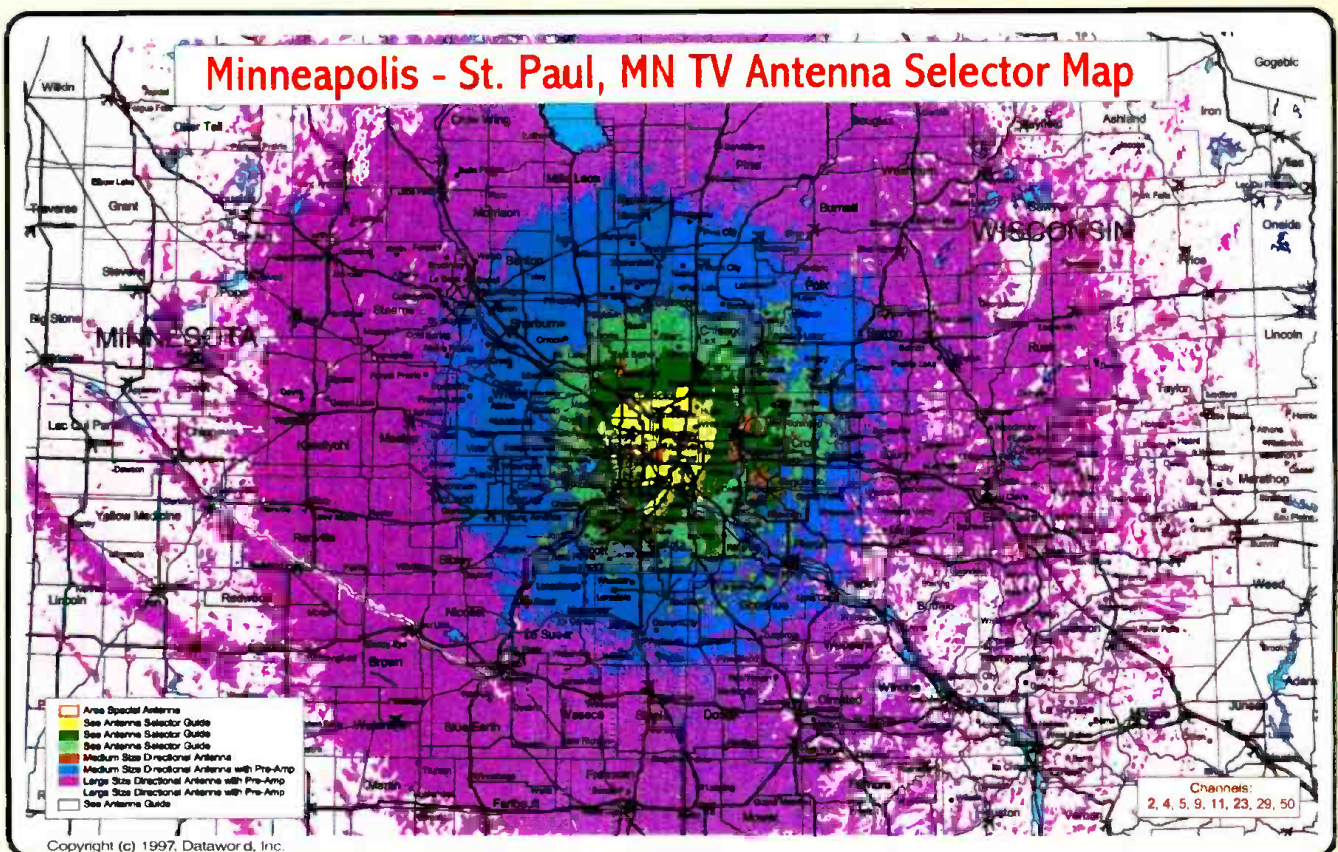




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COVER STORY

Only on cable

Cable networks are going to great lengths to develop breakout, original series and movies that they hope will pay off in ratings, advertisers and brand identity. / **42**

TOP OF THE WEEK / 6

Tallying the vote and dollars The major TV network news divisions are providing more coverage of the off-year political elections than ever. Most of it, however, is being distributed not to the core broadcast networks but to cable networks, Websites and affiliate newsteed services. / **6** TV stations are finding that many local races are turning nasty. / **10**

FCC cuts paperwork, adds race/gender reporting Actions are part of streamlining process; commission retains requirement that station sale price be filed. / **16**

EchoStar takes Big 4 to court Satellite service says 'antiquated and flawed methods' are used to determine which households can receive imported network signals via satellite. / **19**

For more late-breaking news, see 'In Brief' on pages 88-89



TCI President Leo Hindery and AT&T Corp. Chairman Michael Armstrong last week defended their companies' proposed merger. / 15

BROADCASTING / 26

Taking care of the kids Children's TV producer DIC is on a roll, with 31 series on the air and more on the way—including an animated series about Dr. Martin Luther King Jr. / **26**



'South Park' creators Matt Stone and Trey Wilson are among the headliners NATPE will offer at its 36th annual convention. / **66**

ABC, CBS rate with Nielsen ABC and CBS have signed new four-year contracts with Nielsen Media Research. / **27**

Communications: Up in down times

Even if a recession does

occur in 1999, the communications industry will continue to expand. That's according to a just-released report from Veronis, Suhler & Associates. / **27**

Lucent schedules DAB field tests The company will begin testing its in-band on-channel system next year, first on FM stations, then on AM. / **40**

CABLE / 55

Primestar takes a licking Primestar Inc.'s desire to engineer a quick rebound from its failed acquisition of ASkyB ran into a double dose of bad news, including a drop in its debt ratings. / **55**

Marcus disses digital must carry Jeffrey A. Marcus, the one-time cable operator who now leads Chancellor's ever-expanding radio-TV-outdoor group, talks like a cable operator on the must-carry issue. / **55**

TECHNOLOGY / 61

SeaChange for KVOA Tucson station is the first in the U.S. to purchase a MediaCluster video server. / **61**

INTERNET / 64

Porn sites making hay The online adult business is generating \$200 million-plus in revenue a year. / **64**

Changing Hands.....67	Editorials.....90	In Brief.....88
Classified.....71	Fates & Fortunes.....84	Nielsen Ratings...36, 58
Closed Circuit.....18	Fifth Estater.....82	Station Break.....34
Datebook.....81	Hooked Up.....60	Washington Watch...22

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TV ELECTION COVERAGE:

New deal, new venues

News divisions increase coverage, but most goes to cable, Websites

By Steve McClellan

The major broadcast TV network news divisions are providing more coverage of the off-year political elections than ever. Most of it is being distributed, however, not to the core broadcast networks but to cable networks, Websites and affiliate newsfeed services.

On Tuesday, Nov. 3, at 10 p.m., ABC, CBS and NBC will air one-hour specials, a reduction in coverage for ABC and CBS. (NBC cut back to one hour of prime time coverage in 1994, the last off-year election.)

All three networks plan to update their special reports for the West Coast. (*Nightline* will be devoted to election coverage, as it was four years ago.)

But for political junkies and others who want to monitor elections throughout the evening, cable and the Internet are the places to go.

Among cable news networks, CNN and Fox News Channel will provide wall-to-wall coverage of elections throughout the night, starting at 5 p.m. and 6 p.m., respectively. And NBC News will service three different networks throughout election night: NBC-TV, CNBC and MSNBC.

MSNBC will simulcast NBC's 10 p.m. special and will provide its own blanket coverage before and after the report, which will be anchored by Tom Brokaw, Tim Russert and Katie Couric. Brian Williams, normally seen on MSNBC, will anchor a 10 p.m. special election report on CNBC. Other CNBC prime time shows also will focus on the elections.

All the broadcast networks and CNN will feed election reports to their affiliate newsfeed services, and some have special Websites that will be crammed with an endless stream of

data for exclusive use by their affiliates. On other Websites, accessible to the general public, all the major television news organizations will down-stream election-night developments as they occur.

At CNN, Jeff Greenfield, in his first election night with the cable network, will co-anchor the evening with Bernard

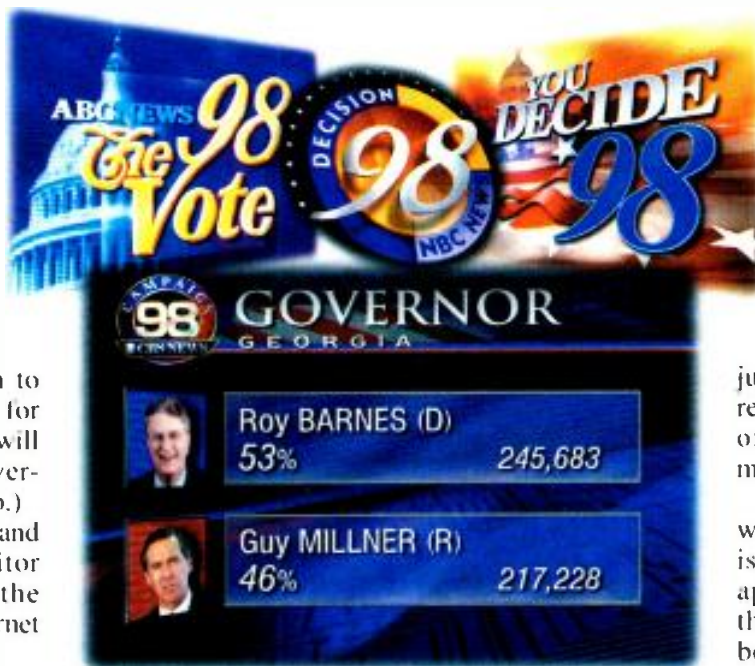
interested in politics than in years past. They also say that in 1994 the story of Republicans taking control of Congress was a change of dramatic and historic proportions—it hadn't happened in 50 years. Despite the Clinton scandal, this year's elections likely won't match those of 1994 for drama or history, they say.

"No matter how compelling the story, people out there don't seem to be watching it as much as they used to," says Lane Vernardos, executive producer, special events, CBS News. "The electorate is turned off by the political process itself." Privately, some network officials say that the trend justifies less political coverage, resulting in fewer preemptions of more-lucrative entertainment shows.

But CNN's Greenfield wonders whether the industry is partly to blame for viewer apathy. "I fault all of us on this end of the business for being so solemn about politics. The sheer excitement and drama of so many of these races" goes unreported, he says. "At what point does it become a vicious cycle? We think viewers don't care so we cut back?"

As with many off-year elections, it is likely that stations will cut in and out of network coverage, depending on the way in which local races develop. "We expect stations will do their own business when they have to," Vernardos says. "They can and do." The Big Three have identified times throughout their election specials for stations to cut away for local reports. They also will have shorter hourly updates throughout prime time than in previous years.

At NBC, executive producer Beth O'Connell is coordinating election efforts for NBC, MSNBC and CNBC. She and her team have spent



The Big Four are shifting their focus for the '98 elections from their traditional TV networks to newer media including cable channels and the Internet.

Shaw and Judy Woodruff. "If you want a perfect illustration of why I went from ABC to CNN, this is it," Greenfield says. "All the broadcast networks are cutting back in their election coverage. It's in the middle of the November sweeps, and they have ratings to worry about for entertainment shows. Politics is not as attractive an option to a mass audience as it was 30 years ago."

CBS is reducing its coverage (anchored by Dan Rather) by one hour (compared with the 1994 coverage), and ABC (anchored by Peter Jennings) is cutting back by a half-hour compared with 1994.

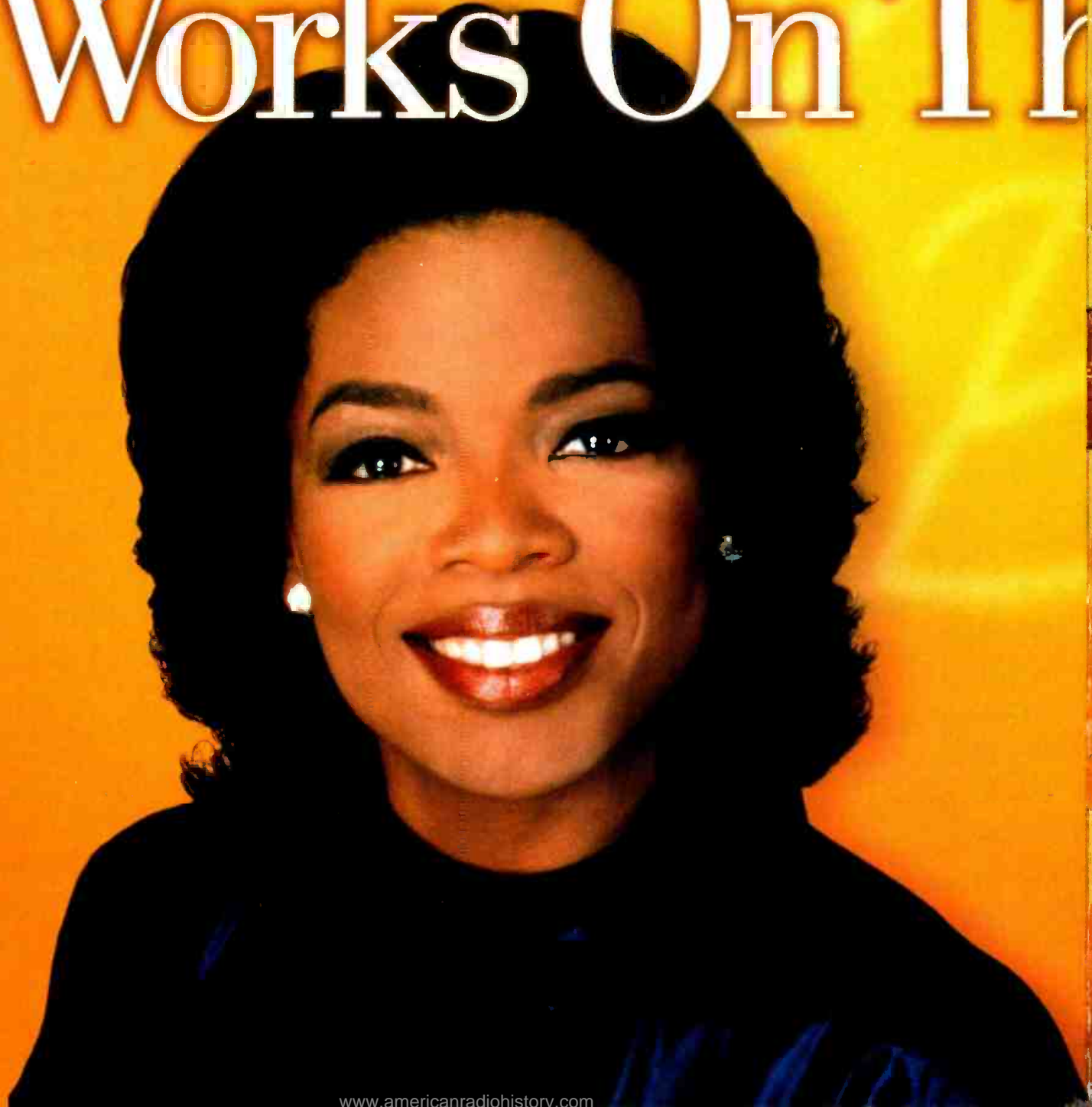
Explaining the cutbacks, network executives say that viewers seem less

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-Oprah Winfrey

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Oregon radio broadcaster runs for Congress

Radio broadcaster Greg Walden likely will leave the foothills of Mount Hood, Ore., for the marbled halls of Washington after the Nov. 3 midterm elections.

Republican Walden—who owns K1HR(AM)-KCGB(FM) Hood River, Ore., and KACI-AM-FM The Dalles, Ore.—is making a bid for an open seat in Oregon's 2nd Congressional District and is far ahead of his challenger, Kevin Campbell.

Walden has spent much of his life in politics. He began his political career as press secretary for Rep. Denny Smith (R-Ore.) and later became chief of staff. In 1986 he returned to Oregon, and in 1988 he was elected to the Oregon House of Representatives, where he served six years—four as House majority leader. He also was appointed to two years in the Oregon State Senate.



Walden

—Paige Albinak

months developing a format for NBC's coverage that allows affiliates to break in and out every quarter hour. The only election-night certainty, say O'Connell and others, is that many elections are unpredictable. As a result, networks want to give affiliates the flexibility to rejoin the network if stations cut away to update local viewers. "In 1994 the elections were a huge national story" that some affiliates missed because they were focused on local developments, O'Connell says.

At Fox News Channel, Marty Ryan, executive producer of election coverage, says that the cable news networks will have a big advantage covering election night, which he says will be more significant than most people

believe. The fate of Clinton's presidency may be determined, at least in part. And there are 34 gubernatorial races that are key, he says, because the winners will shape redistricting at the state level after the 2000 census.

Meanwhile, C-SPAN 1 and 2 will continue covering candidate debates for gubernatorial and senatorial races through Nov. 2, fed by news teams from affiliate channels in various states. On election night, full coverage starts at 8:30 p.m. with news from races in 15 states, including New York, Massachusetts, South Carolina and Georgia. Developments will be reported until decisions are announced. The C-SPANs also will cover victory and concession speeches from cities across the U.S. ■

Local races veer toward the nasty

By Dan Trigoboff

"There's a saying from academic politics," says reporter-turned-political-reformer Paul Taylor, "that the smaller the stakes, the nastier the fight." In an extraordinary year of peace and prosperity, Taylor says, the biggest issue inside the Beltway—impeachment—has not caught fire among the electorate and "there hasn't been a lot of policy coming out of Washington." Compared with a national election or overriding national debate, the contests for open House and Senate seats and governors' mansions make this "a small-stakes election," Taylor says—and, predictably, nasty.

Last week alone, one candidate for U.S. Senate from the nation's most populous state accused his opponent of racist commercials, while a Senate candidate from the second-most-populous state avoided traditional political labels and accused his opponent of being a putzhead.

In Wisconsin, a candidate for Congress suggested that there was something shady in his opponent's relationship with the state's insurance industry

Political TV ads exceeding expectations

Political TV advertising spending appears to be far outstripping the dollars spent in the 1994 off-year election campaigns. In fact, it's predicted that ad buys may hit \$450 million in the 1998 election season.

The pace, based on estimated spending through the end of August, indicates that spending on TV spots in this off-year election is running about 35% ahead of 1994, according to Harold Simpson, vice president of research at the Television Bureau of Advertising (TVB). From January through August, \$135 million had been spent, compared with \$105 million in 1994. "So far, it's strong," says Simpson, who adds that it's a strong possibility that current spending will exceed TVB's estimate by \$50 million.

Issue advocacy spending on TV this year, projected at \$135 million—\$150 million, could top \$150 million, according to a spokesperson for the Annenberg Public Policy Center of the University of Pennsylvania. Annenberg, which predicted issue advocacy would rival candidate spending on TV, estimates that \$269

million—\$330 million has been spent by 69 different issue advocacy groups on TV spots in the 1997-98 political spending season.

Political campaigns and special interest groups ultimately spent \$350 million on TV ads in the 1994 political season—only 30% of it by the end of August. The bulk of 1998 TV expenditures for campaigns and issue ads, yet to be reported, is expected to exceed corresponding 1994 expenditures as some of the more hotly contested Senate races heat up.

A spokesperson for the Democratic National Congressional Committee estimates that both sides in New York's Senate race between incumbent Al D'Amato (R) and Rep. Chuck Schumer (D) have been spending about \$1 million per week on TV spots. One New York political insider expects that the TV spending on both sides of the increasingly bitter contest will exceed \$30 million.

D'Amato reportedly amassed \$22 million for the current campaign, while Schumer's war chest was about \$13 million.

—Richard Tedesco

by using the image of a pair of hands going through an open briefcase filled with cash. In Rhode Island, candidates for attorney general have discussed their drug and gun use during debates.

Sometimes campaigns raise questions not of nastiness but of propriety. While the White House is not open for new occupancy just yet, its attorneys have become involved in a local race, informing Alaska Republican Rep. Don Young that his use of the Presidential seal in a campaign ad appears to violate federal law—even though the ad features an endorsement by someone who used to use the seal, former President George Bush.

An even higher endorsement was suggested by an Ohio candidate for the bench who tells voters she has to answer to an even higher constituency—an advertising approach reminiscent of Hebrew National's, except for the potential judge's use of a cross.

Cyndy Rees, producer of Ohio News Network's politically oriented *Ohio's Talking*, believes that in the contentious race between two very well-known candidates for her state's governorship, Democrat Lee Fisher and Republican Bob Taft, their small differences may have prompted a negative tone. Ads in that campaign have been challenged not only by Ohio's Election Commission but also—for the first time—in state court. Noting that Ohio polls indicate that attack ads raise an opponent's negatives but do little to raise the sponsoring candidate's positives, she suggests that some candidates, preferring a lower voter turnout, are looking to turn off the electorate.

Taylor's group, the Alliance for Better Campaigns, believes that the forces of distortion and obfuscation are best combated through information provided, free, by television stations. Working with a Pew grant, the alliance targeted 10 states in 1998—Arizona, California, Colorado, Florida, Illinois, Iowa, Maryland, Minnesota, Oregon and Texas—to develop formats for covering campaigns.

According to Taylor's group, there are 60-70 stations offering short segments for offices and ballot proposition campaigns, using various formats. Among them: can-

didate or issue statements, questions and responses and minidebates.

But stations' offers may not be enough. KRON-TV San Francisco News Director Dan Rosenheim developed a five-minute minidebate format for the California governor's race that he says was lively, interesting and targeted at voters "who don't want to be bogged down by a 90-minute debate. Unfortunately, the gubernatorial candidates didn't see fit to participate." Instead, KRON-TV has given the time to races for other offices or to ballot propositions.

California stations were criticized in national media for paying too little attention to the governor's race during the primaries—a charge that Rosenheim, a former newspaper reporter and editor, believes is unfairly applied in the Northern part of the state. One consultant called the approach "drive-by coverage," while another pondered whether the news programs "could stop interviewing Jerry Seinfeld's ex-girlfriends long enough to devote a few minutes to covering what is turning

out to be an exciting race."

"There's an unfortunate perception that political reporting is boring," says Pat Casey, managing editor of KCBS-TV Los Angeles—which was cited by *Washington Post* columnist E.J. Dionne as an exception to the state's inadequate political coverage. "We feel that it's all in the execution. Politics can be made interesting, lively and relevant. We find that it holds the audience."

Critics of California's primary coverage have cited the enormous spending in the race—largely due to a couple of very wealthy, self-financed candidates. Increased advertising and declining coverage leaves control of information to the campaigns, with little concern or control over accuracy. Some stations, including KRON-TV, regularly analyze campaign advertising for accuracy. Jim Esser, who coordinates political coverage at KRON-TV, says "there have been huge amounts of money spent on ballot propositions regarding Indian gaming, school funding, utilities; and law firms and ad agencies have been hired to crank up the heat. Television and radio stations become the arbiters of the truth." ■

"Law firms and ad agencies have been hired to crank up the heat. TV and radio stations become the arbiters of the truth."

—KRON's Jim Esser

Hollings heats up election trail

At age 76, Democrat Ernest "Fritz" Hollings may be in the election of his life.

Hollings is running against Rep. Bob Inglis (R-S.C.) for a sixth full term as the junior U.S. Senator from South Carolina.

The latest Mason-Dixon poll shows Hollings just seven points ahead of Inglis, 49-42. But if money is an indicator, Hollings has about a two-to-one edge. As of Sept. 30, 1998, Hollings had raised \$3.8 million and spent \$2.6



Fritz Hollings
(D) US Senate candidate

million, according to the Federal Election Commission. Inglis had raised \$1.8 million and spent \$808,000.

The National Association of Broadcasters and the National Cable Television Association have supported Hollings, who serves as the ranking Democrat on the Senate Commerce Committee. The NAB gave him \$5,000 in March 1997, and the NCTA gave him \$2,000 in January 1997, according to the FEC. Neither of those organizations donated directly to Inglis's campaign.

Inglis recently attacked Hollings for not remaining in Washington to vote on the omnibus spending measure that passed last week. Inglis, who serves on the House Budget Committee, stayed in town to vote, while Hollings continued on the campaign trail. Hollings said that if he had stayed for the roll call he would have voted "no" because of the \$20 billion the bill took from Social Security to pay for other projects.

Hollings has slung his share of mud, calling Inglis a "goddamn skunk" in front of editors at the [Rock Hill, S.C.] *Herald*. Hollings was upset because after Inglis proposed a "gentility code," to which Hollings said he would adhere, Inglis continued to air negative ads against Hollings. Hollings later apologized for the comment, and the *Herald* proceeded to endorse him.

"We think he's clearly the better candidate," says James Werrell, the paper's opinion page editor. "Inglis has virtually no record to point to as a Representative, which he conceded himself."

—Paige Albiniak

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The FOX Network!**

I am a video camera

Studios USA plans syndicated viewer-participation series

By Joe Schlosser

Studios USA is arming America with video cameras to keep free speech alive, not to mention helping the Hollywood syndicator gain the necessary footage for a new daily magazine series.

Studios USA, which is heavily into the talk show genre with *Jerry Springer*, *Sally Jessy Raphael* and *Maury Povich*, is entering the early fringe—and, it hopes, access—race with a new half-hour series, *Free Speech*. The show, which is being sold on a cash-plus basis, will be available for fall 1999.

Studios USA is teaming with New York-based Broadcast News Network to produce the show. BNN is an independent news organization that works with such programs as CBS's *48 Hours*, A&E's *Investigative Reports* and MTV's *MTV News: Unfiltered*.

Instead of using short takes of the kind that *America's Funniest Home Videos* relies on, Studios USA executives say they are going to the American public for compelling stories that will be reported, videotaped and narrated by everyday viewers.

"This is the opportunity for people all over the country to tell their own stories on television," says Studios USA President Steve Rosenberg. His company is lending viewers the video cameras and sound equipment that they need to do their own reporting.

The cameras are equipped only to record; there is no rewind button on them, so only unedited footage can be submitted.

For every camera sent out, a BNN segment producer will be assigned to follow up and check on the progress of the story. If help is needed from a skilled producer, BNN will send one out.

This summer, Studios USA ran a handful of 15-second spots during *The Jerry Springer Show* and on *Sally*, asking viewers to call in with potential stories for the new show. The response was overwhelming, Rosenberg says, more than 25,000 calls after the first request.

From those calls, BNN and Studios USA executives have sent out dozens of cameras and compiled more than an hour of material that will be used in a

presentation tape. One story, Rosenberg says, already has had an impact on one town. A 22-year-old Ohio man called with a story about a potential environmental problem stemming from a local coal factory. Rosenberg says the town has had a number of meetings, and the EPA has been called in.

"When we first came across the project, I was worried about the quality of video we would get back from viewers," says Lonnie Burstein, senior vice president of first-run development at Studios

USA. "But I have been blown away by how strong the tapes we already have gotten back have been. I think most of America now understands framing and how to shoot with a video camera. I guess I'm the only idiot that doesn't."

Free Speech will be broken into six segments each day, with a number of recurring themes, Burstein says. Collaboration between a viewer and producer will be seen during an Assignment Desk segment. Segments will range from 30 seconds to 11 minutes. Some stories will be carried out over a week and some over a year, Studios USA executives say.

Rosenberg and Burstein are looking for a host, probably a young person with a journalism background. ■

More stations drop Stern

Content, quality issues cited

By Joe Schlosser

Two months after taking aim at *Saturday Night Live*, controversial talk show host Howard Stern and his new syndicated late-night program are coming under increasing fire.

Last week five more stations dropped Stern's show. Some industry and station executives said it had not lived up to its pre-launch billing and others complained about the most recent episode, in which Stern shaved the private parts of a young woman. The number of defections now stands at eight stations.

Stern's show is far from running NBC's long-running *SNL* franchise off the air, as the popular syndicated radio host boasted last summer. In the most recent national Nielsen Media Research numbers, Stern's show averaged a 1.7 rating, compared with *Saturday Night Live*'s 5.4. Fox's *Mad TV*, which airs against Stern and *SNL* in many markets, averaged a 3.3 rating in the most recent national data.

While Stern's show has not fared well against his national competition, he has improved time-period performances on a number of stations and has done considerably better than his national average on the CBS owned-and-operated stations in the top markets. On the 12 CBS owned stations carrying *Stern*, the show has averaged a 3.8 rating/10 share during



Four indecency complaints were filed last week against stations carrying 'Stern.'

its first nine weeks on the air. Those same 12 stations were averaging a 2.8/8 a year in the time period. On KYW-TV Philadelphia, *Stern* has improved the time period by 50%; on WCBS-TV New York it has bumped up the 11:30 p.m. time slot by 39% over a year ago.

The Howard Stern Radio Show, distributed by CBS's Eyemark Entertainment, is cleared on 12 of the 14 CBS O&O's and close to 70% of the country.

"It was not what they sold us," said one top station executive last week. "[Eyemark executives] came in and they said it would have all kinds of bells and whistles and that we wouldn't have to worry about content issues. The problem is that Howard is controlling all the production and won't let them

get control of the show. I think if they would have done it right, Stern would have given *Saturday Night Live* a run."

Stern and CBS executives had no comment.

Four of the five stations that dropped the show last week belong to ACME Television: KPLR-TV St. Louis; KWBP-TV Portland, Ore.; WTVK-TV Fort Myers, Fla., and WBXX-TV Knoxville, Tenn. The Oct. 17 shaving show "was enough," explained ACME COO Doug Gealy.

Last week's other Stern defector was WIAT(TV) Birmingham, Ala. The station

was one of four against which documented indecency complaints were filed at the FCC last week. The other three were CBS's WBZ-TV Boston and WBBM-TV Chicago and Viacom's WUPL(TV) New Orleans. According to an FCC official, there have been a "couple dozen" other complaints directed at *Stern* broadcasts but they were not documented. The FCC will consider only documented complaints.

"We have been, from day one, discussing what we consider to be content issues with Eyemark executives on a

weekly basis, and that episode [Oct. 17] was the final straw," Gealy says. "We didn't feel we should continue to monitor each week's programs, which we had been doing. Stern's radio show is very funny, and he does a great job, but putting things to video just adds another dimension." Gealy says that ACME CEO and majority-owner Jamie Kellner's position as an honorary board member of the Parents Television Council, which has been protesting the show, had "nothing to do with" ACME's decision to pull the show. ■

AT&T and TCI on the defensive

Companies answer critics of proposed merger

By John M. Higgins

AT&T Corp.'s planned \$48 billion takeover of Tele-Communications Inc. moved onward last week, with the companies showing progress on the mechanics of the deal while defending themselves against critics.

AT&T Corp. Chairman Michael Armstrong and TCI President Leo Hindery defended the deal before the FCC, summoned along with executives of other merging telecom companies to discuss consolidation and competition in the phone business.

At the same time, AT&T showed progress in lining up other operators for the long distance carrier's ambitious plans to use cable systems to carry local phone traffic, stepping up attempts to cut an alliance with Time Warner Inc., the second-largest MSO.

But AT&T is facing continuing friction with America Online, which contends that its customers are being hamstrung by the @Home high-speed Internet service.

Armstrong and Hindery told FCC commissioners that their deal is essential to creating competition for local phone service. "This is the first truly significant effort to accomplish Congress's goal of providing local telephone competition," Hindery said at the FCC hearing. Without AT&T's capital and technical expertise the company's plans to offer phone service would be delayed, he said. Before the merger was announced, TCI committed \$1.8 billion to upgrade its network, but an independent buildout would require "a much longer time frame,"

the TCI president said.

He also insisted that the deal would not stifle competition for Internet services, including video programming—a possible competitor to TCI's cable offerings. "The merger in no way will reduce competition in the market for multichannel video services," Hindery said. "The commission and the state regulators have the ability to speed these efforts with swift approval," said Armstrong. Responding to concerns of several commissioners, Hin-

dery said that the new company will serve low-income areas. "To not do so would be rude, bad for business and not good for my shareholders," he said.

AOL's case was taken up by FCC commissioner Susan Ness, who pressed Hindery as to whether the company would allow consumers ready access to other online service providers. Hindery responded that there will be "no interference" with other online providers.

AT&T is making progress in its discussions to form a telephone venture with Time Warner. Sources familiar with the effort said last week that the talks were heating up, although no deal is imminent.

And while AT&T will have access to TCI-owned or affiliated systems



"This is the first truly significant effort to accomplish Congress's goal of providing local telephone competition."

TCI President Leo Hindery

serving up to 25% of the country if it completes the TCI takeover, that's not enough to create a telephone operation of truly national reach. To get wide scale, Armstrong has acknowledged that he needs to affiliate with other cable operators interested in delivering telephone traffic.

Two weeks ago, Time Warner Chairman Gerald Levin reiterated that he wants to enter a telephone alliance or joint venture with a long distance carrier and that he expected a deal would be cut "in the short

term." However, AT&T's past discussions with Time Warner broke down over Levin's tough terms, which had included billions of upfront dollars from the telco for little more than a lease of bandwidth on Time Warner systems.

Terms currently under discussion could not be learned, but one executive involved in the discussions says that with TCI almost under his belt, Armstrong is not as desperate for some sort of cable deal as he was last spring and that Levin was being "fairly flexible."

However, one Wall Street executive notes that after AT&T invests \$48 billion to buy TCI, Levin will have at least as much leverage over Armstrong as he did last spring. "AT&T needs to fill some big holes now," the executive says. ■

FCC cuts paperwork, adds race/gender reporting

Actions part of streamlining; filing price of station sales retained

By Bill McConnell

The FCC eased broadcasters' paperwork burdens last week, but stations will have to submit some new information to the government in return.

To help the agency wage its battle for greater ownership by women and minorities, the commissioners are requiring TV and radio stations to identify the gender and race of their owners as part of new electronic application reports that go into effect next year.

FCC Chairman William Kennard said the new information will allow the agency to fulfill a congressional mandate to promote opportunities for small businesspeople, women and minorities: "We can't do that unless we have the basic information."

The new requirements were tacked on to a plan for streamlining applications and reports that stations file with the FCC.

"Any effort to determine the extent of

minority and female ownership is a step in right direction," says Gigi Sohn, executive director of Media Access Project. "Until you identify the problem you can't think of ways to solve it."

Broadcasters will find the new requirements "an annoyance, but not something [they] can't live with," says Robert Rini, a Washington lawyer who represents several broadcast groups.

The National Association of Broadcasters declined to comment on the action.

But Commissioner Harold Furchtgott-Roth says that it will be impossible to determine the ethnicity and gender of stockholder-owned companies. Also, he says, the rule "raises an unseemly appearance" of a "back-door attempt" to circumvent court prohibitions on minority preferences. Noting that the agency dropped rules about broadcasters' minority hiring in September, he says that "there is significant tension between these two decisions."

Industry sources say the commission's decision caught them by surprise. The new reporting requirements were proposed in January 1995. The proposal apparently was hanging fire until last week, when it was added to the Oct. 22 agenda with just one day's notice.

The new rules will lead to creation of 15 major broadcast forms—including requests for licenses, sales and station modifications. The first electronic forms will become available in March, FCC officials say. Online filings will become mandatory six months after each form becomes available.

