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Remade DBS braces for '99

Consolidated satellite TV companies will have to work harder to match 1998's success

By Price Colman

Strengthened by key consolidation moves, a pumped-up DBS industry is closing out 1998 with a strong head of steam. But with the low-hanging subscriber fruit picked and cable accelerating its digital cable rollout, 1999 promises tougher going.

Last week's DirecTV-USSB merger announcement and the earlier EchoStar-News Corp. deal boost the muscle of DBS's two remaining high-power players. DirecTV benefits from clearer branding and a simplified marketing approach. EchoStar benefits from huge bandwidth—more than 50% of full-CONUS capacity—and the prime 110-degree west longitude location that permits a single dish to receive Dish Network programming from EchoStar's bird at 119 degrees, as well as signals from 110 degrees.

But cable, whose growth has been stunted by DBS, isn't waving a white flag.

"I think 1999 will be flat to down for the satellite industry, but I think EchoStar and DirecTV could do better than the industry average," says Bear, Stearns analyst Vijay Jayant. "My feeling is that 2000 could be a great year [for satellite]."

Variables that will affect '99 DBS performance include regulatory-legislative issues and PrimeStar's ability to

function. Experts expect the industry to benefit from white-area legislation that would clear the way for local-into-local programming and blunt a cable advantage. Consensus holds that DBS must-carry will be phased in gently.

If PrimeStar can't cut it and is forced to sell its 2.2 million subscribers and other assets, then both DirecTV and EchoStar will benefit, if only through having a competitor removed from the game. PrimeStar Chairman-CEO Carl Vogel has acknowledged that a sale is possible but says the company is determined to move ahead with its medium-power business and launch high-power from the 119-degree west longitude orbital slot—regulatory approvals permitting.

"I think execution is going to characterize the satellite sector next year—execution of the DirecTV-USSB deal, the EchoStar-News Corp. deal and our ability to move forward," notes Vogel. "We'll all do the best we can to capture subs. You'll see the healthy competition you have always seen in the business."

On the heels of the USSB deal, DirecTV President Eddy Hartenstein is confident. "Will digital cable have an impact? Yes, but that's also positive," he says. "The more they talk about it, the more broadly it comes to people's minds they can get 200 channels. Cable still has to prove they can deliver on that."

DirecTV will end '98 adding about 1.1 million new customers, boosting it to about 4.4 million subscribers. EchoStar's Dish Network, which is breathing down DirecTV's neck in the growth race, should end the year with just under 2 million subs, reflecting nearly 90% growth for the year.

A just-released Federal Communications Commission study on cable competition shows DBS subscriber counts increasing 43% for the year ended in June. That compares to less than 2% growth for cable.

While that's prompting some analysts to up their projections for DBS's eventual share of the multichannel video business, Ted Henderson of the Denver-based investment banking firm Janco Partners is sticking with his estimate of a 19-million-subscriber DBS universe by the end of 2002.

"The question is, 'Does the existence of the more robust EchoStar offering and the combined offering from DirecTV/USSB broaden the DBS universe?' I'm not convinced that it does," says Henderson.

EchoStar and DirecTV face key weaknesses on the advanced-services front, particularly high-speed data and telephony. That's mostly because the satellite platform lacks the two-way bandwidth capability of cable, at least

	Owner	Satellite Assets*	Subscribers (in millions)
	Hughes Electronics (NYSE: GMH), subsidiary of General Motors	50 full-CONUS, high-power transponders (21 at 119 degrees, 29 at 110 degrees); 35 half-CONUS, high-power transponders (11 at 61.5 degrees, 24 at 148 degrees)	1.8
	Publicly traded company (Nasdaq: DISH); controlled (80%) by Charlie Ergen; News Corp. has 30% of equity.	35 full-CONUS, high-power transponders (32 at 101 degrees, 3 at 110 degrees); 4 full-CONUS, medium-power transponders on PanAmSat Galaxy III-R at 95 degrees.	4.3
	Partnership: TCI Satellite, Time Warner, Advance/ Newhouse, Comcast, Cox, GE Americom	24 full-CONUS, medium-power transponders on GE Americom's GE2; 11 full-CONUS, high-power transponders at 119 degrees	2.2

* Satellites orbit in "slots" identified in degrees west longitude. Transponders are, in essence, satellite channels. With the help of digital compression technology, each transponder can broadcast several channels of TV. Full-CONUS transponders reach the entire Continental U.S. Half-CONUS ones, only half. High-power transponders, the mark of true DBS, require smaller reception dishes than medium-power transponders.

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DirecTV intends to launch certain enhanced-TV type services born out of its 7.5% stake in French consumer electronics manufacturer Thomson, Hartenstein says. EchoStar also plans interactive TV and high-speed data ventures.

Financially, 1999 may be a turning point for DirecTV and EchoStar. Hartenstein predicts his company will hit cash-flow break-even by the second quarter. EchoStar Chairman-CEO Charlie Ergen has predicted the end of 1999 or early 2000 as the cash-flow break-even threshold for EchoStar.

Conversely, both companies likely will see higher subscriber acquisition costs. EchoStar has already said it's extending its free-dish offer into next year, and sources say DirecTV is mulling a similar offer.

EchoStar, which had a debt load of about \$1.6 billion in the third quarter, is in talks to refinance most of that debt, which carries 12% or higher interest rates.

Primestar, while cash-flow positive, is focused on cutting expenses and reducing its staggering 30%-plus annual churn rate. "If they cut back expenses at Primestar enough, they begin to milk the business and it turns into a classic cash-cow strategy," says Steve Blum of Tellus Associates. ■

Hubbards sell, but reluctantly

Hughes Electronics' \$1.3 billion acquisition of U.S. Satellite Broadcasting benefits USSB shareholders, DirecTV and the satellite industry in general. But it was still a tough decision for the fiercely independent Hubbard family.

"There's no question it's the right thing for the industry, no question that it's financially rewarding for the Hubbard family," says USSB President Stanley E. Hubbard. "There's also no question it is really wrenching and really emotionally draining."

The deal calls for Hughes to acquire USSB for a 70%-30% combination of stock and cash and merge it with DirecTV.

The stock portion works out to .3775 shares of Hughes (NYSE: GMH) for each share of USSB. At current prices, that values a USSB share (Nasdaq: USSB) at \$12.98, or just 5% better than where it traded late last week. But it's a 73% premium on the value of USSB shares heading into the deal.

The .3775/1 exchange ratio is fixed as long as Hughes shares maintain an average price between

\$27.82 and \$47.68 for 20 days leading up to the deal.

Investment bankers Credit Suisse First Boston and Goldman Sachs represented USSB, while Salomon SmithBarney represented Hughes Electronics.

Along with a simplified marketing strategy (the services share the same satellite), what DirecTV gets out of the deal is a \$12-\$12.50 boost in average monthly revenue per subscriber, to roughly \$57 per month.

That translates into as much as \$900 million in new revenue in the first full year after the deal closes. DirecTV also figures that combining the operations will save it \$160 million-\$180 million in the first year after closing.

The added capacity—five USSB transponders at 101 degrees—boosts DirecTV to more than 210 channels. DirecTV also picks up three USSB transponders at 110 degrees, which it intends to use for a DBS service targeting the 6 million-7 million Spanish-speaking households in the U.S. —Price Colman

DBS growth outpaces cable

New rate regs unlikely, given FCC findings

By Bill McConnell

Two-out-of-three new multichannel video customers are picking DBS over cable, according to FCC figures.

Although cable claims 85% of the multichannel market, industry executives say the findings all but ensure that policymakers will not reimpose rate regulations on upper tiers.

"The data tell a positive story," said Commissioner Susan Ness at an FCC meeting last Thursday (Dec. 17). "More people each year perceive that they have more than one multichannel video provider from which to choose."

Details of the commission's annual report on cable-industry competition were released last week.

The commission found that cable's rivals are slowly but steadily making

inroads. In fact, it said, while DBS added 2.2 million subscribers in 1998 (a 43% increase over 1997), cable signed up only 1.2 million (a 2% increase). Cable, however, still dominates the multichannel market with 65.4 million subscribers, compared to DBS's 7.2 million. The panel also said a survey of the top six cable systems shows the cost of acquiring programming accounted for 28.2% of the average subscriber rate increase during 1997. The balance of the hikes was attributed primarily to inflation and system upgrades.

"It's quite clear that costs have gone up nearly as dramatically as retail



FCC staffer Deborah Lathen: "Competitive alternatives are starting to develop."

prices themselves," said Commissioner Michael Powell.

Cable industry officials said the new numbers show that their companies do not have monopoly power and new rate controls are unwarranted.

"That's why the government should stick with policies that promote competition," said Decker Anstrom, president of the National Cable Television Association.

The FCC authority to regulate upper-tier rates expires March 31, but there has been industry concern that an unfavorable report would persuade Congress to retain the controls.

Consumers Union officials criticized the commissioners' cheery reaction. "Cable rates continue to soar at a time when competition is developing at less than a snail's pace," said Gene Kimelman, the group's co-director. ■

Gore panel takes middle ground

Broadcasters balk at free airtime, loss of editorial control

By Paige Albiniaik

The Gore Commission's public-service recommendations go beyond what most broadcasters are willing to offer, but fall short of what public interest advocates think broadcasters should have to provide.

After more than a year of work, the panel Friday gave Vice President Al Gore a list of 10 specific recommendations for broadcasters once they make the transition to digital (see sidebar). These recommendations include offers of free airtime for political candidates and a voluntary code of conduct.

Four of the panel's 22 members refused to endorse the report. Additionally, three broadcasters thought its recommendations were too specific, and longtime industry critic Newton Minow wanted the commission to recommend that the FCC mandate free airtime.

Although the report is only a recommendation, it will be referred to the FCC, which is expected to start its proceedings on digital public-interest requirements early next year.

The commission recommends broadcasters "voluntarily" provide five minutes of free airtime each night in the 30 days preceding elections. Most broadcasters balk at giving up the time and editorial control.

Gore, who had wanted to see a free-airtime requirement, urged Congress not to interfere with the FCC's public interest initiatives. "For its part, Congress ought to help us move forward on this issue on a bipartisan basis and not continue to threaten the FCC with further legislative reprisals," he said.

In addition to the free airtime request, the report recommends that broadcasters craft a voluntary code of conduct; that they adhere to an unspecified mandatory minimum number of public-service offerings; that fees from multiplexed services go toward public broadcasting, and that one public broadcaster in each community keep a second channel of spectrum for educational use.

Gore convened the commission in March 1997 to discuss what, if any, new public service obligations should accompany the switch to digital. Of particular interest to the administration was the issue of free airtime for political candi-

dates—something President Clinton listed as part of his agenda during his 1998 State of the Union speech last January.

Speaking for three of the dissenters, Hubbard Broadcasting Vice President Harold Crump said: "What we recommend is that Congress, the FCC and the industry all proceed cautiously at this stage in the transition to digital, avoiding the imposition of additional regulatory burdens that might stifle the rapid introduction of digital TV service." The other broadcasters declining to sign on were Belo President Robert Decherd and Duhamel Broadcasting President William Duhamel.

But not all broadcasters on the 22-member panel objected to the report.

Gore Commission co-chairman and CBS Television President Leslie Moonves signed on to the final document, although CBS has not committed to any of the recommendations. "We will approach it in a timely and rational fashion, taking into account campaign reform in the Congress and the interest shown by candidates," said CBS Senior Vice President Martin Franks.

One broadcaster, Capitol Broadcasting President James Goodmon, says the report should go even further. He independently listed the specific minimum public-service requirements he thinks broadcasters should provide: five minutes of free airtime, closed-captioning of all programming and up to 150 PSAs and two hours of public-affairs programming each week. ■

The Gore recommendations

- The FCC should adopt minimum public interest requirements for digital television broadcasters.
- The FCC should require broadcasters to disclose their public interest activities on a quarterly basis.
- Congress should create a trust fund to ensure permanent funding for public broadcasting. Congress should give the public broadcaster in each community 6 mhz of spectrum for educational programming. Commercial broadcasters choosing to datacast should provide local educational information. (It would count toward fulfilling public interest obligations.)
- The National Association of Broadcasters should adopt an updated voluntary Code of Conduct.
- Broadcasters who profit from multiplexed services may fulfill their public interest obligations by paying a fee, providing a channel for public interest purposes or making an in-kind contribution. There should be a two-year moratorium on fees.
- If Congress undertakes comprehensive campaign finance reform, broadcasters should commit to do their part to reform the role of television in campaigns. They should voluntarily provide five minutes each night for candidate-centered discourse in the 30 days before an election. And the FCC should examine blanket bans on the sale of air time to state and local candidates.
- Digital broadcasters should work with specialists and manufacturers to provide emergency warning services.
- Broadcasters should provide closed-captioning services for all programming, unless it poses an undue burden.
- Broadcasters should keep diversity in mind when making decisions regarding programming, political discourse, hiring, promotion or business opportunities.
- The administration, Congress and the FCC should explore alternative approaches to public service services.

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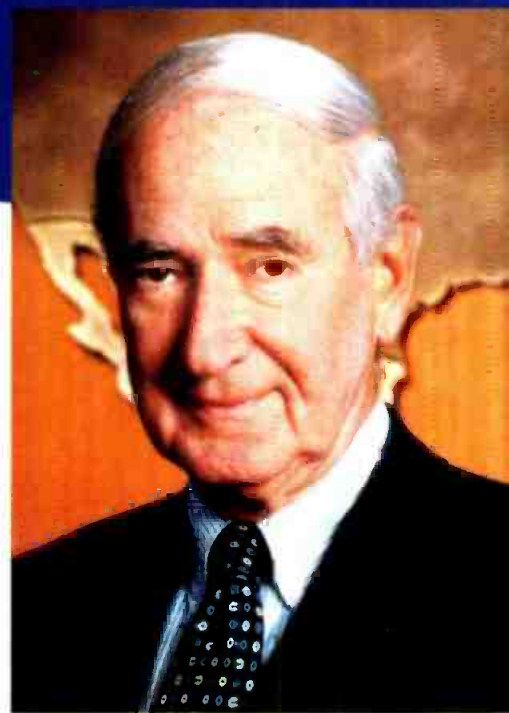
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Chairman, *Cable's Gift to America* Campaign

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Eyemark clears CBS show in top two markets; Chicago, Detroit, Boston next

By Joe Schlosser

A trio of shows gained momentum last week as the syndication community rolls toward the NATPE conference next month in New Orleans.

Eyemark Entertainment has secured the first two buyers for *Everybody Loves Raymond*—WPIX-TV New York and KTLA-TV Los Angeles—for what sources say is close to \$100,000 per week in both markets. Warner Bros. Domestic Television has taken the wraps off its new court series, *Judge Mathis*, with word that it is cleared in 60% of the country for next fall. And sources say Rysher Entertainment has secured numerous markets for its planned action-hour with Tia Carrere.

With the top two markets in hand for *Everybody Loves Raymond*, Eyemark executives are now going out to sell the show in other markets. Likely first stops: Chicago, Detroit and Boston. Ed

Wilson, president of Eyemark Entertainment, says *Raymond* received multiple bids in both markets. "It's nice to get them done with the level of interest and the level that we were able to close at," he says. "And we couldn't be happier with the two stations that have signed on for the sitcom."

For Warner Bros., bringing a court show into syndication is nothing new. The studio first brought *The People's Court* to the small screen in 1981 and currently has it back on the air in syndication with former New York City Mayor Ed Koch. Scott Carlin, executive vice president of Warner Bros. Domestic Television, says the reason the studio is getting back into the court show genre again is because of Mathis's unique qualities. Greg Mathis, 36, is a high school dropout who became a Detroit district court judge, the youngest person ever elected to that position in the state of Michigan. Carlin is betting Math-

is's youth will help attract a younger audience to the court genre.

"He is truly an engaging person both in person and on camera," Carlin says. "In almost every case with the court shows ... almost half of their audience is 50-plus. If you had to point to one weak link in the current court shows, it would have to be their inability to convert a young following. Mathis is younger and we think he brings in that more-desired demographic."

Clearances for *Judge Mathis*, an hour show that will be taped out of Chicago, include WPIX-TV New York, KCAL-TV Los Angeles and WCIU-TV Chicago. The show is being sold on a cash-plus-barter basis.

Although Rysher execs would not comment, sources say Rysher's Tia Carrere starrer, *Treasure Hunter*, has been cleared on more than 40 Partners Stations Network stations for next fall. ■

Discovery Health to get \$350M injection

Investment aims to transform digital niche channel

By Donna Petrozzello

In its most expensive basic cable network launch ever, Discovery Communications Inc. shareholders have agreed to sink up to \$350 million to revamp DCI's digital Discovery Health Channel into a fully-distributed analog channel.

The channel will become one-half of a newly created DCI venture—Discovery Health Media Inc.—which will also include a so-far undefined health-related services division, Discovery Health Online.

"We plan to make health the next great media category," says DCI Chairman and CEO John Hendricks.

The channel will become DCI's fifth analog service, joining Discovery Channel, The Learning Channel, Animal Planet and Travel Channel. DCI also has seven digital networks. DCI launched Discovery Health digitally earlier this summer. The channel is car-

ried by Tele-Communications Inc.'s HITS digital platform.

Over the next four months, DCI will add original series and other content to Discovery Health Channel. After the revamp, DCI will begin offering it on an analog basis, according to DCI officials.

DCI is hoping to secure carriage in at least 60 million cable homes within five to seven years, says Hendricks. The launch phase, during which DCI will offer incentives for carriage, is expected to extend from three to four years, an uncommonly lengthy amount of time. By extending the phase, DCI anticipates that more operators will have completed system rebuilds to accommodate more analog service, or they may have moved some lower-rated basic services to digital platforms, which will free up additional analog space.

Incentives include launch fees, a share in the channel's national ad rev-

enue or an equity stake in the channel, says Hendricks. However, he emphasized that DCI will "maintain equity control" of the channel.

In DCI's most optimistic rollout scenario, DCI anticipates garnering \$50 million from charter advertisers to cover initial costs, with DCI contributing \$300 million. If the upfront ad support doesn't materialize, DCI is prepared to invest the entire \$350 million.

After the launch phase, DCI will seek carriage fees ranging from 10-20 cents per sub, in the same range as fees for Animal Planet and The Learning Channel.

America's Health Network Chairman and CEO Web Golinkin says he considers DCI "a serious competitor," but that the health genre can support two analog channels. "Health is the largest unfilled programming niche," he says. AHN boasts nine million subs and a war chest of more than \$100 million.

Industry analysts are bullish on DCI's plans. Tom Wolzien at Sanford Bernstein said the massive investment by DCI "suggests that they don't have sufficient content, but certainly there's a need for this channel. Discovery has distribution clout and they program great stuff. It just sounds like they'll have to start from scratch." ■

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Source: Nielsen Combined Universe Estimates for HGTV and Food Network Dec. '97 vs. Dec. '98.
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MediaOne anticipates year of slow growth

Shift into new products like telephony comes at a hefty cost

By John M. Higgins

MediaOne Group Inc. warned that the cost of introducing new products is sapping profitability, causing a cash-flow drop for the fourth quarter and dragging on growth during 1999.

MediaOne warned that 1998 cash-flow growth for its U.S. cable operations will come in at an anemic 2%, despite 11%-11.5% in revenue growth. While the company did not specifically disclose cash flow expected for the fourth quarter alone, the numbers the company did reveal indicate that cash flow will drop 3%.

Next year, cash flow growth is expected to improve, but to just 5%—while revenue growth is seen slowing to 10%.

The warning follows a surprisingly weak third quarter that has dragged down the company's stock price. It has largely taken back all of MediaOne investors' gains from this year's rally in cable stock following AT&T Corp.'s plan to take over Tele-Communications Inc., and Microsoft Corp. co-founder Paul Allen's Vulcan Ventures deals to pay big prices for two other cable operations. After running up

from \$39 per share in June to \$50 in August, MediaOne's stock has sunk back to as low as \$37, while other cable stocks have kept running.

"We are making the transition from a basic cable operator to a provider of multiple products and service, which creates challenges in both marketing and service," said MediaOne COO Jan Peters. She added that the "transition requires investment."

Other operators are generating 10%-plus annual cash-flow growth, a pace demanded by investors willing to price operations at the 12-13 times cash flow levels at which other cable stocks are currently trading. MediaOne's problems—and similarly slack growth at Tele-Communications Inc.—raise the question of the damage to other operators as they spend heavily on marketing, operations and equipment to roll out new video, data and telephone services.

"We thought our revenue growth was strong," said MediaOne chairman Chuck Lillis in a conference call with



Lillis: "We did not perform up to expectations."

securities analysts. "However, in other areas we did not perform up to expectations." The biggest shortfalls were in subscriber growth—just half the already slow 2% industry average—and in customer service.

Despite the problem, the briefing was well received on Wall Street. "If they weren't launching telephony, they'd look great," said Morgan Stanley & Co. media analyst Richard Bilotti, who upgraded MediaOne from a "neutral" to an "outperform" Friday.

Part of the MSO's problem is spending on billing systems and marketing as the company rolls out telephone and data services. MediaOne has been the second most aggressive MSO to offer telephone service over its cable systems, behind Cox Communications Inc. MediaOne opened six markets in 1998 versus the three it had been planning at the beginning of the year.

But also, the company's core cable operations are having problems, with subscriber growth expected to total just 1% this year. Next year, the company will be hamstrung by restraint on rate hikes, a move aimed at placating Congress as it decides whether to let cable rate regulation expire in March as scheduled under the 1992 Cable Act.

Lillis said that the company should return to double-digit cash-flow growth by 2000. ■

Sale of the Century?

Cable operator taps DLJ for possible auction

By John M. Higgins

After weeks of denying it was for sale, Century Communications Corp. has hired investment banker Donaldson, Lufkin & Jenrette Inc. to explore the company's "strategic alternatives."

An outright sale is one option being considered, but is not the outcome that Century executives prefer, according to Century President Bern Gallagher. "We'd like to stay in the business," Gallagher says. "Whether it's as part of another company or as this company,

we like the cable business."

Century has been approached by a number of suitors, including, industry sources say Microsoft co-founder Paul Allen's Vulcan Ventures, which has cut deals to acquire Marcus Communications Corp. and Charter Communications Inc. But, these sources say, Century Chairman Leonard Tow wanted too much. Tow pressed Vulcan for something close to the \$3,700 per subscriber Allen is paying for the high-growth Charter, whose systems are considered superior to Century's and more clustered. That would price Century at approximately \$5.1 billion.

Gallagher wouldn't disclose what offers the company has received, but

says "we have never seriously entertained them."

Now the company is getting serious. With systems serving 1.3 million subscribers, Gallagher says the company is not large enough in today's environment. At recent stock prices, Century is worth about \$4.2 billion with its cable systems alone valued at \$3,000 per wholly owned subscriber.

Century's downside is that it is poorly clustered, with systems scattered across 25 states. The upside is that its one significant cluster is a huge operation in Los Angeles. Century had controlled systems serving 500,000 subscribers, but recently merged those properties into a 75%-25% joint venture with Tele-Communications Inc., putting another 245,000 local subscribers under Century's management. ■

The high cost of coverage

Big Three nets feel crunch funding intense news cycles

By Dan Trigoboff

Already stretched-and-slashed network news budgets had to let out the seams still more as the end of 1998 brought air strikes in Iraq and all-nighters on Capitol Hill.

In 1998, networks had to find money to pay the travel, staffing and overtime costs—and sometimes lost advertising—to cover:

- Three pre-strike setups in Iraq.
- John Glenn's return to space.
- Peace talks in Ireland and at Wye River Conference Center in Queenstown, Md.

- Murders linked to bigotry in Wyoming and Texas; school shootings in Arkansas and Oregon (recalling incidents only months before in Kentucky and Mississippi).

- Hurricane damage along the U.S. Gulf Coast and in the Caribbean and Central America.

- Massive flooding in Texas.
- Bombings at U.S. embassies in Africa, and retaliatory air strikes in Afghanistan and Sudan.

- Pope John Paul II's historic visit to Cuba and President Clinton's Middle East visit this month.

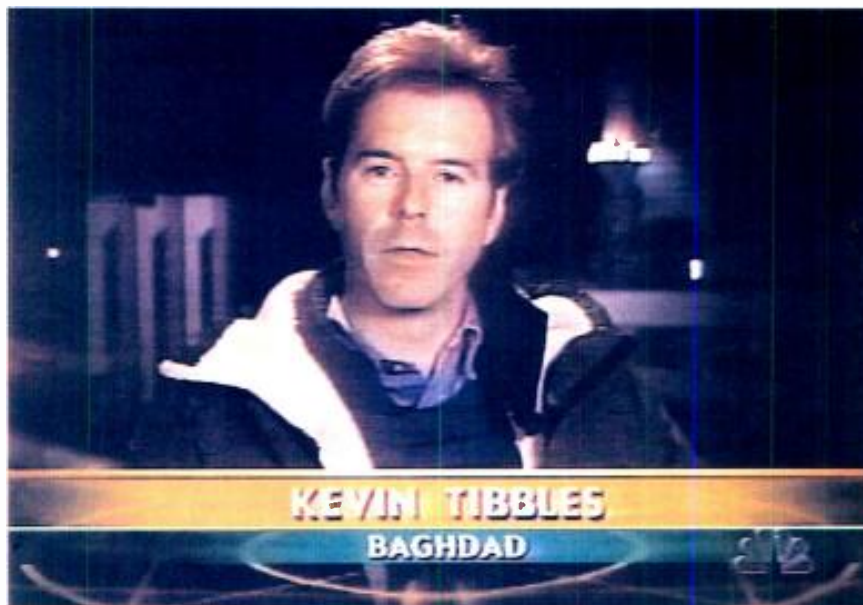
- Around-the-clock updates on Major League Baseball's history-making run at the home-run record by Mark McGwire and Sammy Sosa.

- 24-hour stakeouts at scandal-related law offices and courthouses and at the homes of Ken Starr, Linda Tripp, and every member of Monica Lewinsky's family. One of these stakeouts took journalists back to the Watergate.

- Jacked-up prices on hotels and parking in Little Rock, Ark. for Paula Jones' sexual harassment trial against Clinton, which would never take place.

"I think it's fair to say that this is the most expensive year since the Gulf War" in 1991, said Bill Wheatley, vice president of NBC News.

