV said. One-third of the panel members should represent noncommercial programmers and another third should represent educational institutions, the group said. The FCC is expected to propose long-delayed public interest obligations for digital broadcast satellite providers

at its Oct. 22 meeting.

PBS delivers to Postal Service

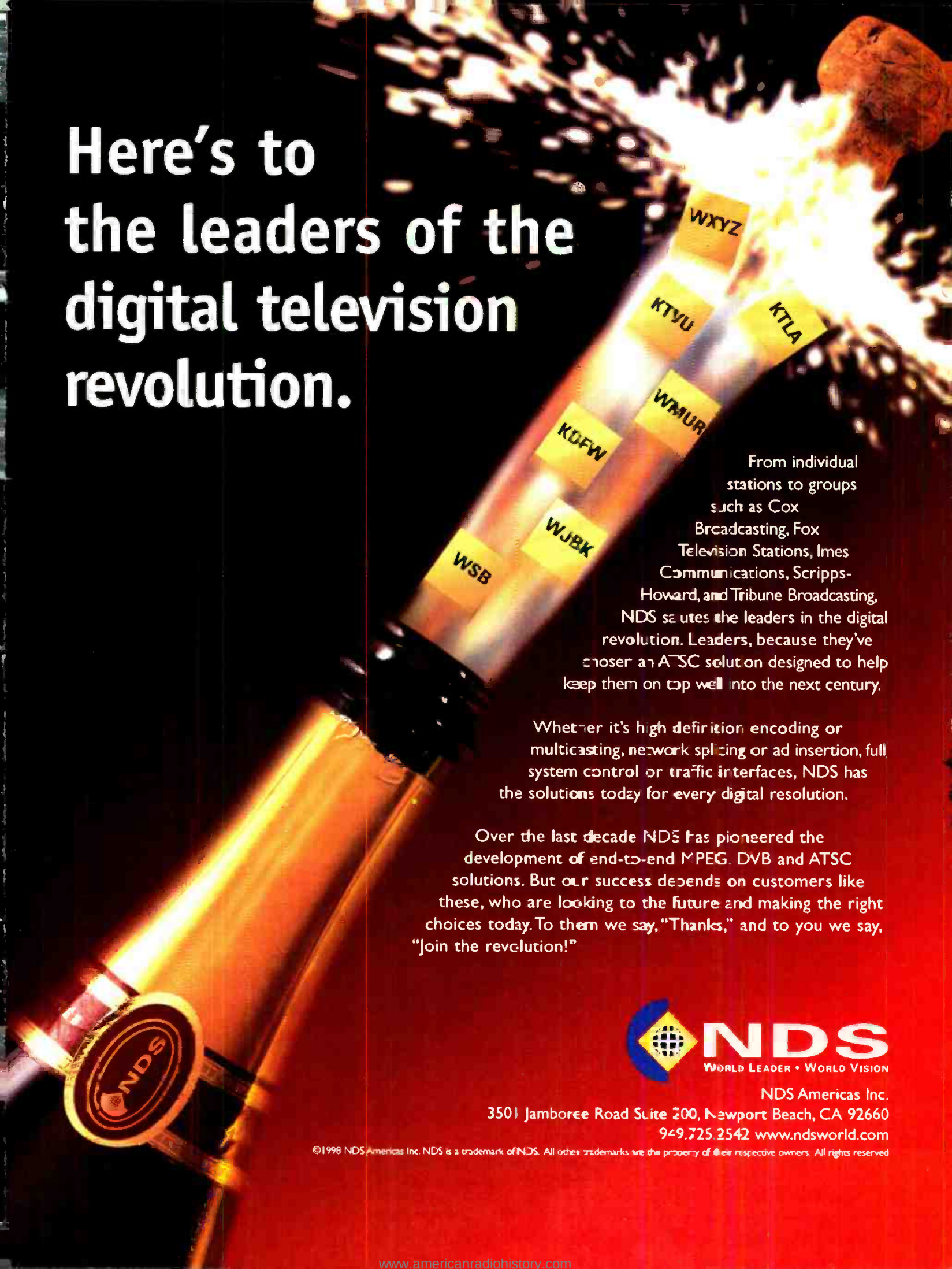
The U.S. Postal Service is the latest subscriber to PBS The Business Channel, the Public Broadcasting Service's direct satellite offering. The Postal Service's 800,000 employees can watch up to five hours daily of workplace skills programs and executive education provided by the channel. The programming will be transmitted to



Bill Steff, U.S. Postal Service employee development manager, and Ann Boland, vice president of PBS The Business Channel, have signed a deal that will bring PBS worker training programs to 800,000 USPS employees.

a dish at the Postal Service's National Center for Employee Development in Norman, Okla., and redistributed throughout the Postal Satellite Training Network. This is the Business Channel's largest government contract to date. The programming is distributed to companies, government agencies and universities from noon to 5 p.m. weekdays via EchoStar III.

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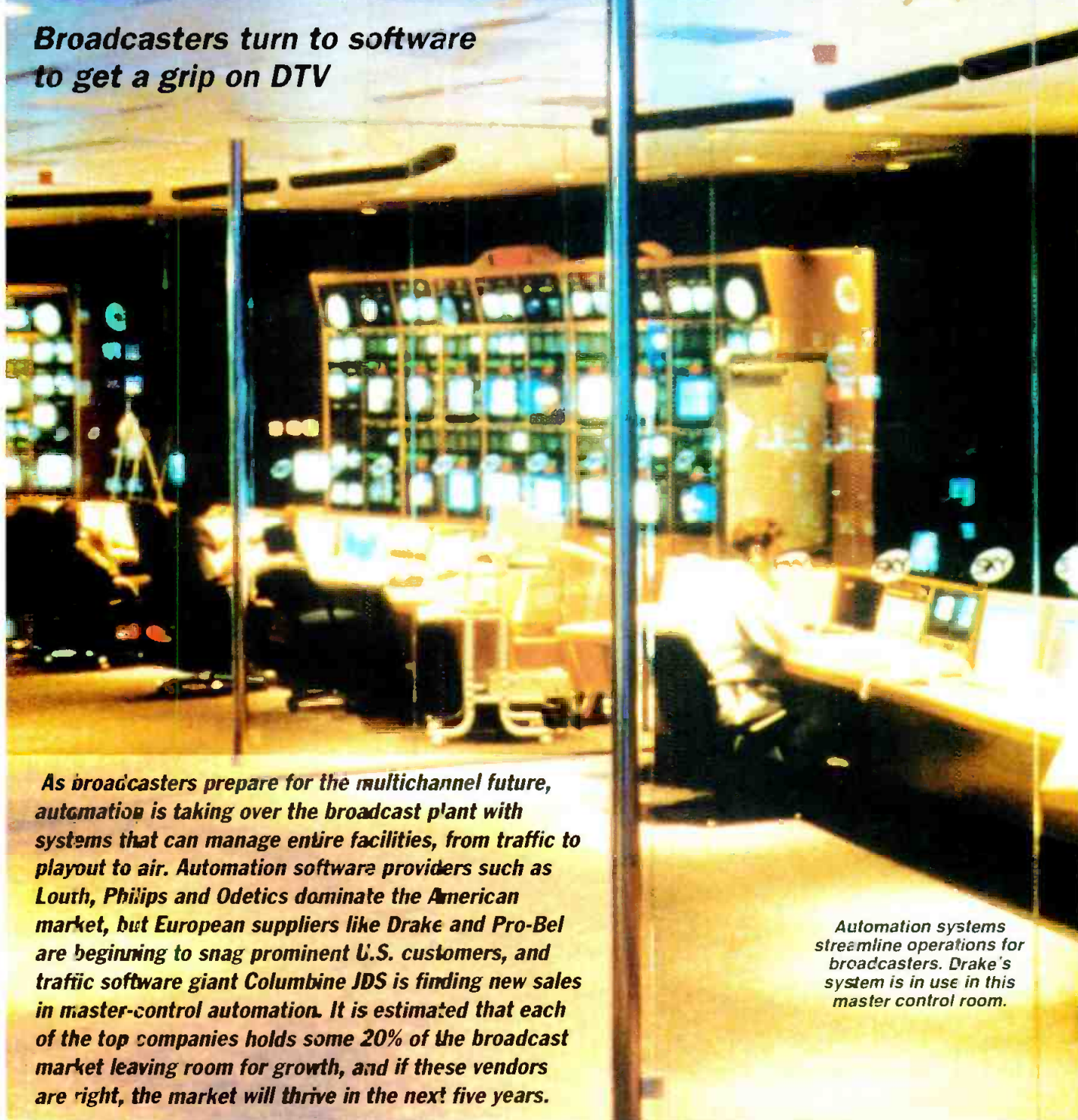


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Automating the future

**Broadcasters turn to software
to get a grip on DTV**



As broadcasters prepare for the multichannel future, automation is taking over the broadcast plant with systems that can manage entire facilities, from traffic to playout to air. Automation software providers such as Louth, Philips and Odetics dominate the American market, but European suppliers like Drake and Pro-Bel are beginning to snag prominent U.S. customers, and traffic software giant Columbine JDS is finding new sales in master-control automation. It is estimated that each of the top companies holds some 20% of the broadcast market leaving room for growth, and if these vendors are right, the market will thrive in the next five years.

Automation systems streamline operations for broadcasters. Drake's system is in use in this master control room.

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| ☐ routers | ☐ software |
| ☐ programming | ☐ additional staff |
| ☒ a plan | |

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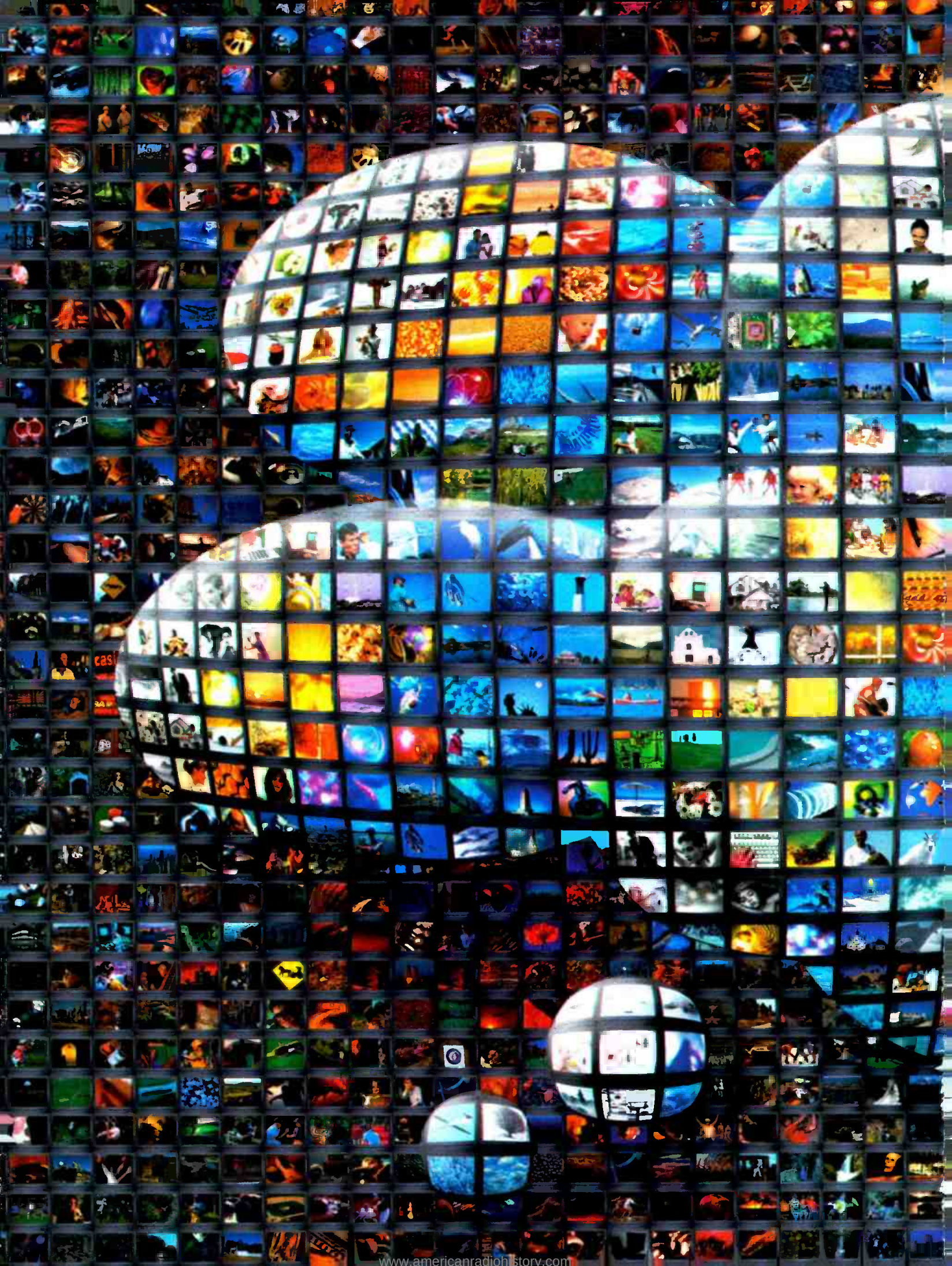
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STATION AUTOMATION



Drake's Max Finucane says the 'architecture' of automation makes it easy to 'scale upwards to 250 or 500 or even 1,000 channels on the control, or scale it down' to one or two channels.

By Karen Anderson

With the era of digital television upon us, many stations and networks are looking for ways to take advantage of the additional channels that the extra chunk of spectrum will provide. Many broadcasters already are preparing for the transition. These broadcasters will need to know how to control the environment and operate these channels of programming without blowing entire budgets on staff increases, automation software suppliers say.

"You have a complement of people today running the station, and the station runs well. As soon as you start adding channels, what do you do? Do you double the number of people, triple the number of people, quadruple the number of people?" asks Drake Automation vice president of sales and marketing, Max Finucane.

Philips Automation application manager John Wood says that when it comes to the challenges of DTV, "You

either throw people at it or throw technology at it, and I think most people are choosing to throw technology at it."

Purchasing the software isn't cheap. A modest single-channel system that controls one VTR, a video server, with a traffic and billing interface, can cost from \$75,000 to \$150,000, depending on the broadcaster's requirements. Options to run additional VTRs or video servers can be added for multichannel operations. A basic multichannel system can cost roughly \$200,000 but can go as high as \$400,000 or more, depending on the number of channels the software will need to control.

Making the decision to automate in the multichannel DTV world is one that depends on function as much as it does economics, Finucane says. The vital question becomes not 'what will this cost?' but 'what is going to be the cost of getting it wrong?' he says.

Richard Swiers, Louth Automation director of product marketing, explains that while having an automation system with one operator monitoring mul-

tichannel systems is probably less costly than setting up multiple control rooms and adding operators, that is only a small part of the economics.

"I think a lot of the economics is [in] the reuse of your video resources," he says.

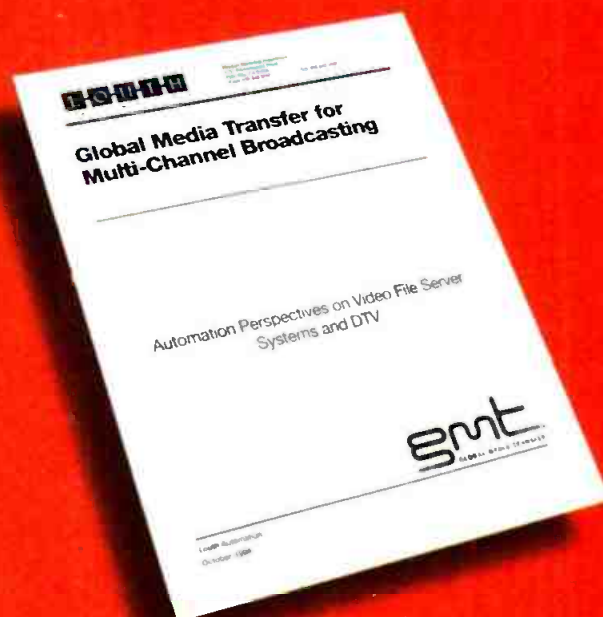
He explains that since a multichannel server can perform a number of tasks simultaneously, stations can broadcast much of the same video and audio material across its video channels. The material can even be programmed to run on a station's Internet Website via the server.

The growing popularity of video-server technology, has caused an explosion in the broadcast automation industry. Industry experts predict this growth to continue over the next three to five years as more broadcasters move to a tapeless realm and begin their digital broadcasts.

Drake Automation

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STATION AUTOMATION

last October, it has snagged prominent customers like DBS operator DirecTV and station group Cosmos Broadcasting [see story, page 40].

Finucane says that starting as a multichannel automation provider has been an advantage for Drake. "The whole ethos, the whole architecture, had its genesis in multichannel, and so it's very easy to scale it upwards to 250 or 500 or even 1,000 channels on the control or scale it down all the way to [one] or two channels," he explains. "The

automation systems are becoming the "technical centerpiece" of broadcast facilities today.

And things are steadily becoming more complex. In the DTV domain, broadcasters have to worry about devices like bit-rate converters and multiplexers. "So companies that do automation need to jump into that whole puzzle," Swiers says.

In response, Louth plans to release into the public domain by the end of this month the Digital Television Com-

munications Protocol (DTCP). This will allow automation systems to move into the DTV age by controlling digital equipment new to many plants, such as bit-rate converters, multiplexers and encoders and decoders.

"It's very time-consuming for all of the encoder, decoder and multiplexer manufacturers

"Station to station, [broadcasters] can reuse things to cut down on the amount of work required to get something on the air," Swiers says.

Louth has snagged several users for its GMT system, including Fox owned-and-operated station KRIV(TV) Houston. At KRIV, Tektronix Profile servers are linked via Fibre Channel archiving to an AMPEX DST 812 tape library controlled by Avalon archive and management software. Tektronix/Lightworks VIP nonlinear editing workstations also are linked to the system.

Louth has attracted another new customer. PBS has chosen Louth's multichannel Windows NT-based ADC-100 broadcast automation system for its Alexandria, Va., Network Origination Center, which started operating in August.

Integrated by Communications Engineering Inc. of Newington, Va., the system will be operated by eight Windows TO5 transmission operator workstations and several LCP-20 hardware control panels. Multiple 32-bit TO5 workstations will provide simultaneous control of 24 broadcast channels.

The ADC-100 will manage 46 external Panasonic and Sony VTRs, 11 Leitch LogoMotion logo inserters, nine Saturn MC switchers and Philips/BTS Venus routers.

The Louth system also provides PBS with material tape management for dubs and program timing. It handles automatic caching from three Odetics TCS-90 cart machines to eight Hewlett-Packard MediaStream Servers with Fibre Channel file management. In addition, the Louth system controls all audio/video routing, automated recording for program acquisition and Air Protect 1:1 redundancy of all playback and routing/switching devices.

Louth is just beginning to offer its products on a Windows NT platform; this marks Louth's first major NT installation. Swiers notes, however, that the company is not giving up on DOS.

He predicts that like any computer-based system, DOS probably will be phased out. But for now, Swiers says, "We have a solid customer base that's operating very solidly in DOS-based systems, and we want to continue as [much as is] reasonable to support that."



Louth's Global Media Transfer (GMT) streamlines station group distribution and operation of syndicated material.

architecture lends itself to that type of scalability, which makes it very easy to tailor a system for a huge provider or for a station that just wants to create a tapeless environment and have a highly redundant automation system as they go toward digital television."

Finucane adds that automation won't lead to drastic staff cutbacks. Automation allows stations to maintain operating costs while increasing productivity and revenue opportunities—but, he warns, "It is not a cost-reduction tool. Some people may want to see it as that, but at the end of the day it allows you to do far more with your current complement."

Louth Automation

Today's automation is more than just running cart machines or controlling video servers for playback to air. Broadcasters want total facility management. As Louth's Swiers points out,

to write protocols for each of the automation systems," Swiers says. "Likewise, it is time-consuming for the automation systems to have to write to specific protocols from all of these manufacturers. ... The idea is to essentially make it easier for the marketplace to work with automation and all these DTV devices."

These are busy times for Palo Alto, Calif.-based Louth. In addition to releasing the new protocol, the company also is feverishly developing its Global Media Transfer (GMT) system. GMT streamlines station group distribution and operation of syndicated material by linking functions throughout the group. For example, instead of having each station handle such tasks as quality assurance, time sheet tracking and marking of breaks, it allows one station to be assigned to receive the program, handle the housekeeping and distribute it on to the other stations.

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STATION AUTOMATION



Philips released its newest, fastest automation computer system, the MC-2098, at September's International Broadcasting Convention in Amsterdam.

Philips Automation

While many software vendors, like Louth, are touting the merits of Windows NT, Philips Automation, based in Campbell, Calif., has decided not to go that route. Philips Automation senior applications manager, Jeff Wood, says the company feels that NT is just not robust or reliable enough to support automation systems.

"NT, in my opinion, is not stable enough for that application," Wood says. "If you've ever used a Microsoft product, you know that you're going to have to reboot the operating system at some point. NT is no different. I don't think you can afford that luxury in a mission-critical, on-air environment where your revenue is riding on it."

Instead, Philips has developed its own QNX multitasking, multiuser real-time operating system. Developed as a "mission-critical, fault-tolerant, redundant operating system," QNX is the foundation for all Philips Automation products today and in the future, Wood says. The company began shipping graphical user interfaces for QNX at NAB '98.

He explains that QNX has a small software "kernel"—the central piece of code within the operating system—that is very difficult to corrupt, making it a "robust" operating system.

In contrast, "The kernel on some operating systems is very large, and if a

line of code within the kernel becomes corrupted it will cause the system to fail," he says.

In creating its automation products, Philips has one mission, Wood says. "We're providing an easy path to get the broadcaster from where he is today to where he needs to be in the future."

Philips Automation systems are modular, so they can be custom-tailored to meet the needs of single-channel or multichannel broadcasters, Wood says. "If customers find they need additional features, it's very easy to initialize that in the software," he says. "To change the feature set, all we need to do is dial [it] in via modem."

One of Philips Automation's newest customers is ABC affiliate WPDE-TV Florence, S.C. The station will use the MC-900 automation computer system for its local broadcast and LMA channels. A media manager computer will provide media information and act as a backup system for the MC-900 computer. The WPDE-TV setup also features a multi-channel interface to the Enterprise traffic and billing software, the Philips Media Pool digital video server and an additional video server that serves as a backup for the Media Pool. The system also controls a router and a master-control switcher.

At the International Broadcasting Convention last month in Amsterdam, Philips introduced its MC-2098 Automation Computer System designed for

large multichannel satellite, cable and broadcast operations. Featuring a 233 mhz Pentium microprocessor and 128 megabytes of RAM, the MC-2098 is Philips' fastest and most powerful automation system to date. It can handle more than 25 on-air program channels, up to eight regional feeds and four cache channels. It can also accommodate as many as 16 control terminals, so operators can do prep work while the automation system is running.

Wood predicts that this move toward faster, more robust systems will continue over the next few years as broadcasters seek new solutions.

"I think we're about to see a paradigm shift in automation," Wood predicts. "It's going to manage all of the assets in a facility, whether that be tape-based material or [nonlinear] digital material. It likely will provide hooks into other systems, such as newsroom systems, and certainly close interaction with traffic systems, compression systems and other third-party computer systems—program delivery guides, electronic program guides, closed captioning, subtitle systems. I think automation is going to become a central focus that will connect many of the subsystems."

Odetics Broadcast

Recognizing early this shift toward facility management, Odetics Broadcast introduced its Roswell facility management system at NAB '97.

"We're trying to manage the entire facility [and] provide efficiencies in the entire workflow process," says



Odetics Browser Visual Asset Manager allows directors to track and view material on their PCs before it goes to air.

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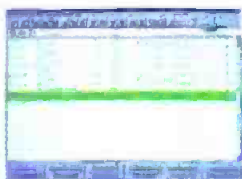
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Roswell™
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STATION AUTOMATION

Odetics vice president of sales and marketing, Michael Guess.

Roswell was designed with multi-channel and digital television in mind and was developed specifically to work in disk-based broadcast plants. The Windows NT-based system has an SQL-compliant Oracle relational database to track material throughout the plant. It also interfaces to traffic and billing systems and supports PC networking through a standard Ethernet LAN.

The client/server architecture allows the operator to control the system—including master control and switching—via a single device control server (DCS) with a Microsoft graphical user interface. A single DCS can control up to 16 peripheral devices, and Roswell can accommodate up to 10 DCSs for control of up to 160 peripherals.

Odetics systems comprise mainly off-the-shelf computer components with real-time machine control using standard Hewlett-Packard servers. "We're trying to make our system out of common computer NT building blocks," Guess says. This makes it easy for users to tie Odetics systems into existing systems, and it allows for easy upgrades.

In a move to make the Odetics systems even more comprehensive, the Anaheim, Calif.-based company last month acquired International Media Integration Services Limited (IMIS), a UK-based developer of video browsers and network systems for TV and other media.

"One of the key pieces of Roswell is media management, which is the ability to track all this audio and video material you've got in your broadcast facility," Guess says. "The one thing we could not do effectively is tell you much about that material beyond the title and how long it is."

IMIS will provide this additional data for preview. "It lets us actually see and hear the video and material content that goes along with all the text and numbers you get out of the system," Guess says. "It really changes the rules of the game."

Odetics Broadcast and IMIS previously have collaborated on the development of products for the broadcast industry, including the Bowser Visual Asset Manager. The Windows NT-based video browsing system allows users to find, track and view

Cosmos taps Drake for DTV

In a move to streamline its master-control operations for the transition to multiple-channel broadcasting, Cosmos Broadcasting Group of Greenville, S.C., will install Drake Automation systems in its nine stations over the next five years.

