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IT'S HERE...

Fast Track

Must Reading from

Broadcasting & Cable

September 22, 1997

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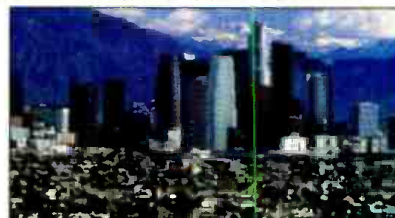
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Top of the Week



Scenes like these from the first episode of 'Brooklyn South' won't necessarily appear in every episode, CBS says.

CBS enters new ratings territory

Bochco's 'Brooklyn South' is the first prime time drama with a TV-MA rating

By Lynette Rice and
Paige Albiniaik

It took four days, 100 technicians, 31 actors and that many more extras—all at a cost of \$400,000.

But nine minutes in tonight's premiere of Steven Bochco's *Brooklyn South* on CBS will be remembered for more than the cost and effort that went into producing it.

The opening episode is the first prime time drama on broadcast television to receive a TV-MA—the strongest label possible under the new content ratings system. Filmed on Brooklyn's Flatbush Avenue, the sequence depicts a drugged-out perpetrator on a shooting spree outside the police station, while a sniper launches a rooftop massacre. The flashpoint comes when one cop is hit in the head—the viewing audience will be able to see the effects of the blow, albeit barely.

"This is the first time [the rating] was legitimately appropriate for a one-hour drama," said Leslie Moonves, president, CBS Television. "As I have said over and over, we're not hiding the fact this is a very violent piece of film. It's violent for a reason. By no means does it celebrate violence; it shows how grotesque violence is. Every adult should know this is an very accurate portrayal of what goes on."

Concern still exists that the networks will use the stiffer ratings to their advantage—airing especially intense programs to generate publicity.

And though *Brooklyn South* airs at

Language lesson

Brooklyn South's TV-MA rating is not based strictly on the show's graphic violence. BROADCASTING & CABLE kept score of what some might consider objectionable language:

Word or phrase	# of occurrences
Ass	2
Asshole	3
Piece of ass	2
Sons of bitches/son of a bitch	3
Bastard	2
Hell	2

Also heard in the program: dicky waver (in reference to a flasher), prick, balls and ball breaker, screw, crap, piss and scumbag.

10 p.m., some worry that a few children will be up late to see it. The episode also earned the letters L, S and V for language, sex and violence.

"CBS is walking the line [by airing *Brooklyn South*]. There are kids that are still up at that time," said Jeff McIntyre, legislative and federal affairs officer at the American Psychological Association. "This is a difficult time, because we have a ratings system but we don't have a V-chip to block those shows. That's a little problematic."

Still, Washington has been largely supportive of CBS, which, together with Bochco, has been active in explaining how the premiere episode sets up a specific story line.

The graphic violence in the first hour won't necessarily be mirrored in

subsequent weeks, Moonves said.

"[The use of the rating is] an important first step in restoring the public's faith in a voluntary ratings system," said House Telecommunications Subcommittee Chairman Billy Tauzin. "I think it shows that the television industry is being responsive to the concerns of American parents by providing them with more information about the content of programming. The fact that content is being rated appropriately is all I'm concerned about."

"In the years leading up to the ratings system, the networks insisted there were no shows that should be rated MA," said an aide to Representative Edward Markey (D-Mass). "They made the appropriate—but extraordinary—exception for 'Schindler's List.' Now we have a weekly series with MA in it.

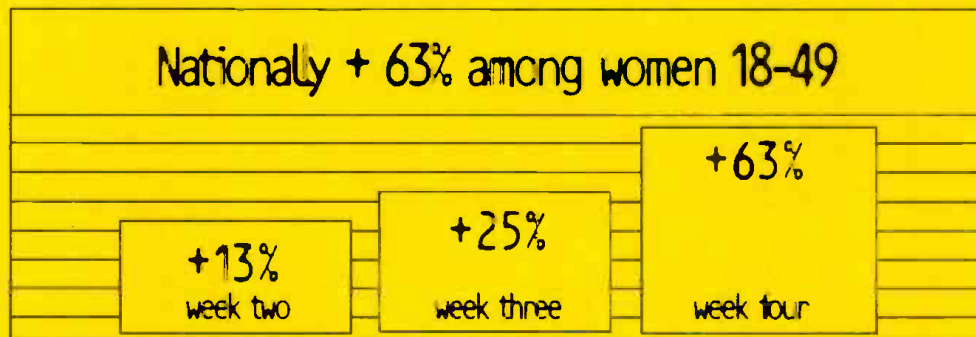
"I think from parents' point of view, this is a welcome concession that there is a great deal of material in nightly television that routinely crosses over into the graphic and appalling. It indicates, in fact, that rather than [the MA rating] being useless, it is going to be used much more often than the networks led people to believe."

The buzz over the episode hasn't boosted business for the show, media buyers say, which is generating roughly \$160,000 per 30-second spot. But advertisers aren't necessarily losing sleep over the ramifications of the first TV-MA rating.

"People who bought *Brooklyn South* are not expecting it to be *Mary Poppins*," says media buyer Paul Schulman. ■

Everyone loves 'The View.'

"Cheers to a promising newcomer on the daytime scene."—TV Guide



Weekly ratings growth vs premiere week (8/17)

NY +33% LA +57% Chicago +50% SF +100%



'The View'. 4 women, lots of opinions & Barbara Walters. Weekdays. **abc** Daytime

Source: WRAP HI Overnights, A-1 7/10/97 - 8/6/97 (July week) vs. 8/13/97 - 8/19/97 (avg of 19 market daytime occurrences, avg quarter hour HI share performance. The figure of 63% is based on women 18-49 NI average audience rating for the week of 9/1 vs 8/11.

Journalists look inward


Ethics and credibility much on the minds of RTNDA

By Steve McClellan

Credibility was a key theme on several levels at the annual Radio-Television News Directors Association convention in New Orleans last week.

Many of the speeches and panels, and the news executives attending them, addressed the issue of the widening credibility gap between news organizations and viewers and listeners. A subtheme was the identity crisis that many newspeople feel the industry is going through, as continued audience fragmentation fuels discussions about the role of news media in an age when the flow of information is sometimes overwhelming.

On another level, affiliate news directors had questions about the credibility and performance of their networks. In some cases they got answers and in some cases they didn't.


 At the closed Fox affiliate meeting last week, news division president Roger Ailes promised dramatic improvements in its NewsEdge news feed service. Affiliate sources say Fox is planning to spend \$20 million-\$30 million to upgrade the service.

But sources say Ailes announced a quid pro quo: The network wants affil-

ates to begin paying for NewsEdge in April 1998. The service has been free, although affiliates have known for a while that at some point they'd have to start paying if they expected the service to compete with CNN, from which Fox ultimately wants to wean its affiliates.

Fox didn't specify how much affiliates would have to pay, other than to say it would be less than they currently pay for CNN Newsource, sources at the Fox meeting said.


Still, Fox could have a tough set of negotiations on its hands. The network also indicated it plans to have secondary NewsEdge affiliates in many (if not all) markets, which drew criticism from some station officials. "I know at least one station in my market who'd love to buy NewsEdge just to shove it up my ass," said one concerned Fox affiliate. "I already have one nonexclusive news service and I don't need another," said another.


 At CBS, News President Andrew Heyward told affiliate news directors at a closed session Wednesday that he was creating a "bulletin center," with dedicated producers and technicians who will be ready to jump on any major breaking news story 24 hours a day, seven days a week. The

effort is in response to criticism that CBS News reacted too slowly in the first hours after the death of Princess Diana. Heyward also said a correspondent would be on duty during weekend overnight hours from now on, which wasn't the case when the Diana story broke over Labor Day weekend. A new way of notifying affiliates of a big breaking news story was also announced—an "emergency voice alert," which will go out to stations by satellite.

Heyward was questioned about his choice of former congresswoman Susan Molinari to front the network's new Saturday morning news program. Some affiliates believe it might have been better to start Molinari as something less than co-anchor, given her lack of journalistic experience. But Heyward countered the network was trying something different and that stations need to show some patience, sources said.

Heyward was also asked about expanding *60 Minutes* to a second night. He said it continues to be a topic of internal conversation, but "nothing is imminent."

 At ABC, affiliates quizzed *World News Tonight* executive producer Paul Friedman on efforts to take back the top ratings spot in the evening news race from *NBC Nightly News*. Some affiliates came away disappointed with Friedman's responses. "He spent more time talking about what he wouldn't do, like go 'down-market,' like NBC," said one affiliate source. Friedman did say he would try to play up more the strengths of anchor Peter Jennings.

 Several affiliate sources said the NBC meeting was a "love-fest" with no real issues raised.

Cronkite on credibility

Meanwhile, many panelists and speechmakers at the show addressed the news media's increasing lack of public credibility. Walter Cronkite, who was awarded RTNDA's Distinguished Service Award, got a standing ovation for his acceptance speech. He said that mainstream media's co-opting of tabloid storytelling techniques is hurting the industry's credibility.

Cronkite blamed the financial structure of the television news business and the "greed" of corporate owners who say they are acting in the interests of shareholders to increase profits. Cronkite's solution: "Educate the shareholder public on the public service [journalists] do" so that news organizations

Soundbites from the Radio Show

If there was any doubt about radio's increasing clout in the realm of big business, last week's NAB Radio Show in New Orleans put it to rest.

The conference attracted hundreds of vendors, investment analysts and syndicators who in past years were less likely to consider the Radio Show a critical stop. The atmosphere was buoyant, boosted by radio's steady revenue gains in recent years, a healthy syndication market and a vote of confidence from Wall Street and financiers.

Welcoming attendees, NAB President Eddie Fritts said he was ushering in a "new era" for radio marked by "flexibility, consolidation and a stronger competitive edge" against cable TV, outdoor advertising and magazines. Fritts also introduced what became a common theme at the convention—radio's role as a public service provider.

Industry investor Hicks, Muse, Tate & Furst brought that theme to the fore by unveiling a public service initiative: "Cap Cares—Radio Reaching Out." Under the campaign, Hicks Muse and its two broadcast interests, Chancellor Media and Capstar, are slated to donate \$5 million annually to charities. The firm presented its first check for \$100,000 to the national Big Brother/Big Sister programs at the convention.

Keynote speaker Robert Pittman, president of America Online Networks, praised radio for being a broadcast medium that has not lost sight of the enduring value in "always giving the customers what they want."

Next year's Radio Show convenes in Seattle in mid-October. —DP

can get at least some relief from the "mad scramble for ratings and circulation." The quest for ratings and profits, he said, undermines journalism and the credibility of the profession. He urged the RTNDA to launch such an education effort. "By making this case, you get the monkey off your back and put it on the money men," he said. "Let the battle cry be 'editors, not auditors!'"

For its part, the RTNDA has formed a new ethics committee, headed by outgoing RTNDA Chairman Mike Cavender, news director of WUSA-TV Washington. One of the proposed mandates of that committee is to reexamine the association's code of ethics, last revised 10 years ago, said RTNDA President Barbara Cochran: "We are discussing doing that, although there is no formal action yet. It's a good time to consider it because it calls attention to the fact that we have a code of ethics and it also focuses on some of the issues that electronic journalists are grappling with today."

As to credibility, it's appropriate that TV newspeople examine their own

behavior and standards, said Patti Dennis, news director at KUSA-TV Denver. "In many instances we have been painted with the same brush [as the tabloid paparazzi] and rightly so," for being intrusive and for violating individuals' right of privacy.

Robert Giles, executive director of the Media Studies Center, New York, said the problem has been building for some time, and that incidents such as *Date-line NBC's* faked GM truck explosion footage, ABC's Food Lion story and Connie Chung's interview with Newt Gingrich's mother have contributed to a "cumulative impression that undermines credibility."

CNN anchor Judy Woodruff said the credibility issue is tied to the identity crisis confronting journalists in the



"Let the battle cry be 'Editors, not auditors!'"

Walter Cronkite

post-Cold War world. "We have relative peace and prosperity and the big life-and-death questions are resolved," she said. "We are less certain than ever [of] what we're supposed to be doing. What is news?"

ABC News President David Westin told a lunch crowd last Thursday that he thinks the news business—and certainly ABC—needs more "story-tellers," in the Charles Kuralt and David Brinkley tradition, who can bring perspective to an event and make events more meaningful to more viewers. "It's a quest for nothing less than meaning," said Westin. "Meaning is dangerous, I understand. There are different viewpoints. But there is a long way we can go toward providing context so that people can draw distinctions and perspective." ■

ing less than meaning," said Westin. "Meaning is dangerous, I understand. There are different viewpoints. But there is a long way we can go toward providing context so that people can draw distinctions and perspective." ■

Karmazin's latest coup

ARS's 98 stations go to CBS for \$2.6 billion

By Donna Petrozello

In an announcement that hushed the floor of the NAB Radio Show last Friday, Westinghouse Electric Corp./CBS Radio announced an agreement to acquire American Radio Systems of Boston for \$2.6 billion.

Westinghouse will pay \$1.6 billion cash, or \$44 per share of ARS stock, and will assume \$1 billion of ARS debt. Westinghouse adds 98 stations to its CBS Radio portfolio, including ARS's significant clusters in Boston and Rochester, N.Y. Combined, the CBS/ARS group controls 175 stations in major and midsize markets.

Westinghouse is not acquiring ARS's American Tower Systems subsidiary, which will be turned over to ARS shareholders in a taxable distribution. One month ago, ARS CEO Steve Dodge retained C.S. First Boston, offering a clear signal to many that he was considering a sale.

NAB President Eddie Fritts broke the news at the NAB luncheon, during which CBS Station Group Chairman Mel Karmazin was honored with the

NAB National Radio Award.

Until the announcement, NAB attendees, media analysts and investors had considered Jacor Communications the leading candidate to buy ARS, although some had not ruled out Westinghouse/CBS or Capstar. Several analysts speculated that ARS would sell for closer to \$55 per share.

"It was as if a bomb dropped," said talk radio format consultant Valerie Geller, who attended the luncheon. "Everybody thought it would be Jacor."

Brokers say Jacor Communications Corp. Chairman Randy Michaels most likely approached ARS's Dodge about buying the group more than a year ago, before the group had a chance to go to auction. Brokers and analysts speculate that CBS did not enter the bidding war until last month, when ARS retained C.S. First Boston.

Convention attendees described Michaels as "devastated" by the news. Some analysts speculated the loss may encourage Jacor owner Sam Zell to consider selling the group's radio holdings and leaving the business.

The deal presents CBS, Radio with stations to spin off in major markets, particularly Boston, San Jose, Calif., and Baltimore. There the CBS/ARS combination amounts to more than four stations. CBS is more likely to swap excess stations in those markets rather than to put them up for sale and risk paying steep taxes.

The deal also brings CBS Radio into several smaller markets for the first time, including Charlotte, N.C. It also gives Karmazin holdings in Seattle again, a market where he had swapped away stations after CBS acquired Infinity Broadcasting in 1996.

The ARS portfolio represents a typical investment for Karmazin, who prefers to buy established properties in strong markets. The day before the deal was announced, one broker cautioned against considering the purchase a shoe-in for Jacor, saying that "Mel is in an acquisitive mood."

The transaction will be financed with existing bank facilities, says Westinghouse. The deal is subject to FCC approval and termination of the Hart-Scott-Rodino standard waiting period. ■

THE #1 NEW ST

PREMIERE WEEK

	HH RTG
PEOPLE'S COURT	2.9
MARTHA STEWART	2.8
GAYLE KING	2.3
ARTHEL & FRED	0.9
HOME TEAM	0.9

Source: NSI Weighted Overnights 9/8 thru 9/12/97 Primary Airings Only

THE PEOPLE'S COURT

A
Ralph Edwards/Stu Billett
Production



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RIP!



MGM roars into talk



Taylor will have a female sidekick.

Studio is shopping pilots of show hosted by Meshach Taylor

By Joe Schlosser

Starting next fall, tourists who make their way to Las Vegas can see Siegfried and Roy, Wayne Newton or Meshach Taylor's talk show.

That's right. Taylor, of *Designing Women* and *Dave's World* fame, is getting his own talk show. MGM Domestic Television is bringing out the one-hour strip for a fall 1998 debut. The show will be taped from the lion's den—the MGM Grand's 660-seat Grand Hollywood Theater—and will use the city's surroundings in a number of ways.

Taylor, who says he is "fortysomething," is a veteran of live theater and television sitcoms, but he also is versed in talk shows. In the late 1970s, he hosted *Black Life*, a weekend community/political forum show on WMAQ-TV Chicago.

"This is something I've done in the past," Taylor says. "But in the *Black Life* format, there was no room for comedy or song and dance. This time we'll get to do it all."

Taylor joins the talk/variety show ranks at a time when they are increasingly crowded. Already scheduled to debut next season are shows with Roseanne, Donnie and Marie Osmond

and Howie Mandel. Taylor acknowledges the competitive field, but says he may have a leg up: "Nobody else is doing a pilot. We've got two of them. I'm showing people that I can do this. What do Donnie and Marie have? A seven-minute presentation tape. And Roseanne is sending out still pictures [as if] nobody knows what she looks like."

Three weeks ago, MGM set aside two days to shoot one pilot in Las Vegas. According to Taylor and MGM officials, the taping went so well that the pilot was split in two and is being shopped to sta-

tions as individual pilots.

MGM Domestic Television President Sid Cohen says the studio was waiting for the right mix before putting its muscle back into the business: "We searched for a long time for the right combination, and I truly believe we've found it." ■

TCI, Comcast to form joint venture in Philly, Baltimore

By John M. Higgins

In a deal that could bring to a head Tele-Communications Inc.'s dispute with suburban Philadelphia cable operator Lenfest Communications Inc., TCI is close to creating a massive joint venture with Comcast Corp. covering the Philadelphia and Baltimore markets. Industry and Wall Street executives

say that both TCI and Comcast are looking to contribute systems serving about 800,000 subscribers in a deal worth some \$1.4 billion. TCI has a strong presence in Baltimore and nearby counties, while Comcast operates a number of adjacent systems in the suburbs.

Although TCI's northern New Jersey systems are being handed over to Cablevision Systems Corp., the Englewood, Colo.-based TCI has a large cluster in the center of the state. Comcast is big in central New Jersey, but it also serves more than half of Philadelphia and its nearby suburbs, such as Cherry Hill, N.J.

TCI plans to add its 50% interest in Lenfest to the venture, a move that could trigger a new wave of wrestling in TCI's dispute with Lenfest Chairman Gerry Lenfest. TCI wanted to include Lenfest's 1.3 million subscribers—most of them around Philadelphia—but Lenfest balked after TCI Chairman John Malone thought they had worked out a deal.

Lenfest has been scrambling to raise cash to buy TCI out of the \$2.3 billion venture, but sources say that Lenfest Communications' debt load has kept him from making much progress. Shifting TCI's 50% stake to a joint venture would clearly trigger a dispute, but investment bankers familiar with Lenfest disagree over whether Lenfest would have merely a right of first refusal to buy TCI's stake or actual veto power over a transfer. ■

SBC exits Americast

SBC Communications, accelerating its exit from video services, has dropped out of the struggling Americast joint venture and reportedly plans to sell its sole domestic wireline cable business.

Sources say SBC is selling its majority interest in Montgomery County, Md., cable operations encompassing roughly 200,000 subscribers to minority and operating partner Prime Cable.

SBC would neither confirm nor deny the sale, saying only, "The status of the Montgomery properties has not changed." The Baby Bell did confirm its exit from Americast, effective July 28.

"Our decision was based on a material change in SBC's strategic direction following a complete review of all our operations after our merger with Pacific Tele-sis," said SBC spokesman Larry Solomon in a prepared statement.

"[The withdrawal] is a process that's been going on for some time," says Jody Miller, Americast senior vice president of operations. "We hope we can have an amicable resolution." The parties are negotiating terms of SBC's withdrawal, including to what extent SBC will honor financial commitments to the partnership.

While the pullout will take a financial toll on SBC, which, like the other partners, committed to providing substantial funding for the venture, it is an even bigger psychological blow for Americast. It recently shifted programming development to Disney Televentures and cut executive and staff positions.

The shrinkage has increased speculation that the partnership is on the rocks. Says a Wall Street source: "Their distribution ambitions have not panned out. If you don't have distribution, why do you need content?"

But Miller says the venture is moving forward. "From the partners' perspective, they're still looking to the venture for support on video rollouts," says Miller. —PC

Closed Circuit

LOS ANGELES

Job available

Looking to be more of an owner than an owner-operator, Fox Kids Worldwide Chairman Haim Saban is actively searching for a CEO to oversee the newly acquired Family Channel. President Tim Robertson remains on top, but some sources don't expect him to stay for long. And Margaret Loesch seems to be out of the question since she's looking to get out of her three-year contract; as the new FKW vice chairman, she doesn't appear to have enough to do. Meanwhile, Saban has already put feelers out to the usual suspects. Among those rumored to have been approached: Disney's Geraldine Laybourne and Cartoon Network's Betty Cohen. Whoever gets the top job could see the Fox Kids Network fall under his or her domain as well.

NEW YORK

Timing is everything

Bad timing and the unexpected structure of Westinghouse's deal to buy American Radio Systems (see page 7) crushed arbitrageurs who had been speculating on a takeover. The \$2.6 billion sale comes to \$44 per share, far less than ARS's \$51.63 Friday morning trading price. Bad bet? Not necessarily, because Westinghouse is buying only radio stations and will spin ARS's substantial radio tower and transmission business, which might be worth several bucks per share, back to shareholders. But confusion slashed the company's stock \$5, to \$46.63. Even if it goes back up when the news gets sorted out, it'll be too late for trading options. The announcement came on the third Friday of the month, when a lot of options frequently expire. "We lost millions," said one frustrated trader.

Hell of a Diversity Week

Try as they might, the more gentle souls in the cable industry didn't make much headway in trying to rename cable's annual Hell Week

"Diversity Week." The week of events in New York—anchored by last Wednesday's annual black-tie fund-raising dinner for the Walter Kaitz Foundation—seemed unusually stressful, as everyone seemed to take advantage of having the city full of cable folks. The renaming effort appeared to come from the National Association of Minorities in Cable, which had its annual two-day urban markets conference in town, and every "hell" was met with a firm correction. Other events: a CTAM breakfast, the Skyforum DBS seminar, a string of Kagan seminars and zillions of meetings with networks including a pitch from the WB broadcast network to cable. Missing in action: Time Warner Chairman Gerald Levin and TCI Chairman John Malone.

CNBC blasts Nielsen

CNBC executives are angry about the network's latest Nielsen reports, charging that the audience ratings service suddenly is dramatically undercounting its audience. CNBC is happy with its overall daytime rating, which is running about 0.3 this quarter. But looking at adult demographic ratings, Nielsen shows a sharp drop-off in CNBC's viewership, with the typical 1.5-1.8 viewers per household dropping below 1.0. Since presumably there's at least one viewer in each household, CNBC President Bill Bolster argues that something's amiss when some shows average as low as 0.6 viewers per home: "I'm paying them a lot of money—and so are the agencies—to give accurate data, and they're not," Bolster says of Nielsen. He estimates that the snag has cost the network \$5 million—\$10 million in revenue in the third quarter.

Nielsen spokesman Jack Loftus acknowledges that the demographic viewer counts are clearly an anomaly, adding that it's a problem with thinly viewed cable networks. CNBC's 0.3 rating means that just 15 of the 5,000 Nielsen metered homes are tuned in, leaving a lot of room for statistical snafus.

TCI adds four digital markets

By Price Colman

Tele-Communications Inc. this week will begin its biggest digital cable push with the launch of TCI Digital Cable in four new markets reaching roughly 80,000 subscribers.

With the launches, TCI Digital Cable will be in about two dozen TCI markets encompassing roughly 300,000 subs.

The latest launches will be in Springfield, Mo., where TCI has more than 50,000 subs; Pinole, Calif. (rough-



ly 11,000); Paris, Calif. (about 9,000), and Avon, Colo. (about 6,000).

So far, TCI has attached little fanfare to the digital launches, with the exception of the Hartford, Conn., inaugural site. That could change with this week's rollouts although it's likely to be some time before the MSO shares subscription numbers.

"This is the beginning of our aggressive deployment," says Colleen Abdoullah, the TCI executive overseeing digital cable efforts.

From now through year's end, TCI will conduct two or three major launches a month, building up to the largest rollouts toward the end of the year. The goal is to have TCI Digital Cable in front of 70%-90% of the company's roughly 21 million homes passed by Dec. 31.

Markets where digital has already launched include Hartford, Conn.; Arlington Heights, Ill.; Fremont-Sunnyvale, Calif.; Mamaroneck, N.Y.; Topeka, Kan.; Richmond, Ind.; Corvallis, Ore., and Greeley, Colo.

Even with the launch machinery gearing up, don't expect a national publicity blitz, cautions Abdoullah: "We don't want to create huge demand unless we're sure we can fulfill it. We have seen in preliminary markets that word of mouth...alone can drive this business." ■

Not so lonely at t

ABC's hopes for a prime time renaissance rest on the duo of Stu Bloomberg and Jamie Tarses



Vince Buccì / Matthew Photographic

By Lynette Rice

There's a foosball table in the office of ABC Entertainment Chairman Stu Bloomberg, an appropriate diversion for the man pegged by the tragically hip *Buzz* magazine as one of the 100 coolest people in Los Angeles ("it's possible to be a man of taste and a TV executive, too," it reads). Beyond that is an inviting couch, not to mention a coffee table perfect for resting one's feet.

In short, this is a place where ABC Entertainment President Jamie Tarses can relax and find support—an effect not only encouraged by Bloomberg but cautiously embraced by higher-ups looking for stability in a programming department fraught with change.

Steering attention away from the executive suites and back to programming has been a fervent goal of ABC—dogged by double-digit ratings declines last year and

a press corps more concerned with the corporate fate of the 33-year-old Tarses than her proven ability to create hit shows.

The 48-year-old Bloomberg's hire tops a year's worth of program executive comings and goings that began with the hiring of Tarses from NBC followed by the departure of Chairman Ted Harbert in January. Just when Tarses appeared to have sole control of a division stuck in

third place, rumors arose that someone would be brought in above her.

That happened in June, just one month after ABC publicly endorsed their young executive who had more than proved her mettle at NBC (her name is synonymous with the development of *Friends*).

Can Team Bloomberg-Tarses save the day? Given the disappointing projections for ABC's operating profits this year (see page 15), patience may not be something Disney has to spare: In a *Vanity Fair* piece this month, CEO Michael Eisner said his secret dream was to "go down to the smallest ABC office somewhere, where people didn't know me, and really see what I could do."

"We have a difficult row to hoe. Nobody's denying that," says Tarses. "There's a tremendous amount to do and a tremendous amount of pressure, but my feeling about the job, my life—it's so much better since Stu has been here. You do need somebody. Calling upon yourself at the same time you're solving 100



TV critics have been complimentary about the acting on 'Dharma & Greg.'



he top

...and some yellow ads

million other problems is much more difficult. Having somebody else to do it with makes a lot more sense to me after having tried both versions of it."

"I've been at this company for 19 years," Bloomberg says. "We're partners in making this work, so I feel the same churn in my stomach as Jamie or anybody else here. I feel proud of all these shows. It's absolutely no different to me now that I'm here. We're both competitive people; everybody here is. We want to succeed."

The challenge lies in launching a prime time lineup packed with 12 new

shows, more than any other network this year. The ad community is hopeful: BROADCASTING & CABLE's sixth annual survey of advertising experts has ABC running neck and neck with CBS for second place behind NBC (B&C, July 14).

The alphabet network is predicted to dominate four nights of the week, mainly on the strength of *Monday Night Football* and *20/20* on Friday. But the new shows are attracting some attention too, with *Hiller & Diller* looking to earn some \$270,000 per 30-second spot, thanks to a hefty lead-in from *Home Improvement*.

Help, strangely enough, may be emerging from another controversy at ABC this summer: an ad campaign that makes fun of sunny days, wives and brain cells while supposedly promoting ABC. It's already managed to irk some affiliates who were afraid it would be taken too literally (the little ditty about books being overrated has since been excoriated from the campaign).

Snide comments about the yellow and



ABC, having lost 'Family Matters' on Fridays, will try youth-friendly sitcom 'Teen Angel' on that night.

black advertisements have become common in Hollywood, although NBC may have gone too far by spoofing the campaign during its Thursday night lineup. ABC revealed in the free publicity, particularly since a 30-second spot around *Seinfeld* costs more than \$500,000.

"When you're not number one, you

Handicapping ABC's prime time

Ad agency executives forecast the network's fall program performance

Projected Rank	Show	Projected Share	Producer	Premise
5	Monday Night Football	---26	ABC Sports	NFL Football
7	20/20/Friday	---23	ABC News	News magazine
8	Home Improvement	---22	Disney	Clumsy tool man and family
8	NYPD Blue	---22	Bohco/20th	New York police drama
13	Hiller & Diller	---19	Disney	Comedians Kevin Nealon and Richard Lewis in a family comedy
13	PrimeTime Live	---19	ABC News	News magazine
22	Drew Carey	---17	Warner Bros.	Buddy comedy set in Cleveland, based on Carey's stand-up
31	ABC Sunday Movie	---16	varies	Variety of films
31	Ellen	---16	Disney	Lesbian bookstore manager and friends
31	Sabrina the Teenage Witch	---16	Viacom	Teenager and her aunts have special powers
31	Soul Man	---16	Touchstone	Dan Aykroyd stars as a widowed Harley Davidson-riding minister
39	Boy Meets World	---15	Disney	Coming-of-age comedy
39	Spin City	---15	DreamWorks	Michael J. Fox gets laughs at the mayor's office
39	Wonderful World of Disney	---15	Disney	Variety of films
48	Dharma & Greg	---14	20th	Offbeat couple dances around political differences
48	Genie	---14	Disney	Single mom releases a genie from her new carpet
48	Over the Top	---14	Columbia TriStar	Romantic comedy starring Tim Curry and Arnie Potts
48	Teen Angel	---14	Disney	The spirit of a dead teenager helps his best friend through adolescence
66	20/20/Thursday	---13	ABC News	News magazine
77	The Practice	---12	20th	Boston defense attorney who hates lawyers struggles to keep his practice afloat
82	Nothing Sacred	---11	20th	Young priest struggles with worldly temptation
82	Time Cop	---11	Universal	Time-traveling police try to prevent criminals from changing the course of history
82	Total Security	---11	Bohco	Ensemble drama exploring the business of personal protection
92	C-16: FBI	---10	Brillstein-Grey	The FBI's major-case squad takes on risky investigations in L.A.
92	Cracker	---10	Kushner-Locke	Robert Pastorelli stars as a crackpot criminologist

Bold—new this season

Source: BROADCASTING & CABLE, July 14, 1997



Hiller & Diller

ABC prays for 'Sacred'; senses good karma for 'Dharma'

Launching what many critics say are the best new drama and comedy could be the kiss of death for ABC (remember last year's *Murder One* and *Relativity*?). But the network remains optimistic about *Nothing Sacred* and *Dharma & Greg*—two of its 12 new shows bowing this month.

If only the raves ("distinguished by a rare depth of character and mind," says the *New York Times*) could promise *Nothing Sacred* an easy ride on Thursdays. *Nothing Sacred's* Sept. 18 debut got a 7.2 Nielsen household rating/12 share and will face a tougher go of it this week when it squares off against the season debut of *Friends* and the new *Union Square*.

A thorn in the side remains the Catholic League of New York, which has urged boycotts of *Nothing Sacred* over the portrayal of a priest struggling with his faith. But other members of the cloth feel differently. The Rev. Andrew Greeley, via the *New York Times* Religious News Service says: "The lively arts have given the Catholic Church its best public relations coup since 'Dead Man Walking.'"

Dharma & Greg has been equally successful generating good buzz, but the 20th Century Fox show will have an easier go of it on Wednesdays after *Spin City* and ahead of *Drew Carey*. The night officially kicks off this week. Says *New York* magazine: "Possibly the only person with a shot

at replacing Jamie Tarses as ABC's most talked-about woman this fall is [*Dharma* star] Jenna Elfman."

Tuesdays saw a shake-up this month when ABC Entertainment President Jamie Tarses decided *Soul Man* should debut at 8:30 on Sept. 30 rather than opposite NBC's *Mad About You* at 8—where a new baby is sure to boost the ratings.

"We really love *Soul Man*," says chairman Stu Bloomberg. "If we had a choice, would it be at eight o'clock? No. The show deserves more protection, but this is the schedule that made the most sense to us. It has a great star in Dan Aykroyd."

Whatever ABC's spin on the time change—the executives insist it was a way to protect their prize preacher—industry sources see it as a statement about the quality of *Over the Top*, which originally had that 8:30 Tuesday slot. The sitcom, starring Tim Curry, will now bow on Oct. 21—the night of game three of the World Series. *Home Improvement* reruns will run in the 8 p.m. spot until *Soul Man* returns on Oct. 21.

ABC's hold on Fridays could be up for grabs this year, since CBS stole *Family Matters* and *Step by Step* from ABC. Wanting to launch a family night of its own, CBS has high hopes for the two Warner Bros. comedies, although ABC has quickly replaced TGIF with a few youth-friendly sitcoms: *You Wish* and *Teen Angel*. —LR



'Nothing Sacred' has generated publicity over its portrayal of a priest.

chatting up, say, *Cracker* or *C-16*. And some random surveys have ABC lagging behind the other three in total awareness of network shows.

"I think there's been an enormous amount of attention by advertising and media people to something that the public is scarcely aware of," says Alan Bell,

president of Freedom Broadcasting, which owns several ABC affiliates. "There are two great lies in television: that a show died because the promotional campaign was lousy, or a newscast got a low rating because the set was ugly. I'm not going to get myself into a twist if it ought to be yellow or whether it's sophisticated.... The real issue is whether we have the fire power in the shows."

Also key is whether the higher-ups will allow the shows of Bloomberg and Tarses to grow before yanking them at the first sign of low ratings. They look to have an ally in ABC Inc. President Bob Iger, who thinks too much competition in television has prompted programmers to pull shows prematurely.

In the meantime, Iger wouldn't mind getting his hands dirty in the prime time game again if it would pull the network out of its ratings slump: "Any reference to my sitting on my hands should not be

have to take more chances," says Alan Cohen, ABC's executive vice president for marketing. "I think this campaign is going to be remembered for a long, long time. If we can create a sense for people to expect the unexpected from us, we think that's a good thing. I think people will be watching to see what we'll do next."

"Our competitors may be sniping at it, and maybe if I was at a network that didn't have it, I'd be sniping at it, too," Tarses says. "Anybody would give their left arm for this kind of attention. This is what you want if you're selling television shows or cars or whatever.... It's about making noise."

Still, not all are sold by the kitschy campaign. Some studio heads call it "bass-ackward"—people are talking about the campaign when they should be



"What better place for the creative community to come but to two people who are the most respectful of the creative process?"

interpreted as lack of support," he says. "Sure, there are times when I wouldn't mind giving it a shot again, but this is the time to suggest ideas rather than force them. That is part of my respect for them."

And as far as the revenue projections are concerned?

Disney "runs more than just a TV network," Iger says. "It's extremely profitable and very healthy in the present tense and future organization. There's growth opportunity for the various ABC divisions...the savvy investor knows that Walt Disney is about more than just network prime time programming. Certainly they should not focus on prime time ratings at the network."

That, of course, is the job of Bloomberg and Tarses—although excitement over the new schedule is beginning to overshadow last year's performance. The TV critics, in fact, have been particularly complimentary about



"We have a difficult row to hoe. Nobody's denying that... there's a tremendous amount to do and a tremendous amount of pressure."

the acting on *Nothing Sacred* and the chemistry on *Dharma & Greg* (see box, page 14)—something that now also exists in the West Coast programming offices.

"There's stability here. I think people know that we genuinely enjoy working together," Bloomberg says. "People say we have the same backgrounds, we both have development skills. What better place for the creative community to come but to two people who are the most respectful of the creative process?"

"It's a credit to both of them that it worked, and it's particularly a credit to Jamie," says Iger. "Her reaction has been mature and proper, and I think the results are already obvious to us. They're being effective and getting along, and indeed the furor has died down.

"Thank goodness." ■

ABC: A drain on Disney?

Analysts predict further drops, but then, nowhere to go but up

ABC's ratings decline over the past few seasons is taking its toll on the company's bottom line and has analysts urging clients to avoid Disney stock.