For cable news networks, major events like another flare-up in the Persian Gulf or in Washington were a ratings and credibility blessing. Logically, if all a network's programming is news, the opportunity to replace routine



NBC Nightly News led the ratings race for coverage of the U.S. air strikes on Iraq, earning a 10.2 rating/18 share with 13.9 million viewers between 6 p.m. and 6:30 p.m. ET on Dec. 16, the first night of broadcast news coverage. NBC aired continuous coverage from 4:20 p.m. through 9 p.m. ET on Dec. 16. 'The CBS Evening News' ranked second with an 8.8 rating and 'ABC World News Tonight' followed with a 7.6 rating. In cable news coverage, CNN earned a 5.4 rating with 4.1 million homes from 5 p.m. to 11 p.m. on Dec. 16. MSNBC ranked second with a 1.4 rating, Fox News Channel earned a 1.2 rating and CNBC earned a .9 rating during the 5 p.m. to 11 p.m. time slot, according to Nielsen data.

shows with extraordinary programming usually justifies most costs. For broadcast networks, however, cost factors include lost advertising, potentially lost audiences for popular entertainment programming—as well as some expensive newsgathering.

At the Big Three networks, each news division this year has undergone considerable staff cuts and reorganizations. At ABC, about \$30 million has been cut from its \$500 million annual news budget in the past two years. Sources say CBS News' \$400 million annual budget has been cut by about approximately \$40 million as part of overall budget cuts expected to total nearly \$200 million. At NBC, no specific numbers are known for news, but the network is trying to cut \$200 million in expenses overall.

"Losing people and streamlining never makes things easier," said Al Ortiz, executive producer of *The CBS Evening News*, "but we've been able to shift resources, and develop better communication out of Baghdad.

"Our setup there is as good or better than it's ever been. I don't mean to

minimize it; it's always tough when people lose jobs. But we've become better organized, and by centralizing some administrative and managerial positions, we've been able to free up resources for newsgathering. We're more selective about the discretionary things we cover.

"When we send a team out to do those stories, they're more likely to come back with two or three to justify the expense. But we've stayed solid on the make-or-break stuff."

Major network news leaders like Roone Arledge and Dor Hewitt have advocated pooling resources as a cost-cutting and efficiency measure. But the bigger stakes in stories like Iraq and impeachment steer network efforts toward distinction, not similarity, even if a great deal of sound and image turns out largely the same. "We participate in pooling when it's appropriate," said Wheatley, "but it's not likely in a situation like this, where we need to be competitive."

"Big bucks," said Eason Jordan, president of international networks and global newsgathering for CNN. "The dual front," he said, referring to attempts to oust leaders

both in Iraq and the U.S., "is very expensive. But we don't think about the costs."

"News is news," chimed ABC news spokeswoman Eileen Murphy. "When a huge news story breaks, we're going to cover it, and spend whatever we have to spend and worry about where to save it in the rest of the company."

Networks seem even tighter with information on spending than with the spending itself. But Ed Turner, longtime CNN executive and now a senior fellow at the Freedom Forum's Media Studies Center, says that as soon as a big story breaks, networks know they're looking at a minimum of hundreds of thousands in expense.

"If you've already cut back on damned near everything, you're going to have to use a freelance crew; a two-man crew will cost \$3,000 a day plus hotel, travel and meals and shipping—which is not cheap. You're probably looking at \$40,000 the first week, from portal to portal for a two-man crew. If you're using staff, it will be a lot less. But at the same time there's a lot of overtime going out in Washington, mostly for cameramen and technicians, because of the impeachment," says Turner.

"It costs real money to get set up in Iraq," added Wheatley, noting that several networks—including his—saved money maintaining some of the operation set up when strikes in Iraq were threatened in November.

Network news wasn't designed to be cost-effective, says Britt Hume, Washington editor for Fox News and a longtime ABC reporter. "They have great big, far-flung news organizations and they don't have any airtime."

Hard news programming on broadcast networks is still basically half an hour a day. "That's very expensive to maintain, except for NBC, which can spread its coverage and costs over a broadcast network and two cable nets," Hume said. "Most of the time, these [network news] organizations don't use their assets. At the cable operations, that's all we do. CNN has proven you can make money in all news."

"For the longest time all the networks needed to do to make lots of money was get their licenses renewed. News was their way of doing public service."

That's the atmosphere in which the network news departments were built.

They weren't built on a businesslike basis. If news lost money, it wasn't the worst thing in the world. Now they have to strive for quality—even as they enter into disciplined cost-cutting." ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

Rule revisions

The FCC is aiming to streamline several cable industry rules this week. The changes would simplify the agency's complaint review process, eliminate redundant company reporting requirements and clarify what information must be included in a cable system's public files. The agency is expected to jettison two of the most controversial measures being considered, according to sources. The Cable Telecommunications Association had urged the commission to drop a rule requiring cable companies to keep records in their public files that verify compliance with advertising limits on children's programming. CATA also wants the commission to eliminate a rule requiring that cable providers make available the names of chief executives and board members of corporations and other groups that sponsor political or controversial programs. CATA's proposals are vehemently opposed by the Center for Media Education and other public advocacy groups. Further weakening CATA's chances, the National Cable Television Association also refused to back the proposals.

NEW YORK

Seltel Spin-off

In an effort to get its pending acquisition of rep firm Petry Media Corp. through the antitrust maze at the U.S. Department of Justice, Chancellor Media has proposed selling Seltel, the rep firm it already owns, to Seltel's employees, making Seltel an independent company once again. Seltel is currently a division of Katz Media, which Chancellor acquired in 1997. In April of this year, Chancellor proposed buying Petry, which also owns Blair Television, for around \$129.5 million. DOJ balked almost immediately at the proposed deal, complaining that the rep business would be controlled by two companies—Cox, owner of Telerep, MMT and HRP,

and Chancellor, which would control Katz, Seltel, Petry and Blair. Chancellor hopes DOJ will accept a rep playing field with two companies that have multiple rep divisions and an independent, which is said to be on much firmer ground now than when it was acquired by Katz in the early '90's. With annual billings said to approach \$500 million, its anchor station groups are Paramount and Sinclair. "If I were to guess, I'd say the deal is going to get done," said Seltel president Jack Higgins. But many details remain to be worked out.

No CBS NATPE Meeting

CBS has cancelled its affiliates meeting at NATPE this year. Paul Karpowicz, executive vice president, LIN Television and incoming CBS affiliate board chairman, said that the network determined that fewer CBS affiliates were attending NATPE this year and it didn't make sense to spend the money to set up a meeting that wouldn't be well attended. Karpowicz said the smaller NATPE turnout is due to stations that already have their programming plans firmed up for next year and thus are "trying to save a few dollars" by skipping the show.

EchoStar eyes refinancing

EchoStar Communications Corp. intends to start the New Year right. After gaining Federal Trade Commission approval for its acquisition of AskyB assets last week, EchoStar executives headed to New York for preliminary talks on refinancing the company's \$1.6 billion in debt. Nearly all that debt is in the 12%-plus interest range, and with the bonds trading at around 9%, EchoStar sees an opportunity for a big cut in interest payments. Any extra money will come in handy as the company recently disclosed it plans to continue its "free dish" promotion into 1999's first quarter. The freebie boosts EchoStar's subscriber acquisition costs by \$50-\$75 per new subscriber.

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TCI/AT&T likely to dodge unbundling

Still, FCC wants to know when consumers will benefit from service

By Bill McConnell

AT&T Corp. appears increasingly likely to win approval for its acquisition of Tele-Communications Inc. without being forced to open its high-speed data network to Internet competitors. The government's price: a strict schedule for rolling out local telephone competition to all customers in its markets.

Chairman William Kennard and his colleagues insist they have not made up their minds on the "unbundling" issue. But they have made no secret of their eagerness to bring competition to local telephone monopolies. And AT&T officials have repeatedly said their plans to offer local telephone service over TCI's cable networks will collapse if they are required to open up the broadband network, as competitors demand. During an FCC hearing last week on pending telecommunications mergers, Kennard indicated that committing to a firm schedule might be the quid pro quo AT&T must provide.

Although Kennard appears skeptical of AT&T's assertion, industry sources say the commissioners are loath to take any action that might tempt the company to scotch the deal. Instead, the commissioners hint that they will address the unbundling issue in a later ruling that will apply to the entire industry.

"Why then should we take such a complicated issue and attempt to address it specifically in a merger context?" asks Commissioner Michael Powell.

In the meantime, however, Kennard, does not want to get burned by protecting AT&T's network and then watching the company drag its feet in entering local phone markets.

"What I have not heard from AT&T is specifically when consumers are going to see the AT&T/TCI combination deploy local competition in telephony," he notes. "I want to know when consumers are going to get the benefit of that service."

The commission does not have authority to hold AT&T to a legally binding buildout schedule, but any unkept promises will come back to haunt the company, industry sources say. "There won't be any legally bind-



Jesse Jackson decries megamergers, calls commission a 'co-conspirator.'

ing deal, but most companies realize that misleading the commission has serious consequences down the road," says one source familiar with the company's negotiations. If AT&T backs out of its commitments, the FCC will be less willing to grant waivers or cut the company slack on future deals, he remarks.

But AT&T insists it won't back out because a rapid buildout to all markets, regardless of income or other demographics, is essential to its local telephone strategy. "The entire transition is geared at volume for residential customers," explains James Cicconi, senior vice president for government affairs. "When we go into a city and build, it will be for the entire city. It would be foolish to leave out any customer."

Cicconi defends AT&T's opposition to unbundling requirements, which Kennard calls a "contradiction" after the company offered to make conventional telephone access available through cable modems. "When it comes to high speed, the simple fact is that [TCI] arrived in this market a number of years ago and made an investment that many other people could have made to provide this capa-

bility," Cicconi comments.

The commission's apparent enthusiasm to approve the deal worries consumer activists, who urge the panel to put a damper on cable rates by barring AT&T from subsidizing its foray into local phone service with higher prices. "Consumers have received too many empty promises of competition tomorrow in return for rate increases today," says Gene Kimmelman, co-director of Consumers Union. He complains that AT&T and other companies that have entered mergers since the enactment of the 1996 Telecommunications Act have routinely increased rates while delaying the introduction of new services. "Without these safeguards, we feel the act will remain an abysmal failure," he reports.

In Denver, local cable regulators are also suspicious of the company's pledge says Joni Inman, president of the Greater Metro Telecommunications Consortium, which represents 25 franchising authorities. She complains that company officials rejected her group's request for a signed agreement not to funnel revenue from future cable rates into the telephone business. "This does give me great concern," she relates. "If they are not planning on cross-subsidizing, why would this be a problem?"

The Rev. Jesse Jackson, head of the Rainbow/PUSH Coalition, takes an even tougher line, calling on the FCC to forbid massive employee layoffs at merged telecommunications companies. He also calls on them to establish specific timetables for serving low-income and rural communities and improving customer service. "There are numerous egregious examples of how the industry has been exclusive rather than inclusive and the commission has been a co-conspirator," he says. "We should forge an alliance between the FCC and the telecommunications industry to heal the breach in the American dream."

Regarding AT&T/TCI specifically, he praises AT&T for establishing a strong minority training program, but says TCI should end its pattern of "repeated rate increases, questionable employment practices and poor customer service."



By Paige Albinak and Bill McConnell

Kennard fires back

FCC Chairman William Kennard last week fired back at congressional critics who attacked the agency for releasing details on reviews of major telecommunications mergers.

"The public has a huge stake in the outcome of our decisions," Kennard said. The chairman made his comments at an agency hearing on three pending mergers: AT&T Corp./Tele-Communications Inc., SBC Communications Inc./Ameritech Corp. and Bell Atlantic/GTE Corp.

"I absolutely reject the notion that these decisions should be made by bureaucrats working in silence or talking only to lawyers, lobbyists and corporate executives," he explained. "The public has a right to know who will benefit from the mergers, how the FCC will decide these mergers and what issues we deem important."

Kennard was responding to scathing comments about his management of the agency made by Sen. John McCain (R-Ariz.) and Rep. John Dingell (D-Mich.).

FCC eyes Y2K

The FCC wants to know how far along the industry is in dealing with the year 2000 (Y2K) bug. This

week, the agency sent questionnaires to 250 broadcasters asking them to detail their efforts to prevent possible problems. Similar questions were sent to the top 50 cable MSOs on Nov. 26.

In particular, the commission is asking companies how much they have budgeted to address the Y2K situation, the number



The public has right to know who benefits, says Kennard.

of people they have assigned to deal with the problem and whether they have implemented formal processes for identifying the problem. The FCC also is asking whether key suppliers, such as power and telephone providers, are addressing year

2000 problems.

In addition, the agency is requesting that companies provide detailed contingency plans in the event problems arise after Jan. 1, 2000. Broadcasters must submit their responses by Jan. 11, 1999 and cable MSOs by Dec. 28, 1998.

"Failure to avert significant network failures could be calamitous," wrote Mass Media Bureau Chief Roy Stewart. The FCC is concerned that the bug could shut down signal transmission equipment and billing systems, and endanger the country's emergency alert system.

The agency is also worried that related

power failures might prevent some antenna lighting systems from functioning properly.

Wiley firm faces \$18 million fine

The Washington law firm of Wiley, Rein & Fielding has been ordered by a Salt Lake City jury to pay \$18 million in malpractice damages to four investors in a Utah television station. Four partners in Mountain West Television sued the firm over a complex set of deals in the 1980s.

The Mountain West partners first hired the law firm for regulatory and other work relating to the purchase of a local broadcast station. Later, the partners said they participated with two other clients of Wiley, Rein in deals involving those assets and assets in another TV station. They charged that following their attorneys' advice in those deals weakened their financial position and that when one of the stations was sold to Fox, they made nothing.

The three-month trial included more than 1,000 exhibits.

Former FCC Chairman and firm founder Richard Wiley was hit with an additional \$150,000 in damages. "We believe this verdict will be overturned," said Wiley, who pointed out that the case had been dismissed by the judge previously but was reinstated by a state appeals court. "We believe the firm acted ethically

and professionally," he said.

Plaintiffs' counsel could not be reached for comment.

Tech execs ask FCC to back off

Technology executives last week asked FCC Chairman William Kennard not to adopt regulations that would force their companies to open newly built broadband networks to competitors.

"Government intervention is particularly misplaced in the case of new broadband networks deployed by entities that lack the market position of the traditional telephone companies," the letter read. It was signed by executives of Intel, Cisco Systems, Novell, Compaq Computer and IBM among others.

While evaluating the merger between AT&T and Tele-Communications Inc., the FCC has been considering asking the companies to make their high-speed networks available to all comers. America Online has been pushing the FCC to force the new AT&T/TCI to open their networks, but executives from the companies have said that such regulation would force them to abandon their merger plans.

Errata

A Dec. 14 "Washington Watch" item incorrectly identified the two TV channels operated by Western New York Public Broadcasting Association. The association wants the FCC to drop the noncommercial designation of WNEQ's ch. 23. In return it has asked that WNED's ch. 17 be redesignated for public TV.

COVER STORY



The Chinese curse—"May you live in interesting times"—has certainly been cast upon Pat Fili-Krushel, president of the ABC Television Network. She assumed her post four months ago, as all the networks were struggling to redefine their business. Among her challenges: reshaping the relationship with

its broadcast affiliates; making the transition to digital, and trying to make a profit in an era of skyrocketing programming costs and continuing viewer erosion. Fili-Krushel addresses those issues and more in the following edited interview with B&C New York Bureau Chief Steve McClellan.

You've been on the job four months now. What's the biggest surprise so far?

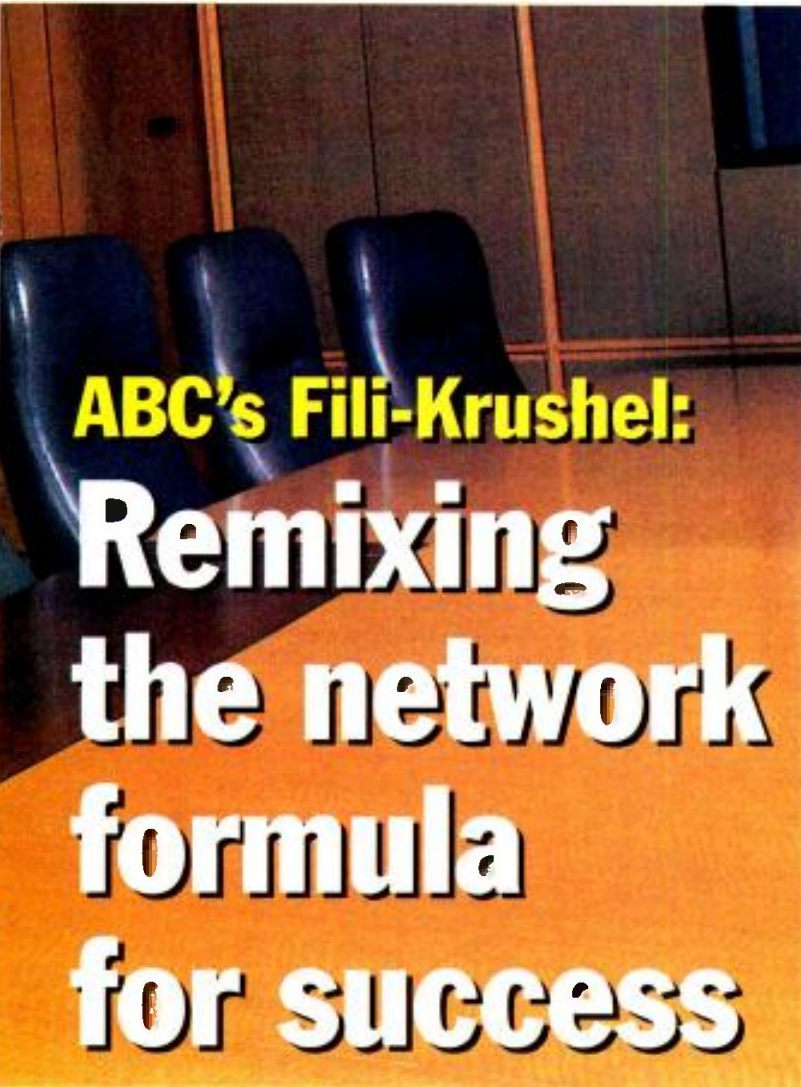
I guess the most surprising thing to me was the trust that had eroded between the affiliates and the network.

Why?

I had always felt that I had their support as president of daytime. And that my relationship with them had been one of honesty and owning up when I had a problem, and explaining to them how I was trying to fix it or what I thought the issues were.

Affiliates are concerned about some comments by Disney Chairman Michael Eisner about the network's relationship with affiliates going forward. He even suggested the network might go to cable and satellites for distribution. Will ABC have a relationship with broadcast affiliates 10 years from now?

Michael Eisner's a broadcaster at heart. He started here at ABC. He understands the distribution system, and the value of that distribution system. We did talk to our board this last week about our commitment to the distribution system, and the fact that it is the most far-reaching. We still believe that the strongest partnership is between the national service and the local station.



ABC's Fili-Krushel: Remixing the network formula for success

What's the problem?

What got difficult was the fact that we wanted to make a deal for *Monday Night Football*. Everyone knows how the cost went up exponentially. What we weren't willing to do was to trade off our exclusivity.

If the network-affiliate relationship is going to continue, how will it differ?

That's what we're working on right now. But I think if we partner on digital spectrum—digital is going to be very important in the future. I think if we work together, and create program services together and they acknowledge that the current structure is too onerous for us, we can work things out.

Why is the current structure so onerous?

They have huge margins in their business and we're not looking for them to transfer wealth directly to us. But the network has to be healthy too. If the network isn't healthy, they won't be healthy and vice versa. It really is a very symbiotic relationship.

Affiliates wonder if you expect them to do something that they haven't been doing in the past—like helping to pay the programming freight—is it unreasonable for them to expect something in return? Like guaranteed exclusivity.

I just think those are not equal values. The whole issue of re-purposing, which is part of exclusivity, is something that we are going to have to do, if we're going to maintain our share of audience. We just have to convince them, and work with them in a way that they feel that they're not harmed by that. Obviously, we don't want to do anything that harms the core business. We own 25% of the country [through owned stations] ourselves. At the same time, the current cost structure just has to change.

What's the quid pro quo?

There has to be one, obviously. But it just can't be something that's so big that it affects our being economically viable.

Is it a matter of revising the current contracts, or defining what the business will be like after those contracts?

I think, right now, we'd like to redefine the contracts. But we obviously know it has to be a win-win, or they're going to wait for six years, until their contracts are up, and then say let's talk.

And both sides are going to sit down and get to the nitty-gritty fairly soon?

Yeah, we're hoping by mid-January that we will have a proposal that we can sit down with. We've talked to the affiliate board to discuss what makes sense to them and what doesn't.

When would you like to have this whole thing settled?

Yesterday. I mean, obviously, as soon as possible. So I'm hopeful. You know, if this is something that can be done within the first year that I'm here, I will be very pleased. You know, if we can get out there in mid-January and start having really good dialogue about how to move forward together, and try and memorialize it in some kind of new template, you know, I'll be really happy.

Is phasing out compensation a reality that affiliates are going to have to face sooner or later?

I think it's going to be tough to support the compensation that we have made in the past, but I think we have to figure out other ways to make sense of it for them. But going forward, it's tough to pay out compensation when your programming costs are so high. And so maybe there's a way that some of the compensation goes against some of the cost of product. When the cost of hugely expensive product like *Monday football*—a franchise you just can't lose—goes up 50%, the structure just has to change.

Affiliate questions aside, is fixing prime time the top priority right now?

Well, you used the word "fix." I'm really pleased with where we are right now. I think we're one or two shows away from being No. 1. [ABC Entertainment chairman] Stu [Bloomberg] and [ABC Entertainment president] Jamie [Tarses] went through their first development season together. I think the schedule that we have on the air right now is probably the strongest schedule we've seen at the network in a few years. We always said this was a rebuilding year. If you look across the board, we win 48% of the half-hours. We're now No. 1 in terms of weekly prime time audience reach. We win four nights out of the week. We had goals going into the year. We wanted to strengthen Tuesday night; we wanted to bring back adults to Friday; and we felt we needed to make



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some traction on Thursdays and Saturdays.

Have you gotten the kind of traction on Thursday and Saturday you hoped for?

No. But I think we have a great core schedule now. *NYPD Blue* has been reinvigorated. We have solid building blocks from last year in *Dharma & Greg* and *Spin City*, which has come into its own this year. And on top of that we've launched a good schedule, in terms of *The Hughleys* and *Sports Night*, which is getting stronger as the season progresses.

Can you talk at all about the development pipeline?

We've committed to two drama projects for next season. One is from the [production] team of Zwick and Herskovitz, called *Once Again*, that deals with second marriages and second families. There is also a project from David Kelly, called *Snoops*. It's a light-action comedy about an ensemble of high-tech detectives in Los Angeles.

Is the development process changing?

Yes. We're trying to put things in a little earlier. One of the ways, obviously, to reduce your cost structure is to not be in pilots with everyone at the same time, if you're all going after the same talent. So we've committed to Zwick and Herskovitz, and we are in active casting at the moment.

How else is that process changing?

We're also committing to individual projects earlier. What usually happens is you get everything in and then you decide. That's usually how the process works. But we felt so good about this project we just said let's get it done before everyone's in pilot, so we'll have a better opportunity to cast and get whoever we want.

ABC was first in demanding longer cycles for its series deals, from four to five years. Are other changes needed in the way you do business with Hollywood going forward?

Yeah, I think there are. One of the issues that we're focused on right now is the whole shelf-space issue, and how digital will play out in terms of other digital services—whether it be multiplexing, or time-shifting. And we are in conversations with Hollywood about how we reconfigure the rights. We've started really early to start talking to people about multiplexing. It's something that cable has done forever. When I was at HBO we acquired multiplexing rights in the mid-'80s.

Why is that important for ABC?

As the eyeballs continue to erode, in order to keep that shelf space and keep those eyeballs, you are gonna have to be much more flexible in how you use your product.

How valuable are those multiplexing rights, in terms of dollars?

All we're trying to do is stay even. If you look at the erosion of the audience, now people think a 15-share show is great. But, meanwhile, the prices have escalated so you're paying for an audience that used to be a 30-share show. So, you know, from our point of view, in order to continue to pay the kind of money that we pay for programming—which dwarfs what cable pays—we are going to have to make it make more economic sense.

So those multiplexing rights ought to be part of a deal going forward.

That's what we would like. I mean, obviously, we'd have to own the residuals for it—we'd have to compensate the studios for the residuals if there's cost attached to it. But, you know, when you make a deal for cable, you make a template deal—you have the rights to play the movie or the project, or the series, 10 to 15 times over your license period. You know, with the networks you get two plays.

Are additional revenue streams needed to improve the network model?

Yes, and we're looking at a number of things including all of the repurposing opportunities that don't hurt the core business and at the same time expand the current audience. You



know about our soap opera market test. Soaps are a very expensive product for one run. I mean, in essence they're like tissues, you run 'em once and you throw 'em away. And the thought is to do a day-and-date repurposing on another distribution platform to expand the amount of viewers. And therefore get more for the money that you paid for this product, in terms of increased revenues, to at least make the business make a little more sense. So that is one way that you could increase your revenues.

Where does that soap project stand now?

We did a three-market test. One we ended early, which was in Charlotte, and it was a week-delay test, so today's episode would be on next Friday night. There really wasn't an audience for that. In the other two markets—Chicago and Houston—we did same-day airing at night, and then on the weekend we would play all five episodes. We're currently analyzing what we have—but in both markets the overall audience grew. In one market it eroded the daytime play a bit; in the other market it did not erode the daytime play at all. What we're trying to analyze is: How much of that additional

The Fili File

Education: BS, communications arts, St. Johns University, New York, 1975; MBA, Fordham University, New York, 1982.

Industry status: Since being named to the presidency of the ABC Television Network in late-July, 45-year-old Fili-Krushel has been named by numerous magazines, including this one, as one of the most powerful female executives in the television business. But she's arguably one of the most powerful executives in the business, female or otherwise. Her turf is significantly greater than that of her predecessor, Preston Padden.

Where she rules: On both coasts. She reports to ABC Inc. President Robert Iger. With the exception of sports, Fili-Krushel oversees ABC Television's entire New York operation, including news, daytime and late-night programming, sales, affiliate relations, marketing, research and operations and engineering. She also oversees the Los Angeles-based Entertainment Division. When Padden had the job, news and entertainment reported to Iger.

Challenges: Make the network the obscene profit machine that NABET claims it is; get affiliates to play ball.