Rather than submitting lengthy attachments and appendices detailing compliance with ownership limits and other rules, stations instead will answer a series of "yes" or "no" questions to certify that they are within the law.

Other changes:

- Ownership reports will be filed every two years rather than annually.

- The prohibition on profits for the sale of construction permits was eliminated.

- Construction permits are valid for three years versus two years for full-power TV stations and 18 months for other broadcast outlets.

Under intense opposition from broadcast attorneys and public advocacy groups, the FCC did not eliminate a requirement that stations submit their sales contracts to the agency. "This will allow the public to maintain its historic role in monitoring the performance of broadcasters," says Cheryl Leanza, an attorney for Media Access Project. Agency officials, however, will no longer review the information as part of standard transfer approvals.

The commission will conduct random audits of filings to keep the industry honest, Kennard says. He promises "to come down hard" on stations that abuse the abbreviated reporting rules.

Commissioners Susan Ness and Gloria Tristani complained that the new rules do not require stations to keep in their public files new worksheets the FCC is designing to help stations complete the applications correctly. "We fear that we have made this enormous switch in regulatory regime without providing the public with tools to augment our own limited enforcement resources," they said in a joint statement. ■

Satellite public interest put on hold

The FCC last week delayed plans to require digital broadcast satellite providers to set aside channel capacity for public interest programming.

The commissioners are snagged over who should pick the programming—the companies themselves or a designated third party, sources familiar with the proceeding say.

The commission was expected to require DBS companies to set aside 4% of channel capacity for public interest programming at the panel's Oct. 22 meeting, but the measure was pulled from the agenda the night before.

The 1992 Cable Act requires the FCC to issue rules requiring DBS providers to set aside 4%-7% of their capacity for public interest channels, but deciding who chooses the programming has stumped the panel.

"This has been the main issue for the last year," says Andrew Paul, lobbyist for the Satellite Broadcasting and Communications Association. He complains that allowing outside interests to choose which shows a broadcaster airs would be an unprecedented violation of free speech. "But the law is so badly drafted" that traditional protections for broadcasters' editorial control are not clearly defined, he says. "This is allowing the public service groups to insist on having the ability to select programmers," he adds.

But Gigi Sohn, executive director of Media Access Project insists that allowing broadcasters to pick programmers would give them de facto control over the content.

An FCC source predicts that the panel will approve the DBS rules within two weeks. Another controversial issue: The commission is expected to allow only noncommercial programmers to qualify for the set-aside channels. The DBS industry has argued that for-profit channels, such as the Learning Channel, should be acceptable.

While the proposal applies only to DBS providers, the rules could be used as a model for other broadcasters. The Gore commission is expected to recommend digital broadcasters' public service obligations in December.

—Bill McConnell

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SONY

ACLU files suit against Internet porn act

By Paige Albiniaik

It took one day for civil liberties groups to file a lawsuit after Congress passed a new law guarding minors from pornography on the Internet.

The American Civil Liberties Union (ACLU), the Electronic Privacy Information Center and the Electronic Frontier Foundation last week asked a federal district court in Philadelphia to enjoin the Child Online Protection Act (COPA), which takes effect in 30 days. In June 1996, a three-judge panel in that court ruled unconstitutional the Communications Decency Act, which made it illegal to provide "indecent" material to children. One year later the Supreme Court upheld that ruling.

The COPA, sponsored by Rep. Mike Oxley (R-Ohio) and tacked onto an omnibus spending measure that Congress passed last week, requires commercial Websites—but not news groups or chat rooms—to screen potential users by asking for a credit card or an identification number if the site offers "hard-core" pornography. Violators face fines of up to \$50,000 and/or six months in jail.

Oxley aide Peggy Peterson says that Oxley narrowly tailored the bill to pass constitutional muster. "Mr. Oxley read that [Supreme Court] opinion dozens upon dozens of times. ... We went around every point that [the court] made. We've tried to accommodate the opinion."

The Justice Department weighed in with concerns about the bill on Oct. 5. After making technical changes to the bill in response to Justice, the House passed COPA on a voice vote Oct. 7. Congress passed the measure into law on Oct. 21.

"We expect the Department to meet its obligation to vigorously enforce and to vigorously defend COPA," said Reps. Oxley, Tom Bliley (R-Va.) and James Greenwood (R-Pa.) and Senator Dan Coats (R-Ind.), who sponsored a similar measure in the Senate. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

Digital decision

Perhaps FCC Commissioner Harold Furchtgott-Roth, who does not own a TV set, has avoided buying one because he's waiting for the digital rollout. After all, what self-respecting economist would buy an appliance that could be a museum piece in a mere seven years? But Furchtgott-Roth says that he is in no hurry to go digital either—not when the cheapest models are expected to run \$5,000. "Maybe when the price goes down," he quipped last week.

Promise keeper

Broadcasters who fear that free airtime could become law can relish the election struggle of campaign finance reform advocate Sen. Russell Feingold (D-Wis.). In keeping with the spirit of his proposed law, Feingold has refused to allow any party or organizational support in the form of issue ads. Feingold opponent Mark Neumann agreed to a campaign spending limit but has pelted viewers with some 20 ads attacking Feingold's stance on various issues, leaving Feingold vulnerable. "Feingold basically chopped off his left arm when he agreed to a spending limit and then chopped off his right arm when he said not to run any issue ads on his behalf," says Larry Makinson, executive director of the Center for Responsive Politics, a nonprofit, nonpartisan political research firm. "It's a rare case of a politician following through with his political philosophy when in mortal danger." Campaign finance reform co-sponsor Sen. John McCain (R-Ariz.) also is not allowing anyone to run issue ads on his behalf, but McCain doesn't have to put his money—or anyone else's—where his mouth is: He's about 60 points ahead of his opponent, Democrat Ed Ranger.

SEATTLE

Button, button

Some of the bright yellow promotional buttons dispensed by ABC Radio Networks at the NAB

Radio Show in Seattle were collectors' items by the end of the show on Oct. 17. "Who owns you today?" proved popular, as did "I know Mel. I know Bob. I know Randy. I know Lowry. I knew Scott." The latter was not intended as a dig at former Chancellor Media Corp. president Scott Ginsburg, says Julia Atherton, director of marketing for the networks (Ginsburg was not a popular radio-industry figure). The intent was to tease conference attendees who like to drop names, such as those of (in order) CBS Corp. President Mel Karmazin, ABC Radio President Robert F. Callahan, Jacor Chief Executive Officer Randy Michaels and Clear Channel Communications Inc. President L. Lowry Mays. The topics for the 14 different buttons, which are styled after ABC TV's self-deprecating advertising campaign, were submitted by network staff members, Atherton says. Other buttons: "I think, therefore I AM"; "The ABC party: The most fun you can have without having to testify," and "Radio: Who has time to read?"

DENVER

Gemstar vs. USVG

It's no secret that there's bad blood between United Video Satellite Group and Gemstar International as a result of their competition on the electronic program guide front. A short history: Gemstar sued UVSG for patent infringement; they tried to work things out through a joint venture that cratered; UVSG tried a hostile takeover that failed; Gemstar sued UVSG again. Last week, UVSG found a way to take a shot at Gemstar and make a profit on it: UVSG sold about \$31 million worth of Gemstar shares, realizing a pretax profit of \$10.4 million over the past nine months. UVSG's move comes only a few days after Viacom dumped 530,000 shares of Gemstar, depressing the price. But if UVSG was looking to knock down Gemstar's per-share price, it didn't work. Instead UVSG shares slipped, and Gemstar shares rose.

EchoStar takes Big 4 to court

Suit says 'antiquated and flawed methods' used to determine customer eligibility

By Paige Albiniaik

EchoStar Communications Corp. last week sued the Big Four broadcast networks, asking a Colorado federal court to clarify which households can legitimately receive imported network signals via satellite.

EchoStar wants the court to confirm that screening consumers using "antiquated and flawed methods" is an ineffective way to determine customer eligibility.

These methods, according to EchoStar, involve using the Longley-Rice model of prediction. If a Longley-Rice model determines that half the households in an area can receive a half-strength signal half the time, that area is ineligible to receive imported network signals, according to a preliminary injunction handed down by a federal district court in Miami last summer.

EchoStar disagrees with using Longley-Rice predictors to determine customer eligibility. The company wants the Colorado court to name another way of determining whether a customer can receive an imported signal.

"Citizens in today's society demand more than the 50% reliability called for by these outdated models," says EchoStar CEO Charlie Ergen. "When it comes to television, the public will simply not accept a viewable picture half the time. It's absurd that broadcasters are demanding a standard that once implemented would give consumers a clear signal for only one-half of the Super Bowl."

Broadcasters say that customer eligibility should be determined by whether a household can receive a clear broadcast signal with the assistance of a 30-foot rooftop antenna.

EchoStar has come up with its own predictive model for evaluating signal strength at customers' homes, according to EchoStar Senior Vice President David Moskowitz. That model would require



EchoStar's Ergen seeks guidance from Colorado court.

95% of the homes in an area to get a clear broadcast signal 95% of the time before that area was declared ineligible to receive imported broadcast signals.

EchoStar has petitioned the U.S. Copyright Office and the FCC to change the method of determining household eligibility. The U.S. Copyright Office, as a federal agency responsible to Congress, preferred to let Congress determine the standard. The FCC is holding a rulemaking on the matter. FCC

Chairman William Kennard has said that the process will be finished by Feb. 28, 1999.

That date is important because of the

case that broadcasters won last summer. The Miami court ruled that satellite TV companies must cut off the million or so TV households that receive distant network signals illegally. The initial cutoff date for those households was Oct. 8, but congressional concern about turning off so many constituents immediately before an election led broadcasters and the satellite industry to negotiate a new date that would give the FCC and Congress time to fix the situation.

ABC, CBS, Fox, NBC and the National Association of Broadcasters all declined to comment on the case, saying that they needed time to review the suit. One broadcast source suggested that one or more of the networks may take the opportunity to countersue, but none had decided at deadline last week.

"I hope the broadcasters don't countersue," says EchoStar's Moskowitz. "We don't want this to be adversarial. We want guidance." ■

Brown new FCC chief of staff

Kennard chooses head of Common Carrier Bureau

By Bill McConnell

FCC Chairman William Kennard last week tapped Kathryn Brown, head of the FCC's Common Carrier Bureau, to be his chief of staff.

Brown, who has been at the agency since May, will assume her new post Nov. 1. Before leading the Common Carrier Bureau, which oversees telephone regulation, she was associate administrator for the National Telecommunications and Information Administration's office of policy analysis. In that post she was the Clinton administration's point person for implementing the Telecommunications Act of 1996.

She also was director of the New York State Consumer Services Division from August 1992 until August 1995. Brown will replace John Nakahata, who announced last month he would step down Oct. 31.

One of Brown's priorities will be improving ties between Kennard's

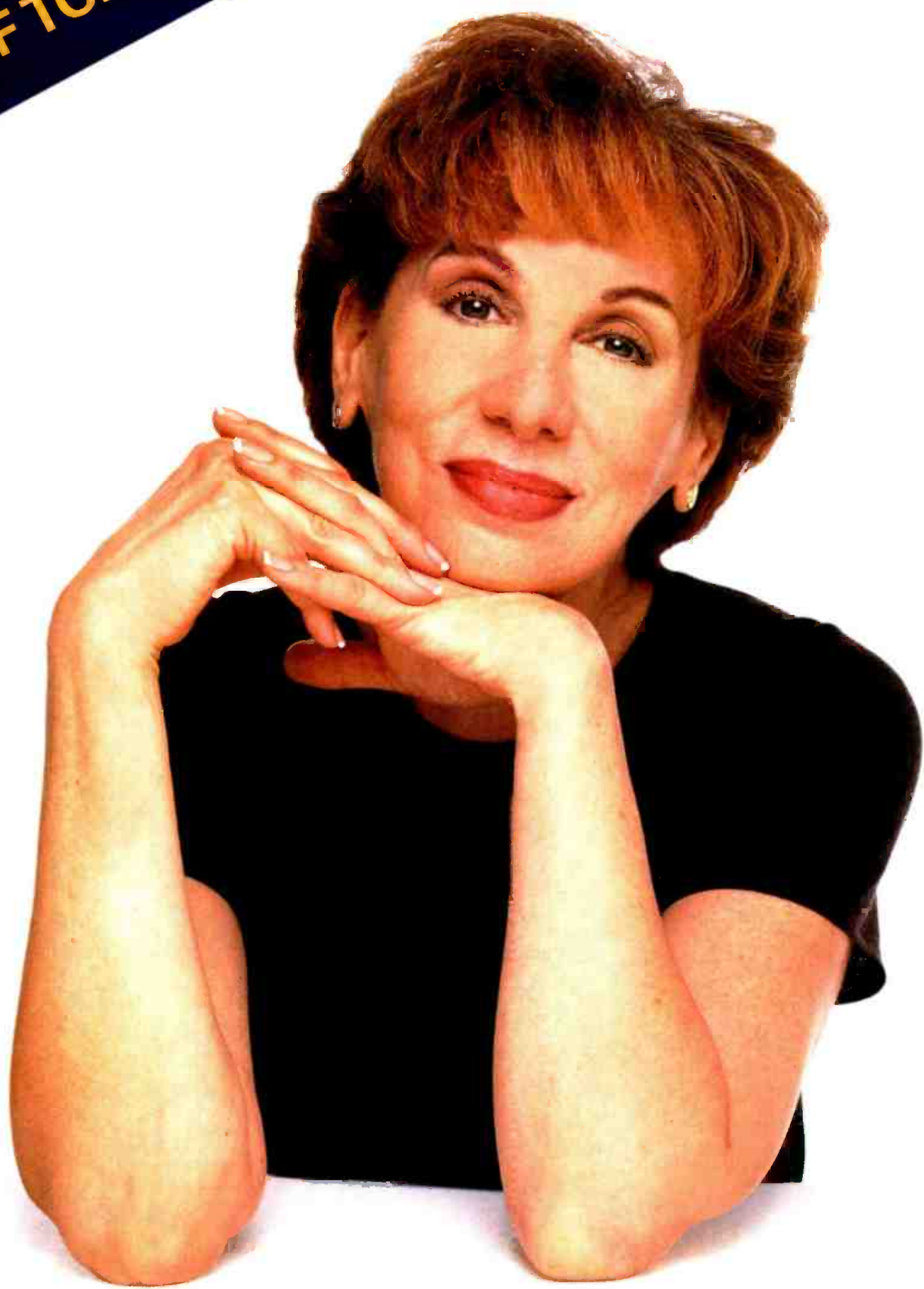
office and Capitol Hill, sources say. Since taking office last November Kennard frequently has been criticized by lawmakers over a variety of issues, including questioning whether broadcasters should be allowed to air liquor ads, calling for free airtime for political candidates and pushing for telephone customers to cover the cost of wiring schools to the Internet.

Sweetening relations with Congress may be a difficult assignment for Brown, an industry lobbyist says. At NTIA she and Kennard were allies on most of those controversial issues, and Republicans are likely to be wary of her Clinton administration credentials.

But an aide to Rep. Edward Markey (D-Mass.) said Brown's consensus-building skills helped to rally critical support from Senate Republicans for a deal on subsidies for rural telephone service. "That is a hotbed of controversy, but she was able to reach out to them," the aide says.

Kennard expressed total confidence

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in his new chief of staff. "Kathy is respected and trusted both inside and outside the FCC," he said. "She understands the issues, is a straight shooter, and she has a proven track record as an astute policymaker."

He noted that at NTIA she focused on a wide variety of issues, including digital television, spectrum auctions

and Internet access, in addition to telephone issues.

Jonathan Leibowitz, chief counsel to Sen. Herb Kohl (D-Wis.) and a contender for the job, says that "she's exactly what they need."

Gerald Waldron, another candidate, says he ultimately pulled out of the running because he was promoted to part-

ner at Covington & Burling. "This wasn't the right time for me to come to the agency," he says.

Brown holds a law degree from Syracuse University and is a graduate of Marist College in Poughkeepsie, N.Y. She will be succeeded in her current post by deputy bureau chief Larry Strickling. ■



WASHINGTON WATCH

By Bill McConnell and Paige Albinak

Broadcaster budget win

Broadcasters successfully kept three pieces of objectionable legislation out of the omnibus spending package that Congress wrapped up last week. Gone from the budget package are provisions that would have allowed the spectrum for channels 60-69 to be auctioned earlier, another that would have forced bankrupt companies to return spectrum to the government and a final piece that would have given low-power TV stations the same status as full-power stations. The first two appeared as budgetary maneuvering, introduced to raise money, but were killed when they faced opposition from some lawmakers and broadcasters. Sources also say the Congressional Budget Office did not find that adding the two measures would raise additional money for the Treasury. The final measure, introduced by retiring Sen. Wendell Ford (D-Ky.), popped up unexpectedly at a late-session Senate markup, but opposition killed the bill. Sen. Conrad Burns (R-Mont.) intends to reintroduce the bill next year. One broadcaster-supported measure that failed to make

the budget would have forbidden the FCC to look into free airtime for politicians.

Hollywood scores hat trick

Hollywood captured the last piece in a triumvirate of copyright legislation last



MPAA's Jack Valenti is pleased with the passage of copyright legislation.

week, when the Senate ratified the World Intellectual Property Organization treaties. "Today's action brings us to the summit of a long and sometimes tortuous legislative climb," Jack Valenti, president of the Motion Picture Association of America, said last Wednesday. "And I must say, I rather like the view." The treaties were negotiated in Geneva in December 1996 by more than 160 countries and are meant to protect the copyrights of digital material online internationally. Congress also passed a digital copyright

bill that implements the treaties through U.S. law and a copyright term extension bill that extends the life of copyrights for 20 years.

Ring, ring went the bell

UHF operators sounded alarm bells last week over a new study of signal interference by the Advanced Television Technology Center. The study, filed with the FCC on Oct. 15, concludes that strong DTV signals may cause unexpected interference with analog reception, even if signal interference is within the FCC's accepted range. UHF broadcasters fret that VHF competitors, led by the Association for Maximum Service Television, will use the study to dissuade the FCC from increasing the maximum UHF digital signal from 200 kw to 1,000 kw—a level equal to VHF digital wattage. "We are now faced with the very real possibility of prolonged delays resulting from protest filings by MSTV on every power increase application that is filed by a UHF station going to DTV," wrote Sinclair Broadcasting's technology chief, Nat Ostroff, in a memo to other UHF broadcasters. Ostroff noted that

MSTV "was perfectly happy" with an earlier FCC plan to cap UHF power at 50 kw. But MSTV officials say UHF stations have no reason to worry.

Federal organizations win funding increases

Congress last week funded the FCC at \$192 million for fiscal 1999, \$5.5 million more than last year. Congress also granted the Corporation for Public Broadcasting \$340 million for fiscal 2001, \$40 million more than it will receive for fiscal 2000. CPB also will receive \$11 million for its Ready to Learn program, which CPB will distribute to its member TV stations for educational shows, and \$15 million in fiscal year 1999 to convert public broadcasting to digital by 2003. (The \$15 million is contingent upon Congress enacting an authorization bill by Sept. 30, 1999.)

Give up the files

Broadcasters must honor phoned-in requests for information in their public files beginning Oct. 30, following approval of new FCC rules by the Office of Management and Budget. Telephone requests for political information, however, do not have to be granted until Nov. 4 under an FCC order issued Sept. 18. The National Association of Broadcasters asked for the delay, arguing that stations would be swamped by election-year inquiries.



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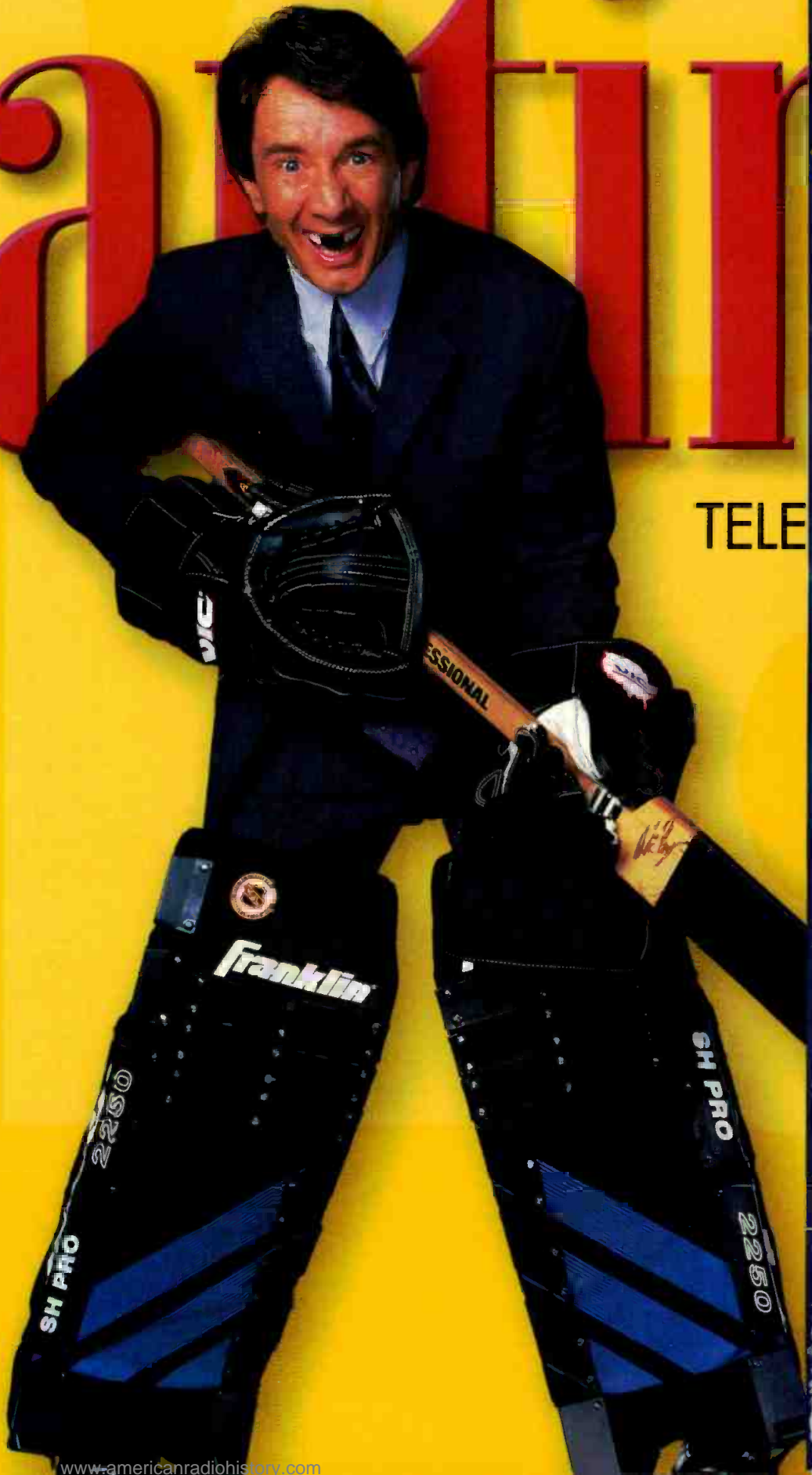
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THE Martin Short SHOW

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DIC plans animated MLK

Producer has 31 children's shows on air

By Joe Schlosser

When it comes to the children's live-action and animation business, DIC Entertainment seems to be everywhere.

The 15-year-old production house has 31 different children's series on the air, 13 in syndication and 18 on cable networks ranging from Nickelodeon to The History Channel. Its latest offering is a planned animated series about Dr. Martin Luther King Jr. that, the producer says, will fill a character void in educational television.

DIC President Andy Heyward says that more than a year ago he approached the King family about a show for children based on Dr. King's fight for racial equality.

"All of the stations have an obligation to do educational programs now, and if you look at what's out there, there are shows that have to do with reading, shows that have to do with science, math and history, but there is nothing out there that

teaches kids about character," Heyward says. "Who better to model a show around character than Martin Luther King."

DIC executives already have put together an impressive all-star cast for an upcoming animated special about Dr. King's life. Oprah Winfrey, James Earl Jones, Whoopi Goldberg, John Travolta and King's son, Dexter, are all signed on for the special, set for early next year. No launch date has been set for the King-based series, Heyward says.

DIC also is deeply entrenched in the children's toy business and in home



Among DIC's stable of animated offerings is the veteran 'Inspector Gadget' (left) and a new show about civil rights leader Martin Luther King Jr. (above).

video sales; it is about to make its big-screen debut with an Inspector Gadget live-action film starring Matthew Broderick.

The original Inspector Gadget children's series was one of the first animated programs developed by Heyward. Working out of his mother's Los Angeles apartment in the early '80s, Heyward and then-partner Jean Chalopin began producing and selling animated children's series for syndication.

The first two series to bring success to Heyward and Chalopin were *Inspector Gadget* and *The Littles*, both

of which are still on the air in one form or another. Since then, DIC has produced everything from *The Wacky World of Tex Avery* to *Where on Earth is Carmen Sandiego?*

DIC has been given the green light by Disney executives to develop a Carmen Sandiego feature film. Heyward says actress Sandra Bullock has been attached, and the film is slated for a summer 2000 release.

In 1993, DIC was acquired by Capital Cities/ABC Inc.; in 1996, it joined Disney when that company acquired CapCities/ABC. Heyward says that the relationship has been mutually beneficial, with Disney handling all of DIC's international distribution.

In addition, twelve DIC-produced series are currently airing on Disney's start-up cable network Toon Disney, including three different versions of *Madeline*.

But DIC is still free to play the field. Earlier this year, DIC executives signed a deal with new broadcast network Pax TV to supply all of the network's weekend children's programming. DIC producers created a special interstitial block called Cloud 9, which runs throughout Pax TV's

Saturday and Sunday morning children's blocks. Heyward says DIC is going to get more involved in the Internet/new media side of the business and with home video sales in the near future. But DIC will continue to be a children's animation and live-action production house first and foremost, he says.

"We don't want to get ahead of ourselves. We just try and stay focused on the program we are producing at the moment. If it's a good program, hopefully we'll be fortunate and it will be renewed and remain on the air," Heyward says. ■

VSA sees good times for media

Ad spending will be sustained even in recession, according to latest industry forecast

Even if a recession does occur in 1999, the communications industry will continue to expand, while a strong underlying corporate structure and competitive U.S. marketplace should sustain spending on advertising.

That's according to a just-released report from Veronis Suhler & Associates, the 1998 "Communications Industry Forecast."

In drawing its conclusions, Veronis examined the past two recessions, 1990-91 and 1980-81. The early '80s recession, it found, was triggered by an outside event—the second oil embargo, in 1979. The prior three years (1976-79) showed strong corporate profits, while advertising grew at a rate of almost 5%. The combination of strong profits and growing competition helped to sustain advertising growth, albeit at a slower rate during the ensuing recession.

In the early 1990s, the corporate profit picture was much weaker, and that sparked an economy-wide restructuring. Ad spending was weak for the prior three years and went on to decline during the recession, as did overall communications spending.

The current economic picture is more like the early '80s than the early '90s, according to Veronis. The economy is undergoing an "external shock"—the Asian financial crisis.

Corporate profits are strong, as is ad spending, which has grown 4.8% over the past three years, nearly identical to ad growth in the late '70s just before the '80s recession.

"The evidence indicates that spending on media will continue to grow, even in the event of a recession," VS&A concludes. "At present, advertising is in the midst of a long-term upward trend. Even if [an economic] downturn should occur next year, we believe that the advertising market is well-positioned to override it."

VS&A predicts that overall television advertising (broadcast and cable combined) will grow at a compound annual rate of 8% from 1997 to 2002. Broadcast network ad spending will grow 6% over the same period, climbing to \$17.7 billion in 2002, from \$13.3 billion in 1997. That growth will occur despite a decline in combined prime time network audience share to 48% by 2002.

Local TV station advertising will grow at an annual rate of 6.2% through 2002, to \$15.4 billion, VS&A predicts, while national spot spending will grow 6.1% through the same period, to \$13.4 billion. Total TV station ad spending will climb 6.2%, to \$28.9 billion, VS&A says.

Cable advertising, as VS&A sees it, will grow almost 16% annually, to \$16.5 billion in 2002, from \$7.9 billion in 1997.

—Steve McClellan

ABC, CBS sign with Nielsen

Say they are still interested in SMART alternative rating system

By Steve McClellan

ABC and CBS have signed new four-year contracts with Nielsen Media Research. NBC signed similar agreements in July. Sources say the networks will pay NMR some \$11 million annually for the basic ratings service, with annual escalators.

Executives at both ABC and CBS last week said (as NBC executives had stressed earlier) that the new Nielsen agreements in no way dampen their enthusiasm for a competing national TV ratings service. Under development by Statistical Research Inc., of Westfield, N.J., the new system is known as SMART (System for Measuring and Reporting Television).

"People ask if this means we're no longer interested in SMART, and that is absolutely not the case," says ABC Senior Vice President Alan Wurtzel. "Nielsen is still the currency of the industry, and it's in everybody's best interests to work with them to ensure that their measurement standards are as

high as possible."

But Wurtzel also says that ABC is committed to SMART and hopes to sign a definitive contract with SRI soon. "This digital universe is going to be incredibly difficult to measure. If there was ever a time where we need competitors with great ideas about how to go about it, it's now."

CBS Executive Vice President David Poltrack agrees. "I think Nielsen has responded positively to the competitive challenge presented by SRI," he says. Case in point: Nielsen's new Desktop Access Research Tool (DART) that allows users to create their own custom reports from respondent-level data.

Previously, all such reports were all done by NMR, each for an extra charge. CBS and the other networks have been

pushing Nielsen to offer DART-type software for some time. SRI has incorporated software to custom-tailor respondent-level data since the inception of SMART four years ago.

CBS is the first broadcast network to take the DART service (expected to be up and running by Jan. 1); Poltrack said last week that he believes it will prove ultimately to be much more efficient and cost-effective than having Nielsen do reports on a per-request basis.

Meanwhile, SRI has secured letters of intent to sign up for its new ratings service from all the major broadcast networks, at least a half-dozen major ad agencies and several big advertisers, including Procter & Gamble. The company is still talking to major cable players about similar commitments. ■

"This digital universe is going to be incredibly difficult to measure."

—ABC's Alan Wurtzel

BIG GAME HUNT



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Philadelphia	KYW	+75/80 %
Detroit	WWJ	+30/25 %
Atlanta	WGNX	+80/40 %
Seattle	KCPQ	+40/50 %
Phoenix	KASW	+117/150 %
Denver	KTVD	+18/20 %
Orlando	WRBW	+117/200 %
Baltimore	WBFF	+50/67 %
San Diego	XETV	+200/300 %
Hartford	WTXX	+17/50 %
Kansas City	KSMO	+63/100 %
Nashville	WUXP	+75/33 %
Salt Lake City	KSL	+3/7 %
Greensboro	WBFX	+133/200 %
Jacksonville	WAWS	+22/33 %

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Growth comparisons based on HH Rtg/Shr w/o 10/12/98 vs w/o 9/21/98

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Tribune unleashes Beastmaster

Is also returning Richard Simmons to daytime

By Joe Schlosser

Tribune Entertainment is launching the *Beastmaster* into weekend syndication in 1999 and bringing Richard Simmons back to daytime television.

Simmons, a fitness guru who hosted *The Richard Simmons Show* in the '80s, will be the host of *Dream Maker*, an hour daily series aimed at making view-

SITN on top of the World (news)

Seven former Worldwide Television News (WTN) managers have formed a new international production arm for Select Media called Select International Television Network (SITN). The new unit will offer broadcasters worldwide news coverage services (including freelance crews, satellite time and editing facilities) in competition with the news agencies of Reuters and the Associated Press (APTN TV). SITN won't provide the news coverage itself, but it will offer all the facilities that others need to report, edit, file and transmit stories.

Select's new division, based in New York, is headed by Scott Michaeloff, the former North American regional executive for WTN. Select predicts that the unit will generate \$1 million in revenue through the end of the year, with \$500,000 in net income. Next year, Select projects SITN revenue of \$7 million and net income of \$2.5 million. Michaeloff and team left WTN in September (when it was acquired by AP) and have set up headquarters atop New York's Chrysler Building. "We want to create a sort of central hub here in New York for international broadcasters," Michaeloff says. In addition, he says, the unit plans to open bureaus in Europe and Asia to help U.S. broadcasters with transmission, production and facilities needed to get stories back home. —Steve McClellan

ers' dreams come true. *The Beastmaster: The Legend Continues* is slated as an hour action series based on the two feature films by Sylvio Tabet. It will be a co-production with Alliance Atlantis Communications.

Both series have been cleared on all 18 Tribune Broadcasting stations, representing 36% of the country. Markets included in the Tribune deal are WPIX(TV) New York, KTLA(TV) Los Angeles and WGN-TV Chicago.

Tribune Entertainment will handle the domestic distribution of *The Beastmaster*, while Alliance Atlantis will sell the show overseas. The action hour will chronicle the journey of the program's hero, Dar the Beastmaster, in his efforts to build a bridge between man and nature. Tribune executives say they are looking at Australia as possible production home for the series.

Dream Maker will be executive-produced by Vin Di Bona. Simmons,



The new 'Beastmaster' will be an hour action series based on the two feature films by Sylvio Tabet.

Richard C. Brustein and Simmons' long time manager, Michael Catalano, Di Bona created and produces ABC's *America's Funniest Home Videos*. *Dream Maker* will be taped in front of a live studio audience in Las Vegas and will feature segments such as Take The Day Off.

"Essentially [Simmons] will be, in a very positive way, providing the answers to people's dreams," says Karen Corbin, senior vice president of programming and development at Tribune Entertainment.

"Whether they want to take a day off, and Richard will take their job for a day, or if someone has a dream to meet a celebrity we'll set that up. It will be positive and fun." ■

The whitemaling of network news

Study says only 13% of "experts" are women, 6% are minorities

By Steve McClellan.

When it comes to soundbites of so-called "experts" on the network evening newscasts, the Big Three overwhelmingly rely on white males, according to a study conducted by ADT Research for the Women, Men and Media Project.

The study, which analyzed the first six months of this year's network evening newscasts on ABC, CBS and NBC, found that 87% of the experts the newscasts relied on to round out stories were male; 92% were white. Women accounted for just 13% of expert soundbites and minorities just 6% (for the remaining 2%, the expert's racial/ethnic status was unclear).

Are networks biased in their selection of experts? Probably just lazy, concludes ADT Research's Andrew Tyndall, director of the study, titled "Who Speaks for America? Sex, Age

and Race on the Network News."

But the networks do seem to go out of their way to get a more diverse cross section of what the study termed "real people" soundbites, including person-in-the-street interviews and just plain folks who are affected by the news.