Drake Automation (DAL) will install multichannel automation systems (D-MAS) at Cosmos start-up NBC affiliates WFIE-TV Evansville, Ind. (which goes on the air this month); KPLC-TV Lake Charles, La., and wis(TV) Columbia, S.C. (both set to go on air in the fourth quarter). The balance of the Cosmos ABC, CBS and NBC affiliate stations are scheduled to receive DAL systems by 2002.

D-MAS is designed to provide automation control of single or multiple channels. WFIE-TV will continue to operate a single channel, while KPLC-TV and wis will function as multichannel stations.

According to Steve Smith, Cosmos vice president of engineering and operations, the group is using DAL computers to create automatic operation of master-control functions—including program record and playback—to create a "tapeless" master control.

"This doesn't mean there won't be any tape. It just means that we won't be tape-based, primarily," Smith says. "There still will be some tape around for backup and other purposes."

At the core of the system are two automation controllers, one to operate as the master unit and the other to serve as a backup unit in the event of a failure. Each controller has a 21-inch monitor with keyboard access for function selection, data input and schedule display and editing.

For the Cosmos installation, D-MAS will control seven VTRs: two for dubbing and five for dubbing and playback. Signals from any VTR can be switched to two Tektronix Profile disk recorder inputs via automation of the routing switcher. In addition, a Grass Valley 10X switcher will serve as a backup source to air in the event of a main router/Profile failure. The Profiles will interface to the Tektronix Profile PLS200 library system to store Cosmos programming and commercials in master control, Smith says.



The Tektronix Library System provides more than 100 hours of storage with access to any file in three minutes or fewer.

Meanwhile, a traffic controller will take care of general housekeeping duties while acting as the interface to the externally produced traffic schedules. The automation and traffic controllers will be linked to display controllers via a thin-wire IEEE 802.3 Ethernet circuit. The controllers also will be interconnected by serial digital link, which allows the passing of system update data if the Ethernet system fails.

"We liked the fact that they weren't running programs on a classical computer system," Smith explains. "They had their own operating system, which means that they weren't dependent upon others for the reliability of the system. We also liked the fact that they had a real rugged dual system design, so nothing at any time could ever cause a problem in master control."

That "double-redundant" system is part of Drake's philosophy that a truly effective automation system depends on "reliability, reliability, reliability," says Max Finucane, Drake vice president of sales and marketing.

Smith adds that the DAL system offers functions that additional staff could not handle.

"We're asking our people to do things you can't do," he says. "There are not enough people you can hire to take care of these problems, so it's not a function of hiring staff. You can't hire a staff. Either they're not there or you can't afford it."

—Karen Anderson



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STATION AUTOMATION

video material via the Internet or TCP/IP corporate intranets. In a deal with ATL Products, Odetics has agreed to sell Bowser as a OEM product so that facilities can integrate the product into existing automation systems.

Bowser also can be an effective tool for streamlining station operations. For example, Guess says, a station can use Bowser to record all incoming feeds on tape. Anyone with a desktop computer can browse the system, which also allows directors to view completed packages on the desktop before airing them.

This is not the first time that Odetics has worked closely with another company on product development. In a collaborative agreement announced at NAB '98, Odetics has integrated SeaChange International's Broadcast MediaCluster video-server system into Roswell and SpotBank Pro Automated Management system. In turn, SeaChange has added the Odetics video disk recorder control protocol to its Broadcast MediaCluster.

Just last month, SeaChange snagged its first U.S. customer for its MediaCluster MPEG-2 4:2:2 video server. Cable and broadcast programming distributor Group W Network Services (GWNS) of Stamford, Conn., is using a MediaCluster play-to-air digital video system to manage, store and play back programming for four of its cable network clients. For years, GWNS has been successfully using a homegrown single-channel automation system to control cart machines for spot playback. Because some of its customers are now moving to multichannel operations, GWNS needed to upgrade, says GWNS Vice President/General Manager Barry Fox.

GWNS has installed a five-node SeaChange Broadcast MediaCluster with seven inputs and 10 outputs. The server can encode MPEG-2 4:2:2 bitstreams at encoding rates of 24 Mb/s and its 720 GB of storage can hold 64 hours of video material.

FloriCal

At GWNS, a FloriCal system will control the SeaChange server. According to Barry Fox, the FloriCal system has been in place for some eight weeks and eventually will replace its homegrown, non-server-based system.

"We're still in the integration phase, but it's coming along," Fox says. "We haven't put it to wear yet."

Fox says Group W chose FloriCal for its robust database and asset-management capabilities. The FloriCal products that are being installed at Group W include a Windows NT-based AirBoss on-air presentation system, a SpotCacher video server and cache management system and a ShowTimer program acquisition and timing system. The SpotCacher system has been developed from the ground up as a "multiple-level, multiple-channel server content management system," says FloriCal President Jim Moneyhun. The system loads incoming information onto the server; then, based on a "point-weighting system," SpotCacher purges the material least likely to be reused in upcoming schedules.

This SpotCacher system is designed to work with FloriCal's entire product line as a total asset-management system that controls all facility broadcast operations, including sales, traffic and billing.

Moneyhun says these advanced facility management systems will help broadcasters consolidate their operations.

For example, FloriCal is installing a system at UPN affiliate wWOR-TV Secaucus, N.J. From there, wWOR-TV operates its sister station in Baltimore, wUTB-TV. The Baltimore facility has only a transmitter, an engineer and a local advertising sales staff on site. All programming and commercial spots are passed from the video server at wWOR-TV's facility via fiber-optic cable to the Baltimore transmitter for broadcast.

"They have a common art department, a common programming department, a common traffic department,"

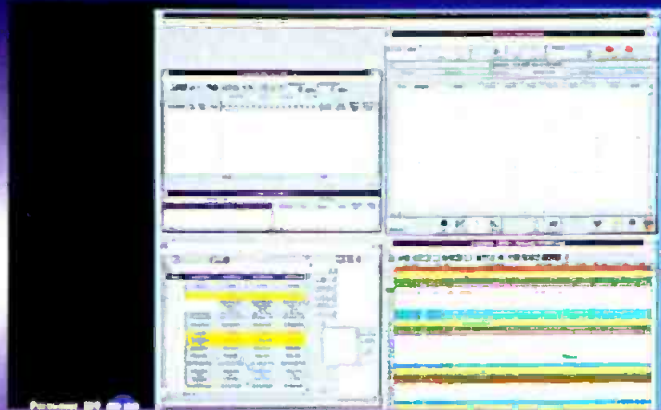
Moneyhun says. "There are some economies of scale there."

Moneyhun expects this operational model will become more popular as station groups seek new ways to maximize resources.

Columbine JDS

In automation systems, master-control operation has been isolated from the traffic portion of operations. But traffic software giant Columbine JDS, like more traditional automation suppliers Odetics and FloriCal, is working to change that with total facility management.

Columbine JDS's MCAS-III (master control automation system) allows



The user interface for a management information system made by Columbine JDS, whose automation system allows broadcasters to connect traffic with a variety of master control operations.

broadcasters to connect the traffic systems that handle their sales and finances with a variety of master-control operations, including cart machines and video servers.

According to Joe French, Columbine JDS director and general manager, engineering product groups, Columbine JDS controls about 80% of the traffic and sales systems of U.S. broadcasters. He says those clients are seeking better ways to manage overall operations.

"The ability for us to tie traffic to master control automation to transmission in an all-inclusive solution is what we're seeing as one of the biggest demands from the marketplace," French says.

He adds: "The traffic systems and the automation systems must become

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there may be
several intelligent
choices for
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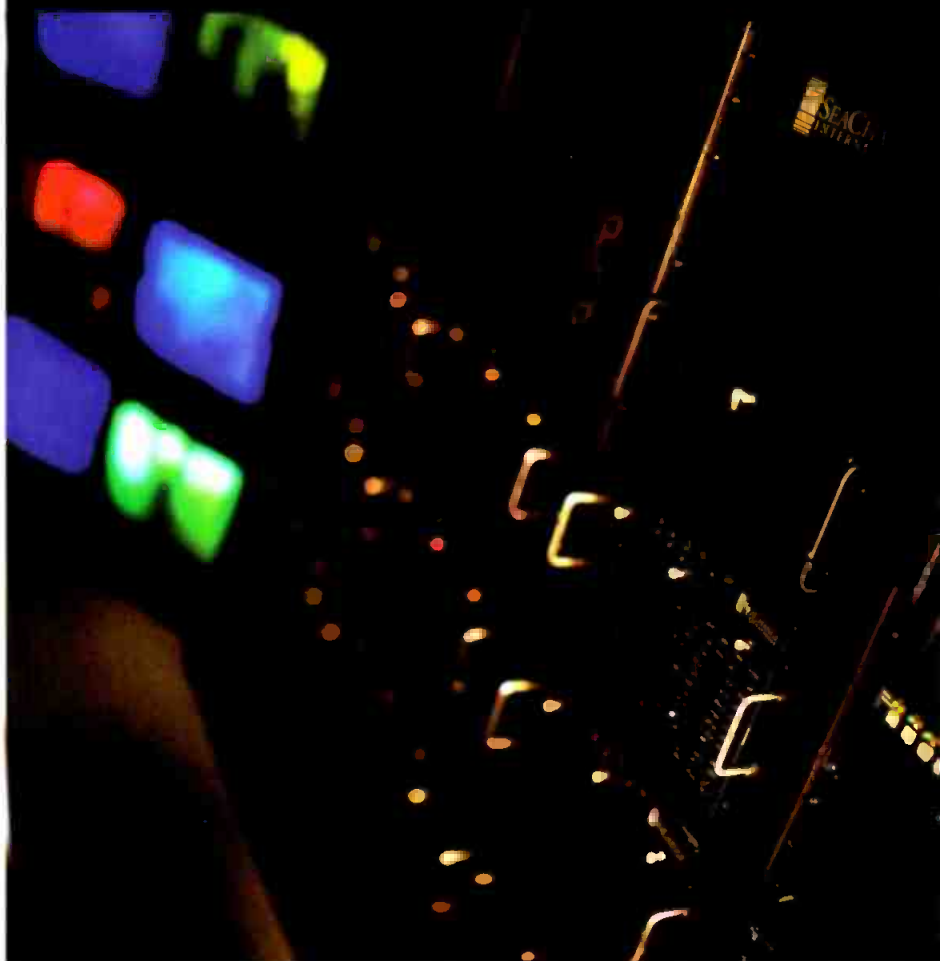
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STATION AUTOMATION

[more tightly] linked together, so that the process of bringing a playlist to air is more closely linked to traffic and more highly automated."

This type of application has pushed the company toward development of material management control within the video-server environment, both in archiving and playback. The New York Times Co. Broadcast Group recently chose Columbine JDS to provide a video-server solution across multiple stations using a wide-area network (WAN) and Hewlett-Packard servers.

"We see this as a very significant event in the industry, because we see that this allows groups to take a more centralized approach to management of material and quality control," French says. "It also allows them to have a much more efficient purchase of their video servers by minimizing the amount of on-air storage time required at each station."

The New York Times Co. Broadcast Group is a longtime user of the Columbine JDS system in its eight stations. The group is in the last phase of completing installation of a Columbine system in its newest stations, KFOR-TV Oklahoma City and WHO-TV Des Moines, Iowa, both NBC affiliates.

New York Times Group vice president of operations and engineering, Frank Chebalo, says that Columbine JDS's closed-loop approach originally attracted his company to its software.

A log started in traffic is electronically delivered to master control. It runs the broadcast day, writes a file for the day's activity and then sends it back to traffic for reconciliation.

"Essentially what that does is compare the log that began to the log that actually ran," Chebalo says. "Once it confirms that all is well, it goes ahead and sends out the associated billing and completes the billing process. That's one of its huge pluses."

Columbine JDS also has addressed the changing needs of broadcasters as a result of future digital transmission in a multichannel environment. At NAB '98, Columbine JDS introduced Transmission Manager, a product that allows the automation system to interface with encoders and multiplexers and to generate ATSC transport stream information from the traffic system.

Columbine JDS's tight interface to traffic, says Chebalo of the New York Times, makes the automation process complete and will help the station group absorb the programming growth associated with DTV.

"Looking down the conduit, we're not too far from adding channels, whether it's digital channels or even channels beyond that," Chebalo says. "Now you take that trafficking process in multiples—in twos or threes or fours—those out there doing it in a manual function will just take a manual task and complicate it by a few multiples."

Pro-Bel

For stations that are not ready for a full facility-management system of the kind provided by Roswell or Columbine JDS but want to get the

from their [servers]," says Kathy Bienz, marketing manager of Pro-Bel Americas.

"Video servers are really driving that trend," adds Bienz. "They're not like a tape machine, where you throw a tape in and press the play button. It's bits of data on disk drives. It's not a removable medium so it needs to be managed with a whole different philosophy than [tape payout]."

When a station is ready to automate its facility completely, it can upgrade with Pro Bel's Sextant and Compass multichannel automation systems.

Since UK-based Pro-Bel hit the U.S. market in 1996 (when Chyron acquired the company), it has automated some major facilities with Sextant and Compass. CNN and Turner Entertainment use Sextant and Compass with MAPP to control Tektronix Pro-file servers.

Sextant, designed for single or multichannel services with occasional live programming requirements, can be upgraded to Compass. The Compass Presentation Automation System is designed for large facilities with full integration of cart machines, VTRs, char-



Last-minute programming changes, such as late-breaking news, are possible by using the automation override button on Pro-Bel's TX series master control.

acter generators and still stores. Pro-Bel offers MAPP. MAPP is a control and media management software application featuring fully integrated acquisition, caching, database, archive and playout functions. MAPP uses an SQL relational database and interfaces to server systems including the Hewlett-Packard MediaStream and Tektronix Profile.

"One of the key trends that we're seeing is that stations that normally wouldn't be looking at full station automation at this point are discovering that to integrate servers into their operations, they need a powerful operating system to get the most benefit

from their video servers, Pro-Bel

acter generators and still stores. "MAPP can integrate seamlessly with Sextant and Compass, and that's the next logical step that a station takes when that need arises," Bienz explains.

Pro-Bel's automation products are designed with "unique interoperability" with the company's TX series master control, Bienz notes. The TX series master-control units are outfitted with a dedicated automation override button. This feature facilitates last-minute programming changes, such as late-breaking news.

"It provides for a smoother environment and less risk of errors," Bienz says. ■



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STATION AUTOMATION

Serving up better storage solutions

By Karen Anderson

When video servers started gaining acceptance by broadcasters about four years ago, stations placed the new disk-based systems in simple cache configurations. Cart machines were used to load videotape content on the server for playout, and archive storage still consisted of a videotape on a shelf.

Today, broadcast material management has become more sophisticated and efficient. As video servers and powerful automation software systems gain popularity in the broadcast plant, the way that TV facilities archive material also is beginning to change dramatically. Gradual transition to HDTV and multi-channel DTV also is upping the ante in storage requirements.

"In 1998, we've seen a significant increase in broadcasters making the transition [not only] to servers but also from videotape archives to archiving in a data environment," says Michael Wilke, StorageTek solutions manager for digital media. "There's a lot of potential benefit gained by taking the next step—the first step being starting with a digital server—to actually storing the content digitally."

In addition to saving space with MPEG-2 compression, digital content storage gives broadcasters more effective management of material and more efficient access to material, Wilke says.

To increase efficiency even further, automation vendors are beginning to make archiving a function of the automation system itself.

"Once upon a time, you had a video wall, and you could see a tape, take it off a shelf and carry it somewhere," says Jim Moneyhun, president of FloriCal, a Gainesville, Fla.-based automation software vendor. "You can't do that anymore when you have [content] in a video server. People are finding that the management of material that they can no longer see is more than they had expected ... it's all being done rather mysteriously, if you will, by asset-management systems."

Until now, storage systems have been operated independently as tape libraries or sometimes controlled by the video server. If the archive was controlled by the video server and a requested file wasn't found on a video server's disk, the server would search the archive. As archives have become integrated into automation software, the automation system database now knows exactly where the file is and can quickly retrieve the data.

StorageTek offers a wide range of disk- and tape-based storage systems for broadcasters' transition to digital. The company prides itself on providing complete solutions by integrating its MediaVault digital storage system with popular video servers

from Philips, Tektronix, Hewlett-Packard and SeaChange. MediaVault combines tape drives, automated cartridge libraries and the StorageTek software on which the system runs.

Since broadcasters' storage requirements change, Ampex, Redwood City, Calif., offers its DST line of digital data storage systems and robotic library systems as scalable systems ranging from 3.8 terabytes to 100 terabytes or more of storage. "You can start small—and as your needs grow, you'll be able to grow with it," says John Hennessey, Ampex director of business development.

Working with video server systems, the DST system allows broadcasters like Fox, one of Ampex's biggest customers, to move data files around the plant instead of shuttling videotape around. This makes for much faster transfer times and quicker access to the material.

This efficiency will be especially helpful to broadcasters moving into the multichannel DTV domain, Hennessey says. By having a central data storage repository, he notes, a single data storage system can transport content over Fibre Channel to each of the channels' servers.

In this emerging world of digital content management, the disk-versus-tape debate rages on, and StorageTek's Wilke notes that there are clear trade-offs. While

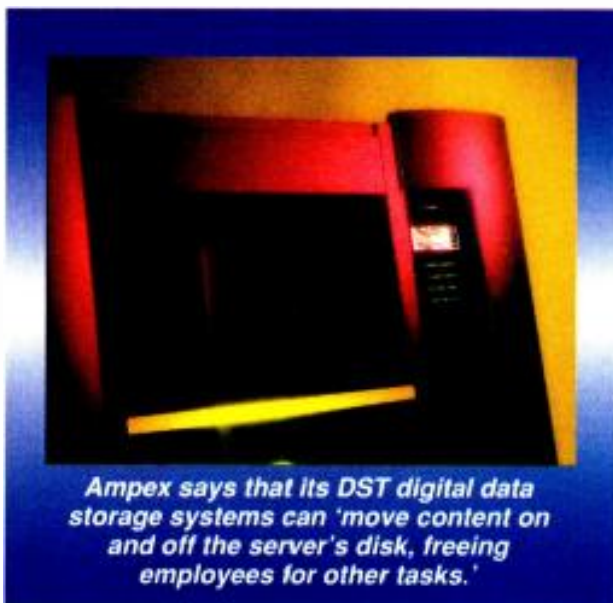
disk offers faster transfer and access rates, tape offers much more storage capacity and a price/performance advantage.

While disk-based technology is moving into the broadcast plant, Wilke does not foresee disk replacing tape, and automation software providers tend to agree. Odetics vice president of sales and marketing, Michael Guess, says that "Disks are still more expensive to store on than tape." But he notes that disks have made some impressive strides in increasing data capacity, making them more attractive.

Louth Automation director of product marketing, Richard Swiers, says that while he sees the role of tape changing, he doesn't see it fading away. "We'll see tape becoming an acquisition tool. After something is acquired, it's moved into server-based technology [for production applications]."

While this seems to be the overwhelmingly dominant opinion among automation software vendors, Florical's Moneyhun says, "For a while, the news hounds are going to go out there, and they are going to collect pictures on videotape, although there are disk-based systems that will do that as well. That's going to be the last we need videotape."

Moneyhun admits that videotape will exist for many years in the form of hand-me-down equipment, but he predicts that everything else on the production and post-production side, including archiving, will migrate to disk over the next few years as stations make the transition to digital. ■



Ampex says that its DST digital data storage systems can 'move content on and off the server's disk, freeing employees for other tasks.'



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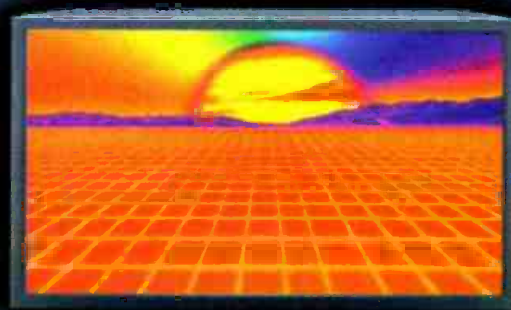
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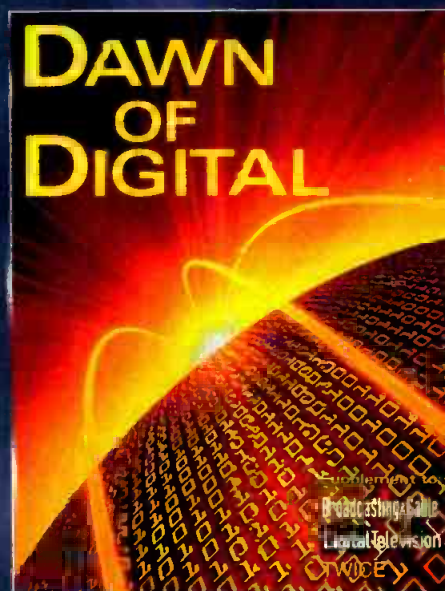
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Fox hunting for more viewers

Low numbers have translated into cancellation, hiatuses and a search for some answers

By Michael Stroud

To date, the fall season has been literally that for Fox, with its performance in some key categories falling dramatically from year-ago numbers.

To be sure, other networks don't have much to crow about either. NBC, ABC and UPN all have lost ground among households and 18-49s since the start of the season, although CBS has managed to hold steady. Only The WB's household and young adults numbers are up for the first three weeks. Still, the season's start for Fox has been all the more jarring because the network ended last season on such a high note—beating ABC among 18-49-year-olds through last spring for the first time ever and introducing two of last season's few breakout shows—*Ally McBeal* and *King of the Hill*.

After three weeks, the Fox network was down 11% in its target 18-49-year-old demographic against last year's season to date, dropping it to fourth place, from third last year. In households, it was down 14%. Three of its four new live-action comedies were off the air, animated series *King of the Hill* was underperforming in its new Tuesday night slot and baseball had upset some of the network's prime time schedule.

Fox officials say the problems are just blips in the network's long-term strategy. "Would we do things differently? The answer is no," says Giles Lundberg, Fox's senior vice president for research and marketing. "You've got to have a strategy and you've got to take risks."

Still, the blips have been painful. *King of the Hill*, a hit on Sunday night following *The Simpsons*, has dropped 43% in ratings in its new Tuesday slot compared to its early-season performance last year. And Fox got no help from its lead-out, the ill-fated *Costello*. On Sunday, new comedy *That '70s Show*—the only one of Fox's new crop of comedies to survive—has pulled in an average 6.1 Nielsen rating, about 40% below *King's* average in its initial outings in that time period last season.

Sunday's problems were compounded by the poor performance of new com-

edy *Holding the Baby*, which Fox has now benched. And *Millennium's* performance on Friday night was hurt by two weak new lead-in comedies, *Getting Personal* and *Living in Captivity*.

Add to that some baseball-related bad luck, at

least in terms of long-term strategy. A key game in Mark McGwire's home run race bumped the premiere of *King of the Hill* in its new time slot, hurting ratings for the evening and slowing momentum for the show. The network was also forced to broadcast filler programs during one rain-delayed game and last Monday night (Oct. 12) when a scheduled game didn't happen at all—hurting ratings in the season's third week.

Fox acted quickly last week to mitigate the damage, moving the premiere of its sinister Peter Horton drama, *Brimstone*, to Friday night, Oct. 23, from its previous debut date of Tuesday, Oct. 27.

The move came after Fox closed down poorly performing comedy *Costello* on Tuesday nights and replaced it with an extra half hour of *King of the Hill* at 8:30 p.m., leading into its more successful *Guinness World Records: Primetime* at 9 p.m. Some think that Fox ought to consider further cutting its losses by moving *King of the Hill* back to its



Fox says its 'King of the Hill' move and 'That '70s Show' addition are long-term plays.



old slot. "Then you would have a very strong combination of *King of the Hill* coming out of *The Simpsons*," the one-two punch that made *King* a surprise hit, says media buyer Paul Schulman.

With the comedy bloodletting behind it, Fox now seems more likely to hang tough and hope for some big ratings from upcoming programming. The World Series, which was scheduled to begin on Saturday, is generally much higher-rated than playoff games, and the network plans to use the series as a platform for heavy promotion of *Brimstone's* launch. In November, *X-Files* relaunches, giving *That '70s Show* the leadout that Fox executives hope will help power it to hit status.

The network is also banking on big midseason hits from two new animated offerings: *Family Guy*, a comedy about a twisted family that Schulman expects to be paired with *King of the Hill* on Tuesday nights, and *P.J.'s*, an Eddie Murphy claymation comedy about life in the projects. ■

ABC spikes Disney World story

Network says it 'didn't work'; author of book that prompted piece says it hit too close to home

By Steve McClellan

ABC has decided not to air, at least for now, a story that's highly critical of parent The Walt Disney Co.

ABC News spiked a story developed by one of its ace investigative correspondents, Brian Ross, and producer Rhonda Schwartz. Among the story's allegations is that because of the potential negative PR, Disney is the only major theme park

operator in the Orlando, Fla., area that refuses to cooperate with law enforcement efforts to investigate a growing problem at such parks—alleged pedophilic and other sex crimes.

Ross and Schwartz were developing the story for 20/20. After months of filming in Orlando, a first draft of the story was submitted to ABC News president David Westin. A source involved in the story says Ross and Schwartz indicated that Westin asked

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if they were "crazy" to pursue such an anti-Disney story for the network and asked for their resignations. An ABC spokesperson denied this, however, while neither Ross nor Schwartz returned calls last week. The spokesperson who said the network had not imposed a gag order per se on the two, also said it's ABC News policy for employees not to discuss stories in development outside the company.

ABC confirmed that Ross and Schwartz had developed a story about theme parks, including Disney World in Orlando. But the spokesperson insisted that the story was spiked simply because "it didn't work"—and not because of corporate pressure or any concern among ABC News executives, including Westin, that Disney would not like the story.