What *Forbes* says: "Think of Faye Dunaway in the 1976 movie *Network*—the high strung, hard-hearted TV executive. Then erase that thought completely."

Home life: She struggles to balance her work and personal life. She steps out of meetings to take phone calls from her two young children (Jacob, 8 and Kara, 6), and has been known to take the red-eye back from California to make it back in time for one of her kid's activities. Her husband is Ken Krushel, vice president, strategic development, NBC. He reports to Tom Rogers, president, NBC Cable, and the company's chief strategist. "We don't talk about work much anymore," Fili-Krushel says, smiling, but in all seriousness.

Job satisfaction: "I'm just beginning to enjoy it," she says. "The trick is to keep your eye on the big picture while managing the day-to-day at the same time. With these kinds of big jobs, it takes a year to 18 months to really feel comfortable. Once you begin to do things the second time around, you really feel like you have the lay of the land. But I feel I'm still in the intake mode."

Where she cut her teeth: ABC in fact. She started in 1975 as a secretary and rose to program controller of ABC Sports, where she first got to know ABC head honcho Iger.

Unrealized ambition: Running Lifetime, the women-targeted cable network she programmed for five years after a nine-year stint at HBO. Why she didn't get the nod after Tom Burchill left in 1993 was a puzzle to many industry watchers. (Doug McCormick, who beat her out for the job, was just ousted.)

All's Well That Ends Well: After Lifetime, Fili-Krushel joined ABC as head of daytime, where she maintained the network's dominance among women 18-49.

viewing was driven by the frequency, and how much of it was driven by lapsed viewers coming back, to see what kind of business model we would have.

I would say we'll have all the data in by mid-January.

Is this is a project in which the affiliates might somehow be involved?

I don't want to go there at this point, because we're trying to put together a model that deals with the digital spectrum — the relationship going forward, you know, in a whole host of ways, and how we can work together. Repurposing will certainly be part of that, and so will exclusivity. But we don't have the model finely tuned enough for me to tell you the specifics.

What did you think of the CBS-Time Warner announcement two weeks ago? [Time Warner agreed to carry the digital signals of CBS's 14 owned-and-operated TV stations.]

Well, it would make a lot of sense if the marketplace figured out how to deal with this — so that we don't deal with government intervention. I think that was part of what was at play here.

Are you working on a similar deal?

We have been in conversations with cable operators

Is the structure of the CBS-TW deal logical?

Yes, I think it is. Cable penetration is now more than 70% and we've got to figure out a way to get our digital signal carried on cable. So, yeah — I think that is a way that we have to move.

Are you close to any sort of announcement along these lines?

I don't know that it's imminent. It won't happen before the new year. But we are talking to a lot of them.

What's your timetable for rolling out high-definition programming on the network?

Well, at this point we're providing three-and-a-half hours a week in programming—it's our theatrical product. You know, we're committed to a fair market test and we'll let the viewers decide if this is something that's important to them.

How about sports—any commitments there, to broadcasting in high def?

Well, the big problem that we have right now is equipment availability. So if there's equipment available, we'd love to do it. We're talking to vendors right now, but, at this point, there's no assembly line that exists, so I don't know what the timetable is for getting viable equipment that we could do The Super Bowl in 2000 or The Academy Awards. Those are the two events we've talked about doing.

Is '99 going to be up revenue-wise for the network?

Yes, I mean, especially as we make gains in prime, we expect to [make] comparable gains on the revenue side. The other dayparts are sort of more steady as you go. So, you know, we are anticipating growth.

Mid single digits?

Probably. We're expecting to meet budget. I think that as long as we continue to reach 55% of the viewership, and we're still the mass medium of choice, we'll be OK. ■

At midseason, UPN wants 'male appeal'

Animated series is part of slate calculated to turn around troubled net

By Michael Stroud

After a frustrating start to its fall lineup, UPN is preparing to roll out new, "male appeal" shows during the midseason. The shows are aimed at viewers seeking alternatives to standard broadcast fare.

UPN executives say they are looking for edgier fare that will clearly differentiate it from the Big Four—although that doesn't mean they'll abandon more mainstream fare like *Love Boat: The Next Wave* or *Legacy*.

"We need to give more viewers a reason to tune to UPN," a UPN executive said. "That means finding new and alternative forms of programming."

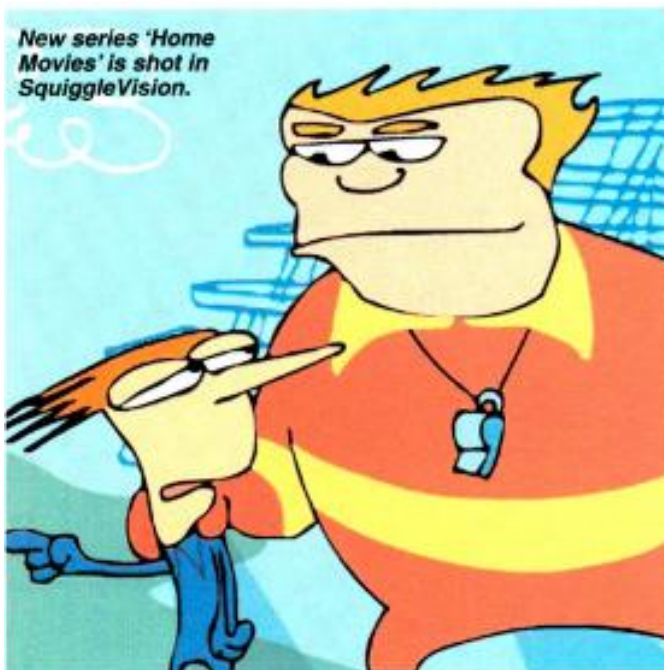
Despite the network's slow start this season, it remains committed to five nights of prime time programming. Any rumors that it might cut back are untrue, UPN executives said. Their expectation is that the network needs to take its programming lumps this season as it rebuilds audience and works toward a ratings rebound by next fall.

Typical of the new fare is *Home*

Movies, a half-hour animated sitcom from the producers of Comedy Central's *Dr. Katz: Professional Therapist*. The show will use SquiggleVision, the wavy animation format that gives *Dr. Katz* its unique look. The show's voices, including comedian Paula Poundstone's, will largely improvise their roles. UPN has ordered about a half-dozen of the shows.

While UPN didn't say when the shows will air, sources say one possibility is pairing it with the new animated comedy *Dilbert*, set to debut Monday, Jan. 25, at 8 p.m.

Another midseason entry, *RedHanded*, is aimed squarely at the male audience. A hidden camera captures ordinary people "stinging" their friends into committing one of the "seven deadly sins." UPN didn't set a launch date for the series, which is produced by Erik Nelson and Termite Art Productions in association with Lions Gate Media.



UPN also has more male-oriented shows in development next fall. Writer/producer Tom Fontana and producer Barry Levinson will team on an hour drama for the network as part of a six-episode series commitment with UPN. Meanwhile, the network is soliciting other scripts from Hollywood, including a martial-arts drama now in development.

UPN also plans to maintain its commitment to more mainstream programs like *Legacy*, although sources say UPN executives are troubled by the show's low ratings. ■

ET still tops mags

Show withstands CBS infomercial barrage

By Joe Schlosser

Entertainment Tonight survived the CBS infomercial pre-emptions to remain on top of the syndicated news magazine ratings for the week of Dec. 6. While most CBS owned-and-operated stations knocked the Paramount Domestic Television show out of its access time periods on Dec. 4 for a paid program (BROADCASTING & CABLE,

Dec. 14), the access powerhouse nonetheless just kept on trucking.

ET dropped 6% from the previous week, to a 5.9 national rating for the week of Dec. 6, according to Nielsen Media Research. But the show remained the top syndicated news magazine for the 125th consecutive week. *Extra* was flat with a 3.7, *Inside Edition* was up 3% to a 3.4 and *Hard Copy* was off 4% to a 2.5. *Access Hollywood* improved 5% to a 2.2 national rating.

In the talk show battles, *Oprah* topped *Jerry Springer*, with a 6.6 rating

to his 6.4. *Oprah* was up 6% from the previous week and *Springer* was down 9%. *Montel* was off 5%, to a 3.6; *Sally Jessy Raphael* was down 15%, to a 3.4, and *Ricki Lake* was flat with a 3.2. *Live with Regis and Kathie Lee* was down 3%, to a 3.2, and *Rosie O'Donnell* dropped 21%, to a 3.1, its lowest rating of the season.

Forgive or Forget was on top of the new first-run strips despite remaining flat at a 1.8 rating. *The Roseanne Show* was down 15%, to a 1.7, *Howie Mandel* dropped 7%, to a 1.4, and *Donny & Marie* fell 24%, to a 1.3.

In the court genre, *Judge Judy* remained steady at a 6.4; *Judge Mills Lane* was down 3%, to a 2.9, and *Judge*

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Joe Brown fell 10%, to a 2.8. *The People's Court* was flat at a 2.5.

On the game front, *Hollywood Squares* improved 2% to a 4.1 and *Match Game* was even at a .9. *Love Connection* fell 6%, to a 1.7, and *Change of Heart* rose 5%, to a 2.1.

In the weekly race, *The X-Files* ruled the weekend again with a 6.0 rating, despite a 3% dropoff. *ER* was up 2%, to a 4.4, and *Star Trek: Deep Space 9* was down 2%, to a 4.4. *Hercules* dropped 18%, to a 3.7, and *Xena* was down 26%, to a 3.5. *Stargate SG-1* was atop the new first-run weeklies with a 3.1, the same as the previous week. *V.I.P.* was down 3%, to a 2.9. *Mortal Kombat: Conquest* was up 4%, to a 2.8 and *The Crow: Stairway to Heaven* was down 4% to a 2.6. In the off-network half hour category, *Seinfeld* topped *Friends* 6.7 to 6.5. ■

D.R.E.A.M. weekend

The *D.R.E.A.M. TEAM* is coming to weekend syndication in 1999. Five-year-old distributor BKS/Bates Entertainment is launching the action-hour with former *Viper* star Jeff Kaake as the head of an undercover organization whose front is a Caribbean modeling agency. The series is being sold on a barter basis for fall 1999 and is produced by Dean Hamilton and David Tumaroff. "In short, it's *Mission Impossible* meets *Charlie's Angels* in the 1990s," says Tumaroff of the series. A two-hour made-for-TV movie with a \$5 million budget is being produced to help kick off the

series in syndication. Martin Sheen and Traci Lords are among the names that have been attached to the film, BKS/Bates executives say. The film will be sold to stations for a June 1999 debut and Sheen may also be staying on for the weekly series. George Back, who has launched a number of hour series into syndication, including *Baywatch* and, most recently, *Air America*, will serve as a special consultant on the series. *D.R.E.A.M. TEAM* is being produced in Puerto Rico at a new facility erected with the financial aid of the Puerto Rican government.

—Joe Schlosser



GET WITH THE PROGRAM

By Michael Stroud and Joe Schlosser

Handyman, homes and Hearst

Hearst Entertainment is bringing two original half-hour weekly series to syndication for 1999, including a series with *Good Morning America*'s Ron Hazelton, sources say. Hazelton, known for his recurring handyman stints on ABC's morning program, will be the host of *Ron Hazelton's Housecalls*. Sources say the show will feature two home-repair segments per episode, which will be shot on location throughout the U.S. Hearst is also developing another weekly series, *Celebrity Homes and Getaways*, that will be hosted by Traci Smith. Smith was formerly the host of *TV.com*. Hearst Entertainment executives had no comment.

Enquiring stations

MGM has cleared its new *National Enquirer* series

in 74% of the country for fall 1999. The half-hour syndicated show has added clearances on WTXF-TV Philadelphia, K8WB-TV San Francisco and KCPQ-TV Seattle. MGM executives also said last week that the studio has stopped production of new episodes of *LAPD: Life on the Beat* and that the studio's other announced project for 1999, *Daily Edition*, has been put "on hold." *LAPD* debuted in syndication in fall 1995 and MGM has produced new episodes of the series each season since. MGM executives earlier this year unveiled *Daily Edition* as a half-hour news magazine that would incorporate reports from national and local publications in each episode. Model and actress Kim Alexis was slated to be the show's host. MGM executives say they are continuing to develop the show.

CBS ties NBC

CBS tied NBC in households and won in total viewers for the week of Dec. 7-13, to maintain its lead over NBC in season-to-date household ratings. CBS tied NBC's 8.7 rating/14 share, boosted by the strongest-yet performance of the new Ted Danson comedy, *Becker*, and CBS's Tuesday night movie. For the week, CBS logged 12.74 million viewers, compared with NBC's 12.15 million. NBC won 18-49s with a 5.1/14, ahead of ABC and Fox (tied at 4.8/14) and CBS (3.8/11).

Pax's audience up

Pax Television says its prime time audience grew 17.7%, from 638,000 to 751,000 TV households from Sept. 14 to Nov. 30. Pax TV's prime time lineup Monday through Friday, 8 p.m. to 11 p.m., continued to deliver a 1.1

weighted average rating in its fifteenth week on the air, based on 34 Nielsen metered markets measuring the network.

Greenwalt reups

David Greenwalt, executive producer of the WB's *Buffy the Vampire Slayer*, has agreed to a new four-year deal with Twentieth Century Fox Television in a pact worth as much as \$6 million, a source close to the deal said. Greenwalt is helping create and executive produce WB's *Buffy* spin-off, *Angel*.

Sinclair signs with BKN

Forty-six Sinclair Communications Group TV stations have signed on as affiliates to the new BKN children's programming blocks, which are slated to launch on Aug. 29, 1999. The Sinclair deal gives the two new BKN children's services 25% clearance. BKN Action Adventure (aimed at boys 6-to-11) and BKN Cartoon Classics (targeted at both boys and girls 2-to-11) will broadcast Sunday through Friday.

- Programming
 - Format Syndication
 - Adult Contemporary
 - Album Rock
 - Country
 - Top 40/CHR
 - Modern Rock
 - Classic Rock
 - Oldies
- Management
 - Hiring
 - Motivating
 - Job Descriptions
 - Negotiations
 - Consolidating
- Financial
 - Budgets
 - Maximizing
 - Downsizing
- Sales and Promotion
 - Hiring Good Sales Managers
 - Motivating
 - Hiring Good Account Executives
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Phone home

Nashville's WTVF(TV) Newschannel 5 combined old and new technology to cover local servicemen providing aid in Central America in the wake of Hurricane Mitch. Absent an available uplink, reporter Jennifer Kraus and photographer Mark



Kraus and Martin (behind the camera) with servicemen and Central American hurricane survivors.

Martin used a telephone and a digital camera to feed the newscasts and the station's Web site with still images of local soldiers from Fort Campbell, Ky. aiding hurricane victims in El Salvador and Nicaragua.

Film from the effort ran in a multipart series on last week's news. At one point, news director Mike Cutler said, his resourceful staffers were able to send the information from Central America via AOL.

Kraus and Martin hitched a ride from Fort Campbell and stayed with the soldiers for 12 days. "I didn't know if we were going to have an uplink," said Kraus. "But I knew I could call in and voice a little, and we had the idea to keep a travel diary on our Web site." While

Kraus was shooting with the station's digital camera and writing on a laptop, Martin was busy filming 12 hours of video, which turned into last week's series.

Kraus called the trip the experience of a lifetime. At one point while in Nicaragua, she told viewers, she decided to take a picture of some old Soviet helicopters and suddenly found herself surrounded by soldiers. "I relaxed when I realized they weren't angry; they just wanted me to get them in the picture too," she said. "So here

I am standing in the middle of an airfield in Nicaragua, surrounded by a bunch of armed teenagers, posing in front of a Soviet chopper. It's something I never in a million years imagined I'd ever be doing."

A day of rest

For the second time in less than a month, a Chicago TV station has canceled its Saturday morning newscast. Like WBBM-TV several days earlier, WGN-TV said its decision would mean no layoffs, but the station wanted to concentrate on its weekday morning newscasts. "You never feel like you have enough money or time," said news director Steve Ramsey, "but we're still doing more news than anyone else in Chicago." The station had cut its Sunday morning

newscast in 1996. Ramsey also said the Tribune-owned WB affiliate is hoping to add a half hour Monday-through-Friday newscast at 5:30 a.m., preceding its 6 a.m. to 9 a.m. morning block. The Saturday morning news at 8 will be replaced by children's programming.

Another auld lang syne

Clear Channel's KSAS-TV has also announced the cancellation of a newscast. The two-year-old nightly news, produced for it by KSNW, will deliver its last local update on Dec. 31.

"We are planning to move into a new building sometime next year," said general manager Diana Witkin. "At that point, we'll start our own news department and relaunch our own news in the year 2000." Witkin said the ratings for nightly news were less than stellar. "It's difficult to go on when you're getting a 1 at 9 p.m."

Remaining with the station will be newswoman Dana Hertneky, who will promote the station's local profile through community service projects during the news hiatus.

Career piloting

Rich Barklage hopes to pick up and carry his brother's torch. The younger Barklage is hoping to become KSDK(TV)'s regular traffic reporter, following the death in late September of his brother Allen in the crash of a mini-helicopter he owned.

The older Barklage was a legend in St. Louis skies. After numerous adventures as a chopper pilot in Vietnam, he experienced several adventures as a traffic pilot as well, including a few rescues and an incident 20 years

ago in which a woman put a gun to his head and tried to involve him in a prison break. After a struggle the woman was killed.

Rich Barklage has been flying for years for several stations as assigned by Metro Traffic, but would like to be exclusive to his brother's former employer. So far, he said, response has been good and there are talks with the station. "People really liked Allen," he said. "I don't know if I'm that good, but hopefully I'll get better." Allen Barklage, four years older than his brother, taught him to fly, and the two together built their mini-helicopters, one of which Allen Barklage was flying in his fatal crash. Rich no longer flies his own mini, but he had no qualms about returning to fly professionally. "I put myself in Allen's place," he said. "What would he do if it had been me? I know Allen would have kept flying."

Charitable reduction

The effects of KSTW(TV)'s elimination of its nightly news has meant tougher times for the local Salvation Army's Christmas efforts, the *Tacoma News Tribune* reports. Apparently a news special on service organizations—for which the Salvation Army had already been filmed—held great publicity value for the charity. In addition, the charity expected several of the station's news employees to adopt needy families for the holidays—far less likely considering the approximately 60 layoffs at the Paramount-owned station.

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

DECEMBER 7-13

Broadcast network prime-time ratings
according to Nielsen Media Research

PEOPLE'S CHOICE

A No. 1 performance by NBC's 'ER' helped power the network to a solid Thursday victory, its only nightly win of the week.

Week 12	abc	CBS	NBC	FOX	U/PIN	WB
	14.4/23	9.0/14	8.6/13	7.6/12	1.6/2	2.8/4
MONDAY	8:00 24. NFL Blas/Pre 9.2/16	33. Cosby 9.8/15	44. NBC Movie of the Week—A Champion's Fight 7.8/12	48. Billboard Music Awards 7.6/12	114. Malcolm & Eddie 1.8/3	91. 7th Heaven 4.0/6
8:30	4. NFL Monday Night Football—Green Bay Packers vs. Tampa Bay Buccaneers 15.4/25	35. King of Queens 9.5/14			114. Guys Like Us 1.6/2	
9:00		12. Ev Lvs Raymd 11.3/17			111. Malcolm & Eddie 1.6/2	112. Hyperion Bay 1.7/3
9:30		16. Becker 10.4/15			117. DiResta 1.4/2	
10:00		39. L.A. Doctors 8.1/13	17. Dateline NBC 10.2/17			
10:30						
TUESDAY	10.6/17	10.1/16	7.5/12	4.7/7	1.9/3	3.3/5
8:00	10. Home Imprvmt 11.2/18	30. JAG 8.3/14	65. 3rd Rock fr/Sun 6.5/11	88. King of the Hill 4.2/7	106. Moesha 2.5/4	88. Buffy the Vampire Slayer 4.2/7
8:30	25. The Hughleys 8.9/14		54. Just Shoot Me 7.3/12	95. Holding the Baby 3.0/5	109. Clueless 2.1/3	
9:00	23. Spin City 9.4/15		38. Just Shoot Me 8.2/13	75. Guinness World Records 5.7/9	117. Legacy 1.4/2	107. Felicity 2.4/4
9:30	41. Sports Night 8.0/13	12. CBS Tuesday Movie—Christmas in My Hometown 10.8/18	61. Working 6.6/11			
10:00	7. NYPD Blue 13.0/22		35. Dateline NBC 8.3/14			
10:30						
WEDNESDAY	9.6/16	6.3/10	8.7/14	7.0/11	3.2/5	2.9/5
8:00	14. Dharma & Greg 10.6/18	79. The Nanny 5.2/9	22. Dateline NBC 9.5/16	58. Beverly Hills, 90210 7.0/12	108. 7 Days 2.2/4	95. Dawson's Creek 3.0/5
8:30	25. Two Guys, a Girl 8.9/14	80. Maggie Winters 5.1/8				
9:00	11. Drew Carey 10.9/17	75. To Have and to Hold 5.7/9	66. 3rd Rock fr/Sun 6.4/10	59. Party of Five 6.9/11	88. Star Trek: Voyager 4.2/7	102. Charmed 2.8/4
9:30	24. Whose Line Is It 9.1/14		66. NewsRadio 6.4/10			
10:00	25. 20/20 8.9/15	42. Chicago Hope 7.9/13	19. Law & Order 10.1/17			
10:30						
THURSDAY	4.6/7	6.4/11	16.8/27	6.3/10	1.7/3	2.9/5
8:00	85. Vengeance Unlimited 4.4/7	66. The Story of Santa Claus 6.4/10	3. Friends 15.7/26	60. World's Wildest Police Chases 6.8/11	112. UPN Thursday Night Movie—Them 1.7/3	103. Wayans Bros. 2.7/5
8:30			7. Jesse 13.0/21			98. Jamie Foxx 2.9/5
9:00	82. ABC News Special—The Whole World Was Watching 4.7/8	66. Diagnosis Murder 6.4/10	2. Frasier 15.7/25	73. Fox Files 5.8/9		98. Steve Harvey 2.9/5
9:30		61. 48 Hours 6.6/11	5. Veronica's Cist 14.4/23			98. For Your Love 2.9/5
10:00			1. ER 21.1/35			
10:30						
FRIDAY	8.2/15	7.8/14	7.5/14	4.1/7	1.5/3	
8:00	51. Two of a Kind 7.4/14	54. Frosty/Snowmn 7.3/14	44. Dateline NBC 7.8/15	92. Brimstone 5.3/10	117. Legac/ 1.4/3	
8:30	42. Boy Meets Wrd 7.9/15	51. Frosty Returns 7.4/13				
9:00	33. Sabrina/Witch 8.5/15	46. Snowden on Ice 7.7/14	61. Homicide: Life on the Street 6.6/12	97. Brimstone 4.2/7	114. Love Boat: The Next Wave 1.6/3	
9:30	51. Brother's Keeper 7.3/14	35. Kathie Lee's Christmas 8.3/15	39. Homicide: Life on the Street 8.1/15			
10:00	29. 20/20 8.8/16					
10:30						
SATURDAY	3.6/7	7.7/15	5.5/10	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	87. America's Funniest Home Videos 4.3/8	72. The Year Without Santa Claus 5.9/11	82. National Geographic Special 4.7/9	81. Cops 4.8/10		
8:30				78. Cops 5.5/10		
9:00	93. Fantasy Island 3.2/6	56. Martial Law 7.1/13	71. The Pretender 6.1/11	77. AMW: America Fights Back 5.6/10		
9:30						
10:00	93. Cupid 3.2/6	17. Walker, Texas Ranger 10.2/19	73. Profiler 5.8/11			
10:30						
SUNDAY	7.6/12	12.2/19	6.6/10	9.8/16		2.6/4
7:00	56. Wonderful World of Disney—Murder She Purred 7.1/11	20. 60 Minutes 10.0/17	61. Dateline NBC 6.6/11	(nr) NFL Game 2 13.3/24		103. 7th Heaven Beginnings 2.7/5
7:30				70. Wrd's Funniest! 6.2/10		
8:00		6. Touched by an Angel 13.4/21	84. When You Believe—Prince of Egypt 4.6/7	32. The Simpsons 8.6/14		105. Sister, Sister 2.6/4
8:30				48. That '70s Show 7.6/12		98. The Smart Guy 2.9/4
9:00	46. 20/20 7.7/11	9. CBS Sunday Movie—Grace and Glorie 12.7/20	50. NBC Sunday Night Movie—The Tempest 7.5/12	14. The X-Files 10.6/16		95. Unhap Ever After 3.0/4
9:30						109. The Army Show 2.1/3
10:00	30. The Practice 8.7/14					
10:30						
WEEK AVG	8.3/14	8.7/14	8.7/14	6.6/11	2.0/3	2.9/5
STD AVG	8.6/14	9.2/15	9.1/15	7.3/12	2.0/3	3.3/5



SEARCH & SCAN

By Elizabeth Rathbun

AMFM high on RADAR

Chancellor Media Corp.'s AMFM Radio Networks claims the biggest gains among adults ages 18-49 in the fall RADAR rankings, which measure national network radio audiences. AMFM posted an 18.6% audience increase compared with summer listening on its Diamond Network and a 9.4% increase on its Emerald Network. However, Westwood One Inc.'s CNN Max adult network and Source Max youth network, each offering fewer than 30 broad-

casts weekly, topped the RADAR ratings with a 2.5 and a 1.5, respectively (as measured by average quarter-hour). AMFM Diamond's rating was 1.1 and Emerald's was 1.0, ages 18-49.

BET looks to skies

Cable network Black Entertainment Television and minority-owned radio group owner Radio One Inc. have linked with provider XM Satellite Radio Inc. to create four African American talk and music channels for XM's planned digital audio radio

service (DARS). XM hopes to launch its satellites and services in 2000. In related news, to help fund its billion-dollar venture, XM's 80% owner, American Mobile Satellite Corp., has filed to transfer control of the company to overseas DARS contender WorldSpace Corp., which currently owns 20% of XM. WorldSpace would own about 80% of XM, if the FCC approves.

Ginsburg's new play: ad distribution

Former Chancellor Media Corp. President Scott K. Ginsburg has made an \$11 million investment in a TV and radio digital ad distributor, and took over as its chairman on Dec. 11. The San Francisco-based company, Digital Genera-

tion Systems Inc., has been losing money since its founding in 1991; as of Sept. 30, it had an \$88.5 million deficit, according to the Securities and Exchange Commission. But the company claims to be the world's largest distributor of TV ads, with 600 station clients. It also links advertisers and ad agencies with more than 7,500 radio stations.