Women provided 41% of the "real people" soundbites used by the networks, while minorities accounted for 14%. Overall, those numbers are more in line than the "expert" numbers with the U.S. population, which is 51% female and 28% nonwhite, according to 1998 U.S. Census Bureau estimates.

People under 30 were better represented in the real people soundbites (19%) than in the expert soundbites (1%). Senior citizens (over 65) accounted for 11% of real people soundbites and 3% of expert soundbites. Baby boomers (ages 30-49) accounted for two-thirds of the experts

and half of the real people.

"There is no justification" for the lack of diversity among experts quoted in the news, says Tyndall. In fact, he says, the newscasts probably would draw the younger, larger audiences that the networks seek by diversifying. "It makes a better story. These newscasts need life and vivacity" that a more diverse group of experts might provide. "The networks are shooting themselves in the foot here."

As to correspondents on the news, the visibility of female correspondents

has increased on ABC and NBC but diminished on CBS, the study concludes. For the first half of 1998, 32% of all reports on *ABC World News Tonight* were filed by women, up from 25% in 1996. The comparable numbers for *NBC Nightly News* are 24% for 1998 and 17% for 1996. For CBS, only 11% of this year's reports came from women, down from 15% in 1996.

Overall, 22% of reports on the newscasts for the first half of the year were filed by women, up from 19% in 1996

and 14% in 1988.

Women, Men and Media is a research and outreach project examining diversity in the media industry. It was founded ten years ago by Betty Friedan (author of "The Feminine Mystique") and the late Nancy Woodhull, a former director of the Freedom Forum. The "Who Speaks for America" study was sponsored by the Freedom Forum's Free Press/Fair Press project, which analyzes issues about the way journalists do their jobs. ■



GET WITH THE PROGRAM

By Michael Stroud and Joe Schlosser

Belzer show in works

King World Productions is developing a late night talk show with *Homicide: Life on the Streets* co-star and veteran comic Richard Belzer. King World executives are currently in discussions with a "number" of cable networks for the potential talker. The show will likely start out as a once-a-week program, much like HBO's *The Chris Rock Show*. King World executives say, with the possibility of becoming a strip "down the road." Belzer was unavailable for comment.

NBC Orders full year of 'Will & Grace'

NBC said it ordered a full season of its new adult comedy, *Will & Grace*, after the show debuted as one of the highest-rated new shows. The show cracked the top 10 prime time shows for the first time last Monday (Oct. 19) and held all of its lead-in from NBC's hit show *Just Shoot Me* in a Tuesday night rebroadcast. The series, which portrays the relationship between a gay



NBC gives 'Will & Grace' a vote of confidence with more episodes.

man and his straight woman friend, was viewed as one of the new season's more riskier shows.

More Paxson pacts

Paxson last week announced carriage deals with two more cable MSOs—Daniels Cablevision and Helicon Corp.—as the budding national network seeks to increase its national coverage. The agreements permit Daniels and Helicon to carry Pax TV programming in areas not currently served by a Paxson O&O or broadcast affiliate. Coverage added in the deal includes San Diego and

Johnstown/Altoona, Pa. Pax TV is currently carried on 95 television stations in markets containing more than 76 million U.S. TV households. In addition it has cable carriage deals with a number of MSOs.

Silverman gets development post

ABC has named Mark Silverman vice president of planning and development at ABC Inc. Silverman most recently had been general manager for new business development at ABC parent Walt Disney Co. In his new position, Silverman will be a liaison with Disney's strategic planning department. He will report to senior vice president and chief financial officer Laurie Younger.

The wonderful world of HDTV

ABC has identified the HDTV programming that will follow its introductory 720P broadcast on Nov. 1 of the live-action version of "101 Dalmatians" on *The Wonderful World of Disney*. As expected, ABC will begin broadcasting all prime time theatricals

(movies shot on 35 mm film, unlike made-for-TV movies) in HDTV. "101 Dalmatians" will be followed on future Sundays by other films produced by ABC parent Disney, including "Sleeping Beauty" and "The Santa Clause." ABC also will broadcast in HDTV theatrical releases produced by other studios, including "Mission: Impossible" and "Forrest Gump." ABC said 12 affiliates, including seven in the top 10 markets, also will begin broadcasting in HDTV on Nov. 1. The announcement comes as networks roll out HDTV programming in advance of the federal government's voluntary Nov. 1 deadline.

CBS scores with NFL

CBS's NFL coverage appears to be scoring some points for the Tiffany network. This past weekend, CBS averaged a 9.4 national rating, according to Nielsen Media Research, improving nearly 30% over NBC's NFL coverage in 1997. CBS, which bid the American Football Conference rights away from NBC this season, is the lone network carrying NFL games that is showing improved ratings. In preliminary national numbers, CBS is averaging an 8.7 rating through seven weeks of coverage, up 4% over NBC's seven-week average a year ago.

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By Dan Trigoboff

Fiscal family feud

In its self-defined role as scrappy upstart, KTMD-TV Houston got to be at the center of attention in the ongoing feud between Houston Mayor Lee Brown and another ranking elected official, controller Sylvia Garcia. In an interview with the Telemundo-owned station, Garcia said that



KTMD-TV's interview with controller Sylvia Garcia got wide coverage in Houston

Brown "doesn't have any respect for us as Hispanics or women" after the mayor directed city departments not to cooperate with Garcia's efforts to audit them for performance. The interview was conducted, in Spanish, by KTMD-TV photographer Pablo Carvajal because the station has only three reporters on an overall news staff of 18.

"We are truly photo-journalists," said news director Richard Longoria. "We're sort of like a poor kid. We don't have as many toys, so we've got to be more resourceful." Following the first broadcast, calls started coming in from other local stations for copies of the tape. Longoria says he gave permission only to Houston NBC affiliate KPRC-TV and ABC's KTRK-TV, which had been helpful to KTMD-

TV in the past. The station was credited with breaking the story in other broadcasts, which translated the interview in English, and in local newspapers.

Mayor Brown called Garcia's charge of ethnic and gender bias "nonsense." Garcia, who has said Brown is "disrespectful" of her department and her work,

later gave what the *Houston Chronicle* called a "conditional apology" in which she said she regretted "if I made poor judgment in my choice of words." Since Garcia's taped remark was

made apparently without much deliberation, in Spanish, to a small station that interviews her frequently, it's possible it wasn't intended for the wide distribution it's received, Longoria says—but so far the controller has not complained about the exposure.

Station practices attacked

WPLG(TV) Miami is under fire from two Hispanic groups over the departure of three Hispanic news anchors this year. The Cuban American National Foundation cited exits of Elliott Rodriguez, Ana Azcy and Liv Davalos and asked that the station reconsider its decisions not to renew the contracts. Another group, the Spanish American League Against Discrimination (SALAD) accused the sta-

tion of discrimination. "It appears that in our local station," SALAD wrote to WPLG's station group, Post-Newsweek Stations, "Hispanic discrimination is a way of life."

Post-Newsweek officials said each of the anchors was considered separately, that changes were a normal part of the news business, and that hiring throughout the station demonstrated that it had no bias against Hispanics.

Buffalo builds

Sinclair Broadcast Group, planning major moves in setting up new operations in Buffalo, N.Y., is asking for tax breaks from New York State and Erie County that would save it hundreds of thousands of dollars over the next several years. Sinclair plans a 42,000-square-foot complex in Buffalo's new downtown waterfront complex and a renovation of former public broadcasting space at Horizon's Plaza on Lower Terrace. Sinclair has not yet formally applied for property or sales tax abatements, according to the Erie County Industrial Development Agency (ECIDA), which oversees the ambitious waterfront project, but it has made the requests and indicated that its decisions regarding locating its properties could hinge on the tax breaks.

ECIDA and other local officials are enthusiastic about locating Sinclair's six Western New York radio stations and the two local TV stations it is acquiring, WUTV(TV) and WNEQ-TV, in downtown Buffalo instead of neighboring Niagara County. "It's certainly important for the city to get this kind of client," said ECIDA. Board member and Buffalo Mayor Anthony Massiello, a supporter of Sinclair's requests, calls the incentive package

for Sinclair "imperative." Others at ECIDA believe Sinclair is anxious to be part of the well-located, high-profile project and that government should question seriously whether it should be subsidizing the media. Local and corporate Sinclair officials did not return calls.

Better to light a candle

A Miami judge thinks that the way to keep commotion to a minimum in the nation's first class-action lawsuit against the tobacco industry is to keep the participants quiet but let the public in. Unlike many judges in recent high-profile trials, Florida Circuit Judge Robert Kaye has not closed his courtroom to TV cameras even as he has issued a gag order prohibiting attorneys, the tobacco company defendants and ailing former smokers from talking with the media about the case.

From cable news to cable cars

Kelly Donnell, who has been with MSNBC since its launch, will join KGO-TV San Francisco this week as creative services director. Donnell most recently was director of advertising and promotion for the cable news network. In San Francisco Donnell will be responsible for marketing, promotion and special events. KGO-TV President Joe Ahern says that Donnell's background in news promotion, among other marketing and creative skills, "is exactly what we need to take ABC/7 to the next level."

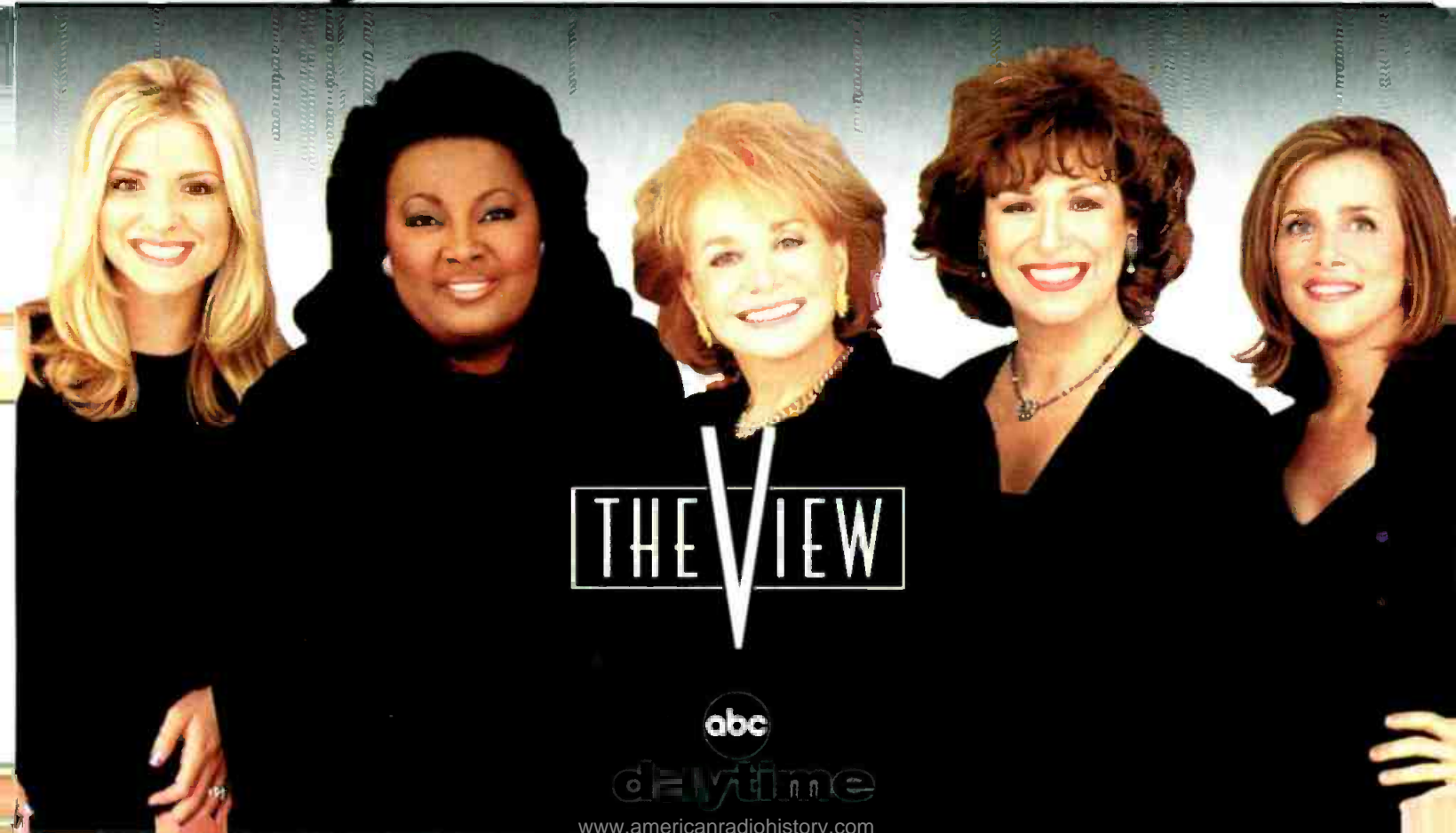
All news is local. Contact Dan Trigoboff at (202) 463-3710, fax (202) 429-0651, or e-mail to d.trig@cahners.com.

Guests tell us things...

“You’re at the mercy of
these women on this show,
it’s a good gig.”

Tom Hanks

Maybe it’s the couch.



THE VIEW

abc

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OCTOBER 12-18

Broadcast network prime-time ratings according to Nielsen Media Research

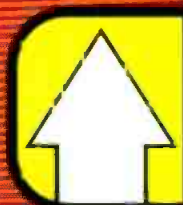


PEOPLE'S CHOICE

Baseball has been very, very good to Fox—Games 1 and 2 of the World Series boosted the network to a third place finish this week.

Week 4	abc	CBS	NBC	FOX	U/PIN	WB
	11.1/18	8.1/13	8.2/13	9.1/15	1.6/2	3.7/6
MONDAY	8:00 50. NFL Showcase 7.6/13	34. Cosby 8.5/14	44. Suddenly Susan 7.8/13	24. MLB NL Championship Game 5—Atlanta Braves vs. San Diego Padres 9.5/16	109. Guys Like Us 1.8/3	83. 7th Heaven 4.7/8
	8:30 10. NFL Monday Night Football—Miami Dolphins vs. Jacksonville Jaguars 11.7/19	36. King of Queens 8.3/13	60. Conrad Bloom 6.9/11		112. DiResta 1.5/2	
	9:00	17. Ev Lvs Raymd 10.3/16	44. Caroline in/City 7.8/13		114. Desmond Pfeiffer 1.4/2	
	9:30	57. Brian Benben 7.0/11	27. Will & Grace 9.0/14		112. Malcolm & Eddie 1.5/2	
	10:00	53. L.A. Doctors 7.3/12	30. Dateline NBC 8.7/14			
10:30						
TUESDAY	8:00 8.6/14	10.1/16	13.1/22	5.1/8	1.6/3	3.9/6
	8:30 14. Home Imprvmt 10.8/18	17. JAG 10.3/16	6. MLB AL Championship Game 6—Cleveland Indians vs. New York Yankees 12.9/22	76. King of the Hill 5.2/9	106. Moesha 2.1/3	88. Buffy the Vampire Slayer 3.9/6
	8:30 28. The Hughleys 8.9/14			92. Costello 3.6/6	108. Clueless 1.9/3	
	9:00 17. Spin City 10.3/16	21. CBS Tuesday Movie—Her Own Rules 10.0/16		72. Guinness World Records 5.7/9	115. Mercy Point 1.3/2	88. Felicity 3.9/6
	9:30 44. Sports Night 7.8/12					
10:00 64. Behind Closed Doors 6.7/11						
10:30						
WEDNESDAY	8:00 10.2/17	7.2/12	7.9/13	5.1/8	3.3/5	5.1/8
	8:00 13. Dharma & Greg 11.0/19	60. The Nanny 6.9/12	42. Dateline NBC 7.9/13	75. 90210: Favorite Moments 5.3/9	95. 7 Days 2.9/5	76. Dawson's Creek 5.2/9
	8:30 26. Two Guys, a Girl 9.3/15	57. Maggie Winters 7.0/11	60. 3rd Rock fr/Sun 6.9/11	80. Party of Five: Family Album 4.8/8	91. Star Trek: Voyager 3.7/6	78. Charmed 4.9/8
	9:00 12. Drew Carey 11.2/18	71. To Have and to Hold 6.0/10	55. NewsRadio 7.2/12			
	9:30 29. Secret Lvs/Men 8.8/14	32. Chicago Hope 8.6/15	30. Law & Order 8.7/15			
10:00	17. 20/20 10.3/18					
10:30						
THURSDAY	8:00 5.6/9	8.5/14	16.1/26	3.5/6	1.2/2	2.9/5
	8:00 83. Vengeance Unlimited 4.7/8	38. Promised Land 8.2/14	2. Friends 15.7/27	86. World's Wildest Police Videos 4.1/7	116. UPN Thursday Night Movie—30-Years-to-Life 1.2/2	102. The Wayans Bros 2.7/5
	8:30		7. Jesse 12.8/21	95. Fox Files 2.9/5		95. Jamie Foxx 2.9/5
	9:00 69. ABC Thursday Night Movie—Assassins 6.1/10	22. Diagnosis Murder 9.9/16	3. Frasier 15.3/24			93. Steve Harvey 3.1/5
	9:30	51. 48 Hours 7.5/12	4. Veronica's Clst 13.5/21			95. For Your Love 2.9/5
10:00		1. ER 19.6/32				
10:30						
FRIDAY	8:00 8.7/16	6.7/13	7.1/13	3.6/7	1.6/3	
	8:00 44. Two of a Kind 7.8/15	53. Kids/Darndest 7.3/14	48. Dateline NBC 7.7/15	103. Liv'g in Captivity 2.6/5	110. Legacy 1.6/3	
	8:30 39. Boy Meets Wrld 8.0/15	48. Candid Camera 7.7/14	57. Trinity* 7.0/13	105. Getting Personal 2.4/4		
	9:00 35. Sabrina/Witch 8.4/15	78. Buddy Faro 4.9/9	67. Homicide: Life on the Streets 6.5/12	80. Millennium 4.8/9		110. Love Boat: The Next Wave 1.6/3
	9:30 55. Brother's Keeper 7.2/13	50. Nash Bridges 7.6/14				
10:00 16. 20/20 10.4/20						
10:30						
SATURDAY	8:00 4.1/7	6.9/12	6.1/11	12.3/23	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS: ONE RATINGS POINT IS EQUAL TO 994,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:00 85. America's Funniest Home Videos 4.3/8	69. Early Edition 6.1/11	80. Wind on Water* 4.8/9	9. World Series Game 1—San Diego Padres vs. New York Yankees 12.3/23		
	8:30 88. Fantasy Island 3.9/7	67. Martial Law 6.5/11	60. The Pretender 6.9/12			
	9:00	39. Walker, Texas Ranger 8.0/14	66. Profiler 6.6/12			
	9:30 86. Cupid 4.1/7					
10:00						
10:30						
SUNDAY	7:00 6.9/11	11.8/19	8.1/13	12.8/21		2.8/4
	7:00 72. Wonderful World of Disney—The Hunchback of Notre Dame 5.7/9	15. 60 Minutes 10.7/18	64. Dateline NBC 6.7/12	(nr) NFL Gm 2/Post 13.0/24		101. 7th Heaven Beginnings 2.8/5
	7:30	5. Touched by an Angel 13.1/20	32. NBC Sunday Night Movie—A Will of Their Own 8.6/13	24. Series Pregame 9.5/17		95. Sister, Sister 2.9/5
	8:00			8. World Series Game 2—San Diego Padres vs. New York Yankees 12.6/20		93. The Smart Guy 3.1/5
	8:30					95. Unhap Ever After 2.9/4
9:00 39. 20/20 8.0/12	10. CBS Sunday Movie—Emma's Wish 11.7/18					106. The Army Show 2.1/3
9:30						
10:00 36. The Practice 8.3/13						
10:30						
WEEK AVG	7.8/13	8.6/14	9.4/16	8.3/14	1.9/3	3.6/6
STD AVG	8.5/14	9.3/16	9.6/16	6.8/11	2.0/3	3.3/5

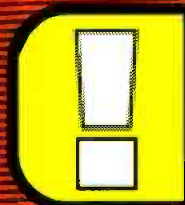
Viewers tell us things...



The View's second season wins with women 25-54:

Up 17%
nationally

Source: NTL AA % estimates W22-04 rating 9/14-10/2/08 vs 8/18/97-10/3/97.



Beats all new
talk shows

Source: NTL NBB AA % estimates W22-04 rating 9/14/08/9/08.



Market	% Increase	TR Rank
New York	+30%	2
Los Angeles	+4%	2
Chicago	+10%	1
Dallas	+9.6%	1
Seattle	+16%	1

Maybe it's the Hosts.



THE VIEW

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*Conversations & ... subject to qualifications upon request.

NATPE lines up headliners

'South Park' creators, Howard Stern, David Kelly, Ron Howard among draws for annual convention in New Orleans

By Joe Schlosser

Oh my god, they created Kenny! Trey Parker and Matt Stone are among the big names headlining the 36th annual NATPE Conference and Exhibition in New Orleans next

January. Others include Howard Stern, Larry King, Ron Howard and David E. Kelly. The U.S. television industry's largest annual convention is just around the corner and NATPE executives are preparing for another week of awards, conferences and exhibitions.

Bruce Johansen, NATPE's president and CEO, says conference registration is currently pacing 25% ahead of last year and that 60 new exhibitors have already been signed on.

A year after King World executives Roger and Michael King walked Roseanne on stage for a memorable keynote speech, controversial radio and now syndicated TV personality Howard



Howard Stern

Stern will preside over the Wednesday, Jan. 27, general session. Johansen says Stern will definitely be a big draw and joked that "added security" has been acquired. CNN newsmaker Larry

King will also address the conference and interview a number of stars on the conference's main stage on Tuesday Jan. 26. King's interviews will likely be taped and air on CNN, Johansen added.

NATPE's top honor, formerly the Lifetime Achievement Award, has been renamed the Creative Achievement Award and will be presented to Imagine Entertainment. Imagine's co-founders Ron Howard and Brian Grazer will be on hand to accept the award on Jan. 26. The 1999 recipient of the Chairman's Award will go to Hearst-Argyle Television President and co-CEO John Conomikes.

The recently installed Coffee With... panels will feature three of Hollywood's hottest producers. On Jan. 26, David E. Kelly (*Ally McBeal* and *The Practice*) will discuss the ins and outs of prime time production and the following morning, Parker and Stone, the creators of Comedy Central's hit series *South Park*, will talk about Kenny and crew.

In an effort to keep the floor crowded on the final day of the conference, NATPE executives have added a "Wrap Party" on Thursday evening, Jan. 28. The first annual party will be held at New Orleans' Generation Hall and will feature the music of The Neville Brothers and Dr. John. That Thursday, NATPE executives have also put a focus on Internet activities, branding the day Internet Day. A number of seminars and panel discussions on the internet will be held that day, including The Mother of All Mergers: Big Media and The Internet. ■

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THE ORIGINS OF DTV REVISITED

BRINKLEY'S CONSPIRACY THEORY DEBUNKED

A commentary by Jonathan D. Blake, a senior communications partner and chairman of Covington & Burling, Washington. He represents the Association for Maximum Service Television, which fought against land mobile acquisition of television spectrum and for allowing broadcasters to implement advanced television technologies.

On the eve of local television's November 1 rollout of DTV, it is worth noting that the origins of this service are not in the sordid conspiracy theory concocted in Joel Brinkley's eminently readable book, published more than a year ago and updated this summer. Cited in congressional hearings and less visibly informing the views of congressmen, commissioners, FCC staffers and journalists, "Defining Vision" [New York: Harcourt Brace & Co.] has been remarkably influential and continues to be so today. However, the book's premises are demonstrably incorrect.



"Defining Vision's" central thesis from first page to last is that broadcasters cynically latched onto HDTV in the mid-1980s as a way to retain "vacant" UHF spectrum against demands for that spectrum by land mobile interests, those who use the airwaves for private mobile telephone services.

The thesis is factually inaccurate, because broadcasters had long expressed strong interest in implementing HDTV or whatever the next generation of advanced television technology would be. For example, in 1981 CBS and the Association for Maximum Service Television testified before the Senate that television would need additional spectrum to serve the public with new television technologies, like HDTV. Even before then and increasingly thereafter, broadcasters vigorously pursued HDTV development, as they had in previous generations pursued color, UHF broadcasting, stereo sound and other improvements. Manifestly, therefore, broadcasters' interest in HDTV wasn't invented to counter the land mobile threat; by 1986 that interest already was long in the tooth, very real and zeroed in on the vacant UHF frequencies.

An even more basic flaw in Brinkley's reasoning is the motivation he ascribes to broadcasters. The vacant UHF channels that Brinkley accuses broadcasters of wanting so desperately to save from land mobile predations could otherwise have been used for additional television stations. Those additional stations would have meant new competition and additional audience fragmentation for existing broadcasters. Surely, therefore, contrary to Brinkley's premise, broadcasters should have wanted those channels to be occupied by pizza delivery trucks, diaper services and other land mobile users—anybody but new station competitors. In addition, it is not self-evident that broadcasters would choose a course that would require them to build 1,600 new HDTV television stations on those channels at a cost of \$16 billion in order to try to replicate existing service (reaching all Americans) with the new HDTV technology (that initially would reach none).

Land mobile would have had to pose quite a threat to make

broadcasters want to preserve spectrum that could be used for new competitors or that would cost them so much capital to build new HDTV stations on. By way of explaining this otherwise counterintuitive conduct, Brinkley posits that the broadcast establishment was terrified of the interference that land mobile operations threatened to cause to television stations. However, that interference would have been incurred only by UHF stations, not by the more powerful VHF stations usually owned by or affiliated with the three major networks. Moreover, a special FCC advisory committee had extensively studied the land mobile/television interference issues and had recommended protective guidelines that the FCC was poised to adopt. While broadcasters

believed those guidelines weren't sufficiently strict, the difference was at the margin—not nearly enough to justify \$16 billion in expenditures for a high-risk future technology.

(As for the threat, referred to in a throwaway sentence in the early pages of "Defining Vision," that all spectrum might be taken away from free over-the-air television, not even the most zealous land mobile advocates urged this position, and it was simply inconceivable in 1986. Americans would rather do without food than television, and Congress and the FCC, as well as broadcasters, knew that to be the case.)

This is not to deny that broadcasters' fight to retain their spectrum was self-interested. They wished to protect and enhance their service to the public from land mobile interference and to preserve this spectrum, which was the only way they could accomplish the transition of that service to the newest technologies. But all this was a matter of public record, free to be controverted by all who wished to do so, such as land mobile interests. Congress and the FCC came to agree, although in fits and starts, that broadcasters' self-interest was aligned with the public interest. Ultimately, Brinkley also agrees, but with such besmirching of motives that his book continues to this day to undermine the very goal it seeks to hold high—the transition of the public's television service to the new digital era.

One comes away from "Defining Vision" feeling that Brinkley, for all his research, articulateness and charm as a writer, is simply naive. It is no secret that in our society policy issues are openly contested by various private parties pursuing their own interests and marshaling competing public interest arguments in their favor—and that the government arbitrates among these arguments. This is what happened in the case of digital television. Broadcasters' arguments succeeded because their vision and initiative anticipated a bright future and made it happen. Although it is still a work in process, the result is good. ■

Lucent schedules DAB field tests

Company is set to begin early next year

By John Merli, B&C correspondent

Hold on, HDTV programmers—digital radio may be right behind you.

Lucent Digital Radio will begin field testing its in-band on-channel (IBOC) digital audio broadcast (DAB) systems in early 1999. Currently in development, Lucent's IBOC systems will be tested through the end of next year—by which time Lucent believes the AM and FM IBOC systems will be fully developed.

The testing cycles, announced at the NAB Radio Show in Seattle, will begin with Lucent's FM system. Its AM IBOC system will be tested in mid-1999.

Lucent's IBOC system aims to greatly enhance sound quality for AM radio, and to provide near-CD quality for FM, interference-free reception and innovative data services (such as song titles or product information shown on a radio receiver display). As with digital television's multicasting and datacasting possibilities, Lucent believes its DAB system will introduce new revenue streams to broadcasters.

The IBOC method uses existing radio spectrum—no new allocations would be required. IBOC DAB is both backward- and forward-compatible:

current AM/FM receivers will not be affected. And when a station elects to turn off its analog signal for good, Lucent says IBOC DAB-compatible receivers will operate with the remaining all-digital signal.

Alan Pate, director of technology planning for Lucent Digital Radio, says

that his company will begin "hard-core [field] testing in multiple environments to measure the robustness of our system. The key to the success of IBOC is the integration of audio and channel coding technologies into a system that can effectively resist multipath and interference conditions." ■

Investment group buys 20% of CD Radio

By John Merli

Satellite radio broadcaster CD Radio, Inc. says that Prime 66 Partners LP will acquire a \$100 million stake in the DBS radio company. When the deal is completed, CD Radio says, the Texas-based limited partnership investor will own 5 million shares, or about 20% of the digital satellite firm.

CD Radio is building a satellite system to broadcast some 100 channels of music and other programming to motorists nationwide via wafer-sized antennas. The program service, which many local terrestrial broadcasters strongly oppose, plans to launch in early 2000. Monthly subscriptions likely will start at about \$10.

CD Radio has commissioned construction of three satellites, set to be launched in late 1999. The company's national programming will be fed from studios in Manhattan; subscribers will capture CD Radio digital channels through a two-inch dish affixed to each vehicle's rear window.

Initially, the signal will be relayed wirelessly from the mini-dish to a plug-in adapter in the vehicle's cassette or CD player. Later, CD Radio says, after-market receivers should be available to consumers. CD Radio is one of two would-be satellite radio broadcasters planning to start services in the next couple of years. The other company is XM Satellite Radio, formerly AMRC (B&C, Oct. 19). ■



New station group forming in Northwest

Northwest Capital Appreciation and Key Equity Capital are joining with veteran radio executives Michael O'Shea and Ivan Braiker to create New Northwest Broadcasters. The partners plan to build a "substantial radio group" with headquarters in Seattle. O'Shea will be chairman/CEO,

while Braiker will be the company's president.

The new group has six stations under contract, pending FCC approval, with an additional 23 outlets in eight markets at the letter-of-intent or advanced-negotiation stages. The group has not yet identified those stations. The two equity sponsors plan an initial investment of \$60 million, with addi-

Hall of Famers

Radio Hall of Fame members gathered in Chicago on Oct. 11 to welcome this year's members at a gala induction ceremony and national radio broadcast. On hand were (back row, l-r): Tom Magliozzi, NPR's 'Car Talk'; Susan Stamberg, NPR; DJ Tom Joyner; Casey Kasem, AM-FM Networks, and DJ Herb Kent. Front row: Ernie Harwell, voice of the Detroit Tigers; newscaster Paul Harvey, ABC; DJ Dick Biondi; Lynne 'Angel' Harvey, producer of 'Paul Harvey News,' and broadcast executive Edward F. McLaughlin. The Hall of Fame is part of the Museum of Broadcast Communications in Chicago.



tional capital dedicated as necessary to finance additional station acquisitions. New Northwest Broadcasters plans to buy radio sta-

tions mostly in the Western U.S., with a focus on targeting multiple station clusters in medium and small markets.

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Only on Cable

Cable networks are going to great lengths to develop breakout, original hit series and movies. Bankrolled by big bucks and/or creativity, original cable programming can pay off in ratings, advertisers and brand identity.

By Donna Petrozzello

Comedy Central President Doug Herzog says that life before *South Park* went on the air was pretty good. After *South Park*, life is phenomenal.

"At 10 p.m., Aug. 12, 1997, *South Park* came along and redefined for us what success meant and what great meant," Herzog says. "It simply changed everything. As a programmer, you pray nightly that something like *South Park* will happen to your network."

Some six months after its debut, *South Park*'s crude, animated humor had attracted an audience so large that its weekly ratings surpassed all other basic cable shows—even wrestling coverage on three major networks.

Since last spring *South Park* has ranked among cable's 10 most-watched shows.

"There are hits, and then there are shows like *South Park* that become legitimate pop culture phenomena," Herzog says. "It's changed everything."

Broadcast network pundits say that while the *South Park* series has hit it big, no other cable series has done the same in prime time. The only other original programs on basic cable that earn consistently high ratings in prime time are coverage of professional and college sports, theatrical movies, special events and wrestling on Turner Network Television, USA Network and TBS Superstation.

Nielsen ratings for basic cable back this up. Year to date in 1998, ESPN has

claimed six of the top 10 basic cable shows in prime time with MLB and NFL games; MTV has claimed one with its 1998 *Video Music Awards*; *South Park* has earned a slot, and USA Network's two-night miniseries *Moby Dick* fills out the list. The only series in the bunch: *South Park*.

"With the exception of *South Park*, the basic cable industry hasn't been able to launch a successful cable series in terms of a traditional drama or comedy," says Dave Poltrack, executive vice president of planning and research for CBS TV. "The basic cable networks basically have not been able to develop any programming franchise that can challenge the broadcast networks."

"It's difficult to create a

ORIGINAL CABLE PROGRAMMING

Poltrack and other broadcasters contend that money often outweighs luck in creating a hit. Broadcast networks are accustomed to spending \$1 million to develop a one-hour drama pilot and \$500,000 for a half-hour comedy pilot. Typically, broadcasters will develop 10 to 20 pilots for every one that makes it to air.

Cable networks typically spend far less on series development. As a result, there are far fewer series pilots from which to choose.

"The broadcast networks can develop 25 to 30 pilots and only put the best ones on the air—and even then, the likelihood of launching a hit is not great," Poltrack says.

More often, however, cable networks are going to great lengths to nurture breakout, original hit series, either by sinking a fortune into a pilot or by squeaking out an offbeat hit on a cable-sized budget. Cable networks not only want the attention that a hit brings but also want to stockpile original programming rather than be subjected to rising acquisition costs for off-net series.

Three-month-old Fox Family Channel spent \$30 million to develop a pilot and shoot 65 episodes of its newest original prime time series, *The New Addams Family*. The series premiered on Oct. 19 with a 1.1 rating, the highest yet for a Fox Family original series.

"Instead of getting into a bidding war for *Cheers* or *Seinfeld*, we've put money into developing original series, because we really feel we have a shot at creating a hit," says Fox Family Channel President Richard Cronin. Before joining Fox Family he led MTV Networks' retro sitcom channel, TV Land. "It's tough to create a hit, but we're investing big to try to get one."

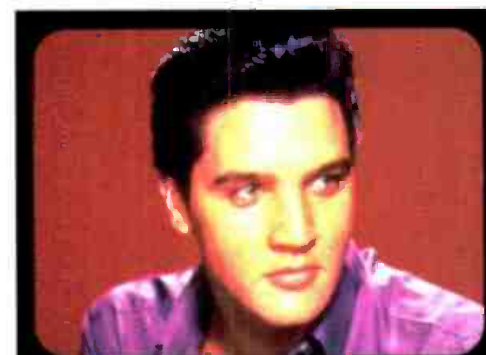
Lifetime Television spent nearly \$8 million last year to develop four pilots—two comedies and two dramas. The pilots spawned three series that Lifetime launched last August. Dramatic series *Any Day Now*, from Spelling Entertainment, stars Annie Potts and Lorraine Toussaint in a story of friendship between a white woman and a black woman.