The ABC News spokesperson also said that "some further work is being done" on the story and that "no decision has been made as to whether or when it will air," but that there are "no present plans to air the story as is."

Ross and Schwartz were directed to the story by Peter and Rochelle



ABC News has 'no present plans to air the [Disney] story as is,' but 'some further work is being done.'

Schweier, authors of a just-published book that exposes its main points. Called "Disney: The Mouse Betrayed," it is published by Regnery.

Peter Schweizer says the book cites "about a dozen" cases in which Disney employees were accused of pedophilia, peeping and other sex crimes—cases that are documented in courts in Orange County, Fla., he says. The book also documents the company's refusal to work with local law enforcement agencies to fight and detect the sex crimes. Indeed, Schweizer says, the company even has declined to report to

the police certain alleged sex crimes in Disney World that came to its attention. One accused employee even kept his job, Schweizer says.

"There is no question in my mind" the story was killed out of concern that Disney would be angry, not because the facts don't support it, Schweizer says. Ross and Schwartz spent months working on the story, he says verifying his own work and even doing hidden-camera work at theme parks in Orlando. Schweizer, who was interviewed by Ross for the 20/20 piece, and

his publisher agreed to deal with ABC News exclusively through September, the author says.

But last week, after ABC spiked Ross and Schwartz's second draft, Regnery confirmed it had approached CBS and 60 Minutes about doing the story. CBS sources confirmed the approach but stressed that there was no agreement at deadline.

Asked for comment last week, Disney spokesman Ken Green said the book "lacks credibility. It has tons of false information with a few little truths here and there." ■

Latifah clears 11 Fox O&Os

Fox said to have paid close to \$100,000 per week plus barter

By Joe Schlosser

Telepictures Distribution has cleared its new talk show with recording artist and actress Queen Latifah on 11 of the Fox owned-and-operated stations for fall 1999.

The sale to the Fox stations was the first move made by the Warner Bros. syndication unit, which has kept the long-rumored project under wraps for more than six months. Warner Bros. is also developing a talk show with former *Good Morning America* co-host Joan Lunden for fall 1999. Warner Bros. executives would not say where they stand on the sales side for Lunden's potential talker.



Queen Latifah preps for a fall '99 debut

Sources say Fox executives ponied up close to \$100,000 a week, plus a barter element, for the 11-station package. Telepictures executives would not comment on the fee, but say they received "a significant cash deal with barter." Fox executives had no comment.

The Fox O&Os signed on for Latifah are WNYW(TV) New York; KTTV(TV) Los Angeles; WTXF(TV) Philadelphia; WEXT(TV) Boston; WJBK-

TV Detroit; KRIV(TV) Houston; KSAZ-TV Phoenix; KDVR(TV) Denver; WHBQ-TV Memphis; WGHP-TV Greensboro, N.C., and WBRC-TV Birmingham, Ala.

"[Latifah] certainly has the pedigree

with the Fox stations, given her successful run with *Living Single*," says Scott Carlin, executive vice president of Telepictures Distribution. "That show did very well on Fox, and there is a certain symmetry to her doing a talk show on those stations."

Outside the Fox deal, WCIC-TV Chicago, WATL(TV) Atlanta, WWWE-TV Tampa and KUSI-TV San Diego have also acquired the show for next fall. The show will run primarily in daytime slots, Telepictures executives say. Carlin and Telepictures executives are still mum on the format.

"We're still not going to tip our hand to the competition. We're not trying to be cute or coy, but for pretty obvious reasons we don't want to give away too many specifics as to what we are going to do," Carlin says. "Suffice it to say, it will be primarily a single-issue talk show that plays on her strengths as a very original, compelling personality." ■

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STATION BREAK

By Dan Trigoboff

More or less perfect union

The debate over whether to unionize the news staff at WDAF-TV Kansas City, Mo., went public last week, to the chagrin of management and anchor Mike Thompson—whose internal memo opposing a union shop was made public.

Sources say Thompson's four-page paper caused enough internal friction that general manager Stan Knott said no further memos would be posted either for or against the union. To organizers from the American Federation of Radio & Television Artists (AFTRA), that decision to stop the debate after Thompson's statement was unfair and illegal. The station rescinded the policy following AFTRA complaints. Still more friction ensued, however, when someone from the station apparently released Thompson's memo to the *Kansas City Star*. "Our company has a long history with AFTRA," Knott said, referring to many contracts between the union and the station group. "We want this [union vote] handled in an orderly and organized fashion. But when someone makes internal comments and they become the subject of local news, there's something wrong."

Parts of the memo quoted in the paper discuss Thompson's opinion that collective bargaining discourages individual merit. "[Y]ou will be negotiating for the least experienced and laziest among you, and

paid accordingly," he wrote. Thompson said the quotes were accurate, but not representative of the full four pages and that they present him as "a flaming antiunion guy. My dad's been a union man for years," he said, "but in our particular business, I've seen unions promote mediocrity." More important, Thompson said, was his opposition based on his fear of losing what he calls Fox's excellent benefits package. AFTRA called the "mediocrity" argument "typical antiunion claptrap" and noted, on the benefits issue, that "we can only negotiate minimums. Many employees negotiate terms and conditions far greater than the basic terms."

Buffalo boycott

A new contract between WKBW-TV Buffalo, N.Y., and the National Association of Broadcast Employees and Technicians—Communications Workers of America ended a five-month boycott of the ABC station just before the critical sweeps period. WGRZ-TV Buffalo still faces such boycott actions, with billboards posted around the area encouraging viewers to turn the station off.

News plane down

For the second time in barely a month, a broadcast traffic reporter was involved in a serious crash. Last week a small plane being used for Washington, D.C.-area traffic

reporting crashed into a home next to a Bowie, Md., airport, killing the pilot and severely injuring his reporter-passenger. Forty-two-year-old Douglas Duff, an experienced pilot, was believed killed on contact after his plane tried to make an emergency landing in heavy fog.

Metro Traffic reporter Rob Edgar, 31, was apparently thrown from the plane. He was in critical but stable condition last week in a Washington hos-



Firefighters at the crash site of a Metro Traffic Control plane.

pital with broken bones and severe burns. Residents of the home hit by the plane—members of the airport owner's family—heard the plane coming and escaped injury. Police said an investigation is under way, but weather was clearly a factor in the tragedy. Metro Traffic is part of Metro Networks, which feeds news and traffic reports to five TV stations and nearly 40 radio stations in the Washington area.

In St. Louis, longtime traffic chopper pilot Allen Barklage died earlier this month after a September crash. Barklage was flying at the time in a helicopter he owned and built from a kit.

Hazardous duty

Is it open season on TV journalists? Clarksburg, W. Va., viewers got to see an apparent assault, with WBOY-TV reporter Stacy

Kendall as the victim. The sister of a murder suspect attacked Kendall following the suspect's arraignment. Kendall says she's OK. "We got it all on tape," she says. Her station is considering legal action against her attacker.

■ Meanwhile, in Philadelphia, WPVI-TV news cameraman Luis Lozada filed charges last week against the brother of a convicted killer over an attack earlier this month outside a Delaware County courthouse following a jury's decision to give Arthur Bomar a death sentence for the rape and murder of a 22-year-old college athlete. WTXF-TV photographer Bryan Zilal also reported being attacked by a member of the convicted murderer's family, when he was struck by a cane wielded by Bomar's mother. Zilal has not filed charges.

Raised awareness

Atanta anchor Monica Kaufman's handling of her breast cancer may provide a textbook case in early awareness and education. The longtime WSB-TV anchor underwent a lumpectomy at Emory University Hospital earlier this month and may return to the anchor desk within a couple of weeks of the surgery. An annual mammogram has been credited with aiding in the early detection. Meanwhile, the Emory Winship Cancer Center reported a far greater number of calls for mammogram appointments than usual last week.

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

Syndicators courting success

Judges are hot as new entrants to the court genre get off to strong starts

By Joe Schlosser

O rder in the court has taken on a whole new meaning this season, as the new syndicated court shows have shown early signs of staying power.

Following in the path of *The People's Court* and the recent success of the outspoken *Judge Judy*, the court show genre is back, and Hollywood is trying to cash in on it while it's still hot. All four of the court series on the air have shown improved ratings in early Nielsen data this season.

Two new jurists took their seat behind the bench and the camera this fall—*Judge Joe Brown* and *Judge Mills Lane*—and both have come out of the box fighting. *Judge Judy* has taken the courtroom genre to new levels over the past season and a half, attracting new viewers with her non-nonsense style. Even the latest version of *The People's Court*, with former New York City mayor Ed Koch, has shown signs of ratings growth in the early stages of the season. Cable's Animal Planet saw the success of the court genre earlier this year and put the original *People's Court* judge, Joe Wapner, back on the air with an animal-themed court series. And there will be more judges on the air next season if Twentieth Television executives have their way. The Fox syndication unit announced earlier in the month that it is developing a new version of *Divorce Court* for next fall. This time, Twentieth executives say, the litigants will be actual divorced couples and not actors.

So what's the reason for the sudden boom in the TV court show business? Industry analysts and syndicators say that it's all in the personality of the judge.

"Obviously the format and the genre work, but it's the judge who takes it over the top," says Dick Kurlander, vice president and director of programming at station rep Petry Television. "I think a strong personality drives these shows, and for the most part all of them are strong personalities."

Scott Carlin, Warner Bros. Domestic Television executive vice president, whose studio produces and distributes a new version of *The People's Court*,

says "you couldn't hire a \$2 million-a-year sitcom writer in this town to write the things that come out of some of these [judges'] mouths." Judge Judy Sheindlin, at a little over five feet tall, is probably the strongest personality of all the new TV jurists and she—more often than not—is given credit for the

genre's resurrection.

In the midst of her third season, the former New York City family court judge has shown strong ratings growth each year. Produced and distributed by Big Ticket Television and Worldvision Entertainment, *Judge Judy* averaged a 5.7 national rating in the latest Nielsen

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Application Deadline December 1, 1998



Setting ratings benchmarks are (l-r) judges Judy, Koch, Brown and Lane.



ple's Court has increased its time-period average by more than 14% in the metered markets, and its national number has grown to a 2.4 rating. Nationally, the show is up 9% from a year ago, according to Nielsen data.

Media Research figures (for the week of Oct. 4). The show is up 119% from a year earlier, when it averaged a 2.6 rating. And the show is now double-run in more markets than it is not.

"We have been trying to zig when people zag, and I think we really did that with *Judge Judy* a few years back," Worldvision President John Ryan says. "It took some time for people to find the show, but when they did they were really drawn in by Judy's personality and style." Ryan and his partners at Big Ticket Entertainment say they were not looking for another court series to complement *Judge Judy* in syndication, but happened to come across another outspoken judge by the name of Joe Brown.

This season, Worldvision and Big Ticket tried their luck again in the genre, bringing the Memphis criminal court judge to television. And so far, Brown's show has shown some early ratings muscle. Nationally, Brown is averaging a 2.6 rating (week ending Oct. 4), up more than 24% from its first week on the air.

"We didn't set out to do another court show, but we sure are pleased with the results Brown has shown so far," Ryan says.

Worldvision and Big Ticket executives took a look at another potential TV judge just before deciding on Brown a year ago. That was retired Nevada jurist Mills Lane, who wound up with Rysher Entertainment. Lane, who made a name for himself nationally as a boxing referee, might have Worldvision/Big Ticket executives scratching their heads.

Judge Mills Lane, which debuted in August, has averaged a 2.4 rating in the latest Nielsen data. In the metered markets, *Lane* is up 38% for the time period. Nine of the top 10 markets are double-running the show—and in all, Rysher executives say, they have more than 80 markets showing the show

twice a day. Ira Bernstein, Rysher Entertainment's president, says they went forward with Lane because he had a great TV persona. "We didn't go into the court show genre just to get in on the court show act, we went in because we thought Mills was an exceptional personality and we thought he had what it takes," Bernstein says. "When we went into this, Judge Judy was already on her way to becoming very successful, and we thought we had something very much in line with Judy's personality."

Warner Bros., under its first-run syndication unit Telepictures Distribution, originally distributed *The People's Court* in the early 1980s and opted to bring the show back a year ago in a one-hour format with Koch at the helm. The new version (produced in New York) debuted in 1997 and posted modest ratings success. This season, with the new interest in court shows, the daily series has seen its ratings increase. *The Peo-*

ple's Court has increased its time-period average by more than 14% in the metered markets, and its national number has grown to a 2.4 rating. Nationally, the show is up 9% from a year ago, according to Nielsen data.

"Let's not forget that the entire court genre flows from the river of the original *People's Court*, and I think that has a lot of value in the marketplace and with viewers," says Warner Bros.' Carlin. "It has spawned a lot of successful imitators and has proven itself as a solid ratings contender once again."

The question that many industry analysts now are asking is, how many imitators can the marketplace handle? "Our business has the unique talent of finding a way to kill the golden goose, and derivation is like a cancer," Carlin says. "And everybody jumping on a successful bandwagon can often times dilute the value of the business to begin with. We hope that doesn't happen, and so far all of the court shows have enjoyed a fair amount of success. Is there room for more? Probably, if the show has an engaging personality and strong format." ■

Worldvision takes new 'Tac'

By Joe Schlosser

Add Worldvision Enterprises to the list of syndicators distributing daily magazine series in 1999.

The Spelling Entertainment division is launching *Tac-1: Real Heroes* into syndication next fall with former NFL football player and actor Fred Dryer as host. The reality-based half-hour daily strip will go behind the scenes with Navy Seals, hostage negotiators and other professional rescue teams.

Tac-1 is short for Tactical One, the code name used by elite special forces units in the military, police forces and various highly trained rescue operations. The show also will include a number of regular segments on strategy sessions, training sequences and

personal stories from people in the various specialty units. *Tac-1* will not use any reenactment sequences, Worldvision executives say.

The show will focus "on the stories behind the stories and on the people who make things happen," says Worldvision's president, John Ryan. "Many of these people are everyday heroes who don't receive the recognition they probably deserve, and we are going to bring them to the forefront."

Dryer, who formerly starred in NBC's *Hunter*, will host the show from a studio. Ryan says Dryer was one of the driving forces behind getting *Tac-1* into development.

The series will be executive-produced by Gary Benz, president of GRB Entertainment. ■

OCTOBER 5-11

Broadcast network prime-time ratings
according to Nielsen Media Research

PEOPLE'S CHOICE

The American League Championship Series took Friday and Saturday night and helped NBC draw ahead of CBS to its first weekly win.

Week 3	abc	CBS	NBC	FOX	U/PIN	WB
	16.1/26	8.1/13	8.1/13	4.7/7	1.7/3	3.9/6
MONDAY	8:00 16. NFL Showcase 10.6/19	28. Cosby 9.0/15	47. Suddenly Susan 7.8/13	94. Holding the Baby 3.3/5	114. Guys Like Us* 1.7/3	78. 7th Heaven 4.8/8
	8:30 4. NFL Monday Night Football—Minnesota Vikings vs. Green Bay Packers 16.8/27	34. King of Queens 8.5/13	61. Conrad Bloom 6.8/11	95. Holding the Baby 3.2/5	112. DiResta* 1.8/3	
	9:00	20. Ev Lvs Raymd 9.8/15	61. Caroline in City 6.8/10	67. Ally McBeal 6.1/9	116. Desmond Pfeiffer* 1.6/2	104. Hyperion Bay 2.6/4
	9:30	64. Brian Benben 6.7/10	44. Will & Grace 8.1/12		117. Malcolm & Eddie 1.5/2	
	10:00	55. L.A. Doctors 7.3/12	23. Dateline NBC 9.6/16			
TUESDAY	10.0/16	9.9/16	9.5/16	6.0/9	2.1/3	4.1/6
	8:00 10. Home Imprvmt 11.6/19	16. JAG 10.3/16	26. MLB AL Championship Game 1—Cleveland Indians vs. New York Yankees 9.2/16	73. King of the Hill 5.6/9	101. Moesha 2.7/4	85. Buffy the Vampire Slayer 4.3/7
	8:30 19. The Hughleys 10.0/15			86. Costello 4.1/6	106. Clueless 2.4/4	
	9:00 13. Spin City 11.4/17	21. CBS Tuesday Movie—Little Girl Fly Away 9.7/16		58. Guinness World Records 7.1/11	114. Mercy Point* 1.7/3	88. Felicity 4.0/6
	9:30 27. Sports Night 9.1/14					
WEDNESDAY	10.2/17	7.5/12	9.3/15	4.9/8	3.4/6	5.2/8
	8:00 16. Dharma & Greg 10.3/17	55. The Nanny 7.3/12	(nr) MLB AL Game 2 12.2/21	104. MLB Pregame 2.6/5		78. Dawson's Creek 5.2/9
	8:30 33. Two Guys, a Girl 8.7/14	49. Maggie Winters 7.7/12	49. Dateline NBC 7.7/12	89. World's Funniest! 3.6/8	92. 7 Days* 3.4/6	78. Charmed* 5.2/8
	9:00 11. Drew Carey 11.5/18	61. To Have and to Hold 6.8/11	55. 3rd Rock fr/Sun 7.3/11	76. World's Funniest! 5.4/9		
	9:30 40. Secret Lvs/Men 8.2/13	40. Chicago Hope 8.2/14	49. NewsRadio 7.7/12	66. MLB NL Championship Game 1 6.2/14		
THURSDAY	6.9/11	7.4/12	17.6/28	8.2/14	2.2/4	3.0/5
	8:00 70. Vengeance Unlimited 5.8/9	52. Promised Land 7.4/12	2. Friends 17.7/29	37. MLB NL Championship Game 2—San Diego Padres vs. Atlanta Braves 8.4/14	110. UPN Thursday Night Movie*—I Married a Monster 2.2/4	99. The Wayans Bros 2.9/5
	8:30		7. Jesse 14.5/23			95. Jamie Foxx 3.2/5
	9:00 52. ABC Thursday Night Movie—Columbo: Ashes to Ashes 7.4/12	34. Diagnosis Murder 8.5/13	3. Frasier 17.5/27			97. Steve Harvey 3.1/5
	9:30	67. 48 Hours 6.1/10	5. Veronica's Clst 15.7/24			101. For Your Love 2.7/4
FRIDAY	9.1/17	7.2/14	9.6/18	3.7/7	1.9/4	
	8:00 40. Two of a Kind 8.2/16	47. Kids/Darndest 7.8/15	13. MLB AL Championship Game 3—New York Yankees vs. Cleveland Indians 9.6/18	101. Liv'g in Captivity 2.7/5	112. Legacy* 1.8/3	
	8:30 37. Boy Meets Wld 8.4/16	44. Candid Camera 8.1/15		99. Getting Personal 2.9/6		
	9:00 37. Sabrina/Witch 8.4/16	70. Buddy Faro 5.8/11		83. Millennium 4.5/8	111. Love Boat: The Next Wave 2.1/4	
	9:30 52. Brother's Keeper 7.4/13	46. Nash Bridges 8.0/15				
SATURDAY	4.7/9	7.8/14	9.2/18	5.4/10	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 994,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:00 86. America's Funniest Home Videos 4.1/8	65. Early Edition 6.6/13	28. MLB NL Championship Game 4—New York Yankees vs. Cleveland Indians 9.0/17	81. Cops 4.9/10		
	8:30 77. Fantasy Island 5.3/10	60. Martial Law 7.0/13		73. Cops 5.6/10		
	9:00	21. Walker, Texas Ranger 9.7/18		75. AMW: America Fights Back 5.5/10		
	9:30 81. Cupid 4.9/9					
SUNDAY	8.7/14	13.2/21	6.6/11	7.2/12		2.9/5
	7:00	(nr) NFL Game 2	(nr) MLB AL Game 5 8.8/17	91. World's Funniest! 3.6/7		106. 7th Heaven Beginnings 2.4/4
	7:30 34. Wonderful World of Disney—Noah 8.5/14	9. 60 Minutes 11.9/20	72. Dateline NBC 5.7/9	40. MLB NL Championship Game 4—Atlanta Braves vs. San Diego Padres 8.2/14		92. Sister, Sister 3.4/5
	8:00	8. Touched by an Angel 12.8/20	67. NBC Sunday Night Movie—Crime and Punishment 6.1/10			90. The Smart Guy 3.7/6
	8:30 31. 20/20 8.8/13					98. Unhap Ever After 3.0/5
WEEK AVG	9.3/16	8.9/15	9.8/17	6.0/10	2.3/4	3.7/6
	8.7/15	9.5/16	9.6/16	6.3/10	2.1/3	3.2/5

Radio still going strong

Stock market hasn't put much of a damper on industry

By Elizabeth A. Rathbun

The stock market gyrations of the past several months have had little effect on radio, except perhaps to moderate station prices and the pace of acquisitions, industry executives agree.

While some broadcast companies have lost some 50% of their value in recent weeks, "radio is still strong," says G. Gregory Merrill, a media broker with Media Services Group Inc. "Radio revenue growth and profit continue to be impressive."

But, he notes, "Things are starting to slow down."

For example, Triathlon Broadcasting Co. President Norman Feuer says he knows of one 16-station group that has pulled itself off the market. Planned initial public and other stock offerings have been put on hold. But, he says, "deals will get done regardless, unless the whole economy falls apart, which I don't think it will." Triathlon recently was bought by Capstar Broadcasting Partners—"thank God," before the stock market went haywire, Feuer joked. And two weeks ago, Clear Channel Communications Inc. spent \$4.4 billion to acquire Jacor Communications Inc. in a stock-for-stock merger.

The comments came last Wednesday during a conference called "Broadcast Financing for the 1990s," held in conjunction with the NAB Radio Show in Seattle. The conference was sponsored by Washington law firm Dickstein Shapiro Morin & Oshinsky LLP.

Since consolidation has been raging for more than two and a half years, radio stations in general are harder to come by simply because there aren't that many left, especially in larger markets, Merrill said. And the cost of borrowing is getting more expensive as investors count their recent losses. As a result, multiples have "peaked or are beginning to go down," Merrill said. That will slow acquisitions for the next six months to a year because "it usually takes a while for [sellers] to accept these new lower multiples."

So radio entrepreneurs are turning to AM stations and unranked markets. In fact, the value of AMs, especially those in larger markets, has gone up, Merrill

said. American General Media President Anthony S. Brandon said his company will start looking into markets not ranked by Arbitron for future buys.

"In the late innings of consolidation ... the strategy's got to be more opportunistic," said Lee S. Simonson, chairman of Broadcasting Partners Holdings LP, which owns 37 radio stations.

That's just the approach Cumulus Media Inc. is taking in buying stations only in markets ranked 75 and smaller. Executive Vice Chairman Lewis W. Dickey said. "These are very robust economies [that are] much less reliant on the national [ad] dollars," he said. But even in those smaller markets, "there isn't very much inventory left, and that's one of the things that's slow-

ing down our acquisitions."

Cumulus bolted out of the gate and has bought about 200 stations in 17 months. "I don't think that's going to be possible" for someone to re-create, Dickey said. "The markets are very different today." On the other hand, "markets come and markets go. The window could open again."

There may be opportunities to buy stations depending on pending FCC action and what companies discover as they try to operate big clusters of stations. "We haven't really been in a time like this. My sense is there will be some people who shed assets," said Jeffrey H. Smulyan, chairman of Emmis Communications.

"The bloom is not off the rose by any stretch of the imagination," said Frank C. Kalil, president of media broker Kalil & Co. Any fear for the industry "is totally unwarranted. We always have some wolf at the door that we're worried about here." ■

One for the X-Files?

Syndicated talker Art Bell signs off suddenly

By John Merli,
B&C correspondent

The unexpected predawn farewell last Tuesday was nearly as mysterious as the subject matter of Art Bell's UFO-oriented nightly program. From his trailer studio in the middle of the Nevada desert near the infamous Area 51 site, Bell startled his audience (estimated at several million) by abruptly announcing that he was signing off for the last time. Area 51, a secret military installation north of Las Vegas, is well-known to UFO enthusiasts and devotees of television's *X-Files* as the purported site of a UFO landing several decades ago.

In his strange sign-off, Bell, whose *Coast to Coast with Art Bell* is syndicated to about 400 stations via satellite by Premiere Radio Networks, referred to a statement that he said he made on-air last year about a terrible event that allegedly affected his family. Bell then told his listeners that because of that event, last



Confusion reigns over Art Bell's abrupt sign-off to his popular UFO-focused talk show.

week's sign-off might be his last. Adding to the irony of the bizarre situation: Bell signed off in the early hours of Oct. 13 (10/13/98), and *X-Files* is produced by Chris Carter's Ten Thirteen Productions.

The incident occurred on the eve of the NAB Radio Show in Seattle, in a week when many radio networks traditionally seek publicity. How-

ever, Premiere spokesperson Amir Henrickson told BROADCASTING & CABLE that to the best of Premiere's knowledge, Bell's activities were not a hoax.

Henrickson said that Premiere was "surprised" by Bell's actions; Premiere President Kraig Kitchin said that the network has been in contact with Bell (whose phone has been disconnected) "to let him know of our support for him and his family." Premiere, which began running *Best of Art Bell* programs last week, says that it hopes Bell can return to the air in the near future. ■

Internet users not forsaking radio

Study shows that while more people are surfing, they're taking more time from TV and print

By John Merli

While the Internet still represents an uncertain market to many would-be advertisers and online retailers, the net result of growth in the number of online users is bad news for television and print media use. However, for radio there is both a pro and a con.

Using data from Simmons Research, Cyber Dialogue and Find/SVP, a new Interep Research analysis of who is using the Internet and how it affects radio points to dramatically higher numbers of first-time users booting up each month.

Top advertisers increase 2Q spending

Ten of the top dozen national radio advertiser categories chalked up increased spending in the first half of 1998, compared with the same period last year. However, one notable exception is the automotive and auto accessories category, which accounts for purchase of \$82 million in ads so far this year, compared with \$112 million through June of 1997. Still, automotive is ranked fourth this year in overall ad spending. Those results come from an Interep study based on data from Competitive Media Reporting.