Board addition

The NAB has named Citadel Communications CEO Larry Wilson to its radio board, replacing Dick Maynard, owner and general manager of KEKB-FM/KBKL-FM/KMXY-FM Grand Junction, Colo. The NAB holds its winter board meeting Jan. 9-13 in Naples, Fla.

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- ☐ "No Frozen Pipes" counter card insert.
- ☐ "No Frozen Pipes" brochures. Quantity needed: ____
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For additional help, call: 309-766-8864.

B

@Home gets warning bell

Glitch takes weeks to fix, but network is fundamentally okay, experts say

By Price Colman

The @Home snafu in Fremont, Calif., has raised questions about whether the cable industry—and the broadband infrastructure it's building—are ready for prime time in the Internet-access business.

The recent incident—in which a human error choked bandwidth to some customers—says more about the popularity of cable modem service than it does about a potential Achilles Heel in cable's push to provide high-speed Internet access.

It also underscores just how uncharted the Internet territory is, industry observers said.

"When we studied this a year ago, we expected the [cable modem] system would operate very nicely up to a couple hundred simultaneous users," says Jerry Bennington, senior vice president of Internet technology at Cable Television Laboratories. "But there were a couple of assumptions we made that are causing misperceptions between what the customer bought and what we thought we were selling him."

At the time of the study, e-mail and Web surfing were the typical user's primary activity. That's changed dramatically. Now, Web page hosting, audio and video streaming—bandwidth hogs—are increasingly common.

@Home, based in Redwood City, Calif. and headed by Tom Jermoluk, last month instituted a 128-kilobit governor on upstream traffic in TCI's Fremont cable system. The reason: Some users in high-tech Fremont had set up their own home-based Web servers or routers. The problem occurred when the @Home technician handling the situation not only regulated upstream traffic at 128K, but also put the same limits on downstream traffic.

"Fremont was human error," acknowledges @Home Network spokesman Matt Wolfrom. A relatively small number of subscribers—about 600 out of an estimated 6,000—were affected by the temporary downstream constraint and many didn't notice. The bigger problem was that @Home and TCI were unprepared for the glitch and slow in fixing it. A snag that took only moments to create



@Home's Web site markets the company's wares, trumpeting "an Internet experience like no other."

required more than two weeks to correct, leaving affected customers unhappy—but not enough to cancel the service.

"Even some customers who went through two weeks of hell were saying in e-mail [the service] is still the best thing they've ever seen," says Andrew Johnson, a TCI spokesman. At the same time, Johnson acknowledges there were problems. "When the issue first came to our attention, it was the first time in two years we had a technical problem with some complexity that you couldn't work off of scripts.... We got a little complacent."

The consensus is cable's broadband hybrid fiber-coax network may not be perfect, but it's the best thing going for Internet access and it has the flexibility to handle vastly greater demand.

@Home, which is 40% owned by TCI, and Time Warner's Road Runner employ similar architectures for Internet service: proprietary fiber-optic Internet backbones connecting cable headends to regional data centers, which in turn hook into long-distance backbones and ultimately the larger Internet. From the headend, fiber runs to neighborhood nodes and from the nodes, coaxial two-way cable branches out to residential modem users. To ease strain on the network, cable MSOs can subdivide nodes, alleviating traffic congestion. At a certain traffic level, MSOs may need to add another 6-megahertz channel to accom-

modate increasing traffic.

"The more important issue as you look at future architectures is how you pace capacity and capital investment," says Jim Chiddix, chief technology officer at Time Warner. "Right now, we have fairly crude mechanisms: You turn on the customer and he gets high-speed access to a shared network, pretty much without limit. But there are bottlenecks."

"In the future, having a big shared resource and letting people use it as they will is not a model that's going to sustain us forever."

More likely sooner than later, TCI Chairman-CEO John Malone has discussed a point-and-click approach to ordering more bandwidth and @Home now offers its @Work service for industrial-strength Internet users.

"As the business matures, we now find that you need traffic lights, stop signs, yield signs," says Bennington. "You need to clearly communicate to the customer what he's really buying, what the limits are, what the advantages are... I think [Fremont] is just a growth pain. I don't think inherently it's a structural problem at all."

But the Fremont incident highlights the cable industry's historical weakness in marketing. As a whole, the industry has long been characterized by a "hype-and-hope" approach: Hype the next best thing, whether it's video on demand, 500 channels, high-speed data or telephony; and hope that one day it will come true.

Cable's made the formula work, though not always in the time frame or way originally envisioned. And when Leo Hindery moved to TCI, the message from the nation's largest cable MSO became "underpromise and overdeliver."

High-speed Internet access is something of a quandary for cable. It's a highly attractive consumer product. And at around \$40 a month on average, it roughly doubles the average monthly revenue per subscriber. But it's risky for cable and @Home to go out of the gate with an almost unlimited bandwidth service only to have to implement management controls and tiered offerings that may leave early users feeling as though something's been taken away. ■

Cablevision fights the power in Boston

Snags electric utility and RCN in legal fight

By John M. Higgins

Cablevision Systems Corp. last week stepped up its long-running regulatory fight against a Boston competitor by suing the cable-telephone partnership of RCN Corp. and Boston Edison.

The suit, filed in U.S. District Court in Boston, centers on arcane regulations over the permitted uses of a fiber optic network laid by Boston Edison. The suit also names the city's Public Improvement Commission over use of the electric utility's facilities.

Cablevision is seeking an injunction to immediately keep Boston Edison/RCN from using a disputed part of its network and the city from granting permits for the network's use. A hearing is expected by January.

But the case is part of a broader fight.

Cablevision accuses Boston Edison of using its financial clout and facilities enabled by its electricity monopoly to subsidize part of its startup video and telephone venture with RCN.

The flipside is whether Cablevision is unfairly manipulating government regulations to block any competitor from poaching on what has been its own video monopoly.

In the last two years, Cablevision has filed a series of regulatory challenges to RCN's move into Boston. That effort threatens the Bethpage, N.Y.-based MSO's second-largest cluster, composed of systems with about 340,000 subscribers in metro Boston.

For their part, Cablevision executives contend it's a question of fairness. They want to ensure that a competitor faces the same regulatory and financial obligations they face. "We

just want a level playing field," said Cablevision senior regulatory vice president Lisa Rosenblum.

Boston Edison and RCN disagree. "This is more of the same old thing," said Boston Edison spokesman Michael Monahan. "These people have a history of exploiting the regulatory and legal process. They'll do anything to stop competition."

The latest action focuses on Boston Edison's recent expansion of a fiber optic network. Under local regulations, any telecommunications company pulling fiber through the city must get a permit and notify about 15 other telecom competitors to see if they want to also lay trunks at the same time.

Such companies also must install additional conduit pipes for future city use. One goal of the rules is to minimize disruptions to neighborhoods from companies repeatedly digging up the same streets or blocking traffic along the same string of poles.

Boston Edison, however, has a partial exemption from those rules. Any underground or aerial lines it uses for its electrical operation don't require notification or permits. That includes power-transmission cable or optical fiber used to monitor the power status of customers and transmission facilities. ■

C-SPAN spending \$2M on image ads

By John M. Higgins

Seeing to help MSOs build some political capital, C-SPAN is planning to celebrate its 20th anniversary with a \$2 million image ad campaign touting its backing from cable operators.

Hooked to the theme "Cable's Gift To America," C-SPAN expects to buy some ads in consumer publications, but primarily it wants to push operators to run TV spots in local ad avails. Comcast Corp. chairman Ralph Roberts is spearheading the campaign.

"I don't think it's corny at all," said C-SPAN president Brian Lamb of the slogan. "I think it's exactly the way our board feels about it and has felt about it for years."

By most network standards, \$2 mil-

lion doesn't go very far, but it's half of C-SPAN's \$4 million annual ad budget. C-SPAN's total 1998 budget is about \$33 million.

Roberts, for his part, echoed a refrain repeated for years every time operators start to face friction on Capitol Hill. He said cable's regulators—the members of Congress—get tremendous personal and general political benefits from C-SPAN's detailed coverage of national affairs, but they fail to give sufficient credit to operators for making it happen. C-SPAN operates as a non-profit organization, carries no advertising and subsists on license fees from cable operators and, in recent years, DBS services.

"The very Congress that throws rocks at us doesn't give credit for that," Roberts said.



Roberts

Recent regulatory rocks include questions over whether broadcasters should get must-carry status for their new digital TV signals, forcing cable operators to carry not just the main NBC or ABC

feeds, but allocate channel capacity to digital feeds as well.

That's a particularly sensitive issue for Lamb, who saw operators bump C-SPAN2 from systems serving several million subscribers to make room for fringe broadcast stations the last time must-carry rules were imposed.

Lamb said the ad campaign has nothing to do with the impending must-carry debate. "It has a lot to do with our 20th anniversary," which is March 19, 1999. "This is the first time something like this has been done that wasn't required by the government," Lamb said of the commercial-free, virtually Nielsen-free network. ■

1999

The Advertising Council Public Events Calendar

A Planning Tool for the Media

Helping America's parents reach America's kids.



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the story of Harlem teenage chess competitors who take on Harvard University's best players, and *The Mary Kay LeTourneau Story*, about the 35-year-old Seattle teacher imprisoned for having an affair and baby with a 13-year-old student.

25	Walker Texas Ranger	USA	Mon	8:00P	60	2.9	2.2	2,212	4.3
25	Walker Texas Ranger	USA	Wed	8:00P	59	2.9	2.2	2,211	4.6
25	Saturday Nicktoons TV	NICK	Sat	10:30A	30	2.9	2.2	2,164	8.9
25	Movie: 'Hard Time'	TNT	Sun	8:00P	120	2.9	2.2	2,162	4.2
25	Walker Texas Ranger	USA	Fri	8:00P	60	2.9	2.2	2,160	5.1
25	Cousin Skeeter	NICK	Tue	8:30P	30	2.9	2.2	2,139	4.4
25	Kenan & Kel	NICK	Sat	9:00P	30	2.9	2.1	2,113	5.1

CABLE

stake—is dropping a mixed-programming channel to make way for MSG Metro Guide. The combined impact will turn over 1.1 million subs in the New York area from Odyssey to MSG Metro Guide. MSG Metro Guide, which launched last summer, also claims more than 2 million Cablevision subs in the Bronx, parts of Brooklyn, New Jersey and Long Island. MSG Metro Guide will be carried in Manhattan, Brooklyn and Queens on channel 70 and on Staten Island Cable on channel 81—slots formerly occupied by Odyssey.

Odyssey officials say that despite its losses, its subscriber universe will continue to hover at 30 million nationwide, based on subscriber gains made in other markets.

Odyssey, which has eked out marginal ratings in recent months, partnered with Hallmark Entertainment and The Jim Henson Company earlier

this year in an effort to bring more original movies and series to the channel. The partners have committed more than \$200 million over three years to revamp Odyssey's daytime and primetime lineup to jump-start interest in the channel from operators and viewers.

Henson and Hallmark split a 45% stake in the channel, while Liberty Media holds a 32.5% stake. The National Interfaith Cable Coalition—which founded Odyssey almost a decade ago to bring varied religious programs to cable TV, retains just a 22.5% stake in Odyssey.

The partners earlier this year named veteran cable programmer Margaret Loesch, formerly with Fox Kids Worldwide, to lead the channel's overhaul. Immediately prior to joining Odyssey, Loesch had been president of

The Jim Henson Television Group.

Meanwhile, NICC members are protesting the Time Warner switch-out and are trying to meet with Time Warner Cable New York division president Barry Rosenblum in hopes of reversing the company's decision. NICC member Dr. Arthur Caliendo, a senior minister at Marble Collegiate Church in Manhattan, called the switch-out a "surprise" and a "huge blow against us."

NICC chairman Wilford Bane says without Odyssey, Time Warner's system in Manhattan is ostensibly lacking any channel devoted to incorporating a "diversity of religions" in its programming themes. Bane is hopeful that revamping the channel "will make it a relevant channel that gives people something to chew on rather than just sheer entertainment." ■



NBA basketball for a cause

NBA players scheduled to play in an all-star contest hosted by Showtime, *The Game on Showtime*, have agreed to donate all of their proceeds from the event to UNICEF, Save the Children and local charities in Philadelphia. Showtime will carry the game live on Saturday, Dec. 19 at 9 p.m. ET from the Atlantic City Convention Center in Atlantic City, N.J. Players Patrick Ewing, Karl Malone and Reggie Miller are among the participating athletes. More than 12,000 seats are available to fans with ticket prices ranging from \$25 to \$500, according to Showtime.

Boxing will be Showtime's big ticket in January. On Jan. 16, Showtime gears up to present Mike Tyson's return to boxing. The former heavyweight champion faces challenger François Botha in the MGM Grand

Hotel in Las Vegas in a Showtime live pay-per-view event. Showtime will carry two additional fights, one pitting International Boxing Federation junior lightweight champion Roberto Garcia against John Molina, and the World Boxing Council featherweight champion Luisito Espinosa against Cesar Soto.

Nickelodeon No. 1 for third year

With just two weeks left in 1998, Nickelodeon proclaimed Nickelodeon/Nick-At-Nite the top-rated basic cable network in total day for 1998, averaging a 1.1 national rating/4 share with 1.1 million viewers, according to Nielsen data. Among kids ages 2-11, Nickelodeon averaged a 2.1 national rating/16 share with 817,000 viewers for 1998. Nickelodeon says 1998 will be the

third consecutive year in which it has ranked first in total day ratings and audience share. Nickelodeon's top-rated shows for the year included *Rugrats*, *Blues Clues*, *Angry Beavers*, and one of its newest series *The*



Angry Beavers
Wild Thornberries.

Nickelodeon also ranked first in total day ratings for the week of Dec. 7-13, earning an average 1.5 rating/4.4 share with 1.1 million homes, according to Nielsen data.

In other ratings news for last week, ESPN ranked first in prime time with an average 2.9 rating/4.7 share with 2.2 million homes, according to Nielsen data. ESPN's NFL coverage of the New York Jets vs. the Miami Dolphins on Dec. 13 pulled in a 10.9 rating/8.2 million homes, marking the network's highest rating for an NFL game in three years,

according to ESPN, based on Nielsen data. Sports programming from ESPN, USA Network, TNT and TBS Superstation rounded out basic cable's top-10 rated shows for the week.

In non-sports programming, CNN scored its fifth highest-rated week last week with live coverage of impending presidential impeachment hearings. According to CNN based on Nielsen data, the network nearly doubled

its total day ratings and household delivery, averaging a .8/579,000 homes for the week.

HBO spotlights *The Sopranos*

HBO serves up its latest original series, *The Sopranos*, about a pressured Mafia boss who seeks help from a therapist, on Sunday, Jan. 10 at 9 p.m. HBO has ordered 13 episodes of the drama, which stars James Gandolfini (*A Civil Action*) and Lorraine Bracco (*GoodFellas*). *The Sopranos* replaces the long-running and critically acclaimed *The Larry Sanders Show*.

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NATPE Dailies	January 26, 27, 28	January 15

Weather Fronts

I imagine viewers being able to take a kind of virtual-reality tour during a weather broadcast. It happens every day with the kind of radar and weather graphics systems available to even small-market stations. Today's technology makes it possible to generate faster, more elaborate graphics that provide up-to-the-minute weather forecasts on a street-by-street level, as well as provide overhead satellite images. In less than 20 minutes, weather systems can take raw atmospheric data and generate 2D, 3D even HD images to slot into weather news segments. This special report looks at the technological art of weathercasting.

Graphics heat up

By Karen Anderson

With so much pressure to produce up-to-the-minute weather coverage, broadcast meteorologists have less time to analyze incoming data and attention-grabbing graphics. To meet the demand for faster, better visuals, several manufacturers are now offering automated systems that allow users turn to weather data into instant customized graphics and animations that can actually bring viewers into the "weather experience."

"These graphic systems can let us fly viewers over a storm—actually fly them underneath the clouds—and get a virtual-reality look at the precipitation falling," says Vincent Condella, chairman of the Board of Broadcast Meteorology of the American Meteorological Society. Condella is also chief meteorologist at Milwaukee's Fox affiliate, WITI-TV.

Over the past three years, Condella says there has been a "quantum leap" in processing power for computer workstations, which has made these advances possible.

"These computer processors now can do more and more, so they're able to crunch all these numbers and process all this data to give us these three-dimensional views," he explains.

According to Condella, the word among meteorologists is that Weather

Services International (WSI) and Weather Central are the two hottest companies, with Kavouras and AccuWeather holding their own among top providers.

Here's a rundown of some of the latest systems and their capabilities.

Weather Services International

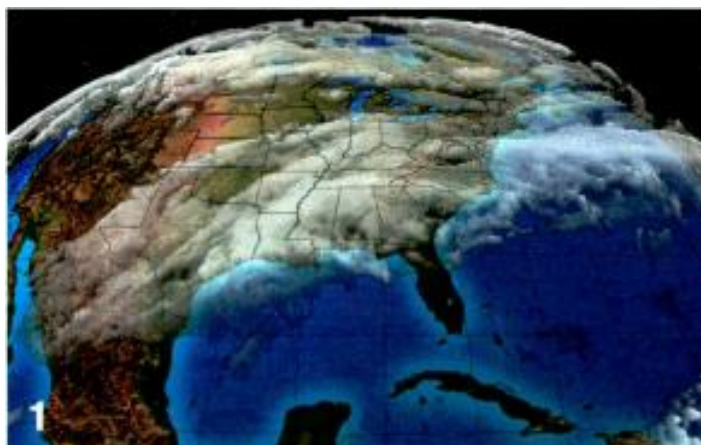
WSI group product manager Jim Brihan knows what it's like to work under deadline pressure. For nine years he was an on-air meteorologist at Tampa, Fla.'s CBS affiliate WTSP-TV, when it was an ABC affiliate.

"If [meteorologists] can't make an animation in 20 minutes or less—and that includes defining and rendering the animation—then they really can't use the information to tell a story," says Brihan. "That's really what their goal is—to tell a weather story in a visually appealing way."

WSI's WEATHER-producer system, an inte-

grated data-to-graphics system, runs on Silicon Graphics Inc.'s (SGI) workstation, which is designed for quick turnaround.

"[WEATHERproducer] takes cryptic weather information and turns it into a pretty picture," says Brihan. WEATHERproducer is also capable of forecasting automated images of up to four days using National Weather Ser-



vice computer model data. The system lets users get data from a number of NWS sources and tells them which model is most accurate. A companion product, WSI's Showfx software, creates 2D and 3D graphic effects designed to bring entertainment value to the weather segment. Showfx can model global images with fly-through effects and full 360-degree motion.

BillERICA, Mass.-based WSI has 145 WEATHERproducer installed domestically at major news outlets including CNN, Fox News and MSNBC, as well as local stations. The WEATHERproducer system varies in price, depending on the platform. Most WSI customers use the lower-cost O2 workstation, while a few use the higher-end Octane model. A WSI software package with one O2 workstation costs about \$50,000. Brihan notes that most stations buy packages with at least two workstations for greater processing capacity, usually costing about \$100,000.

Kavouras

Kavouras has just released its newest product, Triton RT (Real Time). Using local radar, or Kavouras-provided data, RT—the successor of Triton i7—is designed to produce weather graphics “more automatically and more effec-

tively,” says Kavouras’ vice president of marketing and sales, Bill Schlueter.

WITI-TV’s Condella says that based on discussions with other weathercasters, the Burnsville, Minn.-based Kavouras may be lagging behind the competition since it was late in intro-

“The key is local. Every individual station wants the most accurate pinpointed local forecast.”

AccuWeather founder and president Joel Myers

ducing the Triton RT.

Schlueter says the release date for RT was part of the “product cycle.” Though Schlueter would not give sales figures, he says, “We’ve got tremendous financial success here at Kavouras. We have no worries. We’re here for the long haul.”

Having used a Kavouras system for ten years, Condella says the product will likely be “outstanding” and have a strong presence.

Triton RT is capable of handling 2D and 3D animations, time lapses, radar and satellite loops, and frontal move-

ments. Kavouras’ WeatherShow software allows Triton RT to play back all animations directly from SGI workstations.

Kavouras’ Triton RT comes with an option that allows users to display future weather conditions—including pressure isobars, automatic temperature bands, upper-level jet stream winds and moisture

fields. Data can be displayed as a contoured single field or as multiple layers over Triton RT basemaps.

While today’s weather graphics systems are capable of generating elaborate effects, Schlueter warns against overdoing the flying 3D images: Generation X viewers may respond to 3D animations, but others just want the basics.

“Sometimes people in their 40s and 50s don’t really care about 3D,” he says. “They would just as soon have an accurate, clear, reliable weathercast.”

A single O2-based Triton RT processing and display system costs \$45,000. A dual O2 processing and display system costs \$70,000. For Octane-based systems, costs are even higher.

Weather Central

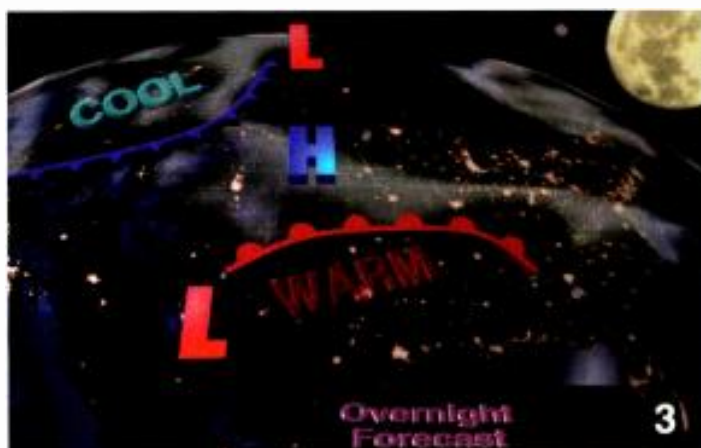
After a 10-year run with Kavouras, WITI-TV recently purchased a new Weather Central LiveLine system. Condella says the Kavouras software outgrew the station’s hardware, so they opted for a new system. While Condella says he was extremely happy with Kavouras, the station decided to purchase the Weather Central system based on word-of-mouth as well as great graphics. “It was the company that came with the fewest complaints and the most compliments,” he says.

When it comes to sales success, Condella says, “A weathercaster talking to a weathercaster is the biggest selling point a graphics company can have.”

As an add-on to LiveLine, Madison, Wis.-based Weather Central offers A.D.O.N.I.S. FutureCast. The system produces animated forecasts for up to 60 hours. “It means a lot to the viewers in terms of their ability to visualize what’s going to happen over an extended period,” says Kelly.

Weather Central’s newest product, MicroA.D.O.N.I.S., is designed to further localize weather coverage based on a proprietary Weather Central prediction model. It produces forecast information at a space interval of five miles within a 30-minute time frame. Weather Central also offers a new add-on to A.D.O.N.I.S. that predicts tornadoes up to 48 hours beforehand.

Kelly says that Weather Central’s sales have soared over the past two years. After 25 years, the company claims more than 100 installations of integrated weather data and graphics systems in the U.S., including Minneapolis UPN affiliate KMSP-TV, and Indianapolis CBS affiliate WISH-TV.



Clockwise from upper left:
1) Weather Central's LiveLine turns satellite data into "pretty pictures." 2) WSI's Showfx for WEATHERproducer is designed to add entertainment value to the weathercast. 3) Kavouras' newest product, Triton RT works with local radar or Kavouras-provided data to create 2D and 3D graphical displays. 4) AccuWeather's UltraGraphix ULTRA is designed to give more precise local weathercasts

AccuWeather

Introduced at NAB '96, AccuWeather's UltraGraphix ULTRA combines NEXRAD data, including precipitation, moisture, temperature, and wind-field, to automatically create images of weather formations. The SGI-based system is designed to allow broadcasters to produce temperature band animations in 45 seconds, fly-through displays in less than 10 minutes, and customize entire packages for local areas in less than 30 minutes.

"The key is local," says AccuWeather

SPECIAL REPORT

president and founder Joel Myers. "Every individual station wants the most accurate pin-pointed local forecast."

State College, Pa.-based AccuWeather has just snagged a new customer for UltraGraphix ULTRA in San Francisco. ABC-owned station KGO-TV, which has hired *Good Morning America* weather forecaster Spencer Christian (Christian's last *GMA* appearance was Dec. 18).

"I think the graphical look of the AccuWeather system is very appealing,

and I'm sure it will be much faster at ingesting information than our current setup [a Dubner Graphics Factory]," says KGO-TV staff meteorologist Tim Somers. "We have experienced delays in getting some of our weather bulletins out because the data stream is so overwhelmed. It will be nice to have a system that doesn't have those backlogs."

AccuWeather boasts more than 250 television users worldwide including about 200 domestic users. UltraGraphix ULTRA costs about \$100,000 for stations in most markets with a varying monthly data fee. ■

Weathering heights

When *Today* weatherman and WNBC-TV meteorologist Al Roker was just starting out at CBS affiliate WHEN-TV [now WTVH] in Syracuse, N.Y., the station's weather broadcast facility was considered cutting-edge.

That was in 1974, when state-of-the-art weather displays meant magnetic or draw-on boards, and WHEN-TV had a chroma-key system. Back then, weather information consisted of network-provided black-and-white satellite images that were six hours old.

It wasn't until 1980 that Roker began using computer graphics at Cleveland's NBC affiliate WKYC-TV. The Color Graphics (now called Weather Central) LiveLine system created up to 12 satellite loop images with a "very rudimentary" 16-color map generated via an Apple 2E computer, recalls Roker.

But while technology has helped stations improve their weather reporting, sometimes weathercasters get so caught up in elaborate displays that information gets "buried under a wonderful display of graphic muscle-flexing," warns Roker. "You have to use the graphics to advance the information. If you are just using graphics for the sake of graphics, it doesn't make sense."

Today, NBC's weather segments consist of 2D and 3D graphics including satellite loops, fly-throughs and animations generated from Weather Services International's (WSI) SGI-based WEATHERproducer. NBC's New York-based weather center currently has 16 computers that automatically create weather graphics.

And along with its cool graphics, WNBC-TV New York has made a name for itself with its Doppler 4000 radar, which is manufactured by Enterprise Electronics Corp. (EEC). This Doppler gives the station live, up-to-the minute weather images.