"The amount of money that we're spending to develop pilots is on [a par] with the broadcast networks," says Lifetime senior vice president of programming and production, Dawn Tarnofsky-Ostroff.

"I don't think we need a breakout hit to survive, like the broadcast networks



Discovery says 'it's not enough to define a network with one program. The channel wants everything it airs to be 'unique' to Discovery, such as *Trauma*.'



E! Entertainment Television is looking for a series that will become a 'household name,' such as *E! True Hollywood Stories*.



Bear in the Big Blue House' is an original series from Disney Channel, whose Rich Ross says 'many networks are forgetting that TV is about series.'



Cartoon Network's prime time rating with kids ages 6-11 is up 12% since June, when the network started stripping cr weeknights *Dexter's Lab*, among others.

The best of late-night talk meets the cooking range in *'Emeril Live'* on the Food Network.

breakout hit," says Food Network President Erica Gruen. "For every idea that works, there are a lot that don't. There's a huge element of luck involved."

Gruen got lucky. Six months into the job, she launched *Emeril Live*, a no-holds-barred live cooking show hosted by New Orleans chef Emeril Lagasse, whose kitchen calisthenics have become appointment television.

"Making a hit show was not my primary concern when I came to Food Network; it was my only concern," Gruen says. "You have to grow viewers to grow subscribers—and to grow viewers you have to put on great shows that galvanize the attention of the audience and of the press by putting on something wholly new."

do, but I think we need hit original series to take us to the next level, and that next level means striking out on our own with original cable shows."

Pacing is a strategy even at MTV, which is undergoing what may be the most aggressive overhaul in cable. MTV executive vice president of programming, Brian Graden, has added 20 new series to MTV's schedule this year—a development slate the size of a broadcast network's slate.

The budgets, however, look nothing like NBC's. Shows range from the ultra-cheap *Say What?*, which runs rap and rock videos, to the more expensive—and most successful—*Celebrity Death Match*, which pits claymation versions of music and movie stars head-to-head in the wrestling ring.

Graden, however, maintains that he is not focused on finding "the next *Beavis & Butt-head*," MTV's biggest breakout. "It's about building a schedule that keeps MTV's unique identity with the audience."

Fox Broadcasting Co. Chairman David Hill warns that by developing original dramas and comedies for prime time, cable is venturing into unfamiliar territory, and its audience could be alienated.

"Cable has based itself on showing reruns of much-loved programming," Hill says. "What they're doing now is tampering with the essence of what their business has been about for the past 15 years."

"Cable networks are taking a huge gamble by entering into the same territory as broadcast networks and trying to come up with hits that work," Hill says. "But the difference is that viewers are used to tuning in broadcast networks for new comedies or dramas. They're not used to doing that in the cable world."

Cable network officials contend the only way they can make viewers aware of cable originals is to continue to build them into their prime time schedules.

"Many networks are forgetting that TV is about series," says Rich Ross, senior vice president, programming and production, Disney Channel. "It's what made NBC must-see TV on Thursday nights, and the same is true for cable."

"You need a breakout hit for press attention and to get the advertising community excited, and you need to be there for your audience consistently," says VH1 senior vice president, programming and production, Jeff Gaspin. "Without a breakout hit,

you'll just fade into the background, and you won't attract a bigger audience."

"Every cable programmer's strategy is to develop a series that will become a household name and a franchise on which to build," says Betsy Rott, vice president, programming, E! Entertainment Television. E! recently began stripping its highly rated original series *E! True Hollywood Story* four nights each week to maximize its draw.

Broadcasters and cable network officials alike claim that the bottom line will motivate cable to produce original series that they can own: They need to avoid



paying top dollar for off-network reruns.

"Off-net series are the addiction of cable TV," argues Disney Channel's Ross. "It's very easy to put on an off-net show with an established record and say 'no risk—if I put it on, people will watch.' But if I want a show that's perfect for kids and families in prime time, I have to make it myself."

Cable networks typically are spending anywhere from \$100,000 per hour for independently produced, low-budget prime time cable shows to \$250,000 for more elaborately shot series or specials, according to producers close to the networks.

For more adventurous nonfiction programs that rely heavily on archived clips, hourly costs can run up to \$500,000, according to production sources. For daytime shows, original cable series can be shot for as little as \$15,000 to \$25,000 per half hour, producers say.

Cable networks are scrambling to find producers who can create broadcast-quality shows at cable prices.

"In cable, a network can have 10 million viewers or 70 million, but they all want shows of quality equal to the broadcast shows we all grew up with," says Robb Weller, partner and co-founder of Weller/Grossman Productions.

New production company Unapix-Docere is trying to ease costs for cable networks by co-financing original productions or by creating cross-media platforms on which to sell original series.

Among other projects, Unapix-Docere is producing a five-hour miniseries for The Learning Channel, *Superstructures II*, that it also will distribute internationally and to home video.

"There is greater demand than ever, not only for content, but also to develop content in a partnership," says Unapix-Docere President Tim Smith. "The days of one company or broadcaster paying the full freight for a production are going away."

Other cable networks say they're satisfied with developing original series that may not achieve *South Park*-sized success but that build their brand identity and earn higher-than-average prime time ratings.

A&E's *Biography* is such a series. Although it rarely cracks basic cable's top 25 list, it is instantly familiar to viewers and advertisers alike. "Biography defines A&E," says A&E senior vice president of programming, Michael Cascio. "It gives A&E the definitive word on visible people in our lives."

Home & Garden TV claims at least two dozen original shows, yet few could be considered breakout hits. That's fine with HGTV Executive Vice President Ed Spray, who argues that "most cable programmers would rather have a breakthrough concept than a breakthrough show."

"It's more important for a cable network to build an entire schedule with programs that can stand on their own than it is to have an hourlong or half-hour show in prime time that goes through the roof while the rest of the schedule stagnates," Spray says.

Mike Quattrone, general manager of Discovery Channel, says: "We want everything that we air on Discovery Channel to be definitional, so that when viewers tune in, they will see programs that feel unique to Discovery. It's not enough to define a network with one program or in one time slot."

"Although the advantages of having a breakthrough program are obvious—a bigger audience, attention and ad revenue—the downside can be scary," says Spray. "If the image of your breakthrough show isn't exactly what you want for your network or if the show runs out of gas or is swept up by a broadcast network, then what?" ■

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Cable networks score with big-ticket original movies, miniseries

By Andrew Bowser,
special correspondent

When Showtime executives in 1994 announced a fourfold increase in original movie production, they were greeted with skepticism. "We got a lot of laughter out there," recalls Jerry Offsay, president of programming. "They said we wouldn't do it, couldn't pay for it and it wouldn't be any good if we did."

That was then. Since the Showtime Original Pictures brand launched in August 1995, the network has averaged 35-40 original pictures a year. Next year should be no different, with some 35 movies and miniseries planned for Sunday night premieres. "We are in production already on stuff that will take us through August," Offsay says.

As 1999 approaches, cable networks that haven't beefed up original movie production or launched long-form initiatives might be late to the party. Increasingly, cable channels realize that they cannot afford to stay out of the movie and miniseries arena—for ratings, for branding, for publicity, or simply to keep up with the competition.

Whether increased attention translates into larger budgets depends on whom you ask. Some networks report only incremental increases, if any. Other have jumped into the fray with significant increases or even launches of entire new movie production initiatives.

Notably, TBS Superstation has committed to its first original movie production, *Reaper*, starring Antonio Sabato Jr. and Janine Turner. The high-action, male-targeted film is scheduled to debut in the first quarter of 1999, followed by three additional original movies to air throughout the year. Six original films are scheduled for 2000.

"We ultimately plan to take on the broadcast networks, and original programming is a key component of that strategy," says Jim Head,

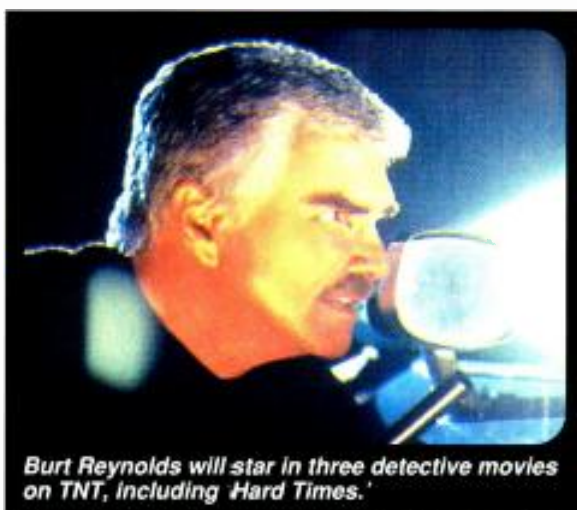
vice president of original programming.

In an interview with BROADCASTING & CABLE, Head said that six original films are scheduled for 2000. He indicated that the commitment to original movie production would go even further in 2001 and beyond.



TBS's first original movie, 'The Reaper,' starring Antonio Sabato Jr., targets the network's core male demographic.

"We'll ramp up from there." TBS is hardly abandoning the theatrical movies that have earned the network some major ratings successes in the past. In September 1997 the television premiere of "Dumb and Dumber" set a basic cable record for theatrical movies, earning a 6.4 household rating and 4.6 million households



Burt Reynolds will star in three detective movies on TNT, including *Hard Times*.

(only to be toppled by the TBS presentation of "The American President" in August 1998, with a 6.6 rating and 4.9 million homes).

Original movies are the second barrel of the shotgun. Head believes that producing *Reaper* is "completely consistent" with acquiring movies like

"Dumb and Dumber." "We hope to do really well in ratings, and we feel confident we are choosing the kind of movies that will accomplish that," he said. "This is a natural extension of our strong movie image."

Reaper, the story of a computer virus that evolves into an organic killer, is expected to play particularly well with the network's core male demographic. "We are delivering the kind of talent that our audience loves," Head said.

While Head would not say how much money is committed to the film project, he did say that the project is being funded by the growth of the network's revenue. He also said that what TBS will spend on the four 1999 films is "quite competitive with what's being done in the industry."

The move into original films is accompanied by a parallel move into the original series business. In development for 1999 is *Channel of the Apes*. Building on the network's "Monkey-ed Movies" interstitial concept, *Channel* will portray a channel run entirely by chimps and orangutans that parody popular films. Two more series projects are in development for 2000.

TNT, meanwhile, continues to expand its original production slate. Scott Safon, senior vice president of marketing, says that funds for original production come from increased advertiser revenue driven by the network's continued grip on prime time cable share of adults 18-49. "The overall original program production budget is significantly larger for 1998, and again it will be significantly larger in 1999," he says.

TNT production funds are being considered for high-profile movie projects, such as its recent deal for three pictures starring Burt Reynolds and produced in association with Hallmark Entertainment Productions. *Hard Time*, the first installment in this film-noirish detective franchise, premieres in December.

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photography was done in one lengthy shoot, with much of the budget spent on the cast. In addition to Reynolds, the cast includes Charles Durning and Billy Dee Williams.

"Two years ago, we probably wouldn't have devoted the resources [to *Hard Time*]," Safon says. "But we wanted to supplement our epics with more genre- or star-driven pieces."

Fox Family Channel, as part of its August relaunch, has committed \$125 million for 26 original family movies to be produced over the next year. "I'm spending money as quickly as I can find good material," says Lance Robbins, president of motion pictures and television. Robbins says that the nearly \$5 million per picture that Fox Family is spending is "about average" for cable networks.

Whether movie spending will help to rejuvenate the channel's audience remains to be seen, but initial Nielsen figures cited by the network indicate that audiences are at least tuning in to find out what's new. On Aug. 16, the premiere of the movie *National Lampoon's Men in White*, a spoof on "Men in Black," delivered increases approaching 60% over movie time period averages a year ago in adults 18-34. On Oct. 16, *Earthquake in New York* earned a 2.1 household rating and 1.5 million homes, which the network said was the best original movie premiere performance in about four months.

HBO, in the wake of the \$14 million Vietnam film *A Bright Shining Lie* and the \$68 million original miniseries *Earth to the Moon*, is approaching the budget issue sparingly. The budget has increased incrementally because the network has planned 12 original pictures, up from 10 in 1998. In fact, *Shot Through the Heart*, an HBO Original currently playing, is the lowest budget movie HBO has made in three years, according to John Matoian, president of HBO Pictures and HBO NYC Productions.

"For us, it's not so much about spending more to get bigger stars," Matoian says. "It's really about telling bigger stories, and sometimes that requires you to spend a larger amount of money."

Original motion pictures are VH1's newest franchise. The net-

work will shift about 10% of its 1999 original programming budget into films, according to Jeffrey Gaspin, senior vice president of programming and production. An additional 5%-10% is expected to be allocated for 2000. Films for 1999 include *Sweetwater*, a dramatized version of the tragic story behind the 1960s band of the same name, and *The Two of Us*, a fictional "what-if" scenario that has Paul McCartney and John Lennon meeting in New York in 1976 and discussing a Beatles reunion.



'Shot Through the Heart' is currently on HBO, which is watching its budget.



'Soldier's Sweetheart' will debut on Nov. 8 on Showtime.

With production costs averaging \$2.5 million apiece, these are not big-budget films, even by cable standards, according to Gaspin; by comparison, most VH1 regular series top out at about \$100,000 per hour. "It's more effective to have these big-event movies that will gather a lot of attention in the press and among our audience," he says. "If [a series] doesn't work, you're stuck with 13 to 20 episodes. This is an opportunity to manage risk a little better."

Also stepping up to the plate is movie channel BET Movies/STARZ!, which this summer announced its first original production, *Funny Valentines*. In addition, STARZ! Pictures' first fully financed film, *Loving Jezebel*, is scheduled for theatrical release in 1999, followed by a TV premiere on BET Movies.

Even so, there are no plans to increase production budgets significantly, according to Marc C. McCarthy, director of communications for Encore Media Group, which, along with BET Holdings, owns BET Movies/Starz! "Instead of throwing more money at projects, we are still trying to respect the budget numbers we are working with and focus on finding a good, quality story that doesn't require a lot of additional capital."

Showtime, likewise, is simply keeping the pipeline full of the same level of product for 1999, although details on at least one project suggest the network is considering larger sums. A six-hour mob miniseries in production, tentatively titled *Bonanno* after Mafia chief Joseph Bonanno Sr., is said to cost more than the \$14 million HBO spent on *Bright and Shining Lie*. True, that money is spread out over a project about three times as long as *Lie*, but it also represents Showtime's most expensive single original project to date.

Not that Showtime prides itself on outspending the competition. Programming executive Offsay is more inclined to boast about how much he underspent for the \$2.5 million original film *Losing Chase*, Kevin Bacon's 1996 directorial debut. By accepting lower-than-usual fees, he says, stars Beau Bridges, Kyra Sedgwick and Helen Mirren subsidized the project by "north of one million dollars."

"We will gamble on talent, but we want them to get their friends to come in and help get the movie done," he explains.

More to the point is the attention generated in the consumer media, via program guide covers and entertainment news. Showtime estimates that original programming generated \$100 million in free publicity in 1997. "There's no point in doing something," Showtime's Offsay explains, "if it's not going to make some noise for you." ■

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“Today my top priorities are stewardship of organizations, the environment and giving back.”



**John D.
Evans**

Chairman
& CEO,
Evans
Telecommunications

Member,
C-SPAN Board
of Directors

“C-SPAN started with my passionate belief that democracy is founded on citizen participation and an informed electorate. C-SPAN has opened up government. It’s like going into a sausage factory and watching how sausage gets made; sometimes it’s just not pretty. But we need to understand it.”

“Today my top priorities are stewardship of organizations, the environment and giving back. I created the Evans Foundation to provide grants to education, environmental protection and AIDS and cancer research initiatives. By providing advanced telecommunications technology, scientists can collaborate on a real-time basis to accelerate and deploy their discoveries. I am also involved in the social implications and impact of Internet-2.”

“When I was in high school, I got a summer grant from the National Science Foundation to study with a famous meteorologist. I went to the University of Michigan because of their outstanding meteorology program. The campus radio station needed a weatherman for the 6:00 news. I thought, ‘I can do this. I’ve studied meteorology and have a decent voice.’ I went on to be the news director. During the Kennedy assassination, I came to Washington, DC to report events live back to campus.”

“I graduated with a communications degree during the Vietnam buildup. I joined the Navy, was commissioned as an officer, served on two aircraft carriers, then became director of television for the Sea Lab project. I was ordered to the Pentagon to study and write a report about the Navy’s worldwide use of television. After a review of the report, I was made head of naval television, reporting to the Vice Chief of Naval Operations. Only the Navy was crazy enough to take a 26-year old and give him responsibility for 4,000 people and \$150 million worth of assets.”

“After four years in the Navy, I went into radio in Charlottesville, Virginia. I could see that cable television was the future, so I left radio, was hired by American Television and Communications (ATC) and sent to Charleston, West Virginia. Then in 1976, I joined Arlington Telecommunications (ARTEC) and began building the first cable system in the DC area. One day, I was having lunch with Brian Lamb, a former navy buddy, and we discussed televising the House of Representatives on ARTEC and other cable systems. C-SPAN was born and the rest is history.”

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MTV stuffs a sock in it

Liam Lynch is clearly an amateur. Someone more professional wouldn't have seriously thought he could get his reel of badly produced video clips starring a few sock puppets on MTV Europe. And wouldn't have pitched them by simply dropping tapes in the mail without a specific executive's name on the package.

But even in the schmoozy television industry, the direct approach occasionally works. Lynch and his longtime pal, Matt Crocco, have landed their strange *Sifl & Olly Show* not just in Europe but also on the nightly schedule of the core American MTV service.

"I just sent them cold," says Lynch, who was attending a Liverpool music school at the time (1995). "I called MTV Europe and said 'what's your address?'"

MTV Europe picked up the clips in 1996 as interstitial (or inter-*Sifl*) programming. Since September, *Sifl & Olly* has appeared in half-hour episodes weeknights at 12:30 a.m., one of the 20 series that Brian Graden, the channel's new executive vice president of programming, commissioned to freshen up the network's schedule and ratings.

The show is not substantially less amateurish than 28-year-old Lynch's sales pitch and is bizarre even by MTV standards. *Sifl & Olly* is sort of a talk show hosted by two sock puppets standing for the most part in front of a giant

microphone, frequently interviewing other sock puppets, sometimes singing, but always rambling about nonsensical subjects (which came first, man or ice?).

About 100 or so characters have appeared, notably Chester, an apparently younger, and much cuter, puppet who is so gripped with anxiety that he can barely complete a sentence. Sample dialogue: "Uh, dude, I, I killed your fax machine," *Sifl* says. "That's cool, he was



'Sifl & Olly' costs around \$25,000, a bargain even by cable standards.

weird anyway," Chester replies. "Yeah, besides, I just got a new pet toaster!" Other interview and call-in subjects include a battery, an orgasm and a box.

Another bit is the Precious Roy Shopping Network, whose pitchman tries to hawk items like Civil War corpse replicas or fresh Miracle Dirt.

The humor is pretty tough to characterize. It's not quite stoner, not quite

surfer and definitely not *Beavis & Butt-Head* fart humor. "The appeal is there's no sense to it at all," Graden says.

"It's like turning off your brain in a way that intelligent people enjoy," adds Crocco, 27.

As kids in Hudson, Ohio, Lynch (puppeteer and the voice of Olly) and Crocco (voicing *Sifl*) screwed around making pseudo comedy tapes and writing songs. Later, taped their telephone conversations and sent each other audio letters while Crocco was trying to break into the Nashville songwriting scene and Lynch was in England. That left hours of tape of aimless chatter about stupid subjects that occupy the minds of 20-somethings. "They drew the scripts from those tapes," says Graden.

Sifl & Olly costs \$25,000 an episode—a bargain even by cable standards.

The big question is whether the series can break out. MTV has done almost no promotion and kept the show in thinly viewed late night. However, the network said last week that starting Nov. 9, *Sifl & Olly* will move to 7:30.

MTV has given Crocco and Lynch a renewal for an additional 25 episodes—five weeks' worth. And the network is considering rerunning the initial 40 episodes in early fringe.

"It was a real risk for them to put on," Lynch says. "They don't want to blow it up." He adds that "it's almost as if they're sneaking us on after the MTV executives go to bed."

—John M. Higgins

'Addams Family' bonds with Fox Family

They're creepy and they're spookish and now *The New Addams Family* is the highlight of Fox Family Channel's original prime time lineup.

Fox Family debuted an original colorized remake of the 1960s-era twisted sitcom on Monday, Oct. 19, to a 1.1 rating, placing it within the six top-rated original series on basic cable in the 7 p.m. to 8 p.m. time slot. Fox Family Channel has spent \$30 million on 65 episodes of the series, making it one of the network's most significant investments in original prime time programming.

To make *The New Addams Family* truly different from the earlier series, Fox Family uses fast-action camera work, taking its cue from the "Addams Family" movie.

In the series, cameras hinge on the tip of hatchets as they swing through the air. Bowling balls careen down stairways as the camera takes viewers for the same



Fox Family has invested \$30 million for 65 episodes of 'Addams Family.'

ride. And, as in the movie, the character "Thing" comes out of its box and shows off his adeptness at various sports.

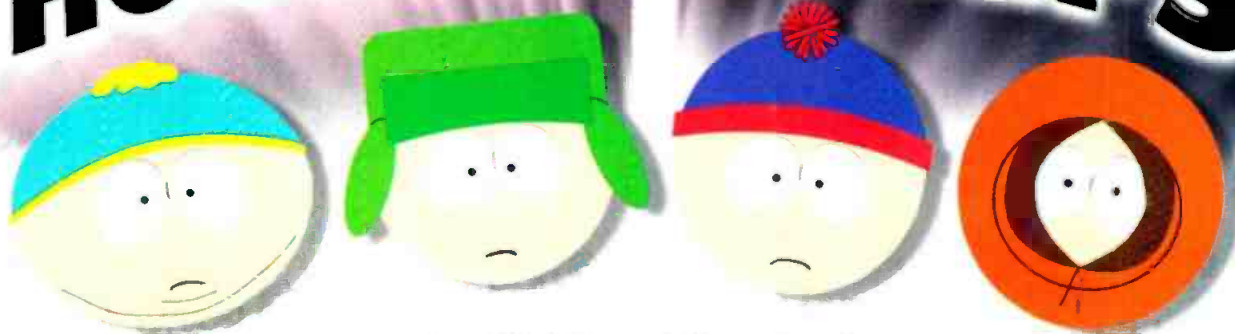
The New Addams Family also plays up the roles of Gomez and Morticia Addams' children, Wednesday and Pugsley, to show the family "as a close and loving one, in a dark-humor sort of way," says series executive producer Lance H. Robbins.

"The concept of the series came from Haim Saban (Fox Family Worldwide chairman and chief executive), who wanted an icon for Fox Family Channel," Robbins says. "The Addams Family is a family, an unusual and offbeat family, but also a warm, loving family whose image bonds with Fox Family Channel."

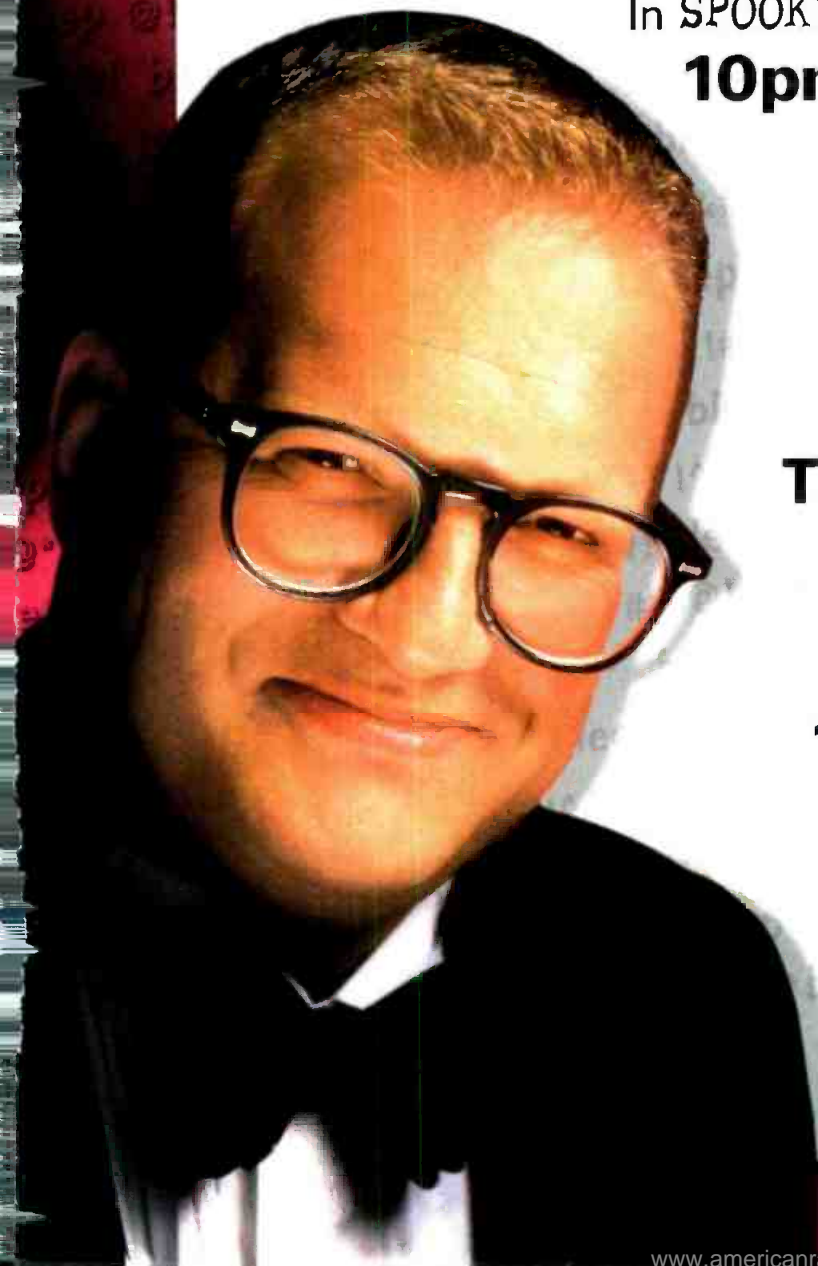
—Donna Petrozzello

ORIGINAL CABLE PROGRAMMING

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The All-New 'Bleeping'
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Halloween Special
In SPOOKY VISION
10pm/9c



First 'Bleeping' Time
On Television
**The N.Y. Friars Club
Roast Of
Drew Carey**
All-Star Comedy Event
10:30pm/9:30c

Wednesday on



www.comedycentral.com

Emeril kicks Food Network up a notch

Faster than he can whip up a batch of beignets, New Orleans-based chef Emeril Lagasse transforms the high brow art of TV cooking shows into a feast for entertainment lovers.

On his CableACE-winning *Emeril Live* on Food Network, Lagasse dishes out a lesson on mincing, dicing, chopping and spicing with a blunt Boston accent that reminds viewers that cooking is anything but dainty. In its second year, *Emeril Live* anchors Food Network's prime time weeknights at 9 p.m. ET with additional plays at midnight and on weekends.

"BAM!" Lagasse shouts, as he slams a dash of his trademark "essence" spice jumble into a jambalaya. "Let's kick it up a notch," Lagasse suggests, as he pours two quarts of pure cream into the base for banana and chocolate bread pudding.

The best of late-night talk meets the cooking range to create this true cable original series. Banjo pickers and bluesy

piano thumpers play to the crowd during commercial breaks. Rosie O'Donnell and Deborah Norville have stopped in to stir a sauce or two. The chef's live studio audience cheers him on, applauding his enthusiasm and down-home passion for creating good food that Lagasse believes everyone should relish.

"It's fun to break down the rules," says Lagasse. "Cooking isn't rocket science."

Lagasse's stripped-down approach to the culinary arts has won more than just a few fans. So many, in fact, that when Food Network opened up a toll-free number for callers to request tickets to a week's worth of *Emeril Live* tapings, 50,000 calls came in simultaneously, jamming the lines and forcing MCI to shut down phone service in Manchester, N.H.—the location of the call center—on a Monday morning.

Men love him. Women swoon. And Lagasse revels in all of it, although he says he's most proud of having turned

on to cooking folks who were better at making reservations than a roast.

"It's amazing to me how many men have admitted they want to cook as a result of watching the show," Lagasse says. "Slowly, I think we've been influencing the American table by making more people interested in cooking, eating, shopping for food and bringing more varieties of food into their lives."

Lagasse has parlayed his popularity in 34 million Food Network homes into broadcast TV, gaining a stint last year as a Friday food correspondent with ABC's *Good Morning America*. He replaced Julia Child after 16 years.

Give him time and his reputation may eclipse Child's. When he combines shows he's shot for *Emeril Live*, his other Food Network original series, *Essence of Emeril*, and his Food Network debut show, *How to Boil Water*, Lagasse says he's logged in almost 900 show hours, more than any other single chef.

Meanwhile, Lagasse finds time to oversee his two New Orleans restaurants (Emeril's and NOLA), and his Emeril's New Orleans Fish House in Las Vegas. He also has published four cookbooks; the latest, "Emeril's TV Dinners," contains his favorite recipes from the live show.

—Donna Petrozzello

Civil rights and more: 'Any Day Now'

Through a tale of childhood friendship rekindled in adulthood, actress Annie Potts portrays a woman striving to define herself in Lifetime Television's new original series, *Any Day Now*.

The series recounts the friendship of a white girl, played by Potts (*Designing Women*, *Love and War*, *Dangerous Minds*) and an African-American girl, played by series co-star Lorraine Toussaint (*Law and Order*, "Leaving L.A."). The story of the childhood friendship is told against the backdrop of small-town Alabama at the height of the civil rights movement.

Reunited decades later, the women find themselves leading disparate lives, yet they work to rebuild their friendship in a different context. *Any Day Now* anchors Lifetime's Tuesday night original programming block at 9 p.m.

The series builds on familiar themes for Lifetime programs—friendship, women's roles, marriage—but also introduces issues of racial

equality, discrimination and the history of the U.S. civil rights movement.

Potts plays the part as though she's reliving part of her personal past. As a Kentucky-bred farm girl growing up in the 1960s, Potts ran headlong into discrimination that she couldn't comprehend. As young children, Potts and her sisters often were cared for by the matriarch of an African-American family that lived in a ten-

ant house on the Potts family farm, and she was friendly with black children in her youth.

Along with tackling the ethics of discrimination against children and adults, *Any Day Now* deals with women who grow up to be very different than their childhood aspirations.

In the series, Toussaint's character matures into a successful, single, wealthy attorney, although as a child she wanted a husband and family. Potts's character marries her first love after an unplanned pregnancy and remains in the town where she was raised, a scenario completely different from what she envisioned as a child.

As adults the two are reunited in the town in which they were raised and try to fit into each other's lives again.

Last week, Viewers for Quality Television gave *Any Day Now* its highest rating for any new drama on basic cable, an 8.3 on a scale of 1 to 10, for the period Sept. 21–Oct. 4.

—Donna Petrozzello



ORIGINAL CABLE PROGRAMMING

'Animal Farm' is Halmi's latest barn-burner

By Donna Petrozzello

Veteran producer Robert Halmi Sr. says he spent about one-third of his \$22 million-plus budget for Turner Network Television's upcoming *Animal Farm* before he started a camera rolling. The money went to build mechanical sheep and pigs.

Halmi's production of George Orwell's landmark novel for TNT will be the most expensive two-hour movie ever made for a basic cable network, according to TNT officials. The movie, being shot outside Dublin, features movable, talking man-made animals "that make [Disney's] Babe look like a bad cartoon," Halmi says. The production is set to air next summer.

Halmi, who was made chairman of Hallmark Entertainment in 1994 when Hallmark purchased his RHI production company for \$365 million, expects to fund and/or produce about 35 original movies that will air on broadcast and cable networks next year, although he says the cable demand is growing.

"Until recently, the cable industry wasn't much involved [in] or enthusiastic about original movies," Halmi says. "They did it because they had to. But now they know that is where their survival lies, and they are willing to step up financially to the same level or even higher than the [broadcast] networks would."

"It used to be entirely different, and cable could not afford

half of what broadcast could," he says. "But now, cable spends pretty much the same as broadcast networks on big, original features, whether it's a two-hour movie or event. It's become a leapfrogging situation, with each wanting to outdo the other."

Halmi's most recent big-budget cable production was *Moby Dick*, a four-hour series that USA Network aired in March and that cost some \$20 million, according to sources. In 1991, Halmi created *The Josephine Baker Story* for HBO.

Halmi says that he's longed to do a film adaptation of Orwell's classic allegory about communism for many years, but he always thought the subject was too dark and political to inspire a broadcast network. "On a broadcast network, *Animal Farm* would die," he says. "Cable is a bit braver in subject matter than the broadcast networks."

"The competition is so fast and furious between cable and broadcast, with everyone fighting for audience share, [that] you have to offer something other than reruns and feature movies," he says. "Everybody realizes that so-called event programming on TV is

what brings the audience in. Broadcasters and cable networks can get away with regular programming for a while, but then they have to put on another event. And the home of the event will be the TV channel to watch, whether it's cable or broadcast."



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HBO tries to pick up women

Sex in the City is a real departure for Home Box Office. It's not merely that the series addresses a variety of sexual topics so bluntly, or even that it explores sexual appetites and frustrations from a woman's point of view.

The real distinction is that the show is aimed at women. At a network vaunted for its creative original productions, from breakthrough movies to series like *The Larry Sanders Show*, the bulk of HBO programming appeals primarily to men.

"This is really our only prime time show skewed toward women," says Chris Albrecht, HBO president of original programming and independent production. Even with *Tracey Takes On...*, a popular sketch character show featuring actress Tracey Ullman, "the major audience tends to be men," Albrecht says.

HBO has never focused on women as an audience niche. With men often the decisionmakers about what to watch on a given night—and, more important, whether to buy or drop pay

cable—HBO's schedule has long been loaded with boxing, action movies and explicit sex-oriented programming. Network executives also have long addressed blacks, unusually heavy buyers of pay cable, both through comedy shows and high-quality movies like *Miss Evers' Boys*.

The series is part of a gradual shift in the network's mix. "Sex in the City is a social satire about the way people are in

relationships—for example, bludgeoning men who are fixated on dating models, and exploring what that means for other women. A second is the degree of explicitness, with one show centered on whether the women would have anal sex.

But what Albrecht likes about *Sex In The City* is the way in which it brings to the screen the candor with which many women talk about sex.