Retail continues in the top spot (\$174 million), followed by a growing telecommunications outlay (\$130 million) which includes telcos, long distance services and cell phones. Media and advertising ranks third so far this year (\$101 million), and financial is fifth (\$80 million).

Comparing the first half of 1998 to last year, telecommunications spending has increased by nearly \$35 million, the government and organizations category is up nearly \$26 million in this election year, and the computers and software category is outspending itself (compared with last year) by \$23 million.

More important, radio spending in the computers and software category is up 92% thus far this year, compared with an overall media spending jump in the category of only 15%. —John Merli

(As many as one in four U.S. adults now have at least e-mail services.) But the net result of several million new online browsers (including an additional 7 million consumers in the past 12 months) has been less time spent on other media: 30% less time watching TV, 11% less time reading newspapers, 10% less for magazines and 7% less for radio.

However, researchers have found that about 6% of new Internet users actually spend more time listening—resulting in an overall loss to radio of only about 1%. Radio is therefore the least impacted of all major media.

Cyber Dialogue Vice President Tom Miller says that the increase in radio use comes from Web browsers who listen while working online. This multitasking group, Miller says, fits largely into the 18-29 age demo. Yet Interep study author Michele Skettino suggests that this behavior is slowly expanding into older age cells as the Internet universe becomes more and more mainstream.

The report finds that radio reaches up to 86% of online surfers in an average day and 78% during combined

weekday commuter drive times. Television equals radio's average-day reach among online users, but it dips to 62% during prime time. Daily newspapers' reach of users is 66%.

Online service providers (such as America On Line) consistently have increased their radio advertising spending in the past four years by a larger percentage than their total media spending, the analysis concludes. Also, radio ad spending by online companies appears to be accelerating: Expenditures in the first half of 1998 surpassed total spending for all of 1997, according to CMR data.

The most popular formats among online users are adult alternative, modern rock, all news, jazz/NAC—and one of the least prominent formats nationally, classical. Conventional wisdom has always held that online use skews heavily toward males. Not so in 1998, says the study. While males do have a 53%-47% edge among users who directly access the Internet (without the aid of online services), there is no gender gap among those who subscribe to online companies. It's strictly 50%-50%. ■

Several radio nets announce launch

By John Merli

As broadcasters gathered for the NAB Radio Show last week in Seattle, several companies took the opportunity to announce new radio networks and network services. Westwood One and Fox News have created a new network to begin airing by the end of the year.

Fox News will feed a "full menu" of national news, business, sports and entertainment features to would-be affiliates. Fox says it expects to use many of its best-known TV correspondents on the new radio network, including Brit Hume, Catherine Crier and Bill O'Reilly. Fox News already operates a 24-hour cable news channel; Westwood One says it currently provides services for up to 5,000 radio stations worldwide.

Also last week, Finger Lakes Productions International announced the start-up of the "world's first commercial radio

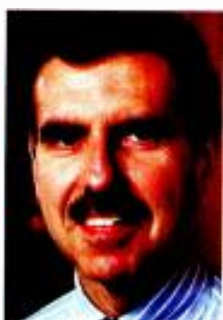
network to broadcast all day, every day to the U.S. and Europe." Starting last Monday, Oct. 12, Radio Voyager Network began feeding programs to Bulgaria, Italy and Malta, with negotiations now pending with stations in Japan and the U.S. Finger Lake Productions, based in New York, currently serves several hundred stations via the Voice of America and Armed Forces Radio.

Also launched last week was a 24-hour sports station in Chicago billed as ESPN Radio 1000 (WMVP[AM]). ESPN says that the new Windy City service "blends the unprecedented success of ESPN with savvy Chicago radio talent." ESPN 1000 is the latest AM outlet purchased by ABC/Disney. Finally, on the satellite level, American Mobile Radio Corp. is changing its name to XM Satellite Radio Inc. The company hopes to begin offering a new generation of national satellite radio on several dozen channels by 2000. ■

Time Warner reins in rate hikes

By John M. Higgins

Worried about inflaming regulators who are considering whether to allow cable rate regulations to expire as scheduled, Time Warner Chairman Gerald Levin said that the company's cable unit will moderate basic rate increases next year.



Gerald Levin

Time Warner and other operators drew criticism from the FCC and Congress last year for boosting cable rates an average of 9.2%. While Levin contended that Time Warner Cable's hikes weren't quite that high this year, he acknowledged that the rate of annual price increases would be at least "a couple of points lower" in January.

That's partly because increases allowed under existing regulations depend in part on inflation, which is lower this year. However, Levin added that "there will be some restraint to make sure the March 1999 sunset occurs."

That's the scheduled sunset of the rate provisions of the 1992 Cable Act, which prompted rules initially forcing a 17% rate rollback and somewhat rigid rules on pricing and packaging basic programming tiers. But the numbingly complicated FCC rules also have allowed operators to increase rates at more than the rate of inflation, particularly to offset increased programming costs. That allowed them to add channels to their systems and boost rates at a relatively rapid pace, sometimes as much as 15%-20% in a year.

The National Cable Television Association is imploring operators to keep rate hikes modest to keep critics on Capitol Hill from amending the 1992 Act and eliminating the sunset provision. Tele-Communications Inc. is the only other operator publicly affirming that it will moderate rate increases in 1999. Even though the MSO raised rates only an average 5.5% this year, president Leo Hindery has said that next years increases will be less than 4%.

Levin also said that he expects to come

to some agreement to partner with a long-distance carrier "in the short term" to traffic telephone calls over Time Warner's cable systems. He also acknowledged that CNN has been in discussions with all three broadcast networks about sharing the cable network's newsgathering resources.

Levin's comments came after Time Warner posted exceptionally strong results for the third quarter ended Septem-

ber, with every major division posting double-digit percentage cash-flow gains, including the troubled Warner Music unit. Time Warner's revenue rose 12%, to \$6.8 billion, while cash flow increased 18%, to \$1.8 billion. Time Warner Cable's cash flow alone increased 16%. Home Box Office's cash flow rose 15%, and TBS Inc.'s basic cable networks continued their strong drive by posting a 24% cash-flow gain. ■

AthenaTV to take off on Pegasus

Time Warner hopes to tame DBS with its new digital services

By Price Colman

Time Warner Cable, sticking with a mythology theme for its digital services, is launching a digital program feed called AthenaTV that will ride its Pegasus digital cable system.

In Greek mythology, Athena was the goddess who tamed the winged horse Pegasus. But in the case of AthenaTV, the allusion may be more apt with respect to the cable vs. DBS battle.

With AthenaTV, Time Warner will be equipped to offer a combined analog/digital programming package of about 150 channels, thus blunting DBS's competitive edge in bandwidth capacity.

Time Warner began testing AthenaTV in mid-August and is conducting technical trials of the Headend in the Sky-like system in Austin, Tex. In the Austin trials, Time Warner also is delivering a digital pay-per-view feed from Viewer's Choice and existing digital multiplex feeds from HBO/Cinemax and Showtime/TMC.

Time Warner is avoiding projections on a commercial launch date for the service, which targets larger cable systems that have been upgraded to 750 mhz capacity or better, other than saying that it will launch sometime in 1999.

Time Warner is contracting with sister company HBO to use its uplink facility in Hauppauge, N.Y., as the origination point for the signals, which will be sent to Loral Skynet's Telstar 5 satellite at 97 degrees west longitude. Initially, AthenaTV will use three transponders to deliver 30 channels of

digitally compressed programming. The arrangement with Loral Skynet gives Time Warner the option to add two more transponders on Telstar 5, which would permit the delivery of 50 channels at a 10:1 compression rate.

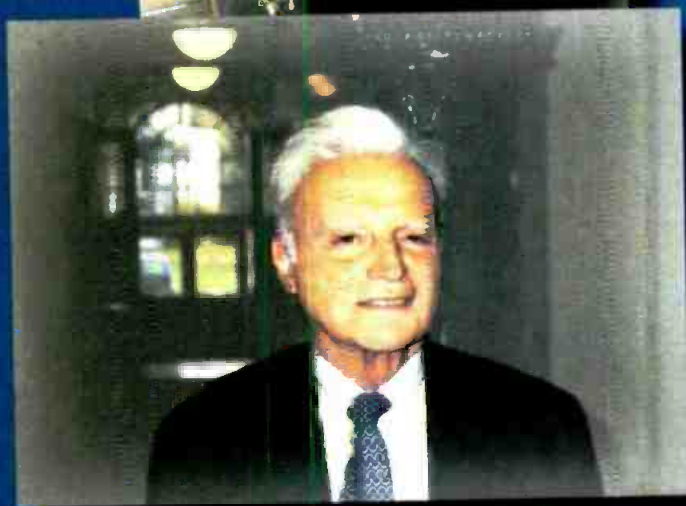
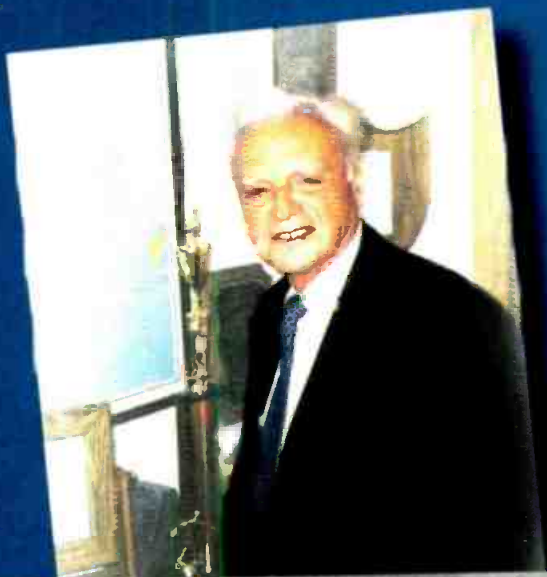
Time Warner intends to move AthenaTV to Telstar 7, scheduled for launch in 1999's second quarter to 129 degrees west longitude. The MSO has an open-ended agreement with Loral Skynet for transponder capacity on Telstar 7, according to the companies. AthenaTV plans to increase the digital feed to 40 channels by year end—and, eventually, to 100 channels.

Although AthenaTV clearly is looking to compete with HITS, the services address different markets, says Time Warner Cable spokesman Mike Luftman.

"HITS is a good service for a particular kind of system, a relatively low-capacity unrebuilt system," Luftman says. "But it's not efficient use of spectrum in an upgraded 750-megahertz kind of system. [AthenaTV] is designed to fit that kind of need. We think the industry needs both."

Time Warner expects to have systems serving about 70% of its total subscriber base of about 12 million upgraded to 750 mhz or better by year end. The company calls AthenaTV "a key element in our digital rollout" and also plans to sell the service to other operators. Sources say MediaOne—which owns a 25.5% stake in Time Warner Cable parent Time Warner Entertainment—and Comcast are strong candidates. Cox, which like MediaOne and Comcast has a relatively

"I tried the restaurant business after college and discovered that although my dad could make a chili sauce and a custard pie, ... it just didn't work for me."



**John J.
Rigas**

President
& CEO,
Adelphia
Communications
Corporation

Member,
C-SPAN Board
of Directors

"My dad did what all good Greek immigrants do — opened up a restaurant. I was born over the restaurant. I tried the restaurant business after college and discovered that although my dad could make a chili sauce and a custard pie and had a love for it, it just didn't work for me."

"I had a Greek friend in the theater business and he talked me into acquiring the Coudersport Theater, about 30 miles from Wellsville, New York, my hometown of 7,000 people. I took over the theater on August 1, 1951. I sold my first tickets, did my first ushering. The first movie was *Comin' Round the Mountain* with Abbott and Costello. We still own the theater. It's the only one in the county."

"Sam Milberg who sold products for RKO Pictures, said, 'John, small towns in Pennsylvania are bringing in television by wire. You should get the permit to bring television to Coudersport.' I was able to buy the license for \$100. That was at the end of '52. We hooked up our first customer in March of 1953. I started our second system with my brother in Wellsville. We were partners for 20 years and that led us to the name Adelphia which is Greek for brothers. I have three sons in the business, so the name still works."

"I like to think that the ideas of family and community play a big part in the operation of our company. Not only is my own family closely involved with daily management, but as an extension there are many others — employees, customers, business associates — who, I hope anyway, feel more than the usual amount of loyalty to a business organization. Then for me, there are still others who have had so much influence in the past — my parents and the Greek community in Wellsville, the Main Street merchants who were a part of the fabric of the town, and the local characters who allowed me to hang around and listen to them talk politics and sports."

"I think that coming back to a small community where you were raised is something special. It creates a more level playing field to talk with our friends and neighbors. As we grow and prosper, we hope to continue to add to the community."

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high percentage of upgraded systems, is another likely candidate.

At the same time, Time Warner acknowledges that it also plans to use HITS for some of its systems.

One advantage AthenaTV has over HITS is low start-up costs. To deliver HITS, TCI built the National Digital Television Center (NDTC) in suburban Denver at a cost of more than \$100 million. The NDTC generates revenue from other sources, including digitizing and uplinking signals for various programmers, although HITS clearly accounts for the brunt of its business.

Although AthenaTV means a certain amount of competition for HITS, it also means additional business for the NDTC, says TCI Senior Vice President David Beddow.

"The more signals the better for the NDTC," says Beddow. "And the better it is for the industry. It's really a win-win because the more you drive digital penetration, the lower the hardware cost is."

When Time Warner disclosed about a year ago that it was developing AthenaTV, company officials said HITS wasn't a particularly good option because HITS would duplicate some programming already offered on Time Warner in analog. But the Pegasus digital system, which uses the Scientific-Atlanta Explorer 2000 digital set-top, isn't equipped with an analog descrambler. Thus, Time Warner will have to use a certain amount of bandwidth to simulcast in digital certain cable network signals that otherwise would have been unavailable to Pegasus subscribers.

Among the initial networks that AthenaTV will dish up in digital format are CNN/NI, CNNfn, The Golf Channel, Ovation, Eye on People, Discovery Kids and Discovery Science, BET on Jazz and The Game Show Network. AthenaTV also will offer various digital music feeds.

Time Warner is using Scientific-Atlanta's PowerVu encoding-decoding equipment, which will yield 10:1 compression rates (10 digital channels per one 6-megahertz analog channel) at first. That compression rate could move as high as 16:1 over time, meaning more channels per transponder. All equipment associated with AthenaTV will be configured to support 64 QAM and 256 QAM (quadrature amplitude modulation), which refers to video signal transmission rates. ■

SBC finds buyer for L.A. wireless

Said to have taken sizable financial hit on systems

By Price Colman

SBC Communications finally found a buyer for its Los Angeles and Riverside, Calif., wireless cable systems—PrimeOne of Austin, Tex.

PrimeOne has acquired a 90% stake in the Los Angeles digital wireless system, which has about 25,000 customers, and in the analog Riverside system, which has about 35,000 customers.

Prime Cable, also of Austin, owns a sizable minority stake in PrimeOne. Since its merger with Pacific Telesis, SBC has moved rapidly to get out of the video business; last year it sold cable operations in Virginia and Maryland to Prime Cable.

Sources familiar with the systems, which SBC has been shopping for more than a year, say that SBC took a big financial hit on the deal.

Pacific Bell acquired the Los Angeles licenses and Riverside operations from Cross Country Wireless a little more than three years ago for about \$200 million. Add the costs to build the digital wireless headend for L.A., and PacBell has spent more than \$250 million—not counting operational losses and fixed costs—on the systems. A year ago, when news first emerged that PacBell was trying to sell the operations, the asking price was



reportedly \$50 million–\$75 million.

The deal between PrimeOne and SBC reportedly fell well below the \$50 million price.

PrimeOne President Mark Greenberg declined to discuss financial details, as did representatives of SBC and PacBell. Greenberg did say that while terms were financially attractive for PrimeOne, substantial challenges are ahead.

"The bottom line from our perspective is that this is a terribly risky undertaking," Greenberg says. "We would not be undertaking this if we were moving into the market and faced with replicating the platform that PacBell has built there. We perceive it as a very sound platform and attractive for consumers. In a marketplace with two transmission sites looking at 3.8 million to 5.4 million homes, it's an intriguing proposition for us."

SBC acquired the two systems when

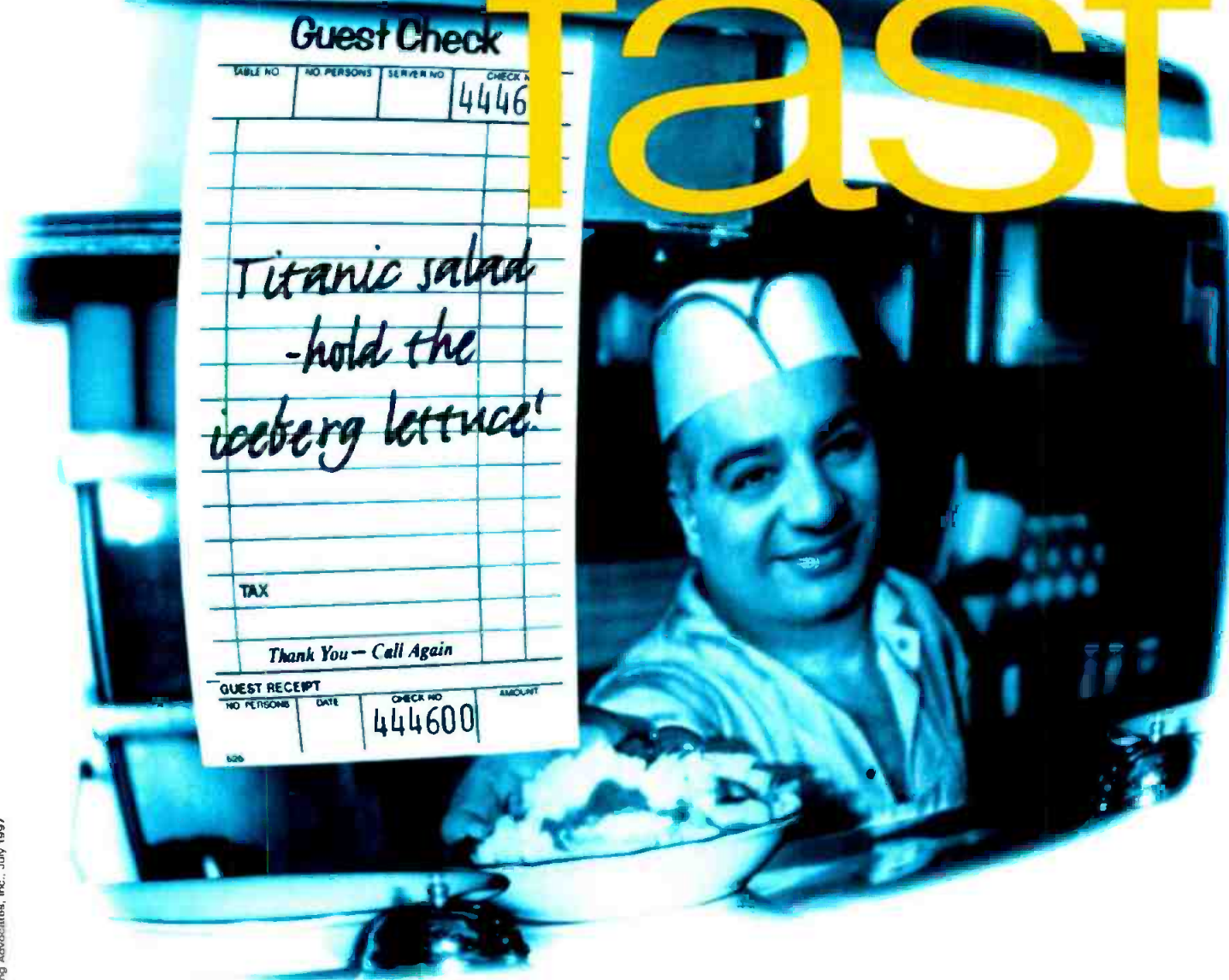
it merged with PacTel last year. The digital system was built and run by Pacific Bell Video Services. PacBell was also the owner of the analog Riverside system, which was being run by former executives of Cross Country Wireless. In addition to sunk investments, PacBell was shelling out nearly \$1,000 each time it acquired a new customer for the digital system, say sources familiar with the system's financial operations. That wasn't the only drain. Because of unusual conditions surrounding leases of educational channels and fiber infrastructure in the L.A. market, the annual fixed costs for the digital system run about \$8 million–\$9 million. That's far higher than annual fixed costs of about \$1 million for wireless systems in comparable markets.

In addition, PacBell reportedly has an annualized churn rate of more than 30% for the digital system. All told, it's estimated that PacBell was recording about a negative \$20 million in annual EBITDA (earnings before interest, taxes, depreciation and amortization) for the digital operation alone.

Along with acquisition of majority stakes in the two wireless operations, PrimeOne also obtained rights to continue using the Tele-TV name. It plans to call the operations PrimeOne Tele-TV. Tele-TV originally was the name of the PacBell/Nynex/Bell Atlantic joint venture, but PacBell was the only member of the triumvirate to attach the name to an active operation before the joint venture disbanded. ■

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*Source: Request TV/ THE BOX Music Network Select Market Test October 1997 **Source: Marketing Advocates, Inc., July 1997
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Fox News expands

Fox News Channel has picked up a chunk of new distribution now that MediaOne's Atlanta system is planning to add the news network to its broadband tier available to 330,000 subscribers. As MediaOne completes a rebuild of the system over the next two years, Fox News will pick up another 200,000 homes in the market. The network would

not disclose what launch fees it is paying MediaOne for the new distribution.

Eye on 'Working Woman'

CBSEye on People has acquired 50 half-hour episodes of *Working Woman*, a series profiling women in careers ranging from fashion design to politics. The show was produced by Allbritton Television Productions in con-

junction with *Working Woman* magazine from 1990 to 1997. CBS Eye says it will mix vintage episodes with updates hosted by Kathleen Matthews, wife of Chris Matthews, who hosts CNBC's *Hardball with Chris Matthews*. CBS Eye debuts *Working Woman* on October 26 with a profile of Hillary Rodham Clinton.

Basic on up and up

Basic cable networks delivered their third consecutive week of prime time viewership gains during the week of Oct. 5-11, when basic cable's viewership reached 22,475,000 homes in prime time, a

15% gain over cable viewership levels in the second week of October 1997, according to Nielsen data and the Cabletelevision Advertising Bureau. Cable networks also averaged a 22.6 rating/37.9 share for the week of Oct. 5-11, up about 13% over last year, the CAB reported, based on Nielsen data.

TVN sub increases

TVN Entertainment Corp. says its near-video-on-demand and pay-per-view programming services are now available to more than 5 million cable subscribers. TVN's larger contracts include 2.3 million Cablevision Systems subscribers and more than a million Comcast subscribers. TVN offers TVN Digital Cable Television as a full turnkey service with 35 digital feeds of NVOD movies and PPV; as a digital service without full turnkey options (access control, customer service, billing, technical and marketing support), or as three PPV feeds that are converted to analog at the headend.



CABLE'S TOP 25

PEOPLE'S CHOICE

Turner Network Television's original movie "Dollar for the Dead" at 8 p.m. on Sunday, Oct. 11, garnered a 3.3 rating/4.8 share with 2.4 million homes, making it basic cable's top-rated original movie for the week and earning it a slot among cable's top 25 shows for the week of Oct. 5-11, according to Nielsen data.