Roker's relationship with EEC dates back to his days in Cleveland when the station used a tape of the National Weather Service's radar from the local airport. In 1985, while at New York's WNBC-TV, Roker began using live Collins Doppler radar—a modified radar situated inside the nose cone of an aircraft.



Al Roker: "Using graphics for the sake of graphics doesn't make sense."

More than 10 years later, during the 1996 summer Olympics, WNBC-TV introduced its Doppler 4000 to great fanfare. The radar, atop the network's 70-story headquarters at 30 Rockefeller Center, gives WNBC-TV the ability to run sophisticated weather analyses—"not just rainfall, but winds within a storm," Roker explains.

WNBC-TV operates its EEC radar in conjunction with Baron FasTrack and NexTrack graphical displays which gives it the ability to do street-level mapping, zooming and weather animation throughout the tri-state area.

Having the most advanced Doppler radar technology helps the station better serve the public by keeping viewers informed during severe weather conditions, Roker notes. "[It's] an identity and an awareness with the viewer that nobody else has," he says.

"In a time when budgets are tight and advertising dollars are shorter, I think it's short-sighted for stations to say [they] are not going to put this [radar] in," Roker remarks. "In the long run you're going to make money because you're providing the best. That's going to translate into better ratings."

Besides Doppler 4000, WNBC-TV's Neighborhood Weather Net, manufactured by Gaithersburg, Md.-based Automated Weather Source, gives the station access to live observation points at 100 local schools. The schools are equipped with working weather labs and computers linked to WNBC-TV computers. The information from these educational weather stations is also broadcast on the Internet 24-hours a day.

"It's a win-win for everybody," says Roker. "The station wins because we have timely live information on the air, and we form a bond with viewers because we're showing their school. We're showing their community. That's part of your mandate as a television station—to serve the community that you operate in, and broadcast in," Roker continues. "And how better to serve them than to make sure they have the best weather information?"

—Karen Anderson



RIVETING

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Source: Beta Research Cable Subscriber Study - November 1998

* Percent Rating Important To Enjoyment of Cable, Among Viewers of Service

‡ Average Perceived Value, Persons in Systems Carrying Service

Radar, from globe to street

Evolving technology revolves around localized data for accuracy

By Karen Anderson

Gone is the 1970s radar technology that gave an overview of what the weather already did—or might do. In the competitive world of broadcast meteorology, expect to be washed out if your weather data is 30 minutes old.

Today's broadcasters are looking for the timeliest, the most accurate and the most local weather data available. But it's an expensive chore to get that sunny picture. Often it means spending between \$175,000 and \$500,000 to bring viewers advanced radar technology that provides information right down to individual street corners.

These hot new advances in radar technology, such as the ability to track tornadoes, are a result of many years of evolution since the days when radar was still an esoteric technology. Broadcasters are turning to community sponsorship to help support the costly investment in a new radar system. For example, U.S. Broadcasting Group-owned KSNF(TV), Joplin, Mo., called upon Freeman Hospital to help pay for its Baron Services radar, dubbed "Freeman Super Doppler 16." In return, the hospital gets three years of publicity. KSNF chief meteorologist Jeff Welborn says, "We get the best in the industry and they get free publicity."

For KSNF, owning radar technology

SPECIAL REPORT

with a 300-mile sweep and "all the bells and whistles" means changing from a small station in the nation's 146th market to the prime source of weather information for Joplin and its environs, Welborn says. Along Tornado Alley, the station's ability to predict tornadoes up to 15 minutes before possible impact has become a huge advantage.

"We are one of the only stations in the country for our size market to have a radar system like this," says Welborn. "We can trump just about anyone in the state of Missouri, even outside our viewing area, on having one of the most powerful and most advanced Doppler radars in the country."

The National Weather Service's NEXRAD system has brought Doppler technology "to the comfort zone. It is no longer a big fat mystery," says Enterprise Electronics Corporation director of marketing Hal Quast.

NEXRAD's Doppler radar network, developed in the 1990s, has created a "true widespread radar network." Before NEXRAD, radar data was non-Doppler, with no ground clutter suppression. Translation: It wasn't entirely accurate.

Further, the data it obtained wasn't timely. With delays up to 30 minutes, it was virtually useless. Quast says broadcasters couldn't target the information that could zero in on local data. "NEXRAD can give you an overview of world weather but can't tell you what's going on in your community," says Quast. "The emphasis has pretty much

been on the display itself. What that radar does and how well it does it to provide the data has been kind of secondary."

The technology has met the challenge, virtually eliminating old meteorological bugaboos such as ground clutter, says Quast. Ground clutter is echo from the ground that radar picks up, and which can interfere with the radar's reading.

Designed to eliminate ground clutter and false echoes that may disrupt accurate weather readings, Enterprise, Ala.-based EEC offers several C-band broadcast weather radars. Its TVDR-2500C magnetron tube-type, with solid-state modulator and choice of control and display systems, offers an "electronic window" that permits visualization of the internal structure of severe weather phenomena.

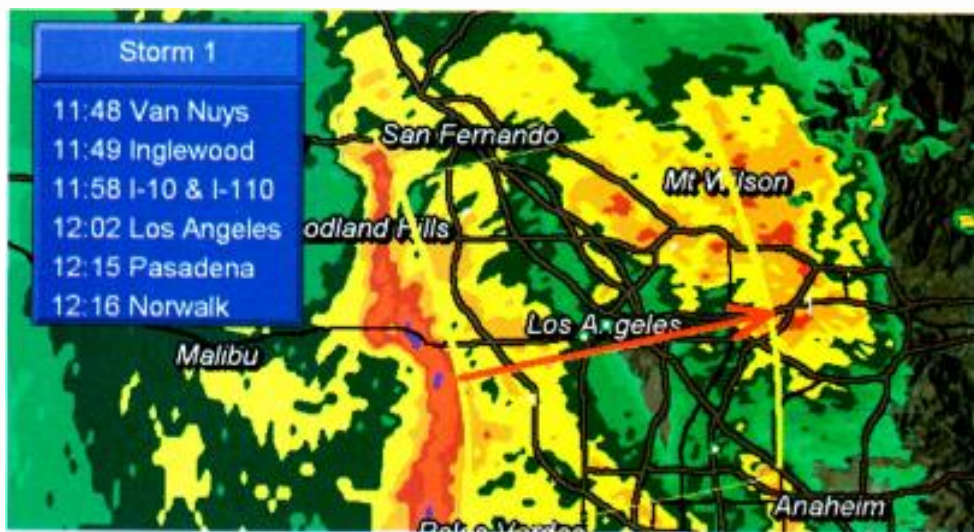
Quast says that 102 U.S. broadcasters use EEC radar services. Many also use EEC's SGI-based graphics package. Broadcasters looking to buy their own radar should plan to spend around \$500,000 for the radar antenna, graphics and tower, Quast says.

Unlike the magnetron tube technology employed by EEC, Huntsville, Ala.-based Baron Services uses a solid-state modulator to feed a magnetron amplifier. Digital signal processors measure the magnetron frequencies.

Baron's newest model in its High Definition Doppler radar line is the XDD-300X (Xtreme Digital Definition) radar. With up to 2048 range bins, the radar is designed to be "super-sensitive" for winter weather coverage, says Baron Services product development manager Bob Baron Jr.

Additionally, the Snow Machine module, Baron's new winter weather analysis tool, was developed to define areas of rain, freezing rain and snow with a 3D display. The data output from Snow Machine updates every five minutes with NEXRAD and every 10 seconds with the XDD-300X. According to Baron, Snow Machine offers "a whole new level of accuracy, a whole new level of precision, a quantum leap in localization."

Baron's complete High Definition line is designed to localize coverage down to the individual street with storm tracking and display systems, called FasTrac and Nex-



Baron claims its newest radar is "super sensitive" for winter weather coverage.

Accuracy You Can Count On... time and time again.

The Flood of 1996...

**AccuWeather
stations
knew it first!**

Pennsylvania

Forecast on January 14th for Jan. 20th - 9th

AccuWeather Clients: "Flooding problems almost certain"
Government Sources: "Mostly cloudy with a chance of rain"

Forecast on January 18th for Jan. 20th - 9th

AccuWeather Clients: "Severe flooding will occur"
Government Sources: "Heavy rains will cause local problems where storm drains have not been cleared. But significant flooding would only occur with much more rain than is expected. (The ratings are high) fear mongering being cried by some TV weather folks is a real concern."

What happened: President Clinton declared all 6 counties in Pennsylvania a federal disaster area, a result of the worst flooding since "Agnes" in 1972.

From Oregon's flooding in January to the February freeze in Florida--whenever weather is in the news, there is no better source for accurate forecasts than AccuWeather.

**Accuracy
you can rely on!**

1998 - Hurricanes Frances and Georges

**AccuWeather
stations
knew it first!**

AccuWeather's predicted storm paths and local forecasts were significantly more accurate than government forecasts.



Forecast of 4 a.m. 9/10/98

HURRICANE FRANCES



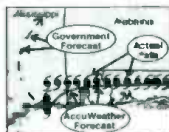
Forecast of 4 a.m. 9/10/98

From Tropical Storm Agnes in 1972 to Hurricane Georges in 1998, from hurricanes to blizzards--whenever weather's in the news, there is no better source for accurate forecasts than AccuWeather.



Forecast of 4 p.m. 9/21/98

HURRICANE GEORGES



Forecast of 4 a.m. 9/28/98

**Another
AccuWeather Victory!**

1998 - Hurricane Bonnie



**AccuWeather
stations
knew it first!**

Forecast for New York City on August 24th [A.M.E.T.]

AccuWeather Clients: "Thunder is heading out to sea, a mixture of clouds and sunshine with gusty wind today. Partly cloudy and breezy tonight."

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

What happened: Clouds and sunshine on Friday, mostly cloudy on Friday night with no rain. It is the storm's west out to sea.

Forecast for New York City on August 26th [A.M.E.T.]

AccuWeather Clients: "Th. storm--heading out to sea."

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

What happened: Hurricane Bonnie moved out to sea.

From tropical fury to winter's worst--whenever weather is in the news, there is no better source for accurate forecasts than AccuWeather.

The Blizzard of 1996...

**AccuWeather
stations
knew it first!**

Boston

Forecast on January 4th for January 5th

AccuWeather Clients: "Blizzard conditions will develop."
Government Sources: "Considerable cloudiness."

What happened: Blizzard 1-1/2" to 2" on January 5th.

New York City

Forecast on January 3rd for January 7th

AccuWeather Clients: "Potential for heavy snowfall, blizzard conditions."
Government Sources: "Fair."

Forecast on January 3rd for January 7th

AccuWeather Clients: "Potential for heavy snowfall, blizzard conditions."
Government Sources: "Chance of snow."

What happened: The biggest blizzard in history 18-28" on January 7th.

Philadelphia

Forecast on January 3rd for January 7th

AccuWeather Clients: "Big snowstorm possible."
Government Sources: "Partly cloudy."

What happened: Biggest snowstorm in history 31" on January 7th.

Baltimore/Washington Area

Forecast on January 5th for January 7th

AccuWeather Clients: "A major snowstorm. A foot or more of snow."
Government Sources: "Snow accumulating 1 to 3 inches."

What happened: Blizzard 17-25" on January 7th.

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Trac, City Street and Street Spotter modules provide databases of communities and street names for local coverage of weather events. These modules can be used with NEXRAD or local Doppler radars.

"That trend [of localization], which has engulfed a lot of markets, is going to continue down to the 150th market," Baron says.

Baron systems are installed in 150 stations in the U.S., and the company has sold 50 units in the past two-and-a-half years, says Baron director of marketing Kim Grantham.

While some companies tout high-power magnetron radars, Burnsville, Minn.-based Kavouras' "advanced signal processing" allows its radars to do more for less. Kavouras also is working to improve radar performance while reducing interference, said Bill Schlueter, the firm's vice president of marketing and sales.

"We have one that's that big [250 kW] but it's expensive," he explains. "We have one that's a little less powerful but because the signal processing—in terms of signal transmission and return signals—is very sophisticated, we can make up for the lower power and still get high performance."



Advanced Design's Dual Doppler at WISH-TV in Decatur, Ill.

Schlueter explains that an advanced antenna design allows incoming and outgoing signals to be matched perfectly, so the antenna can receive return signals "much cleaner than the old-style antennas." Kavouras' advanced magnetron-type units range from \$350,000 to more than \$500,000, he says.

Bloomington, Ind.-based Advanced Design Corp. "uses an advanced signal processing method instead of magnetron 1940s technology," says ADC eastern region marketing manager Denise Key.

As the U.S. distributor for Rockwell Collins ground-based radar systems,

ADC sells three sizes of lower-powered, cost-effective, all-digital, solid-state radars. Its models include a 30-inch phased array antenna, a 6-foot parabolic antenna and an 8-foot parabolic unit.

Most stations opt for the larger 6- and 8-foot models, which can pick up even very light rain and snow over large areas. But Key says stations with smaller budgets can still gain an edge with the 30-inch upgradable model, though it cannot pick up light precipitation and has a smaller range.

Sales, including upgrades of existing systems, have doubled from last year, a record-breaker for ADC. The company now boasts more than 150 customers worldwide. "It has been a phenomenal year," Key says, with broadcasters getting "something that's going to give them the same performance, if not better, for fewer dollars."

One of the company's newest offerings is Composite-Live Doppler, or Dual-Doppler. It allows a station with ADC radar to dial into another station's ADC radar, thus showing two Doppler images simultaneously. Key says the feature has been very "promotable" and gives stations a "competitive edge." LIN-owned Indianapolis CBS affiliate WISH-TV uses the Dual-Doppler system with its sister station WAND in Decatur, Ill.

ADC radars, including graphics, range from around \$175,000 for a 30-inch system with some standard features to about \$250,000 for a "fully-loaded" 8-foot design, says Key.

Weather Channel's new star

In a long-awaited move to make its local weather segments more visually appealing, The Weather Channel (TWC) last month began the second phase of testing its Weather Star XL headend units.

In March 1997, TWC CEO Michael Eckert told BROADCASTING & CABLE its Weather Star XL headend system would begin rolling out by the following summer. He says it took a little longer than expected to "work out the bugs," but predicts the system will eventually roll out to affiliates in January, barring any problems.

Weather Star XL, which incorporates a Silicon Graphics O2 workstation, is an integrated satellite receiver and graphics workstation unit that affords 2D and 3D animations during The Weather Channel's local forecasts. The results will be improved graphics and animation, better imagery and fonts, as well as greater color dimension and an overall improved look, says Eckert.

The JPEG compression-based Weather Star XL has a throughput of 64 megabits per second (Mb/s) and 4 gigabytes (Gb) of hard-disk storage. It can handle both analog and digital signals. And the 100-base T Ethernet connection will allow an affiliate to import graphics into a server for cable broadcast, or Internet distribution.

TWC is also upgrading its national weather coverage. Billerica, Mass.-based WSI, a weather data and graphics supplier, announced that it would provide TWC with advanced weather data systems for a "major overhaul that will take [the company] into the 21st century," says WSI group product manager Jim Brihan.

"We bring the technology prowess of WSI into our infrastructure," says Eckert. "It will enable us to develop the kinds of products with the speed, precision and quality that will enable the Weather Channel to stay on the leading edge."

—Karen Anderson

Building a better weathercast

SPECIAL REPORT

weathercaster in Madison, Wis., prior to joining WITI. A lifelong Midwesterner, he holds a bachelor's degree in meteorology from Purdue and a master's from the University of Wisconsin at Madison, where he researched severe weather in the Midwest.

Last year, Vincent Condella of WITI-TV in Milwaukee passed on the chance to join other weathercasters from across the country in Washington to hear the administration talk about global warming. "It's an opportunity to do a stand-up in front of the White House," said Condella. "But I didn't think there was going to be a lot of new information." For Condella, new information is what weather reporting is all about.

His station lauds its chief meteorologist's ability to "explain the wonders of the atmosphere to his viewers." He began forecasting the weather to Milwaukee residents in 1982, having worked as a

In addition to his WITI-TV broadcasts, Condella has produced a videotape series for local teachers and taught meteorology at the University of Wisconsin in Milwaukee. His enthusiasm and dedication have made him a leader on the Board of Broadcast Meteorology of the American Meteorology Society. **BROADCASTING & CABLE** Senior Editor Dan Trigoboff talked with Condella about the weather and weathercasting.

How important is weather to newscasts today? It's reportedly the number one reason viewers watch local news. Does your research support that?

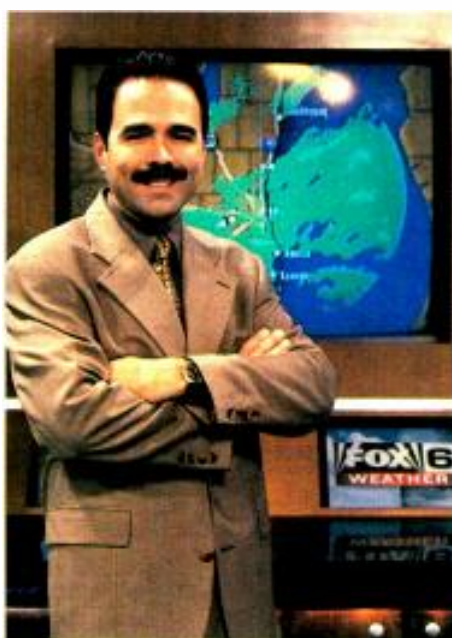
It does. And that has remained very consistent. We try to structure the newscasts around that, to put short weather segments in strategic positions, to try and hold viewers' interest. Of course, weather can easily be sensationalized. As you know, a minor winter storm can approach and it's easy to shout headlines, and do the top of the news, and really go nuts talking about this approaching storm—even if it's going to have very little impact. But [viewers are] interested in clear and concise presentation. "Don't waste my time, but tell me what's going on in a way I can understand it."

Are newscasts adding time to the weather forecasts?

I think what they're doing is just distributing time. I'll give you a good example. At 10 o'clock here, my standard weathercast used to be three-and-a-half minutes. Now, I have a little section that goes right at the end of the first segment, about 30 seconds long, and then my main weather is now three minutes. The content time is the same. It's just that the information is distributed a little differently.

How important is personality?

I think if a news director could build the perfect beast—the perfect broad-



Viewers want "clear and concise presentation," Condella says.

cast weathercaster—it would be someone with personality, good communications skills, who actually knew something about weather and atmospheric science. What's encouraging is that a lot of universities that offer degrees in meteorology or atmospheric science, now offer some sort of optional course in communications. Some of them will have an agreement with the communications arts or the journalism school at that university. And they'll actually have weather people that are getting their undergraduate [degrees] in

meteorology try out in front of a camera so they can ask themselves, 'Is this an area that I want to get into?'

That's not the traditional weathercaster, is it?

No it's not. I think that a lot of people have said, "I want to get into television. I just want to get my face on the tube. How can I do it? I could be a sports reporter. I can read the box scores. Or I could wave my arms in front of a weather map, that kind of thing. I've got a shtick." A lot of times weather was the comic relief between news and sports. Now, in the first two years of an undergrad program, you usually weed out the people who are really serious and those who aren't. The old joke was the people who couldn't make it were the ones who ended up doing TV weather. Well, that's really changed now. It's so highly competitive. A lot of stations can't afford to say, "OK. We're going to have this really top-notch personality in front of the camera, but we'll have a staff of other people putting together everything for this person behind the scenes." That just doesn't make it economically feasible.

Do viewers care about the credentials of the weathercaster?

It depends on the market. Here in Milwaukee, they take their weather very seriously. But on the other hand, when the weather is really quiet, they appreciate the fact that the person is not all gloom and

doom. However if there is a big storm coming [they want to know] plain and simple, when is the snow going to start? Will it affect the morning rush hour?

Are credentials touted by the stations?

I think it depends on the station and on the person. When I first came here in the early 1980s, they really wanted to tout it. They came out with a newspaper ad: "Vince Condella at Channel 6, what a change!" Something like, "A degreed meteorologist with a personality!"

Can a straightforward weatherperson compete with someone who's there mostly for personality?

Oh, I think so. When it's hitting the fan, the viewer is going to know whom to turn to.

A Radio-Television News Directors Association survey of news directors found that the hardest position to fill is in weather.

I would say that's true.

And does that drive salaries up?

I think so. Again, someone with the full package is really at a premium. It's a tough position to fill. I think the reason is because it's not mechanical. It is very personality-driven. You know, "How does this person look?" Obviously, it's television, so looks are important. But what's their personality like, and can they handle serious weather situations? And then can they also just let loose and relax during good weather situations.

How important is weather forecast accuracy, and does anyone keep track?

If I give 19 forecasts—perfectly accurate, right on the money—and I miss one, that's the only one that I get calls and letters about. That's the nature of the business. If we nail it—I mean, nail it right on the nose—it goes totally unnoticed. And there's the danger [that] a station starts to taunt and say: "Our weathercasters are the most accurate in the market.... Tread lightly here. The next time they miss a forecast—which is going to happen—their promotion just blows right up in their face."

Do you think that weathercasters are explaining the big-picture weather conditions, like El Niño or global warming?

The basics of what's actually going on with El Niño, and what it is—no. Weathercasters are getting a lot more involved with the basics. News directors don't hesitate to bring the weathercaster higher up

SPECIAL REPORT

in the newscast to explain what happened in a particular storm, or the coming winter. In other words, the local science weather expert should be the local weathercaster. They don't necessarily have to go to the local university any more. They can go to their weathercaster.

Does the importance of forecasting change, market to market? In places like Southern California, where the sun is constantly shining, weather isn't that big a story day to day?

All climates have some serious nuances, you know. I've spent a lot of time in Phoenix. And everybody laughs, "Oh, Phoenix. How easy it is to do weather down there?" Well, it's not quite as simple as people think—not as complex and not as changeable as in Milwaukee or Chicago. But television is a visual medium, and television stations need to have an interesting, colorful way to show people what's going on. It is information, but it's also information that needs to look good, too. There's a use and a misuse of these graphics. The gimmicky part is the misuse. The classic example is that now all the new weather graphics systems, regardless of the company that makes them, allow weathercasters to program the computer. [They can] let's say, take a satellite picture and fly over a system, and maybe underneath the clouds to show precipitation—sort of a virtual reality tour of the weather. And if you don't do it right, it can look really bad.

Talk about some of the things that you've seen people do that are gimmicky or clever.

I'll give you a good example right here in our market. We have a guy at our station, the morning person, who has a Boston terrier—Spunky. Very cute. He does brief two- or three-minute weather cut-ins during our morning show, which runs 5:30 to 9. And about once every half-hour, he has a little segment where our graphics department will [superimpose] clothes on the dog. So every half-hour is "What's Spunky Sporting?" And they'll put a graphic that'll show the dog with a raincoat on and kids will know that if they're headed out to school to make sure they take their raincoats.

Are equipment budgets increasing for stations that do not rely on services? Do the meteorologists contribute heav-

ily to those decisions?

Yes. That's where I get most of the feedback from my colleagues. They'll say, "Our management came to us and said, 'It's time for us to upgrade. We need to get a new local radar.'" If a station doesn't have their own, they might come to the meteorologist and say, "We want to get our own local Doppler radar, what do you recommend?" When we go to our conference every year, the vendors are all there displaying their latest wares. So they do rely heavily on us, asking: "What do you see that's out there? What looks good to you guys? What do you hear from your colleagues that's a good reliable system, that doesn't break down or crash on us?" And based on that, I would have to say that stations certainly are not hesitating in spending money to buy advanced graphics systems to give the weather a terrific look.

Does TV weather take advantage of the public's interest and fear regarding weather conditions? Do some newscasts exploit viewer anxiety through teasers that overdramatize conditions?

It's incumbent upon the local weathercaster to work directly with the newsroom, to guide them in their weather coverage. And if weathercasters are preparing their own forecast, working with the data and looking at the weather situation, they know what's really happening out there and what's not. The choice of words is extremely important.

Is there ever a conflict with a station manager or news director over that choice of words?

There could be, and there often is. A weathercaster who's not established in the market or at that station, somebody who's been there six months and who's pretty young and green, is not necessarily going to have the wherewithal to walk into that afternoon news meeting and say, "Wait a minute. You guys are blowing this way out of proportion. Here's what's really going to happen." The news department has to be able to respect that weathercaster. It's important for the weathercaster to take the hype, or hyperbole out of it, and just go strictly with describing what is going to happen. I think if one station in the market hypes [the weather], it hurts everybody. If three of the four major stations hype it, the station that doesn't is still going to be accused of hyping it. A teaser can be dramatic and compelling, but it also has to be realistic. ■

Stop pirates, sell tunes

Radio industry works toward standard for legal downloads of music

By Richard Tedesco

The electronic music business could be booming online late next year, with consumers able to record music from a number of legitimate Web sources.

The Recording Industry Association of America joined leading record labels to unveil the initiative last week, setting the fall of 1999 as their target date for establishing a technology standard that would inhibit illicit music downloads and help drive legitimate Web-based access to music. Ideally, PC users would be prevented from using pirate Internet sources in favor of recording digital tunes from the labels themselves, or other authorized sources.

The Secure Digital Music Initiative intends to create technical specifications that would apply to content on compact discs or other digital formats. Devices designed to access music from the Web

would be certified according to that standard, according to Hillary Rosen, RIAA chief executive. "We need copyright protection. But we must not fight the technology to get it," she said.

Five leading recording labels, including BMG, UMG, EMI, Sony Music and Warner Music Group, are supporting the effort. "Electronic distribution of music is right around the corner," said Strauss Zelnick, president and CEO of Bertelsmann BMG Entertainment. "What this initiative is going to do is to protect our artists and also create incentives for people like us who invest in artists."

Electronic distribution of music online is already a fact of digital life, through legitimate entities such as Liquid Audio and N2K.

Independent record labels will be invited to participate in the standardization effort, as will technological heavyweights including Microsoft, Intel, AT&T, IBM, and others.

Intel has been particularly active in the online music space, investing in Liquid Audio and other online entertainment ventures, including the Inter-tainer video service. It wants to protect all digital content, according to Michael Moradzadeh, director of strategic planning and architecture for Intel's home products group, who said Intel is looking at ways it could aid the SDMI group. While digital watermarks ensure security on some sites, some sort of encryption will be needed to prevent PC users from passing tunes on illegally once they've downloaded them legitimately, according to Moradzadeh.