"We have not been recommending Disney, and one of the reasons is ABC," says Melissa Cook, an analyst at Prudential Securities. Cook estimates that in 1997 ABC's network TV operating profits will plummet 54%, to \$87 million (excluding purchase price accounting benefits), on a 1% revenue gain, to just under \$3.2 billion.

Others believe the network may not hit bottom until 1998. Tom Wolzien, video analyst for

Sanford Bernstein, estimates ABC's profits will drop from \$400 million—plus in 1996 to below \$100 million in 1998.

"They're clearly moving in the wrong direction," says Cook. Investors have been influenced by ABC's poor performance, says Cook, who expects more "bad press" for the company as the new season begins. "Investors will be focused on this."

Wolzien thinks things will bottom out in 1998 because it will take time for new programming chief Stu Bloomberg to make his mark. "If this were the second year of stable management, you might see some signs of life," he says. "They simply need more time to solidify."

At the same, he says, ABC is best positioned to capture the next great programming trend because it's forced to experiment and be aggressive. "Hopefully they can tap into a public mood or interest that the others are just too conservative to find," he says.

But for now, says Wolzien, the network's woes are hurting Disney. Wolzien figures that if ABC had just been able to remain flat in 1997, Disney stockholders would be about 25 cents a share richer, and the parent company's total operating profit (before purchase price accounting benefits) would be about 10% higher. "That's real money," he says.

As to the coming season, Cook calls it a "very important one" for ABC. "The advertising cycle still has juice, and it's better to get the programming fixed while you're still able to be paid well for it by advertisers."

But Cook's expectations for ABC are "relatively low in terms of both ratings and revenue impact for Disney for the next couple of quarters," she says. "They're facing a real uphill battle. And they sold out most of their inventory in the upfront, so even if they turn around miraculously, they won't get paid for it until the following year." During the prime time upfront sales market in June, ABC sold some \$1.6 billion in advertising for the 1997-98 season, using about 85% of the available inventory. Pricing was up 7%-9%.

Don't look for ABC to spend its way out of trouble. On the contrary, Cook expects the network (and its Disney overseers) to keep a tight rein on costs. That kind of cost discipline—ingrained during ABC's ownership by Capital Cities—coupled with the continuing strong broadcast advertising market, is working in ABC's favor, Cook says. "At some point they will hit bottom, begin to make some better programming moves, and the numbers will start to move up again."

—SM



Disney's Eisner and Capital Cities/ABC's Murphy shake on the merger in 1995.

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Senate Commerce Committee Chairman John McCain (R-Ariz.) listens to testimony.



ABC President Preston Padden (l), Sinclair Broadcasting President David Smith (center) and A.H. Belo Corp. Chairman Robert Dechard assure senators that they plan to offer some HDTV.

Dennis Brack/Blackstar

Broadcasters ease fears over HDTV

Senators appear satisfied with promises of 'some' HDTV

By Paige Albiniak

Broadcasters appear to have calmed the political waters after an Aug. 12 speech by ABC President Preston Padden stirred them up.

Padden and Sinclair Broadcasting President David Smith reassured Congress last week during a hearing that their companies will offer high-definition television, even though both had raised questions about their HDTV plans last month in separate speeches. The speeches worried Senate Commerce Committee Chairman John McCain (R-Ariz.) enough to call broadcasters and government officials to the Hill to testify.

But broadcast lobbyists may have been even more upset with Padden for once again turning a public spotlight on digital plans. "It was the politically stupid act of the month," one lobbyist said. "It was just dumb...very messy and bad."

It's no secret that broadcasters don't need six channels of spectrum to air one channel of digital TV, but "HDTV turned out to be more of a lobbying idea than a business plan," said outgoing FCC Chairman Reed Hundt, who took his share of the blows during the hearing.

Lobbyists, who wrapped up exhaustive talks on digital TV spectrum with Congress during the recent budget

"...[Padden's speech] was the politically stupid act of the month. It was just dumb...very messy and bad."

—A broadcast lobbyist

negotiations, are ready to take the issue off the Hill and into their corporate boardrooms.

Padden began his testimony by telling the committee that his Aug. 12 comments on ABC's digital plans were misconstrued.

First, he said, broadcasters did not promise Congress HDTV and then renege. ABC and other networks asked the FCC to require a minimum amount of HDTV to "ensure a fair market test of consumer demand." The FCC rejected that request in April in favor of allowing the market to decide what consumers want from digital TV.

Padden also told senators that ABC never intended to abandon HDTV and "still remains committed to broadcast some HDTV programming." Finally, he said, ABC has no plan to use its digital spectrum to transmit subscription programming.

According to the Telecommunica-

tions Act of 1996 and the FCC, broadcasters can use their digital spectrum however they choose; HDTV is not a requirement. House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.), who was the first lawmaker to chide broadcasters for suggesting they might abandon HDTV, wrote the provision that gave broadcasters this choice.

As examples of ABC's commitment to HDTV, Padden said the network is talking with the Academy of Motion Picture Arts and Sciences about airing an HDTV broadcast of the Academy Awards next year and will reimburse each of its 223 affiliates for equipment they add to receive ABC's digital transmissions.

A day before testifying, Padden made courtesy visits to Tauzin, McCain and Senate Commerce Committee staffers in their offices.

Padden's testimony appeared to satisfy senators; he was not asked many questions.

Sinclair's Smith promised to outfit his stations to transmit HDTV, but only as the market demands. Subsidiaries of Sinclair own, operate or program 26 UHF TV stations and three VHF stations.

Sinclair does not plan to set up its stations with HDTV equipment because of the cost. "I don't know if I can justify spending \$20 million to \$30 million per station to offer local news," Smith said.

The National Association of Broadcasters maintained their HDTV promises to Congress. Representing NAB, A.H. Belo Corp. Chairman Robert Dechard said: "Broadcasters have made a compact with Congress to do HDTV. We will make good on that compact."

Decherd said HDTV will be a "competitive necessity" for broadcasters because they must deliver it to compete with each other, cable operators and direct broadcast satellite services.

Hundt defended broadcasters' right to use their digital spectrum for any purpose they choose, calling 50-60 channels of multiplexed over-the-air TV a "more effective competitor to cable than anything else."

"It will cost 10 TV stations \$10 million in the aggregate to serve 3 million people, while it will cost hundred of millions to overbuild cable systems—

\$1 billion in Los Angeles alone," Hundt said. "This is a great technology. Let's not tax it or charge fees; let's let the market figure it out."

Senators let Hundt know they were not happy with his work on digital television. Hundt was taken to task on the slow development of DTV standards and on his market-oriented approach.

"Here we have a chairman of the FCC who doesn't even want to go along with the law.... If you are trying to change the rules, you are going to have to get a whole new Congress," ranking member Ernest Hollings (D-

S.C.) told Hundt.

Tauzin, who testified at the hearing, was the only lawmaker there to suggest a legislative solution.

"[B]roadcasters have three choices: First, they can use the spectrum Congress gave them to exclusively broadcast HDTV; second, if they do not transmit an HDTV signal, they can return the unused spectrum for auction; or third, if broadcasters multicast, they can pay new fees or incur significant new public service obligations in exchange for use of the six megahertz," Tauzin said. ■

Seagram's six seconds of sobering thought

Company hopes 'responsible drinking' spots will encourage acceptance of liquor ads

By Chris McConnell

Seagram Americas is hoping new "responsibility messages" will make its distilled spirit ads more palatable to TV stations.

The company last week said it will be adding six-second messages to the beginning of all its alcohol ads to remind viewers to drink responsibly. The first message, to be used this fall with the company's distilled spirits ads, will say, "People of legal drinking age should enjoy alcohol responsibly, but don't drink if you're under 21."

A spokesperson says the new messages are part of an effort to expand the company's efforts at promoting responsible drinking. "We hope that broadcasters will look at this seriously."

But broadcasters doubt the messages will change industry attitudes toward the hard-liquor ads, which many in the industry regard as politically dangerous. Broadcast networks, maintaining long-standing policies, have not accepted the ads.

"I doubt the stations that are refusing to run them would consider [the messages] enough political cover," says James Hedlund, president of the Association of Local Television Stations.

"We're still not taking them," Tri-

Now watching TV
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Effective immediately, every Seagram TV commercial will begin with a six-second responsibility message. Every radio commercial will also include this message.

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Seagram Americas

Seagram Americas was promoting its new messages last week with print advertisements.

bune lobbyist Shaun Sheehan says of the hard-liquor ads.

The responsibility messages follow suggestions by some groups earlier this year that the FCC require stations which air alcohol ads to run counter ads warning of the dangers of alcohol consumption. FCC Chairman Reed Hundt also suggested earlier this year that public service announcements might serve as an "antidote" to the issue of hard-liquor advertising.

An official in Hundt's office, however, drew a distinction between such independently produced messages and those planned by Seagram. The official voiced doubts that the Seagram messages would provide the impact of an independently produced announcement.

Seagram has been running its distilled spirits ads since June 1996. Since then, the Federal Trade Commission has launched a probe into alcohol ads, while the FCC has attempted to launch its own inquiry into such advertising.

Earlier this year, Hundt pushed for a commission inquiry into hard-liquor advertising, scheduling a vote on the issue despite resistance from commissioners Rachele Chong and James Quello. A tie vote blocked the FCC from moving forward with its inquiry. ■

Unfinished business

Departing FCC commissioners try to clean house before the new tenants arrive

By Chris McConnell

V-chip technical standards, pre-emption petitions and cable emergency alert system rules are among the issues FCC officials are hoping to take up before the new commission moves in.

Commissioners last week were reviewing a list of some 50 pending issues to see how many they can send out the door during their remaining weeks at the FCC.

With confirmation hearings for new commissioners set for month's end, three of the four commissioners are expected to leave the FCC within the next several weeks. Before then, however, commissioners hope to cut down on the amount of business that the new commission will inherit.

"We're trying to wind up things that we can," one official said.

FCC Chairman Reed Hundt agreed, adding he is not pushing for action on

any particular issue before the current FCC disbands. "I'm easy on them," Hundt said of the list of pending items.

Hundt, who last week predicted he will be on the job for about another month, said he would like the current commission to launch an effort to set technical standards for TV blocking technology.

Others at the FCC predict the commission could issue a proposal for V-chip specifications at its open meeting Thursday.

The V-chip specifications would ensure that future televisions will carry the necessary circuitry to decode program ratings for violence, sex and language. The 1996 Telecommunications Act calls for future sets sold in the United States to carry the decoding and blocking technology.

The act also requires the commission to determine whether the ratings system developed by the entertainment industry is acceptable. Industry lead-

ers—with the exception of NBC—in July adopted a revised ratings system that includes labels for such content as suggestive dialogue and fantasy violence. NBC has continued to use an earlier version of the ratings system.

FCC officials earlier had planned a hearing on the ratings but postponed the hearing to gather comments on the revised ratings. One official last week predicted the current FCC will likely leave the issue of reviewing the program ratings to the next FCC.

But the current crew does hope to wrap up work on at least two cable-related issues. Officials last week said the commission was completing its review of Tele-Communications Inc.'s petition to preempt a Troy, Mich., rule requiring the company and other telecommunications carriers using public rights of way in the city to obtain a telecommunications franchise.

TCI last year asked the commission to declare that the city is exceeding its authority in enforcing the provision. The city has maintained that its rule applies to all telecommunications providers and does not pose a barrier to competition.

FCC officials have long voiced doubts about their ability to preempt



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the Troy ordinance and have the action withstand court review.

Last week, sources in and out of the FCC said they expect the commission to leave the Troy rule intact, but also to warn other states against adopting rules that could inhibit local telecommunications competition.

Officials say the commission could issue its Troy decision this week. One source added the commission may try to issue rulings on other local preemption petitions during the next few weeks.

Regulators also hope to wrap up work on rules concerning cable delivery of emergency messages. Rules adopted by the FCC but never put into effect require cable systems to deliver an audio alert message on each channel of their system as well as a video message on one channel.

Officials in June postponed the effective date of their cable emergency alert system rules to allow more time to decide how the rules should apply to small cable systems.

Cable operators are pushing the commission to adopt rules that would define systems serving a specified number of subscribers as small even if they are owned by larger, multiple system operators. ■

Internet copyright bill unlikely

Online providers seek bill to protect them from liability

By Paige Albinak

Online service providers aren't likely this year to get the legal protection they seek against being held liable for copyright violations that occur on their networks.

Sources say the short time left before

Congress adjourns in early November and differences between industry groups will preclude such legislation from passing this session.

In more than seven hours of testimony in two days last week before the House Subcommittee on Courts and Intellectual Property, content

Consumer group calls for cable rate cap

Congress needs either to cap communications price rates and halt mergers until competition develops or to take "aggressive antitrust and regulatory action" to implement the Telecommunications Act of 1996, said Gene Kimmelman, co-director of Consumers Union, at a hearing of the Senate Subcommittee on Antitrust, Business Rights and Competition last week.

Joel Klein, assistant attorney general in the antitrust division at the Justice Department, said the law should have more time to show it can provide competition before it is judged ineffective.

Outgoing FCC Chairman Reed Hundt, agreeing with Klein, reiterated his call for several revisions of the Telcom Act, including congressional reinforcement of the FCC's "expert judgment" and quick judicial review of FCC decisions that implement the Telcom Act. —PA

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providers asked for quick ratification and implementation of the World Intellectual Property Organization (WIPO) treaties. The treaties were signed by 96 countries in December 1996.

Groups supporting the treaties say they must be ratified quickly to prompt other countries to ratify them and beef up their own copyright laws.

Country music legend Johnny Cash illustrated the problem by telling the committee that his famous song "Ring



Johnny Cash lobbied for Internet copyright legislation.

of Fire" was available for illegal download on a Website in Slovenia.

"Maybe I should be flattered that someone in Slovenia likes my song, but when he or she makes it available to millions of people, this hardly seems fair," Cash said.

Part of the hold-up, sources say, is that the administration did not submit legislation that would

implement the treaties to Congress until August. One Senate staffer says, "We cannot do in two months what it

took the administration eight to do."

The WIPO treaties must be ratified by the Senate for the U.S. to be in conformance with them. The Senate Foreign Relations Committee, which handles treaties, does not plan to hold ratification hearings until next spring, a staffer says.

Interindustry disputes also are flaring over the administration's treaty implementation legislation, which would make devices designed specifically to pirate electronic intellectual property illegal. The arguments may not stall ratification but could delay passage of an implementation bill, says another staffer. ■

Tristani nominated

The White House last week made it official that it plans to nominate New Mexico regulator Gloria Tristani to the remaining seat at the FCC. On Monday Vice President Gore said the President would nominate Tristani, although her nomination to the FCC has been widely expected since late July.

Tristani is a commissioner with the New Mexico State Corporation Commission. Her nomination will complete a four-commissioner nominee package that includes Harold Furchtgott-Roth, Michael Powell and William Kennard.

"Gloria's accomplishments reflect her commitment to the public interest," Commissioner Susan Ness, the lone commissioner remaining at the FCC, said of Tristani's nomination.

Tristani is scheduled to appear with Powell and Furchtgott-Roth at a Sept. 30 confirmation hearing before the Senate Commerce Committee. The committee has scheduled a separate hearing—on Oct. 1—to consider the nomination of Kennard, who has been designated as the commission's next chairman.

Fox UHF affils object to digital plan

More UHF broadcasters are objecting to the FCC's digital TV plan. Companies including Sinclair Broadcast Group have been saying for some time that the commission's plan provides UHF stations with too little power to deliver signals in the digital age.

This month a collection of some 90 Fox UHF affiliates voiced their own objections to the power plan. "Many viewers who can now receive UHF signals will not be able to receive the low-power UHF digital signal with indoor antennas, thereby causing significant disenfranchisement and loss of audience for America's over-the-air Fox and other UHF stations," the broadcasters said in a so-called proclamation sent to FCC commissioners as well as House and Senate members. The proclamation also said that the commission's power plan in many markets "has created a 20:1 (1,000,000 watts vs. 50,000 watts) power advantage

for VHF over the UHF stations in the same market."

In letters to regulators and lawmakers, Fox Affiliate Board of Governors Chairman Patrick Mullen said the current DTV plan does not replicate the "current competitive landscape" of analog TV. "Simply put, in the digital world, 1,000,000 watts offers stations far better coverage than 50,000 watts," Mullen wrote.

In their proclamation, the stations said they will "demand that this power differential be addressed and a fair resolution be found."

Stern's flagship station wants fines dismissed

WXRK(FM) New York says the FCC should dismiss the \$6,000 fine it issued against the station in late July. The fine stemmed from a pair of Howard Stern broadcasts that resulted in a \$10,000 fine last October against

wvgo(FM) Crewe/Richmond, Va. Because the CBS-owned WXRK carries the Stern show, regulators this summer fined the station for the same broadcasts.

WXRK said the FCC's presumption that it carried the excerpts in question is unwarranted. "This type of selective enforcement, which has the effect of suppressing one entity's First Amendment rights, violates well-established due process and equal protection opportunities," the station said. The broadcaster also said the FCC "has long failed to issue promised indecency guidelines and, instead, has levied indecency forfeitures devoid of any meaningful explanation of what makes particular broadcast matter indecent."

Minority media ownership rates stagnant

A U.S. Commerce Department survey shows that minority media ownership has remained at about 3% for the sixth year in a row, Commerce Department Assistant Secretary Larry Irving said at a meeting this month of the National Association of Black Owned Broadcasters. The survey found Hispanic-owned stations increasing to 120 from 115 last year. The survey also found broadcast ownership for every other minority group decreasing.



Edited by Chris McConnell

Oprah springs eternal

Or at least another two years in a KW-distributed talker

By Joe Schlosser

Thirteen turned out to be a lucky number for King World.

Oprah Winfrey returned to her talk show set in Chicago last Monday for the first live broadcast of the new season, her 12th as host of *Oprah*, and announced that she would continue with the show through its 13th season (1998-99).

Many industry executives, other talk show hosts and stockbrokers had been holding their collective breath to see if those lucrative *Oprah* time periods would be opening up and whether King World would be facing the loss of its single biggest money-maker.

"I thought long and hard about the reality of doing 400 more shows after this season, because we have to do 200 shows a year," Winfrey said. "You know, when I started in September of 1986, my goal was never to be some big TV star. Who knew?"

A big star she is. Just look at what Winfrey stands to earn over the next three years: By picking up a two-year option with King World, she gained another 500,000 options to buy the syndicator's stock at an exercise price of \$39.31. (Winfrey already had options on 1.55 million shares.) She also received \$130 million in cash, an advance on her earnings for the show for the next two seasons.

Winfrey's decision affected a number of companies in the television industry, but none more so than her distributor, King World.

King World also syndicates *Wheel of Fortune*, *Jeopardy!*, *American Journal* and *Inside Edition*. Even so, in 1996, *Oprah* accounted for 40% (\$265 million) of the company's revenue. After word of Winfrey's decision on Monday, King World stock closed up \$1.44, to \$40.75.

"It is great news for us, because (a)

we love her and (b) she is a very significant part of our earnings flow," says Jules Haimovitz, King World's new president. "It's nice to have that cash flow come in for another two years."

King World began preparing for life after *Oprah* by selling a new talk show with Roseanne for fall 1998. The show likely would have moved into many of *Oprah*'s time periods in 1998.

"For Roseanne, this means that she will debut in daytime, which I think is more appropriate anyway," says Dick Kurlander, director of programming at Petry Television. "It is much less risky. I think everyone would feel a lot more comfortable with that. It gives her time to grow."

Kurlander says Roseanne's new show likely will air 75% in the morning and 25% in early-afternoon time periods. King World's contracts for the show do not allow it to go head-to-head with *Oprah* in any market.

For King World, awaiting Oprah's decision was nothing new. In fall 1995, she waited until the last minute to resign for two more years.

"There has been a little bit of a pattern for King World, in that investors



King World is breathing easier now that Oprah has agreed to continue her talk show.

think that it's going to tank as soon as one of its top programs goes off the air," says Jeff Flathers, an analyst with Paul Kagan Associates. "And somehow they manage to pull the rabbit out of the hat each time. They really have a knack for getting the top line of talent and shows and keeping them."

With Winfrey's decision to do another two seasons, her business relationship with the syndicator changes. There will no longer be a profit-sharing agreement between the two. Rather, King World will get a straight distribution fee based on a percentage of the show's gross revenue. King World officials estimate less than a 10% loss in total revenue each year under the new arrangement.

"It is really not an important detail," says PaineWebber analyst Chris Dixon. "It all depends on the ratings and if [King World] can get price increases for the upcoming seasons." ■

All's 'Squared' between King World and Sony

Settlement will produce revived game show staple

By Joe Schlosser

A day after getting the green light from Oprah Winfrey for another two seasons, King World Productions received the go-ahead for a revamped *Hollywood Squares*.

King World and Sony Pictures Entertainment settled a three-year legal battle out of court last week, and both

sides declared they would partner in the production of *Hollywood Squares*. King World, which syndicates the two most popular game shows on television, *Wheel of Fortune* and *Jeopardy!*, will handle the distribution.

Set as a five-day-a-week strip to debut in fall 1998, *Hollywood Squares* already has found a home in many of the top markets. Eleven of CBS's 14

owned-and-operated stations—in Los Angeles, New York, Chicago, Philadelphia, Boston, San Francisco, Detroit, Denver, Pittsburgh, Miami and Salt Lake City—have signed on for three years and paid a reported \$50 million in license fees for *Hollywood Squares*. Neither King World nor Sony officials would comment on financial terms of the deal. The move to acquire the access show was the first big deal by new CBS Station Group Chairman Mel Karmazin.

"It was a real statement of how aggressive CBS is going to be," says Rozanne Englehart, KCBS-TV Los Angeles program director. "King World and Sony had barely settled and we did this. I think this is a real statement. It certainly fits into [Karmazin's] aggressive philosophy."

Sources say the half-hour *Hollywood Squares* and Paramount Domestic Television's syndicated news magazine *Entertainment Tonight* likely will be paired in access on the 11 O&Os. A year after airing on broadcast television, *Hollywood Squares* will begin airing on Sony's Game Show Network. As for King World, officials at the nation's leading syndicator are breathing easier with the Winfrey and *Hollywood Squares* news.

"From an investment perspective, the company is now riding on one of its biggest highs," says Jules Haimovitz, King World's president. "I think we are very undervalued, and we are hoping the investment community sees that fact."

King World's stock on the New York Stock Exchange closed Wednesday up 1/4. *Hollywood Squares* has not been on the air since 1989, when John Davidson was host. It first hit the airwaves in 1966 on NBC and remained with the network until 1980. Syndicated versions of the celebrity-driven show ran from 1972 through 1980 and again from 1986 to 1989.

"I think it will do just fine," says Petry's Dick Kurlander. "The secret to its success is not really the game show itself. It is the comedy and interaction between the celebrities. It is unlike *Wheel of Fortune* and *Jeopardy!*, which are the ultimate games. In *Hollywood Squares*, the game exists only as a catalyst to reveal the humor."

King World acquired the rights to *Hollywood Squares* in the early 1990s and has planned to produce it for several years. Under its distribution deal with Sony—which dates back to 1984, when King World began distributing *Jeopardy!* and *Wheel of Fortune*—

King World was not allowed to syndicate another game show in access. King World maintained it would use an outside distributor for *Hollywood Squares*, but Sony and its Columbia TriStar Television Group claimed that too would be a breach of contract. King World took its case to court last year, and Sony followed with a countersuit.

"They claimed they could produce a game show and we said they couldn't," says Andy Kaplan, executive vice president, Columbia TriStar TV Group. "But before the court could reach a summary judgment, we all sat in a room like reasonable people and came to an accommodation that pretty much made us partners in the show." King World officials deny the two are equal partners in *Hollywood Squares*.

A host has yet to be named, but sources say Marc Summers of Nickelodeon's *Double Dare* is the likely choice. The celebrities in the nine squares also have not been named. Sources say that when *Hollywood Squares* was being shopped to stations two years ago, Roseanne was going to occupy the prized "center square." King World, which is launching a talk show with the former sitcom star next fall, had no comment. ■

Valentine's day begins at UPN

Former Disney executive takes over network's reins

By Lynette Rice

UPN finally ended the speculation and made it official last week: Dean Valentine will take over for Lucie Salhany as the new chief operating officer of the emerging network.

Valentine, whose name surfaced a month ago as the likely replacement for Salhany (B&C, Aug. 18), joins UPN as a 10-year veteran of Walt Disney Television, where he most recently served as president overseeing network and animated programming.

The announcement, which was effective immediately, coincided with Salhany's planned departure from the network this month. She remains on the network's operating committee as a representative of BHC Communications Inc., which owns half of UPN



Dean Valentine succeeds Lucie Salhany as COO.

(Viacom owns the other half).

At a press conference announcing his appointment, Valentine quickly displayed the outspokenness that also distinguished his predecessor by first commenting on the drawn-out contract negotiations. Three press conferences, in fact, had been set and subsequently canceled because the deal wasn't finalized.

"Actually I was only at Disney one year," Valentine said after being intro-

Hirschhorn upped

Disney prepared for life after Valentine by carving out new responsibilities for Charles Hirschhorn and David A. Neuman.

Hirschhorn, the former president of Disney Telefilms, has been named president of Walt Disney Television and executive vice president, production, of Walt Disney Motion Pictures Group. He also takes over some of Valentine's old duties of supervising Disney's direct-to-video activities and Walt Disney Television Animation.

Neuman, the president of Walt Disney Television, has been named president of both Walt Disney Network Television and Touchstone Television—effectively becoming the principal prime time TV executive at Disney. Both men will report to Walt Disney Studios Chairman Joe Roth.

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'Prey' gets picked up

Although ABC had already given *Prey* a tentative thumbs-up over the summer, the network officially announced last week that it has ordered the Warner Bros. drama (formerly *Hungry for Survival*) for its midseason

lineup. Production has begun on the show, which also has a new female lead in Debra Messing (formerly of *Ned and Stacey*), a role that previously was to go to Sherilyn Fenn. The thriller follows a bio-anthropologist who tracks a new breed of humans.

Hargrove leaves 'Early Edition'

Veteran TV writer-producer Dean Hargrove—who signed an exclusive two-year deal in July with Columbia TriStar Television—has left his post as executive producer on the CBS drama *Early Edition* to concentrate on development. Bob Brush will resume his role as the key executive producer on the drama, now in its second

season. Hargrove had joined the drama this summer.



DeGeneres

Celebrating herself

Ellen DeGeneres's Emmy win for outstanding comedy writing served as a mini-reunion on stage Sept. 14. The four other writers who won statuettes for the coming-out episode—Mark Driscoll, Dava Savel, Tracy Newman and Jonathan Stark—have since moved on to other projects (Newman and Stark, in fact, now write for ABC's *Hiller and Diller*). DeGeneres has virtually a new staff of writers on *Ellen*, plus a new co-executive producer in Tim Doyle. An estimated 42 million viewers tuned in the coming-out episode.

New role for Luther

Jerry Van Dyke, a four-time Emmy nominee from ABC's *Coach*, joins the cast of ABC's new TGIF comedy *You Wish* as the genie's 50,000-year-old grandpa, Max. The Disney sitcom bows Friday, Sept. 26, at 9 p.m. —LR

duced as a 10-year veteran of the mouse house. "I was negotiating with UPN for the last nine years."

Valentine cited his work in syndication but conceded there were employees at UPN "with far greater and deeper experience" than he in affiliate relations and distribution—the network's biggest challenge. Litigation, in fact, is still pending between UPN and Sinclair, which switched five of its stations to The WB this summer. BHC President Bill Siegel and Paramount Television Group Chairman Kerry McCluggage, who were at the press conference, declined to comment on the UPN lawsuit, which alleges that Sinclair failed to notify the network in writing of its impending defection. Having started only last Tuesday, Valentine said he wasn't prepared to discuss programming other than to say "they're off to a good start."

He did offer a few hints on strategy. Although Valentine values the new UPN show *Chueless*, which first aired on ABC, he doesn't see a long-term benefit in buying shows that started elsewhere. "Over the long haul, the name of the game is to create a clear identity in who you are."

He expects to seek input from the operating committee, where Salhany will share the responsibility of overseeing UPN with Siegel, McCluggage, Viacom Entertainment Group Chairman Jonathan Dolgen, Paramount TV Group Executive Vice President Steve

Goldman and United Television President Evan Thompson.

"At the end of the day, everybody has to report to somebody," Valentine said. "There are people on the committee whom I value and respect enormously."

McCluggage said, "Dean's decade of service at Disney has given him exceptional management skills in the areas of programming, distribution and marketing that are ideally suited to satisfy the needs of our affiliate stations, advertisers and, most important, television viewers who are looking for quality, innovative and appealing programs."

A former director of current comedy programming at NBC, Valentine joined Disney in 1988 as director of television development before becoming a senior vice president in April 1990 and eventually president of Walt Disney Television and Walt Disney Television Animation.

ABC's *Home Improvement* and *Ellen* came out of his shop, as did the new Disney animation lineup that will air this fall as an ABC programming block called One Saturday Morning. Valentine also had a hand in original telefilms, including revivals of *Cinderella* and *Oliver Twist* for ABC's *The Wonderful World of Disney*.

"Programming and creating brand awareness are the single most important factors contributing to the success of our stations," says Michael Lambert, president of Lambert Television, head of UPN's affiliate station group. "Dean

understands audience flow [and] has produced many programs that have been sold to the networks, syndicated to UPN affiliated stations and designed to be highly appealing to advertisers and viewer audiences. His selection gives us great confidence in realizing the full potential of the network."

In other news, the network signed a new long-term agreement with WASV-TV Greenville/Spartanburg/Asheville, S.C.—a new broadcast TV station in the nation's 35th-largest market. It also added a new primary affiliate, WJNW (TV) Madison, Wis., which will sign on the air in January 1998. WJNW is in the nation's 83rd-largest market. ■

NSS POCKETPIECE	
Top ranked syndicated shows for the week ending Sept. 7, as reported by Nielsen Media Research. Numbers represent average audience/stations/% coverage.	
1. Wheel of Fortune	9.7/228/96
2. Jeopardy!	9.0/218/99
3. NFL on TNT Regular Season	7.9/275
4. Home Improvement	7.4/226/97
5. Seinfeld	6.6/222/97
6. Oprah Winfrey Show	6.2/236/99
7. Entertainment Tonight	6.0/176/92
8. Simpsons	5.8/198/94
9. Xena: Warrior Princess	4.9/210/97
10. Hercules, Journeys of	4.8/223/98
11. Extra	4.7/199/93
12. Inside Edition	4.5/154/92
13. Live with Regis and Kathie Lee	4.4/238/99
14. Buena Vista III	4.2/200/96
15. Montel Williams Show	4.0/191/96
15. Wheel of Fortune-wknd	4.0/170/72

Photo by Craig Mathew

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NBC, HBO share top honors

'Law & Order' is surprise drama winner; much-nominated Shandling's 'Sanders' shut out

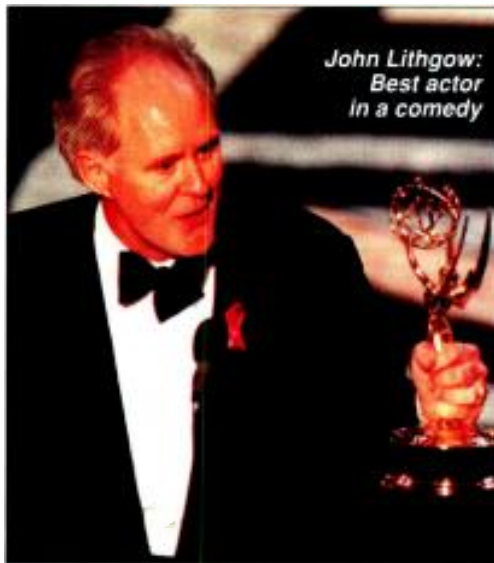
By Joe Schlosser

It was broadcasting and cable atop the Emmy podium last week.

NBC and HBO, which led the list of Emmy nominees, held to form in the winner's circle, with NBC winding up the biggest winner once again, claiming 24 statues despite the virtual shutout of its critically acclaimed *ER*.

With *Miss Evers' Boys* leading the way, HBO didn't exactly roll over. The premium cable network tallied 19 awards, including five for the made-for-TV movie. Chris Rock won two Emmys for his HBO comedy special *Chris Rock: Bring the Pain*.

Frasier, the top-rated network's sitcom, won best comedy series for the fourth year running, and the surprise



John Lithgow:
Best actor
in a comedy



Dennis
Franz: Best
actor in a
drama

winner of the night, *Law & Order*, captured the best drama series after coming up empty in five previous tries.

"We've broken the curse," said *Law*

& *Order* creator Dick Wolf. "I just figured we were the Susan Lucci of prime time." (Lucci, who plays Erica Kane on the soap opera *All My Children*, has

Backstage at the Emmys

Wonder what *3rd Rock from the Sun* star Kristen Johnston has recorded on her answering machine? How about the craziest thing Tracey Ullman ever did in the name of fashion? And *Seinfeld* star Michael Richards—was he cool or uncool in high school?

All those and plenty of other softball questions were answered backstage at last weekend's 49th annual Prime Time Emmy Awards in Pasadena, Calif. Maybe it was the press playing nice in the wake of Princess Diana's death. Maybe it wasn't. Regardless, the news behind the scenes was about as exciting as the show itself.

Ellen DeGeneres was in tears when she made her way back to talk with reporters after winning an Emmy for best writing in a comedy series. By the time she left the general press area, DeGeneres was fighting back laughter.

DeGeneres's ABC sitcom *Ellen* won for the episode in which her character declared she was a lesbian. DeGeneres spoke on the importance of having gay role models on television for teenagers. Then the fun started: "I didn't have anything like that when I was growing up. Of course Mary Tyler Moore and Rhoda were lovers, but they never talked about it," she joked.

A reporter asked DeGeneres if Cindy Crawford would become a love interest for her character this season. DeGeneres replied, "Cindy can't stop calling. Oh, she just keeps calling me."

Chris Rock, who won two Emmys for his HBO comedy special *Chris Rock: Bring the Pain*, believed he would win for best writing in a variety or music program.

Rock, who was the sole writer for the show, said: "I thought I might win, because it was just me against these teams of 12 guys. Who would you pick?" Rock also said he loves HBO "because they don't sanitize me" and "they let me say what I want."

Alfre Woodard and Laurence Fishburne had a good time backstage. Woodard won an Emmy for her lead role in HBO's *Miss Evers' Boys* and Fishburne won as the film's executive producer. Woodard made light of working with Fishburne: "It's a good thing Laurence is so smoldering and suave on screen, because otherwise he's pretty goofy."

NYPD Blue's David Milch, who won an Emmy for best writing in a drama series, talked about working on two shows. Milch and a lot of the *NYPD* production team also have been working on Steven Bochco's newest drama, CBS's *Brooklyn South*. "The first four shows [of *Brooklyn South*] are really great," Milch said. "It's been quite a grind." But the question on most reporters' minds: when are Kim Delaney's and Jimmy Smits's characters going to get married? "It will be sooner rather than later [this season]," Milch said. Delaney "got quite a few angry letters" when her character turned down a proposal about midway through last season.

Finally, Bette Midler, who won an Emmy for her HBO concert from Las Vegas, was asked if she is an Internet user. "Once, someone looked me up on the Internet and there was a society to annihilate Bette Midler," she said.

—JS

And the winners are...