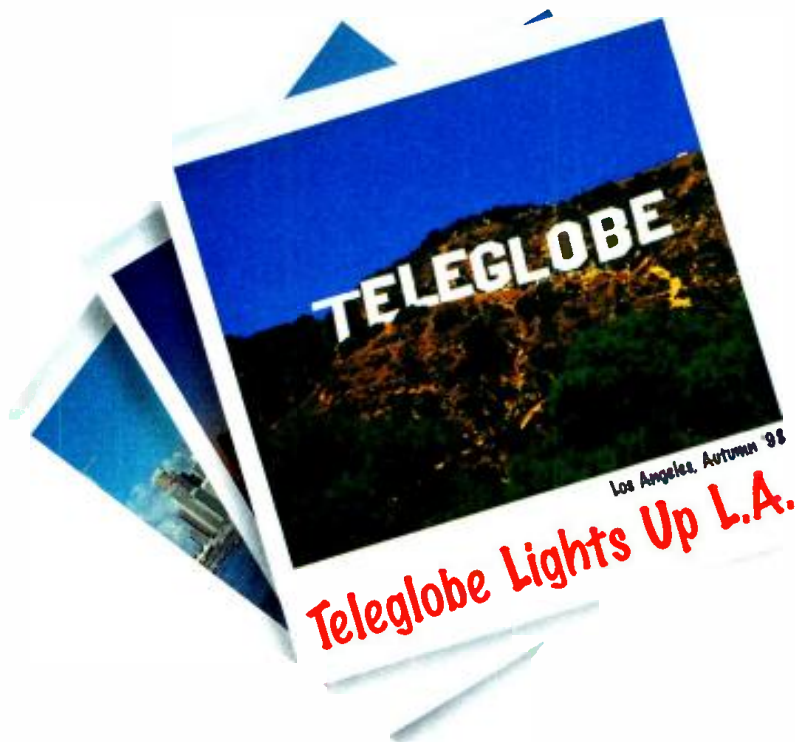
Following are the top 25 basic cable programs for the week of July 13-19, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HMs (000)	Cable Share
1	NFL/Falcons/Giant	ESPN	Sun	8:15P	199	5.9	4.5	4,451	9.2
2	WCW Monday Nitro	TNT	Mon	8:00P	60	4.8	3.6	3,589	7.2
3	WWF Wrestling	USA	Mon	10:00P	65	4.6	3.4	3,426	7.3
4	WWF Wrestling	USA	Mon	9:00P	60	4.5	3.4	3,365	6.4
4	WCW Monday Nitro	TNT	Mon	10:00P	64	4.5	3.4	3,348	7.1
6	WCW Monday Nitro	TNT	Mon	9:00P	60	4.3	3.3	3,233	6.2
6	NASCAR/Winston 500	ESPN	Sun	1:00P	240	4.3	3.2	3,195	9.8
8	WCW Thunder	TBS	Thu	9:03P	70	4.0	3.0	3,005	6.1
9	Rugrats	NICK	Thu	7:30P	30	3.9	2.9	2,863	6.8
9	South Park	CMDY	Wed	10:00P	30	3.9	2.1	2,131	6.1
11	Rugrats	NICK	Tue	7:30P	30	3.7	2.7	2,731	6.3
11	Rugrats	NICK	Mon	7:30P	30	3.7	2.7	2,695	6.0
13	Pacific Blue	USA	Sun	8:00P	60	3.6	2.7	2,670	5.3
13	WWF Wrestling	USA	Sun	7:00P	60	3.6	2.7	2,651	5.9
15	Rugrats	NICK	Wed	7:30P	30	3.5	2.6	2,594	5.9
16	WCW Thunder	TBS	Thu	8:05P	58	3.3	2.5	2,530	5.5
16	m/"Dollar For the Dead"	TNT	Sun	8:00P	120	3.3	2.4	2,423	4.8
18	Wild Thornberrys	NICK	Thu	8:00P	30	3.2	2.4	2,337	5.0
18	Rugrats	NICK	Sat	8:00P	30	3.2	2.3	2,324	5.7
20	Hey Arnold	NICK	Wed	8:00P	30	3.1	2.3	2,296	4.9
21	NFL Prime Time	ESPN	Sun	7:30P	45	3.0	2.3	2,255	5.1
21	Hey Arnold	NICK	Mon	8:00P	30	3.0	2.3	2,244	4.6
21	Wild Thornberrys	NICK	Tue	8:00P	30	3.0	2.2	2,209	4.6
24	Doug	NICK	Thu	7:00P	30	2.9	2.2	2,165	5.6
24	All That	NICK	Sat	8:30P	30	2.9	2.2	2,153	5.1
24	Cousin Skeeter	NICK	Thu	8:30P	30	2.9	2.1	2,112	4.4

Netcam giveaway from ZDTV

Ziff Davis' ZDTV is planning to give away netcams—mini video cameras that perch atop home or office PCs and record video and images that can be transmitted over the Internet—to some visitors to the ZDTV.com Website Oct. 26-30, dubbed "netcam week" at ZDTV. ZDTV Senior Vice President of Programming Greg Drebin says the network plans to give away a Big-picture netcam from 3Com hourly for five days. "Netcamers are pioneers at ZDTV," says Drebin.

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MTV to launch anti-violence effort

It will be biggest campaign since 'Rock the Vote'

By Donna Petrozzello

As news about victims of hate crimes, gang violence and sexual harassment builds, MTV is preparing to launch a multimillion dollar campaign to raise awareness and offer solutions to the problem of youth violence.

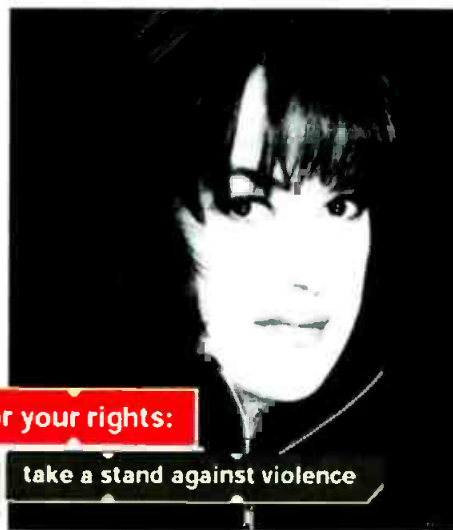
Beginning in January, MTV unveils "Fight for Your Rights: Take a Stand Against Violence," a public service campaign that links MTV with the U.S. Departments of Justice and Education, various community support groups and prosocial national organizations in an effort to counteract violence in schools and neighborhoods and on college campuses nationwide.

A national survey commissioned by MTV from the Washington research

firm Penn, Schoen & Berland found that violence is the primary concern among teens and young adults ages 12-34, says MTV President Judy McGrath.

"Violence as an issue of concern for this group came out far in front of other things they were asked about, such as the environment and illiteracy," says McGrath. "And more meaningful for me, this group in resounding numbers said they thought MTV could have the most impact trying to tackle an issue like this."

"Fight for Your Rights" will be one of MTV's largest public service campaigns, second only to the "Rock the Vote" initiative the network sponsored from 1990-92 to encourage young adults to register and vote. The cam-



fight for your rights:

take a stand against violence

MTV's Judy McGrath says the campaign may be a two-year effort.

campaign will have three themes—violence in the schools, violence in the streets and sexual violence—and will roll out in three phases next year. McGrath says the campaign may even stretch out over two years.

Along with programming specials and public service announcements about violence and how to stop it before it happens, MTV will distribute a youth-action guide outlining steps young people can take to defuse violence in their communities and at home. The guide will be produced in partnership with the Departments of Justice and Education and the National Endowment for the Arts.

McGrath says MTV will ask operators to participate by distributing action guides to viewers or by sponsoring MTV-organized concerts to raise awareness about violence. MTV will also invite operators to sponsor anti-violence program specials (from documentaries to nationwide discussions) or to help direct viewers to support such organizations as America's Promise and various local mentoring and anti-hate groups.

In addition, the Recording Industry Association of America (RIAA) is teaming with MTV to produce 1 million enhanced CDs featuring anti-hate music and musicians talking about violence. RIAA will also produce for MTV a CD-ROM focused on helping teens develop conflict resolution skills.

On air, MTV will incorporate news about violence and its impact into regular news reports and weekly news wrap-ups, special documentaries, debates and talks with celebrities and musicians about ending violence. "The best way for this to succeed is if it hits on a lot of cylinders," says McGrath. ■

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Cable vets not ready to cash in

By John M. Higgins

Despite having already spent decades in the business and sitting atop big increases in the value of their holdings, four longtime cable executives contend they're not interested in cashing out. In the opening general session of the Atlantic Cable Show in Baltimore, "Cable Pioneers Look Forward," all four said that they want to stay in the game.

At least three of the executives have engaged in sale talks in recent years and two—Lenfest Communications Corp. Chairman Gerry Lenfest

always have to think when you sell, 'what do you do?' You can't just sit around and eat and drink."

That reflected the generally upbeat mood of the 2,000 cable executives and managers attending the regional show. They were basking in the general ratification of the industry's technology advances by Wall Street, which has treated cable stocks rela-

tively gently, or by Silicon Valley, whose major players are pouring cash into the industry.

"It's not a \$35-a-month [per subscriber] revenue opportunity," said Steve Necessary, vice president of marketing for equipment vendor Scientific Atlanta Inc. "It's, depending on who does the math, a \$100-a-month, \$120-, even \$200-a-month opportunity." ■



"It wasn't a question of money, it was whether I wanted to be a part of this industry."

**Adelphia Communications Corp.
Chairman John Rigas**

and Adelphia Communications Corp. Chairman John Rigas—have had some difficulty restructuring their finances.

Nevertheless, Rigas said that he's "the worst guy in the world to ask that question: I never sell anything." He noted that he still owns the first business he ever bought—an ailing movie theater in his hometown of Coudersport, Pa. that, at the time (the 1950s), was a "humbling experience." At that time "it wasn't a question of money, it was whether I wanted to be a part of this industry," Rigas said. The cable business "is exciting"; "for me [in recent years] there was no price [at which I would sell out]."

Bresnan Communications Inc. Chairman Bill Bresnan, who recently recapitalized his company to more than double his subscriber base, contended that with the prospects of digital cable, high-speed Internet and telephone services, "The business is just so exciting right now." Also, he added, "You

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SonicNet gets graphic with FlashRadio

Music service features animated fare to complement music videos

By Richard Tedesco

In what it hopes will evolve into an inventive online multimedia experience, SonicNet is collaborating with Macromedia on a new 'Net music service called FlashRadio.

TCI Music's SonicNet is programming a rotation of 75 tunes in four genres—alternative, electronic, pop and urban—plus a fifth SonicNet Mix channel, drawing from various genres. The co-production, which makes extensive use of Macromedia's Flash technology for animated graphics that seemingly move to the music, also will include exclusive streamed music performances and artist interview segments.

SonicNet, seeking deals with several major music labels to fuel FlashRadio, is close to announcing one agreement, according to a SonicNet source.

The prime—and somewhat primal—appeal of the new service is in the graphics, which have a mesmerizing quality that suggests psychedelia. They are particularly effective when they are viewed on a large PC screen.

Designed to flow with the respective genres, not specific tunes, the graphics work both ways. Kaleido-



Graphics animate the music videos and other SonicNet programming.

scoptic blue/gray graphics appear to be synchronized to the heavy beat of an alternative tune. And the pulsing graphics (driven by a throbbing audio track) of the interstitial spots from Intel Corp., FlashRadio's prime sponsor, are perhaps the most compelling sampling of what Macromedia Flash can do.

"We can't do this over a TV. It can only be done on a computer," says Nicholas Butterworth, SonicNet president, who says that the "acceptable" sound quality over a 56 kb/s modem becomes "terrific" via cable modems.

That suggests future programming

tailored for services such as @Home, the joint MSO venture that counts Tele-Communications Inc. among its partners. A SonicNet deal with a major online distributor is in the works, according to Butterworth.

Initially, SonicNet will draw from another TCI Music asset, the DMX cable music service, for FlashRadio content targeted to the 18-24 demographic sought by SonicNet and Macromedia. PC users in schools and offices are the target audience.

SonicNet will share a piece of revenue from sales of recordings through links to N2K's Music Boulevard site. But ads, apart from Intel's spots, will support FlashRadio, which anticipates drawing support from the major movie studios. (Universal Pictures is currently plugging "Apt Pupil" there.)

Live interviews with Rush and No Doubt are the first FlashRadio events planned. The range of music genres will be expanded; punk/ska is a likely addition if SonicNet streams a performance from next year's Horde tour. Live events are getting big for SonicNet, which drew 100,000 viewers for its cybercast of the Tibet Freedom concert in June and 30,000 for the Beastie Boys last month. ■

Leaked Microsoft memo touts Megaserver

By Richard Tedesco

In a memo leaked to press sources last week, Microsoft chief Bill Gates set forth his vision of an MSN.com future online, one with a Microsoft "Megaserver" on every desktop.

Megaserver, a code name for all-purpose software that Gates would like to develop, would enable software updates and data synchronization while it provided Internet access as a kind of super portal. Gates's memo also focused on a "Windows tone" or "Intone" as a future utility analogous to a telephone dial tone that would ensure upgrades on software services and correct glitches. Microsoft would, theoret-

ically, extract subscription fees from PC users for these services.

That concept clearly suggests the strategic direction Microsoft has adopted in recent months for MSN.com—gradually aggregating its information and transaction sites there, including Expedia and CarPoint. Most recently, it spent \$350 million for the Hotmail free e-mail service and has licensed search engine technology from Inktomi.

Earlier this month, Microsoft moved to collect streamed content from CNN Interactive, CBS.com, MSNBC.com and Fox News Online on an MSN Web events site (B&C, Oct. 12).

Caroline Doren, a spokeswoman for Microsoft, confirmed reports about the

14-page Gates memo and characterized it as a document merely intended to stimulate "thinking and ideas about future opportunities" by Microsoft staff. When the company provided the documents to *Wall Street Journal* reporters for background, she said, it did not expect document highlights to be published.

Some observers saw last week's revelations as business as usual for the Redmond, Wash., software giant. "It really doesn't change the long-term role of Windows as an operating system," says Peter Krasilovsky, an analyst with Arlen Communications. "The question is when Microsoft finally comes out of the closet to provide a platform for a range of applications. ■

Snap, CNet launch e-mail service

Snap, the NBC/CNet joint venture, and CNet launched a free e-mail service last week, offering PC users permanent online addresses.

The new service transfers to any desktop, so users hypothetically can retain the service, Email.com, when changing jobs or switching Internet service providers. Users gain access through the Snap front door, effectively creating another draw for visitors to the 'Net portal that NBC and CNet would like to build into a major Web presence.

"Consumers now have a convenient, comprehensive Web-based messaging service they can use for life," says Halsey Minor, CEO of Snap and CNet.

Snap and CNet have created the new service with iName, a New York-based e-mail technology company.

NBC purchased 12% of Snap last June for about \$6 million, with an option to increase its stake to 60%. NBC also bought 5% of CNet for \$26 million.

—Richard Tedesco

Zulu goes for offbeat adventure

Safaris, online weddings among offerings of PC-less Vamoose

By Richard Tedesco

As the moniker implies, Zulu Broadcasting moves to the beat of a very different drummer online, planning to stream a mix of sports, concerts, safaris, politics and live weddings.

Zulu TV (www.zulutv.com), set for a mid-November debut, promises nonmainstream sports, including collegiate soccer, lacrosse and rugby. A SurfSafari channel, one of five to be offered, will present documentaries about adventure travel and scientific expeditions. Musical concerts are in the works, according to Joe Smith, Zulu president, who is gambling on an odd ancillary technology to give Zulu legs.

That is Video Vamoose, a portable plug-and-play device that allows reception and transmission of video Webcasting without a PC. The Vamoose plugs into professional camcorders or any common VCR to enable recording of Web events and production of video content for streaming online. One catch



The Video Vamoose lets you watch Zulu and other Webcasts without a PC.

could be the rental cost—\$495 for two hours. The five-pound, 9-by-8-inch unit resembles a high-tech Etch-a-Sketch and allows simultaneous 'Net connectivity for two phone lines.

The most conventional element is the streaming technology itself: Zulu is committed exclusively to RealNetworks' RealVideo format. Otherwise, Zulu is making this up as it goes, planning to provide online broadcast services to organizations or companies that want to deliver a message to an online audience. That's Zulu's business side, along with that Cadillac rental rate for the Vamoose.

But don't forget weddings. Smith says he will tie the knot online next spring, assuming Zulu can sustain itself as it seeks capital to boost the Vamoose.

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WCPO-TV Cincinnati, Ohio ABC, ch. 9

Site features: Live streaming of 6 a.m., noon, 5, 5:30, 6 and 11 p.m. newscasts online; archive of several local stories available for streaming daily; national and international stories from Associated Press; strong emphasis on local coverage with links to 22 community newspapers in southern Ohio; WCPO Skycam 9 offers panorama of city, soon to be upgraded with technology from Evanston, Ill.-based Perceptual Robotics to enable zooming in and out on vista

Site launched: August 1996; relaunched Oct. 1

Site director: Liz Foreman, WCPO-TV site manager

Number of employees: 9, including three writer/reporters

Design: Scripps-Howard New Media

Streaming technology: RealVideo G2

Traffic generated: 400,000-500,000 page views monthly; projecting a million page views after relaunch this month

Advertising: Banner and button ads, including Ohio Lottery and PC Flowers; section sponsorships

Revenue: N/A

Highlights: 15,500 Cincinnati-area PC users downloaded a live, streamed fireworks event staged as part of RiverFest '98 (archived on site); Webcast of noon newscast is biggest daily draw

—Richard Tedesco

CHANGING HANDS

The week's tabulation of station sales

TVS

KAMC(TV) Lubbock, Tex.

Price: \$23.5 million

Buyer: VHR Broadcasting of Lubbock Inc., Nashville (Victor H. Rumore, president); Rumore also is buying 60% of KOLR(TV) Springfield, Mo.

Seller: McAlister Television Enterprises Inc., Lubbock, Tex. (Gregory McAlister, president) is selling to Lubbock Holding Partnership LP, San Francisco, which in turn will immediately sell to the buyer; McAlister has no other broadcast interests

Facilities: ch. 28, 2,000 kw, ant. 840 ft.

Affiliation: ABC

COMBOS

WKQZ(FM) Midland, WMJK(FM) Pinconning, WIOG(FM) Bay City, WMJA(FM)-WSGW(AM) and WGER-FM Saginaw, all Mich.

Price: \$35 million

Buyer: Citadel Communications, Tempe, Ariz. (Lawrence Wilson, president); also owns/is buying 80 FMs and 36 AMs

Seller: 62nd Street Broadcasting, Saginaw, Mich. (Jock Fritz, CEO); also owns five FMs

Facilities: WKQZ: 93.3 mhz, 39.2 kw, ant. 554 ft.; WMJK: 100.9 mhz, 1.3 kw, ant. 495 ft.; WIOG: 102.5 mhz, 86 kw, ant. 860 ft.; WMJA: 104.5 mhz, 2.45 kw, ant. 469 ft.; WSGW: 790 khz, 5 kw day, 1 kw night; WGER-FM: 106.3 mhz, 3 kw, ant. 300 ft.

Formats: WKQZ: classic rock; WMJK: 70s; WIOG: AC; WMJA: 70s; WSGW: news/talk; WGER-FM: soft rock

Broker: Richard A. Foreman Associates

KVKI-FM, KRUF(FM), KITT(FM), KEEL(AM) and KWKH(AM), all Shreveport, La.

Price: \$24 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, 145 FMs and 82 AMs

Seller: Progressive Broadcasting LLC, Caddo Parish, La. (Bill Fry, managing member); no other broadcast interests

Facilities: KVKI-FM: 96.5 mhz, 95 kw, ant. 797 ft.; KRUF: 94.5 mhz, 100 kw, ant. 1,096 ft.; KITT: 93.7 mhz, 95 kw, ant. 1,010 ft.; KEEL: 710 khz, 50 kw day, 5 kw night; KWKH: 1130 khz, 50 kw

Formats: KVKI-FM: AC; KRUF: CHR;

PROPOSED STATION TRADES

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

THIS WEEK

TVs **\$23,500,000** ■ 1
Combos **\$75,290,000** ■ 7
FMs **\$22,050,500** ■ 6
AMs **\$2,255,000** ■ 2
Total **\$123,095,500** ■ 16

SO FAR IN 1998

TVs **\$8,849,323,010** ■ 69
Combos **\$2,123,393,955** ■ 228
FMs **\$883,512,337** ■ 286
AMs **\$521,649,040** ■ 209
Total **\$12,377,879,134** ■ 792

SAME PERIOD IN 1997

TVs **\$6,447,648,684** ■ 96
Combos **\$6,924,105,051** ■ 261
FMs **\$1,852,700,890** ■ 345
AMs **\$315,922,481** ■ 188
Total **\$15,524,367,106** ■ 890

SOURCE: BROADCASTING & CABLE

KITT: country; KEEL: news; KWKH: news

KQMQ-AM-FM, KPOI-FM and KHUL(FM), all Honolulu

Price: \$7.5 million

Buyer: New Wave Broadcasting LP, Ocean Acres, N.J. (Jon Ferrari and Charles Cohn, principals); also owns one AM and six FMs

Seller: Caribou Broadcasting LP, Denver (J. Kent Nichols, president); Nichols is also president of Caribou Communications Co., which owns/is buying one AM and four FMs

Facilities: KQMQ(AM): 690 khz, 10 kw; KQMQ-FM: 93.1 mhz, 54 kw, ant. -119 ft.; KPOI-FM: 97.5 mhz, 80 kw, ant. 46 ft.; KHUL: 102.7 mhz, 61 kw, ant. 1,893 ft

Formats: KQMQ(AM): CHR; KQMQ-FM: CHR; KPOI-FM: alternative rock; KHUL: classic soul

Broker: Kalil & Co.

KMCK(FM), KAMO-FM, KBRS(FM), KREB(AM), KREB-FM and KZRA(AM), all Fayetteville, Ark.

Price: \$6.525 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman, and Lew Dickey, vice chairman); Cumulus owns/is buying 147 FMs and 62 AMs

Seller: Hochman Communications, Fayetteville (George Hochman, owner); no other broadcast interests

Facilities: KMCK: 105.7 mhz, 100 kw, ant. 476 ft.; KAMO-FM: 94.3 mhz, 5.2 kw, ant. 709 ft.; KBRS: 104.9 mhz, 1 kw, ant. 479 ft.; KREB(AM): 1390 khz, 1 kw; KREB-FM: 99.5 mhz, 13.5 kw, ant. 443 ft.; KZRA: 1590 khz, 2.5 kw day, 58 w night

Formats: KMCK: CHR; KAMO-FM: oldies; KBRS: alternative; KREB(AM): oldies; KREB-FM: oldies; KZRA: Spanish

KTRR(FM) Loveland, Colo.

Price: \$1.25 million

Buyer: NCR III LLC, Evansville, Ind. (Alan Conway, president); no other broadcast interests

Seller: Onyx Broadcasting Inc., Reston, Va. (Thomas P. Gammon, president); Gammon also owns/is buying four FMs

Facilities: 102.5 mhz, 50 kw, ant. 410 ft.

Format: AC

KVLL-AM-FM Woodville, Tex.

Price: \$565,000

Buyer: Radio Woodville Inc., Mount Pleasant, S.C. (Edward F. Seeger, president); Seeger also owns/is buying two AMs and eight FMs

Seller: Trinity Valley Company Inc., Woodville, Tex. (Kenneth Bond, president); no other broadcast interests

Facilities: AM: 1490 khz, 1 kw; FM: 94.7 mhz, 50 kw, ant. 492 ft.

Formats: AM: country; FM: hot country

Broker: American Media Services LLC

KDRS(AM)-KLQZ(FM) Paragould, Ark.

Price: \$450,000

Buyer: Pressly Enterprises LLC, Jonesboro, Ark. (Robert R. Pressly, managing member); also owns KJBX(FM) Trumann, Ark.; Pressly also owns KDEZ(FM) Jonesboro and KDXY(FM) Lake City, both Ark.

Seller: Paragould Radio Broadcasting LLC, Paragould (Harold L. Sudbury, managing member); also owns/is buying two AMs and three FMs;

Harold Sudbury Jr., president, also owns four AMs and six FMs

Facilities: AM: 1490 khz, 1 kw; FM: 107.1 mhz, 1.9 kw, ant. 410 ft.

Formats: AM: southern gospel; FM: classic rock

FMS

KZSF(FM) Alameda, Calif.

Price: \$16.5 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, 145 FMs and 82 AMs
Seller: Z Spanish Media Corp., Sacramento (Amador S. Bustos, president); also owns seven AMs and 15 FMs
Facilities: 92.7 mhz, 1.8 kw, ant. 370 ft.

Format: Spanish

WTLZ(FM) Saginaw, Mich.

Price: \$1.8 million

Buyer: Connoisseur Communications, West Port, Conn. (Jeffrey D. Warsaw, president); also owns/is buying 12 AMs and 21 FMS

Seller: WTL Inc., Saginaw, Mich. (Stephen Taylor, president); Taylor also owns 49% of two AMs and five FMs

Facilities: 107.1 mhz, 4.9 kw, ant. 400 ft

Format: Contemporary urban

Broker: Bergner & Co.

WIZD(FM) Rudolph, Wis.

Price: \$1.4 million

Buyer: WRIG Inc., Wausau, Wis. (Duey E. Wright, president); also owns two AMs and three FMs; Wright also owns four AMs and seven FMs

Seller: Wizard Communications Inc., Plover, Wis. (James Schuh, presi-

dent); no other broadcast interests

Facilities: 99.9 mhz, 13 kw, ant. 453 ft

Format: Oldies

KHBG(FM) Healdsburg, Calif.

Price: \$1.1 million for stock

Buyer: Batista S. Vieira, San Jose, Calif.; also owns one AM and three FMs

Seller: Mario Edgar Deas, Healdsburg, Calif.; no other broadcast interests

Facilities: 95.9 mhz, 850 w, ant. 866 ft.

Format: Oldies

WZOZ(FM) Oneonta, N.Y.

Price: \$575,500

Buyer: Banjo Communications Group Inc., Norwich, N.Y. (James Johnson, president); also owns WCHN(AM), WKXZ (FM) and WBKT(FM), all Norwich, N.Y.

Seller: The Wireless Works Inc., Ogdensburg, N.Y. (Patricia Tocatlian, principal); also owns two AMs and two FMs

Facilities: 103.1 mhz, 2 kw, ant. 360 ft.

Format: Classic rock

WIFM-FM Elkin, N.C.

Price: \$675,000

Buyer: Von Broadcasting Inc., Centerville, Va. (Danny G. Hill, president); no other broadcast interests

Seller: F.S.A. Broadcasting Group Inc., Elkin, N.C. (Jeff Smith, president); no

other broadcast interests

Facilities: 100.9 mhz, 600 w, ant. 709 ft.

Format: AC

AMS

KVAN(AM) Vancouver, Wash.

Price: \$1.65 million

Buyer: Pamplin Broadcasting-Washington Inc., Portland, Ore. (Robert Pamplin Jr., CEO); also owns three AMs and one FM

Seller: Vancouverradio Inc., Vancouver, Wash. (David Granger, principal); no other broadcast interests

Facilities: 1550 khz, 10 kw day, 500 w night

Format: news/talk

KSLM(AM) Salem, Ore.

Price: \$605,000

Buyer: Entercom Portland License LLC, Bala Cynwyd, Pa. (David J. Field, president); also owns 25 FMs and 12 AMs

Seller: Willamette Broadcasting Corp., Salem, Ore. (Michael Frith, president); also owns KYKN(AM) Keizer, Ore.

Facilities: 1390 khz, 5 kw day, 1 kw night

Format: Oldies

Broker: The Exline Co.