But the major record labels are clearly intent on creating a system that will legitimize a potentially lucrative business. "We see tremendous benefits in digital technologies that reach new consumers and provide music listeners with greater access to more music," said Doug Morris, CEO of Seagram's Universal Music Group.

Right now, online digital music distribution doesn't look like big business. Jupiter Communications projects that digital music downloads will represent only 2.2% of online music sales by 2002. But the creation of an industry standard could change that tune dramatically.

SITE OF THE WEEK www.mtv.com



MTV Online MTV Networks New York, NY

Site features: MTV's site is now loaded with streamed video clips, including the top 20 videos of the week and entire music videos and 30-second clips in a "Bands A-Z" section. Clips from all MTV shows are archived here, including excerpts from episodes of *Unplugged*, *Celebrity Death Match*, *Sif & Olly*, *Real World*, and *Beavis & Butt-head* in Russian and Italian (and English)

Site launched: September 1995; latest relaunch in mid-November

Site director: Allie Eberhardt, vice president/creative director, MTV Online

Number of employees: 60

Design: In-house

Streaming technologies: RealVideo, QuickTime

Traffic generated: 40 million to 50 million page views monthly

Advertising: Banner ads

Revenue: N/A

Highlights: Top 20 Videos, up since May, and the month-old "Bands A-Z" are currently generating 500,000 video streams per week; annual MTV Music Video Awards show is a big draw

—Richard Tedesco

WebTV ads to get video

By Richard Tedesco

Microsoft's WebTV Networks is transforming its banner ads by integrating video spots that WebTV subscribers can access with a click of their remote control units.

WebTV's new click-to-video technology calls up 15- to 30-second video spots from banner ads that appear within its format at different intervals. The objective is to create a more "engaging" experience for TV viewers watching with WebTV, according to Joe Poletto, WebTV vice president of advertising sales and strategic partnerships.

Advertisers using the click-to-video option include: E! Online, Ford, Hewlett-Packard, Carter-Wallace, Maytag, Ragu, Ricola and Volvo.

WebTV currently claims more than 500,000 subscribers in the U.S.

CHANGING HANDS

The week's tabulation of station sales

TVS

WDFX-TV Dothan, Ala.

Price: \$7.85 million

Buyer: Waitt Broadcasting Inc. (affiliate of Gold Circle Entertainment), Omaha, Neb. (Norm Waitt, principal). Gold Circle also owns two TVs, one AM and two FMs

Seller: Woods Television Co. LLC, Montgomery, Ala. (David Woods, principal); owns wcov-TV Montgomery

Facilities: ch. 34, 1,120 kw, ant. 466 ft.

Affiliation: Fox

Broker: Kalil & Co. Inc.

COMBOS

KJOX(AM)-KXDD(FM) and KHHK(FM)

Yakima, Wash.

Price: \$8.7 million

Buyer: New Northwest Broadcasters, Seattle (Michael O'Shea, CEO); also owns two AMs and four FMs. O'Shea also owns a percentage of one AM and three FMs

Seller: Butterfield Broadcasting Corp., Bellevue, Wash. (Bob Powers, president); owns two AMs and two FMs

Facilities: KJOX: 980 khz, 5 kw day, 500 w night; KXDD: 104.1 mhz, 61 kw, ant. 781 ft.; KHHK: 99.7 mhz, 7.6 kw, ant. 584 ft.

Formats: KJOX and KXDD: country; KHHK: Spanish

WMIQ(AM) and WIMK(FM) Iron Mountain, WKNW(AM) and WYSS(FM) Sault Ste. Marie, WIHC(FM) Newberry, WZNL(FM) Norway and WUPK(FM) Marquette, all Mich.

Price: \$6.1 million

Buyer: Marathon Media Inc., Chicago (Bruce Buzil, manager; Chris Devine, president); owns five AMs and 10 FMs

Seller: Martz Communications Group Inc., Incline Village, Nev. (Tim Martz, president). Martz owns one AM and six FMs

Facilities: WMIQ: 1450 khz, 1 kw; WIMK: 93.1 mhz, 100 kw, ant. 590 ft.; WKNW: 1400 khz, 250 w; WYSS: 99.5 mhz, 26.5 kw, ant. 275 ft.; WIHC: 97.9 mhz, 50 kw, ant. 352 ft.; WZNL: 94.3 mhz, 2.4 kw, ant. 649 ft.; WUPK: 94.1 mhz, 4.5 kw, ant. 377 ft.

Formats: WMIQ: news/talk; WIMK: classic rock; WKNW: full service; WYSS: CHR; WIHC: country; WZNL: AC; WUPK: classic rock

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$7,850,000 ■ 1
Combos ■ \$20,775,000 ■ 4
FMs ■ \$3,041,000 ■ 9
AMs ■ \$2,195,000 ■ 8
Total ■ \$33,861,000 ■ 22

SO FAR IN 1998

TVs ■ \$9,000,752,610 ■ 81
Combos ■ \$2,302,518,992 ■ 263
FMs ■ \$1,013,917,894 ■ 335
AMs ■ \$580,563,700 ■ 243
Total ■ \$12,898,793,196 ■ 922

SAME PERIOD IN 1997

TVs ■ \$7,246,180,330 ■ 110
Combos ■ \$7,981,984,551 ■ 318
FMs ■ \$1,944,371,233 ■ 394
AMs ■ \$361,566,358 ■ 235
Total ■ \$17,509,092,472 ■ 1,057

Source: Broadcasting & Cable

Broker: Richard A. Foreman Associates Inc.

KHLO(AM) and KKBG (FM) Hilo, KLEO(FM) Kahalulu and KKOI(FM) Volcano, all Hawaii

Price: \$3.775 million

Buyer: Emerald City Radio Partners Inc., Washington (Paul W. Robinson, president/chief operating officer); no other broadcast interests

Seller: Brewer Broadcasting Corp., Hilo, Hawaii (Phillip L. Brewer, president); no other broadcast interests

Facilities: KHLO: 850 khz, 5 kw; KKBG: 97.9 mhz, 35 kw, ant. -240 ft.; KLEO: 106.1 mhz, 3 kw, ant. -2,585 ft.; KKOI: 107.7 mhz, 3 kw, ant. 207 ft.

Formats: KHLO: oldies; KKBG: AC; KLEO: AC; KKOI: CHR

WIZR(AM) Johnstown and WSRD(FM) Altamont, N.Y.

Price: \$2.2 million

Buyer: Albany Broadcasting Co. Inc., Latham, N.Y. (John F. Kelly, president); owns three AMs and five FMs

Seller: Hometown Broadcasting Corp., Albany, N.Y. (Joseph A. Reilly, director). Reilly owns WUMX(FM) Charlottesville, Va.

Facilities: WIZR: 930 khz, 1 kw day; WSRD: 104.9 mhz, 6 kw, ant. 300 ft.

Formats: WIZR: big band; WSRD: oldies

FM

WYNA(FM) Calabash, N.C.

Price: \$1.1 million

Buyer: Coastline Communications of Carolina Inc., Narbeth, Pa. (Jerome Bresson, president); no other broadcast interests

Seller: Pamplico Broadcasting LP, Mount Pleasant, N.C. (T. Furman Brodie, general partner); owns WMXT(FM) Pamplico and WBZF(FM) Marion, S.C.

Facilities: 104.9 mhz, 50 kw, ant. 492 ft.

Format: Jazz

WBAW-FM Barnwell, S.C.

Price: \$475,000

Buyer: Bullie Broadcasting Corp., Hinesville, Ga. (Gary W. Dodd, president); no other broadcast interests

Seller: WBAW Inc., Barnwell (H. Drew Wilder, president); owns wliiz(FM) Blackville, S.C.

Facilities: 99.1 mhz, 25 kw, ant. 328 ft.

Format: News

KZTR(FM) Franklin, Texas

Price: \$600,000

Buyer: Brazos Valley Broadcasting LLC, Austin, Texas (W. Bennet Springer, executive vice president/chief operating officer); no other broadcast interests

Seller: Franklin Community Broadcasting, Houston (Roy E. Henderson, principal). Henderson owns one AM and three FMs

Facilities: 101.9 mhz, 25 kw, ant. 328 ft.

Format: Classic rock

WXQZ(FM) Canton, N.Y.

Price: \$300,000

Buyer: Cartier Communications Inc., Incline Village, Nev. (Timothy Martz, president). Martz also owns one AM and six FMs

Seller: Closs Communications Inc., Annapolis, Md. (Thomas H. Closs Jr., principal); no other broadcast interests

Facilities: 101.5 mhz, 2.4 kw, ant. 364 ft.

Format: New country

WJSJ(FM) Sumrall, Miss.

Price: \$200,000

Buyer: TeleSouth Communications Inc., Jackson, Miss. (Stephen C. Davenport, president); also owns one AM and three FMs

Seller: Larry Rogers Scott, Mobile, Ala; no other broadcast interests

Facilities: 97.3 mhz, 1 kw, ant. 183 ft.
Format: AC

WHKN(FM) Millen, Ga.

Price: \$175,000

Buyer: Multi-Service Corp., Hawkinsville, Ga. (James Popwell, president). Popwell also owns one AM and two FMs

Seller: Radio Millen Broadcasting Co. Inc., New Smyrna Beach, Fla. (Brian Tolby, president); owns WSBG(AM) New Smyrna Beach,

Facilities: 94.9 mhz, 14.5 kw, ant. 400 ft.

Format: Hot country

KBAU(FM) Big Sandy, Texas

Price: \$100,000

Buyer: Pacem in Terris Foundation, Pittsburgh (William Kerr, president); no other broadcast interests

Seller: Ambassador University, Big Sandy (Bernard Schnippert, principal); no other broadcast interests

Facilities: 90.7 mhz, 10 kw, ant. 394 ft.

Format: Dark

Construction permit for KHYF(FM) Taos, N.M.

Price: \$50,000

Buyer: Scott D. Parker, Ketchum, Idaho; also owns/is buying one AM and seven FMs

Seller: EBT Broadcasting LLC, Aspen, Colo. (Charles B. Moss, principal). Moss and family own five FMs
Facilities: 99.9 mhz, 10 kw, ant. 2,768 ft.

Format: Dark

51% of WBKX(FM) Yankeetown, Fla.

Price: \$41,000 for stock

Buyer: WGUL-FM Inc., Palm Harbor, Fla. (Carl Marcocci, chairman); also owns two AMs and three FMs

Seller: David Zeplovitz, Palm Harbor; no other broadcast interests

Facilities: 96.3 mhz, 6 kw, ant. 261 ft.

Format: Dark

AM

KCMN(AM) Colorado Springs and KCBR(AM) Monument, Colo.

Price: \$750,000

Buyer: KLZ Radio Inc., Blue Bell, Pa. (Donald Crawford). Crawford also owns 18 AMs and 10 FMs

Seller: KCMN Inc., Newport Beach, Calif. (Chip Lusco and Kent Bagdasar, partners); no other broadcast interests

Facilities: KCMN: 1530 khz, 3 kw day; KCBR: 1040 khz, 2 kw day

Formats: KCMN: big band; KCBR: religion

KDAE(AM) Sinton, Texas

Price: \$500,000

Buyer: Worship Center of Kingsville, Robstown, Texas (Rufino Sendejo Jr., president); no other broadcast interests

Seller: Nueces Radio Partners LP, Boerne, Tex. (Border Broadcasters Inc., general partner [Willis Jay Harpole, president]). Border Broadcasters owns KOYE(FM) Laredo, Tex.

Facilities: 1590 khz, 1 kw day, 500 w night

Format: MOR

WTRI(AM) Brunswick, Md.

Price: \$300,000

Buyer: Capital Broadcasting Corp., Crownsville, Md. (Alfred Hammond, president); no other broadcast interests

Seller: Tri-State Broadcasting Inc., Lovettsville, Va. (Elizabeth Roberts, principal); no other broadcast interests

Facilities: 1520 khz, 9.3 kw day

Format: Dark

Broker: Ray H. Rosenblum

WESO(AM) Southbridge, Mass.

Price: \$175,000

Buyer: Evergreen Communications

Inc., Westfield, Mass. (Marshall B. Sanft, president); no other broadcast interests

Seller: Eastern Media Inc., Southbridge (John Neuhoft Jr., vice president/50% owner); owns WARE(AM) Ware, Mass. Neuhoft also owns KFIE(FM) Merced, Calif., and is permittee of KMGX(FM) Rio Del, Calif.

Facilities: 970 khz, 1 kw day, 21 w night

Format: Nostalgia

WOAP(AM) Owosso, Mich.

Price: \$140,000

Buyer: William J. Janego, Owosso; no other broadcast interests

Seller: Connoisseur Communications, Westport, Conn. (Jeffrey D. Warsaw, president). Warsaw owns 14 AMs and 23 FMs

Facilities: 1080 khz, 1 kw day

Format: Classical

KKUB(AM) Brownfield, Texas

Price: \$130,000

Buyer: Brownfield Broadcasting LP, Brownfield (Gaines County Broadcasting LLC, general partner [Kenneth Ripley, manager]); no other broadcast interests

Seller: Brownfield Radio Inc., Brownfield (Lou Farr, president); no other broadcast interests

Facilities: 1300 khz, 1 kw day

Format: Classic country

Broker: Communications Equity Associates

KDEF(AM) Albuquerque, N.M.

Price: \$115,000

Buyer: Henry R. Tafoya, Albuquerque; no other broadcast interests

Seller: Benjamin Chavez Jr., Albuquerque; no other broadcast interests

Facilities: 1150 khz, 5 kw day, 500 w night

Format: Sports

WCRO(AM) Johnstown, Pa.

Price: \$85,000

Buyer: Greater Johnstown School District, Johnstown (Sue Ellen Hogan, John Jedrzejek, Ruth Jenkins, Arnold McFarland, Dr. John Melleky, Mary Beth Stem, David Verone, Joseph Yeager and Jon Zonin, board members); no other broadcast interests

Seller: Eagle Broadcasting Group Inc., Oceanside, Calif. (Jay Richard Lee, president); no other broadcast interest

Facilities: 1230 khz, 1 kw

Format: Christian

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

—Compiled by Alisa Holmes

RADIO

HELP WANTED TECHNICAL



TECHNICAL WRITER/RESEARCHER

Drafts and edits technical documents, business proposals, technical training curriculum, and internal communications; assists with the preparation of regulatory filings; and researches and produces a regular update to member stations on technical issues. Bachelor's degree in Communications, Engineering, or a related field, or equivalent experience required. Demonstrated excellent technical writing and editing skills; demonstrated interest in and familiarity with the Internet for research purposes; and excellent organizational, interpersonal, written, and oral communication skills required. Proficiency using word processing, desktop publishing, presentation, and spreadsheet software required; and proficiency using Microsoft Office software preferred. Job Code #WP956.

Send or fax cover letter and resume identifying position number and title.

**National Public Radio
Human Resources Department
635 Massachusetts Ave., NW
Washington, DC 20001-3753
Fax: 202-414-3047
EOE/AA/M/F/D/V**

Also visit our website at: www.npr.org

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www.broadcastingcable.com

HELP WANTED SALES

General Sales Manager- Privately owned AM-FM Combo in Western Colorado is seeking a hands on trainer/motivator to lead our experienced sales team to higher levels of accomplishment. Family oriented community with great recreational/cultural opportunities. The successful candidate will have 7+ years radio sales experience with 3+ years as LSM/GSM; proven managerial, motivational and sales leadership skills in a direct sales environment, a track-record of increasing responsibility, and success in a highly competitive multi-media market. Competitive, performance based compensation with excellent fringe benefit package. Our community is about to experience a significant economic boom. To participate in this challenging and rewarding opportunity, please fax your resume and a detailed letter to Steve Glasmann at 970-249-2229. Equal Opportunity Employer- Women and Minorities are encouraged to apply.

HELP WANTED RESEARCH

Research Manager- Katz Radio Group, the premier radio rep firm, seeks an individual with a minimum 2-4 years broadcast research experience. Along with managing a staff, this position requires ability to provide training, strategic sales support and strong client contact. Send cover letter with resume and salary requirements to: Katz Media Group, Human Resources Department, 125 West 55th Street, NY, NY 10019 or fax: 212-424-6110. EOE.

HELP WANTED NEWS

Washington, D.C. Broadcast Editors. States News Service in Washington, D.C. has immediate full and part-time openings for crack broadcast editors for around-the-clock rewrite shifts preparing radio-ready newscasts for the ABC NewsWire. Please e-mail Leland Schwartz, Editor, States Radio, at lelandschwartz@states.com. States News Service is the 25-year-old news service that covers news of interest to the states.

SITUATIONS WANTED MANAGEMENT

Extensive small market sales/management experience. Good people skills! Harry Dyer 218-846-9779 evenings.

TELEVISION

HELP WANTED SALES

ADVERTISING SALES (Immediate Openings) VARIETY/DAILY VARIETY

The leading entertainment trade publisher is seeking an energetic individual for an inside sales position in expanded production services category. Ideal candidate should have understanding of the post-production community. High energy and great communications skills required. Mail or fax resume to: **Human Resources Dept. V-PROD, Cahners Business Information, 245 W. 17th St., NY, NY 10011. Fax: 212-727-2425.** We appreciate your responses but will only be contacting candidates selected to interview.



**birschbach media
sales recruitment
303-368-5900
Fax resume to: 303-368-9675**

Sales Assistant: Looking for a Sales Assistant to work for (3) Account Executives at WABC-TV Sales. Heavy phone contact with major advertisers/buyers. Processing of orders and makegoods. Heavy paperwork, typing and filing. Requires excellent organizational skills, and computer skills. Please send resumes to: Scott Simensky, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

Local Account Executive. WROC-TV has an immediate opening for an experienced, creative television professional. Prospecting and direct client contact are mandatory. Strong technical, bonding and closing skills are essential. Join one of America's fastest growing station groups. Resumes to GSM, WROC-TV, 201 Humboldt St., Rochester, NY 14610 or email to routson@frontiernet.net. Sunrise Television Corp. is an Equal Opportunity Employer.

General Sales Manager. Clear Channel Television in Wichita, Kansas (Market #65) is looking for a proven leader to join our FOX team. We need an individual with vision and dedication whose enthusiasm and ideas will take our station to the top. We are looking for experience in budgeting, inventory control, promotion, national sales management and local new business development. Clear Channel offers a unique opportunity to join a growing, dynamic group of stations with terrific long term opportunities for the successful candidate. We encourage women and minorities to apply. Please fax resume and cover letter to: GM 316-942-0933. No phone calls, please.

Local Account Executive. WJWB-TV, the award-winning WB affiliate in Jacksonville, FL, is looking for a local account executive. College degree with a strong track record in broadcast sales is a plus. Must be computer literate. Please fax resume to Marty Miller, GSM, 904-642-0593. Pre-employment drug screening required. WJWB is an Equal Opportunity Employer and encourages applications from women and minorities.

Account Executive- WRCB Television is searching for an Account Executive to take over an existing account list with a heavy emphasis on developing new business. Broadcast Sales or equivalent experience is required. Television Sales experience is preferred. Must be a focused self-starter. Resumes only to: Ralph Flynn, Local Sales Manager. WRCB Television, 900 Whitehall Road, Chattanooga, TN 37405. WRCB is an equal opportunity employer.

HELP WANTED MARKETING

Marketing Director - WMC TV. Five years of progressively responsible broadcast creative/management experience in the areas of promotion, production and/or creative services. Advertising agency and top 50 market experience is preferred. Proven track record for development of successful promotional concepts and campaigns is a necessity. Possess technical knowledge of all forms of advertising production, specifically television, radio, print, post-production facilities, film and video production, animation and graphic design. Must have established ability to conceptualize, write and produce TV promos, commercials and long-form (i.e., programming) materials. Creative skills must translate to radio and print production. Possess good organizational and communication skills and decision-making abilities. Must be able to work effectively with many departments and provide leadership. Please send resume to: H/R, WMC Stations, 1960 Union Mphs., TN 38104. Must be able to pass drug test.

HELP WANTED TECHNICAL

Director, Remote Services. WPBT2 seeks individual to supervise all aspects of our remote services. Responsibilities include the coordination of facilities and personnel; development of contracts necessary to secure commitment, and the implementation of cost control measures. Minimum three years experience in TV and/or engineering management as well as demonstrated ability to serve in a variety of engineering and production roles. Send resume with salary requirements to: WPBT2, Human Resources, PO Box 2, Miami, FL 33261-0002. An Equal Opportunity Employer. M/F/D/V.

Video and Operations Engineer. The Chicago Tribune Television production facility, located in the heart of the paper's newsroom at Tribune Tower in downtown Chicago, feeds TV news inserts and live shots to Tribune broadcast outlets around the country. We are seeking a maintenance and operations engineer for our multimedia facilities; responsible for maintaining modern video and IS systems that include: Digital (series 601) and analog BTS router; Profile video server, four Discreet Logic non-linear editing systems; Tribune web-based facility control system; Newstar server and network (migrating to AP's ENPS system in 1999); robocams, RF distribution and all related audio/video systems. In addition to a maintenance background, the successful candidate will have prior TV operational experience to assist our staff in coordinating live productions. Experience in a TV or print newsroom environment is a strong asset. This facility also serves as an experimental site for Tribune Publishing and Broadcasting projects. Some of these include MPEG compression and transmission, video delivered to digital publishing (internet), and broadband content development. You will gain experience from these advanced projects, and you will also work with other technology groups within the company to help develop links between existing and new production systems. This position requires some nights and weekends. Fax resume to 312-222-3409 or mail to Tom Garritano, TRP Managing Editor, 435 N Michigan, #200, Chicago IL 60611. No phone calls please.

Engineering Chiefs, Asst. Chiefs, needed in Southeast and Midwest locations. Great opportunity for a move up. Qualified applicants will possess UHF or VHF transmitter maintenance and repair, microwave and studio repairs including 3/4 and beta, good working knowledge of computers and automated systems. This applicant must have the ability to work in a fast paced environment on multiple tasks. Send or fax resumes to Brent Stephenson, VP Operations and Engineering, Bahakel Communications, 1 Television Place, Charlotte, NC 28205. Fax: 704-375-5890. Equal Opportunity Employer.

Director of Engineering position with growing television broadcaster. Prefer Bachelor's degree and at least five years experience in either TV/Video Engineering or Electrical Engineering. Experienced in Transmitter & RF Systems, production & Transmission video systems and knowledge of DTV systems & Regulations. Management and organizational skills required. Contact Director of Human Resources at Tri-State Christian TV, Inc., P.O. Box 1010, Marion, IL 62959, or call (618) 997-9333, or e-mail skh@tct-net.org. An Equal Opportunity Employer.

ENG and Broadcast Personnel. ENG Field Operations with Camera and Microwave Experience. Videotape Editors. Studio Operations and Maintenance Including: 1) Technical Directors (GVG-300 switcher with Kaleidoscope) 2) Audio (mixing for live studio and news broadcasts) 3) Studio Camerapersons (studio productions and news broadcasts) 4) Chyron Operators (iNFiNiTi!) 5) Still Store Operations 6) Tape Operators (Beta) 7) Maintenance (plant systems with experience in distribution and patching) 8) Lighting Director Engineer 9) Robotic Camera Operations 10) Master Control. For the East Coast, Midwest and West Coast. Would commence fall/winter 1998. Out-of-town applicants accepted for the positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017, Or Fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

HELP WANTED NEWS

SENIOR WRITER
Leading trade publication in advanced television technical market is seeking a senior writer. Previous experience writing about TV technology for a business magazine preferred. Great opportunity with expanding publication. Please send resume with salary requirements and two writing samples to:

Cahners Business Information
HR Dept. - DTV
245 West 17th Street
New York, NY 10011
Fax: 212-463-6455

News Staff - All Positions. We're assembling a staff of pros for '99 FOX News start-up in Boise. Exciting challenge. Applications are being considered for Anchors, Meteorologist, Reporters, Producers, Videographers (DVC Pro), and an Assignment Editor who will also manage the new web site. Must have 3-5 years experience. Send non-returnable VHS tape, cover letter and resume to Thor Wasbotten, News Director, KTRV-TV, PO Box 1212, Nampa, ID 83653. No calls. EOE.

WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?

Send resume/tape to:
Box _____,

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

Search Re-activated

WLVTV 39

Lehigh valley public television

EXECUTIVE PRODUCER/HOST

Executive Producer needed to manage and co-host WLVTV's new weekly news/public affairs magazine program. Minimum of 3 years experience in broadcasting or related field. Knowledge of Lehigh Valley issues, events and people strongly preferred. Bachelor's degree in journalism, broadcasting or equivalent experience. Proven leader with "can-do" attitude. Prior public TV experience desired. Salary commensurate with experience. Excellent benefits. Resume, salary history, 3 references and tape to:

WLVTV
Attn: EP Search
123 Sesame Street
Bethlehem, PA 18015
 No calls, please. Position open until filled. EOE.
 Women and minorities strongly encouraged to apply.

Weekend Anchor/Producer. The NBC Affiliate in Sioux Falls, SD is seeking a Weekend Anchor/Producer who has strong writing and reporting skills. Organization and quick decision making is a must. We need someone who has innovative ideas and can break news. Please send tape and resume to: KDLT-TV, Madeline Shields, News Director, 3600 S. Westport Ave., Sioux Falls, SD 57106. F/M, EOE.

Weather Anchor/Reporter Job#98-710. WTHR-TV, the Dispatch Broadcast Group, the Indianapolis weather leader and NBC station has an immediate opening for a meteorologist. We are adding to Indianapolis' weather team. If you are a strong forecaster, with superb computer skills, can chase tornadoes and snow storms in our mobile weather van and have a passion for public appearances, this is your job. We have Kavouras Stormpro, Doppler radar, Weather Central Genesis graphics, a mobile weather storm-chasing van, automated remote weather stations and a battalion of weather watchers. We provide weather to newspaper and radio while also providing weather to our website and to a viewer phone line. The successful candidate has a minimum of five years television forecasting experience, is accurate, dependable, flexible, has a passion for weather and strong on-air presentation skills. Live reporting experience required. Degree in meteorology preferred, AMS seal strongly preferred. No phone calls please. Applicants possessing these skills should send cover letter indicating referral source, resume and tape to the Department of Human Resources, Attn: Job No. 98-710, PO Box 1313, Indianapolis, IN 46206. Replies held in confidence. Qualified minorities and women are encouraged to apply. We are a drug-free and smoke-free environment. Equal Opportunity Employer.