Following are the 28 prime time Emmy winners announced Sunday at the 49th annual awards ceremony in Pasadena:

- Comedy Series: *Frasier*, NBC
- Drama Series: *Law & Order*, NBC
- Made-for-Television Movie: *Miss Evers' Boys*, HBO
- Miniseries: *Prime Suspect 5: Errors of Judgment*, PBS
- Variety, Music or Comedy Series: *Tracey Takes On*, HBO
- Variety, Music or Comedy Special: *Chris Rock: Bring the Pain*, HBO
- Actress, Comedy Series: Helen Hunt, *Mad About You*, NBC
- Actor, Comedy Series: John Lithgow, *3rd Rock from the Sun*, NBC
- Actress, Drama Series: Gillian Anderson, *The X-Files*, Fox
- Actor, Drama Series: Dennis Franz, *NYPD Blue*, ABC
- Actress, Miniseries or Special: Alfre Woodard, *Miss Evers' Boys*, HBO
- Actor, Miniseries or Special: Armand

- Assante, *Gotti*, HBO
- Individual Performance, Variety or Music Program: Bette Midler, *Bette Midler: Diva Las Vegas*, HBO
- Supporting Actor, Comedy Series: Michael Richards, *Seinfeld*, NBC
- Supporting Actress, Comedy Series: Kristen Johnson, *3rd Rock from the Sun*, NBC
- Supporting Actor, Drama Series: Hector Elizondo, *Chicago Hope*, CBS
- Supporting Actress, Drama Series: Kim Delaney, *NYPD Blue*, ABC
- Supporting Actor, Miniseries or Special: Beau Bridges, *The Second Civil War*, HBO
- Supporting Actress, Miniseries or Special: Diana Rigg, *Rebecca*, PBS
- Writing, Comedy Series: Ellen DeGeneres, Mark Driscoll, Dava



Tracey Ullman: Best variety, music or comedy series

- Savel, Tracey Newman, Jonathan Stark, *Ellen*, ABC
- Writing, Variety or Music Program: Chris Rock, *Chris Rock: Bring the Pain*, HBO
- Writing, Miniseries or Special: Horton Foote, William Faulkner's *Old Man*, CBS
- Writing, Drama Series: David Milch, Stephen Gaghan, Michael R. Perry, *NYPD Blue*, ABC
- Directing, Comedy Series: David Lee, *Frasier*, NBC
- Directing, Variety or Music Program: Don Mischer, *Centennial Olympic Games: Opening Ceremonies*, NBC
- Directing, Miniseries or Special: Andrei Konchalovsky, *The Odyssey*, NBC
- Directing, Drama Series: Mark Tinker
- President's Award: *Miss Evers' Boys*, HBO

Photo by Craig Mathew

lost a record 17 straight times in the Daytime Emmy Awards.)

In taking the Emmy, the seven-year legal drama beat out traditional rivals *ER* and *NYPD Blue*.

Another NBC sitcom, *3rd Rock from the Sun*, made a return trip to the winner's circle. *3rd Rock* tied HBO's *Miss Evers' Boys* for the most Emmys at five. John Lithgow took the honors for best actor in a comedy series, and fellow *3rd Rocker* Kristen Johnston won for best supporting actress.

NBC's drama series *ER* entered the competition as the year's most nominated show with 22 nods. The hospital drama left with only three, all technical and all from the non-televised ceremonies.

"It is just nice to see that so many people respect stand-up comedy," Rock said afterward. "We are probably the lowest people on the totem pole, especially when it comes to show biz. I feel like I won this for all the stand-up comedians out there."

Another stand-up comedian turned TV star, HBO's Gary Shandling, didn't

have quite the same night.

Shandling's HBO series, *The Larry Sanders Show*, earned a record—for a sitcom—16 Emmy nominations and failed to capture a single statue.

The three other broadcast networks had their ups and downs as well. Host network CBS followed HBO with 12 Emmys, while ABC won 10, PBS six and Fox five.

NYPD Blue's Dennis Franz won his third Emmy in four years as best leading actor in a drama series. Franz said he believed his co-star Jimmy Smits deserved the recognition.

"It was difficult to stand up there without him," Franz said afterward. "I was really pulling for him."

In addition to Franz, *NYPD Blue*'s Kim Delaney won for best supporting actress in a drama series. Mark Tinker for best direction and David Milch, Stephen Gaghan and Michael R. Perry for best writing.

Other winners included *The X-File*'s Gillian Anderson for best lead actress in a drama series and *Mad About You*'s Helen Hunt for a comedy series. ■



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Broadcasting & Cable PEOPLE'S CHOICE Ratings according to Nielsen Sept. 8-14

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

Week 51	abc	CBS	NBC	FOX	U/PIN	A/B	
	11.3/19	7.4/12	8.7/14	7.6/12	2.9/5	2.4/4	
MONDAY	8:00	58. I Survived a Disaster 6.2/11	24. Cosby 8.7/15	54. Suddenly Susan 6.4/11	29. Melrose Place 7.9/13	89. In the House 2.8/5	94. 7th Heaven 2.4/4
	8:30		36. Ev Loves Raymd 7.3/12	36. Suddenly Susan 7.3/12		82. Mal & Eddie 3.3/5	
	9:00	5. NFL Monday Night Football 13.4/24	32. Cybill 7.7/12	20. NBC Monday Night Movie—Perfect Body 9.6/16	36. Ally McBeal* 7.3/11	87. Good News 2.9/4	94. Buffy/Vampire Slayer 2.4/4
	9:30		39. Murphy Brown 7.0/11			92. Sparks 2.5/4	
	10:00		43. Chicago Hope 6.8/12				
10:30							
TUESDAY	8:00	8.9/15	6.3/11	9.6/16	5.7/10	2.8/5	
	8:30	18. Home Imprvmt 9.8/17	48. JAG 6.5/11	43. Suddenly Susan 6.8/12	63. Fox Tuesday Night Movie—Bad Girls 5.7/10	84. Moesha 3.2/6	
	8:30	26. Grace Undr Fire 8.5/14		23. Caroline in the City 8.9/15		84. Good News 3.2/5	
	9:00	13. Home Imprvmt 10.7/18	58. CBS Tuesday Movie—Cries from the Heart 6.2/11	9. Dateline NBC 12.1/21		92. Hitz 2.5/4	
	9:30	22. Spin City 9.2/15					98. Hd Ovr Heels 2.1/3
10:00	33. NYPD Blue 7.6/14						
10:30							
WEDNESDAY	8:00	10.6/18	6.9/12	6.4/11	9.8/16	5.8/10	2.8/5
	8:00	29. Drew Carey 7.9/14	41. The Nanny 6.9/12	63. NBC Movie of the Week—She Cried No 5.7/9	18. Beverly Hills 90210 9.8/16	82. The Sentinel 3.3/6	89. Sister, Sist 2.8/5
	8:30	21. Spin City 9.5/16	41. CBS Wednesday Movie—Presumed Innocent 6.9/11				86. Smart Guy 3.0/5
	9:00	17. Drew Carey 10.0/16			31. Law & Order 7.8/13		66. Star Trek: Voyager 5.6/9
	9:30	28. Ellen 8.3/13					89. Steve Harvey 2.8/4
10:00	2. PrimeTime Live 13.9/24						
10:30							
THURSDAY	8:00	6.8/12	7.6/13	13.1/22	5.7/10		
	8:00	68. World Gymnastics Championship 5.2/9	48. Promised Land 6.5/11	8. Friends 12.3/22	68. Living Single 5.2/9		
	8:30		33. Mike Wallace Remembers 7.6/12	6. Frasier 13.0/22	68. Between Bros* 5.2/9		
	9:00		25. 48 Hours 8.6/15	1. Seinfeld 16.0/26	58. 413 Hope St.* 6.2/10		
	9:30	16. 20/20 10.1/18		3. 3rd Rock fr/Sun 13.5/22			
10:00			10. ER 12.0/21				
10:30							
FRIDAY	8:00	7.8/15	6.5/13	7.9/15	4.1/8		
	8:00	54. Sabrina/Witch 6.4/13	54. Candid Camera Across America 6.4/13	33. NBC movie of the Week—Beethoven's 2nd 7.6/15	80. UFOs: Best Caught on Tape 4.3/9		
	8:30	76. Disney Sat Mom 4.6/9	45. JAG 6.7/13		81. Millennium 3.9/7		
	9:00	47. Sabrina/Witch 6.6/12					
	9:30	48. Boy Meets Wrld 6.5/12					
10:00	11. 20/20 11.4/22	57. Nash Bridges 6.3/12	26. Dateline NBC 8.5/16				
10:30							
SATURDAY	8:00	10.0/20	5.3/10	5.9/12	5.2/10		
	8:00	63. World's Funniest Commercials 5.7/12	78. Dr. Quinn, Medicine Woman 4.4/9	72. The Pretender 4.8/10	67. Cops 5.4/12		
	8:30				61. Cops 6.0/12		
	9:00	7. 77th Annual Miss America Pageant 12.5/24	72. Early Edition 4.8/9	78. NBC Saturday Night Movie—On Deadly Ground 6.5/12	72. AMW: America Fights Back 4.8/9		
	9:30		45. Walker, Texas Ranger 6.7/13				
10:00							
10:30							
SUNDAY	7:00	5.7/9	12.9/21	6.3/10	10.1/16		2.0/3
	7:30	78. David Blaine: Street Magician 4.4/8	12. 60 Minutes 10.9/20	48. Dateline NBC 6.5/12	15. Fox Movie Special—True Lies 10.2/16	101. Nick Freno 1.7/3	
	8:00	68. Am Fun Hm Vid 5.2/9	3. 49th Annual Emmy Awards 13.5/21	75. 3rd Rock fr/Sun 4.7/8		98. Parent'Hood 2.1/4	
	8:30	62. Am Fun Hm Vid 5.9/9			76. Men Bhvg Badly 4.6/7	94. Jamie Foxx 2.4/4	
	9:00	48. ABC News Special—Falling from Flight 174 6.5/10		39. NBC Saturday Night Movie—A Face to Die For 7.0/11		97. Unhap Ev Af 2.2/3	
10:00					100. Tom Show 1.9/3		
10:30					102. Alright Aldry 1.6/2		
WEEK AVG	8.6/15	7.8/13	8.2/14	7.1/12	3.4/6	2.4/4	
STD AVG	8.4/15	8.8/15	9.7/17	6.8/12	3.0/5	2.5/4	

Radio missing 'at-work' opportunities

Arbitron study shows that few stations market themselves to listeners at work

Radio

By Donna Petrozzello

While many radio listeners tune in at work, a recent study by Arbitron found that radio station promotion campaigns seldom target the "at-work" audience.

In a survey released at the NAB Radio Show last week, Arbitron found that 40% of full-time employees listen to the radio during an average quarter-hour, according to Arbitron's spring 1997 quarterly market reports. Between its fall 1988 and fall 1996 books, Arbitron reported a 4% increase in the amount of at-work radio listening by adults.

More than 25% of adults 18-plus say they listen to the radio at work as opposed to listening in their cars or at

home. And 65% of adults say they are more likely to listen to the radio while at work than they are to read the newspaper (39%), surf the Internet (15%) or watch television (10%), Arbitron found.

Only 5% of listeners surveyed say they have been called by a radio station at work to participate in a contest or other promotional stunt. Of the few that were contacted, 41% participated. Likewise, only 8% of listeners say they've received faxes and 12% say they've received mail from stations while at work.

Arbitron's look at characteristics of the U.S. labor force showed the market dominated by white-collar workers (70%), who work in an office (42%), who typically are at their office by 10 a.m. (88%) and who leave by 7 p.m. (83%).

Most at-work radio listeners, 43%, say they typically listen alone and

choose their own station. Some 13% say up to 10 people at work listen to the same station. In that scenario, 49% say the group collectively chooses the station. More than 60% of listeners say their office radio is tuned to one station throughout the day.

The most popular format for at-work listening is adult contemporary. Oldies, alternative rock, country and album-oriented rock also are popular.

Thom Mocarsky, Arbitron's vice president of communications, says the survey emphasizes "radio's selling advantages over other media, particularly newspapers, with the at-work audience." Mocarsky also says the survey demonstrates that "radio and other media have not even scratched the surface of their potential to market themselves to employees in the workplace." ■

R I D I N G G A I N

Rock & Roldies cuts loose

In a new partnership under First Broadcasting Network, radio veterans Ronald Unkefer and Charles Strickland want to give stations half of what they expect.

FBN's Rock & Roldies 24-hour



syndicated oldies format reduces from two minutes to one the amount of commercial time stations must return to the network. As part of the syndicated package, FBN also provides sales and promotions marketing support and custom-tailored jingles.

Unkefer and Strickland unveiled the new format, which targets adults 25-54, at last week's NAB Radio Show.

FBN Chairman Unkefer says the change will reduce clutter and allows for longer music sweeps that are designed to drive up ratings: "We know it's all about ratings." FBN has recruited Bill Drake, the so-called father of top-40 radio, to

program Rock & Roldies.

Katz partners in VillageNet

The Katz Radio Group and Website developer Electric Village have teamed to create a network of radio stations over the Internet. KRG will market the VillageNet network, introduced at the NAB Radio Show last week, as an alternative national radio advertising vehicle.

VillageNet member stations will receive technical and content services, marketing and affiliate relations assistance from Katz, says Gerry Boehme, Katz senior vice president of information systems. KRG divisions Millennium and Katz Dimensions will market the network of stations to national advertisers. Electric Village will develop stations' Websites and provide access to content. Member stations are expected to share in revenue from advertising and electronic commerce. In addition, Electric Village and KRG have formed the Radio Resource Center, an online resource guide to information about radio stations on the Web. The Resource Center's Web address is www.krgspec.com.

IBM to market StarTrax

IBM will sell and support StarTrax, an integrated management system that allows radio stations to distribute content to individual or multiple stations. Developed by ADC Labs Inc., StarTrax allows stations to store digital audio programming and commercials that can be accessed for live airplay by DJs. The system runs with IBM-compatible nonproprietary PC hardware and can be fully automated.

StarTrax allows stations to tap into network programming from remote locations to insert local content, such as news or commercials. The system also can distribute content to remote locations. Additionally, StarTrax can manage content for TV stations, billboard faces or retailers who want to distribute music throughout numerous stores.

StarTrax has been running stations in the South Pacific for three years. At last week's NAB Radio Show, ADC's David Cook announced plans to make the system available throughout the U.S. The price of StarTrax software is \$9,995 for a single station; each additional station costs \$6,975.

SOLD!

WGNT-TV, Portsmouth, Virginia from **Centennial Communications, Inc.**, Raymond B. Bottom, Jr., CEO to **Paramount Stations Group, Inc.**, Anthony Cassara, President.

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GOCOM on the go

Ric Gorman, CEO of GOCOM Communications LLC, expects GOCOM's \$37.8 million purchase of Cottonwood Communications (B&C, July 21) to close within the next two weeks. GOCOM began programming Cottonwood's KCPM(TV) Chico/Redding, Calif., KSPR(TV) Springfield, Mo., and KMID(TV) Midland/Odessa, Tex., in August.

Just last week, GOCOM filed a \$48 million application for the option to buy WKBN-TV Youngstown, Ohio (B&C, Sept. 15).

Gorman says he is in negotiations for a number of other TV stations and expects to double the size of the company, backed by Bain Capital Inc., within the next year.

While Gorman and Bain are aggressively buying new properties for the company, Gorman says, "I'm much more preoccupied with how good we are than with how large we get." —SB

Changing Hands

The week's tabulation
of station sales

Proposed station trades

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

THIS WEEK:

TVs □ \$59,250,000 □ 4
Combos □ \$25,400,000 □ 6
FMs □ \$27,750,000 □ 6
AMs □ \$1,655,000 □ 4
Total □ \$114,005,000 □ 20

SO FAR IN 1997:

TVs □ \$6,047,336,684 □ 87
Combos □ \$6,782,912,551 □ 238
FMs □ \$1,763,556,599 □ 313
AMs □ \$299,196,781 □ 167
Total □ \$14,882,992,615 □ 805

SAME PERIOD IN 1996:

TVs □ \$8,421,380,845 □ 78
Combos □ \$10,645,617,029 □ 264
FMs □ \$1,987,579,223 □ 301
AMs □ \$169,133,914 □ 185
Total □ \$21,223,711,011 □ 828

Source: BROADCASTING & CABLE

TV

WGNT(TV) Portsmouth, Va.

Price: \$42.5 million

Buyer: Viacom International Inc., New York (Sumner M. Redstone, president/66.66% owner; Kerry McCluggage, chairman, Paramount TV Group; Anthony Cassara, president, Paramount Stations Group Inc.); owns/is buying 14 TVs; is buying options to buy two more TVs

Seller: Centennial Communications Inc., Newport News, Va. (Raymond B. Bottom Jr., principal); no other broadcast properties

Facilities: ch. 27, 2,340 kw visual, 478 kw aural, ant. 971 ft.

Affiliation: UPN

Broker: Media Venture Partners

CP for WKRP-TV Charleston, W.Va.

Price: \$8.25 million

Buyer: Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. "Bud" Paxson, chairman/owner); Paxson owns/is buying 45 TVs

Seller: Mountaineer Broadcasting Corp. (William L. Kepper, president)

Facilities: ch. 29, 1,600 kw visual, ant. 695 ft.

Affiliation: Dark

Broker: Patrick Communications

WFAY-TV Fayetteville, N.C.

Price: \$4.5 million

Buyer: Paxson Communications Corp., West Palm Beach, Fla. (see item above)

Seller: Fayetteville-Cumberland Telecasters Inc., debtor in possession, Lumber Bridge, N.C. (James Thrash and Robinson O. Everett, principals); Everett owns KEYC-TV El Centro Calif.

Facilities: ch. 62, 337.3 kw visual, 33.7 kw aural, ant. 846 ft.

Affiliation: Fox

CP for KXGR-TV Green Valley/Tucson, Ariz.

Price: \$4 million

Buyer: Paxson Communications Corp., West Palm Beach, Fla. (see item above)

Seller: Sungilt Corp. Inc., Tucson (Arlene D. Stevens, president); no other broadcast interests

Facilities: ch. 46, 4,898 kw visual, ant. 2,307 ft.

Affiliation: Dark

Broker: Patrick Communications

COMBOS

WMLF(AM) (formerly WTMQ)-WVRK (FM) Columbus, Ga. and WPNX(AM)-WGSY(FM) Phenix City, Ala.

Price: \$11.75 million

Buyer: Cumulus Holdings Inc., Mil-

Broadcasting

waukee (William M. Bungeroth, president); owns/is buying 27 FMs and 10 AMs

Seller: M&M Partners, Columbus, Ga. (J.T. Milligan, principal); no other broadcast interests

Facilities: WMLF: 1270 khz, 5 kw; WVRK: 102.9 mhz, 100 kw, ant. 1,521 ft.; WPNX: 1460 khz, 5 kw day, 1 kw night; WGSY: 100.1 mhz, 6 kw, ant. 328 ft.

Formats: WMLF: Spanish; WVRK: AOR; WPNX: oldies; WGSY: AC

Broker: Sailors & Associates

KWEB(AM)-KRCH(FM) Rochester, KNFX(AM) Austin and KMFx(FM) Lake City, all Minn.

Price: \$4.8 million

Buyer: James D. Ingstad, Fargo, N.D.; owns/is buying 23 FMs and 17 AMs

Seller: Robert E. Ingstad and Janice M. Ingstad, Valley City, N.D. (principals of Radio Ingstad Minnesota and Radio Albert Lea Inc.); owns/are buying 13 FMs and 11 AMs

Facilities: KWEB: 1270 khz, 5 kw day, 1 kw, night; KRCH: 101.7 mhz, 39.1 kw, ant. 554 ft.; KNFX: 970 khz, 5 kw day, 500 w night; KMFx: 102.5 mhz, 9.4 kw, ant. 528 ft.

Formats: KWEB: sports, talk; KRCH: classic rock; KNFX: talk; KMFx: country

KOGA-AM-FM and KMCX(FM) Ogallala, Neb.

Price: \$3.25 million

Buyer: Goodstar Broadcasting LLC, Wichita, Kan. (Alan Goodman, president); KXXX(AM)-KQLS(FM) Colby, KGNO(AM)-KLOS(FM) and KDGB-FM Dodge City, KYUU(AM)-KSLs(FM) Liberal, KZLS-FM Great Bend, KGLS-FM Hutchinson, KILS-FM Salina, KFNF-FM Oberlin and KWLS(AM) Pratt, all Kan.

Seller: Ogallala Broadcasting Co. Inc., Ogallala (Ray Lockhart, president); no other broadcast interests

Facilities: KOGA(AM): 930 khz, 5 kw; KOGA-FM: 99.7 mhz, 100 kw, ant. 805 ft.; KMCX: 106.5 mhz, 100 kw, ant. 300 ft.

Formats: KOGA(AM): oldies; KOGA-FM: AC; KMCX: country

WNNI(AM) Christianburg, WVMJ(FM) Blacksburg and WPSK-FM Pulaski, all Va.

Price: \$2 million

Buyer: Bocephus Broadcasting Inc., Cary, N.C. (A. Thomas Joyner, president/50% owner; George Beasley, VP/50% owner)

Seller: New River Media Group Inc., Richlands, Va. (Ralph Davis, CEO); owns WYVE(AM) Wytheville, Va.

Facilities: WNNI: 1260 khz, 2.5 kw day, 28 watts night; WVMJ: 105.3 mhz, 3.8 kw, ant. 472 ft.; WPSK: 107.1 mhz, 25 kw, ant. 1,207 ft.

Formats: WNNI: oldies, news/talk;

WVMJ: AOR; WPSK: country

Broker: Sailors & Associates

WFNR(AM) Blacksburg, WNRV(AM) Narrows, WRAD(AM)-WRIQ-FM Radford and WBNK-FM Christianburg, Va.

Price: \$1.85 million

Buyer: Bocephus Broadcasting Inc., Cary, N.C. (see item above)

Seller: Travis Broadcasting LLC, Christianburg (Robert and Karen Travis, owners); no other broadcast interests

Facilities: WFNR: 710 khz, 10 kw; WNRV: 990 khz, 5 kw; WRAD: 1460 khz, 5 kw day, 500 w night; WRIQ: 101.7 mhz, 3 kw, ant. 66 ft.; WBNK: 100.7 mhz, 3 kw, ant. 328 ft.

Formats: WFNR: news/talk; WNRV: bluegrass; WRAD: C&W; WRIQ, WBNK: country

Broker: Sailors & Associates

WPTW(AM)-WCLR(FM) Piqua, Ohio

Price: \$1.75 million

Buyer: Xenia Broadcasting Inc., McLean, Va. (Charles E. Giddens, president/owner); Giddens has interest in WLET(AM)-WSTE-FM TOCCOA, WGMG(FM) Crawford, WTSH(AM) Rome, WZOT(AM)-WTSH-FM Rockmart, WRFC(AM) Athens, WBIC(AM)-WPUP(FM) Royston

and WMOQ(FM) Botswick, all Ga.

Seller: WPTW Radio Inc., Piqua (Richard Hunt and David W. Dexter, principals); is selling WZLR(FM) Xenia, Ohio; Hunt has interest in WCBY(AM)-WGFM-FM Cheboygan, Mich.

Facilities: AM: 1570 khz, 250 w; FM: 95.7 mhz, 50 kw, ant. 476 ft.

Formats: AM: adult standards; FM: oldies

RADIO: FM

KRNA-FM Iowa City

Price: \$7 million

Buyer: Capstar Broadcasting Partners LP, Austin, Tex. (Thomas O. Hicks, owner) owns/is buying 221 FMs and 93 AMs

Seller: KRNA Inc., Iowa City (Eliot A. Keller, president); no other broadcast interests

Facilities: 94.1 mhz, 100 kw, ant. 981 ft.

Format: Rock/AOR

Broker: Gordon Rice Associates and Media Venture Partners

KBUQ(FM) Paradise Valley, Ariz.

Price: \$6.8 million

Buyer: New Century Ariz. LLC, Seattle, Wash. (Resource Media Inc., 25% owner, Steven M. Taslitz, president); owns KGME(AM) Glendale,

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KEDJ(FM) Sun City and **KHOT(FM)** Globe, all Ariz.

Seller: Scottsdale Talking Machine and Wireless Co. Inc., Scottsdale, Ariz. (Katherine S. Klein, president); no other broadcast interests

Facilities: 105.9 mhz, 2.7 kw, ant. 492 ft.

Format: Country

KOSO-FM Patterson/Modesto, Calif.

Price: \$6.8 million

Buyer: CapStar Broadcasting Partners LP; Austin, Tex. (Thomas O. Hicks, owner); owns/is buying 222 FMs and 93 AMs (including SFX stations)

Seller: KOSO Inc., St. Paul (Donald G. McNeely, president); no other broadcast properties

Facilities: 93.1 mhz, 2.95 kw, ant. 1,791 ft.

Format: AC

WZLR(FM) Xenia, Ohio

Price: \$3.75 million

Buyer: Xenia Broadcasting Inc., McLean, Va. (Charles E. Giddens, president/owner)

Seller: Clear 95 Inc., Piqua, Ohio (Richard Hunt and David W. Dexter, principals); is selling **WPTW(AM)**-**WCLR(FM)** Piqua; Hunt has interest in **WCBY(AM)**-**WGFM(FM)** Cheboygan, Mich.

Facilities: 95.3 mhz, 6 kw, ant. 300 ft.
Format: Oldies

WNCG-FM Clyde, Ohio

Price: \$2.2 million

Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, Radio Division); owns one TV station; owns/is buying 97 FMs and 59 AMs

Seller: S&S Communications Group (Kent D. Smith, president/owner); no other broadcast interests

Facilities: 100.9 mhz, 3 kw, ant. 300 ft.
Format: Classic hits

WWLD(FM) Tallahassee, Fla.

Price: \$1.2 million

Buyer: Cumulus Holdings Inc., Milwaukee (William M. Bungeroth, president); owns/is buying 28 FMs and 10 AMs

Seller: Tally Radio LC, Tallahassee (Gisela Huberman, Adam Levinson and Bruce Tim, principals); owns **WTAL-FM** Monticello, Fla.; Huberman owns **WBZE(FM)**, **WHBT(AM)**-**WHBX(FM)** Tallahassee; **WQHQ(FM)**, **WLWV(FM)**-**WTGM(AM)** Salisbury, Md., and **WLBW(FM)** Fenwick Island, Del., through HVS Partners; Levinson owns **WWFO(FM)** LaFayette and **WAIB(FM)** Tallahassee; Timm owns

WSGL(FM) Naples, Fla., **WANM(AM)**-**WGLF(FM)** Tallahassee

Facilities: 106.1 mhz, 3 kw, ant. 328 ft.
Format: Rock/AOR

RADIO: AM

KBIF(AM) Fresno, Calif.

Price: \$900,000

Buyer: Gore-Overgaard Broadcasting, Chicago (Hal Gore and Cordey Overgaard, president); owns **WTMR(AM)** Camden, N.J., **KLAV(AM)** Las Vegas
Seller: Cascade Broadcasting, Portland, Ore. (David Jack, owner); no other broadcast interests

Facilities: 900 khz, 1 kw day, 500 w night

Format: Religion, foreign language

Broker: Force Communications & Consultants

WMMM(AM) Westport, Conn.

Value: \$325,000 as donation

Buyer: Sacred Heart University, Fairfield, Conn. (George S. Lombardi, director/general manager); owns **WSHU(FM)** Fairfield and **WSUF(FM)** Nyack, N.Y.

Seller: Minuteman Broadcasting Inc., Westport (Robert A. and Mark S. Graham, owners); no other broadcast interests

Facilities: 1260 khz, 1 kw

Format: Oldies

Broker: New England Media LLC

WNEG(AM) Toccoa, Ga.

Price: \$260,000

Buyer: Lee Street Properties, Toccoa, Ga. (R.L. White, 50% owner); no other broadcast properties

Seller: Stephens County Broadcasting Co. Inc., Toccoa (Roy Gaines, president); no other broadcast interests

Facilities: 630 khz, 500 w

Format: MOR

Broker: Toccoa Realty Inc.

WLET(AM) Toccoa, Ga.

Price: \$170,000

Buyer: Lee Street Properties, Toccoa (R.L. White, 50% owner)

Seller: Southern Broadcasting of Pensacola Inc., Athens, Ga. (Paul Stone, president)

Facilities: 1420 khz, 5 kw

Formats: News/talk

Broker: Toccoa Realty Inc.

—Compiled by Sara A. Brown

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Amplification

The sale of Children's Broadcasting Corp. stations to Global Broadcasting Co. for \$72.5 million (B&C, June 16) also includes **KCNW(AM)** Fairway, Kan.

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Brandon Tartikoff

Danny Thomas

***"We spent all the time trying to figure out how to succeed, and that energy led to a lot of groundbreaking thinking and groundbreaking programming."*—Sandy Grushow**

Chairman Don Ohlmeyer. He said NBC's chief competition for the adults 18-49 demographic came from Fox.

That never was more evident than the week of Sept. 8-14, when Fox kicked off its 1997-98 season in full with the series debuts of *Ally McBeal*, *413 Hope St.* and *Between Brothers*, along with the season premieres of *Melrose Place*, *Beverly Hills, 90210* and *Living Single*. The network won the week in adults 18-49 (5.0 Nielsen rating/15 share)—a 28% improvement over last year and the network's first weekly win since Jan. 20, 1997, when it aired Super Bowl XXXI. Even CBS's broadcast of the 49th annual Emmy awards on Sept. 14 (usually superior in adults 18-49) wasn't enough to strip Fox of its win in the key demo that night, thanks to the broadcast of the movie "True Lies."

Fox also enjoyed a winning week among adults 18-34—a demographic that it has claimed as its own, thanks to the youthful *Beverly Hills, 90210*, *Melrose Place* and *Party of Five*. For Sept. 8-14, Fox finished with a 5.7/18 in the demo—a 24% improvement over a year ago.

But it isn't just prime time entertainment programming that has helped Fox earn its place as a member of the Big Four. It airs 19 hours of kids programming, plus a full slate of sports that includes the NFC

with launching the network and keeping it competitive. From the first episodes of *The Simpsons* in 1990 to the Sept. 8 debut of the irreverent *Ally McBeal*, Fox has strived to offer something the other networks don't. To make that happen, it has had to attract bold, innovative writers—a task that wasn't so easy in the late '80s.

"Back then, no one wanted to be in business with us," says Bob Greenblatt, the former Fox executive vice president of programming who left earlier this year for his own production company. "It was our job to go out and basically sell a jaded community on why they should work for us. There was no syndication value. No one knew if we were going to be around in a couple of years. It was really hard work to get people to come to the network...You can't underestimate the strength and the power of those three networks, having been in business for 25 years before we got there."

While Fox continued to boost its distribution—106 stations by April 1987—the fledgling network launched its first Sunday night of programming with two half-hour comedies: *Married...With Children* and *The Tracey Ullman Show*.

"There were a lot of questions as to why they would go with Sunday night," recalls Lucie Salhany, the former Fox Broadcasting Co. chairman and the outgoing CEO of

says. "The first year or two, Fox put on a slate of shows—10 or 13 of which were pretty traditional and failed, and one or two that were innovative, like *Married...With Children*, *21 Jump Street* and *America's Most Wanted*.

The original programmers "were smart enough to say, 'Oh I get it, maybe we should try more of those things,'" Chernin says. "And that's about the time I got here. So in some ways it was easier for me because it was clear you had to do breakthrough programming to get noticed. This is an incredibly smart, sophisticated audience with a broad array of choices. They are going to find great programming and watch it."

Finding the irreverent shows was half the battle; letting folks know what they were and when they aired was the other, says Grushow: "I stepped into an environment where very few people knew who we were, let alone what we stood for. The first thing I tried to hang my hat on was the alternative nature of the Sunday night comedy from 9 to 11."

Ten years after its launch, Fox attempted that strategy once again last summer by kicking off an ambitious lineup of original programming. While high-profile shows like *Roar* and comedies such as *Ruby Wax* didn't make it past August, Fox still can

nnabe to Big Four

succeeded via a lineup of irreverent, young-skewing shows

regular season, Major League Baseball and regional coverage of the National Hockey League. The network finished the 1996-97 season as the only member of the Big Four to post across-the-board growth in households and key demos.

"In some ways, Rupert's ideas have been simple," says Peter Chernin, president of News Corp. and CEO of the Fox group. "If you have good shows and you do a good job of putting on the shows, generally you're going to be fine. And if you don't, you're not," adds Chernin, who was the head of Fox programming in 1989-92.

Bold and innovative shows are credited

UPN. "It's tough starting with the first night of the week. But there were no ratings, so it was a big opportunity. It was a brilliant strategy."

By 1988, not only had the network's distribution increased to 121 stations covering 86% of the country, but the programming division had found some magic in a show that debuted on Fox's owned-and-operated stations: *America's Most Wanted*. Since its debut, the show has led to the capture of more than 475 fugitives.

"This network out of necessity learned that the only way to be really successful was with breakthrough shows," Chernin

call the strategy a success, Roth says: "There is a clear appetite and hunger for original product. The 14 percent increase we enjoyed this past summer—and I'm not talking about just the launch of five series, but rather the programming of original miniseries, the original made-for-television movies and original sports events—suggests to me that this is a pretty good success story."

As Fox enters its second decade of broadcasting, the night that first launched the emerging network in 1987, Sunday, continues to serve as its biggest money-maker, *The X-Files*, now in its fifth season,

is commanding more than \$250,000 per 30-second episode while *The Simpsons* and *King of the Hill* are rustling up roughly \$225,000 each per 30-second spot. Not far behind are the teen-friendly dramas *Party of Five*, *Beverly Hills, 90210* and *Melrose Place*—all of which command at least \$175,000 per spot. Overall, the network showed strong gains in upfront sales in May, taking in \$1.1 billion in commitments, up from \$960 million a year ago.

Affiliate relations remain key to Fox's success as an innovative programmer. The network has 176 affiliates that cover 96% of the country, thanks, in part, to the 1993 agreement with New World Communica-

tions that resulted in the largest affiliation jump in television history. Many of the markets that originally aired Fox programming on a UHF signal began to broadcast on a much stronger VHF platform, which translated into better channel positions and bigger audiences.

Three years later, Fox purchased New World, which ultimately helped the Fox Television Station Group to increase its holdings to 22 owned and operated stations, the largest single owned group of TV stations in the U.S.

The next step for Fox lies somewhere in the morning or in late night. With a new host in Vicki Lawrence, Fox continues to

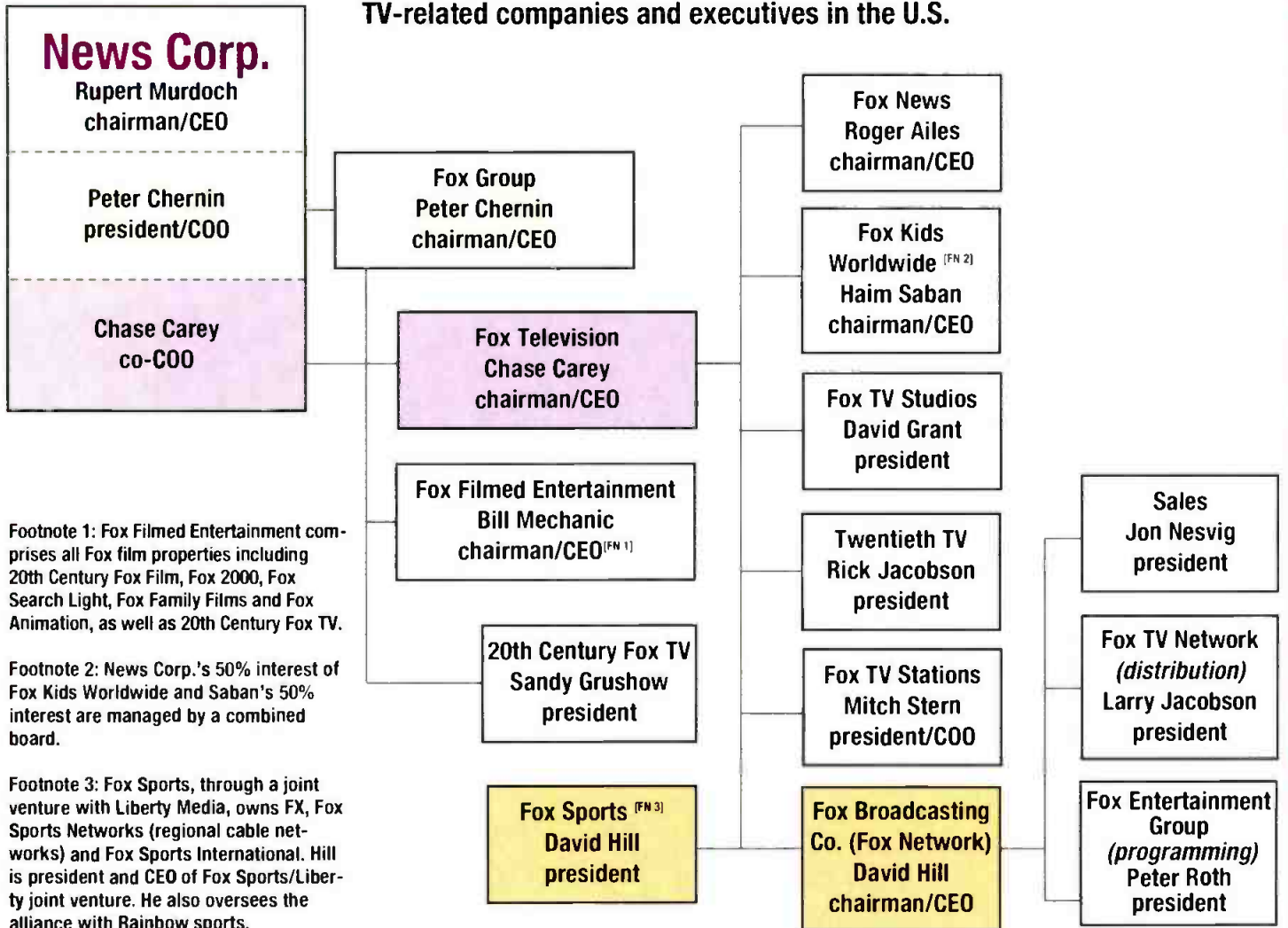
carve a niche in weekday mornings, while Magic Johnson's talk show targeted for the Fox O&Os remains a possibility for the network's late-night strategy.