Of course, HBO has always liked sex. Its late-night schedule is filled with titillating and flat-out raunchy shows, like its verbally explicit *Taxicab Confessions*, nudity-loaded *Real Sex* and documentaries like *Pimps Up, Ho's Down*. Even airing in fringe hours, these shows generally generate much higher ratings than loftier fare, such as Vietnam movie *A Bright Shining Lie* or space miniseries *From Earth to the Moon*.

"Find something else that gets a 15 rating at midnight," says one HBO executive about the *Real Sex* series, which dwells on strippers and swingers.

Albrecht, however, says that he doesn't view *Sex in the City* as an adjunct to what he euphemistically calls HBO's "sex documentary programming."

"There's actually very little sex in it," Albrecht notes. "Sarah says one foul word in the pilot."

Since premiering in the summer, the series has received generally positive reviews. Critics liked the show's writing and casting. With the series outdrawing *Larry Sanders*, HBO and Star are in renewal negotiations. HBO initially ordered only 12 episodes, half of what a broadcast network airs in a season.

Albrecht expects the next round to focus less on Parker and give more life to the supporting characters, who have suffered from lack of character development.

"With so few episodes, you never get much character development in the first season," says HBO Chairman Jeff Bewkes. "That will change."

—John M. Higgins



relationships," Albrecht says. "The highest demographic group of *Sex in the City* is women. For a long time we ignored that paying subscriber."

Sex in the City was brought to HBO by Darren Star, the producer behind *Beverly Hills 90210* and *Melrose Place*, who had optioned a book of the same title by Candace Bushnell. Her sex column has appeared in upscale weekly newspaper *New York Observer*. Like the column, the show examines relationships and sex primarily, from the viewpoint of women—ultrachic New York City women who are almost as obsessed with fashion as with sex.

Series star Sarah Jessica Parker portrays Carrie Bradshaw, who painstakingly details the Manhattan dating scene both from her own frustrating experiences and from those of friends, particularly three close women friends. Supporting characters include one promiscuous predator (played by Kim Cattrall), a sexual prude (Kristin Davis) and a jaded friend (Cynthia Nixon).

One distinct element is the degree to which the series pokes fun at sex and

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ORIGINAL CABLE PROGRAMMING

Primestar takes double hit

USVG axes C-band deal; S&P cuts debt rating

By Price Colman

Primestar Inc.'s desire to engineer a quick rebound from its failed acquisition of ASkyB ran into trouble last week on a double dose of bad, but predictable, news.

First, United Video Satellite Group confirmed that it is terminating a deal to sell Primestar its 1.2 million C-band subscribers in Superstar/Netlink.

The deal from the start was contingent on Primestar obtaining ASkyB's 28 high-power transponder licenses at 110 degrees west longitude, and thus UVSG's announcement came as little surprise.

But then, continuing Primestar's run of bad luck, Standard & Poor's slashed key debt ratings for the bruised company. S&P dropped Primestar's corporate and bank debt ratings two notches, lowering them to B from BB-, and also dropped the subordinated debt rating two levels, to CCC+ from B.

In addition, S&P placed the ratings on CreditWatch with negative implications, citing among other factors the meltdown of the ASkyB acquisition, the diminishing prospects of a medium-power DBS business and Primestar's high churn rate.

Primestar officials declined to comment on the developments or on reported discussions with DirecTV about a possible asset sale that would include Primestar's 2.2 million subscribers. In the wake of the failed ASkyB deal, Primestar Chairman Carl Vogel acknowledged that a sale was one option for enhancing shareholder value and that he'd consider any serious offer.

Among analysts, the consensus remains that the two other DBS providers are the only likely candidates to acquire Primestar's assets. And while some in the investment community are cutting Primestar's per-subscriber valuations as time passes without a deal announcement, others say it's far too early to predict how the situation will play out.

"If you are an equity holder in this thing and you are contemplating some kind of transaction that may have the effect of strengthening your most seri-

ous competitors, that is DirecTV and EchoStar, you are not going to act hastily," says Robert Berzins, a bond analyst at Lehman Bros. "You are going to be very prudent and careful."

Berzins' observation underscores what has been a prime challenge for Primestar all along and is even more so now: building consensus at the board level. Primestar's board includes members from the different companies that are its majority owners, including TCI Satellite Entertainment, Time Warner Entertainment/Newhouse, Comcast, MediaOne and Cox. As Primestar board members, those representatives are supposed to do what's best for the company. But as officers of their own companies, they have responsibilities to their shareholders.

Thus, while most of the board may have pushed for a sale of the cable



Primestar' Chairman Carl Vogel has said that he would not rule out the possibility of an asset sale.

interests, even at a price reduced from the original \$6 to about \$4, Time Warner Entertainment may have resisted. That's because Time Warner's economic interest in Primestar goes beyond its equity stake. Primestar, with 2.2 million subscribers, ranks as one of the top 10 U.S. video providers and is a big customer for Time Warner programming.

There are conflicting reports as to whether Time Warner actually resisted a sale. The company declined to comment.

Some analysts, frustrated by the uncertainty of no news, have speculated that Primestar's cable owners might simply let the company slide into bankruptcy to prevent DBS competitors from getting their hands on Primestar's subscribers. If they did so, they'd not only see their substantial eight-year investment in the DBS provider go

Marcus opposes digital must carry

He may be a broadcaster now, but he still thinks like a cable operator. Jeffrey A. Marcus, the one-time cable operator who now leads Chancellor's ever-expanding radio-TV-outdoor group, told industry executives in New York last Tuesday night (Oct. 20) that he opposes an FCC must-carry rule that would require cable systems to carry broadcasters' second digital TV signals.

It would be unfair to burden cable operators with the obligation to carry the extra channels, especially when most broadcasters have little idea how they intend to use them, Marcus said at the annual International Radio & Television Society Foundation Dinner. Plus, if broadcasters find that local cable systems are "stiff-arming" them, they can go to satellite TV, he said. He is convinced that Congress will change the law to permit satellite TV operators to carry local broadcast signals. It's "going to happen," he said.

Fellow panelist James Dolan, president of New York-based Cablevision, said there may be no need for a government must-carry mandate. He remains optimistic that cable operators and major broadcasters will negotiate private DTV carriage agreements. The talks are proceeding in an "atmosphere of...entrepreneurship," he said.

—Harry A. Jessell



Moderator Tom Wolzien, Sanford Bernstein & Co.; James Dolan, and Jeffrey Marcus

down the tubes but might also suffer political fallout.

"How would it look—to Congress, to the FCC—if you let this thing go?" wonders Berzins. "The political ramifications are very complicated. It's not a simple story."

Little wonder that many analysts are developing sales scenarios that place widely varying valuations on Primestar's subscribers. Those valuation projections range from about \$350 each—roughly what it costs possible buyer EchoStar to add one new subscriber—to as high as \$1,000. The higher number takes into account the higher cash flow Primestar would generate if it went into a service-only mode and focused only

on maintaining its subscriber base and not on adding new customers.

According to Vijay Jayant, satellite analyst at Bear Stearns, the key question is: "Could they make bondholders whole if they sold the subscriber base to the two likely buyers, EchoStar or DirecTV?" It would take a deal that valued Primestar's 2.2 million subs at about \$550 each, and that would leave equity owners holding an empty bag.

There's still the question of what happens to ASkyB's 110 slot and to the two satellites sitting on the ground.

Curt Alexander of Media Group Research offers a potential cleanup solution that has some support among other analysts: "Clearly EchoStar and Direc-

TV would like to have either the subscribers or the orbital slot," he says. "It sounds like there's a deal to be done there."

"My solution: Why doesn't News Corp. give the orbital [110] slot to EchoStar in exchange for the lawsuit going away. And so that DirecTV doesn't feel like it's getting the short end of the dish, why not let it buy the rights to existing Primestar subscribers? DirecTV's in a better position to convert them to high-power."

Don't hold your breath for a deal, says Berzins. "I would be shocked if something were to happen imminently," he says. "There are too many parties, too many objectives." ■

Jones sale to close by February

Company holds final shareholder meeting as independent

By Price Colman

Jones Intercable's sale of controlling interest to Comcast Corp. should close sometime in February, Jones executives predicted last week at the MSO's final shareholder meeting as an independent company.

After striking a deal with Bell Canada International (BCI) in May to acquire its 30% interest in Jones for \$500 million, Comcast in August convinced Jones Chairman Glenn Jones to sell his 2.9 million supervoting (10 votes per share) shares about three years ahead of schedule. Glenn Jones

reportedly was eager to exit his fractious relationship with BCI and to focus on growing the various programming assets in Jones International, a company he wholly controls.

A Comcast executive says his company has aimed for a first-quarter 1999 close since the deal was announced, but adds, "I thought it could be later" in the first quarter than February.

The only potential impediment is transfer of franchise agreements from Jones to Comcast. Such transfers typically take four to five months. Under that time frame, the deal could still close as soon as February.

With the clock ticking since the deal was announced in August, executives and staff at Jones have been riding an emotional roller coaster.

The mix of feelings was evident at Jones's final shareholder meeting as an independent company.

"We're doing some grieving," acknowledged Jones Intercable President James O'Brien.

As a result of the deal, some 300 corporate-level employees are likely to lose their jobs. To avoid a disruptive transition, Jones is offering incentives to employees who stay to the end.

Along with the sense of loss, there's also a sense of accomplishment. Three years ago, Jones Intercable owned less than one-quarter of its 1.3 million subscribers. The rest were in the managed limited partnerships that founder Glenn Jones used as a vehicle to create a top-10 MSO in the absence of other financing. But it was a strategy that hindered Jones Intercable's acceptance by finan-

Movie nights for Sundance

Starting next month, Sundance Channel will launch four prime time programming platforms highlighting different genres of independent films.

On Nov. 6, Sundance turns 9 p.m. Friday night over to Something New: Sundance Channel Premieres, a slot in which Sundance will give new feature films their TV debut in the U.S.

For its first Something New feature, Sundance will air director Allison Burnett's "Red Meat," a contemporary comedy. In the Something New block, Sundance plans to screen at least six films that have not had previous releases on TV, in theaters or on home video.

Sundance's Shorts Stop: An Hour of Short Films, which debuts Sunday (Nov. 1), will feature an hour of independent short films airing Sundays at 8 p.m. On Mondays at 9 p.m., Sundance shifts to documentaries with Matter of Fact: The Best of Nonfiction Filmmaking, starting Nov. 2. Beginning Saturday, Nov. 7, at 9 p.m., Sundance unveils Saturday Night Special: Movies We Love, a block of vintage and staffers'-choice independent films.

—Donna Petrozzello



'Red Meat' is part of Sundance's new 'appointment movie' on Fridays.

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cial markets because of the complicated structure.

Since 1995, the company has focused on buying out or selling the system in limited partnerships. While the effort was aimed primarily at simplifying the corporate structure, it also helped to pave the way for acquisition by Comcast. By the end of this year, Jones expects to own 92% of its 1.2 million customers.

"This is, for me, the execution of a 25-year business plan," said Glenn Jones. "The program was always to do partnerships, because we didn't have money on our own."

As a result of the Comcast deal, money won't be a problem for Jones top-line management. Glenn Jones is receiving \$8.3 million from Comcast to buy out his employment agreement. In addition, according to the company's recent proxy statement, Jones Intercable is paying about \$4 million to O'Brien; some \$3.25 million to the group vice president—finance, Kevin Coyle, and about \$2.5 million to the group vice president—operations, Ruth Warren. ■

Catching flak over Interngate

Journalists criticize journalists over lapses in coverage

By Dan Trigoboff

Yes, there was an affair in the White House. There were audio tapes. There were even a dress and a cigar. But getting it right isn't always getting it good, and in covering the sensational President Clinton/Monica Lewinsky scandal, concludes a report from a journalists' consortium, there were clear lapses in good journalism.

"The Clinton/Lewinsky Story: How Accurate? How Fair?" from the Committee of Concerned Journalists, says that for the most part, even at the height of the feeding frenzy that began last January—and, to some degree, continues today—reporters got most things right and avoided the profession's worst practices. But "it is an oversimplification to say the press has been vindicated," the report concludes.

Reporters, including broadcasters,

were found to be ahead of the facts, leaning on investigators' suspicions that failed to hold up, inadequately skeptical and sometimes engaging in "reckless speculation and propaganda."

Jim Doyle, a longtime newspaperman who conducted the study, said when presenting the report that he was troubled when comparing the "sober, steady, evenhanded" reporting on major Watergate events 25 years ago with the cynicism and sarcasm in the reporting on the current White House scandal.

Deborah Potter, a former CBS and CNN journalist, called the scandal's endless commentary "a culture of babble." And retired *Washington Post* editor Ben Bradlee, who oversaw the *Post*'s Pulitzer Prize-winning Watergate coverage, said reporters then did not go on TV with commentary and added that he was rethinking the notion of rushing a story into print for competition's sake. "When the history of the world is written," he said, "no one will know whether you had it on Saturday or Sunday."

The study cites, among trouble areas, reporting on the premature "discovery" of Lewinsky's dress and its alleged stain, the so-called "talking points" and their suggestion of witness tampering, the roles of Clinton's secretary and of confidant Vernon Jordan in possibly covering up the affair, the perhaps-mythical witness to a Clinton/Lewinsky tryst and unsubstantiated suggestions that other women were involved with the President.

ABC's first report of Lewinsky's stained dress was accurate, the report notes, continuing that although ABC cited only one source, it may have been a reliable source, and the network was not just "lucky," as some critics claimed. But many reports that followed were misreported. They included MSNBC's premature report that investigators were awaiting test results from one of Lewinsky's dresses, CBS's report that no DNA evidence had been found on a dress, and Geraldo Rivera's claim on CNBC that there was "no possibility that a so-called semen-stained dress exists."

Months later, the committee said, when Rivera reported that a source close to the president had told him that a DNA test on the by-then-discovered dress was positive, NBC warned its journalists not to follow Rivera's reporting. ■



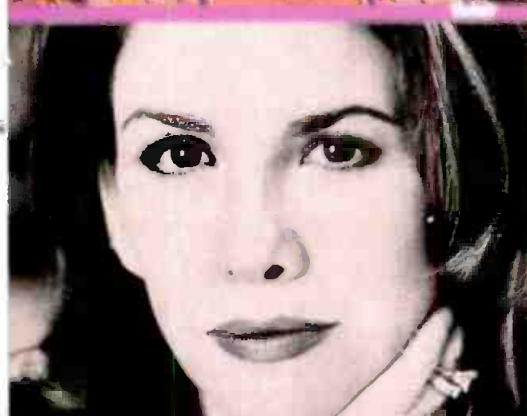
CABLE'S TOP 25

PEOPLE'S CHOICE

ESPN's Thursday matchup of the Green Bay Packers and the Detroit Lions was a winner—besting second-place 'WCW Monday Nitro' by almost four full ratings points.

Following are the top 25 basic cable programs for the week of Oct. 12-18, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating	Cable U.S.	Hhs (000)	Cable Share
1	NFL: Green Bay Packers vs. Detroit Lions	ESPN	Thu	8:15P	180	9.2	7.0	6,923	14.7
2	WCW Monday Nitro	TNT	Mon	8:00P	60	5.3	4.0	3,966	8.0
3	WWF War Zone	USA	Mon	10:00P	66	4.9	3.7	3,650	7.6
4	WWF Raw	USA	Mon	9:00P	60	4.7	3.5	3,522	6.8
4	NASCAR: Pepsi 400	TNN	Sat	8:00P	240	4.7	3.5	3,435	8.3
6	WCW Monday Nitro	TNT	Mon	10:00P	60	4.4	3.3	3,306	6.8
7	WCW Monday Nitro	TNT	Mon	9:00P	60	4.3	3.3	3,235	6.2
8	South Park	COM	Wed	10:00P	30	3.9	2.1	2,101	6.1
9	WCW Thunder	TBS	Thu	9:05P	61	3.7	2.8	2,791	5.8
9	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.7	2.8	2,755	6.0
11	Rugrats	NICK	Mon	7:30P	30	3.6	2.7	2,685	6.1
12	Movie: 'Life of the Party'	LIFE	Mon	9:00P	120	3.5	2.6	2,566	5.3
13	Rugrats	NICK	Tue	7:30P	30	3.4	2.5	2,497	5.8
13	Rugrats	NICK	Wed	7:30P	30	3.4	2.5	2,478	5.7
15	WCW Thunder	TBS	Thu	8:05P	60	3.3	2.5	2,515	5.5
15	Rugrats	NICK	Sun	10:00A	30	3.3	2.5	2,451	10.1
17	Hey Arnold	NICK	Mon	8:00P	30	3.2	2.4	2,346	4.9
17	Rugrats	NICK	Thu	7:30P	30	3.2	2.3	2,335	5.6
19	Hey Arnold	NICK	Wed	8:00P	30	3.1	2.3	2,308	5.0
19	All in the Family Marathon	NICK	Wed	9:30P	30	3.1	2.3	2,283	4.8
21	NFL 2Night	ESPN	Thu	7:30P	45	3.0	2.3	2,262	5.6
21	NFL Primetime	ESPN	Sun	7:30P	60	3.0	2.3	2,260	4.9
21	Wild Thornberrys	NICK	Tue	8:00P	30	3.0	2.3	2,245	4.8
21	My Brother and Me	NICK	Sun	7:00P	30	3.0	2.2	2,197	4.9
21	Biography Special	A&E	Sun	8:00P	120	3.0	2.2	2,197	4.5



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*Horowitz & Associates, Inc. June 1998. Average of a four market study on new channels that could be offered. Survey of 600 female Prime Cable subscribers.



Showtime back with Tyson

The Nevada State Athletic Commission last week reinstated Mike Tyson's boxing license in that state—and with it, Showtime Event Television's most lucrative pay-per-view personality. SET will pick up in the midst of its exclusive multifight deal that it struck with Tyson before the fighter bit off part of Evander Holyfield's ear during a June 1997 bout and was banned from the sport. Tyson's boxing matches rank as seven of the top 10 highest-grossing PPV events since 1991, with the Tyson/Holyfield bout in 1997 grossing a record \$100 million with 2 million buys, according to industry sources. Tyson and Holyfield are expected to meet again in the ring in a PPV event expected to break records. Since Tyson's license was revoked, SET has filled its PPV card with additional Holyfield fights and live concerts.

"Mike is probably one of the most compelling personalities in the history of boxing," says Mark Greenberg, SET's executive vice president for sports and event programming. "There's a curiosity factor. There clearly are some fans who are disenchanted with him for what happened, [but] at the same time, there's another group of fans who are even more curious and interested in seeing him."



Big draw Mike Tyson is licensed to fight.

BellSouth sticks with wireless

While most wireless cable providers are seeking ways to survive, the well-heeled regional Bell operating

company BellSouth has launched its wireless cable service in Orlando, Fla. The 160-channel service features programming from the americast consortium that includes BellSouth, Ameritech, GTE, SNET and the Walt Disney Co. Orlando marks the third wireless cable launch for BellSouth, which also has turned service on in New Orleans and Atlanta. BellSouth is staying mum about subscriber counts in the first two cities, but analysts say the service is doing well, although it's unlikely that it's turning a profit yet. Next on BellSouth's wireless cable launch list are Jacksonville and Daytona, both Fla., where the service is scheduled to be rolled out early next year, and Miami, where launch is planned for mid-1999.

Things that go bump

American Movie Classics unearths a wealth of vintage horror films in its Monsterfest: House of Horrors week-long tribute to Halloween starting Oct. 26. From October 26-29, AMC will feature 25 classic horror films introduced by the Monsterfest host, filmmaker Tim Burton,

who also selected some of the films. On Friday (Oct. 30), AMC kicks off a weekend of terror with *Hollywood Ghost Stories*, an AMC original special about the unearthly terrors of tinseltown. Throughout the weekend, AMC continues its fright fest with films including "Return of the Vampire," "13 Ghosts" and "The Curse of the Mummy's Tomb."

Fox combines sales teams

Fox Family Worldwide will extend the reach of its Fox Family Channel sales team to add the sale of advertising on Fox Kids Network, Fox Kids Radio and Fox Kids Magazine. The change is expected to take place in the first quarter of next year. The new Fox Family Worldwide ad sales unit will be based in New York, and its members will report to Fox Family President of Ad Sales Rick Sirvaitis. The team will be responsible for all national advertising sales that previously were separately managed by Fox Kids Network and Fox Family Channel.

Levin murder trial begins

The trial of the accused killer of Time Warner Inc. Chairman Gerald Levin's son opened last week with defense attorneys contending that the police got the wrong man. Attorneys for defendant Corey Arthur conceded during opening statements that Arthur was in the apartment of his former



'Doctor Cyclops' will be one of AMC's monstrous presentations.

teacher, Jonathan Levin, the night Levin was murdered, but argued that Arthur did not kill him. Levin, 31, was found shot and stabbed in his Manhattan apartment on June 2, 1997. Arthur contends his

accuser, co-defendant Montoun Hart, killed Levin. Hart will be tried separately.

CNN viewership unaffected

According to a study conducted for the Freedom Forum's Free Press/Fair Press project, CNN's reporting and subsequent retraction of its story about the alleged use of nerve gas by the U.S. military did not markedly change viewers' perceptions or use of the network. Among CNN viewers, 7% said they watch CNN less than before the episode, 7% said they watch more than before and the balance said they watch about as much.

Lamb honored

C-SPAN founder and CEO Brian Lamb has been honored with the Committee to Protect Journalists' Burton Benjamin Memorial Award for press freedom. The award is named for the former CBS News producer and CPJ chairman who died in 1988. In announcing the award, CPJ said C-SPAN "upholds the press freedom standard of the [committee]: Democracy can flourish only when citizens have the right and the ability to freely express and have access to information, opinions and views."

KVOA buys SeaChange server

Tucson station is first in U.S. to make MediaCluster buy

By Glen Dickson

NBC affiliate KVOA(TV) Tucson, Ariz., has become the first U.S. television station to purchase SeaChange International's Broadcast MediaCluster video server, which it will use for commercial insertion and program delay.

KVOA is the second U.S. customer for SeaChange's Broadcast MediaCluster, following a purchase by cable programming distributor Group W Network Services in Stamford, Conn. (B&C, Sept. 7). The station initially is using the MediaCluster for commercial insertion, replacing a Sony Betacart.

So far, KVOA has spent about \$300,000 on the three-node MediaCluster (each node is an individual computer), which can store about 2,200 thirty-second spots at an MPEG-2 4:2:2 encoding rate of 18 Mb/s, and accompanying Sundance Digital automation software. The station plans to add storage capacity and bandwidth to the system to handle other applications starting next year.

"Our intention is to go forward with the process and add other nodes to do network program delay and syndicated

program delay," says Ralph Turk, the station's chief engineer. "Being in the Mountain time zone we have a real problem with network time. We don't do daylight-saving time, so we're always delaying the network."

While KVOA will be using a playback rate of 18 Mb/s for commercials, the station plans to use a 24 Mb/s rate for network and syndicated programming delay. According to Turk, "18 Mb/s is very good, while 24 Mb/s is excellent, in our opinion."

Turk says he went with Sundance Digital's automation software to run the SeaChange system because "they write modules to the customer's specification rather than one size fits all." He plans to use the Timeliner system, a combination of Sundance and SeaChange software, to record satellite feeds for program delay in the future.

Turk likes the redundancy of SeaChange's MediaCluster fault-tolerant computer architecture, which extends the concept of RAID storage to individual nodes within the system and requires only one copy of video regardless of the number of nodes.

"It's like having RAID-5 plus 'RAID squared' over the system," he



KVOA(TV) Tucson has bought a SeaChange MediaCluster server that can store 2,200 commercials at Betacam SP quality, says Ralph Turk, the station's chief engineer.

says. "The only single point of failure is the AC main power to the station and the actual output to the system—and if you put a hot switch in there you don't have that problem." ■

PBS taps PowerVu Plus for DTV

Chooses S-A compression gear for network

By Karen Anderson

PBS will use ScientificAtlanta's PowerVu Plus high-definition and standard-definition integrated digital video compression system to distribute DTV and HDTV programming via satellite to its member stations.

The PowerVu Plus encoder system will allow the network to send its member stations 1080I HDTV programming in time for its DTV debut on Nov. 9.

Since PBS stations don't have to deal with local commercial insertion, PBS will distribute pass-through



Edward Caleca of PBS says both product and service were reasons for the network's choice of S-A's PowerVu.

HDTV programming at 19.4 Mb/s, and PBS stations simply will retransmit the pre-encoded network signal. Most

commercial networks say they will distribute 45 Mb/s HDTV streams to their affiliates and O&Os, which then will decode them to 1.5 Gb/s, insert local spots and graphics and then re-encode them (with their own \$300,000-\$500,000 encoder) for local broadcast.

However, S-A's PowerVu Plus system will allow PBS member stations to modify the HDTV signal's Program and System Information Protocol (PSIP) tables—the on-screen electronic programming guide (EPG) that is part of the ATSC transmission standard—to include local informa-

tion without having to decode and re-encode the signals at the station.

Edward Caleca, PBS senior vice president, technology and operations, says PBS plans eventually to upgrade its signal to a higher data rate but will continue to distribute 19.4 Mb/s programming feeds for pass-through broadcast for at least a year.

"We just think it's the right thing to do right now to go with the 19.4 [Mb/s stream]," he says. "It's the fastest—

and in a sense, quickest—way to get the signal out to our stations and have them pass it through."

Tim Portland, vice president and broadcast business line manager for S-A's Satellite Television Networks, says that while the initial contract with PBS is only for one network encoder system, the company plans to offer PBS stations an "attractive" package of HDTV encoder and decoder systems to facilitate the transmission of

locally originated programming as well as PBS's eventual upgrade of its network HDTV signal.

S-A is developing a Website specifically for PBS station engineers to obtain technical information about PowerVu Plus.

Caleca won't disclose the cost of the PowerVu plus system, but he says that S-A was "extremely aggressive" with its pricing. Competing HDTV encoders range from \$300,000-\$500,000. ■

USDR asks FCC for DAB standard

Wants commission to OK IBOC and 12-year transition period

By Karen Anderson

USA Digital Radio, a partnership of CBS Corp. and Gannett Co., has petitioned the FCC to establish digital audio broadcasting (DAB) and to designate in-band-on-channel (IBOC) as the means to implement DAB.

IBOC uses existing AM and FM signals to broadcast analog and digital signals simultaneously. Competing DAB solutions make use of the terrestrial L-band, as in Europe's DAB system, and of S-band satellite transmission. Two U.S. S-band radio providers, CD Radio and American Radio Satellite Corp., compete with AM and FM stations but can broadcast only on a national level.

David Salemi, USADR director of marketing, says: "IBOC allows the smoothest transition from a broadcaster's standpoint because they can upgrade to digital based on their own economic needs."

Because IBOC works with the AM and FM bands, broadcasters don't have to start from scratch, he says. "Reusing spectrum seems to be the way to go for the 12,000 radio stations in the U.S."

Since IBOC is compatible both with traditional analog radio receivers and with new digital models, the transition would not be "dramatic" for consumers either, Salemi explains. "It allows [consumers] to upgrade on their own economic [terms] as well."

The petition also calls for a "hybrid" transition period of about 12 years for a "long-term transition to an all-digital environment without the need for additional frequency allocations, without changes in the public's ability to find a favorite radio station on the dial, without requiring an immediate upgrade of all radio receivers and without disruption in service to the public."

DAB offers a number of advantages, including better audio quality, Salemi says. "AM will sound like FM, and FM will be near CD-quality sound." As a result of its "robust reception," IBOC drastically reduces interference on AM and eliminates multipath on FM, he says.

DAB also offers data capabilities and "futuristic" services through advanced digital receivers, Salemi says, including auto navigation information, weather and traffic advisories and song information—such as title and artist.

USADR anticipates public comment on the petition in about two months. If it is approved, USADR will test its IBOC system at radio stations. "We'll handpick radio stations that have the worst possible environment," Salemi says. "We will go through and make sure our system works in those worst-case scenarios."

Two competing companies, Digital Radio Express and Lucent Digital Radio, are testing IBOC solutions and eventually plan to petition the FCC for approval.

Consumer Electronics Manufacturers Association spokeswoman Lisa Fasold says that if the petition fails, the "band wars" could drag on for years. "If IBOC proves to work, it could happen in two to three years. If it doesn't, it will be left in political hands, and it could be years by the time the U.S. gets digital radio." ■

Good 3Q boosts Avid shares

Avid Technology's stock rose as much as 39% after its third-quarter revenue results topped projections. Last Wednesday, Avid reported \$116.2 million of revenue, down from \$116.5 million in the same quarter last year. Earlier this month, as the company predicted that revenue would be about \$114 million, shares fell as much as 45% to hit its year low of 11 3/8. By mid-day Thursday it had risen 19 1/2.

"When we announced our results [on Oct.2]," says William Flaherty, Avid CFO, "that was only two days after we'd shipped our last products." He says after reviewing numbers with auditors the company came up with more accurate figures. "As it turned out we had a couple million [dollars] more revenue—primarily revenue overseas from SoftImage."

Flaherty says that while things are looking up for Avid, the company is still somewhat disappointed in its profits, which fell from \$8.8 million in 1996 to \$8 million this last year. "It was a little better than we had estimated in October, but below where we had planned."

Flaherty says he expects that the release of new products, including Symphony, MediaComposer Express NT, SoftImage DS 2.1, will help the bottom line. "We made it through a difficult quarter in the third, but all of these products that we have invested significant time and resources in are now poised to begin shipping, and we believe they will be instrumental in Avid's future growth, particularly as we address the TV on-line finishing market." Avid projects -year revenue to be slightly below 1997's \$471.3 million.

—Karen Anderson

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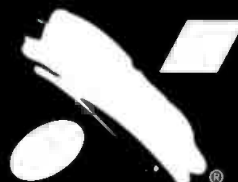


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Porn sites making hay

Online adult business is generating \$200 million-plus in revenue a year

By Richard Tedesco

While federal legislators seek to curb access to Internet pornography by children, the mostly adult population pumping money into sex sites figures to keep it a burgeoning business for the foreseeable future.

It's on the verge of becoming a billion-dollar industry in 1998, according to Mark Hardie, senior analyst with Forrester Research, who estimates that the online adult business is close to peaking after generating 40% annual growth over the past few years. "The astronomical growth is set to top out," Hardie says. But, he adds, "there is commerce opportunity at all ends of the adult spectrum."

Considering that Forrester estimated overall Web commerce at \$4.8 billion in 1998, adult sites represent a signifi-



Playboy attracted 2.3 million visitors to its site during second quarter 1998.

cant piece of the online action.

A handful of generic porno sites with such unadorned titles as X-Pix, 123 Adult and Triple-X Sex Photos is generating \$150 million-\$200 million

each per year, according to Hardie, who says that a secondary set is pulling in another \$50 million annually. That doesn't include the more mainstream online purveyors of soft porn, such as Playboy and Penthouse Online, which Hardie figures are probably just breaking even at the moment.

But that may have a lot to do with glitzy online production and editorial content that includes more than images of naked women. Playboy pulled in 2.3 million PC users during the second quarter of 1998, according to Media Metrix, which estimates X-Pix, 123 Adult and Triple-X at about 5 million visitors each.

In fact, Media Metrix estimates that some 22 million Web surfers—43% of all Web traffic in the second quarter—found their way to sex sites, which accounted for 150 of the 1,500 sites that Media Metrix monitored. "The

'Time,' 'Newsweek' recast 'Net editions

Last week was a busy one for news weeklies, as Time Inc. linked with America Online and Newsweek reinvented itself online.

Time Inc. New Media struck an expanded strategic alliance with AOL last week, making its online edition of *People* exclusive to AOL for 18 months and its online editions of *Time*, *Entertainment Weekly*, *Parents* and *Money* anchor tenants on AOL. Linda McCutcheon, president of Time Inc. New Media says: "This relationship allows Time Inc. New Media to deliver increasing value for our online advertisers by providing them with an exciting opportunity to reach AOL's large and unique online audience."

Time's ad sales staff is excited about realizing more ads from these online editions as their cyberspace reach expands, according to Graham Cannon, a Time New Media spokesman, who says that Time research indicates that one-third of AOL users already read *People*. The success on AOL of Time's Teen People, currently drawing millions of



'People' is among the Time Inc. titles with exclusive access via AOL.

visitors monthly, helped to fuel the deal.

There's no official word on the value of the deal, but a source close to it says there is "an exchange of value," with AOL effectively paying Time for the anchor tenancies it is taking.

Meanwhile, *Newsweek* is emphasizing daily news updates, analyses and photos—well beyond what it reproduces from its weekly edition—in its relaunched online edition (newsweek.com). It's looking to be "a complete news and information solution," according to Marc Teren, president and publisher of Washingtonpost. Newsweek Interactive.

The new newsweek.com includes an Extra section, featuring breaking stories before they hit the print edition, and HyperCover, an enriched version of each week's print-edition cover piece supplemented with links to Encyclopedia Britannica and other background sources. A link to its weekly radio show also provides a preview to each week's print issue.

—Richard Tedesco

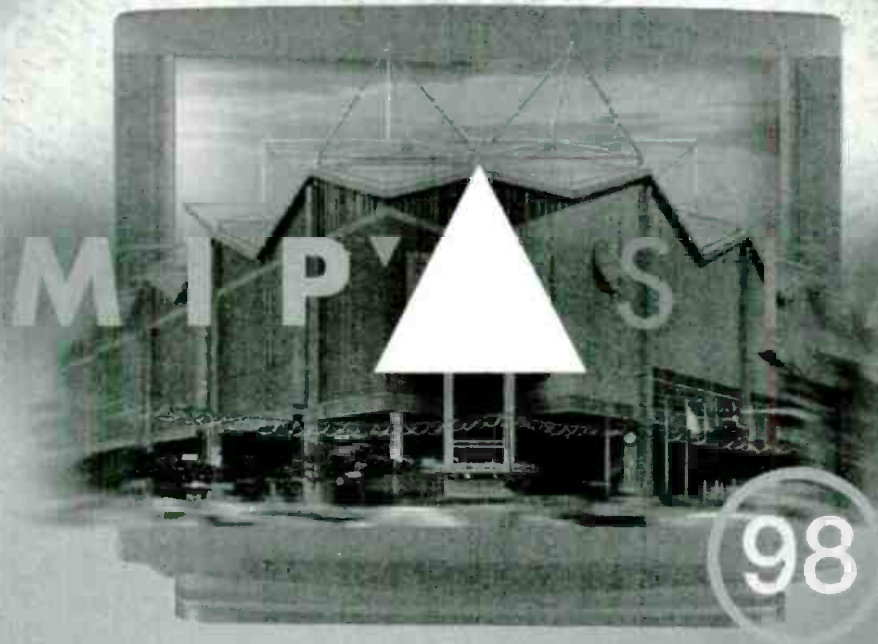
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number of sites is proliferating," says Dan Murphy, Media Metrix director of research. "The barrier to entry is not high [in] creating a porn Website."

As new 'Net surfers explore X-rated environments, the number of different individual users accessing such sites is increasing. And while the posher brand-name sites, such as Playboy, may not be drawing the most action, they're drawing longer use per visit, according to Murphy.