—Compiled by Alisa Holmes

BY THE NUMBERS

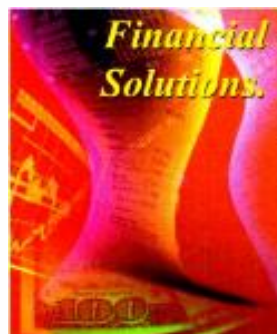
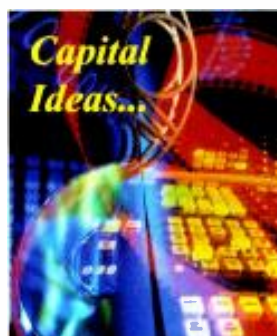
BROADCAST STATIONS

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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RADIO

HELP WANTED MANAGEMENT

General Manager, WERS-FM, Emerson College, Boston, MA. Emerson College is searching for a new General Manager of WERS-FM, the nation's leading student-operated station broadcasting in a major market. WERS is an integral part of the academic experience, involving 200 students each semester in all aspects of on-air radio programming, production and management. WERS has new state-of-the-art digital facilities, four full-time staff, and a \$450,000 annual budget. The General Manager is responsible for providing: 1) a professional environment where students can acquire hands-on experience and learn the skills necessary to become leading communications professionals, and 2) to provide a quality broadcast service for listeners in the Greater Boston area. WERS broadcasts a diverse mix of music programming and news and public affairs programs. Requirements: minimum of a BA Degree in a relevant discipline, with advanced degree preferred; 5 years of success in radio management; exceptional analytical, administrative, financial, fund raising and interpersonal skills; proven experience in working successfully with college students, faculty, and staff; a commitment to EEO; and the intellectual/physical vigor and administrative versatility required for successful and dynamic leadership. Application deadline: Friday, November 6, 1998. Applications must include: 1) a narrative letter describing how training and experience relate directly to the job responsibilities and qualifications; 2) professional resume; and, 3) names, addresses and phone numbers of at least 5 professional references who can attest to the applicant's suitability for the post. Attractive/Competitive salary and fringe benefits. Applications should be directed to: Bornstein & Associates, 1524 East Crown Ridge Way, Tucson, AZ 85737. Emerson College is an EEO Employer.

Heritage small market AM in resort area of upper New York State seeks high quality manager with strong sales background to replace retiring GM. Proven track-record essential. Build on a solid foundation of award-winning performance. Excellent salary/commission and benefit package. Send resume to Don Alexander, President, c/o Community Broadcasting LLC, 1 Bridge Street, Brownville, NY 13615.

General Manager sought for heart of New England, Worcester. MA public radio station. Opportunity to make a difference. Strong marketing, business background a plus. Please send resume to H.S. Poler fax: 508-798-7577 or email: hpoler@lrmccoy.com

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TELEVISION

HELP WANTED GRAPHICS

USA Networks, owner of the USA Network and the Sci-Fi Channel, is in the process of expanding its in-house Broadcast Graphics Department. We currently have the following full-time opportunities for qualified professionals to join our fully digital post-production facility including Inferno, Hal, 3D SGI workstation and Mac video.

ART DIRECTOR

Working closely with Creative Directors, Department Heads and Producers, the successful candidate will help develop the on-air look of both networks. Duties include designing graphics for On-Air Promos, Show Opens, Titles, Bumpers, End Pages, Sports events and other broadcast related projects; directing artists' workload; hands-on MAC work creating story boards, logos, style frames and layouts; and planning and directing on-location shooting in connection with graphic elements. To qualify you must possess minimum 3+ years experience as an Art Director. The ability to create cutting-edge designs for video and good organizational, communication and cost estimation skills are essential.

Opportunities also available for:

- * INFERNO/FLAME ARTIST
- * EFFECT/FLINT ARTIST
- * HAL EXPRESS ARTIST
- * ALIAS/WAVEFRONT 3D ARTIST
- * MAC ARTISTS

These positions require minimum 2+ years experience creating high-end graphics for Television. Candidates must have good design sense and cutting-edge ideas to create graphics for both channels. Team player attitude, good communication skills and willingness to work flexible hours is essential.

We offer a competitive salary and a comprehensive benefits package including a 401(k) plan. Please send resume and cover letter with salary requirements, stating position, to: USA Networks, HR Dept AD, 1230 Avenue of the Americas, New York, NY 10020. Fax: (212) 262-5343 (No phone calls please). An EOE M/F/D/V.



HELP WANTED MANAGEMENT

Television

Paxson Communications is seeking a creative and bold **GENERAL MANAGER** for its Providence, Rhode Island television station. Qualified applicants will have a strong background in television sales and marketing with a minimum of 5 years management experience and a track record of success. We offer an attractive salary and competitive benefits. Send resume to:

LEW FREIFELD
VP EASTERN REGION
1330 AVENUE OF THE AMERICAS
32nd Floor
NY, NY 10019

Fax: 212-956-0951

No phone calls.

Equal Opportunity Employer

Lee Enterprises, Inc. (www.lee.net), a diversified multimedia corporation headquartered in Davenport, IA, seeks an outstanding General Manager to lead our multiple stations in New Mexico. We're interested in an individual who can demonstrate a history of building number one stations and who has prior experience managing multiple stations simultaneously. Requirements include: proven leadership performance; team-building ability; effective, goal-driven communication; fiscal responsibility; and marketing and research savvy. Position has overall responsibility for flagship station KRQE in Albuquerque as well as KASY (LMA)-Albuquerque, KBIM-Roswell, and KREZ-Durango, CO. If you're the candidate we seek send resume with cover letter to: Dan Rogalski, Lee Enterprises, 215 N. Main Street, Davenport, IA 52801. An Equal Opportunity Employer.

Small market TV station looking for Station Manager or Station Manager candidate with strong background in local sales and local sales management. Reply to Box 01434 EOE.

General Manager. Our ABC affiliate, KLAX-TV, serving central Louisiana, seeks a revenue-driven general manager with an impressive track record in sales growth, promotions and news. Strong community involvement is a *must*. Please send your resume to: William Pollack, 6655 Poplar Avenue, Suite 200, Germantown, TN 38138. Phone: 901-751-1513; Fax: 901-751-1501. EOE.

Director of Network Services. Responsible for the sales and marketing to cable networks. Responsible for the direct supervision of Master Control Engineers. Must be familiar with an automated component digital master control center. Interested applicants should forward resume to Ed Wilde, Human Resources, 650 Massachusetts Avenue, NW Washington, DC 20001 or fax to (202)408-9050. EOE.

HELP WANTED SALES

SALES ACCOUNT EXECUTIVE

KOAT-TV is looking for an experienced Sales Account Executive. Minimum five years experience. Must understand CPP, TV terms, TvScan, negotiations, and be a hard worker driven to succeed. This "low maintenance" AE must develop new business and work well within a team. College degree preferred. Close date: November 27, 1998. Resume to: **Shelley Gregory/Local Sales Manager, KOAT-TV, PO Box 25982, Albuquerque, NM 87125.** Drug free workplace. KOAT-TV is an Equal Opportunity Employer.

Senior Account Executive: 3-5 years sales experience, media sales preferred. Account list provided, generous commission structure. Need ability to apply Nielsen Research to Daily Activities. Outstanding opportunity for Regional business. Send resume to: Mark Jaycox, GSM, WIFR-TV 23, PO Box 123, Rockford, IL 61105. EOE.

Public TV Station KVIE Ch6, Sacramento, seeks a strong manager for three person staff. Billed 1.4 million in FY98, 20% annual growth last three years. Record audiences in growing market. Five or more years in broadcast sales, preferably public TV. For more details, visit our website at www.kvie.org. To apply send resume and cover letter to Human Resources, KVIE, PO Box 6, Sacramento 95812 or via email to humanresources@kvie.org. Closes November 1, 1998. No phone calls. EOE.

Local Sales Manager needed for WGAL, NBC in the Harrisburg/Lancaster/Lebanon/York, PA market. Great station, Enterprise, Traffic, Scarborough, TvScan. Contact Bob Gee, GSM at 717-393-5851. WGAL-TV8 is an Equal Opportunity Employer. M/F/H.

National Sales Manager. NBC33 in Fort Wayne is looking for a NSM who can sell above the numbers and outperform the competition. If you are a creative thinker with strong interpersonal, negotiation and organizational skills, demonstrated leadership abilities, are customer focused and are interested in non-traditional revenue possibilities, this could be your chance to excel. This is an opportunity to join a sales management team where learning and growing to be better managers is a priority. Minimum 3 years TV sales experience, rep background a plus. Resumes accepted until November 4th. Position opens around January 1, 1999. Send letter and resume to: Personnel, WKJG-TV (NBC33), 2633 W. State Blvd., Fort Wayne, IN 46808. EOE. No phone calls please.

National Sales Manager. NBC affiliate in a top 50 market in the southeast seeks a creative, aggressive National Sales Manager who is passionate about selling and closing the deal. We are looking for someone who wants a position with a top broadcast company. Must be a self-motivated leader with strong presentation and negotiating skills. We are looking for a dynamic person who has no problem multi-tasking and has solid interpersonal skills. Computer knowledge necessary - i.e. Excel. We are looking for someone with a minimum of 2 years experience in national sales. Please send your resume with salary history to Box 01442 EOE/M/F/V/H.

General Sales Manager. WJXT-TV, a Post-Newsweek Station, is searching for a General Sales Manager. Responsibilities include: Supervise the activities of the national and local sales staff. Develop long and short range sales plans and new business. Responsible for proper use of station commercial inventory. Develop yearly station revenue budgets, sales expense budget and administer throughout year. Demonstrated success in TV sales management. Ability to manage and motivate an aggressive sales staff in a competitive marketplace. Excellent communication skills. Ability to manage change. Solid computer skills preferred. Send resume to: Sherry Burns, VP and General Manager, WJXT-TV, 4 Broadcast Place, Jacksonville, FL 32247. EOE.

Account Executive. WLNS-TV (CBS), market leader in Lansing, MI is seeking motivated, organized and competitive account executive. Ideal candidate will possess prospecting skills and negotiation ability. Submit resume to Local Sales Manager, WLNS-TV, 2820 E. Saginaw St., Lansing, MI 48912 or fax to 517-374-7610. No phone calls please. EOE.

HELP WANTED MARKETING

Assistant Director of Marketing and Creative Services. WHAS11, market leader, ABC affiliate, seeks strong number 2 to join highly-charged award-winning team. Individual must be a leader with great writing, producing and AVID editing skills. College degree and 4 years previous experience required. There's no place like the home of the Kentucky Derby! WHAS11 is a subsidiary of the Belo Corporation. Interested candidates forward resume, tape and cover letter to: Cindy Vaughan, Human Resources Director, HR #839, WHAS11, 520 West Chestnut Street Louisville, KY 40202. Belo Kentucky, Inc. is an Equal Opportunity Employer. M/F/D/V.

Marketing and Promotion Manager. KGUN 9, the ABC TV affiliate in beautiful Tucson, Arizona is searching for a creative, talented person to be the station leader of initiatives and strategies in the development of audiences for news, network and syndicated programming. The position is responsible for creating and executing strategic plans for station advertising on air, in print, radio outdoor, and public relations. The successful candidate must have the ability to create and produce promotion campaigns; a solid understanding of ratings and research; outstanding production skills; and media buying experience. Management skills required are leadership and management of staff, development and administration of efficient budgets, and balancing multiple projects. A college degree is preferred. Required technical skills include solid creative writing, producing and planning. Three to five years experience in television promotion and a minimum of one year of management are required. Radio promotion experience and knowledge of market research tools are pluses. Individuals interested in applying should send a letter stating reasons for applying along with a resume of experience to: Human Resources, KGUN 9, PO Box 17990, Tucson, AZ 85731. Applications received on or before October 30, 1998 will be considered. It is the policy of this station not to discriminate in its employment policies and practices because of race, color, religion, sex, age, national origin, or disability. Discriminatory employment practices are specifically prohibited by the Federal Communications Commission.

Marketing/Promotion Director. KDNL-TV, the ABC affiliate in St. Louis, is looking for a person to lead the creative effort for news, programming and the overall station image. This position requires the overseeing and managing of all station promotion (on and off air), interfacing with the network, and the administration of all press releases. All candidates should have a minimum of three years of marketing/promotion experience. News experience at a network affiliate is a big plus. Send resumes to: Personnel Department, KDNL-TV, 1215 Cole Street, St. Louis, MO 63106. Pre-employment drug screening is required. Equal Opportunity Employer. KDNL is a Sinclair Broadcasting station. Minorities and women are encouraged to apply. No phone calls please. Resume deadline is 10/23/98.

HELP WANTED TECHNICAL

Television Technical Director. Efficiently perform switching duties for fast paced newscasts and special programs. Candidates must be familiar with operation of Grass Valley 3000-3 Switcher, Abekas Dveous, Pinnacle DVE and Still Store, Chyron iNFiNiT and Sony 370 studio camera. Must be able to perform under pressure, and meet deadlines. Creativity and communications skills required. Must be able to do some directing. Prefer minimum three years experience in a major market either directing or technical directing newscasts. Degree in Communications or related field desired. Qualified applicants will be motivated, creative and able to meet strict deadlines. Please send resume and cover letters to: Jeff Jeand'heur, Production Manager, KPRC-TV, PO Box 2222, Houston, TX 77252.

Television Master Control Supervisor and Operator positions for progressive multi-network and multi-channel television facility in Palm Springs, CA. Must have PC skills along with the ability to adapt quickly and perform under pressure of time deadline. Send resume to KESQ-TV, 42-650 Melanie Place, Palm Desert, CA 92211, Attn: David Gray.

Television Engineer for progressive multi-network and multi-channel television facility in Palm Springs, CA. We are looking for a great attitude combined with 2 years of component level experience on broadcast equipment including tape machines, studio, ENG, EFP, microwave, UHF and or VHF transmission systems. PC and PC networking skills are a real plus. Must have the ability to adapt quickly and perform under pressure of time deadlines. Send resume to KESQ-TV, 42-650 Melanie Place, Palm Desert, CA 92211, Attn: David Gray. No phone calls please. EOE.

Technical Director/CMX Editor. WXIN FOX 59, Tribune Broadcasting's Indianapolis station, seeks a Technical Director/CMX Editor. Experience with technical directing in a live or post production environment and a working knowledge of CMX editing required. Position demands good interpersonal and communication skills and the ability to work under pressure. College degree desired. Must be able to work variable work schedule including nights, holidays and weekends. Send resume, salary history and cover letter stating referral source to: Human Resources, WXIN, 1440 N. Meridian St., Indianapolis, IN 46202. No phone calls please. EOE.

TV Maintenance Engineer: WWHO, is seeking a self-motivated Maintenance Engineer for our new state of the art studio and transmitter facility. Candidate must have solid background in electronics, and experience with installation and maintenance of all studio, RF, and computer equipment. Strong PC, MAC, LAN computer experience is needed. Must be able to work as a team member as well as independently. A minimum of 2 years of TV broadcast maintenance experience or equivalent. Send resumes to: WWHO UPN 53, Asst. to the General Manager, 1160 Dublin Road, Columbus, OH 43215. Fax 614-485-5339. EOE.

KXTX is building a new all digital master control facility and is now accepting applications for Master Control Engineering positions. Applicants must have a working knowledge of on-air operations. Send resume: Harold Nash, Chief Engineer, KXTX-TV, 3900 Harry Hines Boulevard, Dallas, TX 75219. Fax: 214-523-5948. EOE.

Electronic Maintenance/RF Technician-WBAL-TV Baltimore, MD. This position requires demonstrated technical skills in audio/video design and maintenance. RF and computer experience is a plus. A college Electronics degree or technical school degree is preferred. A General Class FCC license is required. To apply, please send your resume to Hank Volpe, Director of Engineering, WBAL Division, Hearst-Argyle TV, 3800 Hooper Avenue, Baltimore, MD 21211. No phone calls please. EOE.

Director, Production/Satellite Operations. For leading electronic marketing company providing Satellite Media Tours, Video News Releases, video conferences, satellite press conferences, and satellite concert events. Must have knowledge of domestic and international satellite uplinks/downlinks, transportables and IFB audio systems. Position will involve booking and coordinating production crews and satellite facilities worldwide, budgeting, client interaction and management. Some field production and editing included. Must be able to handle pressure and multiple assignments for deadline driven, fast-paced company. Travel necessary, non-smoker. Fax resume and salary requirements to Sally @ 213-938-7115

Chief Engineer. WCBD-TV, the Media General station in Charleston, South Carolina has an immediate opening for a Chief Engineer. Successful candidate will have 3-5 years solid experience as a chief or assistant chief. Should be thoroughly familiar with transmitter operations and maintenance, studio operations, FCC regulations. Computer literacy a must. Send or fax resume and salary requirements to WCBD-TV, Personnel Department, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. Fax 843-881-3410. M/F. EOE, pre-employment drug test required.

Chief Engineer: WFMJ-TV21, an NBC affiliate in Youngstown, Ohio, has an immediate opening for a Chief Engineer. Candidate must have a minimum of 4 years experience as an Assistant Chief Engineer, with a sound background in management skills, maintenance experience and a strong working knowledge of UHF television transmitters. The candidate must possess above average computer, technical and people skills, and must be able to train as well as repair all electronic studio and transmitter equipment. Send your resume and salary requirements to John A. Grdic, General Manager, WFMJ Television, Inc., 101 Boardman Street, Youngstown, OH 44503. EEO. No phone calls please.

Caribbean Opportunity - Maintenance Engineer, Television. Cayman International Television Network/Cayman Television Service requires a top-notch engineer for a television facility in a small but sophisticated market. Position calls for a well-rounded technical professional with the ability to repair and troubleshoot on a variety of equipment, including UHF transmitters, broadcast, MMDS and tape machines. Familiarity with M2 a plus. Please reply with resume and letter via fax to 345-945-1373 or Mail to PO Box 30563 SMB, Grand Cayman, Cayman Islands BWI.

Assistant Chief Engineer/MIS. WCSC-TV Engineering Department is seeking an Assistant Chief Engineer/MIS person. Maintenance of studio, XMTR, and ENG equipment to the component level, maintenance of computer equipment to the board and system level. Administration of a LAN. You are required to wear a beeper and be available at all hours for emergencies, possess good people skills and be a self starter and a leader. Send resume to WCSC-TV, Human Resources Manager, 2126 Charlie Hall Blvd., Charleston, SC 29414. WCSC is an Equal Opportunity Employer and a Division of Jefferson-Pilot Communications.

HELP WANTED NEWS

Website Journalists. NBC6/WCNC-TV, the A.H. Belo station in Charlotte, NC, has immediate openings for website journalists. We're about to launch the next generation of websites in the south's most livable city. Our web journalist will be responsible for developing a truly interactive site. These journalists will work in the newsroom writing, editing and maintaining our site. Ideal candidates will have a journalism degree and experience with video editing, news writing and graphic applications. Previous website experience will be helpful as well as on-air reporting experience. Strong computer knowledge is a must. Send resume, salary history and an example of your work to: NBC6, Human Resources Department, 1001 Wood Ridge Center Drive, Charlotte, NC 28217. EOE/M/F/V/H.

NEWS PHOTOGRAPHER/EDITOR

KOAT-TV Albuquerque is looking for a News Photographer/Editor. Videotape and edit news/sports stories as assigned. Operate microwave trucks and Wescam helicopter camera as needed. Assist in maintaining equipment and vehicles as assigned by Chief Photographer. Must practice NPPA style of news photography. Minimum 2 years news photography and editing experience required. Ability to operate microwave trucks needed. Satellite truck experience helpful. College degree preferred. If you are interested in applying for this position, please send resume and **NON-RETURNABLE** tape along with a cover letter stating where you found out about this job to:

Randy Peterson/Chief Photographer
KOAT-TV
3801 Carlisle Blvd., NE
Albuquerque, NM 87107
Drug Free Workplace
NO PHONE CALLS!!

DEADLINE: Monday, October 30, 1998

KOAT-TV is an Equal Opportunity Employer

Weather Anchor. Strong medium market has an immediate opening for a weekend weather anchor. We want a highly motivated team player that possesses a thorough knowledge of the science of weather and at least 2 years of on-air experience. BS in meteorology and A.M.S. seal preferred. Wide knowledge of weather computer systems a plus. Please send a VHS tape and resume to Box 01433 EOE.

WBTW-TV, the No. 1 CBS affiliate in the Florence/Myrtle Beach area has immediate openings for Chief Photographer and News Photographer at our Florence Office. Must be college graduate with photography experience (1 year for news and 2-5 years for chief). Will shoot video in the field, edit tapes, operate ENG truck and must have good communication skills. Send resume to: Eric Walters, Managing Editor, WBTW-TV, 3430 N. TV Road, Florence, SC 29501. EOE/M-F.

Sports Anchor/Reporter. Looking for week night Sports Anchor who loves to tell stories. Minimum 3 years experience. Send cover letter, resume and non-returnable demo tape to Harvey Powers, NBC12, PO Box 12, Richmond, VA 23218. No calls. EOE M/F/D.

Reporter. The WNDU Stations is looking for a television reporter who can shoot and edit his/her own stories. We want a reporter who's aggressive, creative, and able to break stories. Live shot experience and working in a bureau would be a plus. We're looking for an enthusiastic, take-charge journalist to be part of this number one news team. Send a non-returnable tape and resume to: The WNDU Stations, Attention: Human Resources, Position #00219, PO Box 1616, South Bend, IN 46634. The WNDU Stations is an Equal Opportunity Employer.

Vice President/News Director. FOX O&O Primetime News launch in Denver, Colorado. Make your mark with this exciting start-up news operation at our new state-of-the-art facility in the 18th market. KDVR's News Director will initially be responsible for putting together the news department for KDVR's primetime news launch including hiring of all personnel and on-camera talent, defining news on-air style, creating news image, and developing processes and procedures. Manage station's overall local news operations, including establishing coverage objectives and ensuring journalistic integrity. 4-5 years experience as a news director or assistant news director in a competitive market situation. Knowledge of research, promotion, station image, latest equipment and technology, and news industry. Candidates should be highly challenged, proven news leaders who are organized and detail oriented. College degree in related field or combination of education and applicable experience required. Excellent leadership and communication skills required. If you meet the minimum qualifications, please send your resume, non-returnable tape and salary requirements/history to: Human Resources/ND, KDVR FOX 31, 501 Wazee Street, Denver, CO 80204. EOE. Check out our website at www.kdvr.com for more information on KDVR's future plans!

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.

Photographer. Familiarity and experience with BETA, SNG and ENG. One year experience required. Send resume and non-returnable demo tape to Woody Coates, Assistant News Director, WWBT, PO Box 12, Richmond, VA 23218. No calls. EOE. M/F/D.

News Producer. Progressive CBS affiliate in Albuquerque, New Mexico seeks creative news producer! If you enjoy the challenge of a good competitive news market and are seeking a company with excellent benefits, a station with a great climate and a dedicated staff...And, if you can handle deadlines, heavy workload and a growing market in the beautiful southwest. This is your opportunity! KRQE-TV, CBS affiliate has the opening and requires three years of experience in commercial television. Job requires excellent writing skills, creative visual skills, working knowledge of newsroom operation including editing. Must possess strong communicating and interpersonal skills. Send resume and tape to: Human Resources, 13 Broadcast Plaza, SW, Albuquerque, NM 87104.

Meteorologist. Aggressive affiliate in southern region needs meteorologist with degree to round out our team of three. Weather a top priority here. Lots of hardware, lots of storms, challenging forecasting. We love to chase. Good benefits. Tape and resume to Box 01440 EOE.

Internet Producer. ABC's flagship O&O station in New York is looking for a strong person to help make its web site...7online.com...the best in the country. Candidates must have a strong news background in TV, radio or print, and excellent writing skills. Expertise in the Internet is a plus. Please send resumes to: Kenny Plotnik, Managing Editor, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

Executive Producer. Are you a top notch producer who wants to continue on in the management track? We are looking for a creative leader who is both focused and flexible to lead our producing staff. You must be able to work with producers on content, writing and breaking news, have solid news judgement and creative flair. We are the #1 station in the market and produce five hours of award winning news each day. Interested? Send a resume, references, news philosophy and today's show to: Patti McGettigan, Assistant News Director, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503. No phone calls, please. WOOD TV8 is an Equal Opportunity Employer.

Dominant network affiliate in a southern capital city seeking candidates for News Director position. Must currently be a small market News Director or top newsroom manager (EP or Asst. ND) in a medium-large market. Duties include supervision and control of the content and presentation of all newscasts and special projects. Will be responsible for interviewing, hiring, and training newsroom employees, operating department within approved budget, working with other departments on special programs and community projects. We're looking for someone who is a team leader. And you must never be satisfied merely with being #1; you must believe there's always room for improvement. Please send cover letter stating news philosophy, resume, and VHS tape of two of your most recent newscasts to Box 01444 EOE.

Associate Producer. News 4 Utah in Salt Lake City is looking for an Associate Producer to assist in the production and writing of newscasts. Someone with news producing or assignment desk experience is desired, but not mandatory. May include overnight work. If you want to move to the mountains, send your resume to Erin Goff, Executive Producer, KTVX-TV, 1760 S. Fremont Dr., Salt Lake City, UT 84104. KTVX is an ABC affiliate owned by Chris-Craft/United Television and is an Equal Opportunity Employer.

Assistant News Director/Managing Editor. KTVX in Salt Lake City is looking for a dynamic leader who recognizes a good story and can help our staff go after it. A great newsroom. A beautiful area. Send your resume to: Tom Sides, News Director, KTVX-TV, 1760 Fremont Drive, Salt Lake City, Utah 84104. Chris-Craft/United Television is an Equal Opportunity Employer.

HELP WANTED PROMOTION

Writer/Producer. Be a part of the Paramount Stations Group. WTOG-TV in Tampa seeks an incredibly creative on-air promotion producer with strong writing and non-linear editing skills. Experience with image, contest, movie and generic promotion preferred. Send resume and best work to: WTOG-TV, Attn: Garnelle Jenkins, 365 105th Terrace NE, St. Petersburg, FL 33716. No phone calls please. EOE.