Although an evening newscast is not in the cards, a magazine show from Fox News could be in the works for prime time by next summer. And finally, comedies remain a priority for prime time, dominated by successful dramas like *The X-Files*; the network has only *Between Brothers* debuting this month, while two or three other sitcoms will roll out in midseason.

Not that Fox should have any difficulty attracting bold new comedies in the future, some executives say. "There was no reason for anyone to come to the network. And now, 10 years later, everybody—especially in drama—wants to be on the Fox schedule," Greenblatt says. "They really want to be on it more than other networks." ■

THE FOX POWERS THAT BE

Murdoch and those down under News Corp. and its TV-related companies and executives in the U.S.



Footnote 1: Fox Filmed Entertainment comprises all Fox film properties including 20th Century Fox Film, Fox 2000, Fox Search Light, Fox Family Films and Fox Animation, as well as 20th Century Fox TV.

Footnote 2: News Corp.'s 50% interest of Fox Kids Worldwide and Saban's 50% interest are managed by a combined board.

Footnote 3: Fox Sports, through a joint venture with Liberty Media, owns FX, Fox Sports Networks (regional cable networks) and Fox Sports International. Hill is president and CEO of Fox Sports/Liberty joint venture. He also oversees the alliance with Rainbow sports.

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Managing Creativity

His responsibilities as president and chief operating officer of News Corp. may be awesome, but Peter Chernin still has a place in his heart for shows like The Simpsons, Beverly Hills, 90210 and Cops.

Long before he began to supervise worldwide feature-film production for 20th Century Fox, Chernin was president of entertainment at Fox Broadcasting (1989 to 1992), helping the network grow from two nights to seven nights of programming, and overseeing the launch of some of Fox's greatest hits. Here, Chernin explains that while his title and responsibilities have increased over the past year (he also is chairman of the Fox Group), he is still active in creating Fox's prime time lineup.

Turnover has been commonplace in the executive offices of Fox Broadcasting. Can't an argument be made that constant change is detrimental to network continuity?

It's very difficult to have a broad philosophical view that says stability is always good and turnover is always bad. Stability is a good thing only to the degree you have the right people and they are happy to be there. Then there are times when things aren't working or people aren't interested in staying in their jobs, and you have to make changes. I believe there is a fair amount of stability here right now. There are a huge number of issues involved with what gives a network momentum and growth, only one of which is the stability of the executives. At the end of the day, if you have good shows that are exciting and bold and innovative, you're going to be fine.

Do you help set the Fox schedule?

Yes. My role is to try to help the corporation as a whole. Most of us here believe the single most important piece of this corporation is FBC. To the degree that I can be helpful, I will be. On the flip side, Peter [Roth, Fox entertainment president] and David [Hill, FBC chairman] run the network. They make the fundamental programming decisions. Certainly with this company there are notions that one person does [scheduling and programming]. But it's very much about getting a bunch of smart people together and talking it out for a bunch of days and figuring the best schedule. There's not a great sense of hierarchy in those rooms.

Why the decision to launch Fox TV Studios, the new in-house production division?

I consider News Corp. the most important, most powerful television distribu-

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“At the end of the day, if you have good shows that are exciting and bold and innovative, you’re going to be fine.”

tor in the world. We own more TV stations than anyone in the country. It’s safe to say that, on a worldwide basis, more people watch Fox broadcasting and our satellite outlets than any other company in the world. We have huge programming needs, and I felt that we were far more heavily weighted on distribution and exhibition than on production. I wanted to create a situation that allows us to grow there and make the most incredibly vibrant and exciting programming. We’re well on the way to doing that on the network side—particularly with what we’ve accomplished at 20th Century Fox TV. I think we need to do that in all the other areas of production. It’s also clear that we are moving to a place where there are going to be half a dozen dominant media companies in the world with enormous leverage, enormous size and scope. I think the dominant management issue facing these media companies is how you manage the creative process in that world.

Will the day come when Fox doesn’t have to look beyond its own in-house production units for product?

I don’t think that’s our desire. There is a lot of talk about in-house productions as an offensive move, as networks trying to

control more and more of their production. I have always looked at in-house production defensively. You want to know that you have the minimal ability to supply to yourself. But when you’re running any one of these entities, you want to put on the best programming available and you want to have access to anybody. I don’t want to produce every single show. I don’t want the network to be creatively limiting. But by the same token, I don’t want to see 20th Century Fox just producing for FBC.

Do you see any downside to life without the financial interest and syndication rules?

I guess most of the complaints have been targeted at NBC [which is seeking co-ownership in shows]. Buyers complain that NBC to a degree is getting too tough, that program suppliers will stop selling to them. So what? [Those suppliers] will sell to one of the other five networks or they’ll sell to Turner or HBO. I don’t think NBC has any unique ability. NBC has some of the best time periods on television, and we’re going to look to get some ownership. Any given program supplier, and I’m in this position with 20th Century Fox, has the opportunity to cede to those requests and say it

is worth giving up a percentage of this show to get launched in a better time period. Or I may say, “Time period, shmime period. I’ll go elsewhere with my wares.” I don’t think you can fault NBC for asking for it.

What kind of challenges does Fox face?

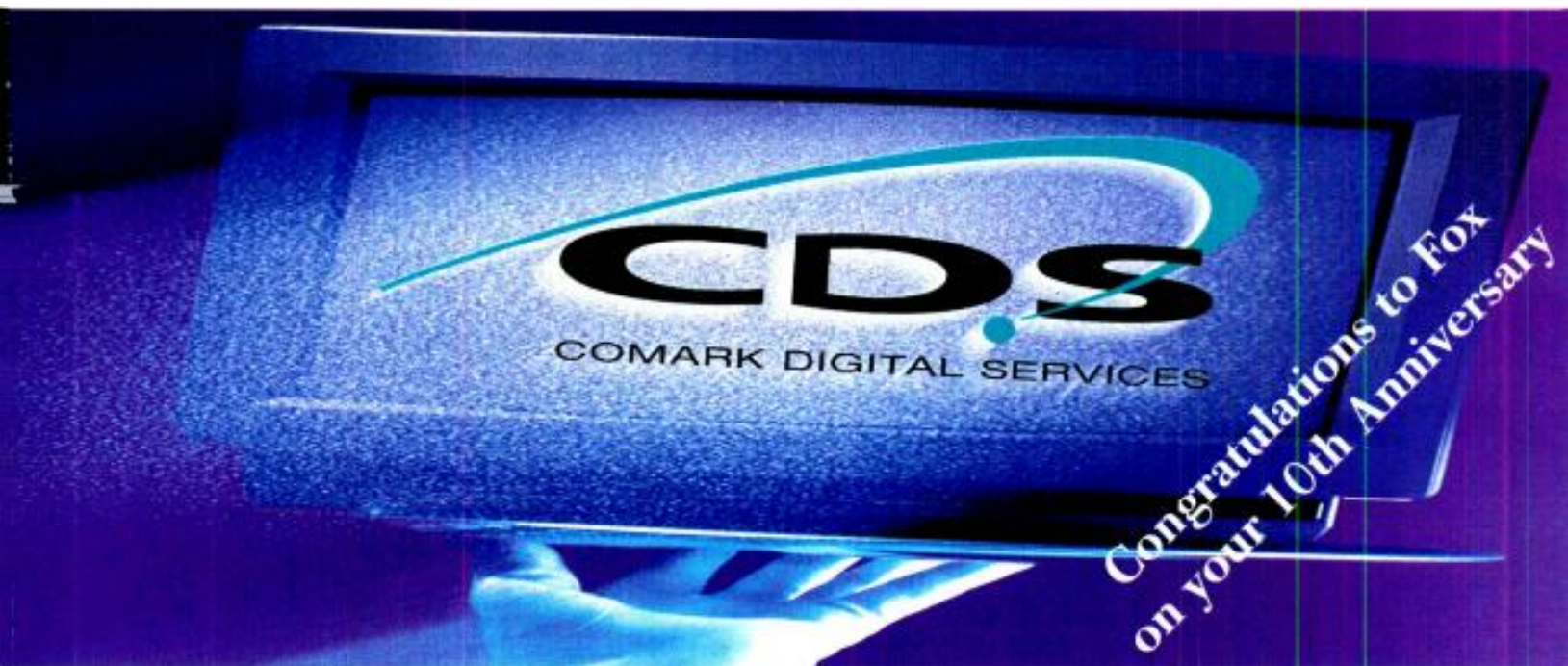
I don’t know how digital will look and whether high definition will be here or what the Internet will look like. What I can guarantee is that what technology will bring in 10 years is more choice to viewers. In a world of more choices, how do the networks continue to be the dominant source of viewing in this country? That’s tremendously challenging because the costs of producing prime time—quality first-run programming are extraordinarily high. There needs to be a minimum-threshold viewer base in order for advertisers to pay a premium for it. From a programming standpoint, networks need to be constantly competitive and offering the most exciting forms of programming. We need to work closely with advertisers to figure out ways to reach broader audiences. Thirty years ago, an advertiser could buy two shows and reach 100 percent of the American audience. Now they have these incredibly complex media schedules. We have to begin to work much more closely with them to effectively figure out how to reach audiences. Maybe we can look at cross-media sports buys that include [time on] the network and the Fox Sports Net and maybe ads in the sports section of the *New York Post*, all put together.

Everyone talks about the growth of basic cable versus broadcasting. It seems a bit ironic that many networks are growing with the help of reruns that once aired on the broadcast networks. Case in point: the News Corp.-owned FX network is enjoying respectable ratings for reruns of *The X-Files* and *NYPD Blue*.

It’s inevitable. We’d love nothing more than being only one of four programming choices when people turn on the TV. But that’s not going to happen. Cable will continue to grow. As a television company, we feel we should give viewers as many opportunities to watch Fox as possible. There are 50 or more cable channels; we should have a bunch of them. Looking at it from a program-supplier point of view, to the degree we have outlets, we can make money by airing programming we own. It’s going to happen anyway. If *The X-Files* is going to be a big hit on cable, I’d rather have it on my cable channel than someone else’s. ■

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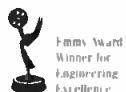
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FOX'S 10-YEAR TIME LINE

1986

PRELUDE

JANUARY '86

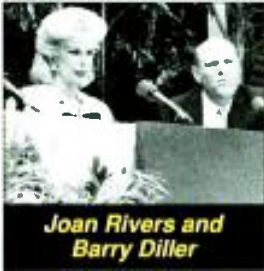


Rupert Murdoch

Fox Broadcasting Co. (FBC) is established as a national program service, owned by News Corp. (Rupert Murdoch, managing director and chief executive). Its goal: to provide programming for independent stations that subsequently became its affiliates. Murdoch promised that FBC would one day be a seven-night-a-week, full-

service network.

MAY '86



Joan Rivers and Barry Diller

Murdoch and Barry Diller, chairman and chief executive officer of News Corp. subsidiary Fox Inc., officially announce the formation of FBC at a press conference during which Joan Rivers

is introduced as host of the new company's first series, a late-night show.

OCTOBER '86

The Late Show Starring Joan Rivers debuts on 96 stations, covering 80% of U.S. TV households. First guests are Elton John, Cher, Pee-wee Herman and David Lee Roth.

1987

MARCH '87

At a gathering of reporters in New York Diller estimates FBC will generate \$125 million in its first year on the air. In what was to become the watchword of the fledgling network, Diller explains, "We view ourselves as alternative choice, not alternative programming. We want to entertain as best we can."

APRIL '87



Married...With Children

THE BEGINNING

FBC rolls out a slate of prime time shows on Sunday, April 5 to 106 affiliates. The first night schedule features a "subverted" traditional family sitcom. *Mar-*

ried...With Children, and a sketch comedy, *The Tracey Ullman Show*.



Fox outbids CBS and wins a three-year contract to telecast the prime time Emmy Awards show, and also to carry the Television Academy Hall of Fame telecast for three years. The total rights tab is \$4.5 million. "This demonstrates that the creative community is behind our venture to build a fourth TV service," says Jamie Kellner, president of Fox Broadcasting. "We're very excited for our stations. This gives them two major-league events."

MAY '87



Joan Rivers finale

The Sunday lineup is complete with the addition of police drama *21 Jump Street*; sitcom *Mr. President*, which marks the return to TV of George C. Scott, and episodic

comedy *Duet*, about the romantic lives of two couples. The same month marks the final broadcast of *The Late Show Starring Joan Rivers*. Guests include Pee-wee Herman, who appeared on the late-night show's first telecast.

JULY '87

As a portent of things to come, Fox launches its Saturday prime time schedule with the two-hour premiere of *Werewolf*, a supernatural series with vivid and terrifying special effects, starring Chuck Connors. Procter & Gamble comes on board as a major value-seeking advertiser, joining other blue-chippers such as Bristol-Myers, General Foods and Johnson & Johnson.

AUGUST '87

Barry Sand, producer of NBC's *Late Night with David Letterman*, leaves that network to produce the Fox late-night talk show. Rivers is replaced by rotating hosts, including actress Suzanne Somers and comic Robert Townsend.

SEPTEMBER '87



Arsenio Hall

Young, black comic Arsenio Hall signs as host of what is now called *The Late Show*. He had appeared as one of several guest hosts on Rivers's show. (Hall subsequently is replaced by *The Wilton North Report*, generally panned, and dumped after roughly four weeks.)

The prime time *Emmy Awards* ceremony is broadcast on the Fox network from the

September 22 1997 **Broadcasting & Cable**

Fox executive alumni

Nowhere in the broadcasting industry are the slings and arrows of outrageous fortune more evident than at Fox. Keeping track of who loses and who wins, who's in and who's out, is an almost full-time job for many. During the past 10 years, a succession of high-profile executives have flowed in and out of Rupert Murdoch's television den. Following are some of them:

Executive	Fox Title	Years	Current Position
Barry Diller	Fox Inc. chairman/CEO	1986-96	QVC chairman
Jamie Kellner	Fox Broadcasting president	1987-93	WB Television Network CEO
Garth Ancier	Fox Entertainment president	1987-89	WB Television Network president, entertainment producer
Stephen Chao	Fox News president	1992	noncommercial KVIE(TV) Sacramento, general manager
Van Gordon Sauter	Fox News president	1992-93	consultant
Lucie Salhany	Fox Broadcasting chairman	1993-94	ABC Television Network pres.
Preston Padden	Fox Broadcasting president of network distribution	1994-97	
Ken Solomon	Fox Broadcasting, executive VP, network distribution	1994-95	DreamWorks SKG TV exec.
John Matoian	Fox Entertainment Group president	1994-96	HBO Pictures/HBO NYC Productions president



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continued success in the decade to come.**



Pasadena Civic Auditorium. Fox sets a record with the longest Emmy broadcast ever, running nearly four hours.

NOVEMBER '87

FBC's lineup grows to 121 stations, covering 86% of the country, but some three-quarters of the affiliates are UHF stations.

1988

MARCH '88



Garry Shandling

For the first time, a cable series is made available to the larger broadcast network audience when Showtime's *It's Garry Shandling's Show* begins airing the first of 44 episodes on Fox.

APRIL '88



America's Most Wanted

Billed as a "weekly nationwide criminal manhunt," and produced in cooperation with various law enforcement agencies, *America's Most Wanted* becomes a prime time series on FBC after starting on the Fox- owned stations.

JUNE '88

As its first foray into network news, FBC offers affiliates a nightly two-minute national news brief in prime time, produced by the Fox Television station group, originating at the group's flagship station, wwww(tv) New York.

OCTOBER '88

Fox cancels *The Late Show*, saying it will not replace the program with another. The late-night time period has been plagued with low ratings and complaints from affiliates and critics.

NOVEMBER '88

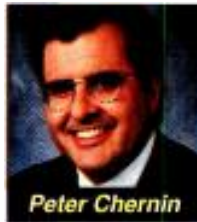
Married...With Children attracts a double-digit rating, a first for a Fox series. In the sweeps, Fox is highly successful in reaching young audiences.

1989

JANUARY '89

FBC's second annual affiliates meeting in Los Angeles is a relative "love fest." Affiliates are upbeat because, in many cases, association with FBC has led to local ratings gains across the board.

FEBRUARY '89

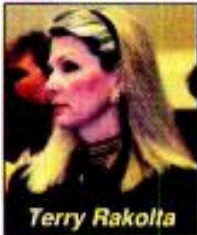


Peter Chernin

In a management shakeup, Garth Ancier, president of Fox Entertainment, submits his resignation. Peter Chernin is named president of a newly created FBC division, Fox Entertainment Group.

MARCH '89

The documentary *Cops*, rejected by the other networks, airs its first episodes on the way to becoming a success. It subsequently expands to two half hours, back-to-back.



Terry Rakolta

Terry Rakolta, a Detroit housewife, comes to national prominence via a letter-writing campaign protesting *Married...With Children*. She subsequently founds Americans for Responsible Television.

MAY '89

Fox Night at the Movies premieres with "The Fly." It scores a national 7.2 rating/12 share.

JULY '89

For the first time, Fox ranks third in prime time for an entire night, beating ABC with its Sunday schedule.

3RD

SEPTEMBER '89



Tracey Ullman

Another night of prime time series programming is added to the Fox schedule on Mondays with *21 Jump Street* and *Alien Nation*. In FBC's Emmy Awards telecast, *The Tracey Ullman Show* wins four awards, the first Emmys ever for Fox.

DECEMBER '89

Introduced as vignettes on *The Tracey Ullman Show*, *The Simpsons* airs its first

Fox, by the numbers

Broadcast season household ratings

Season	Rating/Share	Hours per week
87-88	3.7 / 6	5
88-89	5.3 / 9	5
89-90	6.5 / 11	8*
90-91	6.4 / 11	10*
91-92	8.0 / 13	12*
92-93	7.7 / 12	16*
93-94	7.2 / 11	15
94-95	7.6 / 21	15
95-96	7.3 / 12	15
96-97	7.7 / 13	15

*(Sun. 7-11)

The prime time picture

Starting with *Married...With Children* in 1987, Fox Broadcasting has programmed some 120 prime time programs (not counting the upcoming 1997-98 season). There were:

- 12 in 1987
- 7 in 1988
- 6 in 1989
- 15 in 1990
- 8 in 1991
- 18 in 1992
- 12 in 1993
- 10 in 1994
- 19 in 1995
- 10 in 1996
- 3 in 1997

These include more than 50 sitcoms and some 30 dramas. In addition, Fox comes into 1997-98 with four new series—three dramas and one comedy (not counting *Rewind*, a scheduled sitcom, yanked in favor of the returning *Living Single*).

Staying power

Among those roughly 120 prime time series, 14 have had runs of three seasons or more (including the 1997-98 season). These include:

Title	Run
Married...With Children	1987-97
21 Jump Street	1987-90
The Tracey Ullman Show	1987-90
America's Most Wanted	1988-*
Cops	1989-*
The Simpsons	1990-*
In Living Color	1990-94
Beverly Hills, 90210	1990-*
Roc	1991-94
Melrose Place	1992-*
Martin	1992-97
Living Single	1993-*
The X-Files	1993-*
Party of Five	1995-*

*Includes 1997-98 season

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half-hour episode as a Christmas special, scoring a 14.5 rating/22 share. Coupled with a *Married...With Children* special (18.4/17), Fox enjoys its highest-rated Sunday ever.

1990

JANUARY '90

The Simpsons starts its run as a regular series with double-digit ratings and shares, on its way to becoming the first hit animated series in prime time since *The Flintstones* 25 years before.

MARCH '90

Fox and its affiliates ask the FCC to be excluded from fin-syn rules. In programming, Fox places two shows in Nielsen's weekly household top 20, *The Simpsons* and *Married...With Children*. Separately, in a deal marking the first time a cable net-

work purchases programming from FBC, Lifetime Television acquires *The Tracey Ullman Show* and *It's Garry Shandling's Show*.

APRIL '90



In Living Color, described as a mostly black *Saturday Night Live*, joins the Sunday night schedule, winning the 9:30 time period.

MAY '90

FBC announces its new prime time schedule with nine new and six returning series to fill five consecutive nights of programming, Thursday to Monday. In its boldest scheduling move, Fox puts *The Simpsons* head-to-head with NBC's mega-hit *The Cosby Show* Thursdays at 8 p.m. "Fox is no longer an alternative. It's an essential,"

JUNE '90

Fox cracks Nielsen's top 10 HH weekly rating report for the first time with *The Simpsons* at number four, later in the month adding *Married...with Children*, with both in the top five.

JULY '90

With more programming hours offered than the previous year, Fox generates \$550 million in prime time, upfront ad sales of the \$4.35 billion for all four networks. Fox's total is only \$400 million behind CBS.

AUGUST '90

Thursday is added to FBC's prime time schedule with a lineup that includes the new drama, *Glory Days* (whose own days were short-lived), to *The Simpsons* and *Married...With Children*.

SEPTEMBER '90

Friday prime time is launched on Fox with *America's Most Wanted* and the new police drama *D.E.A.* (subsequently retitled *DEA—Special Task Force*). Also, Fox Children's Network premieres on Saturday

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WHNS — Greenville

KVVU — Las Vegas

WOGX — Ocala/Gainesville

KFXO — Bend

Here's to Marriages That Work



morning and begins weekday afternoon programming as well.

The Fox telecast of the prime time Emmys, up against original network programming, delivers an all-time low 8.2 rating/14 share. (Less than a year later, the first prime time telecast of the daytime Emmys on CBS does 65% better.)



1991

MAY '91

At affiliates meeting in Los Angeles, Murdoch admits "that we were not ready" for last year's growth from a three-day-a-week to a five-day schedule. Affiliates are told they can expect the Fox network, serving about 91%, to reach 95% or more of the country within the next year.

AUGUST '91

Fox finds its place in the summer sun. Along with CBS, it's one of two networks offering new summer shows and, as a result, showing improvement in the July sweeps over the previous year. Fox's audience is up 13%.

12.5/22

Fox scores its best-ever rating (12.5/22) for a special broadcast with its telecast of the 43rd Annual Prime Time Emmy Awards, numbers up significantly over the previous year's Emmy program. (Still, the CBS prime time telecast of the daytime Emmys earlier in the summer did better with a 13.5 rating/25 share.)

OCTOBER '91

The Wall Street Journal reports Fox could turn a profit of as much as \$60 million for the year. It beats CBS and ABC on Thursday nights, and "trounces" NBC on Sunday nights.

DECEMBER '91

Christmas-themed episodes of *The Simpsons* and *Beverly Hills, 90210* combine to give Fox its highest household rating and share (14.0/22) for any night of prime time. Later in the month, Fox returns to late night after a three-year absence with a one-shot New Year's Eve special.

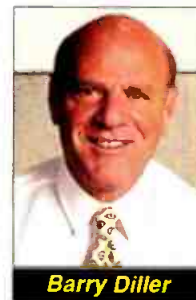
1992

JANUARY '92

Fox takes the novel approach of "ambushing" the CBS Super Bowl half-time show, with *Doritos Zaptime/The In Living Color Super Halftime Party*, a special live version of the *In Living Color* comedy series, with Frito-Lay as sole sponsor. Ratings for CBS's Super Bowl half-time plunged by 22%.

FEBRUARY '92

Diller quits as chairman and chief executive of Fox Inc., with Murdoch assuming direct responsibility for television and movie operations. The split is described as amicable.



Barry Diller



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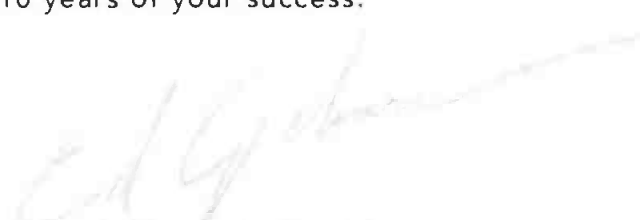
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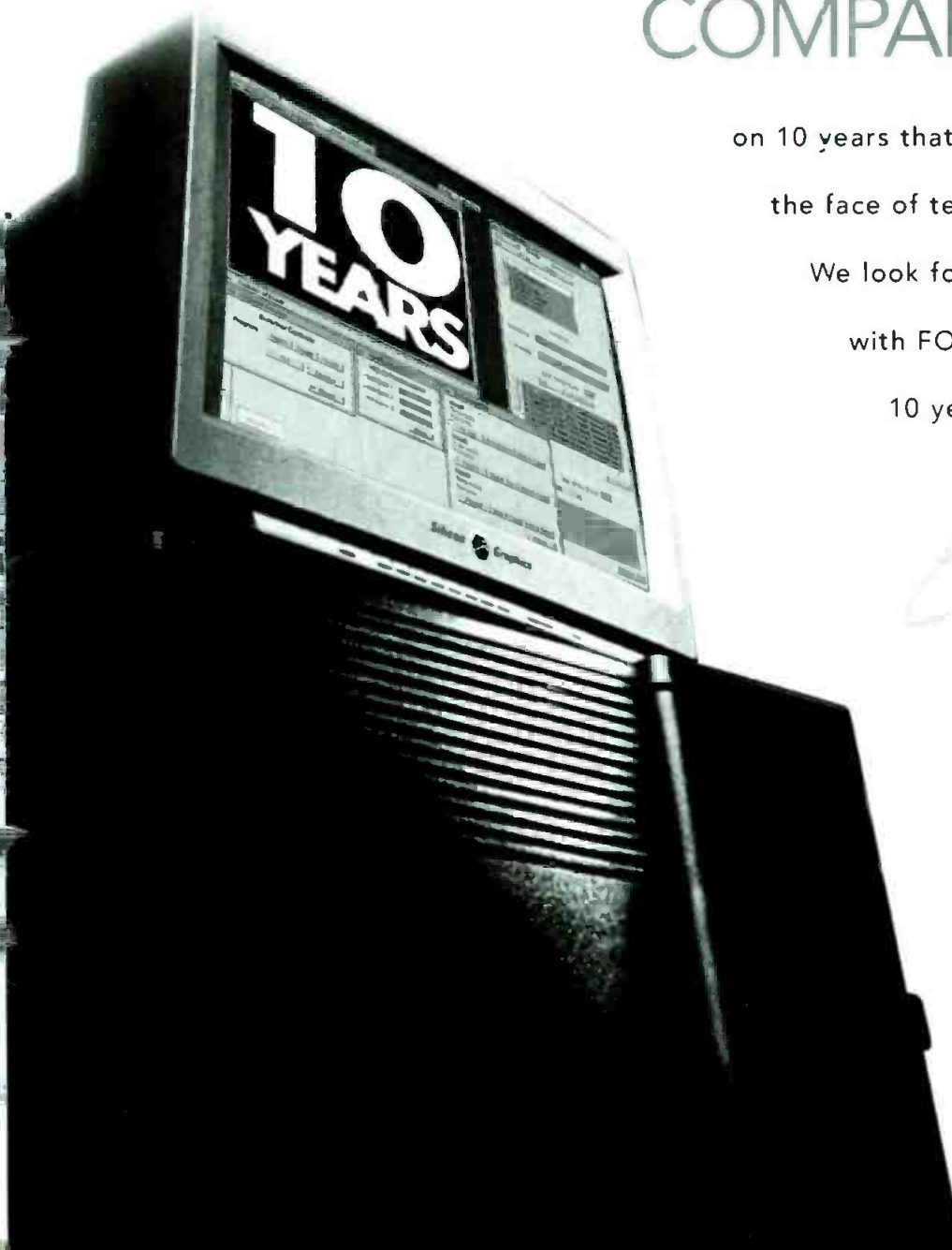


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MARCH '92

Fox's plan to create a basic cable service makes the network's affiliates irate. "This is a tough pill for us to swallow," says Kevin O'Brien, chairman of the Fox affiliate board and general manager of KTVU, the Fox station in San Francisco. He suggests that to open "the floodgates of competition" will be "unfair to affiliates."

APRIL '92

Fox concludes its best-ever prime time season, claiming number-one ranking among teens and kids for the first time and tying for first among men, 18-34.

MAY '92

FBC announces it will add Wednesday to its prime time schedule beginning July 1 with *Melrose Place*, a quasi-spinoff of the teen drama *Beverly Hills, 90210*.

JUNE '92

Fox Inc. Executive Vice President and Chief

Operating Officer Chase Carey assumes the responsibilities of Stephen Chao, ousted Fox Television Stations and Fox News president. Earlier, Chao was fired by Murdoch after having a male waiter disrobe at an Aspen retreat for company executives in an attempt to make a point about the First Amendment.



Stephen Chao

JULY '92



Melrose Place

The first episode of *Melrose Place* airs in the new Wednesday night schedule with the highest-ever nightly premiere for Fox. Also, Van Gordon Sauter, former president of CBS News, is

named to run the news operation of the Fox network, succeeding Stephen Chao.

Jamie Kellner, president of the Fox Broadcasting Co. and with Fox since the birth of the fourth network, suggested to a gathering of the Television Critics Association that "maybe you'll see a need for a fifth or sixth network." He predicted that a fifth network would be born during the '90s.

DECEMBER '92

Fox names Sandy Grushow to succeed Chernin as the top programmer at FBC. Grushow had been executive vice president of the Fox Entertainment Group since July 1991. Also in December, Fox schedules *Batman: The Animated Series* as one of two new Sunday night series.

1993

JANUARY '93

Fox's Tuesday night lineup, originally scheduled for October 1992, premieres with *Class of '96* and *Key West*.

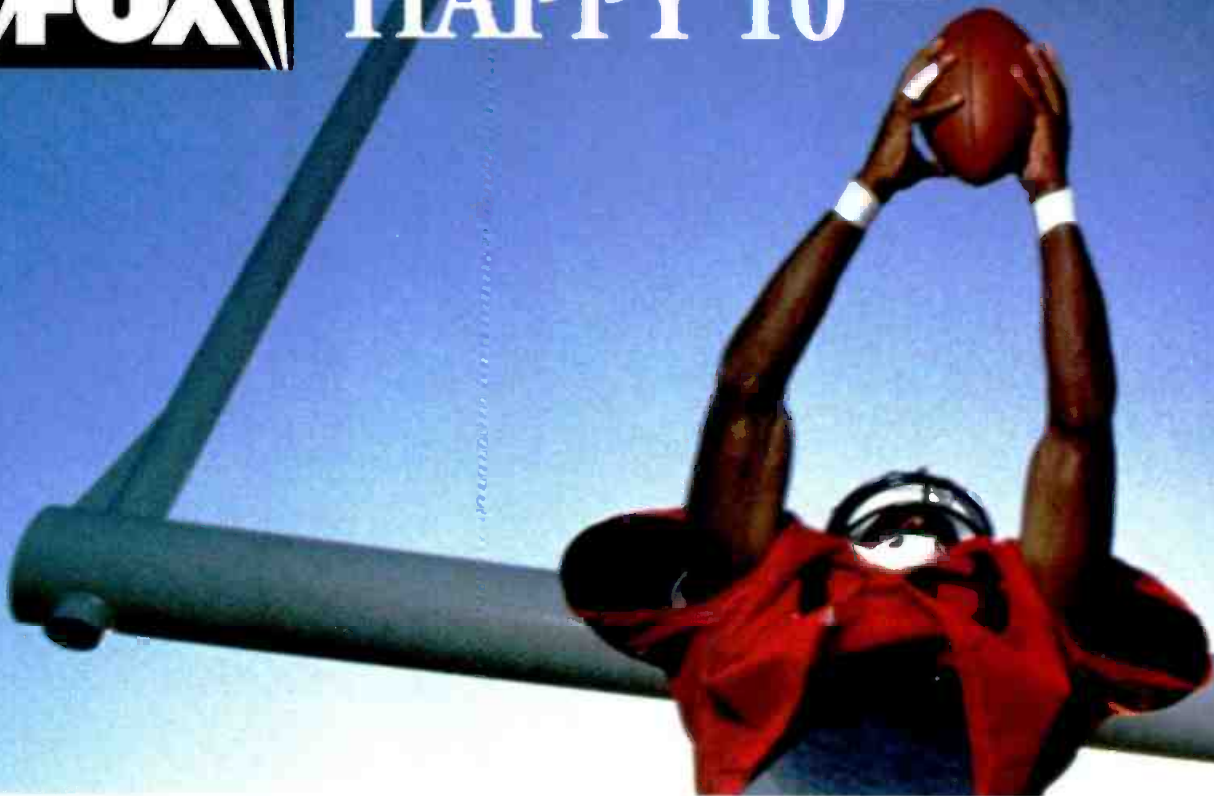


Lucie Salhany is

Lucie Salhany is



HAPPY 10TH



named chairman of FBC, succeeding Kellner, who announces that he is stepping down after seven years at the helm of the fourth network. Salhany had been running Twentieth Television, the syndication and network program production arm of Fox. Along with Chase Carey, Salhany is named to the Fox board.

APRIL '93

The FCC votes in favor of new syndication rules, with FBC winning exemption, and is free to run a network while operating fully in syndication. FCC commissioners are said to give the Fox network a break because it does not want to discourage an emerging network.



JUNE '93

Fox becomes a full seven-night-a-week network with weekly Monday night telecasts of *Fox Night at the Movies*, a mix of theatrical films (among them, world TV debuts), made-for-TV features and original miniseries. The first presentation is "The Babe," a world television premiere, star-

ring John Goodman as Babe Ruth. Fox also launches a prime time newsmagazine, *Front Page*, a successor to sensationalistic *The Reporters*. Meanwhile, Fox closed its three-year-old network news service, laying off 30 employees.

SEPTEMBER '93



Chevy Chase

Chevy Chase, who left television in 1976 after one season on NBC's *Saturday Night Live*, returns with *The Chevy Chase Show*, another bid by FBC to compete in late night. The Labor Day weekend becomes a major focus of Fox's new season plan, calling for early September premiere dates for several shows. *The X-Files* debuts and becomes a cult hit.



The X-Files

OCTOBER '93

Fox cancels the troubled *The Chevy Chase Show* to save the performer and the net-

work further embarrassment after critical blasts and declining viewer interest. FBC Chairman Lucie Salhany explains: "Everyone had seen the handwriting on the wall. We couldn't get guests. The audience was so turned off by the first three weeks of the program that the audience did not see or didn't accept any improvement in Chevy." The show lasted 39 days.

DECEMBER '93

In a stunning move, FBC is awarded rights to broadcast the National Football League's National Conference television package for four years, beginning in 1994. The \$1.58 billion pact ends a 38-year NFL alliance with CBS. Also in December, David Hill is named president of the newly created Fox Sports division.



1994

JANUARY '94

John Madden is announced as Fox's lead football analyst. He gets a reported four-year, \$32 million contract. Madden is joined by Pat Summerall, both coming from CBS.

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APRIL '94

One of ABC's affiliates in Louisiana, *KARD-TV* Monroe, changes to Fox, becoming the first station from one of three traditional networks to switch to the fourth.

MAY '94

In a history-making deal, Fox acquires 20% of New World Communications Group with a \$500 million investment. The new alliance results in the most sweeping network affiliation realignment in television history, with 10 New World VHF stations changing from ABC, CBS or NBC affiliations to FBC affiliations. CBS bears the brunt of the loss. Fox dramatically strengthens the distribution of its programming.

For the first time, Fox Television Stations acknowledges that it is almost completely owned by News Corp., an Australian company. But Fox argues that the FCC's 25% foreign-ownership limit should not apply because News Corp. is controlled by Murdoch, a U.S. citizen since assuming control of Fox in 1986.

JUNE '94

Preston Padden, executive vice president of affiliate relations, as well as senior vice president, government relations, for Fox's parent News Corp., is named president of network distribution. At the same time, Ken Solomon is brought in from Fox's sister syndication company, Twentieth Television, to be executive vice president of network distribution, responsible for affiliate operations nationwide.