That's an indication that the Internet audience for porn may be an increasingly discerning one, as some purveyors suggest. "Three years ago, any yahoo could throw up some photos and make some money. It's not like that now," says Caity McPherson, director of Samantha's Online Galleries.

Samantha's main site, JuicyMango.com, offers a selection of still pictures of nude models for download to be purchased through a token system, with users typically purchasing \$18 worth of tokens. It also offers an opportunity for interaction, a particularly appealing point in the very private online world. "There's a sense of intimacy. They can talk to the models," says McPherson, who says that Samantha's is developing four new sites, including sites to target the "untapped" women's market.

The male-dominated business is

building up with cutting-edge technology, using high-quality Sony video cameras to enable video conferencing between nude models and online clients who pay per-minute charges for virtual interaction. Most sites are simply drawing \$9 monthly fees, typically for three-month increments, or up to \$50 for annual access to online video and still images. "There's a recognition that exclusive content sells," says Hardie, who points to licensing deals for content that also translate into CD-ROM and video sales.

That part of the business is spurred by the relative anonymity that the Web affords purchasers who are willing to provide credit card numbers. Congress is attempting to make adult sites eliminate free access to sample porn shots.

But observers, including Forrester's Hardie, are dubious about the eventual impact of such legislation: "You can use all sorts of screens to keep kids out, but the majority of sites choose not to use them."

Apart from federal regulation, online porn sites could be facing a stickier problem that could put a serious crimp in their business: American Express is considering cutting off service ties for such sites, and such a move could prompt similar action by other credit card companies. ■

CNN, MSNBC lead in 'Net network news

CNN and MSNBC topped the charts among network news outlets on the Web in the latest Media Metrix rankings, which combine Internet usage at home and in the workplace.

Survey numbers represent the projected number of Web users who visited each site during September. Media Metrix estimates the current U.S. Internet audience at 45 million household users and 27 million office surfers. The survey sample includes 30,000 PCs at work and at home. Total reach for the news/information/entertainment category as prepared by Media Metrix for BROADCASTING & CABLE WAS 75.4% among home users and 80% among office users. —Richard Tedesco

Site	% reach	Differentiated users
1. CNN.com	11.6	7,058,000
2. ZDNet.com	11.2	6,810,000
3. MSNBC.com	10.5	6,398,000
4. Weather.com	10.3	6,232,000
5. Disney Online*	7.5	4,552,000
6. ESPN.com	7.5	4,548,000
7. Pathfinder.com	6.8	4,138,000
8. USAToday.com	6.4	3,882,000
9. DigitalCity.com	6.4	3,863,000
10. ABCNews.com	6.3	3,812,000
11. CBS SportsLine*	5.6	3,418,000
12. CNNsi.com	5.2	3,134,000
13. CBS Now**	5.1	3,077,000
14. Sony Online*	4.7	2,881,000
15. MiningCo.com	4.7	2,855,000
16. TheGlobe.com	4.6	2,781,000
17. NBC Online*	4.6	2,764,000
18. NFL.com	4.5	2,744,000
19. WarnerBros. Online*	4.4	2,672,000
20. iVillage*	3.8	2,281,000
21. Broadcast.com*	3.6	2,214,000
22. Intellicast.com	3.5	2,136,000
23. WashingtonPost.com	3.4	2,076,000
24. ABC.com	3.3	2,025,000
25. CNet.com	3.3	1,999,000

*Represents an aggregation of Websites **Includes local network affiliate sites Source: Media Metrix

SITE OF THE WEEK WWW.WWOZ.ORG



**WWOZ(FM)
New Orleans
90.7 mhz,
Classic Jazz**

Site features: Streams the best of New Orleans jazz (and most other varieties) in a live, 24-hour format; shows cover a range of formats, including traditional and Latin jazz, along with that bluesy New Orleans style, and NPR's weekly *Riverwalk: Live from the Landing* show from San Antonio; gospel and country music shows on Sundays; articles on jazz artists from *New Orleans OffBeat* magazine; streams performances from the annual New Orleans Heritage & Jazz Festival; links to individual artist's sites, including Dr. John's Place

Site launched: October 1994; re-launched May 1998

Site director: John Cooper, wwoz Webmaster

Number of employees: 1

Design: In-house; graphics by Zig Zag Graphics

Streaming technology: RealAudio
Traffic generated: 200,000 hits per month

Advertising: Station is listener-supported

Revenue: N/A

Highlights: Solid down-home format of this New Orleans public station site, along with the links that it offers, makes it a winner with jazz aficionados; site draws national and international audience online —Richard Tedesco

CHANGING HANDS

The week's tabulation of station sales

TVS

WAPA-TV San Juan, P.R.

Price: \$7,269,600 for stock

Buyer: Chancellor Media Corp., Dallas (Thomas O. Hicks, chairman); owns/is buying one TV, 130 AMs and 330 FMs

Seller: NBC Inc., New York (Bob Wright, president/CEO; John Rohrbeck, president, NBC Television Stations; General Electric Co., owner); also owns 10 TVs

Facilities: ch. 4, 53.7 kw, ant. 2,685 ft.

Affiliation: NBC

Broker: Allen & Co.

WVFX(TV) Clarksburg, W.Va.

Price: \$4.3 million

Buyer: Davis Television Clarksburg LLC, Los Angeles (Marvin Davis, president); also owns four TVs

Seller: Channel 49 Acquisition Corp., Hampton, Va. (Dave Hanna, principal); no other broadcast interests

Facilities: Ch. 46, 155 kw, ant. 244 ft.

Affiliation: Fox

WWRS-TV Mayville, Wis.

Price: \$3.3 million

Buyer: Mayville Communications Inc., Irvine, Calif. (Jane P. Duff, president); Duff also owns KNMT(TV) Portland, Ore.

Seller: TV-52 Inc., Green Bay, Wis. (Lyle R. Evans, president); Evans also owns/is buying five FMs

Facilities: ch. 52, 1,050 kw, ant. 1,161 ft.

Affiliation: TBN

Construction permit for KUPC(TV) Carlsbad, N.M.

Price: \$10,000

Buyer: Ramar Communications Inc., Lubbock, Tex. (Ray Moran, CEO); also owns one AM, one FM and three TVs

Seller: Roger Mills, Brigham City, Utah; no other broadcast interests

Facilities: ch. 25, 5000 kw, ant. 646 ft.

COMBOS

KTOQ(AM)-KIQK(FM) Rapid City, S.D.

Price: \$1.97 million

Buyer: Haugo Broadcasting Inc., Deadwood, S.D. (Houston Haugo, president); Haugo also owns KSQY(FM) Deadwood, S.D.

Seller: Tom-Tom Communications Inc., Rapid City, S.D. (Tom Brokaw, president); no other broadcast interests

Facilities: AM: 1340 khz, 1 kw; FM: 104.1, 100 kw, ant 515 ft.

Formats: AM: MOR; FM: country

PROPOSED STATION TRADES

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

THIS WEEK

TVs \square \$14,879,600 \square 4
 Combos \square \$2,769,920 \square 3
 FMs \square \$42,165,000 \square 8
 AMs \square \$10,175,000 \square 3
 Total \square \$69,989,520 \square 18

SO FAR IN 1998

TVs \square \$8,864,202,610 \square 73
 Combos \square \$2,126,163,875 \square 231
 FMs \square \$925,677,337 \square 294
 AMs \square \$531,824,040 \square 212
 Total \square \$12,447,868,654 \square 810

SAME PERIOD IN 1997

TVs \square \$6,482,878,684 \square 98
 Combos \square \$6,974,830,051 \square 271
 FMs \square \$1,854,776,890 \square 347
 AMs \square \$318,449,608 \square 193
 Total \square \$15,614,925,233 \square 909

SOURCE: BROADCASTING & CABLE

WMKT(AM)-WKHQ-FM Charlevoix, WMBN(AM)-WLXT(FM) Petoskey, and WATT(AM)-WLXV(FM) Cadillac, all Mich.

Price: \$549,920 for stock

Buyer: MacDonald Garber Broadcasting Inc., Petoskey, Mich. (Patricia MacDonald Garber, CEO); no other broadcast interests

Seller: The MacDonald Broadcasting Co., Saginaw, Mich. (Kenneth H. MacDonald, principal); also owns/is buying two AMs and three FMs

Facilities: WMKT: 1270 khz, 5 kw; WKHQ-FM: 105.9 mhz, 100 kw, ant. 899 ft.; WMBN: 1340 khz, 1 kw; WLXT: 96.9 mhz, 1.7 kw, ant. 443 ft.; WATT: 1240 khz, 1 kw; WLXV: 96.9 mhz, 1.7 kw, ant. 443 ft.

Formats: WMKT: news/talk; WKHQ-FM: CHR; WMBN: original hits of the '40s, '50s and '60s; WLXT: oldies; WATT: oldies; WLXV: AC

WTYS(AM)-WBNF(FM) Marianna, Fla.

Price: \$250,000

Buyer: James L. Adams Jr., Marianna; no other broadcast interests

Seller: Roy S. Baker, receiver, Mari-

CUMULUS BROADCASTING, INC.

has acquired

WDBQ-AM
KXGE-FM

KLYV-FM
WJOD-FM

Dubuque, Iowa

from

COMMUNICATIONS PROPERTIES, INC.

for

\$6,000,000

The undersigned acted as exclusive broker in this transaction and assisted in the negotiations.



Kalil & Co., Inc.

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THE DAWN

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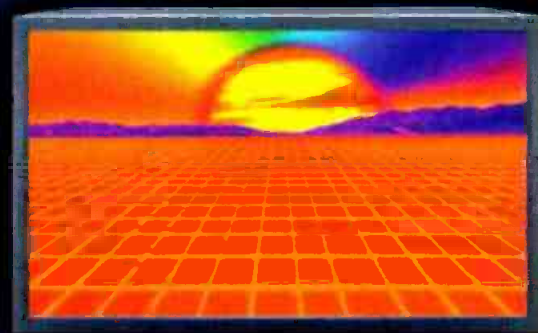
On November 16, 1998 government and industry luminaries will meet in Washington, D.C. to usher in the new era of digital television. And you can be part of this historic event.

Featuring an industry summit, product demonstrations, and the historic "Throwing Of The Switch" THE DAWN OF DIGITAL will stand as the defining moment for the new wave of digital communications.

On behalf of television and consumer electronic company sponsors, the event is being produced by *Digital Television, Broadcasting & Cable* and *TWICE (This Week in Consumer Electronics)*.

A limited number of sponsorships are still available. For more information on these and attending the event call 212.337.7053.

Mark your calendars and make plans to attend this monumental event. Then get ready to make history!



For more information call 212.337.7053

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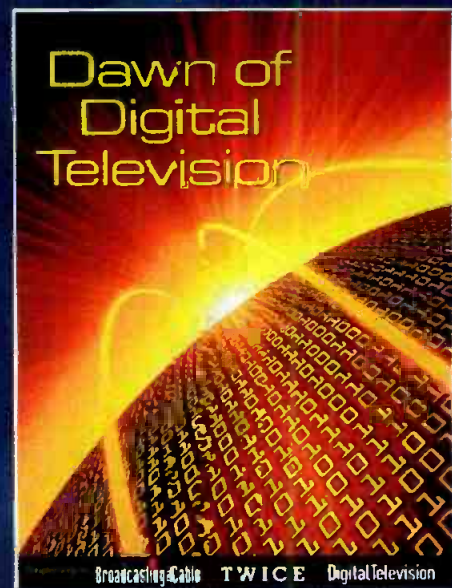
In conjunction with this historic event, the editors of *Broadcasting & Cable*, *Digital Television* and *TWICE* are teaming up to bring you THE DAWN OF DIGITAL - a complete DTV prospectus for the television and consumer electronics industries.

Reflecting the expertise of over 100 industry professionals, this exhaustive guide will uncover the real prospects for everyone involved in the digital revolution. And because it's produced by three distinguished magazines - each the leader in its field - THE DAWN OF DIGITAL will provide expert insight from all facets of the industry.

Best of all, THE DAWN OF DIGITAL will be distributed at THE DAWN OF DIGITAL and as a supplement in all three magazines. That's over 107,000 industry professionals ready to see your message. Don't miss your opportunity to reach the entire electronic communications industry. Contact your sales representative and help secure your digital future.

Featuring reports on:

- Dispelling The Digital Confusion
- DTV Pioneers: The First Stations
- Firewires & The Digital Interface
- Programs For The DTV Format
- Retail Worries
- The Economics Of Going On Air
- And Much More....



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Digital
From
Every
Angle

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Computer Systems

SONY

Tektronix

zenith



anna; no other broadcast interests
Facilities: AM: 1340 khz, 1 kw; FM: 94.1 mhz, 4.4 kw, ant. 385 ft.
Formats: AM: news/talk; FM: MOR

FMS

KACD(FM) Santa Monica and KBCD(FM) Newport Beach, both Calif.

Price: \$35 million
Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crawl, president, Radio Division); also owns/is buying one TV station, 147 FMs and 82 AMs
Seller: Kelsho Communications, (Kenneth J. Roberts, principal); no other broadcast interests
Facilities: KACD: 103.1 mhz, 3 kw, ant. 265 ft.; KBCD: 103.1 mhz, 2.57 kw, ant. 322 ft.
Formats: KACD: dance; KBCD: dance

WWIZ(FM) and WLLF(FM) both Mercer, Pa.

Price: \$1.2 million
Buyer: Connoisseur Communications Corp. (Mark Levy, general manager); also owns/is buying 12 AMs and 21 FMs
Seller: Brandt-Sarvas Communications, Sharon, Pa. (Karl Brandt, president); no other broadcast interests
Facilities: wwiz: 103.9 mhz, 3 kw, ant. 300 ft.; wllf: 96.7 mhz, 1.4 kw, ant. 485 ft.
Formats: wwiz: C&W; wllf: AC

KTAA(FM) Kerman, Calif.

Price: \$1.14 million
Buyer: Big Broadcasting Inc., Hollywood (Arthur Egonian, president); also owns KXEW(AM) South Tucson, and KOHT(FM) Marana, both Ariz.; Egonian also owns KTZR(AM) Tucson, Ariz.
Seller: Hispanic Radio Enterprises Inc., Kerman, Calif. (Ruben Flores Jr., president); no other broadcast interests
Facilities: 94.3 mhz, 3 kw, ant. 328 ft.
Format: Spanish

KCUB-FM Stephenville, Tex.

Price: \$665,000
Buyer: Reese Broadcasting LLC, Bigfork, Mont. (Marilyn Reese, owner); no other broadcast interests
Seller: M&M Broadcasters LTD, Cleburne, Tex. (Gary Moss, principal); also owns/is buying two AMs and four FMs
Facilities: 98.3 mhz, 3 kw, ant. 328 ft.
Format: AC
Broker: George Moore & Associates

WGLF(FM) Tallahassee, Fla.

Price: \$4 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman and Lew Dickey, vice chairman); owns/is buying 148 FMs and 62 AMs

Seller: Tallahassee Broadcasting Co., Tallahassee (Bruce B. Timm, president); also owns WSQL(FM) Naples, Fla.; Timm also owns 33.3% of WTAL (FM) Monticello, Fla.

Facilities: 104.1 mhz, 100 kw, ant. 1,359 ft.

Format: Active rock

Broker: Media Services Group Inc.

WAUN(FM) Kewaunee, Wis.

Price: \$105,000

Buyer: Magnum Broadcasting Inc., Tomah, Wis. (David and Lynn Magnum, owners); Magnums also own/are buying two AMs and three FMs

Seller: Harbor Cities Broadcasting Inc., Kewaunee (Jeffrey F. Jaekels, principal); no other broadcast interests

Facilities: 92.7 mhz, 3 kw, ant. 300 ft.
Format: Polka

60% of WIVI(FM) Charlotte Amalie, St. Thomas, V.I.

Price: \$30,000 for stock

Buyer: Gordon Ackley, Charlotte Amalie; also owns 50% of WVJZ(FM)

Charlotte Amalie

Seller: Tim English, Easton, Conn.; also owns WVBI(FM) Block Island, R.I.
Facilities: 96.1 mhz, 2.4 kw, ant. 1,500 ft.

Format: Classic rock

KBMA(FM) Bryan, Tex.

Price: \$25,000 for stock

Buyer: Felix Torres, Bryan; no other broadcast interests

Seller: Jesse Flores, Gregory Rodriguez and George Torres, all Bryan; no other broadcast interests

Facilities: 99.5 mhz, 3 kw, ant. 328 ft.
Format: Spanish

AMS

WSUN(AM) St. Petersburg, Fla.

Price: \$9.75 million

Buyer: Concord Media Group, Odessa, Fla. (Mark Jorgenson, president); also owns WLWU(AM) Dunedin and WLWU(FM) Holiday, both Fla.; Jorgenson also owns 20% of WRMD(AM) St. Petersburg and WAMA(AM) Tampa, both Fla.

Seller: Cox Radio Inc., Atlanta (Robert Neil, president); also owns/is buying 19 AMs and 40 FMs

Facilities: 620 khz, 5 kw day, 5.4 kw night

Format: Stardust

Broker: Media Venture Partners

WSJC(AM) Magee, Miss.

Price: \$325,000

Buyer: Witko Broadcasting LLC, Dallas (Richard Witkovski, manager); no other broadcast interests

Seller: Eileen Bailey, trustee in bankruptcy, Jackson, Miss.; no other broadcast interests

Facilities: 810 khz, 50 kw

Format: Dark

KYYD(AM) Abilene, Tex.

Price: \$100,000

Buyer: Dynamic Broadcasting, Abilene (Adrian Llyod Mynatt, owner); also owns two AMs and two FMs

Seller: Wooten Broadcasting Inc., Georgetown, Tex. (Bourdon Wooten, president); no other broadcast interests

Facilities: 1340 khz, 1 kw

Format: Sports

—Compiled by Alisa Holmes

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,734
Commercial FM	5,639
Educational FM	2,000
Total Radio	12,373
VHF LPTV	556
UHF LPTV	1,545
Total LPTV	2,101
FM translators & boosters	3,133
VHF translators	2,168
UHF translators	2,750
Total Translators	8,069
Commercial VHF TV	559
Commercial UHF TV	656
Educational VHF TV	125
Educational UHF TV	243
Total TV	1,583

CABLE

Total systems	11,517
Basic subscribers	65,864,090
Homes passed	94,850,000
Basic penetration*	66.3%

*Based on TV household universe of 98.4 million
 Sources: FCC, Nielsen, Paul Kagan Associates
 GRAPHIC BY BROADCASTING & CABLE

**Broadcasting & Cable
 ONLINE**

Keeping up with all the industry events can be a major event in and of itself. Let us help. At www.broadcastingcable.com we post all the events (with contact numbers) you want to know about.

RADIO

HELP WANTED MANAGEMENT

Operations Manager/Jazz Host: Central Virginia's Public Radio seeks a jazz host with a strong on-air presence, conversational delivery and a high degree of organizational skills. The successful applicant will be a self-starting team player with strong computer and traffic skills and a thorough knowledge of the SOSS system. Experience with traffic software preferred. In addition to a daily airshift, responsibilities include day-to-day technical programming of the SOSS computer, routing tapes, preparing the daily program log and events schedules, ordering technical and operations supplies, overseeing the capture of satellite programs, assisting in the maintenance and development of the jazz library, participating in fundraising and outreach events, and assisting in the technical training of part-time on-air staff. An Associates degree in Communications or equivalent experience is required, Bachelor's preferred. Applicants must have a minimum of 3 years experience in radio, public radio preferred, demonstrated knowledge of jazz music and operational familiarity with applicable FCC rules and regulations. Please include your social security number with your resume, three letters of recommendation, cover letter and aircheck to: Human Resources, WCVE-FM, 23 Sesame Street, Richmond, VA 23235. The filing deadline is November 15, 1998. Applications received without tapes will not be considered. Central Virginia's Public Radio is an Equal Opportunity employer. Women and minorities are encouraged to apply.

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

HELP WANTED PROGRAMMING

Program Director/On air talent opening at WFRN stations in Elkhart/South Bend, Indiana. WFRN Family of 4 stations, a leading Contemporary Inspirational station group located in Northern Indiana, has an opening for PD/Air talent. The qualifications are: Proven on air skills; an ability to develop the loyalty and respect of air staff; strong creative skills in or air promotion and building audience report; strong heart for ministry and a team player. Call Roger Booth at 800-933-0501, or email me at rbooth@wfrn.com. Check out our web page at wfrn.com and click on *The Story of WFRN*.

PROGRAMMING SERVICES

"FAMILY HEALTH"™-Free 2 1/2-minute health radio series produced at Ohio University. For a demo, phone 1-800-381-1251. Online at <http://www.thradio.org>.

TELEVISION

HELP WANTED MANAGEMENT

Relocation Package
Cafeteria Style Benefits
Casual Dress in a State of the Art Environment
Promotional Opportunities
Rated #1 by J.D. Power & Associates

Primestar, the pioneer of the Direct Broadcast Satellite (DBS) industry, delivers over 170 channels of news, entertainment and sports programming to more than 2 million subscribers nationwide. Currently, we are seeking a well-rounded broadcast professional for our suburban Philadelphia location to play a critical role in ensuring continuous quality audio and video the foundation on which we've built our leadership status.

**OPERATIONS
MANAGER**

**Broadcast
Competitive Salary & Bonus**

As part of the management team, you will serve as the "floor general" of the on-air broadcast operations area, training, counseling and supervising operators, and taking the lead in broadcast and surveillance, control data and entitlement initiatives. Displaying quick, logical decision making skills, you will direct resources and personnel to minimize customer impact in the event of network problems and outages. Requirements include 4 years experience in the master control operations of a broadcast organization (preferably satellite-oriented) or in multi-channel video distribution, a minimum of 2 years supervisory experience and proficiency with different computer systems. As you will also be charged with supporting the Master Program Scheduler, traffic or scheduling systems experience is helpful.

Qualified applicants may forward resume to: PRIMESTAR, Attn: HR-OMB, 100 N. Presidential Blvd., Bala Cynwyd, PA 19004. Fax: 610-617-5825. E-mail in ASCII text format noting Primestar and position code in subject line to: recruit@alstin.com. EOE M/F/O/V



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

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

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

Project Director

KERA 13, Dallas/Fort Worth public television station is developing the First Impressions project. This project will revolve around the importance of a child's early years, building on the latest research in brain development.

We are seeking an experienced Project Director to coordinate programming and outreach with national task forces. The duration of the project is 3 years.

Requirements include a 4 yr degree, excellent writing and oral communication skills, superb org and multi-tasking skills and previous mgmt exp. Minimum 10 yrs experience in program production, broadcasting & management, knowledge of public television system preferred.

Please send/fax your resume and salary history to:

KERA/KDTN
Human Resources
3000 Harry Hines Blvd.
Dallas, Texas 75201
Fax 214-754-0635
Job Code TVP01

KERA 13
KERA 901
KDTN 2

Programs that affect you

EEO/M/F/D

HELP WANTED SALES



birschbach media
sales recruitment
303-368-5900

Fax resume to 303-368-9675

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www.broadcastingcable.com

NATIONAL SALES MANAGER

WKMG-TV, Orlando, Florida, a Post-Newsweek Station is seeking an aggressive individual that can demonstrate success in TV sales.

Send resume to:

General Sales Manager, WKMG-TV,
4466 John Young Parkway,
Orlando, FL 32804

EOE

The Pikes Peak Broadcasting Co. is seeking a National Sales Manager. Candidate must have a college degree with 4 years TV sales management experience. Candidate must be able to negotiate buys, have complete knowledge of Nielsen, be computer literate including knowledge of Enterprise, Donovan, TvScan and Excel. Send resume to KRDO-TV, Attn: EEO Officer, PO Box 1457, Colorado Springs, CO 80901. EEO.

Question: Which DMA is bordered by the shores of the Atlantic Ocean and the Chesapeake Bay and has a cost of living expenses below the national average? **Answer:** Norfolk/Virginia Beach the home of WTVZ-TV. Sinclair Broadcasting's WB affiliate in the 40th ranked market. We are seeking an aggressive Sales Manager to supervise all local sales personnel, which includes the hiring, training, and directing of personnel to maximize local sales revenue. Applicants must have a minimum of three years local and/or national television sales experience. Additionally, applicants should have PC experience, including TvScan, CMR, and the Columbine Traffic System. Send resume, salary requirements and references to: WTVZ-WB33, Attn: GSM, 900 Granby Street, Norfolk, VA 23510 or fax to: 757-622-0421.

New York based music/entertainment television company seeks traffic manager. Candidate must have training in and 3 years experience with the Columbine System. Please fax resume to 212-755-5992.

New Business Account Executive: WJLA-TV, ABC-7 in Washington, DC is seeking a Sales Marketing Executive who can develop new and non-traditional revenue for our top 10 station. Experience and success in generating new business, cause related campaigns, promotions and event marketing is preferred. Send resume to: Human Resources, WJLA-TV, 3007 Tilden Street, NW, Washington, DC 20008. EOE.

General Sales Manager. KTXL FOX40, a Tribune Broadcasting Station in Sacramento, California is looking for an aggressive sales leader. We are a top rated FOX affiliate in the 20th market. Our ideal candidate will be well organized and have strong inventory control skills. If you have at least four years television sales management experience, a desire to win and want to enjoy the quality of life only Northern California can provide, please send/fax your resume to Human Resources Dept., KTXL FOX40, 4655 Fruitridge Road, Sacramento, CA 95820. Fax: 916-739-1079. Please indicate source from which you are applying. EOE.

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

Local Account Executive. Responsibilities include: local advertising sales with direct and advertising agency clients. The person we're looking for should have: preferably a minimum of one year experience in broadcast or other related advertising sales with an excellent track record in new business development. Knowledge of Nielsen, Scarborough, and TvScan a plus. College degree is preferred. If you would like to apply or know of someone who would like to apply, forward a letter of application and resume to: Department #304, UPN-34 WTVX, 4411 Beacon Circle, Majestic Plaza, Suite 5, West Palm Beach, FL 33407. We are an Equal Opportunity Employer.

Local Account Executive. KWEX-TV, #1 Univision O&O in San Antonio, is looking for an Account Executive who knows how to win. High energy a must. The ideal candidate will have excellent communications skills, superior organizational skills, computer skills, and have a proven track record with emphasis in new business development and existing business growth. A minimum 2-3 years media sales experience is required. Strong research and negotiating skills a must. Knowledge of NHI/NSI a plus. Spanish language fluency preferred, but not required. If you are highly motivated and have a sincere drive to help our clients grow, please call 210-227-4141 for an application, reference Job #98-12. No resumes will be accepted without an application.

General Sales Manager. WKRC-TV, CBS affiliate in America's 30th market, seeks an experienced, mature, sophisticated GSM to lead an experienced, mature, sophisticated Sales Team into the next Millennium. Requirements: minimum 3 years experience as an LSM or GSM, college degree, proven track record of developing non-traditional revenue and a history of exercising imagination, initiative and entrepreneurship in television. Excellent company benefits, bright future, exceptional community and unparalleled staff with which to work. Please send resumes to: WKRC-TV, Attn: Business Office - GSM, 1906 Highland Avenue, Cincinnati, OH 45219. Equal Opportunity Employer.

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

HELP WANTED MARKETING

Marketing Director. WCBF-TV2 an NBC affiliate in beautiful Charleston, South Carolina is looking for a Marketing Director to oversee, develop and implement the marketing plan for the station. The candidate must be highly motivated, well organized and a team player. Strong writing, producing and non-linear editing skills are required for image and topical promotion. Please send or fax resume to WCBF-TV, Attn: Personnel Department, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. Fax 843-881-3410. M/F EOE Pre-employment drug test required.

HELP WANTED TECHNICAL

CHIEF ENGINEER

FOX5, O&O in Atlanta, is seeking a Chief Engineer. This individual will assist the VP of Engineering and Operations in the transition to digital, including DTV system design and integration. The successful candidate must have a background which includes VHF & UHF transmitter experience, engineering maintenance, at least 5 years of supervisory experience in a major or medium market television station, excellent organizational skills, experience with digital video systems, and FCC compliance. Computer networking experience desirable. This hands-on position will supervise the maintenance of the studio and transmitter plants. EOE.

If qualified, send resume to:

Human Resources Department,
FOX5, 1551 Briarcliff Road, NE,
Atlanta, GA 30306.

WE PLACE ENGINEERS TV, POST, SATELLITE, VIDEO



KEYSTONE INT'L., INC.
Dime Bank Bldg., 49 S. Main St.
Pittston, PA 18640, USA

Phone (717) 655-7143
Fax/Resume (717) 654-5765

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

Maintenance Engineer. WPSG-TV is currently seeking a broadcast maintenance engineer. Responsibilities include installation, troubleshooting, and repair. 5 years experience and degree preferred. Letter of application and resume to "EMS" Dept 588, WPSG-TV, UPN 57, 420 N. 20th St., Phila, PA 19130. Equal Opportunity Employer.

MANAGER,

NBC 5 (WMAQ-TV)

Tech Maintenance & Transmitters

NBC 5 Chicago is looking for an experienced manager to oversee the design and construction of its digital broadcast facility. Duties include management of the stations' technical maintenance groups as well as the supervision and operation of both the analog and digital transmitters.

Applicants should have significant experience with high power and microwave transmitters, and knowledge of digital television is required. Demonstrated skills in project management, broadcast production engineering and labor relations. Excellent leadership, team building, communication and management skills. BS in engineering or equivalent experience. SBE certification a plus.

Please forward a resume detailing your professional background, and a cover letter describing your leadership and team building accomplishments to:



NBC 5 Employee Relations Dept., EL
454 North Columbus Drive
Chicago, IL 60611
Or Fax to 312-836-5520

WMAQ-TV is an Equal Opportunity Employer continuing to work on developing the diverse workforce that will ensure our ability to maintain a dominant position in the Chicago market.

Director of Engineering. Aggressive Top 50 market, network affiliate seeks experienced Director of Engineering. The ideal candidate will have management experience with a television station with a commitment to news. The job requires an understanding of future digital transmissions systems. Leadership skills are a must in managing technical, production and creative services, as well as oversee the physical plant. This position requires an individual with 5-10 years experience as a chief engineer. If you are experienced, send your resume to: Personnel Coordinator, WXII Newschannel 12, PO Box 11847, Winston-Salem, NC 27116.

Maintenance Engineer (2 positions). ABC-15 KNXV-TV Phoenix, AZ. KNXV is seeking experienced Maintenance Engineers. The ideal candidate must have a High School Diploma or Equivalent and a two year electronic technical degree or equivalent. Duties include, preventative maintenance and emergency repairs of audio, video and radio frequency (RF), equipment and systems. Emphasis on Betacam SP equipment, Charged Coupled Device (CCD) cameras and miscellaneous news equipment. Install video, audio and RF equipment. Must be familiar with various test instruments, alignment apparatus and knowledge of personal computers. Must have a valid driver's license and provide proof of insurability. Must demonstrate the ability to work well with other people. Possess skills of time management and self motivation. Comprehend schematics, mechanical drawings and technical manuals. Able to transport heavy equipment (75lbs.). Successful candidate will work cooperatively with various departments to support all engineering functions. Ability to work successfully in a fast paced environment on multiple projects. EOE/M/F/D/V. No phone calls please. Qualified applicants send resume and salary history to: Human Resources/KNXV-TV, 4625 S. 33rd. Pl, Phoenix, AZ 85040.

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

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

Maintenance Engineer. Florida's sun and sand are calling you. WFTX-TV, the FOX affiliate in the Fort Myers market, is seeking a self-motivated Maintenance Engineer. Experience with station systems, component level repair, cameras, Odetics TCS2000, 3/4", Beta. ENG and News experience a must. All new Digital-S news department. SBE certification and UHF experience are desirable. Second shift hours. Send resume and salary requirements to: Ryan Steward, Chief Engineer, WFTX-TV, 621 SW Pine Island Road, Cape Coral, FL 33991. E-Mail: rsteward@wftx.com We are an equal opportunity employer.

Chief Engineer. Chief Engineer needed for VHF television facility in the beautiful Northwest. Position will be an integral part of a growing and dynamic group. Qualified individuals will possess a minimum of 5 years experience as an Asst. Chief or Chief Engineer. Strong RF background is preferred. Candidate must be able to repair and maintain VHF transmitter and electronic studio equipment. A creative individual is needed to help with our upcoming DTV conversion. Reply to Box 01448 Equal Opportunity Employer.

Chief Engineer. Leading Broadcast Group is looking for a talented and highly motivated individual to oversee the building of a new facility and technical operations at what will be one of the finest broadcast facilities in the nation. Ideal candidate will possess ability to lead WLWT into a new era as it completes building a new digital facility. Must have experience in TV broadcast engineering management including capital project planning and implementation, supervising technical personnel, preparation and execution of technical operations budget, maintenance of studio and transmitter facility, knowledge of all building systems and compliance with all building standards and regulations. In depth knowledge of digital video and audio technology is a must. Seeking a strong leader who works well with department personnel, other department managers and all station employees. Degree in technically related field or equivalent experience required. Contact: Richard Rogala, President/General Manager, WLWT-TV, 140 West 9th Street, Cincinnati, OH 45202.

Over-night Master Control Operator. Austin Television Station seeks Master Control Operator to fill over-night position. Some experience in Television preferred. Computer experience is a must. Applications will be accepted until October 29, 1998. Please send resumes to Operations Supervisor, PO Box 490, Austin, Texas 78767. EOE.

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

HELP WANTED NEWS

Weekend Weather Anchor/G.A. Reporter. We are looking for a weekend weather person who can not only forecast, but also make what's happening in the atmosphere relevant to our viewers. During the rest of your work week you will be a general assignment reporter. Experience as a weathercaster is mandatory, and reporting experience is preferred. If you are a go-getter, who is ready to expand your professional horizons, please send a resume and tape to Jim Dugan, WMBD TV, 3131 N. University, Peoria, Illinois 61604. EOE.

Wanted: AVID GOD. We need someone with an eye for graphics and a heart that beats for the hottest newsteam in the MidSouth. We've got the product - now we need The Look: High-end video production for screaming opens to top stories...special teases no one can turn away from...plus hot graphics and animation...all to run inside our newscasts. You'll need a working knowledge of broadcast news. AVID Media Composer. Adobe Photoshop and Quantel Paintbox. Send resume and tape to Craig Jahelka, Vice President and News Director, WREG-TV, 803 Channel 3 Dr., Memphis, TN 38103.

WTVR-TV, in Richmond, Virginia, a Raycom Media station, has an immediate opening for an Assistant News Director. Outstanding news management opportunity with aggressive and award-winning news team. We are an EOE and qualified minorities and females are encouraged to apply. Pre-employment drug screening required. Please send resume to: Rob Cizek, News Director, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230.