Reporter: WETM-TV, NBC affiliate, Elmira, NY. Entry level opportunity for smart, creative, self-starter who can generate story ideas and dig for information. Some shooting required. *Requirements:* Ability to write and edit packages, live skills a must, willingness to learn new skills. Will work weekends. Union position. Send resume to: Paul Donohue, News Director, 101 E. Water St., Elmira, NY 14901. Send invoice and any questions to: Paul Donohue, WETM-TV, 101 E. Water Street, Elmira, NY 14904. Phone: (607) 733-5518 FAX: (607) 733-4739.

Sports Anchor. Primary Sports Anchor for CBS affiliate in one of nation's most enjoyable college cities. Resumes will be accepted until 12/20/98. Please send non-returnable tape to Janet Klug, Human Resource Department, 7025 Raymond Road, Madison, WI 53719. EOE/M-F. No calls please.

Station on the move: A growing news department in the southeast is accepting tapes for a number of positions: *Producer, Anchor, Weathercaster, and Reporter.* If you are ready for your next big move, and have the experience and knowledge to get the job done the right way, send non-returnable tapes and resumes to Box 01474 EOE.

Producer/Director. WSPA-TV seeks creative eye to work with great equipment at top notch facility-market 35. Experience at directing live newscasts. Have opportunity to write, shoot, edit, light and produce psas, promos, specials. Problem solver, self-starter, team player! Send resume and tape: Bill Walton, Production Supervisor, WSPA-TV, 250 International Dr., Spartanburg, SC 29303. Pre-employment drug test required. EOE/M/F/D/V.

Primetime Anchor, Weekend Anchor and Reporters. One of America's leading small-market stations- WVAA Television in Bluefield/Beckley, WV- is looking for on-air communicators that can tell great stories. Emphasizing viewer benefit and community involvement are musts. Excellent fringe benefits. No phone calls. T & R to Ray Wilck, News Director, WVVA-TV, Route 460 By-Pass, Bluefield, WV 24701. EOE, M/F.

News Reporter: Immediate opening! College graduate with one year on-air commercial broadcast experience minimum. Send resume and non-returnable VHS tape to News Director, WSJV-TV, FOX 28, BOX 28, South Bend, IN 46624. No phone calls. EOE.

News Producer: NBC Affiliate, WNDU-TV is looking for an energetic, hardworking news producer who knows how to craft a great newscast. We need someone who can write well and be responsible for everything in his/her newscast. We require one to two years experience in a television newsroom, and experience with satellite and microwave live shots. If you love to be part of a winning team send your resume and non-returnable reel to: The WNDU Stations, Attention: Human Resources, Position #00225, PO Box 1616, South Bend, IN 46634. Or you can e-mail your resume to JOBS@WNDU.COM. The WNDU Stations is an Equal Employment Opportunity employer.

News Director. Coastal network affiliate looking for creative, eager, experienced News Director to reshape department from the ground up. Must work well with people, the community, and budgets. Aggressive pursuit of the days' news a must. Successful previous track record important. Replies kept confidential. Reply to Box 01472 EOE.

News Anchor. Looking for great communication skills and commanding presence. Primary news co-anchor to complement our established female anchor. Mid-Atlantic network affiliate on the rise, in search of this missing piece of the puzzle. Minorities encouraged to apply. Send a non-returnable tape and resume to Box 01475 EOE.

Meteorologist. Meteorologist needed to prepare and deliver weather during newscasts. Primarily on weekends. Must have a meteorology degree and competency with computer weather preparation. Require 1-2 years of on-air experience. No phone calls. Send resume and non-returnable 1/2" VHS to: Dan Steele, P.O. Box 1197, Paducah, KY 42002-1197. M/F. EOE.

Meteorologist. Strong top market television station has immediate opening for an on-air Meteorologist. We want a highly motivated team player who possesses a thorough knowledge of the science of weather and at least 2 years of on-air experience, B.S. in Meteorology and A.M.S. Seal preferred. Computer experience, especially on the Weather Genesis a definite plus. Please send a resume and VHS tape to: Julie S. Weindel, News Director, WHIO-TV, 1414 Wilmington Avenue, Dayton, OH 45420. No phone calls please.

Meteorologist to handle primary weathercasts Monday-thru-Friday. Strong presentation skills and energetic delivery necessary. AMS seal and two years experience preferred. Please send your non-returnable tape, resume and weathercast philosophy by 12-20-98 to: Janet Klug, Human Resource Department, WISC-TV, 7025 Raymond Road, Madison, WI 53719. EOE/M-F. No calls please.

General Assignment Reporters. WPGH-TV in Pittsburgh is looking for two aggressive General Reporters. Recent previous applicants need not apply. No calls. Send Resume Tape to: Tom Burke, News Dir WPGH Fox-53, 750 Ivory Ave., Pgh, PA 15214. EOE/M/F.

Executive Producer- Good Day Philadelphia. WTXF-TV a FOX Broadcasting Station is looking for an Executive Producer for Good Day Philadelphia. The ideal candidate will be responsible for a three-hour morning news, information, and entertainment program mix from 6-9 am, Monday through Friday. This person will work with eight anchors/reporters, two producers, six writers, and large support staff. The ideal candidate should have 5 years line producer experience or small to medium market executive producer experience and a college degree. Become part of a four-person management team. For immediate consideration, qualified applicants should send resume and tape to: Human Resources Department-BC, WTXF-Fox Philadelphia, 330 Market Street, Philadelphia, PA 19106.

Talented Producer: ABC-7, WJLA-TV in Washington, DC has immediate opening for a top-notch producer to join our team. 5 years of progressively responsible experience in a television newsroom, preferably in a Top 20 market required. Strong news judgement, leadership abilities and communication skills a must. Resume and non-returnable reel to: Human Resources, WJLA-TV, 3007 Tilden Street, NW, Washington, DC 20008. EOE.

Television Director. FOX 40 Binghamton is seeking a full-time Director/Technical Director for its 10pm newscast. Ideal candidate must be visually and graphically creative, possess a positive attitude, give and take direction, works under deadlines. Candidates should have previous television experience. Resumes and tapes to: News Director, WICZ-TV FOX 40, PO Box 40, Vestal, NY 13851. EOE.

Executive Producer. CBS affiliate in Albany, NY has an opportunity for a dynamic, creative team leader with excellent writing and copy editing skills. Responsible for day-to-day editorial content and integration of graphics and production elements that enhance each newscast. Minimum 5 years experience as newscast producer. It's a fun place to live and a great place to work. Send resume, news philosophy, and last night's air-check (VHS) to Joseph Coscia, News Director, WRGB-TV, 1400 Balltown Road, Niskayuna, NY 12309. EOE.

Chief Photographer. 81st market ABC affiliate seeks team leader with extensive proven broadcast production skills and strong news judgement. Mandatory college degree, minimum 5 years experience including ENG and Live; previous management supervisory experience a plus. No phone calls, please. Non-returnable tape, resume, salary requirements, news philosophy to Debra Harris, News Director, WAND-TV, 904 Southside Drive, Decatur, Illinois 62521. EOE.

Associate Producer. WTOL-TV has an opening for an individual to assist in producing newscasts, writing, editing videotape, reviewing newscasts, scanning the news wire, and making beat calls. A college degree is preferred. Must have experience in newswriting, editing videotape and have the desire to become a producer. Respond with resume to Personnel Administrator-110, WTOL-TV, PO Box 1111, Toledo, Ohio 43699-1111. No phone calls please. WTOL is an Equal Opportunity Employer.

Assistant News Director. Midwest News powerhouse is looking for a strong newsroom leader to run the day-to-day operations of the best news station in the country. Great opportunity for major market executive producer or producer. Send tape and resume to Personnel Coordinator, PO Box 816, Cedar Rapids, IA 52406. EOE.

Assignment Editor. NBC affiliate looking for aggressive, hard working, organized Assignment Editor. Prior newsroom and assignment desk experience preferred. Must have working knowledge of newsroom computer systems, be a great leader and work well with others. College degree in journalism or broadcast communications required. Send resume and references to: Sharon Quackenbush, General Manager Assistant EEO Officer, WEYI-TV NBC25, 2225 W. Willard Rd., Clio, MI 48420. Must be received by deadline of December 31, 1998. An Equal Opportunity Employer.

HELP WANTED PROMOTION

Television Promotion Director. WHEC-TV, the NBC affiliate in Rochester, N.Y. is looking for a Promotion Director who can make a difference. The station has state-of-the-art equipment and a strong commitment to promotion. Our ideal candidate will be highly creative, a good writer, experienced in video production, and familiar with market research. Send resume and salary requirements to: Kathleen E. Knox, Human Resources Coordinator, WHEC-TV, 191 East Avenue, Rochester, N.Y. 14604. No telephone calls please. EOE.

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 N.E., St. Petersburg, FL 33716. No phone calls please.

HELP WANTED RESEARCH

Research Director. An exciting opportunity to join the growing Paramount Stations Group. UPN38, Boston and WLWC, Providence is seeking a motivated individual with proven organizational and communication skills to head up our Research Department. This person must have the ability to track, evaluate and disseminate information on audience delivery in order to contribute to sales opportunities. A thorough knowledge of Nielsen ratings, TVScan and Scarborough a must. Please send cover letter and resume to WSBK-TV UPN38, Dept. 13, 83 Leo Birmingham Parkway, Boston, MA 02135. EOE.

SNAP Software- Eastern Regional Sales Manager. Experienced television researcher with knowledge of SNAP and strong sales ability. Responsibilities include sales and client support. Computer technical skills a plus. EOE. Fax resume to SNAP Software 212-835-2311.

HELP WANTED FINANCIAL & ACCOUNTING

Director of Finance. WAGA-TV, #1 FOX O&O, is seeking Director of Finance to oversee day to day accounting operations of fast paced television station; performing month-end closing and reporting, participating in budget preparation process, monthly forecasting, as well as special projects. Responsible for supervising staff of 2-4 accounting personnel, with duties including payables and payroll. Bachelor's Degree in Accounting/Finance, CPA preferred. 3-5 years experience in accounting field with supervisory experience. Thorough background and knowledge of account analysis and reconciliation, all facets of general ledger accounting and reporting, cash flow management, fixed asset maintenance and budgeting. Proven ability to create, analyze and interpret a variety of financial reports. Proficient with Excel and mainframe financial reporting. JD Edwards a plus. Send resume to Human Resources/FOX 5 1551 Briarcliff Rd., Atlanta, GA 30306. EOE. No phone calls please.

HELP WANTED MISCELLANEOUS

SINCLAIR COMMUNICATIONS, INC. owns and/or provides programming services or has agreements to acquire 64 stations in 42 separate markets, and owns, provides sales and programming services to, or has agreements or options to acquire 31 radio stations in 10 separate markets. Sinclair's television group will include ABC, CBS, FOX, NBC, WB and UPN affiliates. As our phenomenal growth continues, we seek the one element which gives us the edge on the competition and the power to stay on top-the best people in the business. If you are a motivated team player with a successful track record, an opportunity may await you at Sinclair.

• **Charleston, SC-WTAT/WMMP-TV/FOX/UPN National Sales Assistant**
JDS/Donovan experience preferred. Rep contact helpful. Must be computer literate and highly motivated with at least two years experience. Send resume. BC#230

• **Cincinnati-WSTR-TV/WB Local Sales Manager**
Seeking a strong marketer to lead a strong local sales effort and maximize revenue. The position requires outstanding professional skills, a proven track record of creating television marketing plans, developing new television advertising revenue and managing multiple responsibilities. Previous management experience preferred. Knowledge of TVScan, CMR and Scarborough is a plus. Send resume. BC#231

• **Indianapolis-WTTV/WTTK-TV/WB4/29 National Sales Manager**
WB4, Indiana's sports station, broadcast home of IU, Purdue and Big Ten basketball and football, as well as Indiana Pacer basketball, is seeking a NSM with a proven national sales record, strong persuasive and negotiation skills, strong leadership qualities and a desire to succeed. This is a tremendous opportunity for a highly motivated individual to join the Sinclair broadcasting family. Send resume and cover letter noting desired position and referral source. BC#232

• **Indianapolis-WTTV/WTTK-TV/WB4/29 Accounting Manager**
Candidate will provide accurate and timely financial reports, supervise activities of the Accounting Dept. and administer employee compensation and benefit programs. Responsibilities include monthly financial statements, account analysis, payroll, fixed assets, billing and collections, personnel functions, budgeting and special projects. Accounting degree preferred. Prior accounting experience required. Send resume and cover letter. BC#233

• **Kansas City-KSMO-TV/WB Research Director**
WB62 in Kansas City has an immediate opening for a Research Director with a minimum of two years broadcast research experience. Qualified candidates must possess strong computer skills and must have experience with Nielsen, Scarborough, TVScan and CMR. Send resume. BC#234

• **Kansas City-KSMO-TV/WB Account Executive**
WB62 in Kansas City is looking for a proven winner! Experience in television sales and knowledge of Nielsen ratings required. Must be a creative thinker with strong follow-through who can meet the needs of advertising prospects and sell "outside of the box" marketing concepts. Computer skills required. Send resume. BC#235

• **Oklahoma City-KOKH-TV/FOX**
Looking for talented news professionals. Anchors, Reporters, Producers, Photographers for news expansion. Send non-returnable VHS tape. BC#236

• **Sinclair Radio of New Orleans-WVLAM/WTKL-FM/WLWG-FM/WLTS-FM Account Executives**
Seeking motivated, well-organized individuals with good written and verbal communication skills to call on top-level business decision-makers. Applicants must have an advertising/marketing background and outside sales experience. Positions offer excellent salaries and benefits for the right people. Accepting resumes through December 28, 1998. BC#237

• **Tri-Cities-WEMT-TV/FOX Satellite Coordinator**
Seeking an organized, detail-oriented, computer-literate individual to assist with satellite scheduling, tape operations, quality control and light shipping. Coursework/experience in television is a plus. Must possess a valid driver's license. Send cover letter and resume. BC#238

• **Winston-Salem-WXLV/WUPN-TV/ABC/UPN Account Executives**
Candidates with 1-2 years media sales experience preferred. Send resume. BC#239

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

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Please send resume and salary requirements to: **BHA Box-D200, 534 Broadhollow Road, Suite 460, Melville, NY 11747; FAX: 1-800-321-9010.** We are an Equal Opportunity Employer.

Creative Services Department Position. WDSI FOX 61 TV, Chattanooga, TN seeks a talented News Promotion Producer. Candidate must be able to write, shoot and edit all phases of news promotion including topicals, series and radio spots. Non-news promotional duties also required. Non-linear editing experience preferred. Written inquiries only. Send resume and tape to Christy Bradshaw, 1101 East Main St., Chattanooga, TN 37408. Deadline: January 4, 1999. EOE. WDSI is a drug free workplace.

HELP WANTED PRODUCTION

Promotion producers looking to do more than just the same old news, WAMI may be the place for you. Located right in the heart of South Beach, WAMI is the flagship station for Barry Diller's city vision concept. Our half hour newscast is a unique alternative to Miami's "if it bleeds it leads" programming and requires a creative thinker. Someone who's tired of cutting typical topicals and wants to change the face of news promotion. State of the art equipment from AVID, SGI and Apple are at your disposal. And did we mention the 7 Emmy's we won, more than any other station in the region? If this sounds like your dream job and you have 2 to 4 years of experience then send your resume and tape to: USA Broadcasting Promotion, 605 Lincoln Road, 2nd Floor, Miami Beach, FL 33139. USA Broadcasting is an Affirmative Action, Equal Opportunity Employer.

Director - WFSB, a Meredith Broadcasting Group station, and #1 in Connecticut, is looking for an experienced newscast director. Send resume and reel to Marney Elliott, Production Manager, 3 Constitutional Plaza, Hartford, CT 06103-1821. EOE.

Talk Show Executive Producer. KTRK-TV (ABC owned) needs an Executive Producer for its live, daily talk show Debra Duncan. Responsible for overseeing all aspects of the show...from content to production to promotion. Must be a team leader and manager...someone who is relentless and creative coming up with compelling content. Must possess superb writing and storytelling skills. Must have excellent people skills, exceptional control room demeanor, production skills, ability to work under tight deadlines. Five years television producing experience preferred. Please send resumes to: Kim Nordt-Jackson, Program Manager, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Equal Opportunity Employer. M/F/V/D.

HELP WANTED ALL POSITIONS



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MARKETING DIRECTOR - Bachelor's degree in Marketing, Journalism or related field required. A minimum of 5-7 years as a Director of Marketing, Promotions, or News at a major market network affiliate television station.

ACCOUNT EXECUTIVE - Bachelor's degree in Marketing, Communications or related field and, 3-5 years media sales experience required. Broadcast Sales Preferred.

NEWS DIRECTOR - Bachelor's degree in journalism (or 10 yrs. progressively responsible exp.) req'd. A min. 10 yrs. with at least 4 yrs. in a director capacity req'd.

FOR MORE DETAILS LOOK US UP ON THE WEB AT **WWW.KTVT.COM.**
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Qualifications include a bachelor's degree in a related field or industry experience to include a minimum of 6 years in television promotion; supervisory experience preferred. Knowledge of movies is as important as your superior communication skills. For consideration, please forward your resume, tape and salary history to:

Encore Media Group, #563BC, P.O. Box 4917, Englewood, CO 80155; Fax (303)267-7370.
Successful candidates will be subject to a drug test. EOE.

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Sales Promotion Manager. NCC, the country's premier spot cable advertising rep firm seeks energetic, creative self-starter with proven ability in marketing or consumer promotions, for NY office. This multi-task-oriented individual will develop and execute promotion concepts and uncover marketing-oriented sales leads for joint presentations with sales staff. Requires superior communication, organizational and follow-through skills and computer proficiency. Knowledge of print production and copy writing skills a plus. Minimum five years experience in sales, marketing, or media environment. NCC is an E.O.E. Send resume and salary requirements in confidence to: National Cable Communications, Attn: Promotion Position, 114 W. 47th St. 17th Fl., NY, NY 10036. FAX: (212) 730-7479.

HELP WANTED RESEARCH

Cable Net Senior Research Analyst, NYC. If you have 3-5 yrs exp. at a Cable or Broadcast Net. in Research, know the Nielsen systems including Galaxy backwards and forwards then this a great career move for you. One of the top cable conglomerates has an opening for one of its' key cable networks. All taxes must include salary history to be considered. Contact: Lee Rudnick, DBI Media, Executive Search, Ph: 212-338-0808, Ext 5/Fax: 212-338-0632. Visit our Web site at <http://www.dbiny.com>.

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Send resume and salary history to Adlink, Human Resources, 11150 Santa Monica Blvd., Suite 900
Los Angeles, CA 90025 or e-mail jobs@adlink.com

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Accustaff Incorporated, the fourth largest staffing agency, in partnership with Discovery Television Center-Miami, is seeking the following dedicated professionals to join us...a new state-of-the-art digital broadcast facility located in Miami, Florida.

CORE OPERATOR/MASTER CONTROL

Support the master control for multiple network services, including providing technical and tape operations support, audio production, tape duplication and technical quality control. At least two years of experience in a broadcast master control environment coupled with technical literacy and the ability to read scopes and monitoring equipment are essential. Strong computer, communication, organizational and prioritizing skills, and experience with switches, automation systems and muters are required. Familiarity/fluency in Spanish or Portuguese is also essential.

AUDIO LAYBACK

Technically evaluate (QC), prepare, dub, download, and/or layback (audio translation edit) program and interstitial material for on-air use on multiple network at 24 X 7 facility. Two years minimum experience in on-air operations environment with a basic understanding of video and audio theory routing systems and signal paths. College degree in communications or related education preferred. Strong organizational, computer and multi-tasking skills, as well as fluency in Spanish or Portuguese is a must.

TRANSMISSION ENGINEER

Minimum of 3 years engineering experience with satellite transmission provider. TV transmission facility, or network control/operations center. Knowledge of video, audio and RF signal parameters and quality control standards required, including maintenance of Satellite Uplink Systems. PC literacy required. Experience with digital compression systems (Scientific Atlanta Power Vu and/or General Instrument Digicipher preferred) also required. Knowledge of Phillips/BTS master control/routing and Louth Automation systems a plus. Spanish and/or Portuguese a plus. 24 X 7.

SYSTEMS ENGINEER

Successful candidates will have a primary expertise in either systems, RF, video or audio. Minimum 3 years systems experience including significant experience in ITU-R 601 digital environment. Ability to diagnose to component level, familiarity with test signals and equipment, analytical software, and computer programming.

AA degree in electronics or computer systems required. Military or other significant experience/training can be substituted for degree requirements. SBE certification and FCC general class license strongly preferred. Spanish and/or Portuguese a plus.



Send resumes to: Human Resources, Discovery
Television Center-Miami, 6506 Blue Lagoon Drive,
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ALLIED FIELDS

HELP WANTED INSTRUCTION

The Knight Chair in Journalism Technologies and the Democratic Process. College of Journalism and Communications. University of Florida. *Position Responsibilities:* The University of Florida's College of Journalism and Communications seeks an outstanding journalism professional to become its first Knight Chair in Journalism Technologies and the Democratic Process. This Knight Chair is designed for a person to teach undergraduate and graduate students and to engage in research/creative activities concerned with how the technologies used to gather, analyze, organize and disseminate information contribute to journalism's role in developing informed citizens, capable of making decisions necessary for self-government. In addition, the Knight Chair will engage in public service activities effectively linking the college and its programs with journalism professionals locally, regionally, nationally and internationally. *Qualifications:* The successful candidate is required to have a record of professional accomplishment that would justify appointment at the rank of professor in journalism and communications. Qualifications also include: minimum five years of full-time journalism experience; significant professional expertise related to new media technologies; intellectual curiosity; desire and demonstrated record/potential to conduct research and/or engage in creative activities designed to explore and explicate the connections between new journalism technologies and the development of a democratic society. A bachelor's degree in an appropriate field is the minimum educational requirement. Desire and potential for effective teaching are also required; effective teaching experience preferred. *The Knight Chair:* This Chair was endowed with a \$1.5 million gift to the College from the John S. and James L. Knight Foundation. The Knight Foundation gift was augmented by the state of Florida's Matching Gift Program. Income from the total endowment provides a competitive salary, plus generous support for research, travel, and staff/graduate student assistance. This is one of 12

Knight Chairs endowed by the Foundation. The University of Florida's College of Journalism and Communications is a national leader in the professional education of journalists and other communication practitioners. The college is nationally accredited and has programs in advertising, print and broadcast journalism, public relations and telecommunication production and operations. The college offers bachelor's, master's and doctoral degrees and currently enrolls 2,600 undergraduate students, 135 M.A. students and 40 Ph.D. students. In addition to four academic departments, the college includes the North Central Florida public broadcasting stations (WUFT-TV, WUFT-FM, WJUF-FM), two commercial radio stations (WRUF-AM/FM) and a low-power television station. The college also includes the Brechner Center for Freedom of Information, The Documentary Institute, and an Interactive Media Lab, a state-of-the-art facility designed for teaching and research. The college has a long history of innovation in new communication technologies, from early installation of front-end systems in editing labs to experimental creation of an electronic newspaper in partnership with the New York Times-owned *Gainesville Sun*. The college has its own LAN of approximately 350 computers and also has a \$5 million endowment specifically to provide annual funds for computers and computer-related technologies. Further information about the college is available at <http://www.jou.ufl.edu/>. *Application Deadline:* Deadline for applications is February 1, 1999. Appointment begins August 1999. Please send application or nomination letters to: Prof. Julie Dodd, Knight Search Committee Chair, College of Journalism and Communications, 2096 Weimer Hall, University of Florida, Gainesville, FL 32611-8400. Application letters should be accompanied by a detailed vita/resume and names/addresses of three references. The search is conducted under Florida's open records laws. All documents are open for public inspection. Minorities, women and persons with disabilities are encouraged to apply.

HELP WANTED TECHNICAL

Uplink EIC/Maintenance Engineer who likes challenges and doesn't mind weekend and out-of-town assignments needed immediately in St. Louis, Missouri. Qualified applicants must have broadcast maintenance experience and have worked with transportable uplinks. This position will also have primary responsibility for our fiber distribution network, client projects and inventory management. A good driving record mandatory. If you are flexible, an independent decision maker, self-confident, steady under pressure and take pride in performance. Fax your resume and salary history to KAUFMAN BROADCAST SERVICES, 314-421-2843. No calls accepted. Equal Opportunity Employer.

HELP WANTED SALES

Director of Content Acquisition. FASTV, Inc., a progressive, Los Angeles-based media Internet start-up, seeks experienced programming/acquisition executive. Proven sales and deal-making ability and understanding of online medium a must. Legal background preferred. We offer competitive salary, benefits and performance-based compensation package. For immediate response, please fax resume and salary requirements to CONTENT POSITION at (323) 954-7695 or e-mail to content@fastv.com. No phone calls please. EOE.

HELP WANTED MANAGEMENT

Corporate Relations Manager. ALLSTATE Insurance, our employees make the difference! We are currently seeking a Corporate Relations Manager to manage daily dept. operations; oversee all internal and external communication strategies; and represent the company regarding Allstate's position within news media. This individual will also provide counsel and direction regarding events, image and advertising. A Bachelor's degree in Communications, Journalism or related field, PC proficiency and prior management exp. required. Knowledge of the insurance industry preferred. Excellent verbal, written and strategic planning skills a must. We offer excellent compensation and benefits. For consideration, send your resume and cover letter to: Allstate, Attn: Brian Brashears, 9225 Indian Creek Parkway, Ste. 600, Overland Park, K66210. Fax: 913-451-5398. EOE. Allstate Insurance.

HELP WANTED PRODUCTION

GIANT OCTOPUS. We're spreading our tentacles! We're looking for dynamic designers, highly organized, very proficient, technically minded individuals. A knowledge of MAC software a must. Ability to create complex After Effects files also very important. Post production knowledge and systems maintenance is a plus. Send reel and resume to: Rey Rodriguez, Giant Octopus, 2915 State Rd. 590, Suite 19, Clearwater, FL 33759.

HELP WANTED NEWS

Leading media services company needs person with TV news/assignment background to head NYC based media placement dept. Scheduling staff to book TV interviews, overseeing script and alert writers, handling client relations, shaping editorial message for Video News Release, Radio Media Tour and Satellite Media Tour placement and interacting with company's sales group. Must have great news sense, writing ability, organizational/management skills and enjoy working in a pressure situation that requires intellectual agility and quick decisions. Resume to Michael Hill, News/Broadcast Network, (fax) 212-684-9650. E-mail, mikeh@Newsbroadcastnetwork.com.