Preston Padden

JULY '94

Murdoch, in a surprise appearance before a gathering of television critics in Los Angeles, says, "We are clearly at a pivotal moment in the evolution of the Fox Co. We now have our sights set not only on being the fourth network, but on being the leading network in the nation." He declines to

AUGUST '94

comment on a major management reshuffling, resulting in the stepping down of Lucie Salhany and the promotion of Chase Carey to chairman and CEO of a new Fox television division.

A pre-season football game kicks off the *NFL on Fox* telecasts. The game is between the San Francisco 49ers and the Denver Broncos.

SEPTEMBER '94

Fox's failure to turn its billion-dollar investment in NFL football into a Sunday night ratings triumph leads to the departure of Sandy Grushow as the network's programming chief. John Matoian, a Fox film executive and former CBS Entertainment executive, succeeds Grushow in the chief programming post. In another programming area,



Mighty Morphin Power Rangers

Saban's *Mighty Morphin Power Rangers* premieres on the Fox Children's Network and in three weeks is the number-one kids program on the air.

National Hockey League signs a five-year agreement with Fox covering broadcast television, its first long-term network broadcasting arrangement since 1975.

OCTOBER '94

Preston Padden, FBC's president of network distribution, says the real danger in the alien ownership issue is that it will harm Fox's competitive efforts. He explains that Murdoch, an American citizen, has de jure voting control of the licensee company, and also de facto control of News Corp.

DECEMBER '94

Regular-season coverage of NFL football concludes on Fox. The network reports out-performing NBC's professional football ratings in two demographics: men, ages 18-34 and 18-49.

NBC asks the FCC to block any station deal involving Fox until the agency examines its foreign-ownership rules. NBC charges Fox is being given special advantage that adversely affects the network, station and program production competition. Fox says NBC's involvement is a vendetta by a wounded competitor. Later that month, the commission orders a new investigation of foreign ownership, complete with an unusual gag order to prevent disclosure or discussion of issues in the case.

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1995

JANUARY '95

Telecast of the NFC championship game between Dallas and San Francisco delivers the highest household rating (34.2/57) in Fox history and becomes the network's most-watched program, with 84 million viewers.

34.2/57

The FCC sends a letter to Fox denying allegations that the agency is biased in its investigation into allegations of foreign ownership of the network.

APRIL '95

Fox Sports premieres National Hockey League telecasts, providing regional coverage of up to six games on the final five Sundays of the regular season and 16 Stanley Cup playoff contests.

MAY '95

FBC announced a 1995-96 prime time schedule that adds an adult-themed series, *Living Single*, to the 8 p.m. time slot once reserved by TV networks for family shows. *Living Single* will join *Martin*, *Melrose Place* and *Beverly Hills, 90210* in that early time period.



Hundt and Murdoch

The FCC rules that Fox is 99% owned by Australian-based News Corp., a violation of the 25% cap on alien ownership. But the commission does not find that Fox lied

about its foreign ownership and invites the company to file for waiver of the foreign ownership rules. The National Association for the Advancement of Colored People says it will seek to overthrow the Fox decision.

NOVEMBER '95

Fox acquires another major sports property announcing a five-year television contract with Major League Baseball. Fox will televise up to 18 Saturday regular-season games, the World Series in 1996, 1998 and 2000, the All-Star games in 1997 and 1999, and each year will share in the first two rounds of baseball playoffs. Fox agrees to pay \$575 million over the five years.

FBC and Saban Entertainment Inc. form an alliance to develop children's television services worldwide.



Haim Saban

DECEMBER '95

Fox's telecast of Mike Tyson against Buster Mathis Jr. draws a national Nielsen rating of 16.1 with a 28 share, giving the network its highest-rated evening of programming ever. More than 43 million people viewed all or part of the telecast.

1996

FEBRUARY '96

Fox announces it will begin labeling the programs it airs for sexual and/or violent content.

APRIL '96

Fox News Sunday premieres, joining other networks' morning news shows.

JUNE '96

Fox Sports premieres Major League Baseball broadcasts with four-game regionalized regular-season coverage.



JULY '96



David Hill

Fox Sports President David Hill is promoted to president and chief operating officer of Fox Broadcasting.

FBC's parent, News Corp Ltd., which already owns 20% of New World Communications, acquires, through a merger and stock purchase transaction, the remaining 80%. The transaction, valued at \$2.5 billion, includes the 10 television stations that comprise the New World Television Station Group. Fox Television Station Group now encompasses 22 owned and operated stations, nine in the top 10 U.S. markets. These stations reach 40% of the U.S.

SEPTEMBER '96

Peter Roth, former president of 20th Century Fox Television, is appointed head of the Fox Entertainment Group, succeeding John Matoian.

OCTOBER '96

Encouraged by the successful *The X-Files*, another Chris Carter creation, *Millennium*, has its television debut. The new hour drama is introduced via a sneak preview, screened nationwide in specially-equipped movie theaters.

Fox earns its first weekly win ever in Nielsen households and all key demographics, thanks to the network's World Series coverage of the Yankees vs. Braves. FBC also generates a hefty audience for the premiere of *Millennium* and the new Sunday scheduling of *The X-Files*.

1997

JANUARY '97

News Corp Ltd. completes acquisition of New World Communications. Fox becomes the largest owner and operator of TV stations in the country.



King of the Hill

Fox's new animated series *King of the Hill* premieres in the Sunday period behind *The Simpsons*, the first back-to-back hour of prime time animated programming in television history.



Super Bowl XXXI

Fox's coverage of Super Bowl XXXI is the fourth most-watched program in television history, with the telecast delivering a 43.3 HH rating/65 share. It is

estimated that more than 128 million viewers in the U.S. watched all or part of Fox's Super Bowl telecast.

FEBRUARY '97

Fox has its most competitive sweeps. For the first time since becoming a seven-night-a-week network, Fox is number two among adults, 18-49, with its 15 hours of competitive prime time, and number one among adults, 18-34. FBC showed growth across the board in all key adult demographics over February 1996.

APRIL '97

FBC totals 176 affiliates, with a reach of nearly 96% of U.S. homes.

MAY '97

After 11 seasons, *Married...With Children* airs its last original episode. Fox announces it will stick with most of its current prime time schedule in the 1997-98 season, including leaving four nights intact. Also that month, Bob Greenblatt resigned as executive vice president of prime time programs after eight years in the job.

JULY '97

Fox Television Studios is launched, headed by David Grant as president, and a new production company created by Bob Greenblatt, formerly executive vice president of prime time programming for FBC, and David Janollari. The new studio will produce for FBC, among other Fox-aligned and non-aligned outlets.

SEPTEMBER '97

David Hill is promoted to chairman and CEO of FBC from president of Fox Television Group. Larry Jacobson is named president of Fox Television Network.

DBS pushes for local station carriage

Operators see need to win over public, regulators and broadcasters

By Donna Petrozello

Rupert Murdoch and Charlie Ergen's grand plan for Sky may be dead, but direct broadcast satellite's push to carry local broadcast signals is not.

DBS executives—with the exception of Primestar Chairman Jim Gray—contend that their inability to deliver local broadcast signals remains a major competitive disadvantage and that they will push for the right to carry them.

Ergen and Murdoch's Sky would have used the capacity to carry broadcast network affiliates in the top 25 markets to compete with cable. The deal collapsed when Murdoch pulled out and surrendered to cable by agreeing to merge with DBS rival Primestar, which is controlled by a group of MSOs.

Local signal carriage by DBS has grown in importance since then. But DBS executives have been unable to craft a marketing scheme to sway consumers who don't want to go back to rabbit ears, a problem that has helped slow the industry's growth.

Speaking at DBS seminar Skyforum last week, Ergen (now EchoStar Communications Corp. chairman) said DBS should position itself as an alternative to cable, "but to do that you have to get local signals into the home." Ergen also said that "satellite's biggest weakness is its lack of local TV station signals. We'll fight for the right to deliver local signals."

Stanley E. Hubbard, president of United States Satellite Broadcasting, agreed, saying that "seven of 10 shoppers for satellite dishes don't buy because they don't think they can get local stations, and they are dead wrong. DBS is designed to do this" by employing a separate broadcast antenna hook-up.

Part of EchoStar's strategy for coping with the local signal issue is to launch a

new satellite in October. The additional transponder capacity will allow the bird to carry dozens of additional channels on the East Coast. DIRECTV lacks the transponder capacity for widespread delivery of local signals.

But the DBS companies lack two crucial ingredients: regulatory approval and network and affiliate approval to carry local signals.

Further, DBS operators could be set back by the federal Copyright Office, which recently recommended that the satellite services should pay a fat royalty of 27 cents per channel for broadcast stations delivered to their customers. This is triple the rate cable operators face the equivalent to that of established cable networks like MTV. Senator John McCain (R-Ariz.) has asked the Librarian of Congress not to adopt the recommendation. A decision is expected next month.

At the seminar, Ergen said that DBS companies should have the right to carry local signals without a copyright fee and that DBS companies should get retransmission consent from local broadcasters themselves, not from cable companies.

Primestar's Jim Gray, a former Warner Cable executive, disagreed: "The DBS industry shouldn't ask for authority from Washington on this; you'll just get more paperwork to do. It's within DBS's own ability to defuse confusion over local signals by educating consumers."

He added that DBS should let consumers know that satellites can offer the best quality of pictures and sound. "We have to convince consumers that we have something better to offer."

The issue led to an abrasive exchange between Gray and Ergen.



Charlie Ergen is fighting 'for the right to deliver local signals.'

"I don't know why you're so against cable," said Gray. Ergen countered that no one on the panel should be against DBS operators being allowed to distribute local TV signals.

The executives did concur that the copyright recommendation on royalties for satellite companies was unfair. DIRECTV President Eddy Hartenstein called it "outrageous" and said DBS should lobby for support from Congress to overturn that decision.

Gray said it was "potentially damaging to the DBS industry. It should be moderated."

A separate group of five Wall Street analysts concurred that DBS companies need to prove they can grow their subscriber base before they can regain the confidence of once-enthusiastic investors, who have hammered DBS stocks this year.

All five analysts said they would rather invest in cable systems than in satellite systems. Many said that cable systems stand to gain in Wall Street's assessment of their value next year as digital technology rolls out.

"People are giving cable companies credit for a digital rollout in the stock price," said Merrill Lynch analyst Tom Watts.

Morgan Stanley media analyst Rich Bilotti favored Time Warner Inc. stock in particular and cable stocks in general over DBS companies. "DBS has to prove that it is more than a niche service before it can have anything more than niche investors," Bilotti said. He added that both Primestar and EchoStar could still fail. ■

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Digital signal clear, but not PacTel strategy

SBC withdrawal from wireline video fuels wireless sale rumors

By Price Colman

Pacific Bell Digital TV may be signing up as many as 1,500 wireless cable customers a week in California's Los Angeles and Orange counties, but its hard-wired sibling is disconnecting former customers almost as quickly in San Jose.

While that may seem paradoxical, PacTel parent SBC's withdrawal from the wireline video arena has competitors betting it's not likely to stay in the wireless game for long.

"We all believe it's being dressed up to sell," says one cable industry executive in California.

But for now, a little more than three months since the launch of Pacific Bell Digital TV, speculation about the ser-



Los Angeles is one California market in which Pacific Bell Digital TV is offering wireless cable.

vice's future is about all there is. SBC and California subsidiary Pacific Telesis are being particularly circumspect about their strategy for the wireless operations.

"We don't comment on speculation," says SBC spokesman Larry Solomon, referring to the sale scuttlebutt. "We're

evaluating the commercial acceptance of [the service]. We'll make plans based on what we see in the marketplace. We've been very pleased with the service."

Officially, SBC and PacTel are sticking to their original party line: "The benefit of this kind of approach to the video market is that it allows for a much more rapid penetration and coverage than building a wired network," says Steve Harris, Pacific Telesis vice president for broadband services. Harris also stressed that the

wireless initiative in the Los Angeles area is not meant to test what might work elsewhere. "We've always made it clear that this is not a blanket technology play. The Los Angeles market is uniquely configured in terms of topography to be suited to this kind of service."

Still, there's plenty of fuel for the sale talk. The wireless operation has reportedly cut about 25 sales and marketing jobs. It's unclear whether the cuts have been made because Pacific Bell doesn't want demand to outstrip its ability to connect new customers or because it's quietly preparing to back off, as it has with wireline video.

What is clear is that SBC, which will register charges against net income of about \$2 billion related to its acquisition of PacTel, isn't nearly as enthusiastic about video as PacTel is. SBC has shut down its wireline cable efforts in Richardson, Tex., and earlier this year ordered Pacific Bell to pull the plug on San Jose. In this country, SBC Media is involved with only one hard-wired video service: Cable TV Montgomery outside Washington, where it is a majority owner but leaves daily operations to minority partner Prime Cable. SBC instead has tended to focus on more wide-open international markets, including Chile, the UK and Israel. Moreover, SBC Chairman Ed Whitacre reportedly is not a fan of wireless.

Whatever SBC's confidential strategy for the wireless operation may be, cable competitors are hardly sweating bullets over the threat from digital wireless cable.

MSOs in the Los Angeles Basin, which include MediaOne, Time Warn-

Ergen making space for local TV

Charlie Ergen's plan for local broadcast signals is simple: Have plenty of transponder capacity parked in space and ready to go live if things fall the right way.

EchoStar Communications Corp. owns about half of the 320-channel capacity of EchoStar 3. The satellite is scheduled for launch on Oct. 6, and EchoStar will allocate much of its space for local signals.

Ergen, EchoStar's chairman, says he'd like to "go into the top 10 markets in the Eastern and Central time zones with EchoStar 3," thus reaching about 25% of the U.S. population. Ergen also hopes to begin beaming digital signals from EchoStar 3 "as early as November, provided we have the support of Congress and TV broadcasters to do it."

Getting broadcasters' support could be the most significant hurdle, says Curt Alexander of Media Group Research. "He's not going to get Fox" because of News Corp.'s deal with Primestar, Alexander says. "Unless you get all four big ones [ABC, CBS, Fox and NBC], can you market yourself as having local programming? You've got to have them all to do that, and he doesn't have the bandwidth to have all of them. Local affiliates are not going to give approval."

With EchoStar 2 in a full CONUS slot already, about the only advantage of having EchoStar 3 at 61.5 degrees west is that it's a more valuable asset in space than it is on the ground, Alexander says: "The bears would say if Charlie hits the wall and has to sell assets, he's better off having a satellite in orbit than having parts on the ground."

While analysts have been less than enthusiastic about DBS's niche potential, EchoStar stock (Nasdaq-DISH) has been gradually improving since hitting the wall after the meltdown of its proposed merger with News Corp.'s ASkyB. On May 20, DISH shares fell to \$11.375, near a 52-week low, but prices have improved steadily since then. The stock recently traded at around \$19, reflecting EchoStar's strong subscriber growth during August, a normally slow month for DBS.

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- 9:00 - 9:15 am** **Welcome/Introductions**
Peggy Conlon, Broadcasting & Cable Mark Leavitt, Prudential Securities
- 9:15 - 10:00 am** **Opening Keynote: Thomas S. Rogers, President, NBC Cable**
- 10:00 - 11:00 am** **Panel: "International Television"**
Moderator: Melissa T. Cook, Prudential Securities
Larry Lamattina, All American Television
Herbert A. Granath, ABC
Martin Lindskog, SBS
Raymond E. Joslin, Hearst Entertainment
Scott Blake Harris, Gibson, Dunn & Crutcher, LLP
- 11:15 - 12:15 pm** **Panel: "The Fight for Local Ad Dollars"**
Moderator: Mark Leavitt, Prudential Securities
Martin A. Nisenholtz, Pres. NY Times (New Media)
Mike Eigner, Tribune (WPIX)
Randy Swain, Pres. Ackerly Group
David Kline, Rainbow Ad Sales
Jerome S. Tilis, Knight-Ridder
- 12:30 - 2:00 pm** **Lunch Keynote: Michael Bloomberg, CEO, Bloomberg Financial Markets**
- 2:00 - 3:00 pm** **Digital TV Debate**
Moderators: Donald West, Broadcasting & Cable
Joseph Flaherty, CBS
Stuart Beck, Granite Broadcasting
Robert W. Stearns, Compaq
Michael Petricone, EIA
Glenn A. Reitmeier, Sarnoff Labs
- 3:00 - 4:00 pm** **Panel: "The Fight for Free Air Time — Promotion, PSAs and Political Candidates"**
Moderator: Ave Butensky, TVB
Ruth A. Wooden, Ad Council
Blair Levin, FCC
James Moloshok, Warner Bros.
- 4:00 - 5:00 pm** **Panel: "It's the Year 2000 — Do You Know Where Your Audience Is?"**
Moderator: James D. Dougherty, Prudential Securities
Fergus O'Daly Jr., CKS
Ted Leonsis, America On Line
David F. Poltrack, CBS
John Dimling, Nielsen
Richard Hochhauser, Harte-Hanks

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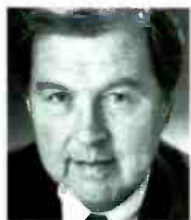
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er. Charter Communications, Century Communications and TCI, say they've seen little impact from the Baby Bell's initiative.

"We've lost less than 100 customers," says an executive with one of the cable operators. Others acknowledge a similar trickle of losses and suggest that the early wave of sign-ups since the service launched in late May represented cable company employees. The wireless service offers about 150 channels, including local stations, 30-40 channels of PPV movies and 30 channels of digital music for a base price of \$31.95 a month.

"They're good pictures where you can get them," says one cable executive. "We've had employees try to get hooked up, but there are several loca-

tions where they can't get signals [because of] line-of-sight issues."

Pacific Bell Video Service's decision to shut down its full-service hybrid fiber/coax operation in San Jose is proving both unexpected boon and challenge to TCI, the largest cable operator in San Francisco's Bay Area.

"They're shutting off customers on a node-by-node basis almost every week," says TCI spokesman Andrew Johnson. "When they made the announcement, we put together an operational SWAT team to make the transition as seamless as possible for customers who wanted to switch to TCI."

The Baby Bell's service, which was providing telephone and high-speed data as well as video services, had

signed up about 8,000 customers around San Jose. In shutting down the network, Pacific Bell has in spots employed a slash-and-burn approach, pulling out cable drops in its wake.

"Sometimes we have to wire to the pole, sometimes to the house," says Johnson. That's created certain problems in bringing customers into the TCI fold; Johnson acknowledges some have opted for DBS.

Given the Baby Bell's quiet and deliberate approach to wireless, it may be some time before it makes a long-term decision about the service.

"We have always maintained in all aspects of this business that gradual growth curves are more sensible," says PacTel's Harris. "We're deliberately not putting a high profile on this." ■

Where there's a will, there's a war

Magness sons battle executors over control

By Price Colman

The simmering feud over the late Bob Magness's estimated \$1 billion estate has boiled over into a battle pitting his sons against executors Magness had named.

The sons, Kim Magness, 45, and Gary Magness, 43, have taken legal steps to have executors Donne Fisher and Daniel Ritchie removed, claiming in part a "terrible conflict of interest."

The grand prize in the increasingly ugly legal fight may be for more than control of the estate. Ultimately, it could be for a measure of control over Tele-Communications Inc., the company Magness founded.

The sons contend that against their wishes, Fisher and Ritchie struck a private deal with TCI to swap 30.5 million supervoting B shares (10 votes per share) for single-vote-per-share A shares. In the second phase of the deal, Fisher and Ritchie then sold the A shares at \$16.50 each to Merrill Lynch and Lehman Bros. for \$529 million, partly to pay Bob Magness's debts of about \$100 million and partly to pay an estate tax of roughly \$195 million.

In a removal petition filed in Arapahoe County (Colorado) District Court, the sons do not specifically seek to have the stock swap and sale rescinded. However, they leave the door open to that, claiming the deal was "tainted by Fisher's incurable conflict of interest" and

thus can be voided under Colorado law.

The conflict-of-interest claims stem from Fisher's being a TCI board member and holder of more than a million shares of TCI separate from the estate. Kim Magness also is a board member.

Lawyers at Baker & Hostetler, which is representing Kim and Gary Magness, declined to comment. Lawyers at Holme, Roberts & Owen, which is representing the executors, denied any allegations of impropriety.

Other key claims in the removal petition:

- Fisher and Ritchie set up the complex stock swap and sale without consulting with the sons—the primary beneficiaries of trusts in which the B shares were held—and refused to discuss other options.

- Fisher and Ritchie deceived the sons into thinking the deal wouldn't close on June 16—the actual closing date—to prevent them from trying to block the deal.

- Fisher and Ritchie breached fiduciary responsibility to the estate and its beneficiaries—namely, the sons—by structuring the deal in such a way that TCI and not the beneficiaries benefited. They also failed to seek bids from other parties who might have been interested in the stock.

- Fisher was aware of the conflict of interest and sought to disguise it by transferring authority to Ritchie, but he con-



The fight over the Magness estate began shortly after his death in November 1996.

tinued the conflict by taking an active role in the stock deal.

The petition also claims that Fisher and Ritchie are seeking to transfer Magness's cattle operations, which lose \$300,000 a month, from the estate to the family trusts, of which the two sons are beneficiaries. Kim and Gary Magness have objected, saying the trusts can't handle the losses, while the estate can.

At the same time they're seeking the executors' ouster, Kim and Gary Magness also are trying to prevent their stepmother, Sharon Magness, from obtaining a larger chunk of the estate. Sharon Magness contends she is entitled to up to 50% of the estate under Colorado law, even though she signed a prenuptial agreement that limits her share to what Bob Magness outlined in his will. The will awarded her \$20 million in cash, \$15 million in a trust, the couple's home and Magness's extensive art collection. ■

BET's one-man 'committee'

NPR's Lewis will evaluate Johnson's takeover bid

By John M. Higgins

Denzel Washington wasn't quite ready for a role in real-world Wall Street takeovers, so BET Holdings Inc. will have just one director on a "committee" of independent directors evaluating a takeover bid by BET Chairman Robert Johnson and Liberty Media Corp.

Actor Washington and National Public Radio President Delano Lewis were the only members of BET's seven-director board that don't have conflicts of interest in Johnson's \$859 million bid to take BET private.

But BET President Debra Lee says that Washington balked at scheduling the amount of time needed in the next few weeks to assemble a team of investment bankers and lawyers to gauge the fairness of Johnson's \$48-per-share bid. Washington was tapped by Johnson to sit on the board last fall to replace Home Box Office Chairman Jeff Bewkes, whose parent Time Warner Inc. sold all its BET stock.

FOLLOWING BET'S STOCK

1997	March 28 . 29.88	June 27 ... 33.00
Jan. 3 ... \$29.31	April 4 ... 30.25	July 4 ... 33.25
Jan. 10 ... 27.88	April 11 ... 29.50	July 11 ... 33.08
Jan. 17 ... 27.88	April 18 ... 29.00	July 18 ... 34.83
Jan. 24 ... 25.25	April 25 ... 28.63	July 25 ... 38.50
Jan. 31 ... 26.25	May 2 ... 29.00	Aug. 1 ... 38.00
Feb. 7 ... 26.50	May 9 ... 28.00	Aug. 8 ... 39.25
Feb. 14 ... 29.38	May 16 ... 28.63	Aug. 15 ... 39.75
Feb. 21 ... 30.25	May 23 ... 30.88	Aug. 22 ... 39.63
Feb. 28 ... 29.38	May 30 ... 32.13	Aug. 29 ... 39.38
March 7 ... 28.25	June 6 ... 33.38	Sept. 5 ... 39.75
March 14 ... 30.00	June 13 ... 33.75	Sept. 12 ... 52.57
March 21 ... 28.25	June 20 ... 33.25	Sept. 16 ... 53.00

That leaves it to Lewis to haggle with Johnson over the fairness of the bid, which is widely seen as too low. The two major outside shareholders, mutual fund manager Capital Group Cos. and money manager Gabelli & Co., are criticizing the price in the light of what other recently sold cable networks have fetched, including The Family Channel and E! Entertainment Television.

"The price is obviously low," contends Gabelli & Co. Chairman Mario Gabelli. "The question is how much of a bump in price we will get."

Capital Group and Gabelli together own 12% of BET's stock, about one-third of the public float.

Because Johnson and long-time backer Liberty Media Corp. already own so many shares, the deal will cost them only about \$288 million.

Lewis could not be reached for comment.

Traders widely expect Johnson to boost his price. BET shares continued to trade above the offering price last week, hitting \$53.13 on Wednesday.

The makeup of BET's board is as insular as the stock ownership. Three of the seven directors—Johnson; his wife, Sheila, and Liberty and Tele-Communications Inc. Chairman John Malone—are involved in the bidding. A fourth, Peter Barton, was Liberty president until last April.

A fifth director, venture capital fund manager Herb Wilkins, has other financial ties to TCI and Johnson, including owning a piece of District Cablevision Inc. and serving as a director of TCI's Great Lakes division. ■

Wireless operators scale back

Chagrined wireless cable operators continue to moderate their ambitions, but they still contend they can turn their industry around with new businesses.

Senior executives speaking last week at a Kagan Seminars conference on wireless cable said that with their ability to raise cash waning along with their stock prices, they lack the capital to do anything but move slowly—if at all—to expand their channel capacity by converting from analog to digital wireless.

One tactic is to look at ways to make money other than from "vanilla" wireless cable. All the operators are trying to see if they can successfully market high-speed Internet services, and one operator has cut a deal to sell DBS service DIRECTV in bulk to apartment buildings.

But the industry is clearly in a mess. Wireless cable companies are running out of money and have had to cut back marketing to avoid the \$400-\$600 cost to hook up new subscribers.

Once lauded for hitting 50% penetration in one Oklahoma town, Heartland Wireless Communications Inc. has snarled twice in the past year, at one point writing off about a third of its subscribers, many of whom simply hadn't been paying their bills. Operating expenses are soaring—from 36% of revenue a year ago to 57% in recent months.

But Heartland President Carrol McHenry said he is getting operations under control, cutting customer churn and recovering expensive receivers from the homes of former customers. "The issue in the major market is not one of demand, but of capital and equipment cost," McHenry said.

While offering high-speed data remains an opportunity, wireless cable operators are scaling back plans to offer Internet access widely to consumers. "We're going to focus strictly on the business sector," said Henry Burkhalter, CEO of Wireless One Inc. "We not going to go out to the homes," which would require much more capital and intensive marketing.

CS Wireless Systems Inc. director Alan Sonnenberg joked that the conference—Wireless Cable Values & Finance—was mistitled. "It doesn't work any more," Sonnenberg quipped. But he added that in some markets he expects to go digital, creating a much more competitive product of more than 100 channels. However, operators would move very selectively because they lack cash.

Sonnenberg insisted that there's nothing wrong with the wireless cable product, but the dissipation of telcos' takeover fever has battered stocks. "Most of the wireless cable companies haven't had the chance to prove it because we didn't have the capital." —JMH

Time Warner enters Canalsatellite

Time Warner will become a 10% shareholder in Canalsatellite, the French digital DTH service. Canalsatellite, which currently is owned by Canal+ (70%), Pathe (20%) and CGE (10%), will undergo restructuring that will change its ownership. In the expected new structure, Time Warner will replace CGE.

Budapest to review TV licensing

A court in Budapest, Hungary, has decided to mount a full investigation into the licensing process undertaken by TV regulator ORTT. The decision could give Nasdaq-listed Central European Media Enterprises (CME) a chance to own a broadcasting license in the country. It failed to win one in a bid in June. CME had filed a \$16.5 million lawsuit against ORTT, claiming its decision was politically influenced.

Canal+ launches Kids+

France-based Canal+ Distribution has launched Kids+, a programming and animation division for kids product that will debut at MIPCOM Junior later this month. Kids+ will be responsible for the international sale of rights and marketing strategies for children's titles. The unit will be headed by Merry Mullings.

Stream plans cable-only channels in Italy

Telcom Italia-backed cable programmer Stream plans to launch two exclusive cable channels in 1998 to bolster its thin basic lineup. One will be supplied by an unidentified Hollywood studio, and another will be developed in-house and based on U.S. arts channel Bravo, according to Stream. The most likely candidates for the Hollywood studio are Universal, which is launching an action/adventure channel (13th Street) across Europe, and Disney, which has Disney Channel in several territories.

CWC posts earnings

Cable & Wireless Communications announced an increase in revenue during the first quarter ended June 30 of £557 million (\$897 million), up from £488 million during the pro forma first quarter 1996. CWC's CATV revenue was up 39%, to £43 million, from last year. The number of cable subscribers over the 12-month period rose from 479,242 to 652,903.

Via Digital launches

Via Digital, Spain's second digital DTH platform, launched Sept. 15, carrying 50 channels. Via Digital will compete head-to-head with platform CanalSatellite Digital, which has 125,000 subscribers. The Via Digital package is free to subscribers until Dec. 1.

Apstar 2 to launch next month

Pan-regional Asian bird Apstar 2R will launch next



month on the Long March 3B rocket, according to APT Satellite Holdings. The satellite will replace Apstar 2, which was destroyed in January 1995 when its Long March launcher exploded.

BSkyB licenses

Macrovision protection

UK pay-TV broadcaster BSKyB has licensed Macrovision copy protection technology for use in its spring 1998 digital TV launch. BSKyB will implement the technology in its satellite uplink centers and system software and will require copy protection capability in set-tops made by a third party.

Canal+ revives FilmNet

French pay-TV giant Canal+ claims that its relaunch of Dutch pay service FilmNet as a Canal+-branded service is an unmitigated success. The company has signed some 20,000 subscribers—its best-ever two-month sales figure—since a new promotional campaign was launched. Canal+ says its Dutch service's total subscriber figure soon will top 200,000.

Havas negotiating CLMM stake

French Media Group Havas is in negotiations for the sale of its 40% share in Compagnie Luembourgoise de Multimedia (CLMM). While Havas confirmed that it was talking, it would not comment on the discussions.

E! to launch in Spain

E! Entertainment will be carried in Spain on Sogecable-owned digital DTH platform CanalSatellite Digital beginning in October. The channel, the first E!-branded channel in Europe, will be called Estilo.

Showtime breaks 50,000

Middle East satellite broadcaster Showtime, owned by Viacom, has launched a new programming package and has broken through the 50,000-subscriber barrier.

Sky growing on Galaxy

Sky Latin America, a digital DTH platform owned by News Corp., TCI International, Globo and Televisa, has attracted 110,000 subscribers. Competitor Galaxy Latin America has 250,000. In Mexico, Sky has 50,000 subscribers, against GLA's 75,000. Sky has been boosted by the August launches of PanAmSat birds PAS-5 and PAS-6.

CNN and HBO Asia top survey

A survey commissioned by a consortium of international broadcasters and conducted by AMI Research puts Time Warner's CNN International and HBO Asia at the top of Asian international services. The survey was conducted in six cities among two groups: business decision-makers 25-plus and affluent adults 25-plus.

—Michael Katz

HSN asks court to override jury on contract case

Home Shopping Network is asking a federal court judge in Kansas City, Kan., to overrule a recent jury verdict that HSN breached its contract with KMCI(TV) there.

Barring that, HSN wants a new trial. In seeking what's called a "judgment as a matter of law," or, alternatively, a new trial, HSN contends that the eight-person jury failed to take into account key evidence presented in the case.

HSN last year sued Miller Broadcasting, owner of KMCI (licensed to Lawrence, Kan., and serving Kansas City), claiming Miller breached its contract by dropping HSN programming. But the jury apparently bought Miller's argument that HSN breached the contract first by unilaterally cutting local commercial break time from five minutes per hour to two.

It's on that issue that the jury may have misinterpreted evidence presented at the trial, suggests Adam Ware, executive vice president of programming for Silver King (now called HSNi, which is HSN's parent).

"It's astonishing to us that the jury came to this conclusion based on the evidence presented," says Ware. "We went to [Miller] and said we were going to change the [local break] format structure.... The station had the right to say yes or no.... We never took away their right to sell five minutes of time."

Ware also says that Monte Miller, who owns Miller Broadcasting with his wife, Doris, wasn't nearly so concerned about the loss of local airtime as he was motivated by greed to do an LMA with Scripps Howard Broadcasting.

"They entered into the [Scripps Howard] deal at approximately the same time we sent the proposal about a change in [break] formats. That's very relevant," says Ware.

Despite HSN's legal maneuvering, Miller says he's confident that "the ruling will be in our favor again. None of the facts have changed. I don't care how many things they want to put a different spin on now. I think they need to look at their own documents because that's what we based our defense on." —PC

50

PEOPLE'S CHOICE Top Cable Shows

Following are the top 50 basic cable programs for the week of Sept. 8-14, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 97 million TV households.

Program	Network	Time (ET)	Hhs. (000)	Rating		Cable Share
				Cable	U.S.	
1. NFL/NY Jets @ New England	TNT	Sun 7:58p	6,893	9.2	7.1	14.6
2. Movie: "Dumb and Dumber"	TBS	Sun 8:00p	4,895	6.4	4.8	9.8
3. Rugrats Run Amok	NICK	Sat 9:00a	3,374	4.7	3.5	15.6
3. Rugrats Run Amok	NICK	Sat 9:30a	3,338	4.7	3.4	15.0
5. Rugrats Run Amok	NICK	Sat 11:00a	3,244	4.6	3.3	14.5
6. Rugrats Run Amok	NICK	Sat 10:30a	3,244	4.5	3.3	14.5
6. Rugrats Run Amok	NICK	Sat 10:00a	3,195	4.5	3.3	14.3
6. Rugrats Run Amok	NICK	Sat 8:30a	3,181	4.5	3.3	15.8
9. World Champ. Wrestling	TNT	Mon 9:00p	3,129	4.3	3.2	6.6
9. World Champ. Wrestling	TNT	Mon 8:00p	3,112	4.3	3.2	7.0
11. Rugrats Run Amok	NICK	Sat 11:30a	2,977	4.2	3.1	13.3
12. Rugrats Run Amok	NICK	Sat 12:30p	2,884	4.0	3.0	12.6
12. Rugrats Run Amok	NICK	Sat 12:00p	2,879	4.0	3.0	12.8
12. Rugrats	NICK	Thu 7:30p	2,870	4.0	3.0	7.2
15. Rugrats	NICK	Sun 10:00a	2,778	3.9	2.9	11.6
15. Rugrats	NICK	Tue 7:30p	2,769	3.9	2.9	6.9
15. Rugrats	NICK	Sat 8:00p	2,748	3.9	2.8	7.7
18. Movie: "Dumb and Dumber"	TBS	Sun 10:16p	2,795	3.8	2.9	7.2
19. Angry Beavers	NICK	Sun 10:30a	2,665	3.7	2.7	11.0
19. Rugrats	NICK	Mon 7:30p	2,631	3.7	2.7	6.4
19. Rugrats	NICK	Wed 7:30p	2,616	3.7	2.7	6.5
19. NASCAR/CMT 300	TNN	Sun 12:30p	2,611	3.7	2.7	8.7
23. NCAA/Alabama @ Vanderbilt	ESPN	Thu 7:57p	2,549	3.5	2.6	5.8
23. Rugrats Run Amok	NICK	Sat 8:00a	2,494	3.5	2.6	14.5
23. Hey Arnold	NICK	Sun 11:00a	2,487	3.5	2.6	10.3
26. Looney Tunes	NICK	Sun 9:00a	2,439	3.4	2.5	11.0
26. Rugrats	NICK	Fri 7:30p	2,426	3.4	2.5	7.1
28. All That	NICK	Sat 8:30p	2,388	3.3	2.5	6.3
28. Angry Beavers	NICK	Sat 7:30p	2,325	3.3	2.4	6.9
30. Figure It Out	NICK	Mon 6:00p	2,265	3.2	2.3	6.6
30. Secret World of Alex Mack	NICK	Tue 8:00p	2,259	3.2	2.3	5.3
32. Movie: "Road House"	TBS	Sun 4:00p	2,272	3.1	2.3	6.8
32. Kenan & Kel	NICK	Sat 9:00p	2,245	3.1	2.3	5.7
32. Doug	NICK	Mon 7:00p	2,210	3.1	2.3	5.7
32. Hey Arnold	NICK	Mon 8:00p	2,180	3.1	2.3	4.8
36. NFL Prime Time	ESPN	Sun 7:00p	2,153	3.0	2.1	5.4
36. Doug	NICK	Wed 7:00p	2,141	3.0	2.2	5.7
36. Secret World of Alex Mack	NICK	Thu 8:00p	2,113	3.0	2.2	4.9
39. Looney Tunes	NICK	Sat 1:00p	2,087	2.9	2.2	8.6
39. Doug	NICK	Tue 7:00p	2,059	2.9	2.1	5.5
39. Kablam	NICK	Sat 9:30p	2,042	2.9	2.1	5.0
39. Doug	NICK	Fri 7:00p	2,033	2.9	2.1	6.2
43. Movie: "Running Man"	TBS	Sun 6:00p	2,070	2.8	2.1	5.4
43. Figure It Out	NICK	Tue 6:00p	2,026	2.8	2.1	6.1
43. Tiny Toon Adventures	NICK	Mon 6:30p	2,001	2.3	2.1	5.5
43. Doug	NICK	Thu 7:00p	1,992	2.8	2.1	5.5
43. Hey Arnold	NICK	Wed 8:00p	1,985	2.8	2.0	4.6
48. Figure It Out	NICK	Wed 6:00p	1,945	2.7	2.0	5.9
48. Movie: "Return of the Jedi"	USA	Sun 8:40p	1,940	2.7	2.0	4.1
48. My Brother and Me	NICK	Sun 12:30p	1,921	2.7	2.0	7.1

Sources: Nielsen Media Research, Turner Research

Technology

September 22, 1997

DVCPRO continues its European invasion

Quantel announces it will adopt DV-native compression

By Glen Dickson

Panasonic's DVCPRO component digital tape format continues to rack up sales in Europe, with new contracts from Universal Studios, BSkyB and German broadcaster MDR announced at last week's IBC convention in Amsterdam. The Panasonic format also has gained some crucial support from UK graphics giant Quantel, which has unveiled plans to provide DV-native compression in its nonlinear editors and servers.