WSFA, a dominant network affiliate in Montgomery, AL is seeking candidates for News Director position. Must currently be a small market News Director or top newsroom manager (EP or Asst. ND) in a medium-large market. Duties include supervision and control of the content and presentation of all newscasts and special projects. Will be responsible for interviewing, hiring, and training newsroom employees, operating department within approved budget, working with other departments on special programs and community projects. We're looking for someone who is a team leader. And you must never be satisfied merely with being #1; you must believe there's always room for improvement. Please send cover letter stating news philosophy, resume, and VHS tape of two of your most recent newscasts to Harold Culver, GM, WSFA, 12 East Delano, Montgomery, AL 36105. EOE.

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

Videographer. Fox News in the Fort Myers/Naples market is searching for a photographer. One-year experience required. Send non-returnable tape and resume to FOX WFTX-TV, Attn: Chris McKinney, 621 SW Pine Island Road, Cape Coral, FL 33991. We are an equal opportunity employer.

Producer. Wanted! Producers who take producing and writing seriously. FOX 8 News is not interested in show stackers or writers whose copy is basic. We're looking for people who know how to produce and write copy with a flare. If this describes you, please rush a resume and a non-returnable tape of a recent newscast to WJW TV, Human Resources, Attn: Producer Opening, 5800 S. Marginal Road, Cleveland, OH 44103. EOE.

Overnight News Producer. Individual will be responsible for an hour long block of our 3 hour morning show. Strong writing skills and good news judgement are a must. Self-starter, high energy level, this is a job where you are the departments eyes and ears overnight. Must be able to work independently from direct supervisory control, and have the ability to communicate with other overnight producers and staff. Must have basic journalism and news production background, including tape editing, organizational skills, and two years TV news producing experience. Send tapes and resumes to: Mark Preisler, Executive Producer, 2077 Elmwood Avenue, Buffalo, NY 14207. WIVB is an EOE.

News Producer - WFSB, a Meredith Broadcasting Group station, and the #1 station in CT., is seeking a creative, organized and experienced newscast producer. If you have excellent writing skills, a knowledge of history, high journalistic standards and you can produce interesting and attractive newscasts, send your resume to Tom Lowell, 3 Constitution Plaza, Hartford, CT 06103. EOE.

News Producer. We're the #1 station in the 37th market. We have a satellite truck and 3 live trucks to help you put together the best product, and are in the middle of a digital conversion. We need a Producer who knows how to use all the hardware to put together a creative, energetic product. You're the person if you have at least 2 years producing experience, if you're in touch with your audience and what it is looking for, and if you have an innovative approach to presenting the news. Send your resume, references and a non-returnable tape of today's newscast to: Patti McGettigan, Assistant News Director, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503. No phone calls, please. WOOD TV8 is an equal opportunity employer.

News Photographer. From the beaches to Mardi Gras. If you're an excellent shooter, we want You. Accomplished editor; microwave truck knowledge; valid driver's license required. Tapes/resumes to Al Tuggle, Chief Photographer, WALA-TV, P.O. Box 1548, Mobile, Alabama, 36633. EOE, M/F.

NBC-9, KRBC, Abilene, Texas has an immediate opening for a 5, 6 and 10 Monday through Friday Anchor. The right candidate will have at least two years of experience...beginners need not apply. We are looking for a top-notch journalist who can bring a plate-full of skills to the table. If this sounds like the right job for you, rush your resume on Beta or VHS to, Personnel, NBC-9, 4510 South 14th, Abilene, Texas 79605, Attn: News Director Toby Dagenhart. NBC-9 is an Equal Opportunity Employer.

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

Growing Top 30's television station looking for a "can-do" Newscast Director, aspiring to advance into management. Minimum of 5 years directing or technical experience required. The production staff is part of the news department. Please send your resume and tape to Box 01449 EOE.

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

Editor/Photographer. Looking for an entry-level editor/photographer for the early morning shift. Basic editing and shooting skills and a tape, which shows them, are the primary requirements. Live truck operating experience a plus. Send your tape, resume and references to: Mark McIntosh, Chief Photographer, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503. No phone calls, please. WOOD TV8 is an Equal Opportunity Employer.

Director, Commercial Producer. KAPP-TV in Yakima, WA is seeking a Director for our hour long newscast. Other duties include writing, producing, shooting and editing commercial projects and special programs as assigned. Must have at least 1 year experience directing a live newscast, good people skills, some commercial production experience and a valid driver's license. Send tapes with director's tracks and resume to: EEO Coordinator, KAPP/KVEW-TV, 1610 S. 24th Avenue, Yakima, WA 98902. No telephone calls accepted. Equal Opportunity Employer.

CBS affiliate in America's Heartland is looking for candidates for 2 positions opening soon in our newsroom. First, we are looking for a Reporter/Anchor. This person must have over 1 year anchoring and reporting experience and possess great story telling and writing skills. *This is not an entry level position!!!* We are also in search of a sports reporter/"one man band." This person will report, write and shoot sports stories for themselves as well as shoot for our sports anchors. Both positions could involve working nights and weekends. Crabby people need not apply!! Our newsroom is a "no whining zone." Applicants should send a non-returnable VHS tape and resume to Box 01447 EOE.

Assignment Manager. Post-Newsweek Station in Orlando seeks hands-on Assignment Manager for 70 person news dept. Must have strong decision making and communication skills, be a breaking news specialist and long-range planner. Send resume to News Director, WKMG-TV, 4466 John Young Parkway, Orlando, FL 32804. EEO, ADA.

Assignment Editor. Two years TV news experience and degree required. Must have excellent organizational skills, along with knowledge of writing, videotape editing, logistical skills. A team player who knows how to get the most out of the staff under often trying and demanding times. Able to juggle many balls at one time. Plays a big part in the story selection and direction of the news day in cooperation with news management and producers. Able to make quick decisions based upon experience and seasoned news judgement. NewStar knowledge and/or computer literate a plus. Send resume to: Mark Preisler, Executive Producer, 2077 Elmwood Avenue, Buffalo, NY 14207. WIVB is an EOE.

Assignment Editor - Experienced and aggressive to run dayside news gathering effort at CBS O&O. Supervise crews and reporters in field, coordinate live shots, and develop stories. Ability to effectively manage resources critical; satellite news gathering knowledge essential as well as ability to be calm under fire; should know what it takes to produce winning newscast; knowledge of Pa/NJ/De areas a plus. Send resume to Joel Cheatwood, Station Manager, KYW-TV3, 101 S. Independence Mall East, Phila, Pa 19106. EOE M/F ADA

HELP WANTED PROMOTION

Promotion Manager: WJBF-TV is looking for person to develop and execute all marketing strategies for station. Oversee two additional staff. Send tape and resume to Terry Marvin, WJBF-TV, 1001 Reynolds Street, Augusta, GA 30901. EEO.

WB affiliate in top 50 Rocky Mountain market seeking a Creative Director to oversee Promotion and Production. Must have extensive television promotion experience, independent background preferred, radio background a plus, and Kids' Club experience a necessity. Looking for extensive managerial experience, strong organizational skills, work well with clients and computer literate (Media 100 background a plus). We are an EEO employer, minorities, women, and Vietnam Vets are encouraged to apply. Send resume and tape to: Human Resources, 6135 South Stratler Street, Murray, UT 84107. No phone calls please.

Promotion Producer - WFSB, a Meredith Broadcasting Group Station, is seeking a creative, experienced promotion producer to join our team. We're the #1 station in the market, and you can help keep us that way through smart on-air and in-market promotions. Send your reel and resume to Tim Coffey, Promotion Manager, 3 Constitution Plaza, Hartford, CT 06103. EOE.

**HELP WANTED
FINANCIAL & ACCOUNTING**

KASA-TV FOX 2 has an immediate opening for the position of Controller. Position includes responsibility for management of accounting and business functions: organization and development of operating and capital budgets; supervision of the accounting department. Must possess degree in accounting, finance, business administration or related field. Five years accounting experience or equivalent required. Television station financial management experience preferred. KASA-TV is an A.H. Belo station located in the Albuquerque/Santa Fe, New Mexico market. It's a great opportunity to live in the "Land of Enchantment." Send resume, salary requirements and cover letter to: KASA-TV, Human Resources, PO Box 25200, Albuquerque, NM 87125. KASA-TV is an Equal Opportunity Employer. M/F/D/V.

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

HELP WANTED ADMINISTRATION

Terrific entry-level opportunity for someone interested in publishing or sales!

BROADCASTING & CABLE has an immediate opening for a well rounded individual with excellent interpersonal and organizational skills. Seeking self-starters with ability to handle multiple tasks. Must be proficient in MSWord, PowerPoint & Excel a plus. Publishing exp. a bonus.

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

Human Resources Department
Cahners Business Information
245 West 17th Street
New York, NY 10011
Fax: 212-463-6455
EOE M/F/V/D

SALES ASSISTANT

HELP WANTED MISCELLANEOUS



As one of the fastest growing, most progressive broadcast groups in the nation, SINCLAIR COMMUNICATIONS, INC. owns and/or provides programming services or has agreements to acquire 64 stations in 42 separate markets, and owns, provides sales and programming services to, or has agreements or options to acquire 51 radio stations in 10 separate markets. Sinclair's television group will include ABC, CBS, FOX, NBC, WB and UPN affiliates. As our phenomenal growth continues, we seek the one element which gives us the edge on the competition and the power to stay on top—the best people in the business. If you are a motivated team player with a successful track record, an opportunity may await you at Sinclair.

- **Baltimore-SCI Corporate Office VP, News**
Key corporate position. Responsible for coordinating 20 diverse news operations. Candidate will help build and maintain quality news operations, recruit news management and talent, as well as negotiate news vendor contracts. Strength in news budgeting, as well as experience in big 3 affiliates, FOX, independent newscasts, news launches and news sharing preferred. Send resume. BC#204
- **Asheville-WLOS/WFBC-TV-ABC/IND Art Director**
Seeking a hot art director who is looking for cooler climates and a better quality of life. Come live and work in the beautiful Blue Ridge Mts. and enjoy the creative freedom that you deserve. All you need is at least 3 years of broadcast designer experience; a college degree, a mountain bike and a good looking reel. Experience with After Effects, Intra-D, AVID editing and white water rafting a definite plus. Send resume and non-returnable tape. BC#205
- **Asheville-WLOS/WFBC-TV-ABC/IND Chief Photographer**
Live in a beautiful city, work with state of the art DVC Pro equipment and lead a talented staff. WLOS-TV in Asheville, NC (35th market) needs a Chief Photographer who leads by example. Join a team that gives you the technology, you provide the leadership. Send tape, resume. BC#206
- **Baltimore-WBFF/WNUV-TV-FOX/WB Photojournalist**
TV News Photojournalist with 3-4 years experience, NPPA standards, live truck experience a must. Great attitude. Send resume and tape. BC#207
- **Norfolk-WTVZ-TV/WB Local Sales Manager**
Seeking an aggressive Sales Manager to supervise all local sales personnel, which includes the hiring, training, and directing of personnel to maximize local sales revenues. Applicants must have a minimum of 3 years local and/or national television sales experience. PC experience, including TVScan and Qualitap a must. Send resume. BC#208
- **Oklahoma City-KOKI-TV/FOX News Director**
Fox 25 is looking for an experienced, dynamic news leader with a proven track record of growing station ratings. Qualified candidates must have ability to motivate staff with energy, creativity and possess exceptional people skills. Send resume, references and nonreturnable VHS copy of recent newscast. BC#209
- **San Antonio-KABB/KRRT-TV-FOX/WB Newscast Director**
Must be familiar with GVG 200 switcher, GVG DPM-700, Quantel Picturebox and Chyron Max. Responsibilities include directing 5:30 and 9:00 PM newscasts, supervising floor crew and graphic operators. Send resume. BC#210
- **Syracuse-WSYT/WNYS-TV-FOX/UPN Promotion Manager**
Looking for a high energy, creative candidate responsible for developing and implementing promotional strategies. Strong oral and written skills with a minimum 3-5 years of broadcast promotion experience required. Candidate should possess a bachelor's degree, 1-2 years of supervisory experience and a full knowledge of media buying. Send resume. BC#211

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



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HELP WANTED PROGRAMMING

National television network based in Washington, DC is seeking a producer to generate, propose and produce relevant public affairs programming and events, with an emphasis on international issues. Serves as editorial supervisor for international events and ongoing programming, hires crews and handles logistics. Bachelor's degree in Journalism, Communications or Political Science, five years broadcast experience required with strong knowledge and interest in international issues and public affairs. Teamplayer with strong communication skills who can work a flexible schedule under deadline pressure. Ability to travel on short notice. Salary mid 40's. Send cover letter and resume to Box 01446. EOE.

HELP WANTED PRODUCTION

Video Editors, NY based production co. seeks staff video editors for nat'l cable network. Must have working knowledge of CMX, GVG, cube and stratosphere editing systems. DVE, Chyron and still store systems. Varying shifts available to work evenings. News Production experience preferred. Also seeking master control operators for varying shifts. Send resumes to: TV Production Co., Murry Hill Sta., P.O. Box 880, NYC, NY 10156-0602.

Producer: Children's Television Workshop, a global leader in using media to educate and entertain children, and Common Ground Productions, a leading conflict resolution organization promoting peace through television and radio seeks an experienced producer for a pioneering new TV series. Designed for kids ages 7-11, an entertaining series of 8 half hours dealing with conflict resolution issues will be shot in Macedonia. Producer will need to be in Skopje, Macedonia for approximately 6 months between March and October 1999 overseeing a largely Macedonian/Albanian team. Must have solid experience in producing story-driven television programming. Cultural sensitivity and strong organizational/management skills a must. Familiarity with related Balkan languages preferred but not required. Accommodations provided. Would like to hire ASAP. Fax resume to Kristina Loehr 202-232-6718 or mail to 1601 Connecticut Ave, NW Suite 200, Washington, DC 20009.

Producer, Nationally Syndicated Talk Show looking for Producer. Talk Show experience a must. Requires strong people skills, writing skills, and some field producing skills. Fax resume to Traci at 312-836-9473.

Post-Production Editor, KOTV, a member of the 17 station A.H. Belo group, is seeking a full-time. Post Production Editor with 1 to 2 years experience to post promos and spots. We're well equipped w/GVG 141, GVG 250, GVG Kaleidoscope, Quantel Paintbox and Picturebox, Digital Betacam, Chyron MAX, and an AVID arriving next month. We're looking for great technical strength, positive attitude, and the creativity to match. Rush letter of application, resume, and non-returnable demo reel to: Personnel Dept., KOTV, PO Box 6, Tulsa, OK 74101. EOE M/F, an A.H. Belo Broadcasting Company.

Associate Producer- Nationally Syndicated Talk Show looking for Associate Producer. Requires strong booking and people skills. Must be resourceful and work well under pressure. Fax resume to Traci at 312-836-9473.

Associate Producer, International Talk Show Cristina, a Univision Network Production, has an immediate opening for an Associate Producer to be based in Miami, Florida. We are searching for an individual who is passionate about success and able to find best cases and guests that spark viewers to watch the #1 talk show in Spanish Television. Please reply to: O. Onoz, Cristina Show, Univision Network, 9405 NW 41 St., Miami, FL 33178. EOE.



DIRECTOR



Dallas/Fort Worth CBS Affiliate is looking for a creative, highly motivated team leader to direct *Positively Texas!* KTVT-TV's live hour-long afternoon talk/variety program. Candidates should possess strong management skills along with excellent organizational and people skills. Five years experience as a Director in a top 25 market(s) is preferred. Duties will include supervising production staff, pre-production, blocking segments, and fill-in directing newscasts.

No phone calls. Send resume and non-returnable tape (with director's track) to:

Human Resources Coordinator
KTVT-TV
PO Box 2495
Fort Worth, Texas 76113

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PROGRAMMING SERVICES

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HELP WANTED SALES

COURT TV

Under new leadership and a significant investment in programming and marketing, Court TV will emerge as one of basic cable's big success stories in 1999. We're looking for high energy people who:

- understand the significance of analog distribution
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- would appreciate the value of one of cable's most distinctive and important brands
- will get results while building and nurturing meaningful relationships with our valuable customers
- thrive on competition
- know how to win
- understand the importance of team play
- expect to be well compensated
- have a proven track record in affiliate distribution or on the MSO level

If this describes you, we want to see your resume.

AFFILIATE RELATIONS DIRECTOR (3 positions)

LA, NY and Chicago; BA degree;
5 years cable experience; reports to regional VP.

ACCOUNT EXECUTIVE (3 positions)

LA, NY and Chicago; BA degree;
at least 2 years of cable experience.

RESUME TO: PAT GONZALEZ, COURT TV, 600 THIRD AVE., NY, NY, 10016.
FAX: (212) 692-7880 / E-MAIL: PGONZALEZ@MAIL.COURTTV.COM

HELP WANTED TECHNICAL

MASTER CONTROL OPERATORS

Crawford Satellite Services, a division of Crawford Communications, Inc. located in Atlanta, GA is seeking experienced Master Control Operators to join our facility for the recently awarded Discovery Channel and The Learning Channel networks. Our Co. currently provides int'l and domestic network origination for the following clients: Travel Channel, Cinecanal/ Movie City, Bravo Int'l, Country Music Television International, Inc., FOX Latin American Channel, and MGM Network Latin America.

Ideal candidates must have demonstrated network-level MC experience, computer/automation skills (Odetics experience a plus), multi-formats tape duplication skills, as well as possess an assertive, enthusiastic, can-do attitude. EOE.

Qualified individuals please forward resume and references to:

Nena Thompson, Manager- Network Operations, Crawford Satellite Services
535 Plasamour Drive, Atlanta, GA 30324
FAX: 404-873-0292



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

ALLIED FIELDS

HELP WANTED VIDEO

Royal Caribbean International is one of the world's most recognized cruise line, presently operating twelve modern luxury cruise ships worldwide. We currently have the following challenging opportunity on board our ships in the Cruise Programs Department. Video Programmer. We're looking for Shooters who can edit and Editors who can shoot! Production/Animation/Talent with shooting and editing skills. Experience with Avid and Sony 2000 editing, Multicamera live switching, Graphic Computer Skills desired. Extensive travel required. All candidates must be minimum 21 years of age. Royal Caribbean International offers competitive salaries and a generous benefits package. Send resume and VHS tape demo to: Royal Caribbean International, Re: Video Programmer Position, Attn: Rob Waterfield, 1050 Caribbean Way, Miami, FL 33132. E/O/E.

HELP WANTED INSTRUCTION

Assistant Professor TV/Video, full-time, tenure-track. Background in traditional television production and experience/education in new technologies. Interest in corporate/non-profit video a plus. Teach studio and field television/video production courses and supervise closed circuit and community access channels. Enthusiastic commitment to excellence in undergraduate teaching in a liberal arts setting. Ph.D. in mass communication or related field preferred. Review of applications begins immediately. Send application letter, vita, names/phone numbers of three references: Maureen Franklin, VPAA, Doane College, Crete, NE 68333. AA/EOE.

Brigham Young University Department of Communications

The Brigham Young University Department of Communications is conducting searches for six tenure track positions. Rank and salary will be commensurate with academic credentials, qualifications and experience. Both professional and teaching experience is desirable. Positions include international media studies, public relations, advertising, broadcast journalism, print and magazine journalism, and core communication. The department is a mass communication department and successful candidates would likely also teach in the areas of mass media, communication and society, research, writing, or ethics. Interested parties should view position descriptions on the internet at (<http://comms.byu.edu>) or request position descriptions from Bobeta Powell at E-509 HFAC, BYU, Provo, UT 84602, or by calling (801)378-2997 or be e-mailing bobeta_powell@byu.edu.

Adherence to high standards of ethical conduct and to rules of behavior of the sponsoring institution, the Church of Jesus Christ of Latter-day Saints, is required. Women and minorities are encouraged to apply. Brigham Young University is an equal opportunity employer. Preference is given to LDS applicants.

Middle Tennessee State University- Two tenure-track positions beginning Fall 1999. #144090- Associate/Assistant Professor. Teach electronic media news writing and reporting. Other courses in areas of interest or departmental needs. Provide leadership to Electronic Media Journalism sequence. Graduate teaching possible. Appropriate terminal degree required. Professional experience required. Rank and salary based on qualifications. #144190- instructor/Assistant Professor. Teach courses in Electronic Media Journalism and Production, including news writing and reporting, news video acquisition and editing, and studio newscast production. Other courses in areas of interest or departmental needs. Rank and salary based on qualifications. Appropriate terminal degree required (ABD considered). Professional experience required. Teaching, advising, and research and/or creative activity are expected of all faculty. To apply: send application letter (indicating number of position), vita, three current references and relevant examples of professional work to: Robert W. Spires, EMJ/EMP Search Chair, P.O. Box 58, MTSU, Murfreesboro, TN 37132. Screening of applications begins Nov. 16, 1998. EEO/AA employer.

University of Kentucky's School of Journalism and Telecommunications is seeking applicants for a tenure-track position at the assistant or associate level. Primary area will be broadcast journalism (news writing, radio/TV news reporting, helping to supervise student TV newscast) with secondary interest in new media production (Web design, multimedia production). Involvement in First Amendment issues or organizations, or experience in health or science reporting, considered a plus. Likely course load will be three classes per semester. Required qualifications: M.A., and professional media experience. Preferred qualifications: Ph.D., college-level teaching, Web design and multimedia experience. Applications will be reviewed beginning December 15, 1998, with the position to start August 16, 1999. Send letter, and a resume/vita (including a list of three references) to: Professor Richard Labunski, Broadcast Search Committee Chair, School of Journalism and Telecommunications, 144 Grehan Building, University of Kentucky, Lexington, KY, 40505-0042. E-mail inquiries: labunsk@pop.uky.edu. Do not send audio/videotapes, publications or letters of recommendation until asked to do so. Women and minorities are encouraged to apply. AA/EOE.

HELP WANTED NEWS

Money Content Developer

USA TODAY Online

Successful candidate will demonstrate strong copy editing and re-writing skills to package online financial news reports. Requires a Bachelor's degree, PC knowledge, three years of journalism and daily deadline experience. Mail resume to: USA TODAY, Human Resources, Attn: JG, 1000 Wilson Blvd., Arlington, VA 22229 or E-mail to: emcnaire@usatoday.com or Fax to: (703) 558-3840.



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HELP WANTED ALL POSITIONS

Growing Satellite Communication's Company seeks personnel for Data and Video and Communications area. Shift and weekend required. Knowledge of RF and Data Com preferred. Military satellite training a plus. Send resumes to P.O. Box 14070, Pittsburgh, PA 15239, Attn: Personnel, E.O.E.

WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?

Send resume/tape to:
Box _____

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

HELP WANTED MARKETING

SONY

ASTUTE about market trends and potentials? **THRILLED** to forecast profit for products? **DRIVEN** to develop ideas for new products and channels? If the answer is "Yes, Yes, Yes!," here's a rare opportunity to join the World Leader in electronics:
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Marketing Manager

Upbeat team leader needed! Superb negotiator and marketing whiz needed to work together with field sales, advertising, and marketing groups to plan and implement marketing programs. Enjoy rewards for your ability to analyze markets, forecast objectives, and implement well-targeted solutions.

In addition to your marketing program expertise, you'll need 8+ years of middle or higher level experience in marketing, preferably in the broadcast/video business or related field. Strong analytical skills and polished written and verbal communication ability essential. Background preferred in planning/program development, implementation, organization, coordination, and advertising/sales interface. Product development experience required.

If you're **ASTUTE**, **THRILLED**, and **DRIVEN** when it comes to marketing electronics, you'll be pleased to know that in return for your talent, Sony Electronics offers a great compensation/benefits package! For consideration, please forward your resume with salary requirement/job code to Sony Electronics Inc., Recruiting Resources, JOB CODE: BCM/MA-BPG1801-1072, 3300 Zanker Road, MD #5J2C2, San Jose, CA 95134-1901. Fax 408/955-5166 or e-mail sj_jobs@mail.sel.sony.com EOE, M/F/D/V

www.sony.com/jobs

HELP WANTED FACULTY

Medill School of Journalism, Northwestern University, seeks superior television journalist of national stature, achievement and intellect for expanding school's leading-edge broadcast program. High level news and executive experience required. Teaching experience desired. Candidate should fit as comfortably into the classroom as the boardroom. Expect to teach both at the graduate and undergraduate level and play a major role in developing Medill's new multi-million dollar state-of-the-art production facility. Ability to lead research projects and obtain funding is an advantage. Ability to lead research projects and obtain funding is an advantage. Advanced academic degree desired. This is a full-time position as an associate or full professor. Applicant with sufficient stature and credentials could be hired with tenure. Northwestern University is an Affirmative Action, Equal Opportunity employer. Hiring is contingent of eligibility to work in the United States. In order to receive full consideration, applications must be received by Dec. 31, 1998. Anticipated start date is Sept. 1, 1999, but earlier employment is a possibility. Send letter and C.V. or resume to Prof. David Nelson, Chair, Search Committee, Medill School of Journalism, Northwestern University, 680 N. Lake Shore Drive, Suite 818, Chicago, IL 60611-4402.

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DATEBOOK

MAJOR MEETINGS

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

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

Oct. 28-31—**Society of Motion Picture and Television Engineers** 140th technical conference and exhibition. Pasadena Convention Center, Pasadena, Calif. Contact: (914) 761-1100.

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

Dec. 1-4—The Western Show, conference and exhibition presented by the **California Cable Television Association**. Anaheim

Convention Center, Anaheim, Calif. Contact: (510) 428-2225.

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

April 19-20—**Television Bureau of Advertising** annual marketing conference. Las Vegas Convention Center, Las Vegas. Contact: (212) 486-1111.

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

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

THIS WEEK

Through Oct. 27—**North Carolina Association of Broadcasters** annual convention. Grove Park Inn, Asheville, N.C. Contact: (919) 821-7300.

Oct. 26—**Hollywood Radio and Television Society** newsmaker luncheon featuring Gen. Colin Powell. Beverly Hilton Hotel, Los Angeles. Contact: (818) 789-1182.

Oct. 26—“Exploring the Full Potential of Two-Way,” seminar presented by the **Wireless Cable Association International**. Holiday Inn Select, Alexandria, Va. Contact: Jenna Dahlgren, (202) 452-7823.

Oct. 26-28—**Southern Cable Telecommunications Association** Eastern Show. See *Major Meetings*, above.

Oct. 26-30—“Harris/PBS DTV Express,” DTV dual seminar series featuring technical and business operations seminars presented by **Harris Corp.** and **PBS**. Columbia, S.C. Contact: (888) 733-3883.

Oct. 26-Nov. 6—**Museum of Television & Radio** 4th annual Radio Festival. Museum of Television & Radio, New York City. Contact: Chris Catanese, (212) 621-6735.

Oct. 27—**Women in Cable & Telecommunications** Washington Gala. J.W. Marriott Hotel, Washington. Contact: Janice Alderman, (908) 719-9409.

Oct. 27—13th annual Bayliss Media Roast honoring Randy Michaels, presented by the **John Bayliss Broadcast Foundation**. Pierre Hotel, New York City. Contact: Kit Franke, (408) 624-1536.

Oct. 27—“The Art of Channel Makeovers,” **International Radio & Television Society** newsmaker luncheon. Waldorf-Astoria Hotel, New York City. Contact: Marilyn Ellis, (212) 867-6650.

Oct. 27—12th annual DTV Update, presented by the **Association for Maximum Service Television**. ANA Hotel, Washington. Contact: (202) 861-0344.

Oct. 27—**Federal Communications Bar Association** Midwest Chapter luncheon featuring FCC Commissioner Harold Furchtgott-Roth. Hotel Intercontinental, Chicago. Contact: Paula Friedman, (202) 736-8640.

Oct. 27-28—“Radio Acquisitions and Finance,” seminar presented by **Kagan Seminars Inc.** The Park Lane Hotel, New York City. Contact: Tim Akin, (408) 624-1536.

Oct. 27-29—**Society of Broadcast Engineers** national meeting and electronic media expo. See *Major Meetings*, above.

Oct. 28—**Federal Communications Bar Association** luncheon featuring FCC Commissioner Michael Powell. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

Oct. 28—“Moving Toward the New Millennium,” lunch seminar presented by the **Broadcast Advertising Club of Chicago**. Loyola University Business School, Chicago. Contact: (312) 440-0540.

Oct. 28—Global Convergence Summit featuring Ted Turner, Sumner Redstone and Leo Hindery, sponsored by **PriceWaterhouseCoopers** and **Business Week**. Waldorf Astoria Hotel, New York City. Contact: Julie Terranova, (212) 512-2184.

Oct. 28-31—**Society of Motion Picture and Television Engineers** 140th technical conference and exhibition. See *Major Meetings*, above.

Oct. 29—“TV Acquisitions and Finance,” seminar presented by **Kagan Seminars Inc.** The Park Lane Hotel, New York City. Contact: Tim Akin, (408) 624-1536.

Nov. 1—“Exploring the Full Potential of Two-Way,” seminar presented by the **Wireless Cable Association International**. Grand Hyatt Hotel, Atlanta. Contact: Jenna Dahlgren, (202) 452-7823.

Nov. 1-3—**Canadian Association of Broadcasters** Broadcasting '98 convention and national media expo. Vancouver Trade and Convention Center, Vancouver, British Columbia. Contact: 613-233-4035.

NOVEMBER

Nov. 2-3—Fifth annual **Wireless Cable Association** Technical Symposium. Grand Hyatt Hotel, Atlanta. Contact: Jenna Dahlgren, (202) 452-7823.

Nov. 4—**Pennsylvania Association of Broadcasters** engineering conference. Hershey Lodge and Convention center, Hershey, Pa. Contact: (717) 534-2504.

Nov. 4—12th annual Achievement in Media Awards recognizing excellence in Washington-area radio, presented by **The March of Dimes**. Omni Shoreham Hotel, Washington. Contact: Cynthia Byers, (703) 824-0111.

Nov. 4-8—**News World** 1998 conference and exhibition for the broadcast news industry. Fira Palace Hotel, Barcelona, Spain. Contact: +44 (0)171 491 0880.

Nov. 5—“Technology Law for the Information Age,” conference on telecommunications and electronic commerce law presented by the **Computer and Telecommunications Law Section of the District of Columbia Bar**. International Trade Center, Washington. Contact: (202) 626-3463.

Nov. 9-11—CBA '98, **Community Broadcasters Association** LPTV convention. Tropicana Hotel, Las Vegas. Contact: Mike Sullivan, (320) 255-5276.

Nov. 9-13—“Harris/PBS DTV Express,” DTV dual seminar series featuring technical and business operations seminars presented by **Harris Corp.** and **PBS**. Orlando, Fla. Contact: (888) 733-3883.

Nov. 10—1998 **Broadcast Advertising Club of Chicago** Person of the Year Luncheon honoring John R. Gehron. Hyatt Regency Hotel, Chicago. Contact: (312) 440-0540.

Nov. 11—“Conquer Your Competition: Achieving Superior Sales Performance,” seminar presented by the Washington/Baltimore chapter of **CTAM**. Greenbelt Marriott, Greenbelt, Md. Contact: Sara Pangallo, (301) 771-5602.

Nov. 11-15—**National Association of Farm Broadcasters** 54th annual convention. Westin Crown Center, Kansas City, Mo. Contact: (612) 224-0508.

Nov. 12-13—“Internet and the Law: Legal Fundamentals for the Internet User,” seminar presented by **Government Institutes**. The Latham Hotel, Washington. Contact: (301) 921-2345.

Nov. 14—**Television News Center** reporter training seminar, conducted by CBS News correspondent Sharyl Attkisson and TNC President Herb Brubaker. Ventana Productions, Washington. Contact: Herb Brubaker, (301) 340-6160.

Nov. 15-17—**National Association of Broadcasters** 1998 European Radio Conference. The

Palace Hotel, Madrid. Contact: Mark Rebholz, (202) 429-3191.

Nov. 17—**Hollywood Radio and Television Society** newsmaker luncheon. Beverly Hilton Hotel, Los Angeles. Contact: (818) 789-1182.

Nov. 18—“Kids TV: Around the World in a Day,” screening of innovative children's television from round the world presented by the **American Center for Children's Television**. Goethe House, New York. Contact: David Kleeman, (847) 390-6499.

Nov. 19—“Gender Differences: Leadership and Influence,” seminar presented by **Women in Cable & Telecommunications**. Westin Tabor Center, Denver. Contact: Laurie Empen, (312) 634-2353.

Nov. 19—**Federal Communications Bar Association** Ninth Annual Charity Auction to benefit See Forever/The Maya Angelou Public Charter School. Grand Hyatt Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

Nov. 19-20—**Arizona Broadcasters Association** 46th annual convention and SBE exhibition. Tempe Mission Palms Hotel, Tempe, Ariz. Contact: Art Brooks, 602-274-1418.

Nov. 19-20—**Institut de l'Audiovisuel et des Télécommunications en Europe** international conference. Le Corum, Montpellier, France. Contact: +33 (0)4 67 14 44 44.

Nov. 19-20—Third U.N. Television Forum, presented by the **International Council of NATAS, NHK** and **RAI**. United Nations Bldg., New York City. Contact: Linda Alexander, (212) 489-6969.

Nov. 20—19th annual **Broadcast Pioneers of the Washington Area** Awards Banquet. Kenwood Country Club, Bethesda, Md. Contact: Vince Curtis, (703) 812-0420.

Nov. 23—26th annual International Emmy Awards, presented by the **International Council of NATAS**. New York Hilton Hotel, New York City. Contact: Linda Alexander, (212) 489-6969.

Nov. 24—8th annual International Press Freedom Awards Dinner to benefit the **Committee to Protect Journalists**. Waldorf-Astoria, New York City. Contact: (212) 465-9344.

Nov. 30-Dec. 1—“New Tools for the New Rules: Targeting Customers in a Competitive World,” pre-Western Show workshop presented by **CTAM**. Anaheim Marriott Hotel, Anaheim, Calif. Contact: (703) 549-4200.

DECEMBER

Dec. 1-3—“DTV4,” digital TV forum and conference presented by **World Research Group**. Hotel Inter Continental, Los Angeles. Contact: (800) 647-7600.

Dec. 2-4—“Exploring Telecom Opportunities in Brazil,” conference presented by **IBC USA Conferences Inc.** Westin Resort Miami Beach, Miami. Contact: (508) 481-6400.

Dec. 10-11—16th annual Telecommunications Policy and Regulation Conference, sponsored by the **Federal Communications Bar Association** and the **Practising Law Institute**. Washington Hilton Hotel, Washington. Contact: (800) 260-4754.

Major Meeting dates in red

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

Jones Radio chief sets determined path

Woodstock and the Vietnam War were defining events for Eric Hauenstein, as they were for many people of his generation. But while he recognized their social and political significance, Hauenstein was moved in another direction: buying his first radio station.

"Vietnam was a catalyst for being decisive when you were a guy my age," says Hauenstein, who received a student deferment for the draft, dropped out of college and later drew a high lottery number that kept him out of the war.