Senior Promotion Producer. Tired of being left out of the loop? Want to promote a news product that can deliver all those promises you made? Want to produce promos that will finally bring you all those awards and acclaim you deserve? Welcome home to WJXT. Duties will include production of news image, special assignment and, of course, topicals. Minimum 2 years promotion experience required. Non-linear and photography skills a plus. Team attitude and a sense of humor a must. Send tape and resume to Jan Haswell, WJXT-TV, 4 Broadcast Place, Jacksonville, Florida 32207. 904-393-9865. Email: haswell@wjxt.com. EOE.

Promotion Writer/Producer. Work and live in Austin, TX. Looking for a creative writer/producer for a top rated news promotion department. Responsible for topical news, and image promotion. Must have at least 2 years television promotion experience, be highly motivated, and able to work flexible hours. Shooting and AVID experience a plus. Qualified applicants please send a VHS tape, resume, and salary requirements by October 30, 1998 to Box 01441 EOE.

Promotion Producer/Editor. Excellent opportunity for experienced Promotion Producer/Editor in beautiful Charleston, South Carolina. Minimum of two years television station experience and highly skilled with editing equipment (especially non-linear experience). Candidates should have strong writing/producing skills ranging from image to topical promotion. College degree preferred. Team work a necessity. Send demo tape and resume to: WCBD-TV, Attn: Personnel Director, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. EOE, M/F, Pre-employment drug test required.

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.

News Promotion Writer/Producer. CLTV News, Chicagoland's only 24-hour news channel has an immediate opening for an experienced, self-motivated and highly creative on-air promo producer. CLTV delivers accurate news without hype or sensationalism and we're on the lookout for someone who can produce original, creative, high quality work. If you have strong team skills and the ability to craft compelling news image, non-news promos, and print ads, then you're the person we want to talk to! This position is responsible for writing, producing and editing promos for an extremely busy, Emmy Award winning news channel. Strong writing skills are a must, as are linear and non-linear editing experience. Send your resume and non-returnable tape to CLTV News, attn HR, 2000 York, Suite 114, Oak Brook, IL 60523. No phone calls please.

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. BC19-01-1

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. BC19-02-1

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. BC19-03-1

San Antonio, TX, KENS CBS

Account Executive (TV)

Qualified applicants should have a minimum of 2 years outside sales experience, a working knowledge of Nielsen 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. BC19-032-1

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. BC19-04-1

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. BC19-05-1

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. BC19-06-1

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. BC19-07-1

St. Louis, MO, KMOV CBS

News Producer

Superb writing skills, creativity, great story-teller and solid news judgement. Minimum 2 years experience. Please send resume and video tape. BC19-09-1

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. BC19-102-1

Charlotte, NC, WCNC NBC

Producer

Looking for 2 years news producing experience in a small to mid-size market. BC19-11-1

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. BC19-13-1

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. BC19-132-1

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. BC19-14-1

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. BC19-142-1

Seattle-Tacoma, WA, KING NBC

Segment Producer or Reporter

Evening Magazine, a local magazine show, is seeking the best storyteller to produce 3-5 minute segments. Must have excellent writing skills and highly creative. On-camera skill not required. BC19-16-1

Dallas, TX, WFAA ABC

AVID Editor

Seeking skilled AVID Editor to join Creative Services team. Work with quality producers on topicals, image and programming. Seasoned pro with solid work ethic can make a significant creative contribution here. AVID Media Composer 4000/AVID 75 experience a must. All tapes should be beta. BC19-17-1

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. BC19-18-1

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 news judgement and have the ability to adapt quickly to changes during live broadcasts. College degree preferred. BC19-182-1

Seattle, WA, NWCN

Director of Sales and Marketing

Need a responsible person to lead and motivate staff to meet aggressive sales goals. Minimum five years sales management experience. BC19-19-1

Albuquerque, NM, KASA FOX

General Sales Manager

Our current GSM is off to be a General Manager, so "Your Home Team" is looking for a news 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. BC19-20-1

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 an Equal Opportunity Employer

HELP WANTED FINANCIAL & ACCOUNTING

Controller. Minimum 5 years business exp. required. Must be CPA accredited, with knowledge of Peachtree system. Take charge person needed. Prior broadcast exp. a +. Need to have proven track record. No telephone inquiries. Send resume with salary expectations to: General Manager, KFWD-TV, 3000 W. Story Road, Irving, TX 75038. An Equal Opportunity Employer.

HELP WANTED CREATIVE SERVICES

DIRECTOR OF CREATIVE SERVICES

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

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



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

HELP WANTED PRODUCTION

Attention Writer/Producers:

Want millions of people to admire your work?

Want to create a killer reel?

Want to love your job like never before?

Want to thrive at PAX TV...the new direction in television?

If you want it and you've got the goods to get it, then rush your resume and reel to: **Human Resources, PAX TV, 601 Clearwater Pk. Rd., WPB, FL 33401.** No phone calls, please. EOE



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

Los Angeles Lifestyle Magazine Producer

Are you an experienced local TV producer ready for the challenge of a national magazine show? Do you have strong organizational, writing, creative, and people skills? Can you produce terrific segments while managing a weekly series? If so, please contact us today at Box 01443.

Broadcast Engineer, Television Production and Post Production facility seeks an experienced broadcast engineer. Applicant should have extensive experience in component digital post production environment. This experience should include maintenance of digital beta cam, Sony component digital switchers, DME's and digital audio. Interested applicants should forward resumes to Ed Wilde, Human Resources, 650 Massachusetts Avenue, NW Washington, DC 20001 or fax to (202) 408-9050. EOE.

HELP WANTED PROGRAMMING

TV PROGRAM EXECUTIVE PRODUCER

Kiss the old rules goodbye!

We'll program prime access ourselves, with a weeknight half-hour infotainment show. It's local, it's LIVE, and it'll air in multiple regional markets.

We need an experienced professional who can take this from concept to reality in less than a year, create and coalesce the production unit, then oversee the day-to-day success of the show. Minimum five years producing/production experience.

Up to the challenge?

SEND RESUMES TO:

**WIXT
Box 699 - EAST SYRACUSE, NY 13057**

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CABLE

HELP WANTED TECHNICAL

Senior Technician: Applicants should have an expert level of computer knowledge, able to install programs and hardware. Responsibilities include maintenance and repair of production studio and insertion equipment such as audio mixers, digital production switches, routers, intercom systems, cameras and other associated production equipment. Troubleshoots and repairs equipment malfunctions using complex test equipment. Assists with the configuration, implementations and maintenance of network communication systems. Provides advanced technical support for building maintenance. Frequently lifts and handles equipment weighing up to 70 lbs. Associates degree in electronics and three to five years of electronic repair experience a plus. Send resumes to TCI Media Services, P.O. Box 849, Vero Beach, FL 32960 or fax 561-567-5556. EOE.

Studio Technician- responsible to repair, maintain and set-up video equipment. Will perform engineering and design duties. Send/fax resume to Human Resources Department; Cablevision of Raritan Valley, 275 Centennial Ave., Piscataway, New Jersey, 08855; 732-885-3889. EOE.

HELP WANTED SALES



music network

The world's only interactive music video network and the newest member of the TCI Music family seeks two high-energy, self-starters to develop key advertising accounts and expand our roster of advertisers. Based in New York City, these **ACCOUNT EXECUTIVES** must have 3-5 years of cable network selling experience, a proven track record in sales, excellent communication skills, agency and client contacts, knowledge of pop culture, music and the ability to package it all for an effective sell. Creativity and an entrepreneurial mindset are essential. College degree required. There is a strong potential for growth within our sales organization. We offer a competitive salary and comprehensive benefits package. Employment contingent upon successful completion of a drug test and background check. Send resume with cover letter and salary expectations to:

THE BOX

"Account Executive"

175 Fifth Avenue, Suite 700

New York, NY 10010

Fax: 212-253-1443

Equal Opportunity Employer

CNI/News 12/NY1/TW City Cable sales people. Here's your chance to move up to a commercial NY Television station. Sales office based in NYC. This station is a direct competitor and growing very fast. Make the move now. Contact: Lee Rudnick. DBI Media Executive Search, Ph: 212-338-0808 Ext. 5/Fax: 212-338-0632.

ADVERTISING SALES RESEARCH MANAGER

Comcast Cable, the nation's 4th largest cable operator, seeks an experienced Advertising Research Sales Manager for our Huntvalley, MD location. The incumbent will develop sales materials, analyze research and create reports, train staff members in the application of research data and develop cable network programming calendars and promotions.

Requirements include college degree or equivalent in work experience and education, a minimum of 3-5 years in media/advertising/communications, knowledge of research services and TV/cable audience measurements, and PC skills including spreadsheet applications. Excellent presentation and written communication skills a must.

Comcast offers a competitive salary and benefit package including free cable and internet service. Please fax your resume including salary requirements to: 215-981-7830, Attn: TPBROADCAST or email your resume as a text file to: jobs@cable.comcast.com



We support a drug-free work environment. EOE

HELP WANTED PRODUCTION

WE'RE SHOPPING FOR...! "HOT" CREATIVE TALENT!

The Home Shopping Network is actively recruiting top creative professionals throughout the U.S. to be a part of an ever-expanding On-Air Advertising and Promotion team that includes: Writer-Producers, On-line Editors, DP's, Graphic Artists - all team players, all multi-task oriented, and all true pro's. Our cutting edge on-line post production facility has the following opportunities currently available:

Senior Editor

Creative with expertise on Sony and Grass Valley switchers, Sony DME and other editing consoles. Will actively contribute to the creative process. Must be able to "feel" when an edit is right. Must also be able to mentor others. Non-linear experience a plus. Minimum 5 years experience at a Senior level.

Producer

Writer/Producer - expertise in commercial and on-air promo production. Directing experience a plus. Super productive with the ability to create, on the spur of the moment, a thirty second format. Minimum of 5 years as a hands-on commercial/promo writer-producer. Out-of-the-box thinker. DRTV experience helpful.

Graphic Artist

Ability to be innovative and work team style in a fast paced environment. A minimum of 3 years work experience in a Broadcast or Post Production design format required. Expertise in the area of motion graphic design using Flint on SGI Max Impact for the creation of multi-layered Cable Network opens, on-air promos, and spots is a must. Knowledge of 3-D Graphics Design using Lightwave on SGI is a plus.

★ All positions to be filled should have agency and production company experience. ★

Come and allow The Home Shopping Network to maximize your potential. We offer a competitive salary and an outstanding benefits package. For additional information call our Job Line at (727) 572-8585, ext. 6088 or visit our new web site at www.hsn.com. Send or fax resume, indicating a position of interest to:

**The Home
Shopping**
NETWORK

Human Resources Department • 2501 118th Avenue North • St. Petersburg, FL 33716
Fax: (727) 556-6799 • turtlek@hsn.net

The Home Shopping Network is a USA Networks Inc. Company.
EOE

Producer/Director- must have experience developing and directing TV programs. Excellent writing skills, good news judgement. Will work with community groups. Degree in communications. Send non-returnable tape. Send fax resume to Human Resources Department: Cablevision of Raritan Valley; 275 Centennial Ave., Piscataway, New Jersey 08855; 732-885-3889. EOE.

HELP WANTED MANAGEMENT

GENERAL MANAGER Cleveland Television Network

Some people run away from a challenge. Others see challenges as opportunities to excel. We're looking for the latter.

We are the Cleveland Television Network (CTN), a two-year old entity committed to providing quality programming for Cleveland's multi-cultural communities and we need an experienced General Manager to run our not-for-profit cable station.

If you are a creative individual with clear vision, think strategically and possess financial and political savvy, then this is the opportunity for you. A minimum of three years television management experience is desirable.

Salary commensurate with experience. Full benefits package. Please send cover letter with resume and three references by **November 30, 1998** to:

Cleveland Television Network
C/o Chairman, Search Committee
P.O. Box 201626
Cleveland, Ohio 44120-1626
Cleveland Television Network is an
equal opportunity employer.

**Responding to a
Blind Box ad?**

Easy enough!
Just mail your resume to:

Broadcasting & Cable
Box # _____
245 W. 17th Street
New York, NY 10011

HELP WANTED RESEARCH

IMMEDIATE OPENING

Encore Media Group, the nation's largest provider of premium movie networks, has the following opportunity:

RESEARCH ANALYST

This position (job #503A) located at our corporate headquarters in Denver, CO, will be responsible for analysis of syndicated ratings data in support of our premium channels. You'll primarily work with Nielsen ratings data to produce special analyses of cable TV viewing. Bachelor's degree and 2 years experience with a premium of basic cable programming supplier, or network required. You must also have experience with syndicated on-line research databases.

For fastest processing of your resume, it's important that you put the job number on your envelope. Send resume and salary history to: Encore Media Group, P.O. Box 4917, Englewood, CO 80155. Successful candidate will be subject to a drug test. EOE.

HELP WANTED PUBLIC RELATIONS

Affiliate and Community Relations: CLTV News has an immediate opening for a qualified individual to develop and maintain CLTV's positive relationships with cable affiliates, community organizations and our viewing audience. Duties include developing and executing innovative directives to further our growth as ChicagoLand's #1 24-hour news channel. Specifically, this position requires excellent communication skills, with direct responsibility for: furthering positive relationships between CLTV and its cable affiliates; handling all comments, requests, complaints and concerns to a successful conclusion; representing CLTV at numerous public events; developing methods to promote CLTV with print and video materials for use by cable affiliates; handling relationships with numerous event sponsors and organizations within the community. Candidates must have professional experience in an affiliate relations position with a cable company or TV station; excellent initiative; expert at public relations; ability to work extended days including late nights and weekends; supervisory experience a plus. Fax resume to 630-571-0489 or mail to CLTV News, attn HR, 2000 York, Suite 114, Oak Brook, IL 60523.

ALLIED FIELDS

HELP WANTED TECHNICAL

Experienced TV Engineers willing to train to take over Satellite Truck. Must love to travel and have a clean driving record. Relocate to Youngstown, Ohio. Fax resume to 330-542-1020.

FOR DAILY
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UPDATES...

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The screenshot shows the homepage of Broadcasting & Cable Online. At the top is the logo "Broadcasting ONLINE & Cable". Below the logo is a search bar and a "Subscribers log in here" link. A "TODAY'S UPDATE" section lists links for "Online Daily", "Today's Job Bank", "Station Sales", "People", "Policy Briefing", and "Industry Calendar". A "SUBSCRIBE" button is also present. A "THIS WEEK'S MAGAZINE" section features a cover story on "Chuck Lillis Remakes". On the right side, there's a "BREAKING NEWS" section with a link to "Click Here for all Headlines". Below that is a "TODAY'S JOB BANK" section with a "Select a Job" dropdown and a "Submit" button. At the bottom right is a "StockWatch" section with a link to "Get the latest stock information".

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DATEBOOK

MAJOR MEETINGS

- Oct. 26-28**—**Southern Cable Telecommunications Association** Eastern Show. Orange County Convention Center, Orlando, Fla. Contact: Patti Hall, (404) 255-1608.
- Oct. 27-29**—**Society of Broadcast Engineers** national meeting and electronic media expo. Meydenbauer Center, Bellevue (Seattle), Wash. Contact: John Poray, (317) 253-1640.
- Oct. 28-31**—**Society of Motion Picture and Television Engineers** 140th technical conference and exhibition. Pasadena Convention Center, Pasadena, Calif. Contact: (914) 761-1100.
- Nov. 9**—**BROADCASTING & CABLE** 1998 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Cahners Business Information, (212) 337-7158.
- Dec. 1-4**—The Western Show, conference and exhibition presented by the **California Cable Television Association**. Anaheim

- Convention Center, Anaheim, Calif. Contact: (510) 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. 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. 20**—**American Women in Radio and Television** Network Leader's Luncheon and Networking Reception. Grand Hyatt Hotel, New York City. Contact: Lynne Grasz, (212) 873-5014.
- Oct. 20**—Tenth annual **International Radio & Television Society Foundation** dinner. Marriott Marquis Hotel, New York City. Contact: Maggie Davis, (212) 867-6650.
- 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.

OCTOBER

- Oct. 26**—**Hollywood Radio and Television Society** newsmaker luncheon featuring Gen. Colin Powell. Beverly Hilton Hotel, Los Angeles. Contact: (818) 789-1182.
- Oct. 26**—"Exploring the Full Potential of Two-Way," seminar presented by the **Wireless Cable Association International**. Holiday Inn Select, Alexandria, Va. Contact: Jenna Dahlgren, (202) 452-7823.
- Oct. 26-30**—"Harris/PBS DTV Express." DTV dual seminar series featuring technical and business operations seminars presented by **Harris Corp.** and **PBS**. Columbia, S.C. Contact: (888) 733-3883.
- 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**—"The Art of Channel Makeovers," **International Radio & Television Society** newsmaker luncheon. Waldorf-Astoria Hotel, New York City. Contact: Marilyn Ellis, (212) 867-6650.
- Oct. 27**—12th annual DTV Update, presented by the **Association for Maximum Service Television**. ANA Hotel, Washington. Contact: (202) 861-0344.
- Oct. 27**—**Federal Communications Bar Association** Midwest Chapter luncheon featuring FCC Commissioner Harold Furchtgott-Roth. Hotel International, 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. 28**—Global Convergence Summit featuring Ted Turner, Sumner Redstone and Leo Hindery, sponsored by **PriceWaterhouseCoopers and Business Week**. Waldorf Astoria Hotel, New York City. Contact: Julie Terranova, (212) 512-2184.
- Oct. 29**—"TV Acquisitions and Finance," seminar presented by **Kagan Seminars Inc.** The Park Lane Hotel, New York City. Contact: T m Akin, (408) 624-1536.

NOVEMBER

- Nov. 1**—"Exploring the Full Potential of Two-Way," seminar presented by the **Wireless Cable Association International**. Grand Hyatt Hotel, Atlanta. Contact: Jenna Dahlgren, (202) 452-7823.
- Nov. 1-3**—**Canadian Association of Broadcasters** Broadcasting '98 convention and national media expo. Vancouver Trade and Convention Center, Vancouver, British Columbia. Contact: 613-233-4035.
- Nov. 2-3**—Fifth annual **Wireless Cable Association** Technical Symposium. Grand Hyatt Hotel, Atlanta. Contact: Jenna Dahlgren, (202) 452-7823.
- 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. 5**—"Technology Law for the Information Age," conference on telecommunications and electronic commerce law presented by the **Computer and Telecommunications Law Section of the District of Columbia Bar**. International Trade Center, Washington. Contact: (202) 626-3463.
- Nov. 9-11**—**CBA '98, Community Broadcasters Association** LPTV convention. Tropicana Hotel, Las Vegas. Contact: Mike Sullivan, (320) 255-5276.
- Nov. 10**—1998 **Broadcast Advertising Club of Chicago** Person of the Year Luncheon honoring John R. Gehron. Hyatt Regency Hotel, Chicago. Contact: (312) 440-0540.
- Nov. 11**—"Conquer Your Competition: Achieving Superior Sales Performance," seminar presented by the Washington/Baltimore chapter of **CTAM**. Greenbelt Marriott, Greenbelt, Md. Contact: Sara Pangallo, (301) 771-5602.
- 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 present-

- ed by **Government Institutes**. The Latham Hotel, Washington. Contact: (301) 921-2345.
- Nov. 14**—**Television News Center** reporter training seminar, conducted by CBS News correspondent Sharyl Attkisson 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. 18**—"Kids TV: Around the World in a Day," screening of innovative children's television from round the world presented by the **American Center for Children's Television**. Goethe House, New York. Contact: David Kleeman, (847) 390-6499.
- 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. Grand 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 Telecommunications 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. 20**—19th annual **Broadcast Pioneers of the Washington Area** Awards Banquet. Kenwood Country Club, Bethesda, Md. Contact: Vince Curtis, (703) 812-0420.
- 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.

DECEMBER

- Dec. 1-3**—"DTV4," digital TV forum and conference presented by **World Research Group**. Hotel Inter Continental, Los Angeles. Contact: (800) 647-7600.
- Dec. 2-4**—"Exploring Telecom Opportunities in Brazil," conference presented by **IBC USA Conferences Inc.** Westin Resort Miami Beach, Miami. Contact: (508) 481-6400.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@cahners.com)

Riding ABC's technology curve

As president of ABC broadcast operations and engineering, Preston Davis is the point man on ABC's DTV conversion, responsible for keeping the analog network running as high-definition TV gear is implemented. But embracing new technology shouldn't faze Davis, who jump started his career at ABC in 1976 with his expertise in the then-emerging field of electronic newsgathering.

Davis enjoyed a meteoric rise through the ABC organization from the late 1970s into the '80s, going from maintenance engineer for *Good Morning America* in Washington to director of worldwide ENG operations in New York in just a decade. And once he landed in ABC headquarters in New York he kept going, attaining his current position—overseeing personnel and technical support for the network's entertainment, news and sports divisions—in 1993.

That he did so as an African American without a college degree in the predominantly white world of television engineering is all the more impressive. "It proves the point of what you can do if you work hard and are committed to what you're doing," Davis says. "I've always believed that hard work and a willingness to treat learning as a lifelong process will carry you through."

Davis first began experimenting with technology as a child, tinkering with transformers and disassembling model trains. The son of a U.S. Army officer, he enlisted in 1967 and became a sergeant specializing in communications technology. He worked with RF transmission and signal encryption while serving in Vietnam.

After finishing his military service, Davis enrolled at LSU to study business and became involved in the university's TV operation as a studio engineer, installing cameras and tape machines. Davis's career path took a turn when he left school after two years and returned to Washington to deal with a family illness. He took a job with Fidelity Sound Co., which had begun using 3/4-inch tape technology to develop language laboratories for local colleges.

Davis's work for Fidelity led to a job at *Good Morning America*. "ABC had begun to pursue ENG [electronic newsgathering], and they wanted people who knew 3/4-inch tape," Davis says.

By 1977 Davis was a technical manager for ABC's ENG operations in Wash-



"Hard work and a willingness to treat learning as a lifelong process will carry you through."

Preston Augustus Davis

President, broadcast operations and engineering, ABC Television Network, New York; b. July 28, 1949, Portsmouth, Va.; attended Louisiana State University, Baton Rouge, 1970-72; U.S. Army: communications technology specialist, Fort Gordon, Ga., 1967-68; served in Vietnam, 1968-69; studio engineer, Fidelity Sound Co., Washington, 1972-76; ABC Television Network Group: maintenance engineer, *Good Morning America*, Washington, 1976-77; technical manager, ENG operations, Washington, 1977-83; manager, ENG, Southeast region, Atlanta, 1983-86; director, ENG/studio field operations, New York, 1986-88; VP, television operations, East Coast, New York, 1988-93; current position since February 1993; m. Michelle A. Davis, November 27, 1982; children: Ashley, 12; Preston A. 3rd, 8

ington, overseeing the use of portable tape recorders and cameras for news coverage.

Davis stayed in Washington until 1983, when he became manager of the Southeast region for ABC's ENG operations in Atlanta. The new job gave him responsibility for the technical side of ABC's Atlanta, Dallas, and Miami news bureaus and its coverage of Central America.

He stayed in Atlanta through 1986, when Davis traveled to New York to interview for the job of local manager of ENG. By his second day in the city, ABC offered him a much bigger position: director of worldwide ENG operations. The previous director had just left, and ABC was looking for a replacement. In his new job Davis also was given responsibility for studio and field operations, which led him into daytime programming and sports.

In 1988, Davis became vice president of television operations for the East Coast, taking on the additional responsibilities of telecommunications and RF operations and engineering. When CapCities came in there was enormous downsizing and consolidation of responsibility. A lot of people were leaving with buyouts, and I was being left with more responsibility. It was unnerving. From 1983 to 1988 [it] was one steep learning curve," he says.

Davis' top priority now is negotiating a new contract with the National Association of Broadcast Employees and Technicians (NABET). As a former NABET engineer himself, Davis understands the stumbling blocks that have occurred in ABC's protracted negotiations with NABET. "It's very beneficial to me sitting in this role to understand how that all works," he says.

One of those stumbling blocks is how the advent of DTV will affect operations at ABC. Davis admits that skills may need to change, but he predicts that very few jobs will be lost. A big believer in on-the-job training, Davis has created a Learning Center within ABC where personnel can teach themselves about new technology.

So far, Davis thinks ABC's DTV conversion is going well, particularly since the network has just received all the gear it needs to launch 720P HDTV programming on Nov. 1. "We're going to join other broadcasters in hanging our HDTV shingle out there and wait and see where the consumer uptake is on the higher resolution," he says.

—Glen Dickson

FATES & FORTUNES

BROADCAST TV

Fred Benton, program director, WPML(TV) Mobile, Ala., and WJTC(TV) Pensacola, Fla., joins KLRT(TV) Little Rock and KASN(TV) Pine Bluff, both Ark., as director of operations.

Peggy Klicker, account executive, KDNL-TV St. Louis, joins KPLR-TV St. Louis as local sales manager.

Bill Christman, director of engineering, Park Communications Group, joins WJBF(TV) Augusta, Ga., as chief engineer.

Brent Struense, marketing and promotions director, WTVF(TV) Nashville, joins KYW-TV Philadelphia as promotion manager.



Jolna



Marx

Appointments at TiVo Inc., Sunnyvale, Calif.: **Stacy Jolna**, VP, programming and strategic partnerships, WebTV, joins as VP, programming and network relations; **Jonathan Marx**, VP, strategy and business development, Pacific Bell, joins as VP, service operations.

James Smith, manager, operations and engineering, KCOP(TV) Los Angeles, joins KMEX-TV Los Angeles as chief engineer.

Liz Fernandez, account executive, Fox Television Sales, Philadelphia, named sales manager.