The biggest Panasonic deal announced at IBC was a comprehensive contract with Universal Studios Networks, which will use DVCPRO as the primary broadcast format for the international channels it will introduce during the next few years. According to James Ramsey, Universal Studios launch director, DVCPRO will first be used to launch "13eme Rue" (13th Street), an action and suspense channel, on Canal+'s digital service Canalsatellite this November.

Chris Daubney, Panasonic Broadcast Europe senior director, says the Universal deal is a sign that DVCPRO is "breaking out from being considered as strictly a news format."

Universal will install DVCPRO equipment in its Hollywood headquarters and in the channel operations in each country as they are set up. Panasonic also will supply new gear to facilitate satellite transmission in the DVCPRO format. Ramsey says that DVCPRO will be used not only for North American content but also for programming from European outlets.

"It will be the format of choice for all our long- and short-form programming, including promos," Ramsey says. "We're also looking forward to



The DVCPRO laptop editor will be used by Sky News.

DVCPRO 50, which should increase the penetration of the format throughout all of Universal."

DVCPRO 50 is Panasonic's next-generation DVCPRO format. It will use 4:2:2 compression at a data rate of 50 Mb/s, giving it a picture quality suitable for contribution and studio use.

BSkyB has selected DVCPRO for a new special features unit it is developing for Sky News. The order, worth about \$200,000, includes two laptop editors, seven AJ-D800 camcorders and seven VTRs.

German broadcaster MDR, part of the ARD public broadcast network, will use DVCPRO for acquisition and news production. MDR is currently refitting its broadcast facilities; by 2000 it should complete upgrading of regional television sites in Dresden, Magdeburg and Erfurt, as well as the TV center in Leipzig. Each facility will be equipped with DVCPRO. New Panasonic gear will roll out initially in Dresden and Magdeburg by the end of the year.

The announcement by Quantel that it will create DV-native products is a significant boost for Panasonic, because nonlinear editors and playback

servers have been seen as holes in the DVCPRO lineup despite the introduction of the Newshyte nonlinear editor at NAB '97. As for a server, Panasonic executives readily admit that they aren't close to a finished DVCPRO product.

While Quantel Managing Director Jeff Meadows emphasizes that Quantel will continue to make uncompressed and "grid-compressed" products, he says that customers have been asking about the possibility of taking data directly from a digital tape format into Quantel products at faster than real time.

"And the balance leans toward DVCPRO," says Meadows, who stresses that Quantel products would be DV-native, and thus would support Sony's DVCAM format as well as DVCPRO. Quantel will use Panasonic's DVCPRO codec technology to develop the products, which probably will be DV versions of the Clipbox server and Newsbox editor.

"We're likely to prepare a stand-alone editor that will sit alongside DV tape machines," says Meadows. He adds that because Quantel's architecture is serial digital 601, "we are pretty confident that we can take DV streams in at four times real time. We have the bandwidth and the capacity to do that." At the show Quantel demonstrated compressing four video streams into one Clipbox "port" or channel. Cramping eight streams into two ports allowed the company to turn an eight-channel server into a 14-channel unit.

Meadows adds that Quantel also is open to working with other digital formats, such as Sony's Betacam SX, but he says Quantel hasn't "felt much pressure from them for SX-native compression" and doesn't yet have any SX chips for experimentation. ■

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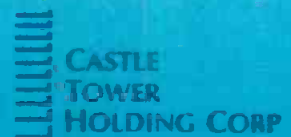
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SeaChange aims at broadcast market

It unveils a low-cost disk-based playback system

By Glen Dickson

Looking beyond its success in the cable market, digital ad insertion vendor SeaChange International has developed a new broadcast play-to-air system that it wants to sell to terrestrial broadcasters and cable networks in the U.S. and overseas.

The Maynard, Mass.-based company showed the disk-based system at the IBC convention in Amsterdam last week. While SeaChange had demonstrated its Video Server 100 product in a broadcast application with Louth Automation at NAB '97, the system shown at IBC is "much closer to a real product," says SeaChange Chief Technology Officer Ed McGrath, and should begin beta testing by the end of the year with full product release by NAB '98.

For its broadcast play-to-air product, SeaChange has developed its own MPEG-2 encoders and decoders based on the IBM 4:2:2 chip set that can support 24 Mb/s streams (4:2:2 MPEG-2

compression has more color information than 4:2:0 compression and should result in less generational loss in picture quality). A base system, including 90 gigabytes (eight hours) of RAID 5 storage, one input and three output channels and a Louth automation interface, will sell for \$69,500. The system also can be configured to use 4:2:0 compression, says John Pittas, SeaChange broadcast products manager.

To expand storage, the broadcast system can take advantage of SeaChange's innovative MediaCluster redundant storage architecture. The fault-tolerant MediaCluster technology allows up to five Video Server 100s to share video storage without needing to replicate video for each video server in the cluster. In case of a processor failure in a server, the MediaCluster software reconnects to another server and restores service in



Cablevision of Cleveland will use SeaChange's Video Server 100 to deliver digital ads from five headends.

less than one second at the point where the video stopped.

On the cable side, SeaChange continues to close deals with U.S. operators. Its most recent contract is with Cablevision of Cleveland, which is purchasing a turnkey digital ad insertion system that will serve five headends from a central master control facility. Total library storage is 5,000 spots. ■

Tektronix rides systems sales into IBC

Racks up disk-based newsroom jobs

By Glen Dickson

Tektronix rolled into IBC last week on a wave of systems sales based on its popular Profile video server, whose shipments now top 2,000 units. The Portland, Ore.-based company is supplying disk-based storage and transmission systems to CNN International, Scottish TV and the BBC. It also is outfitting a complete digital newsroom facility for Spanish commercial television station Telecinco.

The CNN International deal, valued at more than \$1 million, calls for Tektronix to create a new long-form playback and commercial insertion system that will replace the cable network's existing Sony LMS tape system at CNN Center in Atlanta. The installa-



A look inside BBC 24 Hour News, which will be relying on Tektronix Profile video servers and OmniBus automation when it launches this fall.

tion will include multiple Profile PDR200 video file servers, Profile PRS200A RAID 3 arrays and Profile PLS200 data tape library systems. The entire system will operate under the control of Pro-Bel automation and use existing Grass Valley master control

switchers.

For Scottish TV, Tektronix's European systems group is supplying the commercial television station with a fully automated disk-based facility under a deal worth more than £1 million (\$1.6 million).

Scottish TV will use Profile PDR200 video servers and OmniBus automation (Tektronix holds a 10% stake in OmniBus), along with Tektronix's new M-2100 switcher. One of the Profiles will link with a Tektronix PLS200 data tape archive, which will serve as a disk cache and commercial library. Two more Profiles, "mirrored" for redundancy, will be used to transmit all of Scottish TV's commercials, IDs and promos.

Tektronix is providing the BBC with a server-based newsroom system for BBC 24 Hour News, the British broadcaster's new continuous news channel. The system will feature seven Profile PDR200s. Five will be

used for material acquisition and editing and will interface with the BBC's new newsroom computer system, AP's ENPS (B&C, Sept. 15). The other two servers will be used for transmission under the control of OmniBus automation.

The contract for Telecinco calls for Tektronix to design, supply and install a digital newsroom in Madrid that will go on air in January 1998. The 5,000-square-meter plant will house 50 NewStar journalist workstations (including the EditStar editing module) that will connect to eight Profile PDR200s via a Grass Valley SMS7000 router. The Profiles will store short-term material, while long-term archiving will be handled by the PLS200 data tape system. Another two Profiles also will be installed: one for news programming playback and one for feed recording. OmniBus station automation will manage the digital facility, which will also



Tektronix's PQA200 picture-quality measurement system commercializes Sarnoff Corp.'s Just Noticeable Difference technology, a computer model of human vision.

include a Tektronix Lightworks V.I.P. 4500 online nonlinear system for high-end post work.

During the convention, Tektronix

closed a newsroom contract with Irish broadcaster RTE valued at £15 million (\$24 million). The deal, brokered by Irish systems integrator Viscom, calls for Tektronix to supply 200 NewStar workstations, including EditStar modules, along with Profile video servers and Lightworks V.I.P. 4500 nonlinear editors.

Tektronix also came to IBC with some significant product news from its test and measurement division. The company has developed a commercial version of the digital picture-quality analysis system it showed at NAB '97. The product, the PQA200, uses Sarnoff Corp.'s Just Noticeable Difference technology, a computer model of human vision that assesses the quality of compressed video and assigns a numeric value to it. Tektronix also introduced a new family of MPEG/DVB test generators and analyzers, the MTS200 series, designed for use with compressed digital video systems. ■

Cutting Edge

By Glen Dickson

Sony's Betacam SX format will be used for production of the Ryder Cup golf championship in Valderamma, Spain, this week. European Tour Productions will use seven camera crews with Betacam SX gear to acquire footage, while the Ryder Cup Television News Centre will have six edit suites based on Betacam SX DNW-A220P portable field editors along with a number of Sony hybrid recorders to handle live feeds. In other SX news, RTL (Letzebuerg, Luxembourg, and Brussels) and Television Autonómica (Valenciana, Spain) have chosen Betacam SX gear for their news operations.

Columbine JDS is acquiring UK-based Broadcast Software Systems (BSS), a supplier of specialist pro-



The Ryder Cup golf championship will be captured by Sony Betacam SX cameras.

gramming software for broadcasters. Financial details of the deal were not disclosed. "It's a complementary technology to Paradigm [Columbine's traffic and billing package]," says Columbine JDS CEO Wayne Ruting of BSS's Broadcast Master product. "Their software includes asset management, program rights, formatting and log preparation." Ruting adds that

BSS also is a good fit, geographically, as its London and Sydney operations will merge with Columbine JDS offices in those cities.

Discreet Logic has introduced SMOKE, an online nonlinear editing system that operates on the Silicon Graphics Octane workstation. The system is designed as a pure editor and will be targeted at commercial post-production and broadcast editing of promos, episodic television and sports news. SMOKE is based on the same user interface and editing toolset as Discreet's FIRE product. Options include a retouch module, extended versions of the baseline color correction and keying and a 3-D DVE environment. Shipping is scheduled for fourth quarter 1997.

Expanding beyond its

line of digital switching, processing and distribution products, **Leitch Technology Corp.** has acquired video server supplier ASC Audio Video Corp. of Burbank, Calif. ASC, which has 60 employees, makes the popular Virtual Recorder digital disk recorder and the new VR300 video server, which uses ASC's patent-pending FibreDrive architecture to provide online Fibre Channel RAID digital storage. "Leitch has been looking for a server vendor for a while," says Steve Hathaway, Leitch Europe director of marketing. "ASC has superb technology, and the way they're adopting Fibre Channel is clearly ahead of the industry." ASC Marketing Manager Oliver Carmona is more blunt: "The reason Leitch bought us is the VR300." Carmona says that being absorbed by Leitch should increase ASC's worldwide distribution dramatically.

Broadcasting & Cable's **Telemedia**

THE CONVERGENCE OF TELEVISION, RADIO AND NEW MEDIA

Internet Television

WebTV, NetChannel square off

New approaches offered in converging 'Net with TV; WorldGate waits in the wings

By Richard Tedesco

Microsoft Corp.'s WebTV and NetChannel squared off last week in the first round of what figures to be an explosive—and expensive—technical face-off for the Internet TV audience.

WebTV's technology—which permits video content to appear on Web pages within its format and enables downloading of video and data to a 1.1 GB hard drive in the new WebTV box via a "vid-modem"—looked like a winner. The \$300 box will be available this fall in numbers its trio of manufacturers, Sony, Philips and Mitsubishi, would not reveal.

The numbers were just one question arising from WebTV's slick presentation last week; another concerned the projected audience. WebTV currently claims 150,000 subscribers for its service. Those subscribers will receive software upgrades for their boxes as the basic model—now the WebTV Classic—continues to be sold for \$200 (with a \$100 rebate).

WebTV plans to push its vision of Internet/TV convergence through cable operators, claiming it will have deals in place before year's end. "It's going to be married with cable systems," said Bruce Leak, WebTV chief operating officer. "This is about making TV programming interactive."

He confirmed that WebTV is exploring its VideoFlash technology for downloading movies as an alternative to pay per view. "It's definitely a possibility," said Leak, who suggested that the appli-



cation could come a year from now.

More immediately, WebTV expects programming partners—including MSNBC, Showtime Online, E! Online and Nickelodeon—to develop content for the WebTV Plus Network. WebTV users could watch news on MSNBC, for instance, and be directed to the Website for related content.

Discovery Online, PBS Online and Warner Bros. Online join those networks as programmers to be featured on WebTV's home page. WebTV also expects the three major broadcast networks to participate as content developers, Leak said.

It isn't clear precisely how the content download feature would initially be applied. (Infomercials are one possibility.) The box, equipped with an RF tuner, could download large files of Web or video content overnight, but the MPEG-

1-quality technology could not be used to download movies at this stage. "You wouldn't want to watch entertainment content that way," said David Card, analyst for IDC/Link Resources.

NetChannel's pitch emphasized personalizing the Internet/TV experience. Its new box technology allows as many as six users in a household to customize content. Its content partners include A&E, CBS

SportsLine, E! Online and Warner Bros. Online. Thomson Consumer Electronics will deliver its \$300 boxes under the RCA brand name, based on Oracle Corp.'s Network Computer Inc. unit technology.

For Warner, which has a foot in both camps, the



basic objective is "to lock in as much [online] carriage as you can," said Jim Moloshok, senior vice president of Warner Bros. Television. Moloshok cites *The People's Court* as a prime interactive vehicle for Warner, in either Internet TV format.

By year's end, NetChannel expects to offer boxes that include a tuner—enabling the same simultaneous experience WebTV will offer with its enhanced box. RCA plans to ship 25,000 units.

"NetChannel has reinvented TV and it is reinventing the Internet," said Philip Monego, president of NetChannel.

Media analyst Peter Krasilovsky, vice president for Arlen Communications,

agrees. "This allows a whole new type of access—sort of a cross between the TV and the VCR."

Both WebTV and Net-Channel charge \$19.95 monthly for unlimited access. NetChannel uses the vertical blanking interval to transmit signals. WebTV uses a combination of the VBI and overscan.

Waiting in the wings is WorldGate Communications, with a simpler, less costly alternative for Internet access via TV. WorldGate will offer cable operators a suggested base price of \$5 for limited monthly 'Net access, downloading software and a headend hardware configuration that will cost operators \$50,000. "The net effect is that we have full digital quality," said Hall Krisbergh, WorldGate chairman, who is pitching the service to be bundled with basic cable packages.

WorldGate is putting its software in advanced analog set-tops that Scientific-Atlanta and General Instrument are shipping this year. It can count on some operator support, but the multioperator @Home venture already has considerable momentum. And at least one major player, Comcast Cable, can be counted out, based on its @Home participation and the \$1 billion Microsoft has invested in it.

However the future shakes out for Internet TV services, more content must be in place for consumers to find them compelling. "They've got to line up all the people in the TV business to build Web links into their programming," Josh Bernoff, Forrester Research analyst, said about WebTV last week.

They'll also have to offer users a roadmap through the confusion certain to arise from the conflicting and competing messages—which could discourage, rather than encourage, consumer spending. **TM**

Online Services

AOL, Microsoft trade turf

AOL gets Explorer channel, 'Slate' gets a place at AOL

By Richard Tedesco

In another round of new-media odd-couple deals last week, America Online gained a presence on Microsoft Explorer and gave space to *Slate* on AOL.

AOL will put an AOL preview channel on IE 4.0, Microsoft's latest-generation browser, as a premier Active Channel partner. AOL Studios and AOL's international services also will produce content specifically for IE 4.0 as part of the pact. The preview channel is intended to provide a daily potpourri of AOL content, including live events as well as regular features from the popular online service.

Meanwhile, in a separate

deal, *Slate*, Microsoft's Webzine of politics, culture and esoterica, soon will be an anchor tenant on AOL's News Channel Newsstand.

The deals were made even as the two companies continue to compete in the online services game. AOL recently gained a decided upper hand with its deal to acquire CompuServe—effectively vaulting its subscribership from 9 million to 12 million. That leaves Microsoft Network far back in second place, with 2 million-plus subscribers.

"I think it signifies the power of distribution," Peter Neupert, Microsoft vice president of strategic relations, says of last week's pacts, sug-



gesting that future cooperation between the two companies is likely. "It wouldn't surprise me if other things could get done," he adds.

Although Neupert indicates it is difficult to imagine a melding of AOL and MSN as services, he says it is possible that programming unique to MSN might migrate to AOL.

But even as it contemplated cooperation on content, MSN raided CompuServe last week, hiring forum managers Don Watkins and Ron Luks. MSN also hired Bruce McNaughton, considered a prime architect during his 18 years at CompuServe.

The deal that gives AOL a place on IE 4.0 is actually an extension of a previous relationship; AOL enjoyed a presence on IE 3.0. Bob Pittman, president of AOL Networks, says the IE 4.0 preview channel would benefit both companies by providing cyber-surfers with "a new level of richness and convenience."

Pittman calls the *Slate* carriage "a winning combination of top content and key distribution." *Slate*, which has seemed to many observers to be a publication in search of a public, can only improve its situation with a prime AOL spot. First published in 1996, *Slate* backed off its original plan to be an online subscription publication. **TM**

N2K relaunches Rocktropolis

Online music marketer N2K Entertainment has unveiled its recast Rocktropolis site, with plans to increase live streaming of music events.

The site features a funkier look than the original. A '61 Corvette wheels down a street straight out of a Doors album cover, and a stylized road sign graphic directs traffic.

The prime feature for rock aficionados not there just to shop is RT1, N2K's live-events "channel." RT1 will feature streamed concerts in the Rocket Ballroom using RealVideo and RealAudio, with Sarah McLachlan and Verve Pipe slated to appear soon. Interviews with artists about classic recordings will be featured In the Studio. The Groove Lounge offers live entree to artists in more esoteric contemporary rock forms such as electronica, with Wednesday night concerts to be scheduled weekly.

Allstar offers breaking news and daily gossip and album reviews. Last week, allstar was reporting details of the Princess Diana memorial album being planned by V2, a division of Virgin Records, with Elton John, Paul McCartney, Annie Lennox, REM, Peter Gabriel and others. Previously, allstar was a free-standing Webzine on its own site.

Live "chat shows" with artists, featured in the Buzz area on Monday and Tuesday nights, are planned to start soon.

"The goal with the new Rocktropolis is to offer the most comprehensive interactive rock experience on the Internet," says J.J. Rosen, N2K senior vice president and general manager. **—RT**



Classifieds

See last page of classifieds for rates and other information

RADIO

HELP WANTED MANAGEMENT

Sales Manager. Lead ten+ people with Madison Radio Group stations selling WZEE, WIBA, WMAD FM...the top revenue stations in America's #1 place to live! Strong sales/management background, and organizational skills required. 401K, great salary/bonuses. Send resume to Sales Manager, MRG, 2001 W. Bellline Hwy., Madison, WI 53713 or fax to 608-276-9287. EOE.

Looking for a rewarding opportunity and better lifestyle without the hassle? Sales Manager needed in mid-Michigan. No desk jockeys. Must be a field, customer focused, seller. Privately held Group Owner committed to broadcasting. Reply to Box 01217 EOE.

Immediate position open for a successful General Manager. Must be a dynamic leader, experienced in all facets of radio station operations. Reply in confidence to Box 01242 EOE.

HELP WANTED NEWS

News Anchor and Reporter. WMTR, New Jersey's leading AM station, is looking for an experienced broadcast journalist to join our fast paced award winning news department. The successful candidate must have at least three years of commercial radio experience in both anchoring and reporting, and must have a voice and style compatible with the Adult Standards format. The ability to work independently on tight deadlines is a must. The position requires excellent writing and news gathering skills. AFTRA membership will be required. Please send your tape, writing samples and resume to Sandra Jones, News Director, WMTR Radio, 55 Horsehill Road, Cedar Knolls, NJ 07927. No calls please! EOE.

HELP WANTED MARKETING

New, well-funded broadcasting network has immediate opening for proven professional to help launch new radio networks & new major market radio stations. Must have successful promotion & PR track record with strong references. Creative writing skills, plus experience in marketing, research & ratings all required. Computer graphics production skills, internet savvy & degree in communications or marketing preferred. Premium salary, full benefits & opportunity for growth. Please send detailed resume with salary history in confidence to:

**President
First Broadcasting
Networks, Inc.
750 North St. Paul
Tenth Floor
Dallas, Texas 75201**



SITUATIONS WANTED MANAGEMENT

Key player presently employed by major broadcast group seeks take charge GM position. Looking to do turn around or startup. 813-920-1556.

TELEVISION

HELP WANTED MANAGEMENT

Your Next Job Could Be Just A Click Away! Visit "The Marketplace" at www.talentedynamics.com for free broadcast openings.

Tri-State Christian TV is seeking qualified candidates for the position of General Manager for its Buffalo market station. Applicants must demonstrate proven leadership/management skills, preferably in a ministry environment. Must have above average verbal and written skills. Must work well with volunteers. Previous management experience in a broadcast setting a plus. Successful applicants should share our vision for reaching the Buffalo/Toronto, Rochester area with the Gospel of Christ. Resumes should be submitted to TCT, Attn: Personnel, PO Box 1010, Marion, IL 62959. TCT is an Equal Opportunity Employer.

General Manager: Top 60 market start up station. Must have a successful history at the General Manager level. Must be a proven leader, with know how to grow a television station. Strong sales and community involvement necessary. EEO employer. Candidates, including women and minorities, send resume to Box 01241 or email to charlesm@pacbell.net.

HELP WANTED SALES

Video and multimedia production company is seeking a results-oriented sales person. Candidate must be knowledgeable about video and multimedia production and be experienced in solution selling. Please send resumes to Box 01240 EOE.

Traffic Manager. WEAU-TV, the NBC affiliate in Eau Claire, WI, has opening for a Traffic Manager. Responsibilities include supervising a staff of 2, inputting program data and inventory maintenance. Must have a minimum of two years related experience. Prior experience on a Columbine traffic system preferred. Position reports directly to General Manager. Send resume by October 1 to Executive Secretary, PO Box 47, Eau Claire, WI 54702. Equal Opportunity Employer.

National Sales Manager. KOKI/KTFO is in need of a National Sales Manager. Job requirements include: 1) Three years experience in Local Television Sales or five years experience as an Account Executive for a National Rep Firm. 2) Should have independent Television Sales experience, 3) College degree is preferred. 4) Candidate must be familiar with Tapscan, Target One, Microsoft, Excel and Word. Apply at 5416 S. Yale, Suite 500, Tulsa, OK 74135. Women and minorities are encouraged to apply. KOKI/KTFO is an Equal Opportunity Employer.

Regional Sales Agent: Immediate opening, broadcasting's oldest promotion company. TV/Radio sales management experience necessary. Travel is required. Draw against generous commission. Six figure potential. Independent contractor, no relocation required. Resume and recent picture to: Office Manager, CCA, P.O. Box 151, Westport, CT 06881.

Senior Sales Executive. Columbine JDS Systems, Inc. (CJDS) is the leading provider of media software and services. With a client base of over 2,000 broadcast stations and cable networks throughout the world, CJDS provides software and service solutions to buyers and sellers of advertising time within the electronic media marketplace. We are currently seeking a Senior Sales Executive for our Broadcast Management Plus (BMP) product group to work out of our Colorado or New York offices. Candidates must have knowledge of television sales and research from a station and national perspective. Ideal candidate will possess significant skills to succeed in both corporate management and station management presentations and will be computer savvy. Knowledge of qualitative research and traffic systems a plus. Extensive travel is required. Columbine JDS Systems, Inc. offers a competitive compensation and benefits package. For immediate and confidential consideration, please send resume to: Columbine JDS Systems, Inc., 1707 Cole Blvd., Golden, CO 80401, fax (303) 237-0085, or e-mail hinfo@cjds.com. Columbine JDS Systems, Inc. EOE M/F/D/V.

National Sales Manager. WKBN-TV, the dominant station in the Youngstown, OH market needs a great National Sales Manager. Proven ability to get high rates and shares is essential. Working both the local and national side of the client base is the plan. Show us you're the best person and enjoy a great compensation package and the benefits of being part of one of the industry's fastest growing groups in GOCOM. Send resume to or call David Coy, General Sales Manager, WKBN-TV, 3930 Sunset Blvd., Youngstown, OH 44512. EOE.

National Sales Manager. KDFI Dallas-Fort Worth is looking for a National Sales Manager to maximize revenues. Prior sales management in local or national sales preferred. Strong organizational skills, proven decision making capabilities, and high energy is a must. Rating knowledge and negotiation abilities are key as well as familiarity with Scarborough, TVScan and Enterprise. Send resume and letter of interest to Human Resources Dept., KDFI, 400 N. Griffin Street, Dallas, TX 75202. No phone calls please. EOE/M/F/D/V.

KBSI-TV/WDKA-TV has an opening for a Local Account Executive in Paducah, KY or Carbondale, IL offices who is ready to move into local sales management within a short period. Proven media background. Send resume to General Sales Manager, 806 Enterprise, Cape Girardeau, MO 63703. EOE M/F.

Sales Management. Sales manager wanted for KTRR-FM serving Ft. Collins/Greeley, Colorado. We want someone to drive revenues. Station has experienced significant growth in it's first full year under new format and is ripe to be taken to the next level. You'll work with Brill Media Company, a small private company that values it's employees, not a cold-hearted mega-giant. Live in one of America's most beautiful areas. Deliver results and earn great compensation. This market is ready to explode and you could be a part of it. Send resume to Dan Conway, General Manager, KTRR-FM, 600 Main Street, Windsor, CO 80550. Fax: 970-686-7491. EEO.

General Sales Manager: CBS affiliate in mid-size, southeastern market has an immediate opening for a proven, aggressive and dedicated sales leader. This is a position for a people-oriented sales professional with a vision for the future. Looking for a leader who can set quality sales performance expectations. College degree preferred. Five years television sales management required. No phone calls, please. Send resume and references to Terry Cole, General Manager, PO Box 13, Huntington, WV 25706.

General Sales Manager. KPWB-TV, Sacramento, CA, is seeking a General Sales Manager. The successful candidate must have a demonstrated track record generating revenue from new and non-traditional sources; implemented special projects and promotions; effective inventory management skills; solid administrative and computer skills; strong leadership ability; and experience in both Local and National sales. This is a challenging opportunity with a growth-oriented station. Dedication, commitment, and strong work ethic are required. Send resume to KPWB-TV, Personnel ET 9-4, 500 Media Place, Sacramento, CA 95815. EOE. Qualified applicants will be called for interview.

General Sales Manager. WTOK-TV, the market leader in Meridian, MS and a part of Benedek Broadcasting, is looking for an experienced professional in local and national sales. Must be versed in inventory management and be an "outside the box" thinker. Excellent people skills and success with innovative promotional add-on sales are essential qualities. Resume to Ray J. Chumley, WTOK-TV, P.O. Box 2988, Meridian, MS 39302. Fax# 601-483-3266. EOE.

Entry Level Sales position. Charlotte, NC based position with leading sports syndication is seeking a qualified candidate for the position of Account Executive in the Program Distribution department. Some travel is involved and some knowledge of media sales is a plus. Please fax resumes to the attention of Tanja Buchanan (704)378-4465.

Account Executive(s). Candidate will be responsible for selling TV promotion packages to exhibitors attending major conventions in the dynamic Trade Show Industry. Individual should have a minimum of 3 years sales experience and be super strong over-the-phone. Must relocate to Orlando, FL. Travel required. Excellent professional lifestyle, good benefits, advancement. Fax to VMS at 407-345-0494.

Account Executive (Job #183-100): Generate revenue through new and existing clients. Develop creative and new ideas to increase sales activity. Involvement with station promotions, remote broadcasts and client entertainment. Must have well developed oral and written communication skills. High school diploma required some college preferred. Minimum one year of radio sales experience preferred. Some computer knowledge and ratings knowledge helpful. Previous computer experience helpful. Equivalent combinations of education and experience will be considered. Qualified candidates should send resumes to RadioOhio, Human Resources Job #183-100, 770 Twin Rivers Drive, Columbus, Ohio 43215. Qualified minorities and women are encouraged to apply. EOE. We are a smoke and drug free workplace.

HELP WANTED TECHNICAL

We're Beaming!



If you are a seasoned broadcast professional with a broad-based range of skills, DIRECTV® has opportunities you should be tuned in to. DIRECTV, the nation's premier direct-to-home satellite TV entertainment service, broadcasts over 175 channels of digitally compressed programming to over 2.8 million customers using state-of-the-art technology and equipment. We are beginning the planning and designing phase for a Broadcast Center in Los Angeles which will operate in conjunction with our existing site in Castle Rock, Colorado (CRBC). Opportunities exist for you to work with today's most advanced equipment and take your broadcast skills further than you've ever imagined.

DIRECTOR OF BROADCAST OPERATIONS (Job No. SO-1)
DIRECTOR OF TECHNICAL SERVICES (Job No. SO-2)

Both positions offer the selected candidates the chance to participate in the development, implementation and testing of the hardware and software systems that will exist in this sophisticated facility. Once on the air, each candidate will have the responsibility for their respective department's on-going, 7X24 operation in conjunction with the CRBC. Additional responsibilities will include hiring and managing staff, developing budget and business plans, and ensuring adherence to them.

Each opportunity requires 10 years of industry experience and 5 years of management experience at a major TV station, TV network operation or DBS/cable operation with multi-channel distribution. College degree or equivalent experience is required, and a BSEE is strongly preferred for the Director of Technical Services.

Candidates applying for the Director of Broadcast Operations must have extensive operational experience with live and recorded programs involving various formats including on-air integration of sports and programming material. Knowledge of broadcast operation automation systems, familiarity with traffic systems, externally triggered insertion equipment, digital and analog broadcast signals, fiber and satellite receive and transmit systems, and broadcast quality testing is necessary.

Additional qualifications for the Director of Technical Services position include experience encompassing functional design theory, operation and repair of complex video, audio, RF and analog/digital control systems and equipment. Previous responsibility for maintenance of satellite and/or microwave video and audio transmission systems and implementation, administration and maintenance of data systems and networks strongly preferred.

As the industry leader, DIRECTV offers an excellent compensation and flexible benefits package, plus the chance to make a major impact in a developing entertainment medium. If your skills match our needs, we'd like to hear from you! Please send your resume and salary history to: **DIRECTV, Inc., Attn: Human Resources, Job Code: _____, P.O. Box 915, El Segundo, CA 90245. E-mail: resume@directv.com** Resumes are electronically scanned. A letter quality resume with standard format and font (no underlines, bold or italics) is required.



DIRECTV is proud to be an equal opportunity/affirmative action employer. We strongly support workforce diversity.

To place your classified ad in *Broadcasting & Cable*, call Antoinette Pellegrino (212) 337-7073 or Sandra Frey (212) 337-6941

**Senior Project Marketing Manager
MPEG-2 Encoders**

Working closely with engineering, sales and customers, you will be responsible for MPEG-2 encoder product line requirements and pricing. You will create and execute marketing plans (promotion, positioning.) You will also represent encoder products in system solutions for multiple market segments to support pre-sales activities. Requires BSEE (MBA and/or MSEE preferred) or equivalent and MPEG-2 broadcast technology experience. International travel required.

DiviCom is the market leader in video networking and video compression for broadcast. Send resume to hwhite@divi.com, fax 408/490-6500 or mail to Professional Staffing, 1708 McCarthy Blvd., Milpitas, CA 95035. For more information on DiviCom, visit us at www.divi.com.



Univision Television Group, Inc. is seeking a "hands on" Chief Engineer for its soon to be acquired UHF-TV station in Bakersfield, California. Applicants should be knowledgeable in the maintenance of Sony Betacam and one-inch video tape formats, routing and production switchers, high power UHF transmitters (klystron or IOT), new studio & control room design and construction, and must be familiar with current FCC Rules and Regulations. Applicants should fax resumes with salary requirements to: Univision Television Group, Inc. Attention: "Bakersfield Chief Engineer Position". Fax #: 310-348-3659. Univision Television Group, Inc. is an Equal Opportunity Employer.

Maintenance Engineer. CBS Telenoticias, FL is looking for Maintenance Engineers. These positions require a dynamic multi-talented, take charge individual. Thorough knowledge of all facets of Television Broadcast facilities both digital and analog is required. Must be able to construct, maintain and troubleshoot the technical facility. Bilingual (English, Spanish) a plus. Send resume to: Margarita Sarmiento, Human Resources Department, CBS Telenoticias, 2470 W. 8th Ave., Hialeah, FL 33010. EOE.

The age of DTV is here, and Univision Television Group, Inc. is seeking an Engineering Coordinator to assist the Director of Engineering in the planning, design, construction and maintenance of studio and transmission facilities for this new era of broadcasting. This person will also provide support to the engineering departments of Univision's twelve full power UHF-TV stations, not only in planning and implementing this new technology, but also in maintaining existing NTSC facilities during this transitional period. Travel for this Los Angeles based position is required. Applicants with at least 10 years of hands-on broadcast experience as a Chief or Assistant Chief Engineer may fax resumes with salary requirements to: Univision Television Group, Inc., Attention: "Engineering Coordinator Position", Fax #: 310-348-3659. Univision Television Group, Inc. is an Equal Opportunity Employer.

Engineer. WNDU-TV has a position available for an experienced staff technician to perform technical maintenance functions, operate satellite uplinks and perform other repair duties. Knowledge of TV, microwave and radio transmitters preferred. Includes shift work, especially nights and weekends, some travel. Valid Chauffeur's drivers license required. Must be a high school graduate with two year vocational-technical training in broadcasting or electronics. Send resume to: The WNDU Stations, Position #00179, Attention: Human Resources, PO Box 1616, South Bend, IN 46634. EOE.

Operations Technician (Job #200D): Assist with operation of television broadcast equipment, including videotape recording, duplication and playback, reception of satellite signals and coordinating, switching and controlling signal quality, microwave receiving equipment, and operation of live news gathering vans. Position requires Associate degree in electronics or broadcasting and one year of TV broadcast operator experience. Must have valid driver's license. Prefer Society of Broadcast Engineers certification or General Radiotelephone license. Equivalent combinations of education and experience will be considered. Qualified candidates should send resumes to WBNS-TV, Human Resources Job #200D, 770 Twin Rivers Drive, Columbus, Ohio 43215. Qualified minorities and women are encouraged to apply. EEO. We are a smoke and drug free workplace.

Electronic Maintenance (Job #200C): Responsible for installation of equipment for television operations. Operate SKYBEAM remote truck, both on site and remote operations, videotape machines, satellite dish controllers, microwave receiving equipment and the control switching center. Repair and maintenance of all broadcast equipment. Must have valid drivers license and experience with microwave and satellite equipment. Ability to obtain CDL license and drive large axle truck. Associate degree in Electronics Technology. 4 years of broadcast maintenance and installation experience. Prefer Society of Broadcast Engineers certification or General Radiotelephone license. Equivalent combinations of education and experience will be considered. Qualified candidates should send resumes to WBNS-TV, Human Resources Job #200C, 770 Twin Rivers Drive, Columbus, Ohio 43215. Qualified minorities and women are encouraged to apply. EEO. We are a smoke and drug free workplace.