And while "Woodstock was cool ... I probably was more interested in the commission I earned on the advertising schedule." Hauenstein attended the famous 1969 concert because its promotion was "my account" at WEBN(FM) Cincinnati.

Hauenstein brings that same single-minded approach to Jones Radio Network, Englewood, Colo. As president, he is determined to pull the syndicator out of its admittedly "underdog" position.

His plans gained strength in July when Jones bought its ad rep firm, MediaAmerica Inc. MediaAmerica brought with it its own syndicated fare, including *The McLaughlin Radio Hour*, daily one-minute consumer reports via *Fight Back!* with David Horowitz and country's three-hour *Weekly Top 30* with Charlie Tuna.

But Jones may be best-known for providing twelve 24-hour satellite-delivered formats to 1,100 affiliates. Those formats include U.S. Country, Adult Hit Radio, Music of Your Life and the Classical Collection. Jones also offers 19 versions of shorter programming to 1,300 more stations. Those shows and tidbits run the range from the *Crook and Chase Country Countdown* to *Outdoor Life Radio* to *Oldies Through the Night with Gary Outlaw*.

Syndication was a new arena for Hauenstein. But radio was always part of his life. He started out in high school, running a pirate radio station from his garage. His first full-time jobs were as a DJ and salesman while attending the University of Cincinnati. He left college short of a degree to pursue his radio career.

While representing WEBN at Woodstock, he met his future business partner. They hit it off so well that they decided to build a radio station together.

They bought KDKB-AM-FM Mesa/Phoenix, the first AOR stations there. The FM worked its way up to number one by the



"We're in the classic case of the underdog."

Eric Hauenstein

President/general manager, Jones Radio Network, Englewood, Colo.; b. May 26, 1948, Cincinnati; attended University of Cincinnati, 1967-71; announcer, WAEF(FM) (now WRRM), WHKK(FM) (now WZF) and WGUC(FM) Cincinnati, 1967-69; account executive, WEBN(FM) Cincinnati, 1967-71; vice president, Natural Broadcasting System, which owned KDKB-AM-FM (AM is now KFMM) Phoenix, 1971-77; VP/division manager, Sandusky Newspapers Inc.'s radio division, Phoenix, 1977-81; general partner/VP/GM, Transcolumbia Communications, which owned KESZ(FM) Phoenix and four other stations: two in Salt Lake City, one in Kansas City and one in Nevada, 1983-89; consultant, Phoenix, 1989-91; GM, WSVS(AM), WKHK(FM) and WKJK(FM) (now WVG) Richmond, Va., 1991-94; VP/GM, Jones Radio Network, 1994-97; current position since January; m. Abigail L. Jones, October 1990; children: Garrett, 22; Chloe, 6

mid-1970s, Hauenstein says. The stations were bought in 1977 by Sandusky Newspapers Inc., which hired Hauenstein to manage its radio group.

But Hauenstein, who had seen little of the world, was stricken by wanderlust. He left Sandusky in 1981 to cruise the Mediterranean. When he returned to Phoenix, he and a new partner bought KESZ(FM), eventually acquiring four more stations in other cities. Those were sold individually in 1989, before the great run-down in station prices of 1991-92.

Hauenstein had assumed he would build another radio company, but "there was nothing [to buy] for another two years." He did some consulting, then headed east to Richmond, Va., to run some radio stations. When a headhunter approached him about the Jones job, the lure of the West won, Hauenstein says.

At the time, Jones—then called Jones Satellite Networks and owned by Jones International Ltd., parent of Jones Intercable Inc.—"was one of the best-kept secrets in the radio industry," providing six formats to 700 affiliates.

None of his bosses came from a radio background, so "I kind of had an alternative perspective," Hauenstein says. He made it his priority to improve the company's marketing efforts against competitors ABC and CBS/Westwood One.

Besides his plans "to nurture and build the existing company," Hauenstein wanted to expand the company's product line. One of his first acts was to sign the *Crook and Chase* four-hour weekend show.

Although Jones owns no radio stations and thus has no guaranteed distribution outlets, deregulation has allowed it to grow even more. Since the Telecommunications Act of 1996 was enacted, Jones has added about 150 affiliates to its roster.

Jones's strategy is to develop more shows as opposed to 24-hour formats, Hauenstein says. "That's where we're going to be very aggressive." In development are short-term features and a long-form talk show.

"We still have a long way to go to effectively portray the value of the services and products we offer to radio stations," Hauenstein says. "We're in the classic case of the underdog." But so far, Jones's "soft-sell [approach] is working. We're pleased with the rate of the development of our business and our reputation." —Elizabeth A. Rathbun

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The screenshot shows the website's main page. At the top, it says "Broadcasting ONLINE & Cable". Below this is a search bar and a "SUBSCRIBERS log in here" button. A "TODAY'S UPDATE" section lists various news items like "Online Daily", "Today's Job Bank", and "Stock Sales". A "THIS WEEK'S MAGAZINE" section features a cover story on "Chuck Lillis Remakes". On the right side, there are sections for "BREAKING NEWS", "TOP OF THE NEWS" (highlighting Comedy Central's 'South Park'), "TODAY'S JOB BANK" with a search dropdown and submit button, and a "Stock Watch" section for the latest stock information.

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FATES & FORTUNES

BROADCAST TV

Dave Miller, VP/GM, WRGT-TV Dayton, Ohio, joins KOLR-TV Springfield, Mo., in same capacity.



Young



Maund

Appointments at Gocom Communications: **Bob Young**, station manager, WGXA(TV) Macon, Ga., named VP/GM, KMID(TV) Midland, Tex.; **Mitchell Maund**, general sales manager, WGXA(TV) Macon, Ga., named VP/GM.

Kelly Donnell, director of advertising and promotion, MSNBC, joins KGO-TV San Francisco as creative services director.

Appointments at Nexstar Broadcasting Group Inc.: **Duane Lammers**, VP/GM, WTWO(TV) Terre Haute, Ind., adds additional duties as corporate director of sales; **Don Osika**, account executive, WTWO(TV), named local sales manager; **Bruce Kates**, anchor/reporter, KMOL-TV San Antonio, Tex., joins KJAC-TV Port Arthur/Beaumont, Tex., as news director; **Darren Lehmann**, account executive, KJAC-TV, named national sales manager; **Heather Shearin**, national sales manager, KQTV(TV) St. Joseph, Mo., named general sales manager.

Libby Light, senior VP/management representative, McCann Erickson, New York, joins ABC News, New York, as VP, marketing.

Jonathan Wald and **Ben Sherwood**, broadcast producers, *NBC Nightly News with Tom Brokaw*, New York, named senior broadcast producer and senior producer, respectively.

James Caruthers, VP/GM, WRBL(TV) Columbus, Ga., joins WAKA(TV) Montgomery/Selma, Ala., as GM.

Appointments at Meredith Corp.: **Al Bova**, VP/GM, KYW-TV Philadelphia, joins the company as VP/group GM and VP/GM, WFSB(TV) Hartford, Conn.;

Allen Shaklan, VP/GM, WFOR-TV Miami, joins as VP/GM, WGNX(TV) Atlanta in

same capacity; **Jack Griffin**, publisher and general manager, Meredith Integrated Marketing, named VP, marketing, broadcasting group.

Jeff Morrow joins WDAF-TV Kansas City, Mo., as assistant traffic manager, sales department.

PROGRAMMING

George Back, co-founder and chairman of All-American Television, joins Unapix Syndication Inc., New York, as president.

Victoria Valius, sales executive, Chum-City International, Toronto, named sales manager.

Joel Feld, executive producer, Marquee Television, New York, named senior VP, programming and production.



Atwater

Martha Atwater, director of programming and development, Scholastic Productions, New York, named VP.

Appointments at Select International Television Network, New York: **Scott Michaeloff**,

regional executive for North American broadcast and commercial productions, Worldwide Television News Corp., joins as president. Michaeloff was also named COO of the International Broad-

Woman of the year (in technology)

Sheri Stinchcomb, VP of new product operations for Cox Communications, has been named the 1998 Women in Technology Award winner. The award, presented annually by Women in Cable & Telecommunications, the Society of Cable Telecommunications Engineers and *Communications Technology* magazine, will be presented in December during the California Cable Television Association's Western Show in Anaheim, Calif. Stinchcomb is currently responsible for the launch of high-speed data and telephony at Cox San Diego.

cast Center in New York; **David Cappello**, regional executive, commercial and broadcast services, Worldwide Television News Corp., joins as VP, sales.



Bosé

Bettina Bosé, VP, international television sales, ABC Distribution Co., joins Buena Vista International Television Latin America, Miami, as VP.

Janice Hearty, director, government affairs, Children's Television

Workshop, New York, named VP, public affairs and communications.

Pat McDonald, account executive, Telepictures Distribution, New York, named director, East Coast sales.

Pamela Jones, counsel for NBC's owned-and-operated stations and affiliates, joins Unapix Entertainment Inc., New York, as VP, business and legal affairs.

RADIO



Campbell

William Campbell, general manager, Charles River Broadcasting, Boston, named CEO.

Appointments at WASH(FM) Washington: **Nancy Gleason**, director of community relations, Hayes,

Domenici & Associates, McLean, Va., joins as promotions manager; **Matt Mills**, regional account executive, named national sales manager.

Scott Keith joins Pacific Star Commu- nics' KFSO-FM and KALZ(FM) Fresno/ Visalia, Calif., as program director.

JOURNALISM

Appointments at WNCT-TV Greenville, N.C.: **Stephanie Cornwell**, anchor/reporter, named 6 and 11 p.m. anchor of weekend newscasts; **Elizabeth Wilder**, co-anchor, *Eyewitness News 9* morning edition, assumes additional duties as anchor, noon newscast.

Lonnie Gronek, GM, Malrite Communi-

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Broadcasting & Cable welcomes eleven media luminaries into its Hall of Fame in recognition of their substantial and lasting contributions to the medium.

The Eighth Annual Hall of Fame inductions will be celebrated with a black-tie dinner on November 9, at the Marriott Marquis in New York City. A special souvenir program will be distributed at the event and will



also be included in the November 9 issue of **Broadcasting & Cable**, reaching 37,000 readers across the country.

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cations, joins Metro Networks, as GM, Cleveland and Columbus, Ohio; **Jim Ribble**, director of operations, Metro Networks' Dallas and Washington markets, named director of operations, Atlanta.

James Quinones, weather anchor, KRIS-TV Corpus Christi, Tex., joins KGTV(TV) San Diego in same capacity.

Cindy Preszler, weekday morning meteorologist, WMAQ-TV Chicago, joins KSDK(TV) St. Louis as on-air staff member and director, weather operations.

Appointments at WJBK-TV Detroit: **Laura Corcoran** joins as producer; **Bob Schedlbower** joins as photographer/editor; **Shiree Woody** joins as daytime executive producer; **Diana McCaffrey** joins as director of accounting.

CABLE

Andrew Thau, VP/GM, Fox Sports Americas, New York, named senior VP, operations and network development, Fox Sports International.



Smith

Alan Smith, director of sports marketing, TBS Superstation, Atlanta, named VP, marketing.

Patrick Scott, managing director of The Weather Channel's three European all-weather networks, London, named executive VP/GM.

Bob Tushman, producer, ABC News, joins the Food Network, New York, as supervising producer, *In Food Today*.



Bedingfield

Sid Bedingfield, VP, CNN/U.S., Atlanta, named executive vice president.

Appointments at Home & Garden Television, New York: **Michael Dingley** and **Joyce Richman**, directors of programming, named VPs; **Richard Grant** joins as director of programming; **Kaye Zusmann**, head of development, Leeza Gibbons Enterprises, joins as director of programming; **Amy Varecka** joins as programming assistant.

Appointments at Comedy Central, New York: **Rori Peters**, VP, national

Appointments at Nickelodeon



Dexter



Kuharsky



Cohn

At Nickelodeon, New York: **Alison Dexter**, VP, production services, named senior VP, production operations and planning; **Sergei Kuharsky**, group

VP, brand and franchise marketing, named senior VP, brand and franchise management; **Marjorie Cohn**, VP/executive producer, current series, named senior VP.

accounts, Court TV, joins as VP, affiliate relations, Northeast; **Shari Patrick** named senior VP/general counsel, legal and business affairs; **Joe Lyons**, manager, media relations, named director, corporate communications.



Moreno

Brian Moreno, VP, worldwide marketing, family entertainment, Warner Home Video, joins Playboy Entertainment Group, Beverly Hills, Calif., as executive VP, worldwide home video.

Simon Gate, VP, affiliate relations and business development, Sci-Fi Channel Europe, London, joins Fox Kids Scandinavia, London, as managing director.

Louis Abitabilo, VP/general sales manager, WNYW(TV) New York, joins Fox Net, New York, as director, national sales.

Laura Ward, account executive, advertising sales, Jones Intercable, joins Viewer's Choice, Detroit, as senior regional marketing manager, Midwest.

Jeremiah Bosgang, VP, development, MTV, New York, joins FX, Los Ange-

les, as senior VP, development and production.

Appointments at Showtime Networks, New York: **Barbara Ann Toffolo**, manager, sales and affiliate communications, named director; **David Kline**, manager, affiliate and sales communication, named director.

Civia Tamarkin, senior producer, *News-Stand: CNN & Time*, Atlanta, named executive producer.

ADVERTISING/MARKETING/PUBLIC RELATIONS

Brent Lightfoot, account executive, Strategic Media Research Inc., Chicago, named director of sales.



Vassar

Bill Vassar, consultant and producer, joins Screen Gems Studios, New York, as VP, studio sales.

Stephen Carnevale, senior director, U.S. acceptance group, MasterCard International, joins Simmons, a Sym-

metrical Resources, New York, as senior VP, new business development.

Jane Friesen, executive producer/GM, Click 3X, joins Lee Hunt Associates, New York, as head of production.

Mark Silverman, GM, new business development, Disney regional entertainment, Walt Disney Co., named VP, planning and development, ABC Inc.

ALLIED FIELDS

Garrett Krey, television editor, ABC Television Network, New York, joins Post Perfect, Manhattan, as editor.

Perry Weinstein, manager, customer support training, Louth Automation, joins Drake Automation Inc., Morristown, N.J., as director of customer services.

TECHNOLOGY

Jeff O'Brien, VP of sales, Starnet Development, joins SkyConnect Inc., Louisville, Colo., as sales manager, ad insertion products, Eastern region.

Bob Woods, VP, sales, Western region, AT&T Wireless, joins American Tower Corp., Boston, as VP, Western region.

Dawn Johnston, VP, finance, Cardion Inc., joins Chyron Corp., Melville.

N.Y., as chief financial officer

Dan Moliterno, project manager, Systems Management Group, Kalamazoo, Mich., joins Pacific Research & Engineering, San Diego, as VP, operations.

Roland Boucher, senior marketing manager, Avid Technology Inc., joins Vibrant Technologies Inc., Bedford, Mass., as VP, marketing.

Appointments at Harris Corp., Cincinnati: **Dale Mowry** joins as VP, TV systems business unit; **John Delay**, product manager, AM radio product line, named director, systems product management, DTV studio products.

INTERNET

Appointments at Interactive Television Entertainment, Los Angeles: **Amy Meyers**, senior VP, acquisitions, Lou Scheimer Productions, joins as VP, business development, multimedia; **David Wells**, CFO, HSO Business Systems, joins in same capacity.



Allman

William Allman, founding manager, *U.S. News & World Report* site, joins Discovery Channel Interactive Media, Bethesda, Md., as GM, Discovery Channel Online.

Deb Gordon, marketing director,

Discount Bridal Service, Baltimore, Md., joins Comcast Cable, Baltimore, as marketing coordinator, Comcast Online Communications.

DEATHS

Lon Clark, 86, veteran radio actor best known to old time radio fans as the voice of *Nick Carter, Master Detective* on Mutual Radio from 1943-1955, died Oct. 2 at St. Clare's Hospital in New York. His other radio credits included soap opera *Bright Horizon*, *Lights Out* (the *X-Files* of its day), *The Mysterious Traveler* and *Wilderness Road*. He is survived by his wife, two sons and a brother.

Cashus E. Ackley III, 41, talk show host, WAYY(AM) Eau Claire, Wis., died Oct. 1 of injuries sustained in a motorcycle accident.

—Compiled by Denise Smith
e-mail: dsmith@cahners.com

OPEN MIKE

Here's the HDTV

EDITOR: In response to your Oct. 12 story on the lack of high-definition programming, "Where's the HDTV?" the answer is: public broadcasting in general and WETA-TV Washington in particular. We feel it is part of our mission to be at the forefront of this new era; by doing so we can play a part in shaping the future—of television and of the public affairs and cultural programming available to viewers.

That's why WETA-TV alone has produced four HD programs (*Impressionists on the Seine*, documenting a major art exhibit at the Phillips Collection in Washington, and *Legacy of Generations* and *Woven by the Grandmothers*, programs about Native American arts), as well as an edition of *The Kennedy Center Presents* performance series saluting Muddy Waters that will air in January on PBS. Moreover, WETA-TV will produce a high-definition documentary about the van Gogh exhibit currently at the National Gallery of Art. All of these programs show off this amazing technology to its best advantage. We see HDTV as the means to effectively re-create major cultural events, communicating to the viewer the closest thing to a real-time, real-world experience.

WETA-TV has more HDTV projects in the pipeline, further evidence of our commitment to being pioneers of this new technology.—*Dewey Blanton, director, national programming promotion, WETA-TV Washington*

Time for an HDTV commitment

EDITOR: Your Oct. 12 article, "Where's the HDTV?" hits the nail on the head in singling out one of the main obstacles to successful HDTV diffusion: the dearth of programming. The current minimal commitment of the Big Three to HDTV programming is reminiscent of the quasi-nonexistent color programming schedule in the 1950s. The FCC adopted the NTSC color standard in 1953, but the amount of color programming collectively aired on ABC, CBS and NBC by 1960 represented fewer than three hours a day (or about

an hour a day per network). It was only when the networks had offered a full-color programming lineup in prime time (around 1966) that sales of color receivers really took off. Not surprisingly, it took color television about 20 years to reach a 50% home penetration in the U.S.

It is difficult to understand why the three networks are so hesitant to pledge a serious number of HDTV broadcast hours, provided that much of their prime time programming is shot on 35mm film and can be converted to an HDTV format. Why, for instance, is it taking so long for the networks to realize the importance of sports in the HDTV equation? CBS's decision to broadcast four NFL games in HD instead of five weekly hours of HDTV programming in prime time is a logical one to promote HDTV, but why must it sound like a moment of epiphany? Japanese HDTV productions have focused heavily on sports since the early 1990s. And still in 1997, sports accounted for 19.4% of all broadcast hours transmitted on the Hi-Vision satellite channel. In addition, there is some preliminary evidence that sports viewing and HDTV purchase intention are positively related, at least in the U.S.

Critics will argue that the networks' deliberation is merely an expected case of the chicken and the egg. The networks are waiting for HDTV receivers to be sold, and the consumer electronics manufacturers are waiting for HDTV programming to be shown. But unless one of the two industries takes a more proactive first step in demonstrating the product to the audience, consumer frustration and adoption sluggishness might await both industries.

It is true there is no guarantee that, even with widespread programming availability, HDTV will diffuse quickly on the U.S. consumer market, especially if, as the Japanese experience has demonstrated, retail prices of receivers remain high too long. But it is also true that HDTV will diffuse slowly without significant network commitment to HDTV programming.—*Michel Dupagne, assistant professor, School of Communication, University of Miami (via Broadcasting & Cable Online: www.broadcastingcable.com)*

UPN executives decided late last week to pull **The Secret Diary of Desmond Pfeiffer** from the schedule for the November sweeps and would not comment on the series' future. It will instead insert a second *Malcolm & Eddie* on Monday night at 9 p.m. Pfeiffer has come under fire from some groups for its portrayal of slavery.

The latest national ratings are in for the new batch of syndicated shows: King World's **The Roseanne Show** and Rysher's **Judge Mills Lane** recorded the most improvement. The former sitcom star's new daytime talker was up 13% in the latest Nielsen Media Research national numbers, scoring a 1.7 rating for the week ending Oct. 11, compared with 1.5 for the week ending Oct. 4. *Mills Lane*, one of

two new court series, improved 17% in the national figures, averaging 2.8. The previous week, *Lane* averaged 2.4. The other new syndicated court series, Worldvision's *Judge Joe Brown*, fell 4%, to 2.5.

Among new talk shows, Paramount's *Howie Mandel* improved 7%, to a 1.5 rating, for the week of Oct. 11, while Columbia TriStar's *Donny & Marie* remained flat at 1.4. Twentieth Television's *Forgive or Forget*

moved up 7%, to 1.6. King World's other new series, *Hollywood Squares*, dropped to 3.6, down 5% from the week earlier. Pearson Television's *Match Game* was off 11%, to 0.8, while Warner Bros.' *Change of Heart* and *Love Connection* were up 12% and 13%, respectively. *Change of Heart* averaged a 1.8 rating, *Love Connection*, 1.7. In the new off-net ratings race, Warner Bros.' sitcom *Friends* improved 2%, to a 5.5 rating, and Paramount's *Sister, Sister* remained even at 2.6. Columbia TriStar's *The Nanny* dropped 8%, to 2.3, while *NewsRadio* stayed flat at 2.1.

Nielsen Media Research said its third-quarter operating income climbed 7.4%, to \$26 million, on 10.6% revenue gain, to \$99.4 million. Net income rose 19%, to \$13.2 million. For the first nine months, the company reported a 1.7% operating income gain, to \$70.3 million, on an 11.4% income gain, to \$293.4 million, with net income of \$36.3 million, up 16%. The company attributed third-quarter growth to the addition of two new cable net-

Bell says he may be back

Overnight talk-show host Art Bell planned to return to the airwaves last Friday night (Oct. 23) to discuss "his future with the program[s]," according to Premiere Radio Networks, which syndicates Bell's paranormal-oriented overnight fare. Bell abruptly signed off *Coast to Coast AM* and *Dreamland* in the wee hours of Oct. 13, citing a "terrible life-threatening event" that affected his family about a year ago. Last Monday night, on tape, he told his millions of listeners that he needs more time to try to resolve his current dilemma and perhaps return to the show. Premiere spokeswoman Amir Henrickson could shed no light on the future of Bell's program or what his problem might be. "With Art now I'm learning you never know," she said.

Bell said on the tape (transcribed on the artbell.com Website) that this is no "publicity stunt or contract ploy, as rumored by my competitors and detractors." Premiere's owner, Jacor Communications Inc., three weeks ago announced its merger with Clear Channel Communications Inc., apparently raising questions about Bell's contract. Instead, what happened "should become self-evident to you when you know, and you will know," Bell said. Premiere, which distributes the program to more than 400 stations, is using Internet radio provider Imagine Radio's *i-Files* host Hilly Rose to fill in.

—John Merli and Elizabeth A. Rathbun

True 'Blue'?

In last week's *NYPD Blue*, detectives investigate a case in which the schoolteacher son of a millionaire is murdered by two of his former students, who then attempt to use his ATM card to tap his bank account.

Last week, the real-life alleged killers of the schoolteacher son of Time Warner Inc. Chairman Gerald Levin went on trial for a 1997 crime that is remarkably similar to the *NYPD Blue* episode, prompting an attorney for one of the defendants to accuse ABC and *NYPD Blue* producers of cynically exploiting coverage of the trial.

NYPD Blue co-executive producer Bill Clark acknowledges that he may have been "subconsciously" influenced by the Levin case in writing the episode, but says he didn't intentionally borrow from the tragedy.

"I'd be less than candid if I didn't admit that certain aspects [of the episode] are similar to this case," says Clark, a former New York City detective. "Certainly some of [the story line] may have come from that." But he insists that important details of the stories are different: In the fictional case, two men try to extort money from the teacher's father and then stab the teacher to death. In the Levin case, teacher Levin was stabbed to force him to reveal his ATM PIN code and then was shot to death.

Clark says that the airing of the show while the Levin trial is under way was coincidental. "There was no way of knowing five months ago when we put this story together [when the trial would begin]," he says. "In a million years, I would never have thought the case on trial would be that similar."

Even if Clark and Steven Bochco Productions wanted to move the episode from last week's air date, they could not have. It was an essential part of the five-episode story that leads to the exit of Detective Bobby Simone, played by actor Jimmy Smits, Clark says. Last week, in comments to the AP, Anthony Ricco, attorney for defendant Corey Arthur, called the *NYPD Blue* episode the "worst type of exploitation." He couldn't be reached for comment.

New York State Supreme Court Justice Marcy Kahn questioned jurors last week about the episode. Two out of 20 said they had seen it, but also said that they would not be influenced by the show.

—Michael Stroud

works, increased sales of special analysis and custom reports, the launch of Pax TV and the expansion of The WB. NMR also introduced two new metered markets in the first half—Greensboro, N.C., and Jacksonville, Fla.

Eric Cardinal, NBC's VP of research, has left his position. "He's no longer here, but I can't comment on it," said NBC spokeswoman Pat Schultz. Other sources said he was fired. Cardinal couldn't be reached.

Z Spanish Radio Network Inc. is paying \$22 million for kwcy(FM) Glendale/Tempe/Phoenix, Ariz. The station's format will be switched from "wild country" to Spanish, like Z Spanish's current holding in the market, KVVA(AM), says broker Richard F. Blackburn. The seller is OwensMac Radio LLC. Managing partner Michael Owens also has interests in KTVK(TV), KNIX-FM and KESZ(FM) Phoenix. His father, country singer Buck Owens, owns radio stations in Bakersfield, Calif. Z Spanish, based in Sacramento, owns 30 radio stations and produces three Spanish-language music formats for national syndication.

The Justice Department wants the FCC to schedule a hearing on whether Capstar Broadcasting Partners Inc. can buy Triathlon Broadcasting Co. Justice objects to the fact that the combined radio companies would own seven stations (after divesting the two smallest revenue produc-

ers) in Wichita, Kan., that control 45.5% of the radio revenue there. The market already is concentrated, Justice points out in an Oct. 19 filing with the FCC: Capstar's nearest competitor, Great Empire Broadcasting Inc. (being bought by Journal Broadcast Group), controls 39.2%. Capstar also would "control [54%] of key demographic groups that many advertisers are interested in reaching," specifically, listeners ages 25-54, Justice's filing says (B&C, Oct. 19). Officials from Justice, the FCC and Capstar could not be reached for comment last Friday, when B&C obtained the filing. Capstar, which is being bought by Chancellor Media, agreed to buy Triathlon and its 32 radio stations for \$190 million in July.

TV networks and other telecommunications companies may soon be permitted to get satellite time directly from Intelsat, rather than obtaining capacity through Comsat. The FCC last

Fox buys 480P gear for live production

Fox has bought 480P studio camera systems from Philips for its Washington news bureau, where the systems will be "used for live network production," says Andy Setos, executive vice president of News Corp.'s news technology group. While Setos won't say which show Fox will produce in 480P, the likely suspect is *Fox News Sunday*, the only live studio show produced in Washington (Fox's only other live studio production is its NFL pregame show out of Los Angeles).

Setos gave no time frame for the beginning of live 480P broadcasts with the new cameras, but Philips indicated that all of the TrueFrame systems would be delivered during the next month. Fox also is shopping for signal converters that will allow it to convert 480I archive material to 480P for use in a 480P broadcast.

The Philips deal indicates that Fox's first 480P broadcasts will be live studio shows, not sitcoms or movies. While Fox has championed progressive DTV formats over interlace, the network's first DTV offering will be a prime time 480I feed in the 4:3 aspect ratio starting Nov. 1. Fox has cited difficulties in getting program material delivered in progressive form as the reason for its 480I launch. —Glen Dickson

Thursday asked for industry comment on whether such a change would increase competition and reduce prices for satellite access. Currently, telecommunications firms must obtain access through Comsat, the official U.S. conduit to the international satellite consortium. Since Intelsat established rules for direct access in 1992, 93 countries have permitted companies within their borders to sign contracts with the inter-

national consortium without going through official "signatories" like Comsat.

Judge Judy, Worldvision/Big Ticket's third-year court series, is going to be double-run on WCBS-TV New York at 4-5 p.m. starting today (Oct. 26). It had been running at 4:30-5, and now King World's *Inside Edition* has been bumped from 4 p.m. to a late-night slot to give *Judy* a full hour, said WCBS-TV Program Director Jim Picinich.



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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Encore!

In 1996, a federal district court in Philadelphia enjoined enforcement of the Communications Decency Act, finding that Congress's efforts to restrict speech on the Internet were unconstitutional. Citing the vagueness of the indecency standard and the "broadest possible protections" that should be afforded the 'Net, the court barred enforcement of the act, which made it a crime to knowingly distribute indecent material to minors. The exclamation point came in 1997, when the Supreme Court agreed with the district court, saying that the interest in protecting children from material perceived to be indecent was not sufficient to justify an overbroad and chilling law rooted in a vague standard. Fast forward to last week, when Congress passed the Child Online Protection Act. The ACLU was back in the same Philadelphia court, challenging this similar congressional effort to restrict speech on the Internet. The goal of protecting minors does not justify an unconstitutional law this year any more than it did last year or the year before. The Philadelphia court should enjoin this latest incarnation, and the High Court should strike it down.

Don't ask, don't tell

We support FCC Chairman Bill Kennard's efforts to boost the number of TV and radio stations owned by minorities and women. But we are troubled by the FCC's new rule requiring broadcasters to divulge their race and gender in routine ownership reports. With his dissenting vote, Commissioner Harold Furchtgott-Roth raised some serious practical and procedural problems. In addition, many broadcasters may simply feel uncomfortable checking off race and gender boxes, even those who stand to benefit from policies derived from the rule. It's personal information, and nobody can be sure how it will be used. What's more, as the Commerce Department has demonstrated, the rule is not really necessary. A close-enough

approximation of minority-owned stations—it's about 3%—can be obtained from public sources. The FCC should reconsider the disclosure requirement. At the very least, it should make the information optional.

Harvest of shame

Not being an independent counsel, we have a little trouble talking about this subject. But we thought it deserved a mention as a commentary on the passing parade.

Last April, when Howard Stern announced his syndicated TV show at a press conference—complete with a dwarf in a bunny costume and a woman who, Stern said, would perform oral sex for good press—he called the program "train wreck television." He has proved as good as his word. When asked then about his association with the Tiffany network, whose Eyemark syndication arm is distributing the show, Stern said that Tiffany sounded like a stripper's name. It's sounding more like it with each passing week.

The show's debut in August included The First Annual Frankenstein Makeover, in which a woman whose face was partially paralyzed and scarred from surgery to remove a brain tumor endured the humiliations of Howard and company in hopes of getting plastic surgery. Last weekend, Stern's show featured Stern shaving a young woman's pubic area. In between has been much of the same.

Several more programmers at the station level decided last week that enough was enough and dropped the show. Chasing the dollar is still important, of course, but it's also important to set limits on what you're willing to step in while you're chasing it.

Stern is free to shock, nauseate or be cruel for the entertainment of his audience. CBS is free to abet him and collect the money. It's all about freedom and artistic expression and giving an audience what it wants. It's also just a little bit about the CBS eye pressed up against one of those quarter peep show machines in Times Square.

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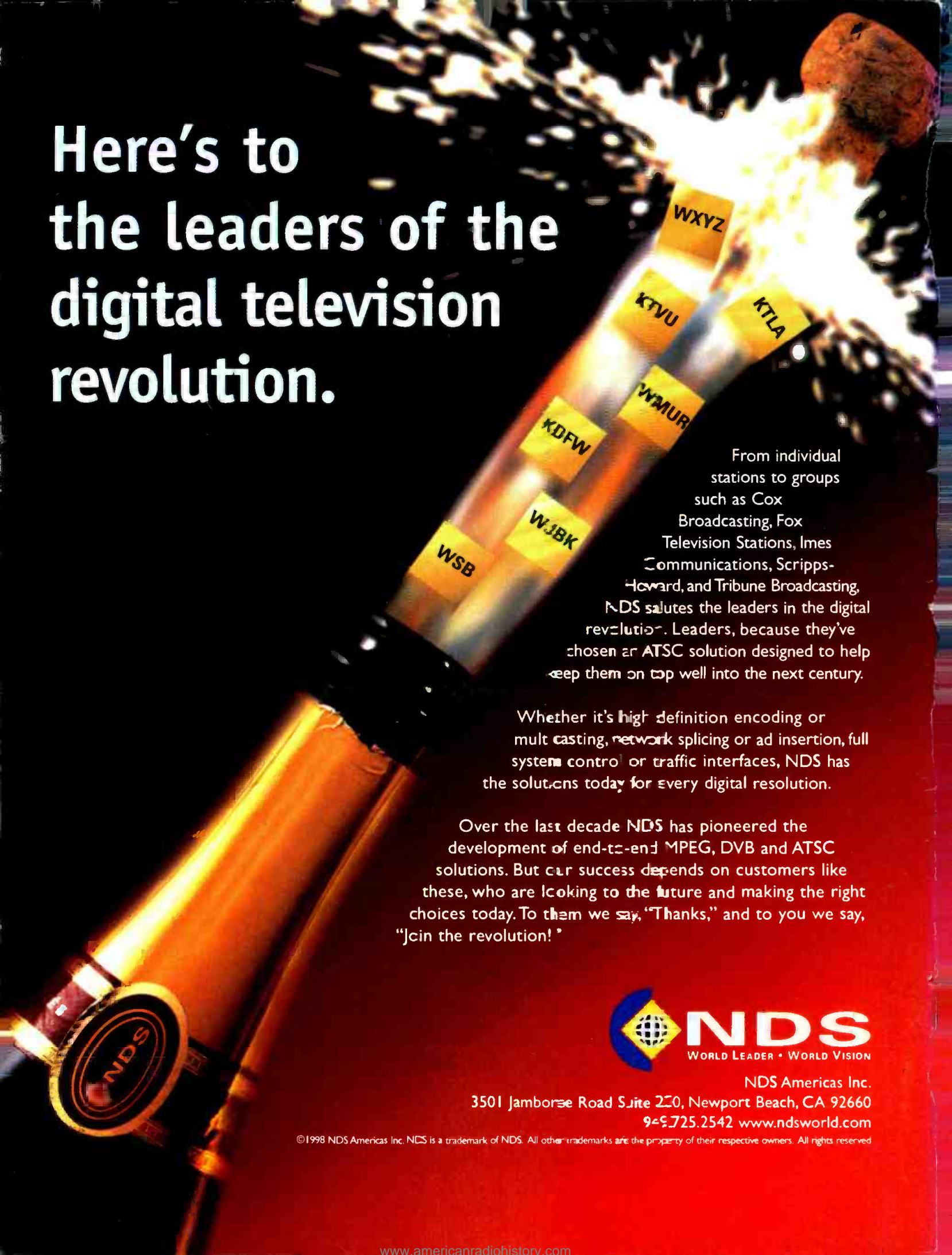
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