HELP WANTED FACULTY

TV/FILM: Allentown College of St. Francis de Sales is seeking a full-time faculty member in TV/Film. The two-year old program offers courses in film, television, and radio. Experience with non-linear editing systems and computer graphics necessary. Master degree, professional credits, and successful college teaching experience required; Ph.D. preferred. Allentown College is a four-year, Catholic, liberal arts college located in eastern Pennsylvania, with easy access to NYC and Philadelphia. Position available late August 1999. Send letter of application, curriculum vitae, three letters of recommendation, and transcripts to Mr. Kenneth Gardner, Allentown College, 2755 Station Ave., Center Valley, PA 18034-9568. Deadline: February 15. EOE.

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Digging deep pays off for Bilotti

Richard Bilotti spent much of this year sweating. Known for his unusually thorough, sometimes exhaustive studies of cable and entertainment stocks, the media analyst with Morgan Stanley Dean Witter had questioned whether the troubles of Tele-Communications Inc. were really over. While bullish on other cable operators, in July 1997 Bilotti went out on a limb and downgraded TCI's stock from "outperform" to "neutral."

That's momentous and undiplomatic on Wall Street and as close to a "sell" as many securities analysts will ever get if their firms woo companies for investment banking.

As the only major Wall Street analyst with a negative opinion, Bilotti's downgrade was a high-profile mistake. TCI's momentum continued with the stock clicking up from \$18 to \$47 after AT&T Corp. announced its \$48 billion takeover of the MSO.

Among Bilotti's worries—and among some rival analysts' hopes—was that the bad call could cost him his top ranking in *Institutional Investor* magazine's annual assessment of securities analysts. Though the survey of money managers is often criticized as a beauty contest rewarding salesmanship over analytical skill, a ranking is prestigious enough that investment banks often give big bonuses to their analysts that make it.

But in this fall's results, buy-side investors again voted Bilotti No. 1.

No one was more surprised than Bilotti. "In 15 years as an analyst, that was my biggest mistake," Bilotti says of his TCI estimation.

His immunity is partly due to the unusually aggressive Morgan Stanley sales force's prodding of buy-siders to vote for the firm's analysts. But it is also due to the fact that while Bilotti is right more often than he is wrong, even his biggest buy-side fans don't rely on him for his stock picks. They're keenly interested in the way he plunges so deeply into a company's operations and his penchant for delving into minutia that some of his competitors don't always study as rigorously.

"He does some of the best work," says David Shell, a portfolio manager for Liberty Asset Management. Shell has used Bilotti's insights into capital structures to



"All investors want to see how your reasoning works. A more limited set of investors actually uses the detail, pulls it apart and reassembles it for their own purposes."

Richard Anthony Bilotti

Managing director/media analyst, Morgan Stanley Dean Witter, New York; b. Sept. 9, 1962, Morristown, N.J.; B.S., economics, University of Pennsylvania, Philadelphia, 1984; research assistant, Kidder Peabody & Co., New York, 1984-86; vice president/high-yield bond analyst, L.F. Rothchild, New York, 1986-88; vice president/bond analyst, Prudential Bache Securities, New York, 1988-89; managing director/high-yield bond analyst, Wasserstein Perella & Co., New York, 1989-94; current positions since 1994; m. Jo-Anne Williams, Dec. 9, 1995

guide investments in such firms as Viacom Inc., the Walt Disney Co. and Time Warner Inc. "Bilotti analyzes the things I don't want to analyze [such as] arcane tax issues [and] arcane accounting issues. He's going to write it in a way I can handle."

Bilotti is unusual in two other ways. He's a rare bond analyst who switched over to the starkly different discipline of following stocks. And until he quit the habit recently, he was the rare Wall Streeter—particularly as an Italian-American who grew up in suburban New Jersey—who chewed tobacco, filling up a giant disposable soda cup in his office each day with the tailings.

After landing on Wall Street in 1984 at Kidder Peabody, Bilotti wanted to follow airlines and health-care companies until a trader at his next firm, L.F. Rothchild, pushed him to track media companies.

It was in 1989 at Wasserstein, Perella that he and analyst Rich MacDonald began to produce what has become Bilotti's trademark, an exhaustive 80- to 100-page study of the cable industry densely packed with intricate financial models. That caught the attention of Morgan Stanley, which brought Bilotti over as an equity analyst following cable. He was now grouped with a handful of other media analysts, as a more academic analyst who publishes immense, complicated models on industry trends to determine underlying value.

"Quantification of strategy is the equivalent of building credibility," Bilotti says. "I believe all investors want to see how your reasoning works. A more limited set of investors actually uses the detail, pulls it apart and reassembles it for their own purposes."

Bilotti currently is particularly bullish on content producers, notably movie studios. He believes that ever-increasing outlets only play to their advantage. "As electronic distribution gets cheaper and more available, the value of the content is going to expand exponentially," he says.

Bilotti's next task is assessing the economics of digital television. He's still working out the details, but contends that by creating so many uses for what used to be simply a monitor, "digital does for TV what the Internet is doing for the PC. It will create entirely new uses."

—John M. Higgins

FATES & FORTUNES

BROADCAST TV

Janice Todd, manager, general sales, KJRH(TV) Tulsa, Okla., joins co-owned KNXV-TV Phoenix in same capacity. **Bill Sevenoaks**, manager, local sales, KJRH(TV), succeeds Todd, and **Chad Woolbright**, account executive/manager, national sales, succeeds Sevenoaks.



Rush

Titus Rush, director, TV programming and community development, WFYI-TV Indianapolis, joins WUFT-TV Gainesville, Fla., as station manager.

Appointments, wwbT(TV) Richmond, Va.: **Don**

Richards, general manager, WRLH-TV Richmond, joins as VP/general manager; **Paula Hersh**, senior director, affiliate marketing, the Golf Channel, Orlando, Fla., joins as marketing director.

Michelynn Woodard, manager, sales research and marketing, Fox Broadcasting Co., Los Angeles, named manager, network distribution, Eastern region, New York.

Gerald Michel, VP, operations and engineering, WXIA(TV) Atlanta, joins co-owned WTSP-TV Tampa Bay, Fla., as VP, engineering.

Dick Rice, manager, broadcast accounts, Sony Electronics, Midwest region, Minneapolis/Saint Paul, joins KSTP-TV there as director of engineering.

Paul Button, supervising producer, KCAL(TV) Los Angeles, named executive producer.

Annie Echiverri, writer/producer, WMAQ-TV Chicago, named manager, promotions.

PROGRAMMING

Philip Schuman, senior VP, Universal Television and Networks Group, Universal City, Calif., named executive VP.

Philip Kruener, director of development, Evolve Entertainment, Beverly Hills, Calif., joins King World Productions, New York, as director of development, network programming.

Appointments, Unapix Entertainment, New York: **Rob Miller**, executive VP, Unapix North America, named presi-

dent; **Bruce Casino**, senior VP, Northeast and Central regions, Pearson/All-American Television, New York, joins as executive VP/manager, general sales, Unapix syndication.

Appointments, Hallmark Entertainment Networks, Englewood, Colo.: **F. Kip Vanderbilt**, VP, international sales, Weather Channel, New York, joins as senior VP, worldwide advertising sales, Denver; **Jeffrey Johnson**, director, marketing and programming, Optus Vision, Sydney, Australia, joins as VP/managing director, Asia Pacific, Singapore.



Stasi

assistant managing editor, *Business Week*, New York, joins cable programming venture Oxygen Media there as senior VP, business content.

Carol Finelli-Brown, director of operations, Pittsburgh, for news service Metro Networks, Houston, named director, affiliate relations.

JOURNALISM

Bruce Perlmutter, senior producer, CNBC, Fort Lee, N.J., joins CNN, New York, as executive producer, *News-Stand: CNN & Entertainment Weekly*.



Perlmutter



Cavuto

Appointments, Fox News, New York: **Neil Cavuto**, managing editor/anchor, *The Cavuto Business Report*, named VP, business news, in addition to his current duties; **Dave Barrett**, anchor, ABC Radio Networks, New York, joins as news director, radio.

Joe Witte, meteorologist, *Today in New*

York, WNBC-TV New York, joins co-owned CNBC, Fort Lee, N.J., as chief meteorologist. He will be succeeded at WNBC-TV **Chris Cimino**, weekend meteorologist. Also at WNBC-TV, producer **Mike Fitzsimmons** has been named senior producer, and associate producer **Paula Coccozza** has been named producer.

Mitch Gelman, projects editor, *Seattle Post-Intelligencer*, Seattle, joins CNN/SI Interactive as assistant managing editor.

David Goldberg, news director, WUFI-TV San Diego, joins WDEF-TV Chattanooga, Tenn., in same capacity.

Marc Ganis, president, SportsCorp, Chicago, joins CNNfn, New York, as sports commentator.

ADVERTISING/MARKETING/PUBLIC RELATIONS

Appointments, BBDO Chicago: **Mary Jane Odermann**, VP/planning supervisor, Western International Media, Chicago, joins as associate media director; **Anne Joyaux**, media supervisor, DDB Needham, Chicago, joins in same capacity; **Chris Tussing**, account supervisor, DDB Needham, San Francisco, joins in same capacity.



Graffy

Kerry Graffy, executive/manager, Cox Studio Productions, Cox Communications, Santa Barbara, Calif., joins digital interconnect Adlink, Los Angeles, as manager, creative services.

RADIO

Scott Muni, veteran announcer/program director, joins WAXQ(FM) New York, as host, *The Scott Muni Show*.

John Duncan, program director, KLOS(FM) Los Angeles, joins KLYY(FM) there in same capacity.

Appointments, WFAN(AM) New York: **Donovan Welsh**, manager, local sales, named manager, general sales; **Ken Schoen**, director, sports marketing, succeeds Welsh.

Wendi Power, account executive, WGN(AM) Chicago, named manager, local sales.

Michael Castello, managing director, United Stations Talk Radio, New York.

joins MediaAmerica there as director, Hispanic radio services.

Kevin Dalton, account representative, Barry Advertising, York, Pa., joins Associated Press broadcast news center, Washington, as executive, regional radio.

CABLE



Argentino

Appointments, Columbia TriStar advertiser sales, New York: **Bo Argentino**, VP, named senior VP; **Dennis J. Dunphy**, Midwest manager, Chicago, named VP, sales and marketing, Central region.

Jim Head, VP, original programming, TBS Superstation, Atlanta/Los Angeles, named senior VP.



DiBella

Lou DiBella, senior VP, programming, Time Warner Sports, New York, joins HBO there as senior VP, HBO Sports/TVKO programming.

Sean Bratches, VP, affiliate sales and marketing,

ESPN, New York, named senior VP.

Appointments, Nickelodeon, New York: **William Weil**, director, business development group, named president; **Jean Margaret Smith**, director, public affairs, named VP, public affairs and administration.

Appointments, E! Entertainment Television, Los Angeles: **Barry Nugent**, assignment manager, E! News, named director, talent relations; **Lisa Rowan**, manager, talent and development named director, talent and development.



Seidel

Appointments, Food Network, New York: **Bruce Seidel**, manager, program scheduling, Discovery Communications, Bethesda, Md., joins as director, scheduling; **Sarah Cohen**, director, new media,

Parade Publications, New York, joins

in same capacity; **Jane Fletcher**, marketing manager, Comedy Central, New York, joins as marketing manager, events; **Amy Morrison**, account executive, affiliate sales and marketing, Eastern region, New York, named marketing manager, affiliate sales.

David M. Intrator, VP, programming and marketing, Marcus Cable, Dallas, joins A.H. Belo Corp there as VP, cable development, broadcast division.

Sandra Sims, VP, ministry programming, the Christian Television Network, Clearwater, Fla., joins the Inspirational Network, Charlotte, N.C., as executive producer, development programming

TECHNOLOGY



Klitzer

Jeffrey Klitzer, rental manager, ASC/Leitch Technology, Burbank, Calif., joins Panasonic Broadcast and Digital Systems, Los Angeles, as group manager, nonlinear editing systems.

INTERNET

Appointments, CNN/SI Interactive, Atlanta: **Hart Hooton**, director, marketing and business development, named general manager; **Joseph Trotz**, producer, special events, CNN/SI.com, named coordinating producer.

ASSOCIATIONS

Appointments, Arbitron Radio Advisory Council, New York: **Irv Goldstein**, VP/general manager, WLAD(AM) Danbury, Conn., named chairman; **Mickey Luckoff**, president/general manager, KGO(AM) San Francisco, named vice chairman.

ALLIED FIELDS

Vicki Krovialk, director, on-air promotions, Sky Latin America, Miami, named VP, creative services.

Terrence Sekel, director, integrated sales and marketing, ESPN, New York, joins Nielsen Media Research, New York, as VP/director of marketing, advertiser services.

Jace Vogler, director of purchasing, Holiday Vacations, Eau Claire, Wis., named general manager, holiday vacations, television/radio division.

DEATHS



Grade

Lord Lew Grade, 91, legendary and flamboyant British entertainment mogul, died Dec. 13 in London of heart failure. In 1955, Grade founded Associated Television (ATV), the first commercially financed British

channel to compete with the BBC. Aiming to provide light-hearted, entertaining alternatives to the BBC's traditional fare, Grade produced a string of successful shows that crossed the Atlantic. Among them: *The Saint*, *Secret Agent*, *The Prisoner*, *The Persuaders*, *The Julie Andrews Show*, *This Is Tom Jones*, as well as syndicated shows *The Muppet Show*, *Interpol Calling* and *Whiplash*.

He also engineered large-scale international TV co-productions such as 1977's *Jesus of Nazareth*, featuring Lawrence Olivier. As chairman of parent company Associated Communications Corp., Grade oversaw movies including *The Muppet Movie*, *On Golden Pond*, *Sophie's Choice*, *The Exorcist* and two Pink Panther films.

Born Louis Winogradsky, the producer came to London from Ukraine at age 6. Grade's first foray into show business occurred when he was a champion Charleston dancer. He ended his hoofing career in 1934; soon after, he and his brother Leslie founded the Grade Organization, which became the biggest show business agency in Britain. He was knighted in 1963 and given a life peerage in 1976. Grade is survived by wife, Kathie, a son, Paul, and two grandchildren.

Norman Fell, 74, actor, died of cancer Dec. 14 in Woodland Hills, Calif. Fell was best known for his portrayal of Stanley Roper, the grumpy landlord on 1970s sitcom *Three's Company*. He and his TV wife, the late Audra Lindley, reprised their roles in the 1979-80 spin-off, *The Ropers*. Fell also appeared in numerous other TV roles. His 35 movie credits include *Catch-22*, *Airport 1975* and *The Graduate*, in which he portrayed Dustin Hoffman's landlord. He is survived by two daughters.

—Compiled by Mara Reinstein
mreinstein@cahners.com

Stringer new Sony head

Sony named Howard Stringer its top U.S. manager, promoting him to chairman and CEO of Sony Corp. of America. Now reporting to him are both John Calley, chairman and CEO of Sony Pictures Entertainment and Tommy Mottola, chairman and CEO of Sony Music. Stringer will continue to report directly to Nobuyuki Idei, president and co-CEO of Sony, based in Japan.



@Home strikes a deal to buy Narrative Communications for approximately \$90 million.

It plans to use Narrative's Enliven software for inserting multimedia content into online ad spots. @Home has licensed Macromedia's online animation Flash Player for installation in digital set-tops. Tom Jeromoluk, @Home chairman and CEO, called the Flash software "absolutely ideal for the set-top environment." Macromedia's Flash technology is currently bundled into Windows 95 and 98, the Internet Explorer and Netscape Navigator browsers, and America Online's CD-ROM.

The FCC is aiming to streamline several cable industry rules this week. The changes would simplify the agency's complaint review process, eliminate redundant company reporting requirements and clarify what information must be included in a cable system's public files. The agency is expected to jettison two of the most controversial measures being considered, according to sources. The Cable Telecommunications Association had urged the commission to drop one rule requiring cable companies to keep records in their

public file that verify compliance with advertising limits on children's programming. CATA also wants the commission to eliminate a rule that requires cable providers to make available the names of chief executives and board members of corporations, and other groups that sponsor political or controversial programs. CATA's proposals are vehemently opposed by the Center for Media Education and other public

advocacy groups. Further weakening CATA's chances—the National Cable Television Association refused to back the proposals.

Last Wednesday, the FCC shut down 19 unlicensed radio stations in Miami

with the help of the Drug Enforcement Administration and U.S. Coast Guard, among other federal and local lawenforcement agencies. The reason for the other agencies' involvement is not yet a matter of public record, according to a spokesman for the U.S. Attorney for the Southern District of Florida, to which the FCC referred a request for further information. An FCC statement said the radio stations were transmitting without licenses on various FM frequencies in the Miami area. The FCC had received complaints that

the so-called pirate stations were interfering with local licensed broadcasters, and the commission also was concerned about possible interference with aviation frequencies, a statement from the U.S. Attorney said. The stations' transmission equipment was seized per a court order, according to the FCC. The action was a follow-up to a seizure this past July of equipment from 15 unlicensed stations in the area.

Net income at Emmis Communications Corp. shrank 27.5%, to \$3 million from \$4.1 million, in the company's third quarter that ended Nov. 30. Meanwhile, net broadcast revenue jumped more than 70%, to \$61.6 million, and broadcast cash flow grew 65.9%, to \$28.1 million, compared with the same period a year ago. Emmis owns 16 radio and six TV stations, several maga-

Survey: Viewers applaud their local news

More good news for local news last week, as two-thirds of those surveyed by the Radio-Television News Directors Foundation called their local TV news either excellent or good. Moreover, the survey found that more people get their news from local TV than any other source. Similar findings were reported in a study from Ogilvy Public Relations and NFO Research two weeks ago. However, 60% of respondents said they have become skeptical about the accuracy of news, and significant numbers raised questions of fairness. While 20% of those surveyed found local TV coverage completely fair, or nearly so, 65% called it only somewhat fair, and 13% called it unfair. Only 20% of respondents rated local news a "4" or "5" on a scale of 1 to 5 for fairness and absence of bias. Research included phone calls to more than 1,000 adult viewers in October and 300 news directors in November and demonstrated a divergence of opinion on the role of TV news. Ninety-two percent of news directors who responded see acting as a watchdog over local government as an important function; less than two-thirds of the public agreed. While 70% of news directors favored using hidden cameras and microphones for some stories, only 30% of the public did. Regarding confidential sources, more than half of the public opposed using unnamed sources, and nearly half felt local news dug too deeply into people's private lives. News directors firmly disagreed on both points. "While the study affirms our belief that the public relies on and trusts local television news," RTNDF President Barbara Cochran said, "It also highlights some areas where the public is skeptical about our news judgment and ethics." The foundation's News Judgment and Ethics project plans to conduct 18 regional public forums on journalistic integrity over the next two years and will develop materials toward an in-newsroom ethics curriculum.

—Dan Trigoboff

zines and a radio network in Hungary.

The FCC last week granted Fox Television's request to let some UHF stations transmit digital signals at the same strength allowed to VHF outlets.

UHF stations' digital broadcasts currently are limited to 200 kw (versus the 1,000 kw permitted for VHF). But the FCC said stations can request a power increase if they demonstrate that no significant interference with other signals will be created, and they resolve any objections from other local broadcasters. "We're delighted," said a Fox spokesman. "This means viewers will get more digital services sooner." Requests for extra power must be placed on public notice for 30 days before the FCC can grant approval. The company had argued that the limits would add unwarranted expense to many UHF stations' digital transition. Fox complained that constructing lower-powered transmission facilities now and rebuilding them after 2007 would add up to \$750,000 to the cost of outfitting a station for digital service. Fox said the initial rules, issued Feb. 23, would be particularly harmful to the company because affiliates in 16 of the top 30 markets would have to build the lower power facilities by Nov. 1, 1999, to comply with the FCC's build-out schedule. Also, broadcasters offering digital signals prior to their

scheduled deadline were given complete discretion to choose when they transmit DTV signals. After their required start-up date, licensees must offer DTV signals during the time they operate their analog service.

Two radio stations in Washington state may be fined \$15,000 each

after they were sold without FCC approval and because they don't have enough staff in studio, the commission contended. The FCC last Wednesday sent "notices of apparent liability for forfeitures" to Washington Broadcast Management Co. (WBM), seller of KNTB(AM) Lakewood/Tacoma and KBRO(AM) Bremerton, Wash. Transfer of WBM control to Triangle Broadcasting Co. was accomplished on Dec. 17, 1997, but not filed with the FCC until April 21, the notices said. Also, neither station's studio is staffed full time by a management-level employee; rather, the chief engineer and business manager "float" between

the two stations, which are about 30 miles apart. WBM has 30 days to show why it should not have to pay the fines. Frank Olsen, president of Triangle and WBM, did not return a telephone call seeking comment.

TBS Superstation has ordered 13 episodes of *Channel of the Apes*, a half-hour comedy series about a cadre of apes who run their own TV network. The concept is a spin-off from TBS's original movie parody shorts, *Monkey-ed Movies*, which depicts costumed apes acting out scenes from recent hit films. The series is expected to debut in June 1999.

Hitachi's first high definition TV sets are now at retail showrooms.

The 61-inch sets, which also have the ability to receive HDTV and SDTV signals from DirecTV and USSB as well as over-the-air DTV signals, are being demonstrated at Sears in Concord, Calif. and The Good Guys in Las Vegas, Nev. Additional Hitachi sets will be shown at Cir-

cuit City locations along the West Coast. On the East Coast, Hitachi sets can be seen at Sixth Avenue Electronics, PC Richard & Son, and Nationwide Computer in the N.Y./N.J. metro area. "Collaborating with DirecTV and USSB has enabled us to leapfrog some of the digital confusion and HD signal source issues with which the industry is wrestling," said Jon Poto, executive VP and general manager of Hitachi Home Electronics. "With this approach we are not limited by individual market terrestrial broadcast ramp-ups."

Errata: In last week's story, "John Henry vs. the Supercomputer," (B&C, Dec. 14, p. 28), comments concerning the use of strikebreakers attributed to American Federation of Television and Radio Artists executive Greg Hessinger should have been attributed to the head of a large market station who asked not to be identified.

Congress Pushes for FCC Changes

Ten members of Congress, including Speaker-elect Robert Livingston (R-La.), Friday urged FCC Chairman William Kennard to "oppose any efforts to alter, terminate, sunset or otherwise abolish television local marketing agreements." The letter also asked the commission to consider repealing a rule that forbids broadcasters from owning two TV stations in one market, to maintain a rule that exempts minority stakes in broadcast stations from being counted toward national ownership caps, and to retain and continue to grant waivers to broadcasters who own TV and radio stations in the same market. The letter, initiated by Rep. Cliff Stearns (R-Fla.), has been expected since early this month. Joining Livingston and Stearns were Reps. Michael Oxley (R-Ohio), Richard Burr (R-N.C.), Steve Largent (R-Okl.), Mark Foley (R-Fla.), Robert Ehrlich (R-Md.), Clay Shaw (R-Fla.), Carrie Meek, (D-Fla.) and Martin Frost (D-Texas). The FCC pulled from its Dec. 17 agenda a proposal to change the broadcast ownership rules when broadcasters, Congress and Republican commissioners objected.

— Paige Albinak

Printed in the U.S.A. Founded in 1931 as *Broadcasting*, the News Magazine of the Fifth Estate, *Broadcasting-Television* introduced in 1945. *Television* acquired in 1961. *Cablecasting* introduced in 1972. *Broadcasting/Cable* introduced in 1989. *Broadcasting & Cable* introduced in 1993. *Broadcasting & Cable* is a registered trademark of Reed Publishing (Nederland) B.V., used under license. *Telemedia Week* is a registered trademark of Reed Elsevier Inc. Reg. U.S. Patent Office.



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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

New day dawning

An A-list of Silicon Valley luminaries including the CEOs and top executives of Intel, Novell, Cisco Systems, Compaq Computer, IBM, SegaSoft Networks and Brilliant Digital Entertainment, have gone on record with the FCC urging the government to stay out of the way of broadband platform deployment. Their letter is a wake-up call to anyone not paying close attention to the flank speed of digital development in the United States.

Among our constituents, the primary policy beneficiary of this communication—assuming it falls on open ears at the FCC—is the cable industry, whose first name is broadband. A call last week to Decker Anstrom, president of the National Cable Television Association, elicited this information, in short order:

- The cable industry already has 500,000 customers (at \$35-\$40 a month each) for its high-speed modems, which are cheaper and 50 to 100 times faster than comparable telephone company offerings.
- That cable capacity is now in front of 19 million homes.
- By this time next year, projections are for 1.5 million to 2 million customers with service in front of 30 million homes.
- Standardized cable modems, now supplied by cable operators, will go into retail stores in 1999.
- After that the numbers get quantum.

Anstrom ranked the high-speed access capacity as second among the three services that form cable's trifecta, the first being cable television and the ultimate being telephone. Upgraded grids for all three are being rushed into place as this is written.

An Anstrom interview in the January issue of our sister publication, *Digital Television*, notes that most urban and suburban cable systems will have been rebuilt by mid-to-

late 1999, serving 70% to 80% of cable's customers. A not insignificant element in that deployment will be capacity for digital and high-definition television.

The Silicon Valley interest is far from altruistic. Those companies are vitally involved in the hardware, software and services that will populate these new broadband platforms, and from their standpoint, the more the merrier. We need not endorse their blanket plea "not to adopt any new broadband regulations" to respond positively to the principle that government do no harm.

For all its significance in the current regulatory tug-and-pull, the letter's real message to the Fifth Estate is between the lines: Convergence is closer than you think.

By any other name

The cable industry was quick to correct one element in last week's editorial ("The Twain Meet"), which suggested that "compensation" for broadcasters be factored into future carriage agreements between the two media. The operative phrase should have been "revenue sharing," we were advised by sources at the highest levels of that industry. Indeed, earlier this year, we reported that ABC and Tele-Communications Inc. were talking along these lines. TCI would carry ABC digital channels on a special tier, sell it to their customers and split the take.

Moreover, one source told us, the current compensation agreements between operators and cable networks contemplate not only payments to the networks but some sharing in local advertising availabilities. In the future, these sources say, the common bond between broadcast stations and cable systems may be their localism, with each contributing to program partnerships in that arena.

We accept the amendments, along with their implicit suggestions that harmony is not a matter of whether, but when.

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