TV Chief Engineer. KOED-TV, Tulsa, is seeking a hands on chief engineer with a strong transmitter and studio maintenance background. Supervisory and organizational skills will be essential. 3 years broadcast experience required. Send resume and salary history to Personnel, Oklahoma Educational Television Authority, PO Box 14190, Oklahoma City, OK 73113. AA/EOE.

ENG Personnel. ENG field operations with camera (and microwave) experience, Videotape Editors, and ENG Maintenance. Employment for West Coast. Would commence spring/summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or Fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast maintenance technician needed in Los Angeles area. Install and maintain all types of audio, video and transmission broadcast equipment. Must be able to lift up to 70 pounds. Preferred Qualifications: Associate degree in electronics or its equivalent. Three plus years of broadcast equipment maintenance experience. Must have knowledge and experience with analog and digital broadcast equipment, and multiple video tape formats. Other duties as assigned. A drug test is required for successful applicants. Non-Smoking environment. Send your resume with salary requirements to: TCI-National Digital TV Center, 15240 Raymer St., Van Nuys, CA 91405. Attn: Kevin Thompson. You may fax your resume to 818-787-9965. EOE.

HELP WANTED MARKETING

Marketing Manager. Allbritton Jacksonville, Inc. is looking for a Marketing Manager to join our management team in Jacksonville, Florida. This manager will develop and implement a promotion and marketing plan for the station and manage an "in-house" team of professionals for Jacksonville's new ABC affiliate. The successful candidate will have a proven track record of creative marketing ability and technical expertise with hands-on experience in all facets of advertising to promote the on-air product. Supervisory experience and experience in a start-up operation a plus. To apply, send cover letter and resume to Human Resources Manager, Allbritton Jacksonville, Inc., PO box 551000, Jacksonville, FL 32255-1000. Fax 904-996-0959. AJI is an Equal Opportunity Employer.

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HELP WANTED NEWS

Writer/Producer

KCBS-TV in L.A. is looking for a **News Topical Writer/Producer** to join our **Creative Services** team. You'll work from 3pm-11pm writing the best darn news topicals in town and we'll make it worth your while. Please send resume & reel ASAP to:

Garen VandeBeek
 Director of Creative Services
 KCBS-TV
 6121 Sunset Blvd.
 Los Angeles, CA 90028



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GENERAL ASSIGNMENT REPORTER

KGO-TV is seeking an experienced **General Assignment Reporter** with proven on-air skills. Must have a minimum of 5 years television reporting experience preferably in a major market. Application deadline is October 10, 1997. Please send resume, cover letter, and videotape to:

KGO-TV Personnel Department
 900 Front Street
 San Francisco, CA 94111

Your Next Job Could Be Just A Click Away! Visit "The Marketplace" at www.talentedynamics.com for free broadcast openings.

Weekend Newscast Producer. 2-3 year line producing experience required. Must have great news judgement, ability to create dynamic and compelling newscasts, and above average writing skills. "FOX 45 News At Ten" is the most awarded newscast in Baltimore and needs a great producer to continue this tradition. Candidates must also have the ability to produce and write packages and handle other special producing tasks. Send tape, resume and brief news producing philosophy to Joe DeFeo, News Director, WBFF-TV, 2000 West 41st Street, Baltimore, MD 21211. EOE.

Weekend Meteorologist. 3-5 years experience on-air weathercaster. Must have knowledge and experience with state of the art forecasting computer system for TV broadcast. Candidate must have creativity and credibility. Must be able to handle weather, environmental and feature reporting. Send tape and resume to Joe DeFeo, News Director, WBFF-TV, 2000 West 41st Street, Baltimore, MD 21211. EOE.

WRDW-TV, Augusta's #1 news station, has opening for Videographer to shoot and edit video tape, as well as set up and shoot live remotes, for newscasts. Previous TV news experience a must. Resumes and tapes to Judith M. Tredore, WRDW-TV, PO Box 1212, Augusta, GA 30903-1212. EOE.

Weekend Assignment Manager. 1-2 years experience running or assisting an assignment desk. Job responsibilities include future editing and managing of all weekend broadcasts. Candidates must also be able to produce news packages and assist news director with general newsroom administration. Send resume to Joe DeFeo, News Director, WBFF-TV, 2000 West 41st Street, Baltimore, MD 21211. EOE.

WRDW-TV, #1 News Station in Augusta looking for organized, highly-motivated, creative **Writer-Producer** who can create compelling topical news promos, as well as news/station image and POP spots. Must work well in news and creative environments as well as under deadline pressure. College broadcast degree, non-linear editing and strong writing experience preferred. Resume, tape and writing samples to Human Resource Officer, WRDW-TV, PO Box 1212, Augusta, GA 30903-1212. EOE.

WHOI-TV, the ABC affiliate in Peoria, Illinois is looking for a **Weekend Anchor/Reporter**. Prefer one year weather experience. Ideal candidate is a news junkie, aggressive, uncovers the lead story every night, great writer, self motivator. This is a great opportunity for someone who has the versatility to anchor and deliver stories on the street. Rush resume and tape to Pat Livingston, 500 N. Stewart Street, Creve Coeur, IL 61610. EOE.

WDEF-TV has a job opening for a **Senior Director**. Senior Director is responsible for supervision of News Production crew members and directors, works directly with managers to improve on-air look. Forty hours per week, nights and weekends required. Must have at least four years experience directing fast paced, live news programs. Must be familiar with video switchers, digital video effects and other television equipment. 401-K plan, medical insurance provided. Send resume and salary requirements to Barry Cammon, WDEF-TV, 3300 Broad Street, Chattanooga, TN 37408. EOE. Minority applicants encouraged to apply, pre-employment drug test required.

Two Photographers/Editors. News 4 San Antonio is looking for two Morning & Midday Show Photographer/Editors. Qualifications: One year of photography/editing experience; PC/Windows '95 knowledge is very helpful to be able to edit on our new EditStar digital system. Resumes and tapes to KMOL-TV, c/o Jim Myers, Chief Photographer, PO Box 2641, San Antonio, Texas 78299. Fax: 210-224-9898, E-mail: www.kmol.com. News 4 San Antonio/KMOL-TV is an Equal Opportunity Employer.

Television Morning Anchor/Reporter. WZZM-13, the Gannett-owned ABC affiliate in Grand Rapids, Michigan needs a personable Anchor for our morning newscast. You'll be doing everything from news of the day, to live interviews and any number of out-of-the-box segments. After the morning news you'll be expected to put on your reporter hat and turn a story or a live shot for the noon. We're looking to move quickly on this position. If you can compliment our female co-anchor, don't call, but instead send a VHS tape and resume immediately to Bill Dallman, News Director, WZZM-13, 645 Three Mile Road, NW, Grand Rapids, MI 49544. EOE.

TV Anchor/Reporter wanted to fill immediate position covering Trenton, NJ area news and sports. Strong journalism background. TV or radio experience required. Salary mid \$20's. 2 year contract necessary. Send video or audio tape and resume to WZBN TV Inc., 2600 East State Ext., Trenton, NJ 08619. EOE.

Southeast television station seeking one **General Assignment Reporter** and one **Action Reporter**. At least two years experience. College degree preferred. We are an Equal Opportunity Employer. Send resume and non-returnable tape to Box 01243.

Reporter (Job #20-400): Produce, report, write and present news stories, segments and programs for broadcast, both taped and live. Anchor segments and newscasts. Other duties as assigned. College degree plus previous on-air experience as a television news reporter and/or anchor. Tape editing skills helpful. Must be a self-motivated individual, willing to work hard and take charge. Must be willing to work overnights, nights and weekends. Previous computer experience helpful. Equivalent combinations of education and experience will be considered. Qualified candidates should send resumes to ONN, Human Resources Job #20-400, 770 Twin Rivers Drive, Columbus, Ohio 43215. Qualified minorities and women are encouraged to apply. EEO. We are a smoke and drug free workplace.

Producer: KJRH 2 NEWS NBC seeking producer with excellent writing skills, news judgement, and a good attitude a must. No phone calls, please. Send resume to KJRH 2 NBC, Lori Doudican, 3701 S. Peoria, Tulsa, OK 74105. EOE.

Photographers: Univision, the nation's leading Spanish-language network and station group has immediate openings for creative, motivated photographers in the following markets: Los Angeles, New York, Miami, Chicago, Sacramento and Houston. Competitive salary and benefits package. Must have 3 to 5 years experience. Bilingual preferred. Send tapes/resumes ASAP to: Alina Falcon, VP and News Director, 9405 NW 41st Street, Miami, Florida 33178. Fax 305-471-4161.

Photographer: Talented, skilled, NPPA-styled team player needed for an immediate opening. We have AVID, SX Sony, Beta, SNG. You need at least one year of experience and college degree. Send tapes/resumes to Human Resources Manager, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE.

Photographer/Editor position. Top 50 ABC affiliate and market leader, WHAS 11 is looking for a dynamic photographer with excellent visual composition and story telling skills. Minimum of 2 years broadcast experience. NPPA involvement and college degree preferred. Background in live truck operations a plus. Send tape and resume ASAP to Cindy Vaughan, Human Resources #719, WHAS-TV, 520 W. Chestnut St., Louisville, KY 40202. EOE.

News Broadcast Producer: WABC-TV seeks a dynamic and highly motivated broadcast journalist to make the reins of New York's top morning newscast. All you need is great news judgement, great production skills, and great attitude about working lousy hours. Major market producing experience preferred. Previous AM producing a plus. Send resume to Liz Grey, Assistant News Director, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls please. We are an Equal Opportunity Employer.

General Assignment Reporter: KJRH 2 News NBC in Tulsa seeking energetic reporter with strong writing and presentation skills. Experience is a must. No phone calls please. Send resume to KJRH 2 NBC, Lori Doudican, 3701 S. Peoria, Tulsa, OK 74105. EOE.

News Production Manager: This individual is responsible for all studio production for the station's 40+ hours of local news each week. Will supervise directors and other technical staff and will oversee all aspects of our on-air look. Must have minimum of five years directing experience. Supervisory experience highly desirable. Send a non-returnable tape, resume, references and salary requirements to Mike Cavender, VP News, WUSA, 4100 Wisconsin Avenue, NW, Washington, DC 20016. Absolutely no phone calls please. Gannett Broadcasting is an Equal Opportunity Employer.

News Producer. WGNX, CBS in Atlanta seeks News Producer. Candidates should possess excellent writing skills, news judgement, creativity and ability to visualize top-notch graphic packaging. Three to five year's line producing experience as well as an undergraduate degree in journalism or communications is required. Send resume and non-returnable tape to Nicole Thibault, Executive Producer, WGNX, 1810 Briarcliff Road, NE, Atlanta, GA 30329. Phone: 404-327-3212. EOE. A Tribune Station.

News Director. Qualified candidates will have 2-3 years television news management experience, either as a small or medium market news director or medium market news producer. Must have excellent production skills, sense of journalistic integrity, interpersonal and management skills. BA/Journalism degree or degree in related field preferred. Send resume to General Manager, WAND-TV, 904 South Side Drive, Decatur, IL 62521. EOE.

News Director. WBBJ-TV ABC Affiliate seeks a News Director. Must be aggressive in news coverage, management and personnel skills, and financially adept. Leadership prowess and strategic competence are key. Day-to-day operations are your responsibility. Must be a team player and demonstrate the ability to work with and coach TV News talent. Send a cover letter, resume and tape of a recent newscast to Jerry Moore, General Manager, WBBJ Television ABC, 346 Muse Street, Jackson, TN 38301.

News Director. Salt Lake City's ABC affiliate is seeking a highly motivated leader to take charge of strong #2 news operation. Successful candidate will have news management experience in medium to large metered markets. Send resume/VHS tape to Peter Mathes, General Manager, KTVX-TV, 1760 Fremont Drive, Salt Lake City, UT 84104. No phone calls please. EOE.

Meteorologist: WKJG-TV has a job opening for a Meteorologist for its growing weather department. The successful candidate will have a 4 year Meteorology degree or completion of a Broadcast Meteorology program which enables them to apply for an AMS Seal of Approval. This person will anchor our Morning Show and Today Show cut-ins. This person will also be responsible for forecasting and producing our Noon News show and will be "on-call" for severe weather situations. If you think you have what it takes to work with our area's top weather team, please send your VHS tape and resume to Personnel, WKJG-NBC33 TV, 2633 West State Boulevard, Fort Wayne, IN 46808. No phone calls for any reason! EOE.

Meteorologist: A meteorologist is needed in Tornado Alley. Looking to complete a four-member weather staff at KJRH in Tulsa. Three years on-air experience preferred. No phone calls please. Send resume to KJRH 2 NBC, Lori Doudican, 3701 S. Peoria, Tulsa, OK 74105. EOE.

Meteorologist/Weather Anchor. Immediate opening for a meteorologist/weather anchor for NBC affiliate in 79th DMA. Requires proficiency in state-of-the-art computer weather preparation. Significant on-air experience at a commercial television station a must. Degree required. AMS Seal preferred. No phone calls, please. Send tapes/resumes to Dan Steele, Operations and Program Manager, WPSD-TV, PO Box 1197, Paducah, KY 42002-1197. M/F, EOE, ADA.

Meteorologist/PT. KSDK, St. Louis NBC affiliate, looking for Meteorologist needed for weekend morning newscasts and substitution on other newscasts. Minimum of 25 hours a week. Familiar with state of the art weather systems and computer literacy a must. SEAL preferred. Send resume to Shirley Schumacher, 1000 Market Street, St. Louis, MO 63101. No calls please. EOE.

Media General's NBC station in beautiful Charleston, SC seeks an Executive Producer to oversee daily newscast quality control and a talented producer team. The ideal candidate is a creative line or special projects producer who has strong story telling, leadership, and special project skills. Send tape of your news product, resume, and philosophy to HR Dept., WCBD-TV, 210 West Coleman Blvd., Mount Pleasant, SC 29464. M/F EOE. Final applicants drug screened.

Looking for your big break? We want an Associate Producer to knock our socks off! You must be creative, energetic, and work well with people. Hopefully, you're producing in a smaller market. You'll write for our daily newscasts, fill-in produce, and may also assist with special projects. Send resume to Mark Pipitone, Executive Producer, News 4 San Antonio/KMOL-TV4, PO Box 2641, San Antonio, Texas 78299.

Increase your exposure with Mediacasting's audio/video classifieds. Your tape will be heard/seen by thousands of broadcast professionals via the Internet. Affordably priced! Call 920-926-9620 or www.mediacasting.com.

Co-Host Live Daily Talk Show. Dominant NBC affiliate in the 45th market is looking for a multi-talented Co-Host for it's Emmy Award winning "12:30 Live" daily talk show. Applicants should be at home with both talk and news. Interviewing skills, good writing, and producing experience is important. Editing is a plus. A minimum of 3 years experience is desired. If you can do it all--host, produce, write, and edit--rush a non-returnable tape and resume to: Personnel Dept., WGAL 8, PO Box 7127, Lancaster, PA 17604-7127. No phone calls, please. WGAL 8 is an Equal Opportunity Employer. M/F/H.

Co-Anchor/Producer. If you're a grouch in the morning, don't apply! Co-anchor opening expected in the 4th Quarter for someone who loves the dawn of each new day, and can share that enthusiasm with a just-waking-up audience. Must have some producing experience as this position will likely require producing, as well as anchoring, a midday broadcast as well. Other requirements are a minimum 2-3 years reporting experience, with some anchoring. The station is #1 in a 100-125 size market. Send tape (VHS accepted) and resume to Box 01238. EOE.

Assignment Editor. WSOC-TV is looking for an aggressive and experienced Assignment Editor. We are Charlotte's news leader! We need a leader in the newsroom. You must be organized, be able to manage daily crews and spot news, and plan future assignments. Newsroom computer systems experience preferred. Minimum experience: 2 years. Send resume to Robin Whitmeyer, Dept. 95, WSOC-TV, PO Box 34665, Charlotte, NC 28234. 704-335-4871. EOE M/F.

HELP WANTED PROMOTION

Your Next Job Could Be Just A Click Away! Visit "The Marketplace" at www.talentedynamics.com for free broadcast openings.

Promotions Manager. Need creative individual with strong organizational skills to develop and coordinate station promotions. Must be highly motivated, energetic and have successful experience at writing, producing, directing and editing eye-catching program and news promotions. Computer graphics skills a plus. Tape and resumes to Kathleen McLain, GM, Delmarva 47 News, PO Box 4009, Salisbury, MD 21803-4009. EOE.

Promotion Manager: CBS affiliate in mid-size, southeastern market has immediate opening for a full-time, highly motivated and creative professional. Must be a self-starter that can handle quick turnarounds and deadlines. Able to handle news, sales, and community promotions. Strong news topical promotion skills and an ability to write and create compelling news image promotions are essential. Editing and computer skills required. No phone calls, please. Send resume to Terry Cole, General Manager, PO Box 13, Huntington, WV 25706.

Promotion Director: CBS affiliate seeks a creative individual with extensive experience writing, producing, editing and scheduling on-air promotion with heavy emphasis on news/station image. Management, budgeting and co-op experience desirable. Letter, resume and demo to: Kendra Cooper, WMBD, 3131 N. University, Peoria, IL 61604. EOE.

Promotion Director: WHSV-TV, Harrisonburg, VA has an outstanding opportunity for top notch creative talent. Must be hands-on manager in this two person dept. Ideal candidate can do both the planning and execution of promos that work. Send resume and cover letter to: General Manager: Tracey Jones, WHSV-TV, P.O. Box TV3, Harrisonburg, VA 22801

HELP WANTED CREATIVE SERVICES

GRAPHIC ARTIST

WLS-TV in Chicago is seeking a cutting-edge designer to join our creative team. Applicants should have 3-5 years experience, and demonstrate a strong sense of typography and proficiency with Quantel Paintbox, Picturebox and Macintosh computers. Experience with Quantel Hal is a plus. The position emphasizes news graphics and news promotion. Applicants must be willing to work weeknights. Send resumé and tape to:
Crystal Androvett
Creative Service Director
WLS-TV
190 N. State Street
Chicago, IL 60601
 WLS-TV is
 an equal opportunity employer.



Creative Services Director. Denver ABC affiliate seeks experienced individual to assist the Director of Promotion in helping conceive, plan and execute (write, produce, direct, edit) promotional strategies for KMGH-TV news, programming and community affairs products. This person will also provide budget, planning and supervisory support in helping oversee the daily creative services process of the department. College degree and television promotion experience required. Send resume and salary requirements to HR, KMGH-TV, 183 Speer Blvd., Denver, CO 80203 or Fax 303-832-0138. No phone calls, please. EOE.

HAL Express Artist. Humongous opportunity for a humongous talent with Dallas' Video Post & Transfer and its design group, Hothaus Design. If you know Hal and have the mother/father/sister/brother of all reels give us a call. Contact Steve Ference, 214-350-2676 now.

Creative Services Director. Live in the beautiful intermountain West and enjoy a great lifestyle. KTVX-TV/ABC. (a United Television Inc. station), is looking for a dynamic individual to develop and execute overall marketing strategy. If you are a person who has a keen understanding of strategic planning and brand management and understand how to create tactical plays for an affiliated television station, this is a tremendous opportunity for you. We are looking for someone to coordinate not only on-air promotion, advertising, graphics, publicity and media planning but also long term product development. Send non-returnable tape and resume to: Peter Mathes, General Manager, KTVX-TV, 1760 Fremont Drive, Salt Lake City, UT 84104. No phone calls please. EOE.

HELP WANTED RESEARCH

Research Director. Responsible for creating rating estimates, sales one sheets, presentations, and maintenance of all sales research systems. Must be detail oriented, proficient in Scarborough, TV Scan, qualitative and quantitative analysis, a great writer and hard working. Send resume and cover letter to Human Resources, KTBC-TV, 119 E. 10th Street, Austin, TX 78701. Reference position title on envelope. Minorities encouraged to apply. EEO Employer.

Director of Research: Join the Chris-Craft/United Television owned and operated ABC affiliate in the fast-growing and newly metered-market of Salt Lake City. Minimum two-years experience in television sales research. Must create and present effective sales/research pitches and one-sheets to agencies and clients. Must have thorough knowledge of both quantitative and qualitative resources, including Nielsen and Scarborough. Working knowledge of various research software systems, such as TvScan, QualiTap and Microsoft required. Metered-market experience strongly preferred. Fluency in Microsoft, Corel or similar office software a plus. Must be a self-starter. Please mail or fax your resume to Tom Love, General Sales Manager, 4 UTAH/ABC, 1760 Fremont Drive, Salt Lake City, UT 84104. Fax: 801-975-4441. An Equal Opportunity Employer.

HELP WANTED PRODUCTION

Videotape Editor. If you've wanted to do it your way, WLTV has the opportunity for you. We are looking for a Senior Editor who wants to revise or create systems to maximize the use of video in award-winning newscast. Must have command of all aspects of video editing, including the use of natural sound, tape preparation for post production, and the ability to record various satellite and microwave feeds simultaneously, label, codify and enter video information into library system, and play back video tape during live broadcasts. Knowledge of how to read a rundown and fluency in Spanish language are requirements. Send resume to Myrna Sonora, WLTV-Channel 23, 9405 N.W. 41 Street, Miami, FL 33178.

Videographer - Are you a creative photo-journalist who's tired of fires and body bags? We're looking for an experienced news photographer with editing and lighting skills to shoot entertainment features for national cable programs. Some travel, rotating nights and weekends. Tape and resume to Zina Bauman, Chief Videographer, Jim Owens & Associates, 1525 McGavock Street, Nashville, TN 37203. An Equal Opportunity Employer.

Top 10 O&O News Department seeking the best Investigative Executive Producer and Producers in the country to build an elite new unit. Send tape, cover letter, and resume ASAP!! Equal Opportunity Employer. Reply to Box 01228 EOE.

Production Manager. SportsChannel Chicago, a leading cable television network, has a highly visible opportunity for a Production Manager to take on a variety of duties. Specific responsibilities include ordering facilities for events (which may involve site visits), accepting orders for visiting teams, providing budget tracking processing invoices, etc. Qualifications include 2-4 years of experience ordering television facilities, a thorough knowledge of tv sports facilities and their uses/functions; fluency with business software applications and strong organizational, communication and math skills. For consideration, please send resume and salary requirements to: SportsChannel Chicago, Dept 5000-JR, 350 N. Orleans Street, Suite S1-100, Chicago, IL 60654-1504. An equal opportunity employer.

Immediate Openings! Growing multimedia agency needs creative, experienced, shooters, and Flyer editors, audio knowledge a plus. If you are able to work under deadlines and in a team environment, send eye popping demo reel and resume to: THE FIRM Multimedia, Attn: Production Director, PO Box 770787, Ocala, FL 34477. Salary and benefits package. EOE.

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ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance. employment would commence spring/summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax to 212-338-0360. This employment would occur in the event of a work stoppage, and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Chyron Operator/Design Technician. This position is twofold. The first part requires an efficient and competent individual to work in a high pressure news environment. Must have the ability to type 60 wpm and be able to deal quickly with changes. The second part is a Computer Design Technician that has at least 2 years experience in Photoshop 3.0 or higher and Quark Express. Must be familiar with print and pre-press techniques. Some knowledge of Internet Graphics and web page composition is a plus. Please send resumes to Lou Rera, Art Director, Channel 7/WKBW-TV, 7 Broadcast Plaza, Buffalo, New York 14202. Channel 7/WKBW-TV is an Equal Opportunity Employer.

Broadcast Personnel Needed. ENG Field Operations with Camera and Microwave experience. Videotape Editors, Studio Operators, and Maintenance. For the Midwest. Would commence Spring/Summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope). Audio (mixing for live studio and news broadcasts). Studio Camerapersons (studio productions and news broadcasts). Chyron Operators (Infinit). Still Store Operators. Tape Operators (Beta). Maintenance (plant systems experience - distribution and patching). Lighting Director Engineer. Employment would commence spring/summer 1997. Out of town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

**HELP WANTED
FINANCIAL & ACCOUNTING**

VICE PRESIDENT OF FINANCE

WAGA a FOX O&O in Atlanta has an immediate opening for a VP of Finance. Must have a degree in accounting/finance, business or related field or equivalent. Five to seven years accounting experience in broadcasting or related field. Thorough background and knowledge of account analyses and reconciliation, journal entries and all facets of general ledger accounting, cash flow management, profit and loss forecasts, fixed asset maintenance, and budgeting. Proven ability to create, analyze, and interpret a variety of finance reports. Excellent computer skills; proficiency with Enterprise film and traffic systems, Lotus 1-2-3 and mainframe input. Strong leadership skills with the ability to project a professional image over the phone and in person with co-workers, corporate personnel and the public while working under pressure in a fast-paced, team-oriented environment. Proven record of dependability, ability to consistently meet deadlines, and ability to work a variety of schedules to meet company needs. Prefer applicants possessing "Big Six" accounting firm experience. Strongly prefer Certified Public Accountants and/or applicants with a Masters Degree. Prefer applicants that are familiar with JD Edwards software systems. Applicants with prior experience on a department head level are also preferred. EOE. Send resume to **Human Resources, WAGA-TV, 1551 Briarcliff Road, Atlanta, GA 30306. No phone calls.**

HELP WANTED MISCELLANEOUS



Tribune and *Time Warner*, two leading companies in the news and broadcasting industries, have created a dynamic joint-venture to launch the first local 24-hour cable news channel in Orlando, Florida. Here's your chance to join a cutting-edge team on the forefront of developing an advanced, digital newsroom in a flourishing Central Florida market.

The following opportunities are currently available:

Engineering Supervisor - 5 yrs. television engineering experience required, preferably in a live news environment. Must possess strong understanding of computer operating systems, LAN/WAN and knowledge of DOS, Windows, Mac and UNIX. Formal television engineering training and SBE certification a plus. This individual will repair and maintain video systems and related technology, including remote-site systems, microwave systems, ENG facilities, DVC Pro cameras, profile servers and non-linear editing systems. Will oversee training and technical staff and provide operational support to the news staff. Must be willing to work on-call, including eves and weekends as needed.

Television News Graphic Artist - We are seeking a graphic artist with an eye for creative design and 2-3 years experience in television news. Knowledge of Liberty and/or Photoshop paint programs required and Chyron experience a plus. This individual will work closely with producers and reporters to create state of the art animation, photos, mapping and graphic images for news stories. The ideal candidate will have excellent interpersonal skills and possess strong artistic and technical abilities.

Promotions Writer/Producer - 1+ yrs. experience writing, editing and producing promotional pieces for television news. Excellent creative writing and producing skills needed. Experience with linear and non-linear editing preferred. This individual will write scripts, shoot video, produce and edit promos. Degree in communications and/or broadcasting experience strongly preferred.

So if you're ready to join a progressive news station providing (italicize)all local news (regular) - all the time, send resume with salary requirements to:

**Central Florida News Ventures
c/o The Orlando Sentinel Employment Center
633 N. Orange Avenue
Orlando, FL 32801
cmoon@orlandosentinel.com
EOE/MF**

**WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?
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VICE PRESIDENT OF PROGRAMMING AND BROADCAST SERVICES

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Send cover letter and resume by October 1, 1997 to:



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Maryland Public Television
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Owings Mills, MD 21117

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To qualify you must possess at least 10 years of successful production and operations experience. Prior network exposure would be a definite plus. Remote experience, the ability and willingness to travel, a supervisory background, computer literacy and technical expertise are all required.

USA Networks offers a competitive salary and an outstanding benefits package including a 401K and profit sharing plan. Please send/fax your resume with salary requirements (only resumes with salary requirements will be considered) to: USA NETWORKS, HR Dept. DO, 1230 Avenue of the Americas, New York, NY 10020. Fax#: 212-262-5343. An EOE M/F.



HELP WANTED SALES

Regional Sales Manager. Greater Boston Cable Advertising, the country's third largest Interconnect, seeks an experienced, self-motivated manager with proven success in cable, broadcast or print. Research knowledge and application, computer skills, sales and inventory analysis and both written and verbal presentation excellence is required. We are looking for an individual with demonstrated leadership, business acumen, and incremental sales skills. GBCA is a wholly-owned division of MediaOne, an equal opportunity employer. Please send or fax resumes in confidence, by September 30th to: Greater Boston Cable Advertising, Box RSM-971, 31 St. James Ave., Suite 811, Boston, MA 02116. Fax: 617-292-7820.

HELP WANTED PRODUCTION

On-Line Videotape Editor needed. Denver-based multiple cable network facility is looking for a seasoned television post production professional with three years minimum large scale editing system experience. Products include promotional & marketing materials, show assembly & graphics work. Our component digital facility includes Sony BVE-9100, DME-5000, DVS-8000, Abekas A-72, GPS D/ESAM. Previous EDL management experience required. A high school diploma is required. Applicants with Pre-read experience, college degrees & experience on our gear preferred. Weekend & night work probable. Please send resume & salary history to: #322 Creative Editor, P.O. Box 4917, Englewood, CO 80155. Drug Test Required for Successful Candidate. EOE.

HELP WANTED MANAGEMENT

**DIRECTOR
Special Markets
and Sales Administration**

Lifetime Television, the dynamic cable network, has an opening in their Affiliate Relations Department for a Director, Special Markets and Sales Administration. The successful candidate will be responsible for acquiring and maintaining coverage for Lifetime in DBS, HVTRO, SMATV, and other emerging technologies, interfacing with marketing and public affairs departments for the affiliate campaign activities, as well as coordinating affiliate MIS database development and utilization. Qualified candidates must have strong marketing and sales skills as well as general a understanding of database management. A college degree with emphasis in business, marketing or communications along with sales and marketing experience in the telecommunications industry is preferred.

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Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; D.I.P.—debtor in possession; ERP—effective radiated power; khz—kilohertz; km—kilometers; kw—kilowatts; m.—meters; mhz—megahertz; mi.—miles; TL—transmitter location; TOC—transfer of control; w—watts. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Filed

Harrisburg, Ill. (BTCCT-970829IH)—WSIL-TV Inc. for wsil-TV: involuntary TOC from Mel Wheeler to the estate of Mel Wheeler. *Sept. 15*

Jefferson City, Mo. (BTCCT-970829IB)—Mel Wheeler Inc. for KRCG(TV): involuntary TOC from Mel Wheeler to the estate of Mel Wheeler. *Sept. 15*

Poplar Bluff, Mo. (BTCCT-970829II)—WSIL-TV Inc. for KPOB-TV: involuntary TOC from Mel Wheeler to the estate of Mel Wheeler. *Sept. 15*

Lynchburg, Va. (BTCH-970829IF)—Mel Wheeler Inc. for WLYK-FM: involuntary TOC from Mel Wheeler to the estate of Mel Wheeler. *Sept. 15*

Roanoke, Va. (BTC-970829IC)—Mel Wheeler Inc. for WSLC(AM)-WXLK-FM: involuntary TOC from Mel Wheeler to the estate of Mel Wheeler. *Sept. 15*

NEW STATIONS

Dismissed

Las Vegas (BPED-960329MC)—Northern New Mexico Radio Foundation for noncommercial FM at 89.5 mhz. *Sept. 12*

Gillette, Wyo. (BPFT-970203TF)—Educational Media Foundation for noncommercial

FM at 89.9 mhz. *Sept. 12*

Filed

Greenwood, Ark. (970910MB)—Altus Educational Broadcasting Foundation for noncommercial FM at 101.5 mhz. *Sept. 16*

Greenwood, Ark. (970910MA)—Vision Ministries for noncommercial FM at 101.5 mhz. *Sept. 16*

Springdale, Ark. (970828MN)—Positive Programming Foundation for noncommercial FM at 88.5 mhz. *Sept. 15*

Clovis, Calif. (970815AB)—James K. Zahn for AM at 1040 khz, 550 w day, 1.7 kw night, ant. 2125 N. Barton Ave., Fresno. *Aug. 15*

Mendota, Calif. (970904MD)—Wilber Johnson for FM at 100.5 mhz. *Sept. 15*

Williams, Calif. (970904MA)—Educational Media Foundation for FM at 99.1 mhz. *Sept. 11*

Williams, Calif. (970905MF)—Phoenix Broadcasting Inc. for FM at 99.1 mhz. *Sept. 16*

Williams, Calif. (970904MG)—Spring Creek Broadcasting Co. for FM at 99.1 mhz. *Sept. 15*

Canon City, Colo. (970908MA)—Educational Communications of Colo. Springs Inc. for noncommercial FM at 89.1 mhz. *Sept. 15*

Glenwood Springs, Colo. (970821MK)—Dalmation Communications Inc. for FM at 95.5 mhz. *Sept. 10*

Steamboat Springs, Colo. (970908MB)—Educational Communications of Colo. Springs Inc. for noncommercial FM at 98.9 mhz. *Sept. 15*

Dededo, Guam (970827MG)—Rolando C. Manuntag for FM at 105.1 mhz. *Sept. 11*

Orofino, Idaho (970904MC)—Torro Broadcasting for FM at 98.5 mhz. *Sept. 15*

Weston, Idaho (970904MB)—Sun Valley Radio Inc. for FM at 95.9 mhz. *Sept. 11*

Earlville, Ill. (970904MC)—KM Communications Inc. for FM at 102.9 mhz. *Sept. 15*

Hardinsburg, Ind. (970829MA)—Hardinsburg Radio for FM at 96.9 mhz. *Sept. 11*

Buras, La. (970903MA)—American Family Association for noncommercial FM at 91.1 mhz. *Sept. 11*

Plaquemine, La. (970828ME)—Mary V. Harris Foundation for noncommercial FM at 88.1 mhz. *Sept. 11*

Plaquemine, La. (970828MM)—Positive Programming Foundation for noncommercial FM at 88.1 mhz. *Sept. 15*

Rose Township, Mich. (BPED-970825-MO)—Bible Baptist Church for noncommercial FM at 89.7 mhz, 9 kw, ant. -1 m., 2906 Heath Road, Lupton, Mich. *Aug. 25*

Ralston, Neb. (970828ML)—Positive Programming Foundation for noncommercial FM at 88.1 mhz. *Sept. 15*

Dickson, Okla. (970821MM)—Redwood Broadcasting Inc. for FM at 103.5 mhz. *Sept. 10*

Coos Bay, Ore. (970909MD)—State Board of Higher Education for noncommercial FM at 90.5 mhz. *Sept. 16*

Florence, Ore. (BPED-970825MN)—Lane Community College for FM at 88.1 mhz, 300 w, ant. 155 m., Glenda Hill, 4 km SE of Florence. *Aug. 25*

York, Pa. (970827ME)—Spanish American Civic Assn. for noncommercial FM at 88.7 mhz. *Sept. 11*

FACILITIES CHANGES

Dismissed

Great Barrington, Mass. (BMPED-970827IB)—WAMC for WAMQ-FM: change supporting structure height. *Sept. 5*

Hastings, Neb. (BPCT-960724KG)—Nebraska Television Corp. for KHAS-TV: change ant. *Sept. 11*

Clovis, N.M. (BPCT-960703KG)—Marsh Media Inc. for KVIH-TV: change ant. *Sept. 5*

Filed/Accepted for filing

Benson, Ariz. (970827IC)—Stereo 97 Inc. for KAVV-FM: change ERP, ant. *Sept. 17*

Folsom, Calif. (970829AA)—Royce International Broadcasting Co. for KIOQ(AM): change TL, ERP. *Sept. 15*

San Joaquin, Calif. (970904IB)—Susan Lundborg for KVPC-FM: change channel to 288B1. *Sept. 17*

Carlville, Ill. (BPED-970902IC)—Illinois Bible Institute Inc. for WIBI-FM: change ERP, ant. *Sept. 17*

Richmond, Ind. (970826IB)—Mid-America Radio Group Inc. for WFMG-FM: change TL. *Sept. 11*

Emporia, Kan. (970822MF)—Michael D. Law for KRWV-FM: change ERP, TL, ant. *Sept. 10*

—Compiled by Sara Brown

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,812
Commercial FM	5,488
Educational FM	1,899
Total Radio	12,199
VHF LPTV	558
UHF LPTV	1,456
Total LPTV	2,014
FM translators & boosters	2,815
VHF translators	2,273
UHF translators	2,725
Total Translators	7,813

Service	Total
Commercial VHF TV	558
Commercial UHF TV	638
Educational VHF TV	124
Educational UHF TV	241
Total TV	1,561

CABLE

Total systems	11,600
Basic subscribers	64,800,000
Homes passed	93,790,000
Basic penetration*	66.1%

*Based on TV household universe of 98 million

Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

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Datebook

THIS WEEK

- Sept. 23**—**BROADCASTING & CABLE** Interface XI conference. New York Grand Hyatt, New York City. Contact: Circles Special Events, (212) 213-5266.
- Sept. 23-25**—TV Link '97, official congress and trade show of **ABTA (Brazilian Association of Pay Television)**. International Trade Mart, Sao Paulo, Brazil. Contact: Stephen Orlick, (203) 840-5402.
- Sept. 24**—**Federal Communications Bar Association** luncheon featuring Eddie Fritts. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.
- Sept. 24-25**—MIPCOM Junior, youth programming market and screenings, presented by the **Reed Midem Organization**. Palais des Festivals, Cannes, France. Contact: 33 1 41 90 44 15.
- Sept. 24-26**—**IEEE Broadcast Technology Society** 47th annual Broadcast Symposium. Sheraton City Centre Hotel, Washington. Contact: Dr. Gerald Berman, (301) 881-4310.
- Sept. 24-28**—**ANTENNES & Collectives**-Réseaux, satellite, cable and digital TV exhibition presented by **Reed OIP**. Parc des Expositions Hall, Paris. Contact: Alain Cognard, (33) 01 41 90 47 56.
- Sept. 25**—"What Does PCS Stand For?," luncheon presented by the Rocky Mountain chapter of **Women in Cable & Telecommunications**. Denver Tech Hyatt Regency, Denver. Contact: Sally Kuzior, (303) 267-5305.
- Sept. 25-27**—**Society of Broadcast Engineers** national meeting and 25th annual Central New York SBE regional convention. Four Points Hotel and Conference Center, Syracuse, N.Y. Contact: John Poray, (317) 253-1640.
- Sept. 25-27**—**Oregon Association of Broadcasters** 57th annual Fall Conference. Portland Airport Shilo Suites, Portland, Ore. Contact: Bill Johnston, (541) 343-2101.
- Sept. 25-27**—**Variety ShowBiz Expo** New York exhibition and conference. Jacob K. Javits Convention Center, New York City. Contact: (800) 840-5688.
- Sept. 25-27**—Northeast Area Conference, hosted by the New York City chapter of **American Women in Radio and Television**. Contact: Rosemarie Sharpe, (212) 481-3038.
- Sept. 25-27**—**Qualitative Research Consultants Association** 12th annual conference. New York Hilton, New York City. Contact: (888) 674-7722.
- Sept. 26-28**—**Maine Association of Broadcasters** 50th annual convention. Sebasco Lodge, Phippsburg, Me. Contact: Suzanne Goucher, (207) 623-3870.
- Sept. 26-29**—**Audio Engineering Society** 103rd annual convention and Broadcast Forum on Digital Audio Broadcasting. Jacob K. Javits Convention Center, New York City. Contact: Howard Sherman, (212) 777-4711.
- Sept. 26-30**—MIPCOM '97, international film and program market for TV, video, cable and satellite, presented by the **Reed Midem Organization**. Palais des Festivals, Cannes, France. Contact: Steve Orlick, (203) 840-5402.
- Sept. 27-29**—**Tennessee Association of Broadcasters** 50th annual convention. Meadowview Inn and Conference Center, Kingsport, Tenn. Contact: (615) 399-3791
- Sept. 28-30**—Annual convention of the Eastern chapter of the **National Religious Broadcasters**. Sandy Cove Convention Center, North East, Md. Contact: (301) 582-0285.