Howard Kennedy, GM, KMTV(TV) Omaha, named director of broadcast special projects, Lee Enterprises Inc. (parent of KMTV); **Chris Leister**, director of marketing, Lee Enterprises Inc., named GM, KMTV(TV).

PROGRAMMING

Anna Maria Cugliari, senior VP, the Ad Council, joins Children's Television Workshop, New York, as VP, strategic marketing and brand management.

Daliah Rogow, production executive,

Carsey-Werner, Studio City, Calif., named VP, production.

JOURNALISM

Appointments at WLS-TV Chicago: **Kevin Roy**, weekend anchor/investigative reporter, KGW(TV) Portland, Ore., joins as general assignment reporter; **Sarah Schulte**, reporter, WCAU(TV) Philadelphia, joins in same capacity; **Rob Johnson**, anchor, KPRC-TV Houston, joins as co-anchor of weekend newscasts at 5 and 10 p.m. Johnson will report for the station's other newscasts.



Roy

The Press Club of Long Island, a chapter of the National Society of Professional Journalists, recently presented its annual awards for 1997. Television/ deadline reporting: first place, **Frank Ucciardo**, WPIX(TV) New York, *Jones Inlet Plane Crash*; second place, **Jim Green** (reporter) and **Srael Boruchin** (photojournalist).

Swanson named Illinoisan of the year

The Illinois News Broadcasters Association has named Dennis Swanson, president/GM WNBC(TV) New York, as Illinoisan of the Year.

Swanson's career has spanned more than 35 years. Before joining WNBC in 1996 he spent 10 years as president of ABC Sports. While at ABC, Swanson was also president of ABC Daytime and ABC Children's Programming as well as president of the network's owned television stations in the mid-1980s. Before ABC, he was VP/GM at WLS-TV Chicago, where he was instrumental in creating the *Oprah Winfrey Show*.

Swanson was chosen for his loyalty to his native state—20 years of his career have been spent working in Chicago—and his alma mater. He graduated from the University of Illinois in 1961 and now is a member of the President's Council. He also is chairman of the University's resource development board.

Neighborhood News 12, *Toxic Fire*.

Appointments at Time Warner's 24-hour local news channel, Bay News 9, Tampa Bay, Fla.: **David Mitchell**, executive producer, KMGH-TV Denver, joins in same capacity; **Rob Cook**, meteorologist, KCRG-TV Cedar Rapids, Iowa, joins in same capacity; **Keri Haley**, weekend producer, WTOG(TV) St. Petersburg, Fla., joins as producer.

Paul Adrian, investigative reporter, WBNS-TV Columbus, Ohio, joins WTNH-TV New Haven, Conn., in same capacity.

Frank Yetter, regional manager, New England region, Business Wire, Boston, named Northeast region sales manager, responsible for all sales activities for the company's offices in Boston, Chicago, Cleveland, Detroit, Philadelphia and Minneapolis.

Appointments at WNBC(TV) New York: **Lynda Baquero**, co-anchor, *Sat./Sun. Today in NY*, named co-anchor, weekend editions of *NewsChannel 4* at 6 and 11 p.m.; **Felicia Taylor**, co-anchor, *Today's Business* and *Market Watch*, CNBC, joins as co-anchor, *Sat./Sun. Today in NY*.

RADIO

Joel Hollander, VP/GM, WFAN(AM) New York, named president/CEO, Westwood One Inc., New York. Hollander will succeed Mel Karmazin, president/CEO, CBS Corp., who will continue to play an active role at Westwood One.

Appointments at WGUC(FM) Cincinnati: **Richard Eiswerth**, GM, WMNF(FM) Tampa, Fla., joins as president/GM/CEO; **Frank Johnson**, afternoon drive host, WVAE(FM) Fairfield, Ohio, joins as host of the 2-6 p.m. weekday shift, and music producer; **Naomi Lewin** joins as on-air host, 10 a.m.-2 p.m. shift.

Dave Lange, president, D.L. Consulting, joins Capstar Broadcasting Corp., South Bend, Ind., as VP, programming, Midwest region.

Steve Swenson, VP/GM, WTOP(AM) Washington, joins WCBS(AM) New York in same capacity.

Chris Blizzard joins United Stations Radio Networks, Nashville, as affiliate relations manager.

Appointments at Barnstable Broadcast-



Tharp



Trainor

Jones Radio Network appointments

Appointments at Jones Radio Network, Englewood, Colo.: **Michele Tharp**, marketing specialist, named marketing manager; **Shellen Trainor**, executive assistant to the president of Jones, named special events planner; **Rick Brady**, **Rich Bryan** and **Jon Holiday**,



Brady



Bryan



Holiday

operations managers of soft hits, rock classics and good time oldies formats, respectively, expand their responsibilities and join Jones Radio Consulting and Programming, the division's consulting team.

ing stations: **Blanche Joesten**, local sales manager, WHLI(AM)/WKJY(FM) Hempstead, N.Y., joins WBZO(FM) Bay Shore, N.Y., as general sales manager; **Michael Banks**, account executive, WHLI(AM)/WKJY(FM), named local sales manager.

Appointments at CD Radio Inc., New York: **Jim Kressler** joins as director, programming operations; **Cindy Sivak** joins as director, industry and talent affairs; **Maria Carchidi** joins as director, music programming; **Pat St. John** joins the rock division; **Swedish Egil** joins the dance/reggae division; **Steve Warren** joins country division; **Russell Davis** joins the jazz division; **Michele Miller** joins the classical division; **Felix Hernandez** joins the R&B division; **Don Kay** joins the rock division; **Gabe Romero** joins the Latin division.

CABLE

Antoinette Zel, general counsel and VP, law and business affairs, MTV Network Latin America, Miami, named senior VP/GM.

Glenn Brown, GM, Cablevision's Hauppauge, Long Island system, named GM, consumer telecommunications services division, Norwalk, Conn.

Stefanie Nimick, regional director, affiliate sales and marketing, FX Networks, joins MuchMusic USA, Woodbury, N.Y., as director, affiliate relations, Central region.

Appointments at Midcontinent Cable



Zel

Co. (a partnership of cable systems). Minneapolis: **Richard Reed**, GM, operations, named VP; **Lee Johnson**, director of marketing and sales, Sioux Falls Cable, joins Midcontinent Cable Co. in same capacity; **Patrick McAdaragh**, director of treasury operations, named VP, operations, Midcontinent Media Inc. (parent); **Rod Carlson**, GM, Sioux Falls Cable, accepts additional responsibilities as director of government relations, Midcontinent Cable Co.

Christine Sullivan, senior director, consumer marketing, The Golf Channel, Orlando, Fla., named managing director, advertising and promotions.

David Woodman, managing director, Sci-Fi Channel Europe, joins Fox Sports New England, Boston, as senior VP/GM; Woodman succeeds **Marc Edwards**, who was named VP, developmental recruiting, Cablevision Systems Corp. (parent), Long Island, N.Y.

Maureen Huff, director of communications, Kohl Children's Museum, Wilmette, Ill., joins Bresnan Communications, White Plains, N.Y., as communications manager.

Appointments at America's Voice television network, Washington: **Bob Storin**, director of marketing, Country Music Television, CBS Cable, joins in same capacity; **LaTanya Butler**, director, national accounts, BET Networks, joins as director, affiliate sales and market-



Sullivan

ing, Mid-Atlantic region; **Jim DuBreuil**, coordinating producer, TVDirect, Conus-Washington, joins as assignment desk manager; **Matt Borten**, president, Visions Unlimited Productions Inc., joins as lead producer, *Take Action America*; **Tanya Davis**, line producer, Montgomery County Cable's *21 This Week*, joins as associate producer, *Take Action America*.

Rob Goodsell, national accounts manager, affiliate relations, The Weather Channel, Atlanta, named national accounts director.

Steven Randall, GM, Cablevision's Mid-New Jersey systems, named VP/GM of the company's Ohio system.



Goodsell

INTERNET

Infoseek Corp., located in Sunnyvale, Calif., nominates three members to its board of directors: **Robert Iger**, president, ABC Inc.; **Steven Bornstein**, president, ESPN Inc.; **Jake Winebaum**, chairman, Buena Vista Internet Group. They will be appointed after the previously announced transaction among Infoseek, Starwave and Disney closes. The companies plan to launch Go Network, a major Internet portal, by the end of the year.

ADVERTISING/MARKETING/PUBLIC RELATIONS

Addie Bua, sales and marketing manager, Caliban Filmworks, joins Asbury Communications Inc., Hollywood, as director of marketing and publicity of the company's new marketing services division.

Appointments at Chancellor Media Corp., Dallas: **Thomas McMillin**, executive VP/CFO, Marcus Cable, joins as senior VP; **Richard Gleiner**, senior VP/general counsel, Marcus Cable, joins in same capacity.

Monique Amaudry, consultant and head of promotional program, European Bank for Reconstruction and Develop-



Bua

ment, London, joins The Walt Disney Co., Paris, as VP, corporate communications, Europe.

Ira Sussman, VP/associate director and head of research, Eastern region, Western International Media, New York, named senior VP/national research director.

Appointments at Frank N. Magid Associates, Marion, Iowa: **John Utley** joins as adviser to the president of the North American division; **Kate Buford** joins as communications specialist and consultant.

Appointments at SMASH, Boston: **Melanie Perkins** joins as coordinating producer for the two-year project with The History Channel, *Timelab 2000*. **Meredith Dobro** joins as broadcast coordinator; **Jon Svetkey** joins as copy-writer.

ALLIED FIELDS

Appointments at The Academy of Television Arts & Sciences, North Hollywood, Calif.: **Linda Loe**, director of membership and activities, named director of membership, board relations, community and institutional partnerships and fund-raising; **Robert O'Donnell**, activities director, named director of activities, responsible for all activities, including the department's planned expansion.

DEATHS

Richard B. Lowe, 55, broadcaster, died Aug. 24 from complications caused by a cerebral tumor. Lowe, who spent 25 years in broadcasting, had been VP/GM, KOKI-TV Tulsa, Okla., from 1989-1991 and general manager of KRRT(TV) Kerrville, Tex., 1985-1989. During his career he also held sales positions at WHNS(TV) Asheville, N.C.; WCMH-TV Columbus, Ohio, and Metro TV Sales, Chicago. Lowe is survived by his wife, Janice; two sons, and one granddaughter.

Alan Donnahoe, 82, media executive, died Oct. 10 at his home in Richmond. Donnahoe joined Richmond Newspapers Inc. in 1950. In 1969, when RNI became part of the newly created Media General, Donnahoe was named the new company's president/CEO. He retired in 1984 but remained on the board until the '90s. Media General now owns newspapers, television stations and cable franchises. Donnahoe is survived by his wife and a daughter.

Don't diss distant signals

EDITOR: Regarding your Oct. 5 editorial, "Hang Together": From the consumer's standpoint, the popularity of receiving distant signals over satellite, whether "cheating" or not, exists for a reason—particularly in small-market areas, such as the one where I reside.

The Grand Junction/Montrose, Colo., DMA did not have stations representing all of the major networks until August 1996. Before this the NBC affiliate serving the area was Denver's KUSA-TV, via cable and translator feeds. The area was served well not only by the provision of NBC programming, but by the fine regional news programming provided by this major-market station. This was lost to us with the arrival of local affiliate KKCO(TV).

There are clear advantages to consumers in receiving distant stations. The fact that local broadcasters "loathe" the ability of the consumer to have a choice in where he gets his news on a local or regional basis has less to do with news programming than it does with advertising. It's all about the Benjamins ... but you know that already. From where I sit, "localism" does not serve the public interest.

The expansion of Nielsen market 189 has resulted in a disservice to those in this market who appreciate the regional, professional and comprehensive news coverage provided by our neighboring Nielsen market-18 stations. Those of us who reside in these areas resent being treated as second-class consumers by small-market stations that cannot, or will not, provide services and programming com-

Richard Denning, 84, actor, died Oct. 11 at the Palomar Medical Center, Escondido, Calif. Denning appeared in some 50 films between 1937 and 1942. In the late 1940s, he starred with Lucille Ball in the CBS radio comedy, *My Favorite Husband*. His television credits include *Mr. and Mrs. North*, *Flying Doctor*, *Michael Shayne* and *Karen*. Denning is survived by his wife, Patricia, and five children.

Charles Steven Currie, 52, television executive, died Oct. 2 in Portland, Ore. Cur-

rie worked in television throughout most of his career. Manager of programming and operations at KOIN(TV) Portland from 1979 to 1993, he served as president of the National Association of Television Production Executives and also was active with the NATPE Educational Foundation. Currie is survived by his former wife, Judy Bright; three children, and one grandchild.

parable to what was enjoyed before the newer stations' existence.
I hope that the satellite industry will continue its push to expand "white areas." This will send the message to those who provide inferior service under the protective umbrella of must carry and the Satellite Home Viewer Act that it's time to put up or shut up: Provide better service or step aside.—*John L. Linko, Grand Junction, Colo. (via Broadcasting & Cable Online: www.broadcastingcable.com)*

Interpreting the numbers

EDITOR: That the Cable Advertising Bureau and the Television Advertising Bureau disagree on cable's ratings growth is a perennial story (B&C, Sept. 26). But one TVB statistic—"Broadcasters' average rating is 17 times that of basic cable"—opened my eyes.

When I worked as Whitehall Labs' network preemption guy, we bought no cable. In fact, so few people subscribed to cable in 1978 that the Turner salesman—seemingly cable's entire work force—came calling with a bag of mail to prove that television's viewers (!) watched the TBS signal too.

In only 20 years since, the number of people selling cable defines a spitload; cable, in its entirety, scored twice the household rating as NBC, broadcast's number one web; and, it has actually become calculable how the broadcasters' average *has come down* to 17 times that of basic cable.

This is the more important measure, since the margin will soon be less than 10.—*William M. Sternberg, MMedia, New York.*

—Compiled by Denise Smith
e-mail: dsmith@cahners.com

Harris Corp., WRAL-HD Raleigh and Japanese broadcaster NHK are collaborating to broadcast in HDTV the upcoming Discovery Space Shuttle launch, with Sen. John Glenn aboard, in HDTV. The scheduled 70-minute telecast on Oct. 29 will be transmitted live from Kennedy Space Center in Florida to more than 15 broadcast stations in the U.S., as well as viewing sites at the Smithsonian's National Air and Space Museum, the National Press Club and consumer electronics stores. Along with live launch coverage, the news program will feature HDTV interviews by WRAL-HD with Glenn and former CBS anchor Walter Cronkite, who covered Glenn's first launch into space 36 years ago.

CBS will broadcast the Nov. 18 episode of *Chicago Hope* in HDTV for the benefit of the 11 CBS O&Os and affiliates that plan to be capable of HDTV by that date. CBS spokesman Dana McClintock

says the network has been planning to produce and broadcast the episode for some time, and that the Nov. 18 broadcast has nothing to do with concerns voiced by some affiliates over the lack of prime time HDTV programming from CBS. The Nov. 18 *Chicago Hope* episode was selected by program producer 20th Century Fox Television for HDTV production because of its storyline, which involves a news crew covering the death of a celebri-

ty, and because it is well suited for production on Sony HDCAM high-definition videotape. CBS's McClintock adds that the network may air a sitcom or news broadcast in HDTV in addition to *Chicago Hope* and NFL games.

Tribune and Gannett both reported strong newspaper performance in the third quarter and modest pro forma growth for their TV station businesses. Both cited the General Motors strike this sum-

mer as a contributor to lower-than-expected revenue at their TV station groups. Tribune reported a 6% gain in TV revenue for the quarter, to \$225.3 million, due primarily to the acquisition of KZZZ-TV Seattle and wxm(tv) Grand Rapids, Mich. On a same-station basis, revenue climbed 3% for the quarter, the company said. TV operating profits rose 8%, to just over \$63 million for the quarter. For the first nine months, Tribune posted a

TCI, Laybourne to launch Oxygen

Tele-Communications Inc. says it is in the "final stages of discussion" with Geraldine Laybourne's Oxygen Media about launching Oxygen, a cable network for women, on TCI systems next summer.

Laybourne is said to be forming a 50/50 joint venture with Carsey-Werner-Mandabach Co. in Los Angeles to launch the channel. Both Laybourne and Carsey-Werner-Mandabach declined comment.

Cable industry executives are bullish on Oxygen Media, largely because it boasts Laybourne, who is credited with creating the highly successful Nickelodeon more than a decade ago. After a two-year run trying to expand Disney's cable networks, Laybourne left last May and formed Oxygen Media months later.

"It's a very compelling product to present to our customers," says TCI spokesperson LaRae Marsik. TCI says it expects to launch Oxygen as either an analog or digital channel to up to 3 million of TCI's 10 million subscribers by January 2000. Over the length of TCI's three-year commitment to Oxygen, it expects to bring the channel to about 7 million TCI homes, Marsik says.

—Donna Petrozzello

Honoring technical excellence

The National Academy of Television Arts & Sciences announced its Engineering Technology Emmy winners at an Oct. 12 dinner at New York City's Marriott Marquis Hotel. The winning companies:

Panasonic Broadcast and Television Systems and NHK-Japan Broadcasting Corp. for high-definition intrafield compression adapter technology (full bit rate 4:2:2 10-bit, half-inch component digital recorders);

Piclear and Filmtrout International for pioneering development of a film scratch removal system for telecines;

Seven Network Ltd., Australia, for technology to enable point-of-action video;

Eastman Kodak, Philips Digital Video Systems and Sony Pictures HD Center for development of a high-resolution digital film scanner;

Scitex Digital Video Systems and Quantel Ltd. for development and implementation of digital uncompressed tapeless and



playback technology for television broadcast and post-production operations;

Dolby Laboratories for pioneering development of a multichannel digital audio bit rate reduction system, standardized for the ATSC high-definition and standard-definition television systems and for worldwide digital versatile discs; and

Panasonic for broadcast-quality, 6.3 mm, component digital

ENG/EFP recording technology.

Accepting the awards were (back row, l-r): Alec Cawley, Quantel; Samuel Borodinsky and Larry Zide, Filmtrout; (middle row): Roger Barrett, Seven Network; Dan Wright, Scitex; Masahiko Kajitani and Robert Mueller, Panasonic; Winifred Deckelman and Mike Christmann, Philips; Richard Sassenberg, Piclear; Jerry Mosiuk, Filmtrout; (front row): David Steele and Tony Searby, Quantel; Yoshinobu Oba, NHK; Robert Hopkins and Bill Humphrey, Sony; Craig Todd, Quantel.

—Karen Anderson

NATAS photo: Darleen Rubin

13% climb in TV revenue, to \$695.5 million, and a 16% gain in operating profits, to \$210.8 million. Same-station revenue growth for the first nine months (which excludes KTZZ-TV, wxmi and the Renaissance stations, acquired in March 1997) was 4%. Gannett said broadcast revenue dropped 4%, to \$159 million, in the third quarter while broadcast cash flow dropped 6%, to \$81.2 million. For the first nine months broadcast revenue was up 2.7%, to \$518.6 million, while broadcast cash flow was up 4.3%, to \$281.7 million. On a pro-forma basis (which takes into account the sale of its five last radio stations at the start of the year and acquisitions of three TV stations), third-quarter TV revenue was up 1% and operating cash flow was flat; nine-month TV revenue was up 7% with a 9% gain in cash flow.

House Finance Subcommittee Chairman Mike Oxley is trying to stop the FCC from reviving minority recruitment rules for broadcasters. The Ohio Republican, along with Texas Democrat Ralph Hall, introduced legislation last Tuesday that would prevent the agency from drafting new rules requiring stations to actively recruit minorities. A federal appeals court threw out previous regulations in April. FCC Chairman William Kennard has said the agency will draft new rules by the end of the year that will pass court muster. "The minority-hiring regulations imposed by the FCC have

become a burden over the years," Oxley said in written statement. "They require detailed record keeping and reporting, the classification of employees by race and gender, hiring goals, and special recruitment practices." A spokeswoman for Oxley conceded the bill had no chance of passing before Congress was scheduled to adjourn Oct. 16., but Oxley wanted to send a warning to the agency. "Broadcast companies are already subject to the civil rights laws of this country, for the FCC to apply additional rules is unconscionable," she said.

This Tuesday Congress is expected to pass legislation that would impose penalties on Internet pornographers who do not take measures to block access to children. The measure, included in a budget compromise, would allow fines

and possibly jail time for content providers that offer material deemed "harmful to minors." The legislation, sponsored by Rep. Mike Oxley (R-Ohio) also would shield service providers from prosecution.

Several state broadcasting groups Friday urged the FCC to reconsider new rules requiring stations to honor telephone requests for information in their public files. "At a small station this burden could well paralyze operations," wrote the Alaska Broadcasters Association and 15 other state trade groups. The rule will require small stations to spend thousands of dollars for training and mailing costs and that each employee be "a mind reader" to determine which documents a caller wants.

The melee between the major Web ratings services ended last week

as Media Metrix and Relevant Knowledge joined forces. The merger combines the companies' competing methodologies, which will coexist under a single corporate umbrella—Media Metrix—with a tagline: the power of Relevant Knowledge. The result will be a comprehensive single-source reporting and analysis of Web users' activities, according to Allen Goldberg, Relevant Knowledge VP of business development, who says their respective reports will be integrated in two months. Relevant Knowledge draws overnight Web data from its wired PC user base, while Media Metrix is more thorough—tracking all PC user applications—but slower, relying on PC users to mail in discs that monitor their activities. NPD Group, largest shareholder of Media Metrix, remains the biggest player behind the new company.

EchoStar going for high-speed

EchoStar Communications cut a pair of deals last week that position the DBS company for a speedy entry into the high-speed data and interactive TV businesses. It signed a five-year agreement with OpenTV of Mountain View, Calif., to license its operating system for EchoStar set-top boxes. EchoStar also says it's acquiring Atlanta-based Media4, a developer of broadband satellite networking equipment for personal computers, for about \$8.5 million.

The deal with OpenTV, which is contingent on approval by both companies' boards, paves the way for EchoStar to offer interactive TV services such as home banking, e-mail and limited Web access by mid-1999. But well before that—by the end of 1998 or early 1999—EchoStar plans to leverage the technological expertise it's getting from Media4 to begin offering satellite-delivered high-speed data to specially built PCs. EchoStar expects to announce a PC-manufacturing partner soon.

The plan calls for data to be delivered by satellite and to use a telco return path for upstream traffic. EchoStar intends to move quickly thereafter to offer the service to PCs equipped with a PCI card. The deal with OpenTV calls for OpenTV's operating system to be downloaded to new-model EchoStar set-tops. OpenTV's operating system enables interactive TV features to be added. That operating system already is in use in Europe, where some 500,000 subscribers are using it to receive interactive TV services via satellite and cable.

—Price Colman

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They'll know it when they censor it

Editorial writers keep a box of clothespins on hand at all times. Sometimes we have to hold our noses and defend speech that we find outrageous and offensive. Few would dispute that there are sites on the Internet that would make Caligula blush. But the Internet porn amendment to the Communications Act, which was barnacled to the omnibus, gotta-pass-this-week-to-keep-the-government-operating-budget bill, is not the answer to that growing problem. It is instead an overbroad and unconstitutional remedy that would make Internet content providers criminally liable for nonobscene material that made its way into the hands of minors.

There already is a law against obscenity, and a Justice Department to pursue violators. Any Internet site found to be distributing such material already can be prosecuted to the fullest extent of the law—and many are, particularly in the area of child pornography. It is clear from the wording of the bill that its backers were trying to balance the rights of adults with the protection of children. But they have not succeeded. Ultimately, if the First Amendment is to be protected, rather than further eroded, the obscenity standard—not the vague indecency standard that has become the bane of broadcasters—must be the benchmark regulating the Internet.

And while we have the clothespins out, a group of upset senators last week was trying to pressure the FCC into cracking down on radio indecency, apparently shocked by the coarsening language of public discourse (not to be confused with the coarsening language in the *Congressional Record*, which, frankly, is making it harder and harder to separate the shock jocks from your nightly news anchor). They sent a letter to the chairman asking for stricter enforcement and more severe penalties. The Kennard FCC has so far shown a healthy disinclination to play national

nanny and expend its energies in content calls. We hope, and frankly expect, that a handful of offended politicians at election time will not be enough to change that policy.

Thanks for nothing

You would have thought he had just busted Microsoft into a dozen pieces. Even before Primestar put out the word that its latest reorganization plan had collapsed, the nation's top trustbuster, Joel Klein, issued a giddy statement applauding the fact. "This is the right result and a big win for consumers," he gushed. "It will ultimately mean lower prices, more innovation and better service and quality."

We don't see how. Our guess is Primestar will soon merge or fade out of existence, leaving just two satellite TV competitors, DirecTV/USSB and EchoStar. We don't pretend to be economists. But it seems that three players in a market are better than two and more likely to produce those consumer benefits of which Klein speaks. Unless someone picks up the Primestar pieces, every TV consumer will lose.

Klein was rightly wary of the Primestar/Murdoch merger. Primestar is controlled by a pack of cable operators who may be more interested in protecting their considerable investment in cable systems than they are in providing the best satellite service possible. But in the face of Klein's opposition, the cable partners last summer agreed to sell out. The result would have been a fairly independent public company determined as any other to compete and make as much money as possible. Even Klein gave a nod-and-wink approval.

Unfortunately, the stock market went bad, making it impossible for Primestar to raise the hundreds of millions it needed to buy out the cable operators and to make the move to high-power (fully competitive) service. Now Primestar and Murdoch are scrambling to see what they can salvage. It may not be the biggest disaster to befall the media or the American public, but it's certainly nothing to crow about.

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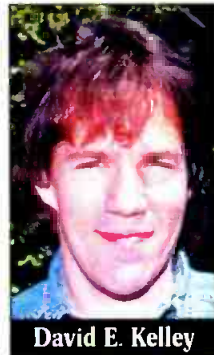
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