SEPTEMBER

- Sept. 29-30**—Annual general membership meeting of the **Kentucky Cable Telecommunications Association**. University Plaza Hotel, Bowling Green, Ky. Contact: Randa Wright, (502) 864-5352.
- Sept. 29-Oct. 1**—"East Coast Cable '97," 16th annual **Atlantic Cable Show**. Baltimore Convention Center, Baltimore. Contact: Heather Zahn, (410) 568-8801.

OCTOBER

- Oct. 3-5**—**Society of Professional Journalists** national convention. Marriott City Center, Denver. Contact: (317) 653-3333.
- Oct. 5-9**—**Electronic Industries Association** 73rd annual fall conference. The Fairmont Hotel, San Francisco. Contact: (703) 907-7674.
- Oct. 8**—**The Caucus for Producers, Writers & Directors** general membership meeting. Jimmy's Restaurant, Beverly Hills, Calif. Contact: David Levy, (818) 843-7572.
- Oct. 8-10**—15th Annual Private & Wireless Show, private and wireless cable conference presented by **National Satellite Publishing Inc.** Wyndham Anatole Hotel, Dallas. Contact: (713) 975-0030.
- Oct. 9**—**International Radio & Television Society Foundation** newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.
- Oct. 14-16**—**Mid-America Cable Telecommunications Association** 40th anniversary annual meeting and show. Overland Park International Trade Show, Overland Park, Kan. Contact: Patty O'Connor, (913) 841-9241.
- Oct. 15-18**—**National Broadcast Association for Community Affairs** 1997 annual convention. Disney Coronado Springs Resort, Orlando, Fla. Contact: (202) 857-1155.
- Oct. 16-18**—**National Religious Broadcasters** southeastern regional convention. Stone Mountain Inn, Stone Mountain, Ga. Contact: Dianne Williams, (423) 892-6814.
- Oct. 16-20**—ITBS '97, 10th annual Italian and European audio, video, broadcasting, motion picture and telecommunications show, presented by **Assoexpo**. Milan Trade Fair, Milan, Italy. Contact: +39 2 4980330.
- Oct. 17-18**—**National Religious Broadcasters** Hispanic-Caribbean regional convention. San Juan, Puerto Rico. Contact: William Lebron, (787) 276-1630.
- Oct. 17-21**—**Association of National Advertisers** 88th annual meeting and business conference. Ritz Carlton Laguna Niguel, Laguna Niguel, Calif. Contact: (212) 697-5950.
- Oct. 19**—1997 Radio Hall of Fame Awards, presented by **The Museum of Broadcast Communications**. Chicago Cultural Center, Chicago. Contact: (312) 629-6005.
- Oct. 19-21**—71st annual **Canadian Association of Broadcasters** convention and National Broadcasting and Media Expo. Metro Toronto Convention Centre, Toronto. Contact: (613) 233-4035.
- Oct. 20-22**—"LMDS: Business Strategies and Financial Models for Success in High-Bandwidth Wireless Communications," presented by **Shorecliff Communications International**. ANA Hotel, San Francisco. Contact: (714) 443-3735.
- Oct. 21**—"Howard Beale—Mad'r Than Hell," **Hollywood Radio & Television Society** newsmaker luncheon and panel discussion. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.
- Oct. 23**—**Federal Communications Bar Association** Midwest chapter luncheon featuring Roy Stewart. Hotel Intercontinental, Chicago. Contact: Paula Friedman, (202) 736-8640.
- Oct. 23**—7th annual International Press Freedom Awards Dinner, a benefit for the **Committee to Protect Journalists**. Waldorf-Astoria, New York. Contact: (212) 465-9344.
- Oct. 23-25**—22nd annual **Friends of Old-time Radio Convention**. Holiday Inn—North, Newark, N.J. Contact: (203) 248-2887.
- Oct. 24-26**—"The Oceans and Life on Earth," conference for professional journalists presented by the **Foundation for American Communications**. Scripps Institute of Oceanography, La Jolla, Calif. Contact: Chris Gardner, (213) 851-7372.
- Oct. 27**—**Women in Cable & Telecommunications** 13th annual gala, honoring John Hendricks. Sheraton Washington, Washington. Contact: (703) 821-2030.

Oct. 27-Nov. 7—**The Museum of Television & Radio** Third Annual Radio Festival. MT&R. New York City. Contact: Chris Catanese, (212) 621-6735.

Oct. 29—12th annual John Bayliss Media Roast honoring Scott Ginsburg, presented by **The John Bayliss Broadcast Foundation**. Waldorf-Astoria Hotel, New York City. Contact: Kit Hunter Franke, (408) 624-1536.

Oct. 29—11th annual Achievement in Media Awards recognizing excellence in Washington-area radio, presented by **The March of Dimes**. Renaissance Mayflower Hotel, Washington. Contact: Cynthia Byers, (703) 824-0111.

Oct. 29-31—**Texas Association of Broadcasters/Society of Broadcast Engineers** 44th annual convention and trade show. Camino Real Hotel, El Paso. Contact: (512) 322-9944.

Oct. 30-Nov. 2—First annual **International Teleproduction Society** financial institute for executives and operational managers. Sheraton Crescent Hotel, Phoenix. Contact: (703) 641-8776.

NOVEMBER

Nov. 2-4—**North Carolina Association of Broadcasters** 50th anniversary annual convention. North Raleigh Hilton, Raleigh, N.C. Contact: (919) 821-7300.

Nov. 4-7—**Asia CommuniTech '97**, telecommunications, mobile communications and wireless technology show and conference. Hong Kong Convention & Exhibition Center, Hong Kong. Contact: Virginia Jensen, (210) 652-7070.

Nov. 5-7—**Strategic Research Institute** third annual forum on competition in local cable and telco markets. Georgetown University Conference Center and Guest House, Washington. Contact: (800) 599-4950.

Nov. 9-11—**Community Broadcasters Association** annual convention and LPTV trade show. Excalibur Hotel, Las Vegas. Contact: Mike Sullivan, (320) 656-5962.

Nov. 10—**BROADCASTING & CABLE** 1997 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Circle Special Events, (212) 213-5266.

Nov. 12—**International Radio & Television Society Foundation** newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

Nov. 19-20—"Channel One: Consumer Demand for Information and Entertainment," presented by **The Yankee Group**. Radisson Miyako Hotel, San Francisco. Contact: (617) 956-5000.

Nov. 21-24—**Society of Motion Picture and Television Engineers** 139th technical conference. Marriott Marquis Hotel, New York City. Contact: (914) 761-1100.

DECEMBER

Dec. 9-12—The Western Show, presented by **California Cable Television Association**. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 428-2225.

JANUARY 1998

Jan. 19-22—**National Association of Television Programming Executives** 34th annual program conference and exhibition. Ernest Morial Convention Center, New Orleans. Contact: (310) 453-4440.

APRIL 1998

April 6-9—**National Association of Broadcasters** annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

MAY 1998

May 17-20—38th annual **Broadcast Cable Financial Management Association** conference. Hyatt Regency Hotel, New Orleans. Contact: Mary Teister, (847) 296-0200.

Major Meeting dates in red

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

Advancement through retreat

Dana Walden had a question of her own when the top studio heads asked the executives of 20th Century Fox Television how to improve performance: What's the studio trying to prove?

Suddenly, a simple retreat for the studio's division heads in 1994 became a proving ground for Walden, then head of media relations. Walden's suggestions about the studio's image led to an entry-level programming position that would ultimately prepare her for her current role at the studio: senior vice president, drama.

"What was rare about both Peter Chernin [then head of Fox Filmed Entertainment] and Peter Roth [studio president] was they were very interested in all points of view from every executive in the company, not just the creative executives," Walden recalls. "I thought the studio suffered from a lack of identity, in part because we hadn't committed to pursuing the goal of being the number-one supplier."

"We came out of that retreat with a determination to get more involved on both the comedy and the drama sides. We definitely had an identity in drama...we [had] gained a strong reputation as being a place that was respected and would continue to produce the highest-quality drama. But we definitely were deficient on the comedy side."

Serving as a high-level executive with the number-one supplier of prime time network dramas is a far cry from her post-college days, when Walden figured she'd earn her keep in Hollywood via public relations.

An upstart public relations firm, Bender, Goldman & Helper, offered the right mix of Hollywood glitter: a client list that focused on entertainment companies, not on actors looking for personal publicists.

"I worked for clients like Paramount Television and on shows like *Wings* and *Entertainment Tonight*," Walden says. "I learned a tremendous amount about the television business."

Lessons about distribution and revenue streams also were there for the taking, as Walden breezed through a marketing stint for Arsenio Hall Communications, a division of Paramount Network TV, before securing a place at 20th Century Fox TV.

Originally, Walden was tapped for publicity, but it was her presentation at the studio's annual retreat that convinced Chernin she was better suited for programming.

"Chernin, in particular, believes there is no one road leading to the position I am



"Much like public relations, I'm putting out fires and helping the creators overcome obstacles that keep them from realizing their vision."

Dana Michelle Walden

Senior VP, drama, 20th Century Fox Television, Los Angeles; b. Oct. 13, 1964, Los Angeles; BA, communications, University of Southern California, Los Angeles, 1986; Bender, Goldman & Helper, Los Angeles: publicity assistant, 1986-87; junior account executive, 1987-89; VP, consumer television division, 1989-91; VP, marketing, Arsenio Hall Communications, a division of Paramount Network TV, Los Angeles, 1991-92; VP, publicity, 20th Century Fox TV and Twentieth TV, Los Angeles, 1992-94; senior VP, media and corporate relations, 20th Century Fox TV and Twentieth TV, Los Angeles, 1994; VP, current programming, 20th Century Fox, 1995-96; VP, drama, 1996-97; current position since July; m. Matthew Evans Walden, Dec. 17, 1995

in...with different backgrounds you're going to get different points of view," Walden says. "A large amount of what I do is creative decisions. Much like public relations, I'm putting out fires and helping the creators overcome obstacles that keep them from realizing their vision. That's really no different from the job I did before this."

Still, keeping her marketing hat out of the creative meetings remains a must. "I don't want to overly influence our producers to create shows that are critically acclaimed," she says. "That's detrimental to the process. My job is to help nurture and direct."

With an impressive array of veteran writers on the company roster—David E. Kelley and Chris Carter among them—Walden says she's been able to focus more on the new dramas rather than the established ones that pack 20th Century Fox's lineup for fall. The studio, in fact, has nine dramas premiering this fall—making it the number-one supplier of hours to the broadcast networks.

"It's an overwhelming amount of work. But our scripts are the best writing in the business. I have tremendous respect for all of our producers," Walden says. "It's not so [much] intimidating as it is awe-inspiring."

The studio's lineup of dramas is not without its share of challenges. The new *413 Hope St.* on Fox faces an uphill battle opposite NBC's *Seinfeld* and the new *Veronica's Closet* on Thursdays, while Kelley's sophomore drama *The Practice* on ABC has been relegated to Saturdays at 10 p.m.

Meanwhile, the critically acclaimed drama *Nothing Sacred* on ABC generated controversy this summer when the New York-based Catholic League objected to its depiction of a priest struggling with his faith.

"The drama is beautifully written and incredibly performed," Walden says. "It's not irresponsible and is done with as much integrity as anything we've done."

The pressure to create the next prime time hit continues, Walden admits, although she takes some comfort in knowing the studio's veteran talent will "come through with the writing and the producing."

Fortunately, her family helps to put things in perspective. They still think she works in a veritable fantasy world. "The family says, 'Whatever happened to Dana, we want to drink some of that water. We want to catch whatever she got,'" says Walden. One sister works as an assistant for Fox Sports in New York; another is an assistant for a Los Angeles PR firm. "They think I'm lucky." —LR

Fates & Fortunes

BROADCAST TV

Don Porter, financial news editor, KIRO(AM) Seattle, joins KSTW(TV) Tacoma, Wash., as anchor, *The Ten O'Clock News*.

Rick Carroll, senior technician, KDFW-TV Dallas, joins KTBC-TV Austin, Tex., as director, engineering and operations.

Dayna Deutsch, public relations director, Ordway Music Theatre, joins KSTP-TV St. Paul as VP/director, community affairs.

Jim Butler, director, finance, WFXT(TV) Boston, joins KTVI(TV) St. Louis as VP, finance.

Jack Deakin, production manager, WSAZ-TV Huntington, W. Va., named Charleston, W. Va., station manager.

Brett Brooks, on-air director, creative services, WXIN(TV) Indianapolis, joins WTTV(TV) Bloomington, Ind., as senior on-air promotion director.

Jim Rouse, senior VP, finance and administration, Cox Broadcasting Inc., will retire at the end of the year. **John Boyette**, VP/controller, Cox Enterprises Inc., will succeed Rouse.

William Lanese, VP, sales, WCMH-TV Columbus, Ohio, joins KPLR-TV St. Louis as national sales manager.

Jane Hayden, traffic manager, WGN-TV Chicago, named director, traffic.

Pamela Chan, statehouse bureau chief, News 12 New Jersey, joins WPIX(TV) New York as New Jersey bureau reporter.

Michael Diefenbach, assistant VP, corporate marketing, USF&G Corp., joins Public Broadcasting Service, Alexandria, Va., as VP, sponsor development.

Appointments at WFAA-TV Dallas's *Good Morning Texas*: **Jamie Aitken**, president, Aitken Creative Communications, joins as executive producer; **Dina Conte Schulz**, senior account executive, Audience Research & Development, joins as senior broadcast producer.

Ken Dudzik, assistant news director, KSNT(TV) Topeka, Kan., named news director.

PROGRAMMING

Shari Knox, senior research analyst, Paramount Pictures, joins ACI/Pear-

CBS appointments

Theresa Corigliano and **Nancy Carr** have been promoted to VP positions in the communications department. **Corigliano**, previously director,



Corigliano



Carr

publicity, prime time series, will now be responsible for print and electronic publicity campaigns for CBS's prime time series; **Carr**, who had been director, publicity, movies and miniseries, specials and children's programs, will include the live-action Saturday morning lineup under her publicity umbrella.

son Television, Los Angeles, as manager, Western division sales.



Berger

Lisa Berger, senior VP, original programming and sales development, MTV Networks, joins Fox Television Studios, Los Angeles, as executive VP, creative affairs.

Appointments at Saban Enterprises International, Los Angeles: **Leonora Aixas**, account executive, licensing and merchandising, Promo V.I.P., Spain, joins as director, international creative services; **Edith Serna**, paralegal, named director, legal

affairs, intellectual property.

Mamie Sanderson, VP/GM, Atlantis Releasing, Toronto, named senior VP.

RADIO

Marjorie Abagnalo, account executive, WLTV(FM) New York, joins WQHT(FM) New York as local sales manager; **Rocco Macri**, director, marketing and advertising, WQHT(FM) New York, named director, marketing, Emmis New York.

Nicole Harp, senior member service consultant, Radio Advertising Bureau, Irving, Tex., joins RadioDate (a voice personals interactive matching service), Longview, Wash., as VP, station services.

Appointments at Eastman Radio, New York: **Tim Murphy**, marketing manager, Katz Dimensions, New York, joins as team manager; **Caitlin Dunne** and **Laura Santaniello**, research analysts, named research managers/group specialists.

Julie Anderla, broadcast assistant, Cash Plus, Minneapolis, joins Katz Radio Group there as promotions director.

Ira Wechsler, VP/Western regional manager, Banner Radio, joins KRTH(FM) Los Angeles as national sales manager.

CABLE



Wilson

Marcos Wilson, general news director, Sistema Brasileiro de Televisao, Brazil, joins CBS TeleNoticias's Brazilian network, to be launched later this year in Miami, as managing editor.

New station managers at ARS

Bill Hooper, general sales manager, WMMX(FM) Baltimore, upped to station manager; **Bill Pasha**, program director, WQSR(FM) Catonsville, Md., and WOCT(FM) Baltimore, adds station manager, WQSR, to his responsibilities; **Bob Phillips**, general sales manager, WQSR, takes the helm as station manager, WOCT, and director, sales, WOCT and WQSR.



Hooper



Pasha



Phillips

Appointments at E! Entertainment Television, Los Angeles: **Julia Melnychuk**, affiliate marketing manager, Western region, named marketing manager, alternate technologies; **Gracia Waverly**, account representative, international development, named manager, channel services.

Mary Ellen Lachowicz, senior attorney, Century Communications Corp., New Canaan, Conn., named VP, legal affairs, cable division.



Scheff

Artie Scheff, VP, on-air promotion, A&E Television Networks, New York, named VP, consumer and on-air marketing, The History Channel there.

Jonathan Katz, director, programming and promotion, WTOG(TV) St. Petersburg, Fla., joins CNN Newsource Sales, Atlanta, as VP, marketing.

Appointments at Lifetime's affiliate relations department, New York:

Colleen Glynn, director, special markets, affiliate relations, named VP, Eastern region; **Andrea Modafferi** and **Melanie Skikne**, regional account managers, named regional account directors, Eastern and Western regions, respectively; **Sonja Watters** joins as regional account manager, Dallas office.

Appointments at Turner Entertainment Networks, Atlanta: **Myrna Moore** and **Karon Daniel**, co-producers, *interact.america* (TBS Superstation news magazine series), named director, community affairs, and senior producer, public affairs; **Michael Watchuloni** named producer, public affairs.

DEATHS

Anne Mulligan Marcus, 48, television anchor/reporter, died Sept. 7 of complications of myeloma at University Hospital in Cleveland. Marcus anchored news and information programs on WKYC-TV Cleveland, and was a commentator for tennis and equestrian events on ESPN. She is survived by her husband and a daughter.

Howard Stevens, 54, programming director of KPLR-TV St. Louis, died Sept. 14. Stevens worked at KPLR-TV for 14 years. A memorial scholarship fund has been established in his name

Red Skelton, 1913-1997



Skelton in the early 1960s

Red Skelton, a much-loved comic whose career spanned stage, screen, radio and television, died last Wednesday in Rancho Mirage, Calif., at 84.

Skelton went from vaudeville in the 1930s to film and radio in the 1940s, and had a 20-year run on television, mostly with CBS. On *The Red Skelton Show* he portrayed several recurring characters, including country bumpkin Clem Kadiddlehopper and the clownish Freddy the Freeloader.

Richard Bernard Skelton's career began at 10 with a medicine show, where he developed the pratfalls he would continue for decades.

The falls took their toll, and Skelton would eventually need a cane and leg braces. He was a vaudeville veteran by his teens, with a pantomime specialty, and tested for films in the early 1930s. But it was in 1937 that he got his break, on Rudy Vallee's radio show, and by the late 1930s and early 1940s he was busy in movies and with his own radio show.

His first two years on television were with NBC. In 1953 he began a 17-year run with CBS, but ended with one more year on NBC. Among his writers was Johnny Carson. Skelton's cancellation by CBS in 1970 was painful to him, and he referred to it years later when receiving a special award at the 1986 Emmys. When the audience stood to applaud, Skelton quipped: "I thought you were pulling a CBS and walking out on me."

Skelton was married four times. Two marriages ended in divorce, and a third wife committed suicide. He is survived by his fourth wife, a daughter and a granddaughter. A son died in 1958 of leukemia. —DT

at Webster University in St. Louis.



Schaefer in 1959

George Louis Schaefer, 76, producer/director, died Sept. 10 in Los Angeles after a prolonged illness. Schaefer was responsible for nearly 100 television productions, which earned him 67 awards. Schaefer's career began in the '30s in high school, but in 1953 he found television through the *Hallmark Hall of Fame*. He directed more than 50 *Hallmark* productions, including *Kiss Me Kate*, *Harvey* and *Green Pastures*. According to Brooks Atkinson, drama critic of the *New York Times*, "...his selfless direction of actors proves that television is a marvelous medium when gifted people take possession of it." Schaefer's final production for television, *Mary Chase's Harvey*, will air on CBS this season. He is survived by his wife, actress Mildred Trares, and two brothers.

Benson H. Begun, 64, business affairs and legal executive in the entertainment industry, died Sept. 8 in New

York, of complications of leukemia. Throughout his career, Begun held positions at Warner Bros., Columbia and 20th Century Fox. He is survived by his wife, Angela; three sons, and his mother.

Ronald L. Bittner, 55, chairman/CEO, Frontier Corp., Rochester, N.Y., died Aug. 31. He was undergoing treatment for cancer. Bittner stepped down as CEO of Frontier 11 days before his death. He had been with the company for 34 years. Joseph Clayton, president/COO, succeeds Bittner as CEO.

Sheldon "Shelley" Grafman, 67, radio broadcaster, died Aug. 29 in Creve Coeur, Mo. Grafman joined KSHE(FM) Crestwood, Mo., in 1967. He started in sales and soon became general manager. A pioneer of album rock radio, he was able to turn his ideas into promotions. One of his most recognizable promotions was Sweetmeat, the sunglass- and headphone-wearing pig. In 1975 Grafman was named executive VP/national director of Century Broadcasting (owner of KSHE). He is survived by his wife, Emily; four children; a brother, and six grandchildren.

—Compiled by Denise Smith
e-mail: d.smith@b&c.cahners.com

RTNDA reports a record 3,073 attendees registered for its convention last week in New Orleans, up 29% over last year's show in Los Angeles, and up 14% over the 1995 show in New Orleans, the previous record.

The FCC last week said regulators in Troy, Mich., cannot place telecommunications conditions on the grant of cable construction permits. Issuing its decision in the long-standing dispute between the city and TCI, regulators said the city had violated the 1996 Telecommunications Act by placing such conditions on its grant of cable construction permits. But the FCC disagreed with other aspects of TCI's challenge to the city's telecommunications franchise. The commission rejected a TCI claim that the franchise requirement poses a barrier to competition. Regulators pointed to TCI's admission that it is not

providing telecommunications services in the city.

Get off your duffs and go lobby legislators, FCC Commissioner Rachelle Chong told broadcasters at last week's NAB Radio Show in New Orleans. Discussing program content regulation, Chong urged broadcasters not to put business consid-

erations ahead of the First Amendment. "If you don't choose to fight, but take the heat passively, you will have no one but yourself to blame if you find yourself 'dead in the water' on First Amendment issues," Chong said.

Fox Television Stations has chosen Avid Technology's AvidNews as the newsroom computer system of the future for its 22 owned-and-operated stations. The AvidNews system, which offers low-resolution video browsing on a journalist's desktop, is being beta-tested at WFXT(TV) Boston and should go online there by the end of September, with another two stations due for AvidNews installations in the next six months. Financial details of the contract haven't been disclosed, says Avid product manager Dave Schleifer.

ESPN Radio has secured exclusive rights to Major League Baseball's postseason and All Star games for the next five seasons. The syndicated radio network also will broadcast up to 47 regular-season games, including a simul-

cast of ESPN's weekly televised *Sunday Night Baseball* game. Financial terms of the agreement were not released. (CBS Radio has held the rights for the past 22 years.) The deal also gives ESPN Radio at least two games every holiday and opening day, two additional games each week during September and exclusive coverage of baseball's winter meetings and major award announcements.

Senators John McCain (R-Ariz.) and Russell Feingold (D-Wis.) are considering removing provisions from their campaign finance reform bill that would require broadcasters to give politicians free airtime, and they may reintroduce a new package this week. Senators and representatives daily have been calling for reform. Consensus is building around McCain-Feingold in the Senate, while the House—with nearly 70 bills introduced on the topic this session—is less sure. Senator Arlen Specter (R-Pa.) introduced his campaign-finance reform bill on the Senate floor last week, say-

Liberty wants to leave Court

The dispute among the partners in Court TV could be resolved quickly, with Telecommunications Inc. making a rare exit from a programming service.

TCI's Liberty Media Corp. unit has refused to cover the network's losses, saying the three-way partnership is too cumbersome and it wants out.

One source says Liberty President Robert Bennett is upset that Court TV continues to sag in the Nielsen ratings at about a 0.1, and sees little prospect for a turnaround. Time Warner Inc. Vice Chairman Ted Turner "hates it," the source says, "because it competes with CNN, and NBC likes it primarily because Court TV feeds stories to *Dateline*," the broadcast network's news magazine.

"We'll figure this out within a month," says one executive involved in the discussions.

Liberty and TCI have had a sour attitude toward Court TV since it was founded seven years ago. Former Liberty president Peter Barton and ousted Court TV chairman Steve Brill clashed and Liberty refused to meet capital calls for more than three years until 1996, leaving it to Time Warner to fund the network.

Thayer Bigelow, Court TV's CEO since Brill left in February, says that recent discussions about the partnership have been "constructive" and that he expects the dispute to be ironed out in short order.

—JMH

TCA Cable founder dies

Early cable TV player and TCA Cable TV Inc. founder Bob Rogers died last Thursday, fueling investor speculation about the future of the company. Rogers, 71, died in his Tyler, Tex., home after a lengthy bout with cancer. Beginning in 1992 he began stepping back from running the 700,000-subscriber company, spending much of his time in Sun Valley, Idaho. Since his illness hit 18 months ago, operations have been left almost entirely in the hands of COO Fred Nichols.

"I'm going to miss him a lot," said Nichols, who joined the company in 1980 and now succeeds Rogers as chairman. "I've always been able to walk across the hall or pick up the phone and have help working out the tough problems. I won't have that now."

TCA's stock rose on the news because investors have long expected that Rogers's death could trigger a sale of the company. TCA shares, which have been trading high in recent months, rose from \$39.38 to \$41. "It was already at a 'death premium'" said one investment banker familiar with the company. Nichols wouldn't discuss Rogers's estate arrangements in detail, but said that the company has the right of first refusal for any stock his estate decides to sell, so control will not change.

—JMH

ing that he considers free airtime "unconstitutional." But he said he may be willing to integrate his legislation with McCain-Feingold if free airtime is removed. Senator Majority Leader Trent Lott (R-Miss.) said last week that he needs to hear "unanimous consent" from senators—48 already have said they would vote 'yes' on McCain-Feingold—before he would commit to work on the issue. Senate Minority Leader Tom Daschle (D-S.D.) reacted strongly against Lott's pronouncement.

The current band of FCC commissioners is wrapping up its FCC tenure on an acrimonious note. Efforts last week to deal with defaults in the commission's C Block PCS auction had relations on the commission's eighth floor at an ebb, even by FCC standards. Three of the commissioners sided against FCC Chairman Reed Hundt on how to deal with the defaults. Faced with three votes against him, Hundt insisted the commission "is personified, not by commissioners, but by the CEO." That brought a lengthy retort from Commissioner James Quello, who wrote that in his 23 years at the FCC, "such a naked grab for power" had never been attempted. **FCC officials last week scheduled a vote for Thursday on launching an effort to set technical standards for TV blocking technology** (see page 20).

USA Network attacked FX's claims in ads proclaiming that Fox's *The X-*

Files strip is scoring as the top-rated series in prime time cable. In an ad in *TV Guide*, FX boasted that *The X-Files* was the most heavily viewed cable series for two weeks in August. USA countered that FX picked one of the weeks when *The X-Files* tied with its *Walker, Texas Ranger* strip and another week when USA preempted *Walker* for U.S. Open coverage. USA complained to Nielsen, which disciplines networks that distort ratings data in ads. But Nielsen spokesman Jack Loftus says that the FX ad was accurate as reported. Whether it was fair is not Nielsen's problem. "We've got no dog in that fight," he says. FX Executive VP Mark Sonnenberg says he is gratified that USA is paying the network so much attention.

Hicks, Muse, Tate & Furst (the largest group radio operator) and the NAB held a press conference at last week's NAB Radio Show to press the case that consolidation not only will enhance profits, but will improve the industry's public-service efforts. Steve Hicks, president of Hicks Muse—controlled Capstar Broadcasting, said the group would commit \$100 million in annual airtime for PSAs in 1998, roughly doubling the 1997 commitment. Capstar owns 316 stations in 81 medium-to-small markets. That commitment is part of a larger new public-service program called Cap Cares. In addition to airtime, Cap Cares will raise \$5 million annually

Anderson says thanks

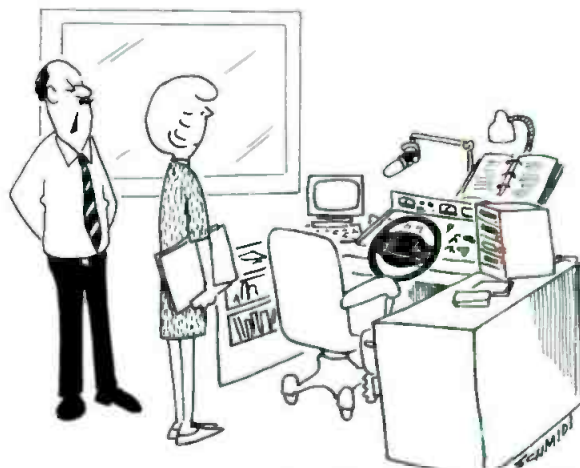
While the programming executives at 20th Century Fox Television may have had their doubts, it was series creator Chris Carter who insisted an unknown theater actress play the role of Dana Scully in *The X-Files*. The payoff finally came at this year's Emmy Awards, when Gillian Anderson—already the recipient of a Golden Globe award for her portrayal of the FBI agent—won her first Emmy for the drama, now in its fifth season.

So who'd she thank? Her family. She made up for the omission last week by taking out an ad in the trades, tipping her hat to her "dear friend" Carter whose "genius and continued support have been invaluable to me." She also thanked the cast and crew, as well as co-star David Duchovny (above), who was nominated this year in the outstanding lead actor category for his portrayal of Agent Fox Mulder. —LR



for various charitable causes. "Our view is that consolidation provides more and better opportunities for stations to identify and address local community needs," said Hicks. NAB President Eddie Fritts said the association would develop a pro-

gram for documenting all of the public interest efforts and dollars (including the value of airtime) put up by the broadcasting industry to back up the claim that no other industry contributes as much to public interest causes.



Drawn for BROADCASTING & CABLE by Jack Schmidt

"He says it gives him a 'better feeling' when working drive time..."

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Incorporating The Fifth Estate TELEVISION Broadcasting

She shall return

Oprah's back, and King World's still got her.

On the Richter scale of earthshaking events, her decision to do another year of a TV talk show couldn't be expected to move the needle. But it did, just a bit.

Certainly in the world of syndication, particularly the lucrative corner occupied by the King brothers, it was a decision that could have rocked the house. Had Oprah decided to give up the daily grind—she is, after all, a multitasking multimillionaire—there would have been a land rush for those key time periods. While Rosie and Roseanne duked it out, King World would have been looking to fill a 40% hole on the revenue side of its ledgers. But the impact went beyond the industry to the public at large, with stories in many major newspapers reporting that Oprah would be back. This magazine remembers when newspapers didn't report TV events at all, considering the coverage of little news value or free advertising for the competition.

That the fate of a single syndicated show could generate such excitement on Main Street, in the entertainment industry and on Wall Street—where King World stock shot up on the news—is a salute to the power of first-run syndication. Once the Rodney Dangerfield of TV programming, first-run at its best is now, well, the Oprah Winfrey. And that's saying a lot.

Television verité

History will be made today (Sept. 22), when CBS is scheduled to begin airing the first series with a TV-MA rating, *Brooklyn South*. It is vintage Steven Bochco, which is to say it is well acted, well written and stylishly filmed—and it pushes the edge of what has been done on TV. It is vio-

lent, with adult language and situations, but then, so is real life sometimes. Real guns draw blood, rather than discreetly imply it. In the long run, viewers may be better served by seeing the consequences of such actions than they were when gun butts appeared to be made of rubber and bullets rarely wrinkled a suit.

We don't like the ratings system, but if one of the results is that programmers assert a greater freedom in portraying real-life, adult situations and their consequences, then that is an end we can live with—and TV can grow with.

We only hope that lawmakers, having bullied broadcasters into adopting a system that might turn out to allow more freedom, don't try to bully them out of it again at the first sign of offended sensibilities. If the ratings system is about letting viewers make informed decisions, not about censoring content by proxy, lawmakers ought to get out of the way now and let the viewers decide.

And that's the way it is

Walter Cronkite seemed to be just the right person at the right place at the right time last week as he gave his news heirs a good talking-to about what they ought to be doing. If an industry can have a wise grandfather, then TV news has one in Cronkite, who received RTNDA's Distinguished Service Award. And if credibility is a key issue, as it was in many venues at last week's convention, Cronkite embodies it. Cronkite laid much of the blame for broadcast journalism's credibility gap on corporate parents' mad scramble for ratings and profits, which in turn, he said, adversely affects journalistic quality and credibility. His solution? Cronkite advised his audience to avoid tabloid storytelling, while at the same time better educating the public about the public service role news plays. TV news's rallying cry, he said, should be "editors, not auditors." We like the sound of that.

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We'll show you all the options—including our Video Server Management and Clip Vault software that will save you money now and prevent hardware obsolescence in the future.

Video Server Management System (VSfMS) offers true on-air spot playback from your video server. It can dub spots, create a backup breaktape, and play spots out to multiple regions—all at the same time.

Clip Vault automates the management of video servers and digital tape archive systems, improving spot management and reducing station operating costs.

So, if you're looking at Video Servers, CJDS has the whole bundle. Call us today.

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